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This is the 33rd issue of MAFFAPA, Martial Arts Film Fan (and Asian Culture) APA, for October 1990. The following people sent in contributions.

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The deadline for Maffapa 34 is January 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 pages (preferably typed), must reach Laurine White by the end of January. Minimum contribution is 1 page per issue or 2 pages every other issue. The copy count next time is 18. Please send 18 copies of each page plus \$1.25 to cover return postage. If you don't send 18 copies, send your original 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 mail. And don't forget a 9 x 12" self-addressed envelope, so I can send Maffapa 34 to you.

## BORN LOSER





# THE QUIGMANS



From Linda Koncak

# BIZARRO



Enterprising juvenile delinquents make money in advertising.

# MOMMA



# ANIMAL CRACKERS





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

di-di-di-di-di-di-diddleh; di-di-di-di-di-di-diddleh; dah-duh-dah-  
dah-duh-dah-dah-duh-dah; dah-duh-dah-dah-duh-dah-duh-dah; DAH-  
dah-dah-dah-dah-dah-dah-duh-dah; DAH-dah-dah -dah-dah-dah-dah-duh-  
dah; DAH-dah-dah-dah-dah-dah-dah-duh-dah; ding-ding-ding-ding-ding-  
ding-ding-ding-donn-dah-dah-dah-dah-DOHN-dah-dah-Dah-DAHMMMMMMMMH!

THE AVENGERS ARE HERE! THE AVENGERS ARE HERE! JHEEEEEEEEEEE!!!!!!!

The Arts & Entertainment channel is cablecasting the mid-Sixties  
classic. Forget this crap. We're talking about Diana Rigg! JO!!!

The premise of the show is that two operatives from British Intel-  
ligence will retaliate to any threat to the British Government  
(hence the title). A professional spy, John Steed, -portrayed by  
Patrick Macnee teams with a talented amateur, in this case Emma  
Peel, portrayed by Diana. She was one of a series of operatives  
paired with Steed during the run of the show. Since we in the  
United States have seen only the episodes with Diana Rigg and an  
actress named Linda Thorson, it is hard for us to judge them until  
we see the segments with Honor Blackman (who left to star in films  
such as her role as Pussy Galore in GOLDFINGER). Still we can make  
a comparison between the two actresses we have seen.

With the international success of The Avengers, Diana Rigg decided  
to leave the show for a film career, following the example of Ms.  
Blackman. She had a busier career, with films such as THE ASSASS-  
INATION BUREAU, ON HER MAJESTY'S SECRET SERVICE (another Bond film  
but without Sean Connery-THAT WOULD HAVE BEEN A FARING), THE HOS-  
PITAL, and THEATER OF BLOOD. Honor Blackman appeared in a western  
with Dean Martin called SOMETHING BIG, a an episode of the 90  
minute TV show "The Name of the Game." Diana Rigg now hosts and  
occasionally appears in episodes of the PBS series "Mystery." Honor  
Blackman stars in a series in Britain but I do not know the title.

The series had a science fiction thrust. Villains used techniques  
such as LASERS, dream manipulation, and androids, called CYBERNAUTS,  
that were programmed to kill. The eerie atmosphere left the show with  
a timeless quality which viewers can appreciate today, twenty-five  
years after it was first telecast. One aspect is the style of  
fashion for the lading actresses.

Diana Rigg wore a neon color jumpsuit which was tailored on class-  
lines. She modeled a line of them under the name "The EmmaPeeler"  
since the colors would appeal to the "Mod" tastes of the day. The  
classic lines of the suits prevent her outfits from "dating" the  
show. Her successor, Linda Thorson, wore "Mod" miniskirts that  
were designer fashions which were current for the time but seem  
out of date when viewed at a later date (While the Thorson episodes  
have not been shown on A&E, they were broadcast on Ted Turner's  
Atlanta Superstation during the late 1970's).



Linda Thorson's character, a "with-it" girl named Tara, had no real strength to her characterization save for the "Mod" aspect emphasized in the scripts. Looking back, I think that Diana Rigg's backstage negotiations screwed up the scheduling so the producers did not have the time they would have needed to work in another female character. I've seen Thorson in some British horror movies she would have made before the Avengers. She was in a Broadway hit a few years ago so she's been a working actress. Still they did not mention her role as Tara in talking about the play. She was miscast as an aggressive femme. But could anyone have stepped in to take the place of Diana Rigg?

Ah, Diana, Mrs. Peel.


Beautiful, lean, athletic, educated, independant. Inevitably sets the tone of a relationship on her terms. Emma Peel was, and is, an ideal for producers of other TV series to follow. In a promotional tour for his autobiography, Patrick Macnee pointed out that he did not appreciate the way women were conventionally portrayed (e.g. the Bond films) and preferred a female character who worked in conjunction with the male lead rather than opposite him. It is ironic that both Honor Blackman and Diana Rigg were unable to find roles as challenging as their parts on THE AVENGERS. (bad writing I should have said neither Honor Blackman nor Diana Rigg could find roles etc.) I can't wait to see Honor Blackman's appearance in the show. I shall make a full comparison then.

On the book front. More signings. One scheduled for December 1 at B Dalton. A local store (an independant called Book Rack) may have one in the meantime. I am now preparing a mystery which is a novelization of a film now in public domain. I'll keep you posted.

In the previous issue of MAFAPA, I mentioned a friend who would be visiting here in Florida. He is supposed to be involved with a conference on mystery writing from Friday November 9 through Sunday, November 11. I hope he drops by on his way to the conference.

As always, I remain

YOUR  
OBEDIENT  
SERVANT





## Chinese SF in Hong Kong by Jean Luntz



SF by Ni Kuang



Sword & Sorcery by Gu Long



Sword & Sorcery by Gu Long



Sword & Sorcery by Jin Yong

Both sf and sword & sorcery fantasy are being produced and published in Taiwan and Hong Kong for a world-wide Chinese-speaking audience.

Of the two genres, sword & sorcery is most steeped in the traditions of Chinese culture, and it is the more popular by far. The sword & sorcery novel first appeared in the early 1900s. In the 1950s and '60s, the practice developed of serializing the novels in a pulp magazine-like form, with as many as 40 quarter-inch-thick volumes per novel. Like our dime novels, these serials were frowned on at first, but today they are the hottest selling items in the bookstores of Taiwan, Hong Kong, and Chinatowns around the globe. Sword & sorcery (mislabelled as the Martial Arts novel) makes up 25 to 30% of all Chinese books sold.

Most famous and best loved of the sword & sorcery novelists is Jin Yong, a well-known Hong Kong newspaper editor who currently writes the editorial column for the newspaper *Ming Pao*. Jin Yong's works made the genre respectable. Unlike his predecessors, he writes with consummate skill. In the book *I LOOK AT THE FICTION OF JIN YONG*, Ni Kuang states that Jin Yong took Chinese sword & sorcery novels to a new level, creating an exciting world of Chivalry and derring-do. His ancient China has the same vividness and sense of reality as can be found in the fantasies of Tanith Lee. Because his stories are extremely complex, the sum effect often becomes completely apparent only after the last page has been turned. The characters are well rounded, and each participant's actions -- even the most minor ones -- are important to the conclusion.

The second of the genre's top three authors is Liang Yu Sheng, who also comes from Hong Kong. His works are longer than those of Jin Yong, allowing readers to follow sets of characters and their relationships from one group of novels into another, in the larger panorama of his imaginary world. Some critics claim that Jin Yong's work shows a Western influence, whereas Liang Yu Sheng's writing follows more in the Chinese tradition. While it is true that Liang Yu Sheng does retain a more old-fashioned flavor to his stories, the American reader would find them intriguing and enjoyable. He explores the relationships between his characters as well as having them face terrible odds in order to achieve a goal. His work could best be compared with the political intrigue plots of Marion Zimmer Bradley's "Darkover" novels or Katherine Kurtz's "Deryni" books. Like these authors, he portrays family as playing an important role as a political unit within a larger community. Liang Yu Sheng's characters have no psi powers, however. Sometimes they have the advantage of secret fighting methods, specially bred horses, or invincible weapons, but usually they must rely on their cunning and martial skills to overcome opponents.

The other leading and most prolific author in the field, Gu Long, died in 1985 with over seventy-five titles to his credit, many of which have been made into movies and television series. Of the three writers, Gu Long has the most imitators. Where the works of Jin Yong and Liang Yu Sheng are almost poetic in their beauty (recalling the writing of A. Merritt or Thomas Swann), Gu Long's style is less literary. Most of his stories are told through dialogue and action, with a little description to tie it all together. Readers of the "Conan" books and the tales of Fafhrd and the Mouser would feel very much at home with his works. His novels tend to be

short, giving the feeling of a 75,000 word novel in English, while the novels of Jin Yong would compare to meaty works like Morgan Llywelyn's *LION OF IRELAND*. Gu Long also emphasizes odd plot twists.

Among other well known contributors to the genre are Ni Kuang, Sse Ma Ling, Huang Ying, Wo Lung Sheng, and Zao Hou Bing. Wo Lung Sheng is notorious for his long novels, originally serialized in the newspapers. His most famous work consists of twelve 300-page volumes! Due to their length, most Chinese fantasies have a lot of room for plotting and detail which their shorter American counterparts have sacrificed in order to achieving faster pacing and more pizzazz.

Characters in Chinese sword & sorcery novels range from the immortal superman Chu Liu Xiang, whose five senses are infinitely superior to those of ordinary men, to portagonists like Wei Xiao Bao, who seem on the surface to be complete bumbler while using brain over brawn. The majority of the novels are set in or around historical China, not as it actually existed but as the authors believe it should have been. Tales center around adventure, political intrigue, and plain old country magic. Magical weapons or books which render the user invincible appeared more in the older novels than they do today, but still crop up from time to time. Both men and women can be skilled martial artists, and the knight's code of honor dictates behavior. Aside from the villain, often the one with magical powers is the teacher or advisor to the protagonist.

Plots usually fall into one of these categories: 1) the escort service where a valuable object is in contention and two factions clash; 2) the revenge novel where someone close to the protagonist is foully murdered and the death must be avenged; 3) the humorous story of a loveable hero whose

adventures arise from his constant meddling in the affairs of others; 4) the political intrigue where power, position, or both are at the crux of conflict; and 5) the combination of any of the above, sometimes along with a mystery which must be solved.

Perhaps closer to High Fantasy than to Western sword & sorcery, Chinese novels usually feature heroes who fight not for themselves or immediate friends and family but for the rights of others in the face of injustice. For example, in Liang Yu Sheng's novel *THE KNIGHT OUTSIDE THE STOCKADE*, the hero Yang Yun Cong has joined forces with the Mongol tribesmen to overthrow the Qing, China's last dynasty before the Empire crumbled. While Conan fights for gold or power as well as justice, Yang has no other objective than to see justice served. This sense of righteousness is the backbone of the Chinese knight's code of honor.

Still, the stories are filled with humor and zest. The characters, for the most part, love life and camaraderie. In Gu Long's novels especially, the main characters enjoy playing tricks. The book *FUN LOVING HEROES* can be described as a collection of humorous adventures of four friends out to best the world. The heroes never seem to have any money and yet never seem to lack for funds -- their every need is fulfilled. It is the blend of seriousness and humor, adventure and action, which makes Chinese sword & sorcery so appealing.

Unlike other modern novels in Chinese, these works have an enduring effect on the readers. They promote love for country and parents, and the carrying out of one's duty in a fashion similar to that in the *MORT D'ARTHUR* and the *SONG OF ROLAND*. Nowhere else do the characters' actions and deeds clearly illustrate ideal nobility of heart



Ni Kuang



Gu Long



## Chinese SF in Hong Kong

(Continued from page 26)

and mind. It is in these books that the Chinese concept of Chivalry comes alive. The line between good and evil is finely marked, leaving no room for error. The most important contribution of these novels is their comment on the richness and strength of friendship. Friends are willing not only to sacrifice their lives for one another but also to take care of a friend's family, obligations, and goals.

Sword & sorcery has carved for itself a niche in modern Chinese fiction. Aside from the novels, there are magazines, comic books, movies, and television shows. Stories are still being serialized daily in Chinese newspapers all over the world. Writers who got their start in this genre often switch to other areas of Chinese literature, bringing with them the flavor which characterized their former writing style. In this way, sword & sorcery novels have brought a new breath of life to older types of writing.

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Hong Kong science fiction is in its infancy

compared with its Western counterpart. Less than 5% of Chinese fiction sold in bookstores worldwide is sf. The largest single contributor, in sf and a number of related genres, is Ni Kuang, who produces new works on a monthly basis. To his readers, Ni Kuang personifies science fiction.

He was born in 1935 in Shanghai. His middle school education was cut short by the tumult of the early post-revolutionary government, and between the ages of 16 and 22 he worked opening waste lands for farming. Not until he fled to Hong Kong in 1956 did he begin his writing career. Commencing work as an editor, he started writing sword and sorcery novels which imitated the action-oriented stories of Gu Long. Later, upon the suggestion of friends, Ni Kuang launched his 30-year career as an author of science fiction. He has written over 30 sword & sorcery novels and over 60 science fiction novels, plus more than a dozen detective novels, numerous short essays, and over 100 television episodes.

Many of Ni Kuang's stories fall into categories closer to Western works of horror and the supernatural than to sf: tales of witchcraft, possession, or psychic abilities, of dreams, the fifth

dimension, and souls. His novel THE POSSESSED tells of a man who has entered a mental hospital not because he is insane but because he has been bewitched. The villain in THE MAN WHO SEPARATED HIMSELF has mastered the secrets of Middle Eastern and Indian black magic and uses them to separate the parts of his body, giving them independent life. The tales dealing with dreams involve reincarnation or déjà vu, while the stories of other dimensions describe trips to alternate times and realities. For instance, in THE HIDDEN CACHE, the characters go through an old fireplace which is a dimensional gate to a land of dangerous adventures. Ni Kuang has also written strange tales in the style of fiction from the old pulps -- featuring a boy with webbed feet and hands who feels most at home in the sea, the tribulations of a man who can control electricity, etc. One book tells of men who exchange heads in order to get younger, more youthful bodies.

Least familiar to American readers, perhaps, would be the stories about souls. Ni Kuang appears to be intrigued with the concept of the soul as a tangible

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## Chinese SF in Hong Kong

(Continued from page 27)

entity. In some of his works souls are trapped in an inanimate object or removed and sold, creating zombie-like tools.

Ni Kuang comes closest to Western science fiction in his tales of alien contact, although there are some differences in his treatment of the theme. Many of his plots revolve around an object of value which the aliens are attempting to recover or wish to share with their fellow sentient beings. The humans are changed by their contact with these starmen and usually gain better insight into their lives. Ni

Kuang's aliens include blue blooded humanoids, transparent men, and beings who can alter their appearance at will; in general, his aliens are less likely to retain their nonhumanoid features than their counterparts in Western sf. He tends to show how humans deal with oddities in what appears to be normal, while in the West authors draw a picture of normality amongst the strangeness and diversity of the fictional universe.

Ni Kuang's novels can be best described to the American reader as a blend of Alfred Hitchcock and Isaac Asimov. He combines the elements of surprise, unraveling a tenuous web of clues, and disclosing previously unrealized human potential, with

fascinating results. He also points out human frailties in such a way as to make readers sit up and think. For instance, while "Playthings" is an interesting story about the lives of men in a world ruled by robots, it also illustrates how men lose independence and self-direction when they rely too heavily on others. It is this combination of fresh outlook meshed with the mundane which entices readers.

The majority of Ni Kuang's audience is between 15 and 35 years old, with equal numbers of men and women. His readers wait eagerly for the new works that appear each month.

--Jean Luntz

ASIAPHILE #28: WRITTEN & PRODUCED BY AMY HARLIB (何安美), 212 W 22 ST #2N, N.Y., N.Y. 10011  
(212) 989-8217.

OTHER THAN THIS WONDERFUL XEROXED ARTICLE FROM A SCIENCE-FICTION NEWSZINE (GIVEN ME BY AN ACQUAINTANCE BECAUSE IT CAME OUT WHILE I WAS IN TAIWAN) NOTHING RELEVANT TO MAFFAPA HAS HAPPENED IN MY LIFE. CHINESE KUNG-FU STORY THEATRE IS NEAR NON-EXISTENT AND MY HEART IS BROKEN AND I DON'T KNOW HOW MUCH MORE HEROIC SPIRIT I HAVE LEFT AND I DON'T FEEL LIKE WRITING ANY MORE THIS PARTICULAR ISSUE. THANK YOU ALL FOR YOUR CONTRIBUTIONS.



MAFFAPA contribution by: Paul Kilianski/41 Thornwood Dr./Pough.,N.Y.  
12603

HELLO EVERYBODY (1)

Due to lack of funds as well as time, I've not been to any of the Chinatown theatres lately.  
So instead, I've been stacking up on videos(believe me, I save money this way).

Here are a few I've come across recently....

SHE SHOOTS STRAIGHT with "Joyce Godenzi" is a cop drama that doesn't really shine until the end where Godenzi takes on a muscle bound femme fatale. Brutal stuff.  
Samo Hung produced and co-stars.

I finally saw BURNING AMBITION. Wow! What a movie. From the very beginning where family crime boss Roy Chiao gets 86'd, you are immersed into the bloody power struggle that carries the whole film. There's one double cross after another.  
Frankie Chan wrote, directed and stars. Hui Ying Hung and Tsumura Yukari fight side by side in a viciously choreographed sequence that left me speechless. Best film I've seen this year.

NEW KIDS IN TOWN marks the welcome return of Liu Chia Liang in front of the camera(with his brother behind it).

I know that he had made some recent appearances and cameos in other projects(including a brief but worthwhile encounter with Samo Hung in PEDICAB DRIVER), but this was a starring role along with evercapable Moon Lee(the hardest working woman in Hong Kong) and the extremely acrobatic Chen Hsiao Hao.

Liang does some very nice pole work and looks very fit for his age. Oh yeah, the story has something to do with two brothers who come to H.K. from the mainland and get into some kind of trouble....or something like that.

I really liked 8 TAELS OF GOLD, a subtle,romantic comedy-drama that has about as much to do with martial arts as a dead fish.

Samo is in there again, this time wooing his country hick cousin(!) played very well by Sylvia Chang. But alas the two are from different worlds and complicating matters is Sylvia's pre-ordained husband to be (whom shes'never met).

Ah, how cruel is life.

This one's from Alex Law who brought us PAINTED FACES.

Check it out, but be warned....THERE IS NO KUNG FU IN THIS MOVIE.....  
.....WHATSOEVER.....okay?



I havent watched STAGE DOOR JOHNNY all the way through yet. This was produced by Jackie Chan's Golden Way film company and stars Hui Ying Hung. There is action here, but not much from what I can tell. It has something to do with a Peking Opera troupe run completely by women.....or something like that.

VAMPIRE VS. VAMPIRE, which I think is MR. VAMPIRE 5, doesnt have the the same sense of fun that the prior films had going for them. The action is limited as well. Lam Ching Ying returns as the super priest with two new bumbling assistants. See ENCOUNTER OF THE SPOOKY KIND 2 instead.

On the subject of hopping vampires, I saw a Nintendo game(the name of it escapes me) for rent where you are in essence "Mr.Vampire" the super priest fighting the hopping gouls with(you guessed it) your bumbling assistant.

LOCAL NEWS: Ernie Reyes Jr. stopped by a local dojo a few months back for a demonstration and to promote his film T.M.N.T. Ernie plays Donatello.

Cya!!



Journal/Margaret Luckey

**Ernie Reyes Jr.**, whose alter-ego is a Teenage Mutant Ninja Turtle, thrills Timmy Laffin, 6, of Hopewell Junction by signing an autograph.



JACQUELINE D. SIMS  
309 16TH AVENUE NORTH  
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This is a continuing episode guide to KAGE NO GUNDAN IV.

EPISODE 15: THE BATTLE OF THE RACCOON AND THE FOX

The Five Great Beauties of Japan are captured by the "So What" gang (a group of people who go around singing and dancing saying "so what, nothing matters.") These women are sold to the foreigners for repeater rifles and Gatlin guns. Botan goes to a plastic surgeon to have her face fixed. O-Sai decides to take care of things at Benriya while she is gone.

EPISODE 16: FAREWELL TO THE FEMALE NINJA

Upon his appointment to Chief Minister II Naosuke orders everyone who opposes him to commit seppuku. One of the Elders son is killed and his sword was put back in its case as though he never drew it out to fight. II HAS THE Elder evicted from his home and also cuts off his salary because a samurai could not die a more disgraceful death than to die without ever having drawn his sword. The Elder's daughter-in-law and granddaughter are killed by hired assassins. The Elders decides to fight the killers himself for revenge; but he is killed. The KAGE take revenge for him and his murdered family. Satsuki leaves the series in this episode.

EPISODE 17: EDO RIPPED BY THREE WITCHES

Three evil female ninjas who are also withches kidnap young girls to be used by a rich merchant as playthings.

EPISODE 18: HANZO IN A PINCH

II succeeds in getting Katsu's aunt (who was also in episode #4) kicked out of society and confines her to her house by setting fire to the back part of her house and making her appear negligent.

EPISODE 19: THE RUTHLESS WOMAN

The episode introduce O-Cho who fights by using big English Playing cards like shurikens. Takano Choei is a man who was imprisoned for four years because he believed in open trade. He bribed a janitor to set fire to the jail and escaped in ensuing panic. A lot of kind-hearted people help him remain undetected by the police. A woman who is in love with II vows to kill Takano Choei as a symbol of her love. She hires a ronin to help her do the job.

EPISODE 20: THE MURDERED MAN LAUGHS

Takano Choie translates a Dutch ship navigation manual into Japanese language for Katsu Rintaro. Choei burns his face purposely in order to avoid looking like the wanted posters of him in order to meet Katsu in person. The translated manual is given to Katsu by the Kage, but Takano Choei is killed before he can meet with Katsu.



#### EPISODE 21: THE GOLDEN MASK AND THE CAVE

Katsu visits a rich merchant to try to get money to build a naval academy. The Kage end up killing this merchant because of all the killing of innocent people he did in order to get his money.

#### EPISODE 22: THE BLONDE FIGHTS WITH A GUN

The blond daughter of the American Consulate wreaks havoc in Edo by going around playing a banjo and singing Oh My Darling Clementine."

#### EPISODE 23: THE WOMAN IN THE MAN

Yura Tenzen, the newly appointed Chief Censor, commissioned execution of the people he thinks are against him daily. The weird part of this episode is that he is a split personality who likes to dress up like a woman. The woman part of him is in love with the man part of him.

#### EPISODE 24: THE REVAMPED BEAUTY FROM NAGASAKI

Botan returns in this episode looking the same as she did before she left to get her face fixed. II tries to get his men to extort 3,000 ryo (Japanese money) from Kyoya a friend of Katsu Rintaro. She refuses. She is a silk merchant and so the government force people to stop buying her merchandise to teach her a lesson. When that fails they try to kidnap her son but catch Yaichi instead.

#### EPISODE 25: THE PHANTOM'S CHILD'S SCREAM

Cholera and Dysentery are striking the children of Edo. An evil doctor gets his mistress pregnant. He tells her to have an abortion because the scandal will ruin him. She refuses and escapes from his house. The woman runs into Han-san who takes her to a kind doctor who is doing everything he can to treat the sick children. She gives the doctor a letter that incriminates the evil doctor. He promises to take the letter to the magistrate. The evil doctor has the good doctor killed before he can do so. His assistant is able to cure the children when the antidote finally arrives from Nagasaki and the Kage take care of the evil doctor and his henchmen.



KAMA #33 from Laurine White, 5422 Colusa Way, Sacramento, CA 95841  
phone number (916) 332-7461.

BLIND FURY, the movie with Rutger Hauer playing an Americanized Zatoichi, is supposed to be released on videotape in November.

When I was in Japan in 1988, looking at cels for an animated movie version of Romance of 3 Kingdoms at Toei Studio, the movie was tentatively scheduled for release in the spring of 1989. It still hasn't come out. In the meantime, Satomi Hakkenden is being made into a series of Original Animated Videos (OAVs or OVAs as they are known in Japan), for direct sale on video. Satomi Hakkenden was made into a live action samurai fantasy film in the early 1980s, starring Sanada Hiroyuki, Chiba Shin'ichi, Oba Kenji, Shiomi Etsuko, and was dubbed in English as Legend of 8 Samurai. An advance screening of the first OAV was shown in Tokyo recently. A friend saw it and said it looked good. I hope to get copies as the series is released.

THE TEMPLE DOGS by Warren Murphy (co-author of the Destroyer series) and Molly Cochran (published by Signet, September 1990) is an attempt at a serious novel, but merely shows me that Murphy should stick to serio-comic books in The destroyers vein. He'll give Marc Olden no competition. Miles Haverford is a young man who can't get serious about any undertaking, not really interested in joining his father's law firm or any other career. Then his sister and husband are blown away on their wedding day by the psycho son of a Mafia don. His father tries to get justice by legal means, but witnesses are bribed with Mafia money, and no proof can be found. So Miles goes to Japan, to obtain vengeance with the help of his yakuza grandfather (Miles is Japanese on his mother's side), a rare oyabun who still upholds the honorable code of the traditional yakuza. If you saw THE CHALLENGE (with Toshiro Mifune and Scott Glen, directed by John Frankenheimer, 1982), you know what happens in Japan. Miles learns Japanese ways, the Japanese language (pretty quickly, I thought), gets beaten up a lot while learning to fight, and cleans toilets. A few months later he returns to New York with a handful of loyal Japanese followers, martial artists, to play divide-and-conquer with the Mafia. Every character is a stereotype - yakuza, Mafia, Latin American drug dealers - everyone! Miles' parents are the worst, having no personality whatsoever. Murphy got his plot from movies, like THE CHALLENGE, and hero-fights-the-druglords films. The oyabun's name is Sadimasa Nagoya. I discussed this with a couple of students of Japanese for confirmation, and we decided the name Sadamasa might be OK. But "di" (dee) is a foreign sound to the Japanese alphabet and wouldn't be part of a traditional name. Most of the novel was well-checked for proofreading errors, but... The foreign words occasionally are messed up. Is it "sangokujin" or "sankugojin", being spelled both ways several times. Does a man have cujones or cojones? The proofreader didn't notice. Murphy throws in a coy reference to his famous series, with a mention of a Sinanju video game. The title refers to a Japanese story about one fierce temple dog, trained to watch the other temple dogs, and prevent an attack by treachery from within, which is how Miles intends to destroy the Mafia family.



James Melville's latest Inspector Otani mystery is A HAIKU FOR HANAE, published by Fawcett Crest, September 1990. Inspector Otani and his wife Hanae take a vacation on an island between Honshu and Shokiku (in Japan), to visit their daughter and her family living there. The ferryboat trip send Otani into a flashback, remembering 20 years earlier when he was sent there officially to investigate the murder of a Mormon missionary. HE stayed at an inn with a fox spirit, and met a maid with leftist leanings (reminding him of his own daughter at university), a pinchpenny lawyer, a priest with yakuza connections, an old shamaness who exorcises spirits, and other murder suspects. Definitely a good read. Melville lives in England, but writes with marvelous clarity of the Japanese way of thinking. His murder mysteries are in the western style, while he tells the reader a lot about the Japanese. I've tried reading translations of Japanese mysteries, but they are rather weird, and were written for Japanese readers, who already know about their own society. About Melville's series of Otani mysteries, reviewers have said: "Fascinating layers of Japanese customs and manners unpeeled as Otani investigates politely." "Melville's Otani novels could be described by the Japanese adjective shibui... elegant, restrained and in the best possible taste." "Otani is one of the most expertly drawn figures in modern detective fiction who deserves a wider audience, not just because he is authentic but because he and his world are so original."

I found an extra copy of THE BOOK OF CHINESE BELIEFS by Frena Bloomfield, which I wrote about in the last Maffapa. The cover is a little scuffed, but otherwise it looks new. If interested, it is yours for \$1, includes postage.

JADE WOMAN by Jonathan Gash, published by Penguin Book in August or September 1990. Lovejoy is an English antiques dealer always in trouble with women (one at a time is never enough) or the law (he always has a scam going). Normally, he'd be conducting business as usual in East Anglia, but he's been evicted from his house and a local gangster is gunning for him. So when a rich lover offers him a ticket to Hong Kong, he leaps. (Lovejoy has 2 natural talents. He is irresistible to women. I don't know why, but this operates on an emotional level, nothing logical. His second talent is an ability to "suss" genuine antiques, as opposed to fakes. He knows the antique business thoroughly, but I consider this talent more as a psychic ability. Even the hidden antiques somehow call out to him, so it's not a technique of studying them.) (This is a British series of novels. At least one of them was televised in England and shown on A&E here.) At Kai Tak AP Lovejoy falls asleep and wakes up, relieved of passport, money, nothing left except his clothes he's wearing. Everything in Hong Kong is for sale. And after 2 days of poverty, Lovejoy is befriended by a gigolo who persuades him to become a fellow "paid companion", with women eager for his "favors". And he is also scooped up by a triad that wants to employ his talent for detecting antiques. There's no escape from the triad or the ladies. Lovejoy learns more than he wants to know about the seamy side of Hong Kong. He invents his own scheme, to fake a catalog of paintings by a Chinese turn-of-the-century impressionist (even the artist is fake). While this is labelled "a Lovejoy mystery" there really isn't a mystery in this one. There's a traitor,



and a strange old leper whom Lovejoy runs into all over Hong Kong. Of what significance is he and the snowfall in Hong Kong 20 years earlier? Oh yes, there are a couple of murders. I don't care much for this Lovejoy personality; however, the story is set in Hong Kong, and it's fun to watch his painting scheme unfolding.

The weather the final week in August was perfect for the state fair, not too hot, with a sea breeze to cool the attendees and performers. The Sacramento Taiko Dan performed for the first time, this year, on Asian-Pacific Day. All 14 members were present, the week after the group's first anniversary. The 12-year-old is now 13. The 3 males are even more outnumbered by the addition of 2 more ladies. The announcer says, it's strange, but Japanese taiko groups are mostly male, while American taiko groups are predominately female. The Sacramento group admits a debt to the San Francisco Taiko Dojo, where a couple of the Sacramentans trained, and in turn taught the rest of the new Sacramento group. The Sacramento Dan may be playing at the International Taiko Festival on the Berkeley campus November 17-18. Seven members of the San Jose Taiko Group performed weekdays at the fair. Most of these were new faces to me. The rest of the group have regular jobs and beat the drums on weekends. The San Jose group, organized in 1973, "combines traditional Japanese drumming with African, Latin and jazz percussion." One of their favorite pieces is "Apache"; another was inspired by Philippine stick fighting. Whichever group is playing, it's difficult to resist their infectious joy while beating on the drums.

Other performers on Asian-Pacific Day included Philippine dancers/musicians, an Asian-American modern dance troupe, and a traditional Chinese dancer. The Golden Dragon Acrobats of Taipei did their act every 2 hours all afternoon for the duration of the fair, with a marksman shooting balloons from a unicycle, a strongman bending metal rods with his neck muscles, a juggler bouncing balls with his tongue, and an acrobat balancing on a tower of chairs. Food booths at the fair included those serving Thai food, sushi, chow mein and teriyaki chicken. The Lemon Grass, a Vietnamese-Thai restaurant had a booth at the fair selling delicious spring rolls and salads.

The evening of Asian-Pacific Day my sister and I planned to see THOUSAND PIECES OF GOLD, a movie made by two San Francisco Bay Area filmmakers, about a Chinese woman in the 1880s, sold and brought to America, to be used as a prostitute in the Northern Rockies. The movie stars Rosalind Chao, and is based upon the biographical novel of the same name by Ruthanne Lum McCunn, based upon an actual woman. The book is published by Design Enterprises of San Francisco, PO Box 14695, San Francisco, CA 94114. Anyway, the movie was made, and can't find a distributor, though it was enthusiastically greeted by audiences at film festivals in Seattle and San Francisco. The playing of the film in Sacramento (for one time only) was to see if it could draw a "normal" audience. It was scheduled for 7pm. By 6:45 the line outside the theater was out to the street and the closest available parking began 2 blocks away. Someone told us it was sold out, so I asked my sister if she'd like to see another film with an independent-minded Asian woman. So we rented THE BLOOD OF HEROES, starring Rutger Hauer and Joan Chen (the mill owner in TWIN PEAKS, the mistress in TAI-PAN). It was released to theaters about the same time as BLIND FURY, also starring Rutger Hauer. THE BLOOD OF HEROES was filmed in Australia, but not necessarily set there. After the collapse of our present civilization, an elitist society prevails



in the 9 Cities, with the lords and ladies enjoying a rough sport played by "juggers". A team consists of 4 tough types and a "quick" (sort of a quarterback). The "quick" is usually small and agile; his (or her) mission is to get a dogskull down the field and onto a post at the end. The other team's "quick" tries to take the dogskull to a post at the opposite end. The "quick" is aided by the 4 guards who try to help him get the skull past the opposing guards and prevent the opposite "quick" from getting the skull past them. In an ideal situation the guards fight the opposing guards while the 2 quicks struggle over the dogskull. The guards use weapons, like staffs and chains. People are put out of operation by being stunned, injured, maimed, or maybe just sat upon. Deaths are rare and not at all desirable. Time is kept by stones thrown by a timekeeper, but not at the players. A game rarely lasts past 20 stones. The best juggers are on the 9 Cities teams. Mercenary teams wander the wasteland, playing each other or a team consisting of villagers in the towns they pass through. A village game is followed by the tending of injuries and a feast, with food, celebration, and messing around. Rutger Hauer, once a 9 Cities player, was exiled for too publicly having an affair with a lord's mistress. Now he heads a wasteland team. It passes through a village where the team's quick is crippled by a leg injury. Ambitious Joan Chen, weary of farm work, is a village player who takes advantage of the injury. She proves she is an able quick and joins the wandering team. She wants to join a 9 Cities team, and talks the team eventually into heading to the 9 Cities to challenge an official team to a game. While it's violent, the movie isn't bloody/gory. The juggers' fans appreciate skill, not a high body count. And martial arts are used in fighting opposing guards, and by a quick in eluding guards to reach the goal. It was a bit too violent for my sister, but is a good action rental. No guns, knives, or splatter killings.

More Turtles news for everyone sick of Turtles: The next Turtles movie should be ready for theatrical release in March 1991. In the first movie Ernie REyes Jr. was in a Turtle costume for a fight scene, probably the fight on the roof between a Turtle and the ninjas. In the 2nd movie he plays a pizza delivery boy who befriends the Turtles. So he'll be demonstrating his martial art talent this time without the heavy costume. Kids are climbing into the sewers, looking for Turtles, not only in America but also in Australia and Great Britain, where they are known as the Hero Turtles, not Ninja Turtles. "Ninja" is associated with martial arts, and, horrors, we can't have all those British kids wanting to learn martial arts in emulation of their heroes! Even Prince Charles and Lady Di's children are Turtles fans. The Sultan of Brunai spend over \$900,000 on his nephew's birthday party, converting a grand ballroom into a sewer, with 4 people in Turtles costumes to entertain the guests. Naturally, pizza was served. Also, a live Turtles show, "Coming out of their Shells," with singing and dancing and Shredder addressing the crowd as "You imbecilic little punoids," has been touring the country lately.

I finally acquired a Panda Khan, one of the more recent figures added to the Turtles toy line-up. Panda Khan, like Usagi Yojimbo, has his own comicbook, 5 issues over the past few years. He is supposed to guest star in a couple of Turtles tv episodes, but which? The syndicated dailies or Saturday AM network series?



# WU HSIA PIAN

OCTOBER 1990

Victor L. Lim

I have just seen the 25 episodes of a new TV series based on the JADEMAN comic books, THE BLOOD SWORD and BLOOD SWORD DYNASTY. It stars Kenny Ho as Wah Ying Hung ("Hero") and Law Sung Wah as Wah Kim Hung, his son. The series was produced by Asia TV and available for rent on video from Transcontinental Video. The episodes are only about 20 minutes long and there are 7 episodes on each tape except the last one which only contains 4 episodes. They are recorded on the tapes at the LP speed which compromises the picture quality somewhat, but this was not a bad problem as long as you get the original tapes and not lower generation copies.

The series follows the comic book storyline currently unfolding in the BLOOD SWORD DYNASTY series with all the main characters and some of the supporting characters. I was originally attracted to the comic book series by the cover and interior art on the earlier first series in Chinese from Hong Kong, by Ma Wing Shing. The art on this series was more fluid and the best of any of the series available at the time. This original series featured Wah Ying Hung as an adult and the adventures of his son. Its popularity begat a second series relating the adventures of Wah Ying Hung as a youngster and how he came to learn his kung-fu and possess the Blood Sword. Unfortunately this series had inferior art although it was credited to Ma Wing Shing, and this is the series currently being published by JADEMAN COMICS in the English language series widely available in the U.S. for the last couple of years in THE BLOOD SWORD. BLOOD SWORD DYNASTY contains the stories with the good artwork from the first series but much further along in the series than when I was buying them.

Another difference between the series and the comic book is the time in which the story takes place. The comic book takes place in the present or recent past while the series is placed in some timeless fantasy world in which the old Wu Hsia principles are upheld and characters with fantastic martial arts powers are the norm. The series could be transplanted 500 years back in time and only the costumes would need to be changed. The dialog could be left unrevised. The costumes are early Republic in most cases with some of the older characters wearing older more traditional dress.

The first episode opens with a fantastic fight between Wah Ying Hung and an assassin (Patrick Ng) who is defeated and convinced to lead Wah to Firebird Island where he must find Eagle King, who has an ancient bloodfeud with the Wah family. Wah heals a group of villagers who have been outcast with a strange ailment which turns out to be from poisoned well water. He stays on to help the young clan leader who tells Wah that the Eagle King, his father, is dead. We are shown a flashback of Wah as a young man discovering the power of the family heirloom, the Blood Sword, which derives its special power when exposed to blood.

He escapes to America where he marries and has two children. When he decides to return to China, his wife is killed and his daughter is thrown overboard and possibly drowns. He is separated from his son, who is then raised by his faithful servant, Sang Lo. The story then shifts to an 18-20 year old Wah Kim Hung, who gets into mischief which leads to the death of Sang Lo. He then uncovers the Four Seasons sword manual hidden in a portrait of his father and learns this technique. He goes to Firebird Island and reunites with his father after 18 years and becomes involved in clan disputes and chops off his left arm to return a debt. The Hell clan is involved in a struggle for a new leader and Kim Hung is selected to compete. The winner is King Tin, a young woman, who has been seduced by the dark ways and we learn she is the long lost daughter of Wah Ying Hung, who was brought up in the Hell clan to be the new leader. In the final confrontation between Wah and the Hell clan father and daughter clash in a fight to the death.

The martial arts in this series is all first rate. Martial arts advisor was Ching Siu Tung, who directed such films as DUEL TO THE DEATH and CHINESE GHOST STORY. If you have seen these films you have marveled at his beautiful choreography of superhuman kung-fu. You really have to suspend your disbelief as you watch the actors and stuntmen fly through the air and propel themselves in mid-air off their swords or bounce off the point of their swords. There are a lot of explosive action (literally) and charges are ignited to represent the force of chi being released by opponents, cleaving trees and rocks asunder. Yang Ching Ching and one other are the actual choreographers. She is probably the stand-in for the female characters for the martial arts action. You may remember her for her supporting roles in a multitude of films for Shaw Brothers. The action matches that of the comic books which is far from realistic.

The actors are well cast especially father and son, who bear a remarkable resemblance although they are 10-15 years apart in their ages. The acting is a bit melodramatic sometimes but doesn't detract from the overall quality of the production, which is very good. Ghost Server was underplayed since it is very hard to portray an armless man who flies about by using his queue. It's easy to draw but difficult to translate to the screen. The only complaint I have is the cheap make-up used on the actors. Wah Ying Hung wears a frightful white wig which is always blowing up in the action scenes exposing the black hair underneath. A lot of the characters are bald with just a fringe of hair and the skullcaps are so obvious they look like clowns. However, I have no reservations recommending this series to anyone who cares to rent it. Unfortunately as with all of these Hong Kong TV series, they are not subtitled. The series premiered in Hong Kong in July 1990 and it was so well received that a second series is in the works. Happy viewing!



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#### JAPANESE EXCHANGE STUDENTS IN NASHVILLE

Last year I met Yuji Miyazaki, from Osaka, who visited my brother, Robert, whom he met in Japan. Yuji didn't study English in Nashville, but stayed a year at the University of Milwaukee. Last June, Martha Davenport, a friend, introduced Robert and me to three Japanese students studying English in Nashville. They were Naoki Nagashima, Yukimasa Ikeda and Masaki Horiuchi. We met at the Golden Dragon Mandarin Restaurant at McHenry Center. The Japanese students studied at the International English Institute which is affiliated with Belmont College. Most of the foreign students are Japanese but not all.

July 1st: Robert, Naoki, Masaki and I were invited by Martha to attend a church picnic.

July 21st: Naoki invited Martha, Robert and I to a Karaoke in mid-town Nashville. That evening we met two more students: Noriyuki Ochiai and Tetsuya Maekawa. First we ate at the Kobe Japanese Restaurant and then we had an enjoyable evening at the Karaoke. Noriyuki asked me to ask my karate teacher if he could take lessons at school.

After talking with Taylor Hayden, my karate teacher, an appointment was set up for Noriyuki on August 2nd. Yukimasa Ikeda and Tomohiro Yoshida accompanied us to the karate dojo. Noriyuki signed up for a 6 month course. Yukimasa and Tomohiro said they would have signed up to but Yukimasa was planning to leave for Santa Barbara, California and Tomohiro, (whom we just met), was leaving soon for Evansville, Indiana. That night we ate at the Golden Dragon. One of the Chinese waitresses asked Tomohiro if he was Chinese since he looked Chinese and I agree with her. Most of the Japanese students came from Tokyo, but Tomohiro came from Osaka. Most of the waiters/waitresses working at the Golden Dragon are from Taiwan but one of the waiters is Japanese.



August 25: On our second visit to the karaoke, we met Hidekazu Yamagishi who told me that he would soon be leaving to study in San Diego. He said that he would like to become an American citizen and live in California. Hidekazu and Yukimasa both liked pro-baseball and saw many of the American teams. Also at the karaoke was Naoki, Noriyuki, Tomohiro, Masaki, Tetsuya, and a couple from Turkey. Tetsuya gave gifts to Martha, Robert and me. Tetsuya and Masaki gave us the bad news that they would soon leave Nashville and go to New York to study.

August 12th: Noriyuki and Yukimasa came to our house to eat dinner, watch Japanese video tapes and play a Japanese card game. The following week Yukimasa left for California.

September 1st: Martha, Naoki, Noriyuki and a friend of his came to our house for dinner. Noriyuki's pal was Hitoshi Wakita who arrived from Atlanta where he was studying. Hitoshi was returning to Tokyo the following week. We also watched Japanese video tapes, played a Japanese card game and Scrabble. Martha, Robert and I helped the students play Scrabble to help them learn English.

September 15: Naoki, Noriyuki, Martha, Robert and I in addition to two new students: Masanobu Sato and Noriko Sekikawa, spent the afternoon at Cheekwood Gardens. A Japanese garden was among the gardens in the park. Noriko told me that she taught Japanese language to Americans. Masanobu was very friendly and I liked him. We ate dinner at Shoney's.

September 22nd: Naoki, Martha, Robert and I ate dinner at Benkay Japanese Restaurant. Then we attended the annual Tennessee State Fair at the fairgrounds.



September 29: Robert was ill with a cold and Martha was busy, so Naoki, Noriyuki, Masanobu, Miyuki and I visited the Cumberland Museum and Planetarium. I met Mikiyuki Asami for the first time. She said she was studying in Nashville until December. Then she plans to return to Tokyo before going to California next year. Noriyuki told me that he plans to return to Tokyo in the spring of 1991 but may return to the U.S.A. to study three years at an university in New York or California. That evening we ate at the Taste of Tokyo.

October 6th: Robert, Martha, Naoki, Miyuki, Noriyuki, Masanobu and I visited a new park called Grassmere Wildlife Park. Martha also brought a young boy from church to accompany us. That evening we went to Nashville's famous Spaghetti Factory to eat dinner.

October 13th: Naoki invited Masanobu, Robert and I to visit him at his home stay in White's Creek. Naoki's host family was Mr. and Mrs. Brewer and they had a lovely home. Yoko, a Japanese student, whom we met for the first time, also lives there. That evening we ate at Kobe. Our chef was Toshihiko, a friend of Naoki's, whom we recognized from previous visits to Kobe. Toshi-san was friendly and amusing. Robert tried speaking Japanese with him which amused us all.

October 20th: We invited to our house: Martha, Naoki and Masanobu. We watched video tapes, ate dinner, played Pente and a Japanese card game. We gave Masanobu a present since he plans to leave for sight-seeing in New York on October 27 before flying back home to Tokyo.

Naoki is helping me study the Japanese language by checking my exercises from my textbook, "Let's Learn Japanese" and correcting my pronunciation when I am speaking Japanese. Naoki is also helping me to buy additional textbooks to



help me study. I really appreciate Naoki.

Most of the Japanese students are friendly. All of them are very polite and study a great deal. I really enjoy meeting Japanese students and spending time with them. Robert and I received a postcard from Tomohiro and a letter from Tetsuya who are studying elsewhere in the U.S.A.  
TO BE CONTINUED IN THE NEXT A.P.A.



NAOKI (RIGHT)  
NORIYUKI (CENTER)  
MASANOBU (LEFT)



## SANADA HIROYUKI : A CAREER PROFILE

by Robert Walsdorff

In one of the earliest issues of MAFFAPA author Jessica Amanda Salmonson (then a contributor) on commenting about Sanada Hiroyuki's phenomenal success at the age of only 24 said, "But where will he be when he's thirty?" Well, Sanada has just turned 30 and we now have the answer: He's more famous in Japan than ever!

He was born Shimozawa Hiroyuki on October 12, 1960 in Shinagawa, Tokyo. His father died when he was very young. At the age of five, he debuted as a child actor in the film Rokyoku Komori Uta starring Chiba Shinichi.

The earliest film I saw him in was The Executioner. He played Sonny Chiba's character as a boy in a flashback scene. He was about 14. He joined the Japan Action Club when a teenager. Chiba changed his last name to Sanada because he admired the famous Sanada family in Japanese history. (The Sanada family has been included in many historical Japanese stories including NHK's The Sanada Chronicles several years ago.)

Sanada worked his way up from bit parts. Among these was a small role in the odd science-fiction film Time Slip starring Sonny Chiba. One of his better earlier roles was as a hot-shot space pilot in the joint 1978 American/Japanese movie Message From Space, a science-fiction film with a joint Japanese/American cast. It often shows up on American television (as have the previously mentioned films, all dubbed into English.)

Hiroyuki got his first big chance on television in 1978 when he was added to the cast of Sonny Chiba's jidai-geki television series Yagyu Conspiracy mid-season. He had a big role in two very dramatic episodes that explained how his character changed from being a farmer to a ninja. His performance was impressive.

Cable television in the U.S. has shown his film Swords of the Space Ark several times. It is made up of several episodes of a Saturday morning Japanese space show clipped together. Sanada had the lead role. It's definitely a children's show, but is still fun for anyone to see.

1979 saw him added to the cast of Yagyu Abaretabi. He joined the cast as a semi-regular in a continuing role, starting in the third episode. He played Matahei, a poor ronin trying to find the identity of his real father and seeking revenge on the man who murdered the man who raised him. He usually had large roles in the episodes he appeared in of the jidai-geki drama. It gave him opportunity to display both his acting and fighting skills. He was so well received that he became a semi-regular the following year in Yagyu Jubei Abaretabi, playing the same character. He also appeared around this time in the movie Samurai Reincarnation in a featured but significant role as a young samurai that Sawada Kenji tries to seduce. When he's unsuccessful he tries to murder Sanada. The role got him much attention.



He was justifiably so popular from the two series that Sonny Chiba decided to place him in the lead roles in motion pictures. His first starring vehicle was Shogun's Ninja, which is available on video tape in the U.S. in an English dubbed version and has been on American television. In the film his parents are murdered for political reasons when he's a baby. A servant manages to save him and he flees to China. He returns to Japan when a young man to seek revenge and reinstate his family's name. Su Shiomi played his love interest, a young Chinese girl and Sonny Chiba took a back seat in the untypical role of the villain. The plot of the film was weak, but Sanada did have a few good fight scenes and a well-stage warrior "fire dance." He sang the theme song over the credits and had his first single record hit.

The following year saw him as a semi-regular once again in Sonny Chiba's television series Kage No Gundan II (The Shadow Warriors II), playing the role of a Robin Hood thief. The number of his appearances was limited as he was also working on his second starring film, Roaring Fire, also available in the U.S. on video tape and having been shown on American television. This was a modern day karate film where Sanada had some spectacular fight scenes and did some daring stunts. He also sang over the credits once more and had his second hit single. Su Shiomi played his blind sister and Sonny Chiba once again took a back seat in a featured role in order to give the major attention to his protege. Sanada has said of Chiba, "He's really super. Just watching and listening to him makes my head spin. I mean he has so much energy and puts so much effort in his work. It's amazing."

He continued his film career with Fiery Brave, another modern-day karate drama with plenty of action and stunts. Sanada always does his own stunts. He says. "There are some stars who do not, but when you don't it's easy to notice that a stunt man is doing the rough parts for the star, because the shots are taken from angles that will not show his face clearly and so forth. My boss, Chiba Shinichi, was the first one to do his own stunts, so we followed."

In 1981 he starred with Chiba in Kamakazi Adventurer where they played small-time thieves pitted against big-time yakuza. He had two more hit singles from these movies and recorded his first album.

1982 saw Sanada in a joint Japanese/Hong Kong film called Ninja In A Dragon's Den. Sanada and his co-star Conan Lee start out as enemies, due to a misunderstanding, but wind up as allies. The fight scenes were terrific in the period film that played in American theaters.

That year he also appeared in Ninja Wars (also on American video and TV). He was a regular on Kage No Gundan III but was too busy to appear often. That same year he did a musical play with JAC about pirates called Yukai Na Kaizoku DaiBoken that was so popular an audio tape soundtrack album was made. Awhile later he did another musical play with JAC about the French Revolution where he



played a young Napoleon. It was called The Drunken Duke and went over so well an audio tape of the music was not only made, but a video tape of the play as well.

In 1983 he starred in the JAC television movie The Magnificent Circus, one of his best films. He also appeared in the super-natural action packed Legend of the 8 Samurai set in ancient Japan, a high budget film also available in the U.S. on video.

Just prior to this Sanada did his first film away from JAC opposite Keiko Matsuzaka, then Japan's leading film actress. The film, Dotonbori Gawa, had Sanada in an untypical non-action role. He feels the role is most like his real self of any he's played. He commented, "I was on my own for the first time. But being away from them Chiba Shinichi made me realize how great they really are." That year he also did a cameo in the critically acclaimed, The Fall Guy, which also found its way into American theaters. That same year he went to New York and California to record an album

Then in an effort to help promote his friend and fellow JAC member, Kurozaki Hikaru (who appeared in numerous Sanada movies and television shows), Sanada took a back seat for him in the film Kabamaru. He played a bizarre role in the comedy and then another bizarre role in 1984's Kotaro also starring Hikaru. Sanada was also the antagonist in both, as well as a third film starring Hikaru, entitled Akakage. The last one was done for television. How many American actors would be so generous to a fellow actor?

In 1984 Sanada did a musical version of The Little Shop of Horrors on the stage in Japan, uncharacteristically cast as a nerd. It was a big success. Sanada was now at the point in his career where he deliberately chose roles that were in contrast to what he was famous for, in an effort to expand as an actor, and not be just an action star.

1984 also saw him cast opposite Yuko Natori in Irodori Gawa as a young man bent on revenge, as well as doing Mahjong Horoki. He said the latter was his favorite film. His first musical video, The Big Bang: Hiroyuki Sanada In Concert came out that year. It was in connection with a major concert tour. Sanada showed great versatility in the performance as a singer, tremendous dancer, and actor.

He was then teamed with Sato Koichi (his real life friend) as pirates in the movie Inujini Seshi Mono. Then it was back to the stage in Tenshu Monogatari about a beautiful female ghost who deceives a young samurai during the Sengoku era. He also was in the television series Kage No Gundan IV, this time in significant roles as a true historical Japanese figure. (For more on this series see Jacqueline Sims excellent contributions.)

Sanada then did another joint Japanese/Hong Kong adventure, the exciting but ultra-violent Royal Warriors. Famous Kabuki actor Tamasaburo Bando next directed Sanada on the stage in Romeo and Juliet. He said, "When I first met Sanada last year...I thought he would be an ideal Romeo."



A switch of record companies (to Victor) also came as Sanada changed his singing style. "I asked Masanori Sera, whose like a big brother to me," Sanada said, "to write some songs for me." Sanada now also began producing his own albums.

1987's Dokugan Ryu Masamune was his first NHK drama. He played Matsudaira Tadateru, one of Ieyasu's sons, who is ill-advised by one of his followers to attempt a takeover of Ieyasu's position. He marries Masamune's daughter, a Christian, in an era where Christians were persecuted.

Big River was his hit musical play in 1987. It was the story of Huckleberry Finn, who Sanada played. He co-starred with black American actor Ron Richardson, who did the play on Broadway. The dialogue was in Japanese but the songs had to be done all in English. Before the play opened Richardson and Sanada joined forces for a concert show. Both were interviewed for the American cable show This Week In Japan. Scenes from rehearsals and the pre-concert were also included. The play was a huge success.

He once told a reporter, "I think it's nice to do some comedy once in a while to offset the dramatic roles I do." He had the chance doing the Neil Simon play Biloxi Blues. He also got much critical acclaim for the comedy movie Kato Ruby. Yet he still found time to do jidai-geki roles, starring in the title role of the movie Sakamoto Ryoma. The role of the legendary Japanese historical figure is a favorite among Japanese actors and Sanada was terrific in the part. He was also in the cast of two Japanese mini-series: Oda Nobunaga and Tokugawa Ieyasu. He's continued to make albums, appeared on Japan's most popular music show Yoru No Hit Studio (alongside such popular Japanese singers like Tahara Toshihiko), and did an amusing music video of "Blue Christmas," all in English.

This year Sanada got engaged to actress Tezuka Satomi amidst great publicity. Nakai Kiichi (star of Takeda Shingen) is said to be responsible for bringing them together. The formal ceremony won't take place until next year as Hiroyuki is in mourning because of the death of his mother. The marriage will take place in Japan's largest Catholic church. He'll also have the lead role in the next NHK Taiga Drama, Taiheiki. This may be his biggest career opportunity.

Chiba has named Sanada the official heir to JAC when he retires. He's had a tremendous career so far, developing from an action star to a fine character actor. Where will he be when he's forty? No one can say for sure, but chances are with his talent he'll still be on top. After all he once said, "Chiba Shinichi told me a man's first real challenge in life comes after 30."



# The Emperor's Old Clothes

By John A. Cuadrado

**W**hen an informal court robe made in 1905 for Tz'u-hsi,

the empress dowager of China, sold at Sotheby's in 1984 for \$26,400, textile collectors were astonished. Only five years earlier a similar robe would have been unlikely to top a thousand dollars. This sudden spurt of enthusiasm for her court finery would not have surprised Tz'u-hsi. The ruthless Manchu empress's greatest weakness was her vanity. As her empire lurched toward final collapse, court eunuchs would bring out the imperial wardrobe and Tz'u-hsi would pass the hours admiring robes worked for her with orchids, narcissi, and peonies.

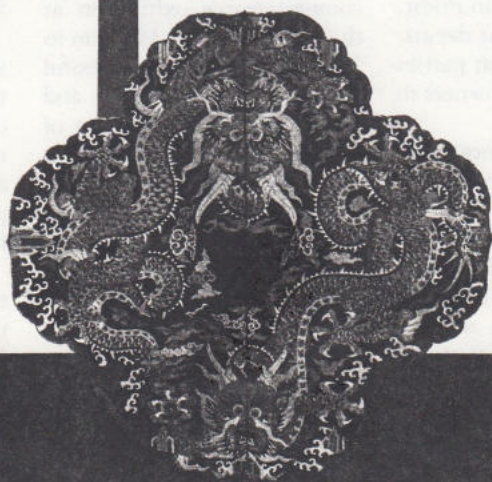
Such prices are extreme manifestations of a trend that has transformed the market for Chinese textiles. For decades, dealers and collectors of Oriental art shunned even the finest Chinese weavings and embroideries as insignificant curiosities. During the past ten years, however, these textiles

have begun to be recognized as works of art.

In spite of occasional heady prices, the New York auctioneer John Edelman describes this as "a young market which has yet to go completely public." Prices have risen substantially on a percentage basis, but they have moved up from a very low base, and many Chinese textiles are not yet out of the modest collector's reach. Late robes, jackets, and skirts of "wearable" quality sell at auction for as little as \$400 to \$1,000; good decorative robes can be had for \$1,000 to \$5,000; and fine collector's pieces often sell for between \$5,000 and \$15,000. Prices can go much higher for imperial robes and major early textiles. The cost of many superb pieces still seems low, considering both their rarity and the prices in other segments of the art market.

Most Chinese textiles that come up for sale date from the Ch'ing dynasty, founded in 1644 by the Manchus. Worked in embroidered, brocaded, or tapestry-woven (*k'o-ssu*) techniques at great expense, they signified rank. Nobles and officials wore garments that differed according to their place in the ruling hierarchy. Their wives and daughters wore informal gowns embellished with delicate floral motifs, and their houses were furnished with elaborate hangings, chair panels, and table frontals. The robes worn by this elite were intentionally theatrical. Ornamented with luminous, undulating dragons, they were

Dragon motif from the back of an official's coat of embroidered velvet in Tibetan style, Chinese, 1645-75.





An embroidered warrior's costume, eighteenth century, made for the Peking Imperial Opera, decorated with fantastic beasts. Those on the skirt are for the wearer's protection.

designed to convey a sense of power and magnificence, both in the throne hall of the emperor in Peking and in the audience chambers of his magistrates throughout the empire.

Chinese textiles began to appear in the West during the nineteenth century as internal disorder and foreign aggression weakened the Ch'ing dynasty. Silks of extraordinary quality filled the trunks of British military officers returning home after the destruction of the imperial Summer Palace, in 1860, and the sacking of the Forbidden City, in 1900. The collapse of the Manchu dynasty, in 1911, and the breaching of the imperial storerooms that followed flooded the markets of Peking with textiles. When these reached the West during the 1930s and '40s, they were often worn as fantasy evening dress. Jean Mailey, the Metropolitan Museum's textile-

COURTESY MCKINLEY GALLERIES, NEW YORK

study-room curator, says that several rare imperial robes entered the museum's collection at this time, after Alan Priest, curator of the Far East department, spotted them at parties and persuaded their owners to part with them.

**I**nterest in Chinese textiles all but died during the 1950s and '60s. The lack of appreciation persisted into the early 1970s, when Chinese robes and hangings sold in cardboard boxes at auction,

five pieces to the lot, for a few hundred dollars. Serious attention was finally aroused by a comprehensive exhibition at the Royal Ontario Museum in 1977 and later by successful shows at the Asia Society and the Metropolitan Museum of Art, in New York. At about the same time, Carol Conover, of Sotheby's, began her efforts to develop collector interest, moving Chinese textiles from the firm's down-market branch to its principal sale-rooms and in the process

bringing the market to life.

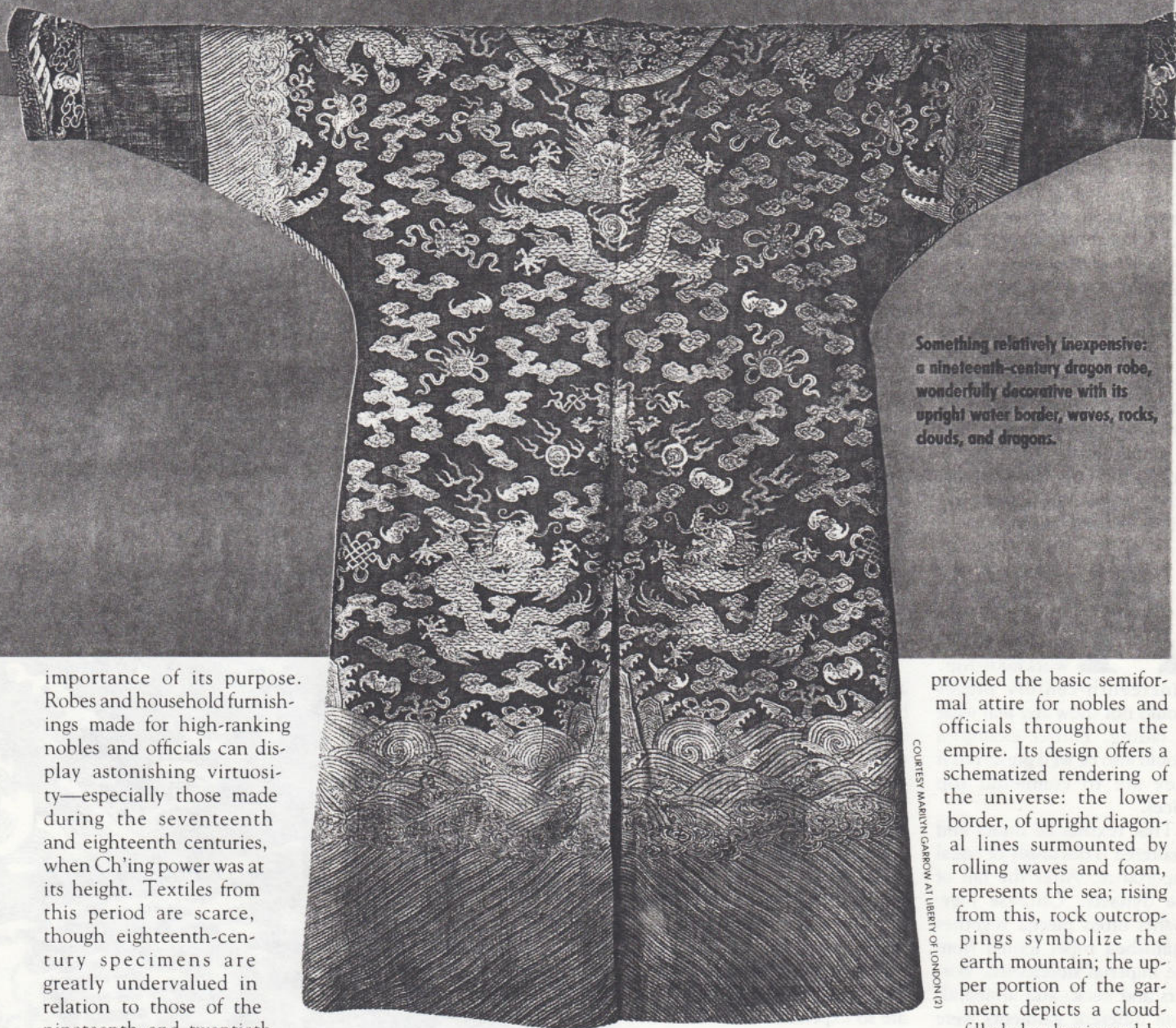
Since 1982, the real action has shifted to the top of the market, where prices have taken off for such rarities as twelve-symbol dragon robes, made for imperial wear. Their workmanship is of the highest order. In 1980, an embroidered twelve-symbol robe dating from the reign of Ch'ien Lung sold at Christie's East for \$4,400. More recently, a rare tapestry-woven robe from the same period sold at Sotheby's for \$17,600.

Fine textiles, however, without such ready identity as the twelve-symbol or empress dowager robes, have not yet appreciated so dramatically, and they offer attractive opportunities for the collector—for what matters is quality.

The quality of a Ch'ing textile reflected above all else the rank and wealth of the person for whom it was made and the







Something relatively inexpensive: a nineteenth-century dragon robe, wonderfully decorative with its upright water border, waves, rocks, clouds, and dragons.

importance of its purpose. Robes and household furnishings made for high-ranking nobles and officials can display astonishing virtuosity—especially those made during the seventeenth and eighteenth centuries, when Ch'ing power was at its height. Textiles from this period are scarce, though eighteenth-century specimens are greatly undervalued in relation to those of the nineteenth and twentieth centuries. Imperial throne backs, chair panels, or kang covers can often be acquired for \$1,000 to \$5,000. Good eighteenth-century nonimperial dragon robes sell for as little as \$3,000; even the finest examples rarely exceed \$6,000. On the other hand, important large-scale hangings and canopies, especially in the much-coveted *k'o-ssu* technique, have begun to bring the high prices they deserve. Rare late Ming and early Ch'ing examples occasionally appear at specialist dealers priced be-

tween \$15,000 and \$100,000.

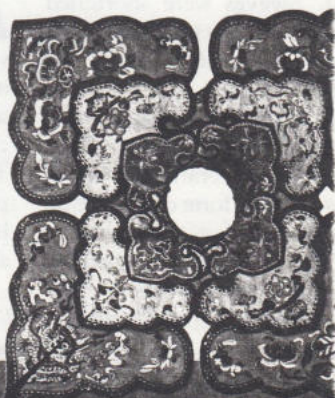
As the delicate texture of Chinese civilization began to unravel in the midnineteenth century, the quality of its textiles declined. Provincial rebellions and a troubled economy disrupted silk manufactories, while the sale of rank to generate revenue for the depleted imperial treasury led to mass production of official robes and inevitable deterioration in workmanship. Though fine textiles were produced until the end of the Ch'ing reign,

later nineteenth-century work often exhibits careless stitchery, coarse weaving or brocading, and a total lack of finish in the detailing. Worse, the importation late in the century of Western aniline dyes, including a bright methyl purple, undermined traditional Chinese color harmonies.

Date can be established by stylistic changes, especially apparent in the decoration of the dragon robe, or *chi-fu*, the commonest of Ch'ing garments on the market, which

provided the basic semiformal attire for nobles and officials throughout the empire. Its design offers a schematized rendering of the universe: the lower border, of upright diagonal lines surmounted by rolling waves and foam, represents the sea; rising from this, rock outcroppings symbolize the earth mountain; the upper portion of the garment depicts a cloud-filled sky dominated by dragons, the spirits of life-giving rain.

The design is basically unvarying, but on dragon robes of



Also inexpensive: a nineteenth-century cloud collar traditionally worn by a bride

COURTESY MARIYAN GARRON AT LIBRARY OF LONDON (2)



the late seventeenth to mid-eighteenth century, the treatment of the waves and rocks is bold; the water border is first absent and then insubstantial. In robes of later date, background decoration becomes more crowded and ornate. The water border grows larger, the foam denser, the rolling waves and rocks smaller. The dragons provide similar clues. On the earliest robes they are vigorous and large, with long upper and lower jaws in profile. Later, they shrink and the jaws retract until the profile dragon heads finally resemble horned bulldogs.

**A** textile's condition is as important as its period or the quality of its workmanship. Nineteenth-century pieces should not show any real wear or fading. Earlier examples should also be well preserved if they are to command top prices.

That textiles be intact and unaltered is obviously of equal importance. After the fall of the dynasty, Chinese merchants often pieced together unfinished robes looted from the imperial storerooms. Borders and neck- and armbands from different garments were often mismatched. When robes, even fine, intact ones, reached the West to be worn as fantasy evening costumes, the desecration frequently continued. Sleeves were shortened and silhouettes redefined. Mee Seen Loong, of Sotheby's, laments, "Robes were thoughtlessly remade into flapper outfits, or recut into cocktail dresses." Alteration even in less extreme form can decrease the value of a textile.

The finest Chinese textiles available for sale are in New York and London. Very little material of any quality comes

out of China, where the textiles sold at the Chinese Friendship stores are usually overpriced, late, and in dubious condition. To the Chinese department at Sotheby's in New York come some of the best textiles put up for auction. Christie's East sells Chinese textiles in its collectibles sales, a good place to find wearable late-nineteenth- and twentieth-century pieces. In London, Christie's South Kensington sells Chinese material four times a year in its Oriental and Islamic costume and textile sales. Dealers with good material include Alan Kennedy, Susan Levinson and Donald Wineman, and Mokotoff Galleries. Artweave and David Lantz deal in the finest early examples.

Chinese textiles are fragile, and it is imperative that they be protected from light and dirt by proper storage or display under Plexiglas. Most fine dealers can provide guidance in methods of mounting and hanging. Only late examples of very ordinary quality should be worn.

An accomplished seamstress can usually do minor repairs, but more-complicated problems demand a specialist. Restoration and conservation are so expensive that only the finest pieces warrant the cost.

**D**istinguished by evocative iconography and decoration of great finesse, Chinese textiles can provide the collector with keen intellectual and aesthetic pleasure. At their finest they elevate craft to the level of art. The supply of first-rate examples is dwindling, and new collectors with a taste for the best should make haste. □

*John Cuadrado writes frequently on the arts.*

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A superb and rare *kesi* Taoist priest's robe, the front worked with paired five-clawed dragons in gold-wrapped thread chasing flaming pearls among multicolored clouds. Right: Detail of an early-seventeenth-century, very rare brocaded and woven hanging, *feng-huang*, with yin and yang symbolism.



COURTESY SUSAN B. LEVINSON AND DONALD J. WINEMAN ASSOCIATES





An informal silk robe worked with a gold phoenix, *shou* characters in two scripts, and peonies, ca. 1905, perhaps made for the empress dowager or a consort. It sold in 1984 for a record price of \$26,400.



Greetings all. Finally got to see Teenage Mutant Ninja Turtles in one form, at least. They showed a cartoon film (apparently made up of the first couple of episodes, I was reliably informed) one Saturday night. I found it most enjoyable and totally whacky. I love the comment made in a martial arts magazine I read where one ninjutsu practitioner lamented that now people will think that the ancient art of ninjutsu has something to do with pizza and turtles!

SBS had a season of Kurosawa films: Hidden Fortress, Seven Samurai, Sanjuro and Yojinbo (on a double bill), Kagemusha and Ran. This gave me an opportunity to retape Hidden Fortress, Yojinbo and Sanjuro on VHS as my other copies were on Beta. I have Ran already on VHS and never did care much for Kagemusha which I always considered overblown, for Kurosawa, lacking a 'heart' and 'human interest'. It's characters seem dwarfed by the images and the spectacle. Just as well I didn't tape Seven Samurai as some idiot at SBS pressed the wrong button, thinking it had come to the end and cut off the last 15 minutes! They showed those missing minutes in the break between Yojinbo and Sanjuro.

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There was a travelling festival of Japanese animation films at the Australian National University in August. I was going to go but was too busy (it was right in the middle of the skiing season). The festival was "an event of the Japan-Australia cultural exchange programme". They produced a handsome booklet about it which gave a history of animation in Japan, taking in Toei, Tezuka and the independents. The films shown were: Unico, Galaxy Express 999, Space Firebird, A night on the galactic railroad and Tombstone for fireflies.

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As soon as I started watching it, I recognised Choshichiro O-Edo nikki as the series I saw an episode of in Kyoto when I was there in 1983. This was the one about the Shogun's relative who called himself Hayami Chobei but who was really called Matsudaira Choshichiro, who lived in a paper-maker's and went around righting wrongs among the common people. A scenario not dissimilar to that of The Samurai (Onmitsu kenshi). There's a definite pattern to these. After a few minor skirmishes between the protagonists and after the plot twists and turns, there is the Confrontation. The doors to the mansion of the bad guys (it's nearly always a mansion) burst open, and there stands Choshichiro, all tarted up in a splendid brocade kimono with the hollyhock trefoil mon of the Tokugawas embroidered on it in gold, and wearing his Sunday-best-avenging-the-wronged white hilted swords.

This produces one of two reactions: abject terror and grovelling when the villains realise they're dealing not with some itinerant swordsman but a member of the shogun's family; or, straightout confrontation in situations where they couldn't give a monkey's about the bakufu. Then comes the big swordfight where about 20 swordsmen take on Choshichiro as he hacks, in his two-sword style, his way across the yard, up to the verandah and into the house after the chief villain, all the while the soundtrack swells with a full orchestra playing a melodramatic sweeping background melody. Finally, having despatched everyone (as an Australian journalist noted of another such TV swordsman 25 years ago, it was a wonder, with people like that, Japan ever lost the war), he turns and sheathes both his swords with a dramatic flourish, not unlike a cowboy spinning his guns before returning them to his holster.

All good stuff. In one episode he actually seemed to fall in love but like all good TV heroes (at least for 50s and 60s US & UK TV, and apparently 80s Japanese TV) was a bit above that sort of thing and the girl died heroically trying to save him (she was a first-rate martial artist - unarmed combat, naginata, dagger, etc.) One bonus was seeing, as one of the villains, the erstwhile Tonbei the Mist, i.e. Maki Fuyukichi, older but instantly recognisable.

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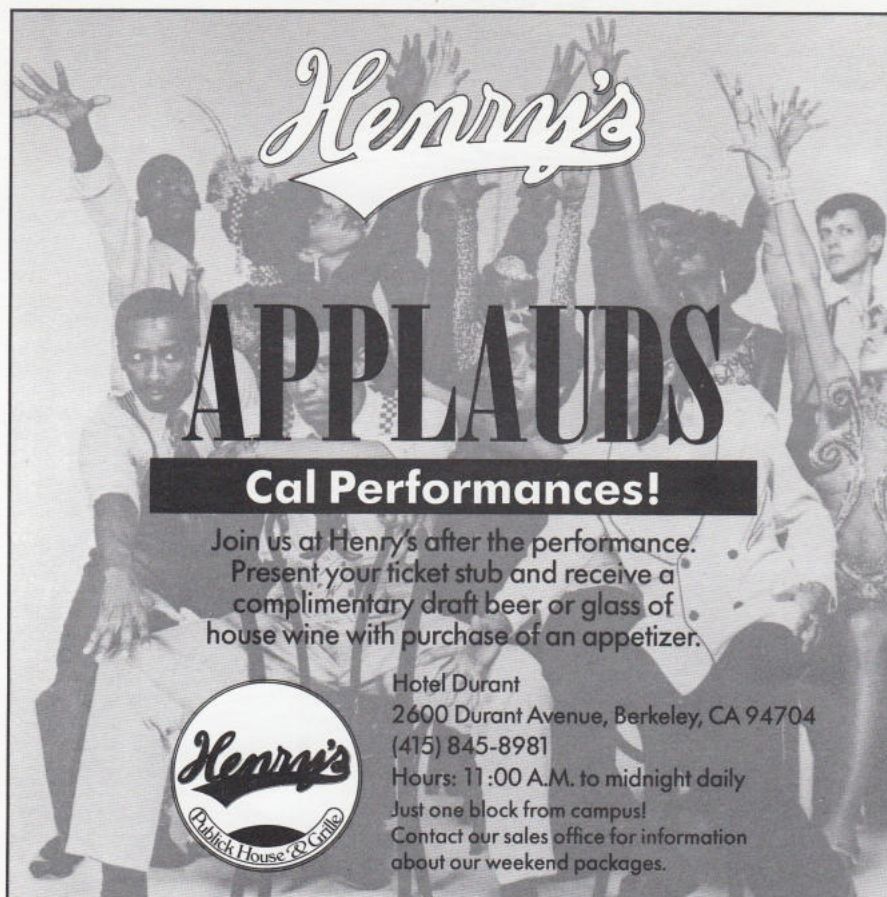
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Keith Carroll	Marsha Quick
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Alexandra Crisafulli	Judith Ratcliffe
Nadine de Alba	David Ratoosh
Shirley Donovan	La Reva Ratoosh
Sara Garabedian	Susan Reese
Helen Guay	Nina Shoehalter
Denise Jacobsmeyer	Marjorie Sperber
Lynne Kessler	Ria St. John
Patrick Leaper	Joan Underwood
Arlene Leonoff	Sonja Velez
Sally Moore	Bob Werdann
Feri Niroomand	





# International Taiko Festival

Saturday, November 17, 8 pm &  
Sunday, November 18, 3 pm, Zellerbach Hall

Presented by Cal Performances and Seiichi Tanaka & San Francisco Taiko Dojo

## Featuring:

New York Soh Daiko  
Shakti (Tokyo, Japan)  
Ladzekpo Brothers & The African Rhythm and Dance Ensemble  
Los Angeles Matsuri Daiko  
San Jose Taiko  
One World Taiko

## Special Guest:

Tosha Kivonari

Warren Sata, *master of ceremonies*

Seiichi Tanaka, *artistic director*  
Leigh Sata, *stage director*  
Dorothy Kaunisto, *stage manager*  
Heidi Varian, *producer*  
Gordon Thomas, *program coordinator*

## Special Thanks:

Asano Taiko Shop  
Kazuo Ando  
Kimono My House  
June Lee  
Alice Waters



## PROGRAM

### New York Soh Daiko

#### *Hachidan Uchi*

arranged by Jennifer Wada and Peter Wong

This piece displays the dynamic movement and drumming style of Sukeroku Taiko School of Tokyo. Seiichi Tanaka studied with the Sukeroku School and originated the concept of Hachidan (8 sides), which he taught to Soh Daiko. It features solos incorporating dynamic movements and syncopated rhythms.

### San Jose Taiko

#### *Free Spirit*

by Roy Hirabayashi

This piece features four drummers playing together, against each other and as soloists. A simple base rhythm is the driving force that moves the piece through variations of the main theme as interpreted by the individual players.

#### *Sado Okesa*

Japanese folk dance

This is a Japanese folk dance from the Island of Sado off the coast of Japan. The dance has been stylized and choreographed by San Jose Taiko. The dance is accompanied by the bamboo flute and the taiko.

#### *Bamboo Drums*

by PJ & Roy Hirabayashi

The song uses two different bamboo flutes, the nohkan and the shinobue. Each of the two flutes has a different texture and balance. The flutes are accompanied by two different drums—the shime daiko and the josuke. The different drums and flutes create a challenge for the two performers.

#### *Gendai Ni Ikiru*

by Gary Tsujimoto

"Living in the Present" reflects the blending of traditional and modern rhythms to create a sound that combines a simple taiko beat with rhythm patterns that grew out of an enjoyment by Tsujimoto of jazz music.

### San Francisco Taiko Dojo

#### *Bahan Taiko*

by Seiichi Tanaka

Bahan Taiko depicts the courage and adventures of pirates sailing forth on "Bahan Sen" (70-ton sailing junks), braving the mountainous waves that break against the coastal crags of the Seto Inland Sea, and of the coastal areas during the 14th-16th century. It was written as a dedication to these individuals and to the new generation of brave individuals journeying far from their homeland in search of opportunity.

### Los Angeles Matsuri Daiko

#### *Taiko L.A. (Rutsubo)*

Los Angeles, known as a "melting pot," was the perfect theme for this piece. All the different segments of the population and the diversity of the city created the background for this number, which consists of a variety of drums and incorporates western instruments to create an exciting and unique sound sensation.

### Shakti

#### *Shakti's World*

by Shakti Chakravarty

### Intermission

### African Rhythm and Dance Ensemble

#### *Music of Takada*

(Anlo-Ewe ethnic group of Ghana, West Africa)

Takada is a secular cross-rhythmic percussion ensemble music, an interwoven fabric of sound created by many distinct and contrasting phrases played simultaneously. The basic rhythm of each instrument is carefully crafted to contribute its own powerful rhythm. As the parts repeat, the players achieve their aesthetic goal: a beautifully integrated whole with subliminal nurturing undercurrents to elevate the mind.

### Music of Atsia

(Ewe ethnic group of Togo, West Africa)

Atsia is a popular communal dance-drumming dialogue traditionally used in disseminating the qualities of womanhood among the Ewe people who reside in the modern West African country of Togo.

Amended to address contemporary issues, Atsia dance-drumming is also a thriving social platform for women in expression of their perspectives on virtually every aspect of the collective agenda.

In Atsia dance-drumming dialogues, women are the spokespersons or composers and choreographers. With all their female sensibilities, they speak to the community. They speak of the qualities of womanhood and they speak of the qualities of manhood; they speak of equity and they speak of human dignity; they speak of peace and they speak of unity. The communally expressed perspectives are vital in the social, cultural, and political dialogue: a real cutting edge of social change in Ewe society as a whole.

### Music of Kinka

(Anlo-Ewe ethnic group of Ghana, West Africa)

Kinka is a popular Anlo-Ewe secular dance-drumming of recent origin (1950) and is characterized by themes reflective of the youthful inclinations for a more liberal lifestyle common among the younger generation in contemporary societies.

Short repetitive metaphoric phrases such as "Nuvivi lea ta" and "vui ma ge de me," which have graphic erotic meanings, are the norms of this communal entertainment. Received with a tremendous sense of humor and excitement by the younger generation, the dialogues of this idiom provoke anger, resentment, and confusion among the older generation.



***Music of Sovu: A Divine Dance-Drumming Ritual of Yeve, a Divinity of Thunder***

(Ewe ethnic group of Ghana, Togo, and Benin, West Africa)

Yeve is the most exalted and revered divinity among the Ewe people, who reside in the modern West African countries Ghana, Togo, and Benin. Popularly known as a God of Thunder, Yeve often uses the forces of thunder and lightening in revealing concerns and anger.

Our presentation is a rendition of one distinct divine dance-drumming ritual of Yeve known as Sovu: a rite of consecration or a medium of centering oneself in the divine spirit.

**One World Taiko**

***One World***

by Gary Tsujimoto

This piece was inspired by a cross-cultural spirit and feeling of brotherhood shared by people of the world community.

***Taiko Trilogy***

by Gary Tsujimoto & Nancy Ozaki

This piece celebrates the spirit of three generations. A section of the first movement contains excerpts from the Japanese song, "Osho."

**New York Soh Daiko**

***Yuudachi***

by Sanford Ikeda

The ominous rumbling, sudden crash of thunder and lightning, and passing of a rainstorm are the inspiration for this piece. It incorporates the traditional rhythm Yatai Bayashi of the Chichibu region.

**San Francisco Taiko Dojo**

***Tsunami***

by Seiichi Tanaka

Tsunami (Tidal Wave) begins with a dialogue between Uchiwa Daikos (fan drums). Surging wavelike through a series of o-daiko solos, it moves to a roaring, vibrant conclusion. A new and vibrant production of Tsunami is performed at this concert on San Francisco Taiko Dojo's new 1,200-pound taiko drum

—the largest Japanese drum in the U.S. and one of the largest in the world. This will be the world premiere performance of this drum.

**BACKGROUND**

The exact origin of taiko remains unknown. However, through ancient folklore, historical writings, and anthropological studies, it is known that taiko was associated with many aspects of Japan's culture. In Buddhism, the sound of the drums represented the voice of Buddha. Farmers used the drums to chase away pests invading their fields. It was used during times of war to signal men to battle and in the imperial court music known as "Gagaku." Highly respected and admired in Japan, taiko drummers are disciplined, athletic, and dedicated to their art.

**San Francisco Taiko Dojo**

"The essence of the San Francisco Taiko Dojo is not only the skillful playing of percussion instruments, but also the discipline of mind and body, in the spirit of complete respect and unity among the drummers. It is also the ultimate challenge of reaching the point of unity of the drummer's spirit with the drum." The words are those of Grand Master Seiichi Tanaka. Tanaka founded the San Francisco Taiko Dojo 22 years ago. He is credited with bringing the taiko art form to America and is considered a "cultural property" of Japan. His philosophy is evident in performances where traditional taiko rhythms are blended with contemporary rhythms and martial arts stances to create the exciting and dynamic "Tanaka style." The San Francisco Taiko Dojo is the original taiko group in America and the only ethnically integrated taiko group in the world. Seiichi Tanaka and his San Francisco Taiko Dojo have begun a movement to popularize the taiko art form, which has developed from a primitive folk art to a powerful synthesis of rhythm, harmony, and body movement.

San Francisco Taiko Dojo has performed in thousands of events worldwide, including Newport Jazz Fest, AID & Comfort II, 1990 Japan tour, Nelson Mandela for a Free Africa Tour (Oakland), Lever-Kusener Jazztage-Europe, and annual U.S./Japanese cultural events such as Nisei Week Festival in Los Angeles and the Cherry Blossom Festival in San Francisco. The group has participated in many special events, including a Command Performance before Emperor Hirohito; World Youth Music Festival; Japan Mexico Cultural Festival & Exposition; California State Expo (1973-89); and Tokyo Form and Spirit (at the San Francisco Museum of Modern Art). In addition, San Francisco Taiko Dojo has performed at various colleges and universities across the U.S. and appeared on national and international television. San Francisco Taiko Dojo has also been involved in unique collaborations with Max Roach, Kitaro, and jazz great Art Blakey, and frequently performs with the Rova Saxophone Quartet.

**Performers:**

Grand Master Seiichi Tanaka  
Nosuke Akiyama  
Warren Sata  
Sarita Escobar de Araiza  
Leigh Sata  
Susan Horn  
Joy Oganeku  
Elaine Ito  
Dorothy Kaunisto  
Yuri Morita  
June Lee  
Jeanne Namkung  
Gordon Thomas  
Jimmy Nakagawa  
Heidi Varian  
Kent Tayenaka

**Los Angeles Matsuri Daiko**

Etsuo Hongo, founder of Los Angeles Matsuri Daiko, was born in Tokyo and studied taiko in Japan. His group of Japanese and Japanese Americans was formed in October 1977. The group's strict discipline stresses not only the techniques of drumming, but also the culture and spirit of Japan. Initially, the group



was formed as a handful of local Obon enthusiasts. They used old tires as drums, without any basic style or training tools. Over the years, they have evolved an individual style of power, impact, and movement combined with grace and technique. They continually strive to achieve the true expression of the spirit and soul.

Within the past 30 to 40 years, the concept of the taiko has evolved from just a single instrument to literally a category of music. Throughout these years, countless individuals have created variations of "taiko music" utilizing mainly drums and a few Asian instruments.

The Los Angeles Matsuri Taiko has participated in the International Taiko Festival for more than six years as a traditional "Matsuri," or festival group. The taiko has certainly played an important role in festival music, which is the basis of the Los Angeles Matsuri Taiko. New original numbers inspired by traditional rhythm and sounds have been presented at each of the festivals.

This year, the Los Angeles Matsuri Taiko has taken on a new dimension in utilizing western instruments to create a completely different and dynamic sound. This exciting concept has opened a whole new perspective into the world of taiko. The focus for the group still remains on traditional sounds but a new western flavor has been added, creating an exciting and dynamic combination of east and west.

**Performers:**

Etsuo Hongo  
Yas Katsumoto  
Dean Inouye  
Roy Okida  
Michael Leon  
Mark Tusler

**San Jose Taiko**

The San Jose Taiko was formed in 1973 by Asian Americans searching for an artistic expression of their unique experiences. Many members of the group are third generation Japanese Americans, or Sansei, who looked to Japan for initial inspira-

tion. The instrument they selected, because of its symbolism and possibilities, was the Japanese taiko or drum.

The San Jose Taiko adheres to the Asian cultural value of collectivity. Performance and expression are predicated upon a profound respect for each member of the group. Leadership is shared, thereby encouraging a wide variety of input and direction. All composing, choreography, costume design and production, and handcrafting of the drums are part of the wholistic process in which all members participate. Through this singleness of mind and spirit, harmony is achieved and the music rings with unity and clarity.

San Jose Taiko has performed in concerts throughout the United States and Canada. The group has collaborated in joint concerts with internationally renowned performing artists from Japan such as Eitetsu Hayashi, Keny Endo, Michiko Akao, Oedo Sukeroku, Osuwa Taiko, Miyarabi Taiko, Kodo, and Ondekoza, and in the United States with George Coates Performance Works, The American Conservatory Theater / ACT in San Francisco, San Jose Repertory Company, Eth-Noh-Tec, and Margaret Wingrove Dance Co.

**Performers:**

Allison Hirabayashi  
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Irene Matsumoto  
Meri Mitsuyoshi  
Karen Morita  
Keith Morita  
Jeremy Nishihara  
John Tupper  
Toni Yagami

**One World Taiko**

One World Taiko was formed in 1990 by Gary Tsujimoto and Nancy Ozaki. They are a husband and wife team with a combined taiko

drumming experience of 29 years. They have a repertoire of both original and traditional drum and flute compositions. They use traditional instruments such as chudaiko, okedo, shime taiko, and yokobue, a bamboo flute, and a traditional drumming style based on Japanese martial arts and dance to create a performance in which movement accents rhythm. One World draws upon the Japanese taiko tradition and their own experiences of multi-cultural America to create a modern sound from the ancient taiko. Their sound is both primal and lyrical, born out of a tradition yet universal in rhythm and style.

Gary Tsujimoto, a former student of Seiichi Tanaka, has written several original compositions during his 17 years of studying and performing on taiko drums. In addition to One World Taiko compositions, he has composed and choreographed several songs for San Jose Taiko and composed and choreographed taiko numbers for the American Conservatory Theater and George Coates Performance Works co-production of the musical play, *Right Mind*.

**Performers:**

Gary Tsujimoto  
Nancy Ozaki

**New York Soh Daiko**

Soh Daiko was formed in 1979 by members of the New York Buddhist Church. The word Soh in its pre-Buddhist meaning is "peace, harmony, and working together." The name reflects the spirit of dedication and cooperation which enabled the group to flourish from its beginnings with no teacher, virtually no experience, and with garbage cans, discarded tires, and wine barrels serving as the practice instruments.

Operating as a collective, the group gained playing instruction from visiting taiko players and musicians, including Seiichi Tanaka, and expertise in drum making (from oak wine barrels) from other North American taiko groups.



Currently a group of 10 Asian-American men and women with diverse backgrounds and professions, Soh Daiko has steadily increased its varied repertoire to include traditional compositions from the Shinto music tradition, pieces adapted from existing taiko compositions and original compositions/arrangements. In addition to drums, the group incorporates accessories such as bamboo flute, brass bells, conch shells, and gongs. Much more than mere percussion, there is always the visual element of movement and choreography, requiring physical strength, endurance, and energy, that makes taiko such an exciting performance experience.

Soh Daiko has been featured on National Public Radio and the PBS children's program "Reading Rainbow." In the New York area, they have performed at Carnegie Hall, the American Museum of Natural History, the Metropolitan Museum of Art, the Brooklyn Museum, Brooklyn Botanic Garden, and Lincoln Center, as well as throughout the Asian-American community. They have also performed at the Jacob's Pillow Dance Festival in Massachusetts; the Walker Art Center, Minnesota; the Morikami Museum, Florida; the USA-Japan Taiko Festival in San Francisco; and in Puerto Rico and London.

#### **Performers:**

Eba Aoki  
Theresa Day-Kitazono  
Sanford Ikeda  
Toshi Kawanishi  
Choony Lee  
Alan Okada  
Merle Okada  
Wendy Takahisa  
Jenny Wada  
Teddy Yoshikami

#### **Shakti**

Shakti was born on May 19, 1957 in Kyoto, Japan. Her father, the late Professor S. N. Chakravarty, was a professor of English at the Kyoto University of Foreign Studies and the founder and director of the Gandhi Institute, a cultural organi-

zation teaching Indian philosophy, culture, and language. Her mother, VasantaMala (Yae Chakravarty) is Japanese and was the first Japanese to bring the true form of Indian dance to Japan. She was trained in Madras by Guru Elappa Mudaliar in Bharata Natyam. She is currently the director of the VasantaMala Indian Dance Institute, which has its headquarters in Kyoto and a branch in Tokyo and classes in Kobe, Osaka, and Yokohama.

Shakti was trained under her mother from the age of three and then also under the foremost gurus of India: Guru Elappa (Bharata Natyam), Guru C. Archayalu (Kuchipudi), Guru Kelucharan Mahapatra (Odissi), and Swami Bua (Yoga). She received her M.A. in Indian philosophy at Columbia University in New York. While in New York, she was also trained in modern dance and jazz under Martha Graham, Alvin Ailey, and Luigi.

She has created a new form of dance blending the two cultures of which she is a product and the third culture, in which she was educated. Her dance is based on the technique of classical Indian dance and the breathing (prana) and control of Yoga, and yet it has the freedom and energy that speaks to people today. Every piece has its basis in Indian philosophy, which she believes in and tries to expand through her dance. She is called the Dancing Phoenix and the Sculpture in Movement.

According to the New York Times: "In Shakti the fiery emotion of ancient India contrasts with the calm ethereal realm of Oriental Buddhism. Her dancing genius creates compelling tension that plays and entices, and entwines and teases, and finally expresses and unifies these two unique 'ways' as only true art can do: beyond logic, words, and time."

#### **Ladzekpo Brothers & The African Music and Dance Ensemble**

The founding and development of The African Music and Dance

Ensemble is closely associated with the development of the Pan-African consciousness of African-Americans in the United States. The Ensemble in fact emerged from a tradition of African music and dance activities set by the Ladzekpo Brothers from Ghana, West Africa through their scholarly research, teaching, and performances.

Since its inception in 1973, the Ensemble, based in Oakland, has sought to broaden access to knowledge about Africa's rich cultural heritage across the United States, Canada, and Europe. From university and high school campuses in California to Great Britain's Black Dance Development Trust's special summer schools for Black Dance Professionals in Europe, the Ensemble has taught the skill, artistry, and philosophy that inform African music and dance traditions. In community ethnic festivals in California and in a sold-out season at the world-class Jacob's Pillow Dance Festival in Massachusetts, the Ensemble has pioneered the emergence of works by African choreographers on the modern concert stages of the United States with colorful and vibrant tapestries of authentic traditional dances and percussion ensemble music from the West African countries of Ghana, Togo, and Benin.

The African Music and Dance Ensemble stands for tradition, but it also stands for creativity. It stands for the qualities that Africans cherish and admire in their dances. We are glad to share these with you.

#### **Performers:**

C.K. Ladzekpo  
Agbi Ladzekpo  
Moody Perry  
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Kobla Ladzekpo  
Kwaku Ladzekpo  
Gilbert Owusu  
Joni Haastrup  
Gideon Alorwoyie  
Dzidzorgbe Ladzekpo  
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Leslie Zane, *Ticket Office Manager*

**Cal Performances Business Office** is located in 101 Zellerbach Hall (642-0212). Office Hours: Monday through Friday, 8 am - 5 pm.

## To the Audience

### Ticket Information

**In-Person Ticket Purchases.** Tickets may be purchased in person in the Zellerbach Hall Ticket Office, Monday through Friday, 10 am to 5:30 pm; Saturday, noon to 4 pm; and at the performance hall one hour before curtain time for that event only.

**Charge By Phone.** Call 642-9988, Monday through Friday, 10 am to 7 pm; Saturday, noon to 4 pm. VISA or MasterCard accepted. There is a \$3 service charge on all telephone charge orders. Tickets will be held for you at the Will Call window one hour prior to the performance.

**Fax Orders.** Please send Fax orders with your credit card information to 415/643-6707, 24 hours a day, seven days a week; include a \$3 handling charge.

**Mail Orders.** Please send mail orders to the above address and include a \$3 handling charge.

**Discounts** are available to students, children, seniors, Cal Berkeley faculty and staff, and groups of ten or more. Student Rush tickets at \$5 can be purchased by *Cal Berkeley students only*, when available, 15 minutes before curtain time. Photo ID is required at the entrance to the performance halls.

**Exchange Policy.** Exchanges may be made until 5:30 pm on last week day prior to the event for a \$1 service charge. All sales are final.

**Ticket Outlets.** Advance tickets are available at all BASS/Ticketmaster outlets, and at the STBS ticket booth on Union Square and Embarcadero 1.

**Convenient Access.** All of our performance halls are within walking distance from the downtown Berkeley BART station (call 465-2278). AC Transit buses stop near the campus (call 839-2882).

### Cal Performances Ticket Office

P.O. Box 40190  
Berkeley, CA 94704  
415/642-9988

### At the Performance Hall

**Program Changes.** Due to the nature of the performing arts, all programs are subject to change.

**Cameras and Recording Devices** are not permitted in the halls.

**Electronic Pagers/Watches.** Please make sure your pager or watch is set to the "off" position during the performance.

**Latecomers** will be seated at suitable intervals in the program, as recommended by the artists, to minimize disruption.

**Children** may attend Cal Performances events, provided they can sit quietly. Ticket Office personnel will be happy to assist you in procuring aisle seats in the rear of the halls, should you wish to exit to the lobby during performances.

**Handicapped Access.** Each of the performance halls is accessible to the handicapped. Call 642-9988 for more information.

**Refreshments** are made available to Zellerbach patrons by ShowStoppers before the performance and during intermission in the mezzanine lobby.

**Smoking.** For the comfort of our patrons, smoking is prohibited in the public spaces of the performance halls, including lobbies and restrooms. Your cooperation with this policy is appreciated.

**Convenient Parking** for Hertz Hall and Zellerbach Hall is available on the campus for \$4.00; parking is also available at the Student Union Garage under Zellerbach Hall for \$5.00. For parking information, please contact Parking Services at 642-4283.

**Lost and Found.** Articles found in Zellerbach Hall or Zellerbach Playhouse are submitted to the Stage Door Guard (642-5552), and eventually sent to UC Police in Sproul Hall (642-4936, Monday through Friday, 10 am - 4 pm). Articles found at Hertz Hall and Wheeler Auditorium are taken directly to the UC Police. Additional inquiries can be directed to David Hillbrand, Performance Manager, at 642-0212.





*Painting by Anita Leyva*

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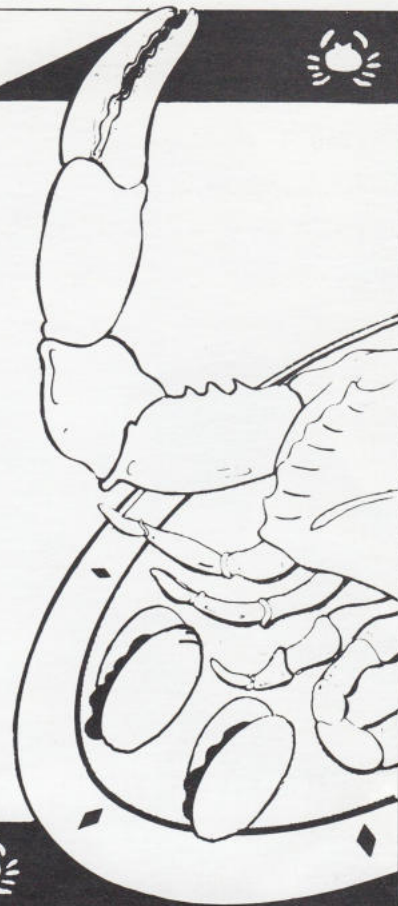
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## Cal Performances AT HERTZ HALL

Takacs Quartet

SUNDAYS, DECEMBER 2 AND DECEMBER 9, 3 PM

Melos Quartet

SATURDAY, JANUARY 26, 8 PM

Dawn Upshaw, soprano

FRIDAY, FEBRUARY 8, 8 PM

Emerson String Quartet

FRIDAY, APRIL 5, 8 PM

Call 415. 642. 9988 for tickets and information

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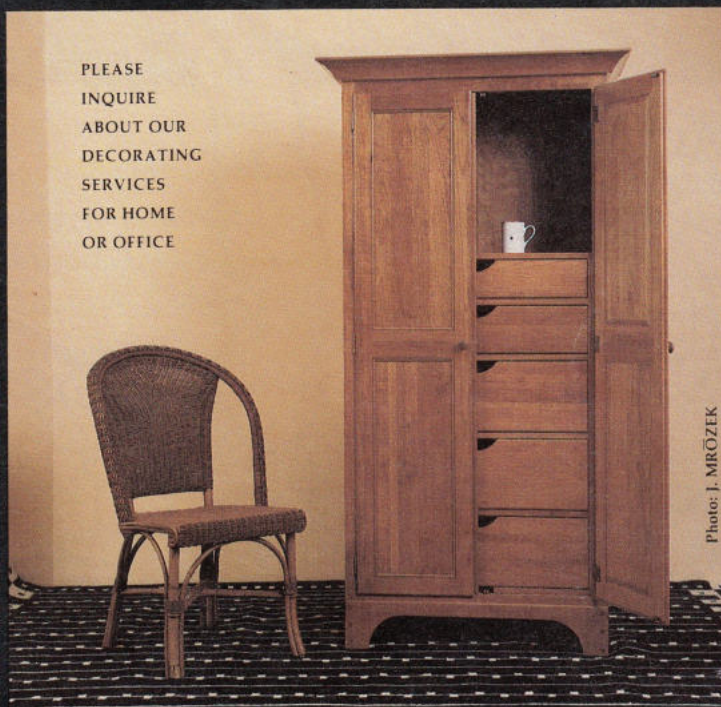



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