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This is the 31st issue of MAFFAPA, Martial Arts Film Fan (and Asian Culture) APA, for April 1990. The following people sent in contributions:

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Jeffrey C.F. Wong (letter excerpts)

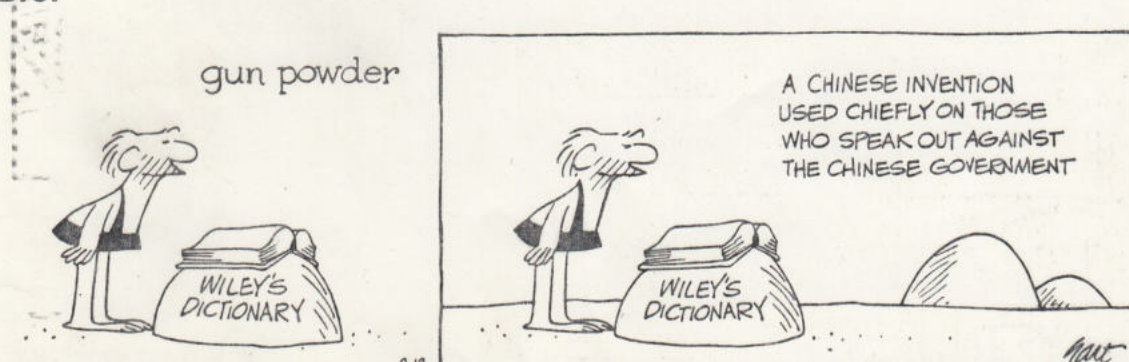
The cover is a teddy bear Captain Harlock by Ed Luena. I know that Captain Harlock has nothing to do with Asian culture, except that he is the hero of an animated Japanese series. Well, I am completely out of suitable artwork, am not sure if I can find a replacement cover artist, and I like this one, suitable or not. It's this or no cover.

The deadline for Maffapa 32 is July 31, 1990. If your name is not listed above as a contributor, you must contribute to the next issue to receive it. Your contribution, 2 typed pages, must reach Laurine White by the end of July. The copy count next time is still 18. Please send 18 copies of each page plus \$1.25 for return postage. If you don't send 18 copies, send your original 2 pages plus \$1.00 per page to cover photocopy costs. I prefer checks or stamps instead of cash, which is dangerous to trust to the mails. And don't forget a 9 x 12 self-addressed envelope, so I can send Maffapa 32 to you.

FOX TROT



B.C.



Maffapa contribution by Jeffrey C.F. Wong

"Preview" to PATH OF GLORY: I believe it's about young idealistic cops after graduating from the academy. Includes a couple of female cops. I think there will be the typical formula of women cops and disillusion, but from the trailers it looks top notch in terms of action drama, and cinemaphotographically powerful. It is directed by the same man who did CHINESE GHOST STORY (I think), otherwise known as Ching Siu-tung.

"Preview" to KILLER'S BLUES: Looks decent. Stars Ti Lung. About an assassin decided to leave the life of crime. Typical gun violence BS macho stuff, but looks good.

PEACOCK KING II: in the Chinese version, Peacock is played by Yuan Biao. The part of Peacock is really played by the Japanese actor, of course; however, he is a different actor than from the first film. In any case, avoid this movie. It's kinda like the worst of the Japanese cinema meets the worst of the Chinese cinema. Discontinuity, old and dead "sympathy-winning" techniques, bad effects, bad plot, bad action, shaky camera work, Gremlins ripoff, Spielberg worshipping, you name it. Naturally, it's another one of director Nam Nai Choi's mark of shame (and to the corresponding Japanese director, too). He's the joke who brought the first PEACOCK KING and the second LEGEND OF WISELY: THE SEVEN CURSES atrocities. Hey, I guess his stuff entertains the Japanese audience though; the Japanese seem to enjoy all his works so far. I would've fired the guy or sent him back to school first.

FORTUNE CODE: guest-stars Sammo Hung and a bag of other stars. Just a dumb excuse for action, and average at that. The jokes are okay to pretty good, especially when Eric Tsan is doing the delivering. Couple of the scenes actually crack you up, if you are prepared. Otherwise, it's pretty average, depending on what you are looking for. Kinda a Chinese version of what if the GREAT ESCAPE meets MILLIONAIRE'S EXPRESS, but ends up killing every bad guy, even though they have all the guns. Hey, I can accept that.

ENCOUNTER OF THE SPOOKY KIND II: Sammo Hung, although basically milking an old formula, managed to come up tops with original subplots, hocus pocus, and some very nice fighting sequences. Lam Ching Ying, who plays all the MR VAMPIRES, returns as your typical turn of the century Chinese ghostbuster. Fast paced, funny, keeps you from sitting still with spectacular special effects and martial arts sequences. This is a sleeper for me personally; unexpectedly good. In fact, surpasses the first one but for originality (the first was made in '81).

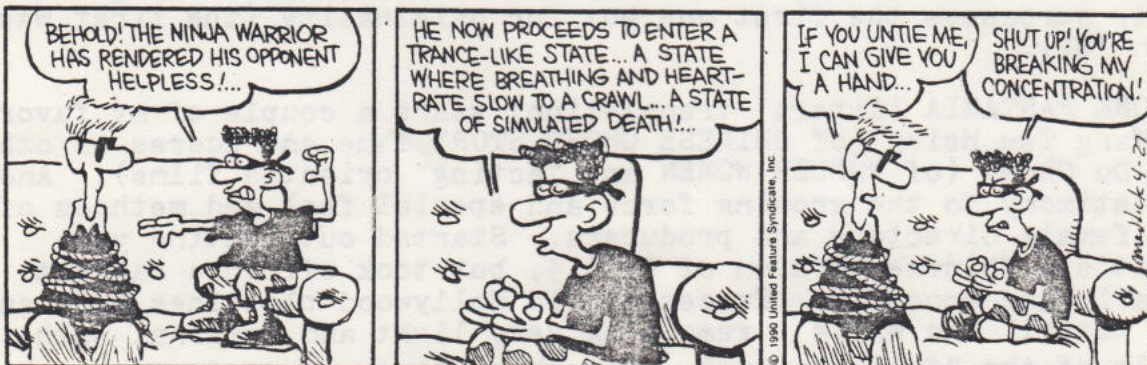
WORK FANTASIA (literal translation) stars a couple of my favorites, Wang Tsu Hsien (of CHINESE GHOST STORY fame and scores of others) and Do Do Cheng (of WONDER WOMEN and "acting" oriented films). Another testimony to the growing force and special feel and methods of H.K.'s female directors and producers. Started out letting you think it's a Chinese version of 9 TO 5, but took off in a tangent very early and smoothly. Traces of old Hollywood plotlines here and there, but all the while remaining very light and original with the help of the "feminine eye". Something that, if produced by the typical male directors and executives, would have ended as another Hollywood sitcom movie, better shown on tv than in a moviehouse.

While you have no doubt of the positive outcome for our heroines, you still feel for them. The only problem is a couple of coincidences that fit too well. But it was a plotline necessity, in order to draw the three protagonists closer.

I guess the conman gangster flicks are catching on in H.K. I went to S.F. a few weeks ago and saw one of my favorites, Chow-Yuen-Fat, in THE GOD OF THE GAMBLERS (I think; literal translation from Chinese). Oh well, it boasted a lot: multi-million dollar production (for H.K., that's a lot), lots of everything. Well, if it was multi-million dollar production, it must be because Chow asked for 2 to 3 times a normal fee, because it didn't show in either script, direction, or sets. The acting with everyone else, supporting characters being the beautiful Joan Wong from THE CHINESE GHOST STORY and Andy Lau, were above average, but otherwise everything was pretty mediocre. It's a wonder why it was "supposedly" a big hit in H.K. Essentially, this is a "knock on the head amnesia" type story with a plot on the side (including the casting) right out of CASINO RAIDERS. Worst of all, the basic "moving" premise is from RAINMAN, except the idiot brother (adopted) was in fact a professional gambler. To top it off, the Indiana Jones trick of the gun vs the sword/knife/nunchaku/insane martial artist displaying his/her kata was performed again in yet another thinly disguised variation. How many movies around the world, as well as the U.S. (i.e., Chuck Norris, etc.) have employed that trick for a few cheap laughs? Haven't they realized that it is over? It is no longer funny! It is Corny with a capital "C". Yet we continue to see it. Anyway, it was another attempt for the actor/actresses to break out of any role mode: Chow plays a dumb 9-year-old in intelligence type after being knocked on the head; Lau sheds his violent and martial arts origin and plays a punk who's stupid, chicken-hearted, and incapable of any fighting relating to any martial arts, or even wield a pistol; and Wong plays a generic "dumb blonde"-brunette with a heart. Oh well, I have seen better days, and my money has paid for better pictures.

The music in FAMOUS SWORD is evidently from Kitaro's FROM THE FULL MOON STORY album. I failed to detect any credit being given to Kitaro in the movie. Oh well, I hope he never sees the movie.

ROBOTMAN



KAMA #31 from Laurine White, 5422 Colusa Way, Sacramento CA 95841
phone number (916) 332-7461

If you thought I was joking about some of those comicbook titles several years ago, you know now that TEENAGE MUTANT NINJA TURTLES was no hoax. They're in the tv section (syndicated animation), in the movie section (live action film from Golden Harvest), comics page (see somewhere on these pages), business section (re merchandising), ads (toys). You will be seeing the Turtles everywhere this summer, thanks to mass merchandising. I was flipping through a comics price guide recently, noting copycat titles and critters: Geriatric Gangrene Judo Gerbils, Pre-Teen Dirty-Gene Kung Fu Kangeroos, Samurai Penguin, The Sword of Zatoichi Walrus, Samurai Squirrel (defunct titles all). Panda Khan, another comicbook character, with only four issues so far, may get a longer life, by becoming another figure in The Turtles action figure line-up (like Usagi Yojimbo). Panda Khan will also appear in a few future Turtles episodes. The action figure appears in toystores in June.

Recent cable movies: POLICE ACADEMY 6 - I only managed to see the last half hour of this. The walking sound effects machine has a hilarious fight with one martial arts villain, both of them small and quick. The hero does the dubbed dialog bit, with the mouth moving but no foreign dialog, until the dubbed voice kicks in. The two leap high into the air at each other. They also fight with staffs. This encounter may have been the high point of the movie.

TRUE BELIEVER caught my attention despite my initial lack of interest in a lawyer who defends real slimeballs and takes pride in getting them off. Then he takes the case of an innocent man imprisoned for 8 years for killing someone in New York Chinatown. Supposedly, the defendant's motivation was a bid to get into a Chinatown gang. But he's Korean, not Chinese. The lawyer asks one witness, couldn't he tell the defendant was Korean, not Chinese, by his facial bone structure? Objection - the witness isn't an expert on Asian facial features. (The actor playing the defendant isn't Chinese, but not Korean either. He's Japanese.) James Woods gives a fine performance as the obsessed lawyer.

FEAR CITY is a sleazy little movie made in 1984, with Tom Berenger as a former boxer, now co-owner of an agency providing strippers to night clubs and bachelor parties. One of the strippers, and his love interest, is played Melanie Griffith, who spends more than enough screen time wearing only a g-string. A martial artist/psycho has been killing his strippers with a knife (why?), and even slays one with a samurai sword. So Berenger gets into shape to box him one-on-one, and avenge his girls. (Why not just carry a gun to blow the psycho dude away?) The camera cuts between Berenger training and the martial artist training, I guess, to make the viewer eager to see their inevitable confrontation. It's the boxer vs the kicker (high kicks and spin kicks). The m/a killer goes through a bunch of ridiculous moves as he and the boxer circle. What's wrong with simply taking a defensive stance instead of showing off? The boxer pummels the kicker to death. (Now you don't have to waste time watching this.) Billy Dee Williams is wasted as a homicide detective. Other familiar faces are Jack Scalia, Rossano Brazzi, and Jan Murray.

Books: BLACK DRAGON by Kirk Mitchell, Dell Books, November 1989. This is set at Manzanar detention camp in 1944. One night 2 men are murdered, a Japanese, and the camp commander. These events lead Jared

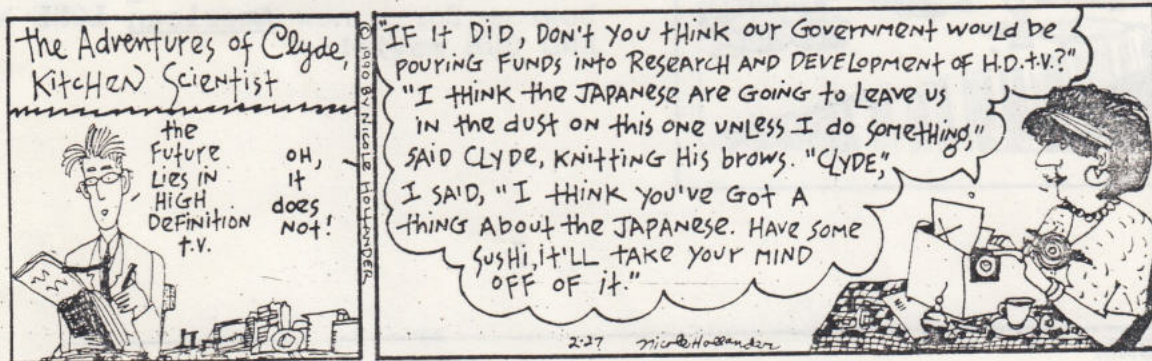
Campbell, an officer stationed at the camp, on a search for answers, from L.A. to the San Francisco Presidio, to reveal a conspiracy by certain politicians and military to, first, convince the public that the Japanese-American population was a source of spies and saboteurs, even if the evidence was faked; two, ship the Japanese-Americans to isolated detention camps; three, take over the property of the detainees and profit from it. The novel is much more than a good murder mystery/conspiracy tale. Manzanar as a setting is convincingly real. The reader doesn't feel the setting is a pale imitation of reality. The war between Owens Valley and L.A. over water rights simmers, far from being history. One soldier returns to Manzanar after being invalided out of the 442nd Regimental Combat Team. Several people leave, having volunteered to work on the East Coast. I didn't know people could leave Manzanar for other reasons than joining the military. There were a few things I knew about Manzanar, but BLACK DRAGON brought the camp, the people to life. I highly recommend it.

OPIUM by Tony Cohan (Pinnacle Books, September 1988) isn't quite as convincingly set in 1963, but it tries. There are a few lapses, such as a reference to "chop socky" (I don't think the term was coined until the kung fu craze in the 70s). Three people become trapped like flies in the web of the opium trade: Peter and Su Lin, the offspring of a Hong Kong drug kingpin, and Jim Cross, blackmailed into smuggling a suitcase from Tangiers to California. Peter must become an unwilling replacement drug lord after his father's assassination. Su Lin is a pawn in the struggle between Chinese and Corsicans to dominate Asian opium operations. She is no longer allowed to have an independent life as a San Francisco artist. She and Jim (love at first sight) meet in San Francisco and spend 3 fabulous days together, before she is kidnaped and returned to Hong Kong by the family drug organization, specifically on the orders of the story's main villain, Left-Hand Chen, her father's ~~right~~ left-hand man. (There has to be at least one sinister Asian character, and here he is, head of the Sun Yee On Tong, ambitious enough to try to control the world market in opium.) Jim Cross takes a ship to Kyoto, to meet Su Lin's godfather, John Quincy Adams Terhune, Asian scholar and sometime opium addict. In a scene right out of THE YAKUZA, tattooed gangsters attack them in a Japanese bath. Jim and Terhune travel to Hong Kong, only to be seduced by the opium pipe in a lawless slum. Actually, Opium is the protagonist of the novel. Its history is chronicled from the 1940s Opium War to the escalation of the Vietnam War in 1964. American involvement in Southeast Asia is to stop the spread of Communism. The Chinese gangs welcome the Americans, to prevent a Communist takeover that would mean suppression of their lucrative drug trade. The stage is set for the tragic war to follow. The novel's climax is a typhoon blowing through Hong Kong (blowing away Hong Kong), as major characters shoot each other, avenging earlier murders, and heads roll (literally). The writing is better than you'd expect from a Pinnacle/Zebra novel.

CHINA NIGHTS by Janet Rosenstock (Bantam, June 1989)/BLOOD RED ROSE by Maxwell Grant (Fawcett, June 1987). A nurse/lady doctor, daughter of an Irish immigrant to Boston/American missionaries in China, lands in Hong Kong/Shanghai in 1937/1926, takes a Chinese lover, has a baby, is witness to Kuomintang/Japanese atrocities, spends WW II hiding with the Chinese Communists in the Guilin caves/Northern China, where her medical expertise saves lives, and finds happiness after the war with the Canadian pilot/American capitalist she first met early in the story. Both Katie and Kate are "spunky" independent heroines.

CHINA NIGHTS is a romance with an insert for the Loveswept line of Bantam Books. Surprisingly, the descriptions of the Japanese Rape of Nanking are horrifyingly vivid for a novel of this type. What a pity the cover painting portrays Katie O'Farrell as an airhead. The opening is annoying enough, with her father's continual memory of saying "Katie my love", but it improves. The Japanese are scarcely mentioned in BLOOD RED ROSE. The villain is the overpoweringly evil Yang Ho, right hand man of Chiang Kai-shek, and practicing sadist. The heroine is just a character on paper, her parents are ghosts. I felt no emotional impact during slaughter in the streets of Shanghai or on the Long March. Yes, here's another novel with a white woman on the Long March. I hate to say it, but possibly the reason the heroine never came to life is because the story was written by a male. But his male characters weren't very believable either.

SYLVIA



ADAM

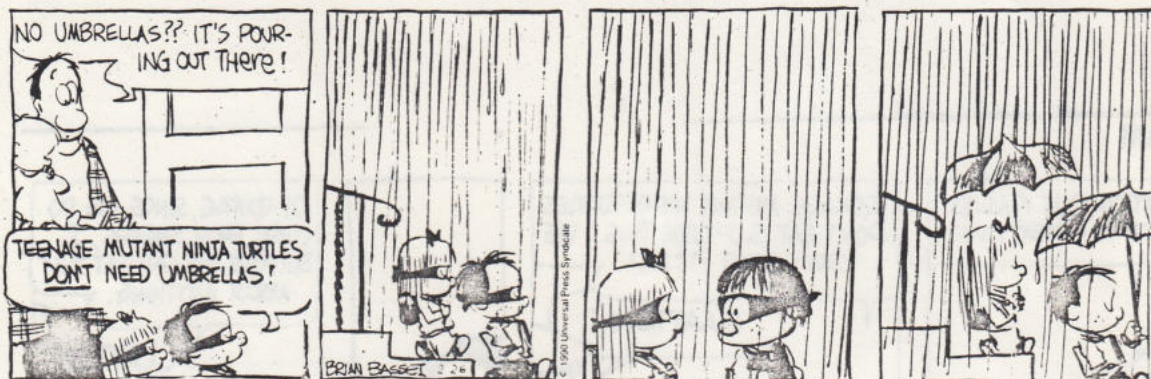




If you are curious about the existence of other apas besides MAFFAPA, Eric L. Watts, 346 Carpenter Drive #51, Atlanta, GA 30328-5030, will be publishing THE NEW MOON DIRECTORY, with a listing of all the apas he has been able to gather information about. THE NEW MOON DIRECTORY should be ready to mail out by the end of August. You can order an advance copy by sending a check for \$3.75 to Eric, made out to Eric L. Watts. Maffapa will be listed there.

Mike Ploog is taking over the cover art assignment on the LONE WOLF AND CUB comic. He is working on storyboards for a new American LONE WOLF AND CUB movie!

ADAM



PROFESSOR DOODLE'S



SHO KOSUGI UPDATE

Here is an update on film actor/martial artist, Sho Kosugi. If you are interested in Sho Kosugi's fan club, you may write for data at: 127 W. Main Street, Alhambra, CA 91801 U.S.A.

"SUGAR"

"Sugar" is the name of Sho's new movie which will be filmed around September of this year. The name and title, "Sugar" is adapted from a Japanese comic strip written by the famous Japanese cartoonist, Takao Saito.

In this movie, Sho plays the part of Sugar, the nickname of a famous (infamous) robber. This robber is actually the hero in the movie. Sugar has compassion for everyone, especially the poor, the handicapped and the less fortunate individuals, but Sugar is at times "too sweet" to the ladies. Sugar disguises himself as a Buddhist priest and lives in a small temple in the mountains of Japan. The area around this temple is deserted and this priest lives basically in seclusion until he has a "job" to do. Then he sheds his apparel of the priesthood and dons his disguise as Sugar and travels around the world stealing from the bad and evil people. This is an action-packed adventure movie with lots of excitement and thrills!

This role fits Sho's real-life personality because he also has a lot of compassion for the poor and less fortunate people, but Sho is no robber! Sho hopes that everyone will help one another and be friendly with each other.

The budget of "Sugar" will be approximately \$8 million and the projected release date in the United States is around the summer of 1991. The movie will be filmed in Japan for two weeks, New York for two weeks, and in Holland for seven weeks. Besides playing the leading role in this film, Sho will also produce the movie. Sho hopes that everyone, especially his loyal fans, will enjoy "Sugar".

SHOGUN MAYEDA

SHOGUN MAYEDA- Is Sho's new movie (working title). The movie is 80% historical, 20% fiction. The scene takes place during a time of turmoil between two of Japan's most powerful militaristic forces, the East led by IYEWASU TOKUGAWA, and the West led by MITSUHIDE AKECHI. During this time of civil strife, each local Shogun (Military leaders) must find ways to infiltrate the other Shoguns' lairs, to steal information, and to successfully conquer their opponent. Since Mitsuhide's army is 94,000 men strong and Tokugawa has 70,000 might assume Mitsuhide's army would easily conquer the Tokugawa reign. But because of Tokugawa's loyal and trusted spies (NINJA) infiltration is a must in order to win Japan over. Tokugawa sends his fourth son, Yoritomo, age 15, to obtain new weapons (western weapons). Tokugawa also sends his trusted friend Daigoro Mayeda as Yoritomo's guardian. Daigoro and Yoritomo play the part of heroes.

The film budget is currently 18 million dollars. Although quite big and expensive, Sho believes that the importance of history (like in most "NINJA" movies) is vital, due to the fact that the stereo-type portrayed in most movies are somewhat degrading. So in order to portray the true side, Sho believes that the budget is well worth the money. Sho understands that the fans would like to see action, so the action won't be sacrificed. "The film sites picked are Japan in which filming will take 4 weeks, Yugoslavia 11 weeks, and Morocco 2 weeks. (The beauty, historical value, and castles in Yugoslavia were beautiful)." The projected date for the filming of "SHOGUN MAYEDA" shall be on April or May 1991. Sho hopes you enjoy the film not only for its action, but also for the rich history of Japan. He finds it an honor to be born in a nation as rich as it is.

HOWARD WALSDORFF, P.O. BOX 247, GREENBRIER, TN 37073-0247

BOOK REVIEW: Ninja Death Touch by Ashida Kim, A Paladin Press Book

The science of healing with the hands is a benevolent and loving art of compassion. Each thing that exists possesses both a benevolent and malevolent nature. The fabled "Death Touch" is the opposite of healing.

Nien Jih Ssu Ch'u Chueh is a specialized Chinese art of killing without leaving a trace. Literally translated, this means "Ninja Death Touch". To commit such an act, 5 qualities are required: the will, the strength, the knowledge, the daring, and the silence. This book gives the origin and background.

The Death Touch is divided into three ways: Dim Ching, Dim Hsueh, and Dim Mak. The nerves and nerve plexes of the body may be attacked with devastating results. All three ways are capable of inducing death without leaving a trace. The first method is the nerve point method, the second is the blood gate method and the third is Chi Flow Method.

There are two kinds of strength: the outer and the inner. The Orientals believe that all things are descended from the Absolute (Tao). They are divided into their positive and negative elements: Yin and Yang.

The laws of the Death Touch are discussed in this book. In Oriental cosmology there are 5 elements opposed to the four of European alchemy.

After completing his studies in its origin, three ways, inner strength and the laws of the Death touch, the student studies the Hidden Hand System. The vital & fatal points of the body are attacked. There are nine hand forms.

There is a chapter on the nine fatal blows. This study consists of lessons in anatomy and physiology.

"Under heaven, all can know good as good, only because there is evil. And all can know beauty as beauty, only because there is ugliness..."

I will review other books and articles on the Death Touch in future A.P.A. essays.

FILM REVIEW: ESP-Y

Toho Co. Ltd., U.P.A. Productions of America, Original Story by Sakyo Kamatsu, Screenplay by: Ei Ogawa, Produced by: Tom Tanaka, Directed by: Jun Fukuda; starring: Masao Kusakari, H' oshi Fujioka, Yumi Kaoui, Yuzo Kayama, Tomisaburo Wakayama.

This English-dubbed film is making its rounds on local TV stations throughout the U.S.A. If you haven't seen it already, you most likely will have the opportunity. Since the performers are quite popular in Japanese films and television shows, it is obvious the film was made approximately 10 to 12 years ago. The plot is simple the good guys that possess ESP are fighting the bad guys with ESP. The villains want to eliminate the ordinary people. The powers of telepathy, teleportation, and extra sensory perception are dramatized to the point of supernatural. Entertaining.

THE CHARLIE CHAN COLLECTION

All the suspects are gathered in one room. After recounting each one's participation in the homicide case, the oriental sleuth abruptly stops, squarely faces one of them, and calmly but firmly declares, "You are murderer!" Now exposed, the guilty party suddenly breaks down and confesses or makes a desperate but bungling attempt to escape. It's the standard ending of yet another Charlie Chan movie.

Yes, the Charlie Chan movies were formula, but the formula has continued to entertain audiences for more than half a century. Now with the release of seven Charlie Chan films on Key Video, and the possibility of more to come, Charlie Chan is pleasing viewers on home video. All seven films are among those Chan films made at Fox and are considered superior to those later made at Monogram. The video quality is very good and each movie is nicely package with a special dossier, listing clues, suspects, motives, etc.

Charlie Chan was first introduced to the reading public in 1925. The House Without a Key was the first of six Charlie Chan novels by Earl Derr Biggers written between 1925 and 1932. Chan came to the silent screen in 1926, and later went onto the "talkies". Still later the Chan films were shown on TV stations across the U.S.A. and now are becoming available on home video. Chan first appeared as a supporting character in films because the movie studios at that time were afraid to present an Oriental on the screen as a protagonist except in small doses. At that time Orientals were usually cast as menial people or cunning villains. It wasn't until 1931, that Charlie Chan was highlighted as the leading character in a film when Swedish actor, Warner Oland, started playing Chan in a series of 16 feature films. After Oland's death, actor Sidney Toler replaced him as Chan in 11 films at Fox and later 11 more films at Monogram. Roland Winters played Chan in the final 6 films at Monogram. Warner Oland's portrayal of Chan was very much "a wolf in sheep's clothing", outwardly he was amiable and polite, almost to the point of subservience. Ultimately, though, he demonstrated he was cunning. Sidney Toler's portrayal was different. He didn't hide his cleverness, he flaunted it. Roland Winter's interpretation deliberately almost satirized the characterization.

Asian-American actors played members of Charlie Chan's family. Keye Luke played Lee Chan, the number one son and was introduced in Charlie Chan in Paris. Victor Sen Yung later played Jimmy Chan, number two son, when Sidney Toler played Charlie Chan. Benson Fong later joined the series as one of the sons. Keye Luke who played Lee, in many of Oland's films, was an asset. The exchanges between father and son demonstrated Chan's human side. Luke was also able to add much needed physical action since he was athletic. Lee was bungling but likable and clearly devoted and loving towards his father. Keye Luke later played in countless TV shows, and films that included his role of Master Po in "Kung-fu" and Ernie Reyes' grandfather in "Sidekicks" (aka "The Last Electric Knight"). Luke even appeared on Broadway in the stage version of "The Flower Drum Song" but Benson Fong recreated his role in the movie version. Sen Yung appeared as Jimmy in ten Fox films with Toler. Jimmy was more bungling than Lee, and added more comedy relief to the films. Toler's portrayal of Chan was very critical of Jimmy, but there were still many scenes displaying genuine familial devotion between them. Sen Yung had an amiable personality.

I highly recommend the seven offerings of Charlie Chan films now available from Key Video.

Charlie Chan in Paris

Many strange crimes are committed in the sewers of Paris. Who is knocking off bankers and beautiful women faster than Charlie can tell an aphorism? There aren't any lack of suspects - including a mysterious crippled soldier who seems to turn up everywhere.

Charlie Chan's Secret

Fortune hunters, fortune tellers, and a man who tells fortunes. Charlie keeps his spirits up by catching a killer at a seance.

Charlie Chan at the Opera

A phantom lurks behind the opera house walls, but Detective Chan rings the curtain down by making the killer sing.

Murder Over New York

Charlie uncovers a worm in the Big Apple. It's the World War 2 time and saboteurs are knocking allied planes out of the air. Charlie must discover which suspect is actually Paul Narvo, the mastermind behind the scheme.

Charlie Chan at the Wax Museum

Charlie may literally lose face when he is the target of a revengeful killer during a broadcast in a wax museum. Charlie proves though that he is no dummy.

Charlie Chan in Rio

Who is driving a Brazilian nuts? Who stabbed a Latin backstabber in the back? Charlie literally smokes out the killer.

Castle in the Desert

Number two son wants the relaxation of a good murder case. He gets one, complete with black cats, torture chambers, and a list of suspects that are definitely stranger than most families living in gothic castles in the middle of the Mohave Desert!

The Charlie Chan movies have maintained a popularity to this day that outshines most of the major films of its day. As Chan would say, "Insignificant molehill sometimes more important than conspicuous mountain."

Greetings everyone, hope this finds you all in the very best of health and spirits, and enjoying the JOYS of Spring...though in MY case, it feels more like we've hopped, skipped and jumped our way right into Summer, in a word...its been Hot.

So, what's new here on "da rock?" As far as Martial Arts movies and television programs go, not much.... along with the rest of the Country, I'm sure the children here are anxiously awaiting the TEENAGE MUTANT NINJA TURTLES Movie to hit our theatres, so far though, though we've seen TMNT cereal, cookies, tee-snirts and action figures in practically every other store, no movie. Personally, though I enjoy tuning into the cartoon whenever I can, I can't seem to get very excited over Muppet-like Ninja Turtles, even if I am curious as to who's in the costumes, (they have to have some passible Martial Arts action skills to look convincing right?) so this is one movie I won't be too-o depressed about missing...

Speaking about missing, BLIND FURY found its way into one of our theatres recently, and as usual, I wasn't able to see it, (maybe I should list all the Martial Arts movies I MISS, each issue huh?) but judging from the clips I've seen, and the fact that it was here for at least a week or two, (some films have left our fair City after just 3 days) I think it would be safe to say that it seemed like a pretty amusing and popular film, at least among Hilo-ians. (The accompanying movie review was taken from one of the Honolulu newspapers, I don't recall seeing a review in our local paper, I guess our local movie critic isn't much of a Martial Arts Movie fan) I guess most of us grew up watching the movies of the "Master", ol' ZATOICHI himself...and though, we may have similar views with the Movie Critic, (of FURY being a fair imitation) anything resembling one of his movies, we'd watch with nostalgic fondness. (Even the Man's recent drug arrest may not have made too-o big/deep a dent in his popularity, for some fans) I'll be looking forward to reading what those of you who did get to see the film, have to say okay?

Okay, whatelse? Well, the programs on television have more or less remained unchanged from the last time I mentioned what was playing on our air-waves here... with the exception of a new program on Thursday nights. TSUKI UMAYA OEN JIKEN CHO, is basically about a trio who operate an eatery, located in the Yoshiwara quarters. Oen (played by Yamato Yoko) is the beautiful Proprietress of the resturant, she's also a bill/debt collector... it is she, her cook Shingoro (played by Yamashiro Shingo) and his helper Matanosuke (played by Takuma Shin) who go after the real sleezely, evil characters in the Gay district. It hasn't been on all that long, and I missed the first few episodes, so I can't tell you much about it, but maybe by next issue, I'll be able to elaborate...all I can say for now, is that in terms of Martial Arts action...it seems to resemble MITO KOMON in that the two male characters use more Aikido and Judo- like movements than swords...Yoko's character is supposed to be quite proficient with a sword, but so far, all I've seen, is her using a sort of clawed spike on the end of some rope, which she throws and wraps around the MAIN Baddie's throat...I'll have to watch a few more episodes and get back to you all on that... right now though, I think its time to move on to the next person's contribution, I know I'm looking forward to doing that, so heres hoping that all stays well for you, and that you all have a GREAT time these next 3 months.

'Fury': It's robbery,

American-made
'Zatoichi' ripoff
just can't cut it

The only thing that sets "Blind Fury" just a bit apart from other mystic, mumbo-jumbo, martial-arts actioners is that it's a direct steal from the Zatoichi films.

Zatoichi is the famous Japanese blind swordsman. Passing around the countryside as a lowly masseur and sometime gambler, he's a minor league battler for justice and compassion in a world that may be gloomier for those who can see it than those who can not.

Like the best of Japanese swordsmen, Zatoichi can cut an opponent in sections with his hidden cane sword so deftly that the foe will walk several steps before he literally falls apart.

Mr. Miyagi may be able to catch a fly with chop sticks; Zatoichi can dissect it in less time than it takes to say, "Wanna see me do it again?" That Zatoichi does it all by ear (with some help from his nose), adds immeasurable pleasure to his improbable adventures.

And, to spice things up, the "real" Zatoichi — or at least the real Japanese actor who has portrayed him in dozens of films since the 1960s, Shintaro Katsu — just got caught with something dopey in his undershorts at Honolulu Airport.

Wonder if any of the dozens of drooling Japanese news hounds are still in town after Katsu's latest court appearance to catch a showing of "Blind Fury." They'll quickly realize it is but a pale copy.

Good American movies have been remade from Japanese versions, notably the western



Rutger Hauer stars as Nick Parker in the new "Blind Fury."

"The Magnificent Seven" from Kurosawa's "The Seven Samurai." A string of spaghetti Westerns were made from "Yojimbo" and "Sanjuro," Toshiro Mifune vehicles.

The rub with "Blind Fury" is that the blind swordsman story has been transported from pre-modern times to the present, as well as transferred from Japan to America.

When Zatoichi takes on a gang of cowardly swordsmen in the gloom behind the local sushi shop and (slash, slash, stab, stab) cuts them to ribbons, you think, "No, no that can't be...well, maybe."

When Nick Parker, his American alter-ego, goes up against a gang of white-trash hoodlums armed with automatic weapons (b-b-b-bam, bam, boom, boom, boom), it takes more than your everyday suspension of disbelief to accept that he could get away unscathed, much less cut them up.

Oh, all right, let's say our



JOSEPH T. ROZMIAREK

Advertiser
Drama Critic

WHAT: "Blind Fury."

WHERE: Kapiolani, Pearlridge 4, Milliani, Kam Drive-In Theatres.

RATING: R for violence, profanity.

guy is deft enough to duck the light artillery. Chuck Norris and Arnold Schwarzenegger do it all the time. But when, in the finale, the blind swordsman goes scabbard-to-scabbard with a real Japanese master swordsman (Sho Kosugi in a guest appearance), the implausibility goes way overboard.

Parker is played by Rutger Hauer, the Dutch-born actor ("Soldier of Orange," "Blade Runner," "The Hitcher") who has specialized in mechanical roles in low-grade action films. Here, he has to show a little more sensitivity, but may not be up to the task.

His character is supposed to have been blinded in Vietnam and listed as missing in action. Instead, he was saved by a friendly jungle tribe which nursed him back to life and taught him to listen real good and swing a mean sword. Naturally, he only does so when provoked and only bad guys ever get cut.

Twenty years later, Nick is looking up an old war buddy (Terrance O'Quinn from "The Stepfather"). The buddy is now a chemist being forced to produce gigantic quantities of designer drugs to pay off

poorly executed

gambling debts in Reno.

To keep the chemist in line, thugs try to kidnap his 10-year-old son. Nick arrives in time to keep the boy out of the goons' clutches but not in time to save the chemist's estranged wife.

The blind man and the boy (who starts out as Dennis the Menace and ends up tamer than John Boy Walton) set out on across country to reunite father and son, save Dad from the gangsters and return peace to the known world.

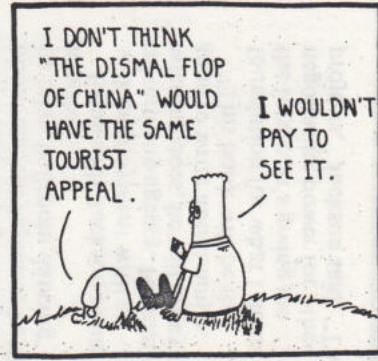
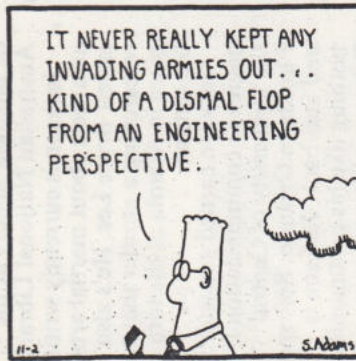
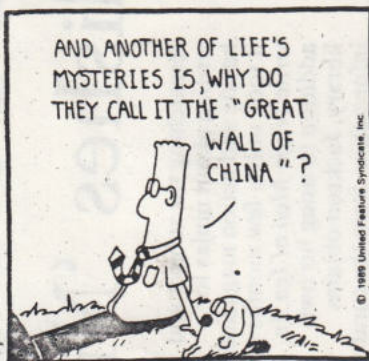
"Blind Fury" was directed by Australian Phillip Noyce, who last year did the stylish sea-bourne thriller "Dead Calm." Noyce may be weak on nuance but he knows how to keep the action moving. The screenplay is credited to Charles Robert

Carner, with only a prefunctory bow to the tale's Japanese origins.

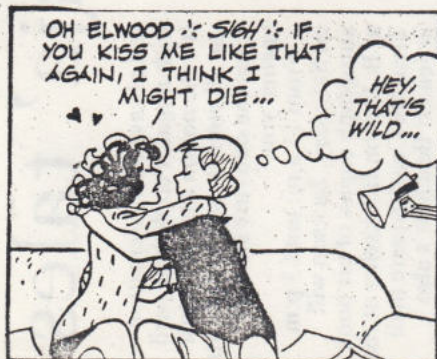
Those who are familiar with the Zatoichi films — and enjoy them — will find some small pleasure in seeing how various trademark characteristics and situations have been adapted here.

Those who don't have much stomach for severed limbs flying across the room and other delicate examples of the swordsman's skill, should close their eyes to "Blind Fury."

DILBERT



ELWOOD



Go East, Young Men

PSL author publishes 'Ninja' tales

By Jessica Armstrong
of the News staff

We made him run the article anyway

earing hooded black cloaks and swinging swords, they

we made him run the article anyway

slayed traitors and enemies. They were the ninjas — commandos of ancient Japan who lived for danger and intrigue.

Ninja men are glorified in books, movies, magazines and comics. Port St. Lucie author Mark Jackson, 37, shares this fascination. He recently published a paperback book called *Ninja Men Of Iga* under his pen name Kano Shinichi.

"I'm fascinated with the genre of pursuit thrillers, the story of one man pursued by hundreds," Jackson explained. "If you enjoy the *Rambo* series and *Die Hard* — both the books and the movies — you will enjoy *Ninja Men of Iga*. There's plenty of action and lots of weaponry. The cat and mouse element leads to many

surprises and twists." Ninjas were Japan's first police force, Jackson said. Experts in martial arts, they would hire themselves out as mercenaries and spies.

"Japan 1600 A.D. — when bloods ties shifted like the wind, the Ninja Fuma Kotaro and his band stood for honor against an army of samurai warriors," reads the introductory.

Chapters in this historical fiction have some captivating titles: "The Archer," "A Traitor Within," and "The Penalties of Ignorance."

Several action writers have written favorable comments about Jackson's book, including Donald Hamilton, author of the Matt Helm series, which is set in Florida.

The ninjas were nearly extinct 100 years after Jackson's story takes place. They either faded out because of the peace that Japan experienced for the first time in centuries, or they were destroyed by rivalry between clans. One ninja clan still exists and can trace its origin back to the 1500s, Jackson said.

For years, he's been

researching the subject and writing about ninjas for karate and action magazines. So it took only a few months to write *Ninja Men of Iga*. In addition to using his own library, Jackson obtains information from the curator of Japanese history at the Australian National Library.

Jackson is currently writing an article about martial arts expert Bruce Lee. He's also researching a murder that took place in Atlanta at the turn of the century.

Jackson earned a master's degree in communication from the University of Central Florida in Orlando. Soft spoken and laid-back, Jackson is nothing like his protagonists. When not busy spinning tales about ancient Japanese battles, he takes ballroom dancing lessons.

Eventually Jackson plans to seek employment with an advertising agency. No matter what he does, he will always find time to write about ninjas.

"This book will be the foundation for what I do in the future. It's giving me negotiating power for other projects," Jackson said. "There will always be a fascination with ninjas. People love peril. It's the notion that you must use all your strengths and wits when the odds are stacked against you."

From 11 a.m. until 3 p.m. on Saturday, Jackson will autograph copies of his book at B. Dalton Bookseller at the Treasure Coast Square mall in Jensen Beach. It's also available at Bookstyles in Port St. Lucie.

Most bookstores stock *Ninja Men of Iga* in their young adult section. The book was written for 11-year-old readers and up. *Ninja Men of Iga* is published by Dragon Books and distributed by Charles Tuttle of London. The book is being distributed throughout the United States and possibly Australia, where books and movies about ninjas are popular, Jackson said. His book was accepted for publication in 1986, but was delayed because of a postal strike in London.

"Charles Tuttle has been in operation since 1832 and they publish most works about Japan," said Jackson, who is planning a sequel. The book sells for \$8.95.

NINJAS ARE POETS



IF YOU HAVE ONE TWO OR THREE

IN FACT THEY HAVE A GROUP

THE DEAD POETS SOCIETY



Mark Jackson/ 2043 SE Isabel Road/ Port St. Lucie, Florida/
34952/ 407-337-2303

Friends, old and new,

Well, we know what he looks like now don't we?
On February 28, The Port St. Lucie News carried yours truly and his book. I had a book signing at a local B Dalton's on March 3 and, thanks in part to the article, we had a sellout of the twenty copies available in three hours. I am writing this contribution on May 2, a Wednesday. On Saturday and Sunday, I'll have another signing at the local Albertson's (a combination supermarket, bank, pharmacy and hardware store). We'll try to sell fifty copies there.

The current movie rage is TEENAGE MUTANT NINJA TURTLES. Those who have seen the film may recall the character Tatsu. He was the second-in-command to the villainous Shredder. The actor who portrayed him was the martial artist Toshishiro Obata. Obata-san has written books for Dragon such as CRIMSON STEEL and NAKED BLADE. He also wrote the introduction to NINJA--MEN OF IGA. I just learned this the other day. The folks at Dragon Books like to spring these little surprises from time-to-time. The film is excellent. The Turtles create their own little world with its own vocabulary (somewhat like DUNE). Perfect blend of comic relief and martial arts action. I was looking for Obata and he did an excellent job in portraying the villain. All-in-all, it is worth seeing again (and again).

I am on the horns of a dilemma (and it hurts). I have some free time now, but I'll be leaving for a trip to sell the book next week and we're preparing for it now. Let me make this contribution a two--parter and run the article with my next contribution. I've had to sit on distributors to get the books stocked so they can ship them out (e.g. they didn't reach Albertson's until yesterday). But MAFFAPA is always on my mind so I must keep in contact with everyone out there. At any rate, I'll leave now with some GREAT ART. Can't wait until next time!

I USED TO BE

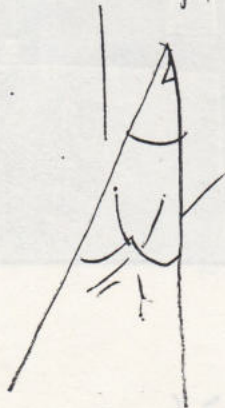
A NINJA TURTLE

Mark Jackson

A Man of Iga.

THEN I GREW
OUT OF MY SHELL

(HA-HA)



HAIL

ALL



ALL

HAIL



Photographer: JIM URICK

ALL
HAIL



A sample off the Associated Press wire of interesting news.

Hmong Traditions Result in Body Exhumation

1/24/90

ST. PAUL, Minn. (AP) - A preschool teacher's body was exhumed and photographs of her Hmong pupils were removed from the casket to help lift the curse that the youngster's parents believed the children were under.

The grave of Headstart teacher Charlotte Bell, 61, was opened Tuesday at the urging of several of the parents, who are from the mountains of Laos in Southeast Asia.

Burying a beloved picture "is an honor to a lot of people" but a "disgrace and dishonor to the Hmong," said Angela Mann, director of the local Headstart program.

"The parents felt their children were cursed. They would have bad luck for the rest of their lives. I didn't want that on my head." Bell had been hospitalized in December for pneumonia. She received a get-well card made by a colleague, Mann said. Shaped like a Christmas tree, the card included photos of her 36 students, more than 20 of them Hmong.

Bell died of a stroke Jan. 1 and her family tucked the card in the casket before the burial at Crystal Lake Cemetery in Minneapolis.

Hmong parents learned the pictures had been buried and demanded them back. Burying the pictures separated the children from their spirits, exposing them to bad luck, illness and early death, they said.

Sixteen children were kept home by their parents unless they were reunited with their spirits, Mann said.

The \$700 for the exhumation was raised from private sources, Mann said. She said she tracked down Bell's son in Mexico for permission to exhume the body.

"Her son readily agreed. Her sister and brother weren't too happy about it, but they didn't do anything about it," Mann said.

Two officials from Lao Family Community, a Hmong social agency, were there when the pictures were removed and performed a spirit-calling ceremony using eggs, rice and incense to lure the spirits out of the grave along with the photos.

The process of calling back the children's spirits requires two more steps, one requiring the photos.

But Mann said Headstart can't release the photos without written permission from each parent, and the children won't return to school until the ceremonies are complete.

A meeting with Lao Family Community will be held to resolve the problem, she said.

Conspicuous Consumption the Rule in Cash- Rich Hong Kong

An AP Extra

By Dan Biers

An Associated Press Writer

2/5/90

HONG KONG (AP) - Walk into any 7-Eleven store in this British colony, look past the Slurpee machine to the liquor selection and start counting; chances are up to a dozen brands of French cognac will be on display.

Welcome to Hong Kong, where prosperity and an obsession with status blend to create what may be the world's capital of conspicuous consumption.

Cognac flows like water, luxury cars jam the streets, pricy portable telephones are the rage and droves of people spend small fortunes on flashy wristwatches.

"There's a lot of ostentatious display among Hong Kong people...because the achievement of wealth is such a driving force in people's lives," explained S.K. Cheong, head of marketing for Television Broadcasts Ltd., the territory's No. 1 television station.

A recent international survey conducted by the marketing firm Backer Spielvogel Bates Worldwide found that nearly half of Hong Kong people say owning expensive cars and jewelry are important goals.

Only one-third of Japanese and one-quarter of Americans surveyed felt the same way.

Here are the stats that tell the story:

About 12 percent of the private cars on Hong Kong roads are Mercedes-Benz, which cost from nearly \$40,000 to more than three times that amount, according to C.P. Moore, managing director of the local dealership.

"As far as we know, that is the highest penetration on Earth for Mercedes," he said.

Nearly 1,000 Rolls Royce luxury automobiles, which can cost almost \$400,000, cruise the local streets, giving this tiny British colony of 5.7 million people the "highest concentration of Rolls Royces in the world," said Russell Blythe, sales and marketing manager of the Hong Kong dealer.

Nearly 50 brands of wristwatches, most of them among the priciest on the market, were advertised on Hong Kong's four television channels last year.

Bulgari, and exclusive Italian manufacturer of Jewelry, has two stores in Hong Kong and eight for the rest of the world. The most popular Bulgari watches cost about \$4,500 but are often out of stock here.

About 100 fur retailers are listed in the 1990 telephone book of this sub-tropical city, whose climactic claim to fame is stifling heat and humidity for much of the year.

About 70,000 hand-held portable telephones, which generally cost \$1,500 or more, have been sold in Hong Kong, although pay phones and community phones are ubiquitous.

Per capita consumption of cognac is widely believed to be the highest in the world, with 357,000 cases of brandy entering the colony last year, or slightly more than one bottle per person age 20 or older.

Shelves of neighborhood food stands are often stocked with bottles priced at \$200.

In explaining such sales, local analysts note that the rapid growth of Hong Kong's export-led economy in the past decade made millionaires of many local entrepreneurs and left countless other people with money to spend. The low business and personal tax rates in the colony have ensured a high level of disposable income.

By the thirst for status, or "face," among the local Chinese appears to be the main driving force behind the colony's consumption.

"When they have accumulated some wealth they like to spend it on visible things to show off," says Joseph Wan, finance director for Dickson Concepts Ltd., which has recorded 50 percent compound annual growth for the past five years by selling expensive name brands in Hong Kong and elsewhere in the region.

Still, the local demand for status-enhancing products may not be limitless. Sales of some luxury goods fell after Chinese troops ruthlessly quashed the pro-democracy movement in Beijing, and the long-term

health of the market is unclear with Hong Kong being handed over to Communist China in 1997.

But for now, capitalism and conspicuous consumption remain very much alive in the territory.

"I see it as a beauty of Hong Kong rather than a minus," said James J.S. Wong, host of the popular late-night talk show "No Restrictions Tonight." "You work hard and you make your fortune, and now you're allowed to show that.

"It's another form of freedom."

Disturbances Reported in Far Western China

04 05 90

BEIJING (AP) — Ethnic disturbances have taken place recently in Moslem areas of China's far western border with the Soviet Union, a Western diplomat confirmed today.

The diplomat, speaking on condition of anonymity, said an official from the Xinjiang Uygur Autonomous Region had acknowledged there was truth to reports that civil unrest had occurred in the area.

The diplomat could provide no other details of the disturbances, which took place in the past few days around Kashgar, a bazaar city near China's arid border with the Soviet republics of Tadzhikistan and Kirghizia.

More than half Xinjiang's population of 14 million are from the Uygur, Hui and other Moslem groups with close ethnic ties to Soviet Moslems. Moslem riots occurred in Urumqi last May and relations between local minorities and the Beijing government have long been tense.

Officials of the Foreign Affairs Office in Urumqi, the capital of Xinjiang, neither confirmed nor denied the recent disturbances, saying only that it was "not clear" when asked whether troops had been sent in to quell rioting.

An official of Xinjiang's government office in Beijing, asked if reports that Kashgar had been closed to foreigners were true, replied, "I don't know."

The China International Tourist Service claimed foreign tourists could still go to Kashgar but said they would have to take a 700-mile bus trip from Urumqi.

The Chinese government has barred all foreign journalists and diplomats from traveling to Xinjiang since the outbreak of ethnic unrest in adjacent republics of the Soviet Union.

The sparsely populated desert province also borders Tibet, another province where resentment against Chinese rule has erupted into violence in recent years.

Xinjiang officials in recent months have repeatedly warned of separatists trying to stir up trouble.

Xinjiang's delegates to the just-concluded annual session of China's legislature called for increased vigilance against "a small number of separatists who present the greatest threat to Xinjiang's stability."

The region's Communist Party chief, Song Hanliang, said after a tour of Kashgar and other areas of southern Xinjiang in February that "every place and work unit now has some 'hot spot' problems."

He called for strengthened control over religious activities, saying the government must not allow religion to be used to promote separatist tendencies.

DAY OF INFAMY: Sony Apologizes for Using Dec. 7 as Example in its Manual

wir 04 03 90

By MICHAEL MORAN

Associated Press Writer

PARK RIDGE, N.J. (AP) — The Berlin Wall, the Warsaw Pact and other legacies of World War II are fading fast, but some things live in infamy, as Sony Corp. of America was recently reminded.

The Japanese electronics company acknowledged Monday that it apologized to a customer for using Dec. 7 — the date of Japan's attack on Pearl Harbor — as an example in an owners manual explaining how to set the date on its videocassette recorders.

Sony's apology came in response to a complaint by Scott L. Edelhait, a Boca Raton, Fla., man who said his father was killed at Pearl Harbor in 1941.

The date was inadvertently used in the Japanese-printed manual for a VCR Edelhait had bought, said Jason Farrow, a spokesman at Sony's U.S. headquarters in Park Ridge.

"We try to be sensitive on these issues," he said. "It would be irrational for anyone to think that a company that does 25 percent of its business in the United States would ever intentionally do anything like that."

Farrow said Sony had not determined whether the mistake occurred at its Tokyo office or whether the date was changed by the printer.

Ken Iwaki, Sony deputy president in Tokyo, told Edelhait in his letter that the company "has told the concerned people in Tokyo to be more careful and not to let this happen again."

Edelhait has an unlisted phone number and could not be reached for comment.

Two Executed in China for Selling Panda Pelts

BEIJING (AP) — Two Sichuan farmers lost court appeals and were executed for selling the skins of giant pandas, a newspaper reported today.

Liang Yongzheng and He Guanghai, from Pingwu County in the southwest Chinese province, were sentenced to death in October for dealing in the endangered species.

The Legal Daily said the two were executed on Monday after losing appeals in the Sichuan provincial court and the Supreme Court.

It said Liang bought a panda skin in January 1987 for 4,500 yuan (\$957) and together with an accomplice sold it in Canton for 80,000 yuan (\$17,000).

He was caught later that year when he bought three more pelts for 7,000 yuan (\$1,500) and tried to sell them for 280,000 yuan (\$59,600).

He Guanghai was involved in similar transactions in southeastern Guangdong province, where Canton is located, and coastal Fujian province.

Two of Liang's accomplices were previously sentenced to life in prison.

Only about 1,000 giant pandas still survive in the wilds of Sichuan and neighboring Tibet. The Chinese government has forbidden hunting of the species, and Sichuan courts have dealt out harsh punishments to people caught killing or selling the animals.

Executions in China are usually carried out with a bullet to the back of the head.

ap-aq-04-03-90 0624mdt

Nepalese Celebrate Return to Multi- party System

By VIJAY JOSHI

Associated Press Writer

KATMANDU, Nepal (AP) — Tens of thousands of Nepalese paraded through Katmandu in a delirium of joy today, chanting "Victory, Victory" to celebrate the government's agreement to establish a multiparty system.

In a stunning announcement just two days after police killed as many as 200 pro-democracy protesters, King Birendra told the people of this Himalayan land on Sunday that he was lifting a 29-year ban on political parties.

The city sprang to life early today after a two-day curfew was lifted, but a doctor at Bir Hospital said security forces had opened fire on celebrants Sunday night, killing at least one person and wounding two.

The doctor said the people who brought the casualties to the hospital reported that at least 10 others were killed and their bodies taken away by troops. The report could not be confirmed and police denied there was any firing.

Hundreds of processions by foot, cars and motor-powered rickshaws wound through the capital's main streets this morning.

"Today we will celebrate our freedom. We have no definite plan, but we only want to express our joy," said Yagya Nidhi Dhal, his face smeared with red powder used by Nepalese during celebrations.

Most other processionists, including several Western tourists, sported the powder mark on their foreheads.

On Friday, police opened fire on a crowd of more than 200,000 people who were marching toward the royal palace to demand greater democracy.

Witnesses said as many as 200 people were killed but the government said only 10 people died and 107 were wounded. It was Nepal's worst bloodshed in more than a century.

The movement for greater democracy was launched Feb. 18 by the Nepali Congress Party and the United Left Front, a coalition of left-wing parties.

Late Sunday, marchers carried the red and white flags of the Nepali Congress, hugged each other and shouted: "Panchayat thieves go back. Hang the Panchayat," refer-

ring to the partyless national assembly, the Rashtriya Panchayat.

"When I was born 30 years ago, I could not breathe. Today I am like a free bird. I am so happy I want to fly," schoolteacher Nagendra Amatya said at Bir Hospital, where he had gone to meet the top Nepali Congress leader, Ganesh Man Singh.

Singh, who had led the movement from his hospital bed for the past week, walked out of his room today for the first time to greet people, who kissed his hands and cried with joy. He had been under house arrest before being taken to the hospital for treatment of arthritis and a urinary infection.

"Our responsibility has increased. The struggle for democracy was difficult, but it will be more difficult to maintain the democracy," the 75-year-old Singh said as he slowly walked out of his ward.

He said the future course of action would be decided later.

Foreign Minister Pashupati Rani said Sunday that elections for the yet-undissolved national assembly would be held soon, but gave no date. The opposition said it was ending its protests.

Four top opposition leaders met with King Birendra for an hour on Saturday night before the announcement.

"This will be the advent of human rights and freedom of speech in Nepal," said Sahana Pradhan, a member of the United Left Front and the only woman opposition leader to meet the king.

For 50 days, hundreds of thousands of people had taken part in demonstrations for a new political system in Nepal, where the monarchy wielded almost absolute power.

There had been demonstrations in the past, but support was limited to students and a small circle of political agitators. The current campaign drew doctors, lawyers and teachers who went on strike.

Then, the pilots of Royal Air Nepal walked off their jobs, followed by staffers in several state-run banks and even government ministries.

Birendra, 44, is the heir of the Shaha dynasty that has held the throne since the middle of the 18th century.

Until Sunday, political parties had been banned and the king had ruled with the rubber stamp National Assembly. Birendra selected one-fifth of the assembly's members. The rest were elected on a nonparty basis, but political observers said all candidates were approved by the palace.

ap-aq-04-09-90 0238mdt

Square Opens Under heavy Surveillance

By JIM ABRAMS

Associated Press Writer

BEIJING (AP) — Tiananmen Square reopened today with armed police maintaining a conspicuous presence among sparse rainy-day crowds.

The vast square was closed to the general public on Sunday, a day overseas dissidents had asked students and others to "stroll" through it in a silent protest over the military suppression last June of the pro-democracy movement.

On Sunday, the city instead brought in some 5,000 schoolchildren who banged cymbals and beat drums as part of ceremonies to encourage civic enthusiasm for the Asian Games to be held in Beijing in September.

Chinese offices and factories told people to stay away from the square on Sunday and warned they should not go to Tiananmen on other anniversaries of events highlighting the April-June democracy campaign.

As the 100-acre square reopened today, about a dozen police vans and jeeps were parked there, and at least 10 pairs of police armed with pistols and walkie-talkies were seen patrolling the plaza.

People were not allowed to walk around the base of the monument to revolutionary martyrs in the center of the square. The monument, normally open, was guarded by about 15 police, up from the usual four sentries.

Fire trucks with water cannons were parked on the east side of the square next to the history museum and outside the Great Hall of the People to the west. A dozen plainclothes police were seen gathered next to the Great Hall.

Small groups of Chinese and foreign tourists wandered around the square and long lines formed as usual to see the body of Mao Tse-tung in Mao's mausoleum on its south end. Crowds were thin, however, because of the wet weather.

ap-aq-04-02-90 0812mdt

NOTEBOOK

Wind from the East
By Lewis H. Lapham

come as common in Nagoya as in Beverly Hills. The customary forms of deference mimic the courtesy of a stockbroker whom Heinrich Heine noticed one morning in the 1830s in an anteroom in the Baron de Rothschild's bank in Paris. The establishment lacked the amenities of modern plumbing, and as a factotum emerged from the baron's inner office bearing a chamber pot, the broker rose to his feet, removed his hat, and bowed deeply to the proof of the baron's mortality. The Japanese currently hold a good deal of the world's debt, and I suppose the rule of money requires the debtors to feign a polite interest in the sermons of their creditors.

What else do the Japanese expect? Do they honestly imagine that the Americans will learn to sing company songs or that they will give up the habit of browsing like buffalo on the plains of credit? Do the Americans imagine that the Russians will play baseball, or the Russians that Uzbeks will erect statues of Chekhov?

Nor am I sure that the Americans mean what they say. If the Americans were to acquire the habits of thrift, what would happen to the rich and spendthrift market for Japanese cars and television cameras? Who would print the currency in which OPEC sets the oil price? How could the Japanese afford to buy Columbia Pictures, Rockefeller Center, or Honolulu?

Early last November, at about the time a Tokyo real estate developer bought Picasso's *Pierrot's Wedding* for \$51.3 million, I began to read, as a specific against the prevailing economic lecture and on the assumption that in other sectors of experience the Japanese might have something more instructive to say, a popular Japanese novel entitled *Musashi*. First published between 1935 and 1939 as a newspaper serial in the *Asahi Shimbun*, the novel, written by Eiji Yoshikawa and now collected in

Samurai talk—
tong
of horse-racing.

—Bashō

The Japanese lately have taken to lecturing the Americans about the slovenliness of our fiscal conduct, and as I read the reprods that now appear at least once a week in the business and diplomatic press, I think of General Douglas MacArthur in Tokyo in the winter of 1946, informing the emperor of Japan that he was no longer a god. The general set a lofty standard of condescension that has always been difficult to match; but the Japanese, after forty years of practice in the arts of imitation, seem to have managed a faithful reproduction—if not precisely in so many words, at least with the equivalent alloys of complacency and arrogance. Their line of advice to the wastrel Americans is as smug as it is familiar: Reduce your deficit, give up your "short-termist mentality," improve your schools, invest more money in research, augment your rate of savings, work longer hours for lower pay, and generally learn to behave yourself in the manner of the prudent and well-disciplined Japanese; neglect to do these things and you can abandon all hope of correcting the \$50 billion annual trade imbalance.

I never know what to do with that kind of instruction, and I suspect that it is both futile and disingenuous. American bankers have been issuing the same precepts to the Brazilians and the Mexicans for twenty years, and for the last several months American officialdom has been making more or less the same speech to the Russians.

I'm not sure what the advice is intended to accomplish. Maybe it is nothing more than the rich man exercising his option to preach to the poor man. The protocols of wealth insist on an order of precedence that has be-

have outgrown "the age of maximum impudence." Morita, recently photographed for the cover of *The New York Times* Magazine in the company of Cyndi Lauper, berates the Americans for their sloth, their decadence, and their racism. Ishihara (lately seen in *Penthouse* dressed in a tuxedo, surrounded by adoring women, and leaning on a samurai sword) speaks of the superiority of Japanese art in all its declarations and professes profound admiration for Genda Minoru, "the genius who planned the attack on Pearl Harbor." He goes on to say that if Japan were to hold the monopoly on all the world's advanced technology, then the world would be a far better place.

Like figures in a No play bowing ever more deeply to each other and exchanging ever more intricate flatteries, Morita and Ishihara achieve an intensity of self-approbation that even General MacArthur would have been forced to acknowledge as coexistent with his own. The tract apparently has excited fiendish of alarm in New York and Washington, and a number of anxious officials have interpreted it as the harbinger of America's economic doom. Surely, they say, if the Japanese make so bold as to remind us of the élan of their attack on Pearl Harbor, then what can prevent them from buying everything in the American inventory—not only buildings and banks and electronics companies but also shopping malls and theme parks and the National Football League.

My own inclination would be to read the text as a proof of weakness. Sony has virtually no hope of recovering the \$3.4 billion it paid for Columbia Pictures, and the impressionist paintings sent to bank vaults in Tokyo might as well have been cast into the mouths of whales. Transposed into Yoshikawa's landscape of seventeenth-century Japan, Morita and Ishihara would appear as pompous samurai swordsmen in the service of the failed Yoshioka style. Were Miyamoto Musashi to encounter them on the Yanagi riding grounds in Kyoto, I expect that he would have seen in the ostentation of their gestures the emptiness of their boasts about curbing swallows from the sky. ■

rain or dropping abruptly toward the sea. Musashi learns to recognize the strength of a man's character by the way in which he shapes a ceramic bowl, paints an ideograph, or cuts the stem of a white peony. Somewhere on the road between Edo and Osaka he passes through "the age of maximum impudence" (when men imagine that they know everything worth knowing about politics, art, society, and war) and escapes not only from the ambush at Ichijoji but also from "the little worm of ego that binds man to his tiny thoughts." Although esteemed after ten years of arduous study as the finest swordsman in Japan, he renounces the vanity of wealth and comes at the last to know himself as a being synonymous with a pear blossom, a flight of geese, or the scent of aloeswood.

I have no way of knowing where Yoshikawa's book stands on the ladder of Japanese literary reputation. It reads like a folktale—not as enigmatic as Bashō's verses or as subtle as Lady Murasaki's *Tale of Genji*—and the losses suffered in translation further complicate the question of critical judgment. Even so, I could not help but be moved by the poetic images fluttering like brightly colored silk behind the screen of the narrative, and I thought of General MacArthur's presumption when he inducted the Japanese into the uniforms of democracy and taught the lessons of freedom by force and by rote. The Americans in those days thought themselves blessed with the mandate of Heaven, and for a quarter of a century we assumed that we could pay the going rates for the privilege of remaking the world in our own image.

The new generation of economic overlords apparently aspires to an analogous sort of nonsense, and among all the Japanese instructions that have appeared in the American press over the last several months, the most famous is a tract entitled *The Japan That Can Say "No": The Card for a New U.S.-Japan Relationship*, by Akio Morita and Shintaro Ishihara.

The two authors, both well-known in Japan (Morita as the cofounder of Sony, Ishihara as a flamboyant politician), contribute alternate chapters on the theme of Japan's cultural perfection. Neither gentleman seems to

five volumes, tells the story of a samurai warrior wandering through seventeenth-century Japan in search of his soul. During the last fifty years, the novel has sold well over 100 million copies in fourteen printings and has been made into at least seven movies. The preface to the English translation, by Edwin O. Reischauer, formerly the American ambassador to Tokyo, defines the book as a mirror in which the Japanese reader can look upon the reflection of an ideal self.

Yoshikawa's hero begins as a ferocious boy, barely distinguishable from a wild animal, born into the feudal confusion contemporary with the Tokugawa shoguns. The story is both adventure and pilgrimage, as much about the sudden and inexplicable encounters with bandits as about the equally sudden and inexplicable laughter of priests. As Miyamoto Musashi gradually improves his skill as a samurai warrior, he acquires an understanding of what it means to "eat your rice, drink your tea, wear your clothes."

Toward the beginning of the book Musashi finds himself trapped by a Zen priest, who ties him up with a long rope and hoists him into a cryptomeria tree. For three days and nights Musashi dangles like a silk-worm in the tree, the priest shouting insults at him, reminding him of his stupidity and pride.

If the Japanese economics professors could teach such lessons to Lee Iacocca or Donald Trump, or if they could learn to speak the language of parable and incident, I would gladly listen to them explain the meaning of a hemp seed or the universe.

Throughout the book Yoshikawa dwells lovingly on the beauty of the Japanese landscape, and his characters come and go against a background of pine forests, of fishing villages and tea stalls and wooden shrines, of mountains drifting behind veils of

ASIAPHILE #26: WRITTEN AND PRODUCED BY AMY HARLIB, 何安美, 212 W 22 ST #2N, NY, NY, 10011 (212) 989-8217
SAW THIS FABULOUS MOVIE AS PART OF THE NY FILM FESTIVAL. IT WAS SUPERB IN EVERY WAY.
ESPECIALLY OF INTEREST TO MAM FANS WAS A SCENE WHERE THE PROTAGONIST'S MENTOR
DEMONSTRATES HIS 'KARATE DANCE' WHICH CONSISTED OF A 2-3 MIN. DEMONSTRATION OF
DOUBLE SICKLES & CHAINS THAT WAS AWESOMELY SPECTACULAR! IF IT COMES TO YOUR AREA - GO!!

Friday, March 16, 1990, at 6:00 pm
Sunday, March 18, 1990, at 3:00 pm



Untamagiru

Japan, 1989

Director: Go Takamine
Producers: Junichi Ito and Natsuki Haru
Screenplay: Go Takamine
Photography: Masaki Tanura
Editor: Hiroshi Yoshida
Composer: Kouji Ueno
Production Designer: Keiko Hoshino
Lighting Designer: Nariyuki Ueda
Costumes: Aisulo Yokoi
Make Up: Satomi Shinoma
Assistant Director: Henku Morisaki
Running time: 120 minutes

Cast:
Untamagiru (Giru/Sanra): Kaoru Kobayashi
Chiru: Jun Togawa
Military High Commissioner: John Sayles
Malley: Chikako Aoyama
Andakue: Edie
Nishibaru: Susumu Taira
Uubasan: Yoshiko Hazama
Terurin: Rinsuke Teruya
Kijimuna: Eikou Miyasato

A political fable laced with deliciously comic flights of magic realism, Go Takamine's *Untamagiru* re-interprets a popular Okinawan folk legend in the light of contemporary realities. Set in the late Sixties, the story details the exploits of a Robin Hood-like figure who uses his supernatural gifts to defend his people against the growing power of both the American military establishment and Japanese commercial interests. Humans fly, or turn into animals, or develop the most peculiar passions or addictions; ghosts and others appear as suddenly and casually as any other local inhabitant. The world of Untamagiru is one in which mythology, dream and everyday life peacefully co-exist.

About the filmmaker: **Go Takamine** was born on Ishigaki, a small island in the Okinawan chain. While studying oil painting at the Kyoto Pedagogical University in Japan, he became interested in filmmaking. His first film was *Okinawan Dream Show*, an 8mm film based on his three-year walkabout through the Okinawan archipelago in the early seventies. This was followed, in 1976, by *Okinawan Chirudai*. His first feature-length film was *Paradise View* (1985), followed by today's film.

NY POST FRI. FEB. 9, 1990 CITISIDE KUNG-FU



IF YOU head over to Citicorp Center tomorrow, drop in to The Market, where Amy Harlib (left) is performing in her one-woman "Chinese Kung-Fu Story Theater." The show combines double-edged sword techniques, Chinese opera and martial arts, songs and traditional Chinese storytelling. Harlib will be dressed in costume designs inspired by the Ming Dynasty complete with Chinese opera-style headdress and makeup. The Market is located at 53rd Street and Lexington Avenue. Shows are at 1 and 2 p.m. Free; (212) 569-2330.

DAILY NEWS, Saturday, February 10, 1990

SHANGHAI STORYTELLER Amy Harlib brings her one-



woman show, "Chinese Kung-Fu Story Theatre," to the Market at Citicorp Center (53d St. & Lexington Ave.). The show combines song, double-edged sword techniques, Chinese opera and martial arts with traditional Chinese storytelling. Today at 1 & 2 p.m. Free. (212) 677-5997.

RARITAN VALLEY COMMUNITY COLLEGE

10th ANNUAL INTERNATIONAL FESTIVAL

MONDAY, APRIL 30 - SUNDAY, MAY 6, 1990

MAR. 30 VICTOR WAS IN MY & HE CAME OVER TO VISIT. I DID MY SWORD DEMO FOR HIM & SHARED A CARTER HUANG KUNG-FU VIDEO FROM TAIWAN. THE BURNING OF THE SHAOLIN TEMPLE WITH HIM. WE TALKED ABOUT OUR FAVORITE TOPIC AND I LOVED IT!

THANKS VICTOR

A CELEBRATION OF MULTICULTURAL COMMUNITIES IN NEW JERSEY

A week of special programs has been designed to increase global awareness and promote multiculturalism among the diverse community groups by encouraging understanding of one's own ethnic identity and provide information about other groups.

To celebrate the 10th Anniversary of the International Festival at Raritan Valley Community College, the following activities have been scheduled:

Monday, April 30	7:30 p.m.	Slide/Lecture Presentation Brazil: The Vanishing Amazon Jungle Prof. Kevin Reilly Raritan Valley Community College
Tuesday, May 1	12:00 p.m.	Lecture Presentation The Muslim World Prof. Osman Ahmed Raritan Valley Community College
	7:30 p.m.	Slide/Lecture Presentation Lithuania: Yesterday and Today Prof. Val Sernas, Rutgers University
Wednesday, May 2	7:30 p.m.	Slide/Lecture Presentation Discovering People of Ecuador Prof. Ellen McArdle Raritan Valley Community College
Thursday, May 3	12:00 p.m.	Slide/Lecture Presentation Nepal: The Land of Mystery Dr. Tulsi R. Maharjan Raritan Valley Community College
	7:30 p.m.	Lecture Presentation Acupuncture: The Traditional Medicine Ms. Lynn Turner-Doerr, R.N. New Hope Acupuncture Center
Friday, May 4	7:30 p.m.	Lecture Presentation Greece: Archeology of Atlantis: Minoan and Mycenaean Cultures Prof. Steve Kautman Raritan Valley Community College
Saturday, May 5	8:00 p.m.	Jose Molina "Bailes Espanoles" Classical Flamenco and folk dancing

College Library Display

Display of flags, books and other materials from around the world.

Sunday May 6, 1990 12:00 to 6:00 p.m.

Rain or Shine!!

\$3 Parking Fee per Car

The culmination of the week's activities highlight the music, dance, arts and crafts, and food representing multicultural communities of New Jersey.

Festival-goers can discover a variety of gifts and food from around the world. Mexico, China, Japan, Poland, Vietnam, Germany, Thailand, USSR, India, Italy, Phillipines, Kosher/Jewish Food.

FESTIVAL PERFORMANCE SCHEDULE.....MAY 6th

12:00 GERMAN OM PA PA BAND

1:00 TOMOV YUGOSLAV FOLK DANCES

2:00 AFRICAN DINIZULU DANCERS, SINGERS & DRUMMERS

3:00 JANKAR- Classical & Traditional Folk Dances of India. Presented by Lakshmi, Balasaraswati School of Music & Dance, and members and friends of the Somerset Indian Association.

4:00 CHINESE DRAGON DANCE- Performed by the Wu Kung Tai Chi Ch'uan School.

→ CHINESE KUNG-FU STORY THEATRE Performed by Amy Harlib. Features the only Caucasian (with some Chinese ancestry) to combine song, double-edged sword techniques, Chinese Opera gestures, and Martial Arts with story-telling of traditional folktales to portray ancient Chinese historical themes and characters the way Eastern cultural tradition is used in current entertainment media.

5:00 POINT CROSS- A Celebration of Irish and Celtic music.

Throughout the day.....

MARTIAL ARTS- Wu Kung Tai Chi Ch'uan School and Samurais Den School of Martial Arts

THERE MAY BE A BREAKTHROUGH FOR CHINESE KUNG-FU STORY THEATRE IN ITS NON-STORYTELLING, ALL SINGING AND SWORD DEMO VERSION. A WELL-KNOWN THEATRE, THEATRE EAST (211 E 60 ST), HOME OF THE SUCCESSFUL 'FORBIDDEN BROADWAY' SATIRICAL REVUE, WILL BE THE VENUE FOR HOPEFULLY A REGULAR RUN OF MY SHOWS ON WED, THURS, & FRI. NIGHTS STARTING MAY 23, 24, & 25!! I GO ON AT 9:45PM AFTER FORBIDDEN BROADWAY ENDS. THE PRODUCERS, RICO GUERRIERO AND ARTHUR BROWN LOVE MY SHOW & THINK THAT THE PREVIOUS SHOWS AUDIENCE PLUS THOSE ATTRACTED THROUGH ADVERTISING AND MAILINGS WILL BRING IN ENOUGH OF A CROWD TO MAKE IT WORK. 'THE CHINESE SWORD HERO SHOW' GETS 50% OF THE HOUSE (CAPACITY 120 PEOPLE) AT A \$10.00 COVER CHARGE ONE DRINK MINIMUM. IF 60+ PEOPLE SHOW UP WE'LL BE DOWN OK THE STAGE IS BARELY BIG ENOUGH AND THE CEILING IS SO LOW THAT I HIT IT WITH MY SWORD IF I'M NOT CAREFUL BUT I PRAY IT WORKS OUT AND NEEDS BECAUSE A REGULAR GIG LIKE THIS IS THE BASIS FOR BUILDING A MID PERFORMING CAREER. EVERYONE, PLEASE WISH ME LUCK AND A LONG RUN!! THESE ONE-SHOT DEALS, LIKE THE ABOVE FESTIVAL, ARE MINE BUT SO FAR HAVE LED NOWHERE. THEATRE EAST HAPPENED THROUGH AN AUDITION NOTICE IN THE THEATRICAL TRADE PAPER TO WHICH I RESPONDED! CHEERS!! AMY TOY

JACQUELINE D. SIMS
309 16TH AVENUE NORTH
BIRMINGHAM, ALABAMA 35204-2163

The following is an episode guide to an excellent Japanese TV series starring Chiba Shinichi (Sonny Chiba) in what should surely be some of his best work KAGE NO GUNDAN IV. This series was recommended to me by William Connolly publisher of Martial Arts Movie Associates (M.A.M.A.) and Spaghetti Cinema magazines.

EPISODE I HANZO INSPIRED TO RISE

CAST OF CHARACTERS

HATTORI HANZO/HAN-SAN	CHIBA SHINICHI
SATSUKI	IKEGAMI KIMIKO
AYAME	MINO JUN
KIKUJI	ISHIDA JUNICHI
GAMAHACHI	OHBA KENJI
O-REN	ETSUKO SHIOMI
BOTAN	KIKI KIRIN
O-SAI	HAN BUNJAKU
II NAOSUKE	NARITA MIKIO
HOITA MASAYOSHI	YAMAMOTO GAKU
KATSU RINTARO	SANADA HIROYUKI
ENGLISH SUBTITLES BY THE NIPPON GOLDEN NETWORK	

The series started in the year 1863 the year Commodore Perry and his four warships arrived at Uraga to demand inauguration of trade relations. (This segment of the KAGE NO GUNDAN IV series was originally reviewed by William Connolly in Issue no.1 of M.A.M.A.). Chiba Shinichi's character Han-san/Hattori Hanzo reminds me of Clark Kent/Superman. As Han-San he acts buffoonish; as Hattori Hanzo he is supremely confident. This proves to me that Chiba Shinichi is just as good at playing comedy as he is at playing serious roles.

The leaders of Japan are split into two groups due to Commodore Perry's actions. One group wanted an open door policy which would allow to trade with other countries; the second group wanted exclusionism; for Japan to remain cut off from the outside world in order for the Shogunate to stay in absolute power. The first group agree to have a meeting on a floating barge type boat. The exclusionists hire two men to swim under the boat to plant dynamite. A geisha named Satsuki (Han-san's sister) steps outside for some fresh air and spots the dynamite. She runs back inside to warn everyone of the danger but just then the dynamite explodes and only a few people are able to escape to safety.

Satsuki and Katsu Rintaro (who advocates an open door policy) are arrested for being suspected of having something to do with the explosion. What the police really want to know is who is the leader behind the open door policy movement. Katsu Rintaro refuses to talk as long as they beat Satsuki so the police let her go but he still refuses to talk so they get a very tall and stocky built man to beat him into submission but he still refuses to talk announcing that his father taught him to endure pain from a very young age (something I don't think he should have done). The police show Rintaro what appears to be signed confessions from his fellow open-door policy advocates naturally he doesn't believe the document is real so the officers show him the dead body of one of his friends. He explodes with rage but still refuses to talk.

The KAGE (Shadow Warriors) rescue Katsu Rintaro from jail as a favor to Satsuki who is also a member of this group of IGA Ninjas.

After they rescue Katsu it is revealed that II Naosuke is behind the exclusionist movement and that he has hired IGA Heretics from the same branch of ninjas as the KAGE but who were expelled for committing heinous murders for the powerful rich people to help them get rid of the open door policy advocates led by Hotta Masayoshi.

Katsu Rintaro discovers that II Naosude was behind his arrest and torture and plans to kill him as his entourage is carrying him to an appointment. Hattori Hanzo stops him saying he has a destiny that only he can fulfill and that he must not throw his life away.

The KAGE and Iga Heretics have exciting battle at the end of the show. Chiba Shinichi's swan song for the supervillian at the end of every episode is "No Name, No Status and invisible; but let it be known that as long as there is light is this world; know that there are shadows that kill. Evil shall be destroyed." This way villians know that they may as well start praying because they have come to the end of their lives.

There is always a lively comedy routine at the end of every show that really tickles me.

Chiba Shinichi sings the theme song at the end of every show. He sings okay but I prefer hearing Sanada Hiroyuki singing any day of the week over his.

Merlin

P.O. Box 372
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KOZURE OHKAMI LONE WOLF AND CUB

Based on the comic book created by Koike Kazuo and Kojima Goseki, the "**SWORD OF VENGEANCE**" series tells the tale of Ogami Itto, formerly the kaishakunin (Shogun's Decapitator), now an assassin for hire.

Some of the most remarkable swordsmanship in movie history is shown in these 6 features starring Wakayama Tomisaburo as the once high ranking samurai, now hunted by the Shogun after being framed as a rebel.

Wakayama, the brother of Katsu Shintaro (Zato Ichi), has the greatest sword skill in chambara films. Powerfully built, he swings his sword using all the weight of his body, cutting off arms, legs, and heads. On occasion he cuts an enemy in half slicing through the torso with his Dootanuki Sword "The Mystic Blade". Heavier and wider than most samurai swords, this blade is meant for fighting- it will cut through bone easily and can't be broken.

Yorozuya Kinnosuke (A.K.A. Nakamura) portrays Lone Wolf in the TV series which runs to the final resolution of the story.

While Kinnosuke is a good swordsman, and handles the special weapons attached to the Baby Cart skillfully enough, nobody can match the spectacular ability of Tomisaburo- whose speed and strength light up the screen.

The first **SWORD OF VENGEANCE** film KO KA SHI UDA KA SHI MATSUDA (literally I Rent You My Child and My Sword) tells the story of Ogami Itto's rise to high position, and his fall. Told through flashback as he sets off on assignment to rid a town of the group of Ronin who have taken it

There is some great fighting here, but while Lone Wolf only cuts down 25-30 people, it's how he does it, slicing off a pair of legs from one adversary, beheading another.

Ogami is a master of the secret art of the executioner "Jakanohatsubushi", and is virtually unbeatable.

In the second installment SAN TZU NO KARA NO UBA GURAMA (lit. Baby Cart At The River To Hell. Lone Wolf is hired to assassinate the master of a blue dyeing process to prevent the Yagyu Clan (who engineered his frame-up) from gaining more power in Japan. He must kill three brothers Ben, Ten, and Rai who have been hired to guard the official. The TV version of this episode is slightly different, but not radically so. In fact the trio are better fighters on TV. One is looking to kill someone with a carotid artery cut, which makes a sound like winter wind. He gets to hear that sound, but it's from his own neck!

An American version of parts 1 and 2 was released here as SHOGUN ASSASSIN. In it Lord Yagyu was renamed the Shogun, and narration was performed by Daigoro, Ogami's son. The dialogue was written to follow the lip movements as closely as possible, throwing out the initial plot.

Ogami cuts down about 33 men and 5 ninja women, sparing Yagyu's daughter. Daigoro kills one ninja woman, and some Kurakawa ninjas with the hidden blades in the Baby Cart.

The third Baby Cart movie SHI NI KAZE NI MUKA U UBA GURAMA (lit. Baby Bart Against The Window Of Death) was dubbed in English and released here as LIGHTNING SWORDS OF DEATH. It is now available as LUPINE WOLF on video. \$54.99 from JARS Video. This is the only title in the series featuring a well known sword star as Ogami's foe. The superb Kato Go portrays a ronin of great valor, seeking to die with honor as a samurai. Needless to say his wish is granted after Lone Wolf has dispatched about 45 others. These numbers only reflect people Ogami slew with sword, spear or knife. This film marks the first appearance of a Gatling Gun hidden in the Baby Cart, a device which always brings groans and laughter from the audience!

In the fourth entry OYA NO KO NO KOKORO (lit. Heart Of The Child, Heart Of The Parent) Ogami is hired to kill a tattooed swordswoman whose quest for revenge against her rapist threatens her clans' existence. In this the most exciting Baby Cart film Lone Wolf also battles Yagyu Gumbei, and Yagyu Retsudo, the leader of the Yagyu clan. Around 68 enemies fall to Ogami's blade, with the fighting truly reaching a feverish pitch in the grand finale.

MEIFUMADO (lit. Travels In Hell) the fifth entry has some unique plot twists as the clan hiring Ogami sends their best swordsmen to test him. By dying at his hands they fulfill their duty to hire an exceptionally skilled fighter.

Ogami eventually cuts down about 55 foes, including one child.

The final feature JIGOKU E DAIGORO IKUZO (lit. We're Going Into Hell Daigoro) stretches the imagination as Yagyu's illegitimate son who is skilled in the occult conjures up 3 zombies who follow the Baby Cart, killing anyone who gives the pair food, clothing, or shelter. There is little swordplay throughout most of the movie. Only in the last 30 minutes or so does Ogami shine as he fights Yagyu's forces in the snow, killing about 78 attackers.

The TV series brings the story to its actual conclusion, with Lord Yagyu Retsudo and Ogami Itto battling each other in a marathon duel, witnessed by the Shogun himself!

The Lone Wolf And Cub series is truly one of the highwater marks in Japanese Cinema.

SWORD OF VENGEANCE I through V (Kozure ohkami, 1972-73 Prod: Hisahara Matsubara, Shintaro Katsu (Katsu Productions). Dir: Kenji Misumi. Scr: Kazuo Koike, from a story by Koike and Gohseki Kojune. Ph: Chishi Makiura (Eastmancolor, Tohoscope). Art Dir: Akira Naito. Music: Hidenori Sakurai. Ed: Toshio Taniguchi. Cast: (I) Tomisaburo Wakayama (*Itto Ogami*), Akihiro Tomikawa (*Daigoro*), Fumio Watanabe, Shigeru Tsuyugishi, Tomoko Mayama, Yunosuke Ito; (II) Masahiro Tomikawa, Kayo Matsuo, Minoru Ohki, Shogen Nitta, Mori Kishida; (III/V) Go Kato. Dist: Toho. 83 mins. (I); 81 mins. (II); 89 mins. (III). Alternate titles: BABY CART AT THE RIVER STYX (II); BABY CART TO HADES (III); LONE WOLF WITH CHILD.

SWORD OF VENGEANCE VI [or WHITE HEAVEN IN HELL] (Kozure ohkami, 1973). Prod: Tomisaburo Wakayama Dir: Yoshiyuki Kuroda. Scr: Kazuo Koike. Ph: Chishi Makiura. Music: Kumihiko Murai. Cast: Tomisaburo Wakayama, Akihiro Tomikawa, Junko Hitomi, Daigo Kusano, Jiro Miyaguchi, Reiji Ishibashi. Dist: Toho. 84 mins.



*Former decapitator, now an
assassin! Adventures in
butchery along a trail of gore!*

Lupine Wolf

"LONE WOLF WITH CUB"

EPISODE OF BABY CART TO HADES.

子連九狼

Lupine Wolf

"LONE WOLF WITH CUB"

EPISODE OF BABY CART TO HADES.

Written by SHINTARO KATSU

DECAPITATOR. That had been the official title and position held by Ogami Itto, who in the line of loyal duty had lopped off the heads of innumerable daimyo in response to the Shogun's wishes before he was stripped of his job as executioner as the result of a perfidious attack on his name by the powerful and envious Yagyu clan.

Ever since, Itto has been a professional assassin, pursued by elements of the Yagyu clan and shogunate spies, pushing his little son Daigoro in a rude cart, vowed never to rest on his seemingly endless journey until he has extracted retribution from the evil Yagyus for what they did to him.

He always charges 500 pieces of gold in advance for murder. But once he agrees, he never fails to carry out an assignment.

Trusting nobody except Daigoro, whom he treats as an equal as well as the son and companion he loves, Itto rarely interferes in others' affairs. One day, though, he saves a girl who had killed a trafficker of women named Monkumatsu. The dead man's boss, a ruthless woman named Torizo, claims the girl. Itto, well aware of what will happen to her, refuses to hand her over. For this, he is plunged into a well upside down and beaten to within an inch of his life, all of which he bears without a sound. Daigoro, who has seen this and much more on many, many occasions, looks on stoically. Omatsu, the girl, faints.

Impressed by Itto's indomitable will, Torizo changes her attitude toward him and takes him to her ailing father, former Chief Chamberlain of the Kakegawa clan.

He explains a man named Sawatari is responsible for the death of the lord of the fief and subsequent



Sogun confiscation of the clan's real estate, and that Sawatari is now governor of the same land. Itto's mission: Kill Sawatari.

Ironically, Sawatari requests Itto's help in getting rid of the very man who helped him become governor, because he now blocks his way to higher positions. When Itto, loyal to his first employer, refuses, Sawatari decides to have the "Wolf with a Child" killed to seal his lips.

Aware of the trap set for him, Itto goes to where Sawatari is waiting with scores of his own men and bloodthirsty mercenaries.

Itto, who never loses, sedulously exterminates every foe. Pushing Daigoro in his cart, he ambles away to continue his journey to nowhere.


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And now for an old Chinese wiseman's proverb I just made up:

Confuscious say, "Never send in your photo to the penpal section of CINEMART magazine."

Trying to get interesting penpals in Japan, who have interests similar to mine has always been easier than falling asleep while watching *GODZILLA 1985*. Plenty of Japanese over in Japan are into cool stuff like superheroes, monster movies and martial arts. So getting translations and material from Japan has, unlike finding a steady job, a permanent relationship and overall happiness, never been a problem for me. Then one day I found myself watching TV and I was shocked at what I saw. Mr. Whipple had just told some ladies not to squeeze the Charmin  yet there he was, doing the very *same thing!!!!* Out of anger, I immediately ran to my phone to transmit a transmission, to call the TV station and give that Mr. Whipple a piece of my mind. Hell, I don't use the damn thing anyway. But as I ran, I accidentally kicked over a pile of back issues of that Hong Kong movie magazine *CINEMART*. An issue fell open, revealing they had a penpal section. You know, send in a photo and list of hobbies and/or interests. So I figured, "What the hell, I could use a Chinese penpal to inform me of all the new films them Chinese are cranking out every half second. A correspondent in China could be a valuable asset to my unpopular, soon to be extinct publication *ORIENTAL CINEMA*, or so I thought.

Looking (and laughing) over the photos of other wanna' be penpals in *CINEMART*, they came off to me as dull, boring, uninteresting, conservative. Let's face it,

they're all a bunch of geeks! So I decided to send in a goofy photo of me, to show I'm no nerd like them, but a wild, and crazy guy who has heard of humor. Looking over the lame hobbies of my Chinese counterparts, again boredom comes to mind. Like an attractive 18 year old girl who's main hobby is sewing! Who's going to write to her? Sewing seems dull enough, but to write letters about it? Many are into reading, music, sports, and occasionally, stamp collecting. Oh boy, golly willickers! Hobbies like Correspondence and Writing Letters are frequent, as well. No, really! So for my hobbies, I wrote Magazine Writing and Movie Making. My mistake was that I neglected to use the word "amateur" for both hobbies. Here's what my ev-



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entual addition to *CINEMART* had looked like (above). I assumed that people with similar interests would write. But not in Communist China.

I received more letters than there are pieces of Eddie Murphy's fecal matter on Arsenio Hall's nose. For the first five or six letters, I was so excited that, like a moron, I sent my new penpals (so I thought) free copies of *ORIENTAL CINEMA*. That got me nowhere. So rather than waste more money, I simply wrote back to the next five or six penpals. But by the time I

received about 20 letters, I had given up writing back to any of them. Each letter was nearly identical, all the writers seemed like the same person, over and over. None of them were really impressed by my letters either, since out of the total 30 (approx.) people who wrote to me, absolutely *nobody ever* wrote back to me a second time! Not even the ungrateful idiots whom I sent *OC* to!

What was the content of these irrelevant letters & photos I kept receiving? 99% of them were from love hungry Chinese females who wanted to marry me. Now, if I had sent in a sexy photo, or maybe a 'sophisticated G.Q. look" photo, I could understand their

reaction. But take a look at this silly shot of me clowning around! Is this a face you'd

want to marry?! It must have been my selected hobbies that did it, they think I'm a rich professional.

Back when I actually bothered writing to these poor, deprived people, my letters usually went a little something like this:

"Dear Suck Fat (or whatever those girls' names were), yeah, marriage, right. Settling down, sure, sure. Mowing the lawn, spanking the kids, etc. But hey, for now, tell me- what's Jackie Chan up to? How about Sam Hui? Is he making a new *ACES GO PLACES*

movie yet? Do you know how I can get a MR. VAMPIRE poster? Could you translate some credits I can use in ORIENTAL CINEMA? Obviously, me and my wanna be brides are coming from two different worlds. Out here in California, I've got so many options, so much fun to be had, I just wanna live, party, create, and have a blast. Yet them commies must struggle just to survive. One letter was from a guy. He made it clear that he wanted me to fix him up with an American girl. Any volunteers, ladies?

Interesting to note that none of these letter writers made any mention of movies. Then what the hell they reading CINEMART for?!

What follows are some of the funnier excerpts from letters I got stuck with

Mr. Damon Foster.

How do you do?

我是個性甚开朗. 溫柔熱情的



This Filipino chick sent me a rather suggestive photo. Does that imply marriage or what?!



NON F
48 區
証書 曾

Dear Sir:

Nice to meet you!

From the picture and introduction about

Quite a cute babe, but that bridal gown doesn't make me want to marry her!

You. I very very like you. But color, if the form for marriage (Chinese spoken

cat) so. I write to you.

I don't know whether I love my homeland.

Get a load of this one. This letter had me on the floor!!!!

but her politic form makes me disappointed. so

I want to go to abroad. and you look like a

angry lion.



Zhang Yu Feng

外信息, 中了解到
解, 为此, 现求
张静雯, 今年2

These
Chinese ladies
assumed I read
Chinese. Note
how forward this
one is!

N FASTER

照片之后, I love you very much. 升,
肖像, 你不会拒绝我吧!

红文今年20岁, 身高1.65. 风度文雅, 品

Well, that's all I have time to write about for this
issue, but incase any of you are mildly curious
about my upcoming video spoof *WACKY CHAN*,
here are some photos of two recent scenes we
videotaped. One is a gyonsi (A.K.A. kyonsi)
sequence, and the other is the obligatory drunken
master scene. I play the gyonsi and the drunken
master pictured here, although Yutaka Sugiyama
plays the master in most of the actual footage.





ORIENTAL CINEMA

is a deverse
fanzine; always including a variety of topics: fantasy, horror, martial arts, giant monsters, cartoons, superheroes, and comedy in each issue.

O.C. no. 5 (1983) \$1.50

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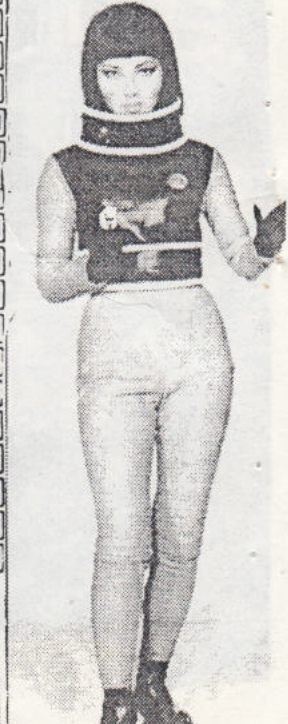

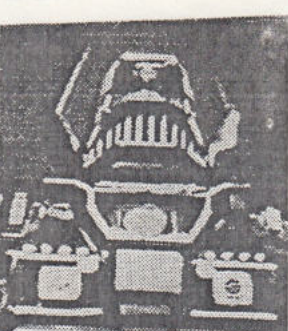




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First off, I have to say that as I didn't receive the last issue of MAFFAPA, #30, I had to take a guess at where I got up to in THE SAMURAI "serial". This instalment, you will be relieved to know, is the last. I guess the post office ate MAFFAPA #30 at around the same time it ate some other things I was expecting such as a prize I won in a competition in a British DR.WHO magazine. I always used to complain, like everyone else, that I never won anything. Little did I realise that the trick is not only to win something but actually to receive it! (A similar thing happened about 6 months ago where I had one of a number of winning tickets in a raffle - curiously at a DR.WHO minicon - but could I find that ticket? No, not until I got back to Canberra). Such is life.

After I sent out my last contribution, I realised I hadn't answered Amy's question about the Ruth Manley books, so AMY: As of 21st April, the first book, The Plum Rain Scroll is still out of print. I have a paperback copy of the second book, The Dragon Stone while the third book, The Peony Lantern is still in print but only in hardcover. If you want The Dragon Stone from me, it costs Aust.\$4.95 plus Aust. \$4 postage air or Aust.\$2 sea (total, either A\$8.95 incl. airmail; or A\$6.95 seamail). The rate of exchange fluctuates on a daily basis so I am not going to attempt to give a US\$ equivalent except that today it's around US 76¢ = A\$1, so you'd be looking at roughly US\$6.80 for the book incl. airmail or US\$3.76 seamail. My bank takes personal US dollar cheques, or you can send a bank draft or international money order, payable to 'Nikki White'. As for The Peony Lantern, as this is not available readily on the bookshelves either in Canberra or Sydney, I suggest you write directly to the publishers: Hodder and Stoughton, PO Box 469, Lane Cove, Sydney, NSW 2066, Australia. The book costs A\$14.95, postage would be extra. I'm sure I gave you this information in an earlier MAFFAPA, around January last year.

Nothing much to report this end. We've been so busy at work on various projects such as doing a retrospective conversion to machine-readable form of the Japanese monograph catalogue, that I haven't had time even to do my usual scan of Kinema junpo. Hopefully, I will for next issue. One of the other above mentioned projects involved my cataloguing a large collection of old Edo period books, many of them illustrated tales of blood and thunder published about the time the First Fleet sailed for Australia - or, as I saw it, the time Shintaro and Co. were knocking around Japan. Curious to handle things that Fuma Kotaro or Tonbei, had they existed, could have read.

I bought one of those new-you-beaut video-recorders that plays NTSC (your system) on PAL (our system) in January, intending to get tapes from Japan as it is very frustrating reading about this or that TV series either in the Japanese press or in MAFFAPA which you guys can watch without any technical hassles but which our system precludes us from seeing. At least until now. Needless to say the local Japanese community hasn't wasted any time in rushing out to buy these new Panasonics, so they can now ask their relatives back home to send them 'care packages' of tapes (we were going to mark up the TV guide on the back page of Asahi shinbun and send it to our book supplier and call it a standing order - just joking!). Meantime, such are the plans of mice and men, instead of Japanese chanbara, my first tapes in NTSC are American Gothic - Dark Shadows (come to think of it, some of those old books I mentioned above were published the year dear Barnabas got grounded by his father, Kansei 7, i.e. 1795).

The only Japanese film I've seen was SBS' showing of A Taxing Woman (Marusa no onna) from the same director who gave us Tampono and The Funeral. First time I'd seen a film with a tax inspector as a heroine - and what a character! She was like a bull terrier once she got her teeth into some miscreant. Not even the yakuza fazed her for long. Great stuff (funny actually seeing the Tokyo Kokuzeicho - or at least a cinematic representation of it - as we get so many of their publications at work. Aahh - so that's what they do when not compiling statistics....)

Loved Horacio's review of Black Rain in #24. That was out here a short while back but I didn't see it. Given the price of cinema tickets these days, I think I'll wait till it's out on video if I see it at all. A Japanese colleague at work saw it and wasn't overly impressed, though she was quite keen to see it.

Ja mata

+++++

6) Genmu-ryū Oboro Kirimaru Convert	(7/2/65) (20/7/65)
7) Ninkō Kagerōmaru Poison dart	(14/2/65) (21/7/65)
8) Iga-ryū Kiri no Tonbei Revenge	(21/2/65) (22/7/65)
9) Kurozumi-ryū Kimen no Dōjin Devil's-mask house	(28/2/65) (23/7/65)
10) Maboroshi-ryū Hitomi Tarōbō Secret passage	(7/3/65) (26/7/65)
11) Mukei-ryū Senbusa Friendly enemy "Because of Kongo, Tarobo loses an arm. Shintaro and Tonbei are attacked by Hara Sogoemon of the Mainoshinto school."	(14/3/65) (27/7/65)
12) Yūgasumi-ryū Manji Kurojō Kongo's warning	(21/3/65) (28/7/65)
13) Kōga-ryū Kongō The duel	(28/3/65) (29/7/65)

* * * * *

THE NEW SAMURAI (SHIN ONMITSU KENSHI), CAST, CHARACTERS AND EPISODE GUIDE

After Ōse left the series, the producers tried to inject some new life in the format by introducing a new star playing a new hero in a new location and inventing some novel variations on ninja technology.

The New Samurai was set in Kyushu rather than the mainland. The hero was Kage Shinnosuke, the head of the Kage ninja who operated in the Satsuma fief in southern Kyushu. He was also a samurai. Shintarō, having left "for a change with undying honour" (as the publicity put it) or at any rate, presumably not survived the duel with Kongō, was not seen again but Tonbei became Shinnosuke's sidekick, no doubt to provide continuity with the original series. Shūsaku presumably had gone back to the Sainenji and High Priest Donkai into whose care Shintarō had entrusted him and no doubt would have been raised and trained by Donkai as Shintarō had been before him.

Shinnosuke's boy companion was called Daisaku and he also had a ninja girlfriend, Kanae.

Another point of continuity with the old series was the use of Amatsu Bin to play the chief villain in the third story, "Togakure Genki", head of the Black Tide or Kuroshiotō ninja. He was a master of disguise and impersonated a feudal lord, fooling everyone in the lord's household over a period of quite some time. Dressed in black, normally, he wore his hair bound high on his head in a scruffy ponytail and his sword strapped across his back.

Shinnosuke was shorter and, in my view, better looking than Shintarō. He usually wore hakama with leggings, patterned with bold checks (his dress sense was decidedly inferior to Shintarō's, who favoured a sober simple kimono) but retained Shintarō's ponytail hairstyle. In addition to having the usual bagful of ninja tricks, he was also a master swordsman. The dubbing for this character was done by William Ross who had done it for Shintarō.

Hayashi Shinichirō ("Kage Shinnosuke"): Not much is known about this actor as he, too, seems to have disappeared into obscurity after the series. At the time it was made, he was 26 and had majored in civil engineering before becoming an actor. He was said to have starred in a number of other samurai movies before making this series. However, he did not achieve the same popularity Ōse did and one Japanese critic remarked that the second-billed Maki Fuyukichi was far more popular than he was in the show.

Ninomiya Hideki ("Daisaku"): Born on 15th March 1955, he originally lived in Ashiya City, then Chōfu. He was still acting on TV as recently as 1984.

Shiratori Mizue ("Kanae"): Born 15th September 1941 in Shanghai, China. Her real name is Sakaguchi Mizue. Her mother was Matsu, her father Hideharu and she was the youngest of three brothers and sisters. After the war, the family was repatriated from Manchuria. Her father ran a small restaurant in Kokura City, Kyushu, then he went to Tokyo in the agency for regulating entry into the country. When Mizue was 4, she entered a NHK talent quest and won 2nd prize. In 1949 the family went to Tokyo so she could become a singer. She toured US army camps and in September 1950 she appeared at the Nichigeki Shōgekijō (now the Nichigeki Music Hall) and was spotted by a Daiei scout. In 1951 she made her debut in *Hahazukiyo*. She became famous as a child star in combination with Mimasu Aiko who played the mother in a series of films throughout 1952 and 1953. Also in 1952, she made her debut as a singer with Teichiku Records with *Kuroi hitomi* and *Otogi būgi*. She was part of the craze for young girl singers of the time, which produced such stars as Misora Hibari and Eri Chiemi. She had several big hits but as she matured, she found it hard to make the transition from child parts to adult roles. Moreover, she had a series of misfortunes in her private life and she slipped from the front ranks. Nonetheless, she appeared in a film in 1954, one in 1955, one in 1957 and one in 1958. After making *Dodonpa suikoden* in 1961, she married manzai Aozora Ureshi and left the movie world. She had a son in 1964 and was divorced. Presumably her appearance in *The New Samurai* was something of a comeback. Certainly, her singing was featured in one of the two theme songs. In April 1970 she married club manager, Adachi Sadao and has a son.

Funatoko Sadao (director of *The Samurai* and director of *The New Samurai*): Born on 5th February 1932, the 4th son of Jōtarō and Mune (Arai) in Fushimi Ward, Kyoto. He entered primary school on the eve of World War 2, in 1938, and in the spring of the year of Japan's defeat in the Pacific War (1945), he had his higher education terminated and found himself cast out into the turbulent society of the time. In 1949 he encountered The Second Elan Vital Troupe established by an employee of Daiei. In 1951, he joined the Komoriza troupe of Katō Yasushi (who was later to write scripts for *The Samurai*) and Wakasugi Mitsuo, who were driven out of Daiei. With Katō, he was assistant director at Takara Productions, then Sōgei Productions, then Shin Tōhō. At Shin Tōhō he worked with the great director, Itō Daisaku on *Meiji ichidai onna* and *Gero kubi* and was assistant director to Itō at Shōchiku on *Genroku bishōnenki*. While in the editing department at Tōhō he gained mastery of the art of editing and in 1959 a friend from his Sōgei days, Nishimura Shunichi, suddenly made him director of his TV series, *Gekkō kamen*, which he was producing for Senkōsha, a series which became a big hit. Funatoko filmed a series of Senkōsha TV productions virtually singlehandedly and established the glittering speed and tempo which marked the style of a Funatoko production. In 1962 came *The Samurai* which was another big hit. For several years afterwards he lived *The Samurai* and even produced it for the stage at the Shōchiku Kokusai Gekijō. He directed the feature films based on it for Tōei. Then in 1966 he did *Watari* for Tōei. But the overwork of the past 9 years had weakened his constitution. In 1972 on 22nd February he died leaving a wife and two children in Kamakura, cancer of the tongue having spread to his throat. His funeral was held on 24th February and his last work, *Onmitsu Yaji Kita*, was still running on TV the day of the funeral.

EPISODE GUIDE

In Japan, broadcast 7-7.30pm, Sundays on TBS from 4 April 1965 to 26 December 1965, sponsored by Takeda Pharmaceuticals and produced by Senkōsha.

In Australia, broadcast 5.30-6pm weekdays on TCN-9 from 11 July 1966 to 1 September 1966.

Script.....Igami Masaru
Director.....Funatoko Sadao
Camera.....Nakano Takeshi
Producer.....Nishimura Shunichi

*

Kage Shinnosuke.....Hayashi Shinichirō
Kiri no Tonbei.....Maki Fuyukichi
Kanae.....Shiratori Mizue
Daisaku.....Ninomiya Hideki
with Iwaki Rikuya, Takatō Masayasu, Satoki Saburō, Tanaka Hajime, Ogura Yūzō, Mori Ryōsuke, Asama Hirohiko, Daitō Ryō, Amatsu Bin, Kuromaru Ryō, Taki Keiichi

STORY ONE

Kage Shinnosuke.....Hayashi Shinichirō
 Kiri no Tonbei.....Maki Fuyukichi
 Kanae.....Shiratori Mizue
 Daisaku.....Ninomiya Hideki
 Ojodake no Ichirōbō.....Iwaki Rikuya
 with Takatō Masayasu, Satoki Saburō, Tanaka Hajime, Ogura Yūzō

- 1) Kage no kenshi (4/4/65)
 The search for Kage (11/7/66)
 "The Shogunate sends Iga ninja Tonbei the Mist to investigate the unrest in Satsuma fief which appears to be the work of mysterious ninja by the name of 'Kage'. Tonbei sets out for Kyushu but on the way he is attacked, one after and another, by Satsuma spies and he senses an ominous trend in Satsuma. On board a boat bound from Shimonoseki to Kokura, Tonbei is rescued from a perilous situation by a samurai named Kage Shinnosuke. Intrigued by the name 'Kage', Tonbei resolves to go with him. On the way from the sea to Kokura, then to Aso, Shinnosuke is attacked by a group of ninja."
- 2) Aso no hachi tengū (11/4/65)
 Devil ninjas (12/7/66)
- 3) Kage Dōsai no saigo (18/4/65)
 The secret of Kyushu (13/7/66)
- 4) Kage-ryū Kyoeishin (25/4/65)
 Tonbei's defeat (14/7/66)
- 5) Gorōbō kaenjin (2/5/65)
 Traitor's daughter (15/7/66)
- 6) Henge jutsuhō (9/5/65)
 Message from Satsuma (18/7/66)
- 7) Tanba genjutsu (16/5/65)
 Escape from the sea (19/7/66)
- 8) Jirōbō bunshinjutsu (23/5/65)
 Jirobo's many lives (20/7/66)
- 9) Kinenbō kumokarami (30/5/65)
 Thief in the castle (21/7/66)
- 10) Sōninjutsuhō (6/6/65)
 Ninja revenge (22/7/66)
- 11) Shinobi yashiki (13/6/65)
 Tanba's hideout (25/7/66)
- 12) Aso ninpō jibakuen (20/6/65)
 House of death (26/7/66)
- 13) Jigoku no shisha (27/6/65)
 Duel on the peaks (27/7/66)

STORY TWO

Kage Shinnosuke.....Hayashi Shinichirō
 Kiri no Tonbei.....Maki Fuyukichi
 Kanae.....Shiratori Mizue
 Daisaku.....Ninomiya Hideki
 with Mori Ryōsuke, Asama Hirohiko, Daitō Ryō.

- 1) Kuroi shūdan (4/7/65)
 Secret plan (28/7/66)
- 2) Futari Tonbei (11/7/65)
 Stolen face (29/7/66)
- 3) Minomushi hajutsu (18/7/65)
 An enemy returns (1/8/66)
- 4) Idatenjutsuhō (25/7/65)
 Black runner (2/8/66)

5) Shinobi kunoichi Ninja sisters	(1/8/65) (3/8/66)
6) Kiri no shimai Invisible door	(8/8/65) (4/8/66)
7) Ninpō chishio maji Border escape	(15/8/65) (5/8/66)
8) Ninja Kogami Duel in the temple	(22/8/65) (8/8/66)
9) Ninja Teibeisa The master swordsman	(29/8/65) (9/8/66)
10) Uragiri ninja Poison magic	(5/9/65) (10/8/66)
11) Iga shichi no gumi Comrades of Tonbei	(12/9/65) (11/8/66)
12) Ninja Narukami Tendō Mission to Edo	(19/9/65) (12/8/66)
13) Ninpō ichi kiuchi Death of an enemy	(26/9/65) (15/8/66)

STORY THREE

Kage Shinnosuke.....	Hayashi Shinichirō
Kiri no Tonbei.....	Maki Fuyukichi
Kanae.....	Shiratori Mizue
Daisaku.....	Ninomiya Hideki
Togakure Genki.....	Amatsu Bin
with Kuromaru Ryō, Taki Keiichi	

1) Umi no ninja The amulet bag	(3/10/65) (16/8/66)
2) Kuroshiotō jūningumi Black Tide ninja	(10/10/65) (17/8/66)
3) Hengen Kaibōzu The treasure sword	(17/10/65) (18/8/66)
4) Kagebōshi sanjō The magic bell	(24/10/65) (19/8/66)
5) Genki an'yaku The imposter	(31/10/65) (22/8/66)
6) Jingosa kazewatari The trap	(7/11/65) (23/8/66)
7) Ninpō shōbu The imperial shrine	(14/11/65) (24/8/66)
8) Igamono Ginshirō The turncoat	(21/11/65) (25/8/66)
9) Ninja Rentesshu The blind ninja	(28/11/65) (26/8/66)
10) Kunoichi hijō The moon ring	(5/12/65) (29/8/66)
11) Kao no nai ninja The no-face ninja	(12/12/65) (30/8/66)*
12) Ayushi Kiri no Tonbei The secret map	(19/12/65) (31/8/66)*
13) Ninja Togakure Genki The star sword	(26/12/65) (1/9/66)*

* not actually broadcast at that time as they were pre-empted for coverage of President Johnson's visit to Australia.

ONMITSU KENSHI/ONMITSU KENSHI TSUPPASHIRE CAST AND EPISODE GUIDE

In 1973, TBS decided to revive its hit series of 11 years previously with a new cast and staff, as Funatoko was dead by this and Senkōsha Productions had disbanded. The only link with the old series was Maki Fuyukichi reprising his role as a ninja sidekick (he may or may not have been Tonbei). The timeslot and sponsors were the same as for the earlier series. As with *The New Samurai*, the hero not only had the obligatory boy companion but also a female love interest. Once more, one of the chief villains was played by Amatsu Bin.

However, like *The New Samurai*, it failed to gain popularity and was cancelled after two stories (26 episodes), despite attempts to ginger it up with appearances by pop singers and the introduction of a fantasy element in the second story. It was never released in Australia, hence there are no English titles for this. Instead I have put literal translations of the Japanese titles in square brackets underneath the original titles.

The hero, Matsudaira Shintarō Nobukatsu, was played by Ogishima Shinichi. Like his predecessors, he was in his mid-20s (26 going 27) at the time the series was made. He wore the same ponytail hairstyle, though with an even floppier forelock than Hayashi Shinichirō. He wore a simple kimono with a discrete pattern of open squares. His face was thinner, with high cheekbones. Tonbei looked much as the same and the little boy looked like a clone of Shūsaku.

The series was broadcast on TBS, Sundays, 7-7.30pm from 7 October 1973 to 31 March 1974. It was sponsored by Takeda Pharmaceuticals and directed by Kikuchi Akira who had been an assistant director on the original series. The first story was made at Tōei's Kyoto studios, the second was shot in Tokyo and given the title, *Onmitsu kenshi tsuppashire!* [Run fast, spy swordsman!]

STORY ONE

Matsudaira Shintarō Nobukatsu.....Ogishima Shinichi
Kiri no Tonbei (?).....Maki Fuyukichi
[Boy companion].....Yamada Masahide
[Female love interest].....Yoshizawa Kyōko
Garō Tessō.....Amatsu Bin
with Kawai Nobushige, Mizushima Michitarō, Izumi Masako, Matsudaira Junko

Story concerns the Akame ninja and the format looks similar to the original series, even down to the sort of titles given each episode. Amatsu played the head of the Akame ninja. No further details available.

- 1) Onmitsu kenshi tanjō (7/10/73)
[Birth of a spy swordsman]
- 2) Akame ninpō Kodama (14/10/73)
[Echo]
- 3) Akame ninpō jūhōseme (21/10/73)
[Akame ninja attack from 10 directions]
- 4) Akame ninpō menutsushi (28/10/73)
[The face-stealer]
- 5) Akame ninpō sōnin kuzushi (4/11/73)
[Double ninja destruction]
- 6) Akame ninpō musasabi (11/11/73)
[The flying squirrel]
- 7) Akame ninpō kumoshibari (18/11/73)
[Akame ninja spider-binding]
- 8) Akame ninpō hissatsu Dōryūjin (25/11/73)
[Certain death Dōryūjin]
- 9) Akame ninpō Garō Tessō (2/12/73)
[Garō Tessō i.e. Garō Steel-claw]
- 10) Shiseru Gayazaru (9/12/73)
[Gayazaru, harbinger of death]
- 11) Dai yōsai o buttobase (16/12/73)
[Fire on the great fortress]