

*Kintaro Hayakawa (June 10, 1886-November 23, 1973) known professionally as Sessue Hayakawa was a Japanese actor and a matinee idol. He was one of the biggest stars in Hollywood during the silent film era of the 1910s and early 1920s. Hayakawa was the first actor of Asian descent to achieve stardom as a leading man in the United States and Europe.*

Thanks to the Gospel of Hollywood - Movie goers see every Yellow face they encounter as either A two-faced Jap spy with a round face and round glasses or bald headed, buck toothed and Tojo mustache. Or acted by a White man as a goodie good Charlie Chan ,who kills his Chinese self and lives on as Our Father Who Art in Hollywood, leading the Godless Yellow to White Supremacy , Assimilation and God.

Belief in a power over one's self, outside of the family to a Taoist, a Confucian is unthinkable. Stupid. A meeting between members of the same family strikes lightning in the brain. That attracts or repels. Momoko Iko refers to "household gods" , a term that resonates comfortably with Japanese and Chinese of the generation of 1940.

**MOVIES BEGIN WITH SESSUE HAYAKAWA – TV BEGINS WITH GEORGE TAKEI – TAKEI TAKES TV AMERICA TO – AA LITERATURE BY STEALING A SHARE OF RANDALL DUK KIM'S PERFORMANCE OF A TOURIST GUIDE IN FRANK CHIN'S "THE YEAR OF THE DRAGON" ON PBS – AND TAKEI IS AS SIGNIFICANT AS HAYAKAWA IN AA LITERARY, SHOWBIZ, ENTERTAINMENT HISTORY. REALLY? RANDALL KIM MAKES A MIDWESTERN AN INTERNATIONAL REP AS A SHAKESPEAREAN ACTOR & TEACHER, AND HAS A SHAKESPEAREAN THEATER OUTSIDE OF MILWAUKEE BUT TAKEI IS INVITED TO LECTURE THE SHAKESPEARE CO IN LONDON.**

Sessue Hayakawa walks into Little Tokyo, a J-Town theater, and into the camera of Thomas Ince, and into stardom under the direction of C.B. DeMille, and on to Hayakawa's exotic eyes against Rudolf Valentino's flashing eyes and teeth under Mexican and Italian hats.

The partners in his studio Hayworth Pictures buy insurance on his Jap life and rig a fatal accident, in 1922. Only a warning from a technician, saves his life. He does the Zen thing, and walks out of Hollywood. And in 1931 David Belasco- Who writes a play *The Honorable Mr. Wong*- As Hayakawa sketches the play action, it seems a Charlie Chan detective story before Earle Derr Biggers thinks movies. . Belasco asks Hayakawa to perform. "I had just received a copy of the script and was about to begin rehearsing when Belasco died." Hayakawa has the script translated into Japanese and performs it in Japan. Sessue Hayakawa is a movie success playing a Chinese detective in Japan? In 1933 his old studio Lasky has become Paramount and 12 years after he leaves town ablaze in his rage,

Paramount asks Hayakawa back to give Chinese star Anna May Wong real Chinese star billing, for *Daughter of the Dragon*. (188-89)

*Daughter of the Dragon* is the only movie where you will see the piercing eyes of Sessue Hayakawa dive a stare in the black pools of Anna May Wong's slurping darks. Do the lips Chinese American Hamlet and Lady Macbeth ever meet?

Diego Chang (real man fake name) a vet of the 1958 Cold war till 1968, At an ad hoc meeting of Chinatown brains at Asian American Studies organizer George Woo, a *Sunset Mag* photographer and a fifth son of a Hong Kong kung Fu family Woo has an in to China-born Chinese power of Chinatown, the Choong Wah Woey Goon - Known among White SF as "the Chinese Six Companies" George has an in to the org but only an ear to Doon Wong, the San Francisco power behind the Choong Wah Woey Goon.

And on either side of George Woo stand just discharged vets of Vietnam. An army Special Forces before the Green Berets, and a US Marine-who are the sons of Cantonese opera stars, brought up in Seattle by Ruby and Ping Chow who are the powers behind the Seattle Choong Wah Woey Goon, the Chong Wa Benevolent Association. The Chong Wa they lead relaxes the China birth and Chinese only requirements. The Seattle Chong Wa bars women. The Six Companies is any Chinatown business owner who is China born and Chinese speaking and a man. A self-contained self-policing Chinese community, against the arms of a foreign assertion of authority, led by a man of experience, modeled on the Ming novel of Song dynasty history "The Water Margin," the condensed operas and folk by Luo Kuanzhng into an opera like story of political and real and fake criminals becoming 36 Stars of Heavenly Spirits - the professions- And 72 Stars of Earthly fiends- the trades -. protecting the country east of the freaky waters of "The Water Margin" in Shandong Province.

The difference twixt San Francisco, cold war, Choong Wah Doon Wong the operas are secret. That means secret shhh (Chinese lingo knows just enough that's all)

Seattle Ruby and Ping Chows Chong Wa has opera stars performing for free on the Chong Wa opera stage, and restaurants sponsoring dishes at Old Folks Day banquets with operatic entertainment, and a Luck Ngai music club visited by a star and his son who is an amazing performer at ten! Opera is big in Seattle and getting bigger. The opera at Chong Wa attracts the Viet to cross the street from Little Saigon, and after a year the Viet join the Seattle Chong Wa. Opera stars own restaurants in Seattle. Some stars cook, and care for the kids that stare thru the window.

Diego Chang from the cold war and Doon Wong's Chinatown opera, wearing his black leather collar up German U-boat commanders double-breasted coat, and asks the vets from Vietnam, in fatigue jackets on George's side like Chow Chong and Kwan Ping. Ignoring George Diego says, "You say you're my brother. Will you lie for me?"

At the time, all I know is what I pickup off the radio and TV. That world expands into movies and from the gutters of Berkeley and the remnants of a Cinema-Guild program floats by.

What happens when the news tells me Sessue Hayakawa is replaced with George Takei as Mr. Sulu and Anna May Wong is Betty Lee Sung?

THE EXCUSE FOR YELLOW ACTORS DUCKING APPEARANCES AT "ACTIVIST" ACTIVITIES IS HOLLYWOOD (BESSIE LOO) GIVES ME A JOB. DIFFERENT FROM: I HAVE A JOB. VERY DIFFERENT FROM NO EXCUSE: I'M AN ARTIST AND NOT AN ADVOCATE.

Actor Mako and TV Comic star Pat "Noriyuke" Morita allow their names to be used to attract the American Nikkei of the Seattle area to a stand for redress of the wrongs done the Japanese-Americans of 1942, by the US Gov. is in the same moral center as Sessue Hayakawa's acceptance of acting roles and his response to White movie critics. Which raises the question, of the people's -the Yellow peoples viewer reaction to the Yellow stars they see on the Whiteman's screen.

Do the Yellows in the Hollywood dominated USA talk back?

SESSUE HAYAKAWA and ANNA MAY WONG are the only Yellows to talk back to Hollywood, and the White God of Hollywood THE GOOD EARTH made them pay, and pay, and pay. And still, they don't pray to Charlie Chan and Hollywood.

**FROM THE DUSTJACKET TO "ZEN SHOWED ME THE WAY."**

Croswell Bowen, who assisted Sessue Hayakawa in the preparation of this book, originally written in Japanese, is a well-known writer and journalist. He is the author of four books. The most recent of which is a biography of Eugene O'Neill, *Curse of the Misbegotten*. In 1957, Mr. Bowen was awarded a Benjamin Franklin Citation in the public service category for his magazine article concerning the dangers of radiation, "The Invisible Death Around Us." At present he is the editor of a monthly magazine. THE BOBBS-MERRILL COMPANY, INC. PUBLISHERS - INDIANAPOLIS - NEW YORK.

**FCC:** JAPANESE AND CHINESE ARE BOTH PRESENT-TENSE LANGUAGES- CROSWELL BOWEN'S TRANSLATION IS APPROVED BY SESSUE HAYAKAWA. THE VERBS IN THE PAST TENSE IF ADJUSTED TO THE PRESENT TENSE, GIVES A MORE ACCURATE FLOW OF TIME TO A YELLOWS AGRICULTURAL NARRATIVE. THE PHRASES THAT COMPRESS OR CROSS-TIME ARE, IN CHINESE OR JAPANESE FEWER WORDS OR TAKE A SHORTER TIME TO SAY.

**HAYAKAWA: TALKS OF "BRIDGE ON THE RIVER KWAI"** NOTE WHEN HAYAKAWA GOES FROM TALKING ABOUT HIS CHARACTER TO HIMSELF.

...In an effort to sway Nicholson (Alec Guinness), Saito (Sessue Hayakawa) chooses to try kindness where force has failed. He has the British colonel to supper and plies him with good food, cigars and whiskey

But Nicholson will not budge

Saitos's response is immediate, hysterical anger. He becomes beside himself with fury.

At this point I found myself roaring, bawling – screaming in tantrum. Unperturbed, Guinness looked at me, arose from the table, turned and started for the door.

There was nothing more to be said. The scene was ending.

But as he moved to leave I heard myself yelling, "Stop! Stay where you are! Don't dare move! Guards!"

The lines were not in the script. They came instantaneously to my mind, spontaneously out of my mouth, on the provocation of situation, as Saito would act and react, for I myself would have remained silent and curbed my emotion.

**FCC: HAYAKAWA REWRITTEN IN PRESENT-TENSE-**

Saito's response is immediate, hysterical anger. He becomes beside himself with fury.

At this point I find myself roaring, bawling - screaming in tantrum. Unperturbed, Guinness looks at me, rises from the table, turns and starts for the door.

There is nothing to say. The scene is ending.

But as he moves to leave, I hear myself yell. "Stop there! Stay where you are! Don't dare move! Guards!"

The lines are not in the script. They come instantaneously to my mind, spontaneously out of my mouth, on provocation of the situation, as Saito would act and react, for I, myself would remain silent and curbing emotions.

**FCC: PETER O'TOOLE, KUW GARDINER 3 ACTORS TALK OF PERFORMING SHAKESPEARE'S HAMLET-** Talk of the difficulty of playing Hamlet's ghost - and the how to play Hamlet, seeing his father's ghost or a specter from Hell. Peter O'Toole quotes a line and says Hamlet doesn't know what he's going to say until he hears what he says. Orson Welles says he has never talked with actors of the origins of Hamlet in terms of Shakespeare and acting of the time. He doesn't interpret Hamlet strictly according the 15<sup>th</sup> century fashion- but knowledge is essential to the role.

Randall Duk Kim calls the moments of hearing what you're going to say, you just say it and don't-just in time! Shakespearean silences - Intense silences of Shakespeare's villains.

## SESSUE HAYAKAWA ON ERICH VON STROHEIM: (P: 196-

...he produced and priced himself right out of Hollywood. This and his sense of "I" and his insistence on absolute responsibility and direction, alienated studio after studio. He was hailed as a genius, but genuine hatred and fear of him forced him out of Hollywood after he was restricted from directing and demoted to the status of writer, a good status for many, intolerable to him. He found new fame in French films, however, particularly in *La Grande Illusion*, in which his part, that of von Rauffenstein, the commandant of a German prisoner of war camp during World War I, was conceived by himself.

Von Stroheim never learned how to act. He learned from life itself, and was thereafter highly subjective in his artistry, both as an actor and a director. Although he did not like to take advice, he did consider himself omnipotent. He was a hard taskmaster and a perfectionist. But anyone who ever worked with him on a picture adored him. He looked forbidding and could act forbidding, but he was not irascible, mean, or wantonly demanding. And when we appeared together in *Macau*, we frequently dined and valued together.

Von Stroheim himself once admitted he could not talk for very long on the set, in any of the three or more languages he spoke without swearing. Thus when I reported on the Demfilm studios to begin *Macau*, and we confronted one another for the first time in years, that distinctive barely guttural voice of his rang out in greeting, "Sessue Hayakawa! You son of a bitch! I heard you were in town!" He fell silent for a moment, and then added, softly, "So here we are, you inscrutable Oriental, I crisp uniformed Prussian." He slapped me on the back.

## THE STORY – THE FORTUNE TELLER & THE ZEN MAN (198-

HAYAKAWA: I WAS approaching my fiftieth birthday, (she) called me "young man." This greatly amused von Stroheim, who was two years older than myself.

"Young man," she said. "You have a great hope. Something you are making, working upon very hard, have finished perhaps, means a lot to you. But whatever it is will fail at first. It will be three or four years, perhaps more, before you realize the success of it."

Her prediction, delivered in a voice hollow with dread, made me laugh. I gave the old woman a few small coins and continued back to the hotel with Von Stroheim.

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I was strongly opposed to the rule of the warlords and although I did not publicly declare myself one way or another, the military party knew my views.

Because of my opposition, I could not return to Japan. To do so meant death. No price was put on my head. My name was not put upon a list as Von Stroheim's was by Hitler. But I knew death awaited my return to Japan. My sense of destiny told me to stay in France. So I stayed, even though it was to mean long separation from my wife, son and daughter, and from the daughter who was born after I left Japan and went to Paris to make *Yoshiwara*. I did not see her, not even in a photograph, until almost eleven years old.

**FCC:** FRIENDS IN FRANCE - GERMAN VON STROHEIM & JAPANESE SESSUE HAYAKAWA - NAZI MANIPULATION OF THE "FACTS" AND MOVIE ACTING - PRE-DATES THE LIES AND MORAL SUPERIORITY OF NAZI-LIKE GEORGE TAKEI AND KEN NARASAKI AS AN IMPROVED OKADA THE WAY OKADA WANTS. UGH!

#### **HAYAKAWA:**

Why Von was scheduled for liquidation by the Germans I am not sure. I only know that his famous portrayals of Prussian officers wounded German vanity deeply. I guess it was enough that his performance as von Raffenstein the German commandant, in *La Grande Illusion*, antagonized Hitler. The German leader, with his aides Himmler, Goering and Goebbels, saw the film as a special showing in Berlin. The French government awarded Von the coveted Legion of Honor in recognition of his magnificent portrayal. But, speaking for Hitler and the others, Josef Goebbels denounced Von in a propaganda radio broadcast, declaring, "Stroheim's impersonation of a German officer is a caricature! No German officer is like that!"

...

I don't know who made the decision, but it was decided to salvage Macao in the only manner possible –by replacing all of Von Stroheim's scenes, and there were many, with retakes with another actor....

All of Von's scenes were remade with Pierre Renoir playing the role of Werner Krall. Only after this was done did the Nazis allow Macau to be shown during the Occupation.

FCC [THE NAZIS - GEORGE TAKEI- KEN NARASAKI- TISA CHANG - THE (NON-MAKO) EAST WEST PLAYERS - CYNTHIA KADOHATA - ( A loud non Activist Asian novel where Whites just live in the south of Arkansas of the late forties early Fifties "THE FLOATING WORLD" and the life in the camps is simply not booked.

**HAYAKAWA:** Following the Liberation, however. All of Von's scenes were replaced by the French distributors.

The deletion of Vons scenes from his French pictures was not limited to *Macao*. The German's also cut him out of another of his films, *Derriere la Facade*. The rest of twenty-four French films he made prior to the German Occupation of France were either burned, banned or buried. (202)

It was not until 1942 that the Nazi approved version of the picture was circulated; and then wth little success, considering the situation. And not until 1947 that the film reached its most lucrative markets, England and the United States. By that time, Von was back in Paris and busy once again making films.

**FCC:** THE DIFF TWIXT HAYAKAWA IN FRANCE AND AMERICAN NISEI IN THE STATES -

HAYAKAWA IS KNOWN IN FRANCE AS A JAPANESE ARTIST WORKING IN FRENCH FILM AND VAUDEVILLE



**HAYAKAWA:** After remaking the necessary scenes for *Macau*, I resumed the **passive state** in which I spent the war years. I spent a great deal of my time in painting and writing. And wondering about my family, for now Japan was at war with the United States. (203)

FCC: THE NISEI are in camp in a state of torpor IN THE UNITED STATES Nisei spends a great death of time in camp painting and writing. And wondering about the family, now with the United States at war with Japan, THE NISEI ARE KNOWN AS THE GET ALONG TO GET ALONG by JACL CITY BOYS WHO ARE SCARED OF WHITES AND SCARE THE JAPS WITH RADIO INTO CAMPS OUT OF TOWN, THEN TEN CAMPS OUT OF WHITE SIGHT IN THE DESERTS AND SWAMPS HIDDEN IN THE CONTINENTAL UNITED STATES OF AMERICA. Oh what a good boy am I? Moses Mike asks.

THE NISEI OF THE AMERICAN APPROVED AND FINANCED JACL RULE BY FEAR OF THE WHITE MAN AND THE NISEI ARE PERMANENTLY SCARED scared, scared, scared. And they took all the Yellows down with the Nisei.

Can you translate Hayakawa back into Japanese and translate the phrases that keep time moving?

--FCC

COMPARE SESSUE HAYAKAWA & CECIL B, De Mille when the movies were new and silent, Chinese James Wong Howe- Japanese Henry Kotani- Laskey Famous Players=

AND

GEORGE TAKEI & GENE RODDENBERRY at the beginning of b&w TV and Star Trek-

HAYAKAWA: (129-

THE LASKY Company Wanted to foster, and quite willingly agreed to pay me what I said I would like to have.

White I joined it; the Jesse Lasky Feature Play Company has its studio at [6284 Selma Avenue](#), in Hollywood. This was the corner of Selma and Vine Street, which until films began to be made there, was a cow pasture. In fact, a major portion of the studio was a barn. Cecil B. De Mille's first film, *The Squaw Man*, which starred Dustin Farnum and is often referred to as the first real feature film, was photographed in the barn. The barn still stands, carefully preserved, within the walls of Paramount Studios of today. It is California Registered Landmark No. 554, "Hollywood's First Major Film Company Studio."

Although I reported to the studio immediately after leaving Mr. Ince, it was some months before I got in front of the camera. The Lasky company had wanted me, had hired me but couldn't use me. Not right away.

Finally, late in 1915, I was cast in *The Cheat*, a film since singled out by one motion picture historian, Lewis Jacobs, as "one of the first of the domestic dramas of **the well-to-do in their own surroundings and with their own problems, presented without moralizing and from their point of view.**" *The Cheat* was put into production and directed by Cecil B. De Mille, beginning **October 20, 1915**. With me in the cast were Fannie Ward, Jack Dean and James Neil, who were an actor as well as a director for the Lasky Company.

*The Cheat* was Mr. De Mille's ninetieth picture. In his autobiography, published in 1959, he recalls both it and me, writing: "It was a father daring themes for its time, the story of a society woman who gambled away Red Cross funds entrusted to her, borrowed \$10,000 from a wealthy Japanese in consideration of **a promise which was plainly if delicately hinted**, then tried to repay her debt in cash instead of keeping her promise. At this point the Japanese branded her on the shoulder with the mark he used to identify his possessions. The woman shot the Japanese and was saved from imprisonment when she bared her branded shoulder in open court.

"Told that baldy, the story sounds melodramatic if not lurid. That is why I resolved to direct its acting with great restraint; and I had two highly accomplished artists in the leading roles, Fannie Ward as the woman and Sessue Hayakawa as the Japanese..."

Cecil B. De Mille was thirty-four years old when he directed me in *The Cheat*. The first time I saw him, he had called me to his office for a conference about the picture. I found myself facing a fairly short, balding man with an athletic figure. He was wearing well-tailored light tan riding breeches and a spotlessly clean, white dress shirt. The collar was open, but the cuffs were firmly closed around the wrist by links. Mr. de Mille had a fondness for cufflinks and rings set with stones that matched. He wore leather puttees and high topped, tightly laced shoes with extra thick heels. His hair was dark and curly and thickly bunched on the back of his head in a strip running from ear to ear. His nose was prominent -not large, however, and straight. He presented a very impressive profile. He had keen eyes and a firm mouth, which with his nose made his face a study in alert

determination. All in all, he was a commanding person, even when he was in repose and thinking.

...Mr. De Mille was a patient and understanding man whose job fascinated him, and whose grasp of its essentials and imaginative use of them was phenomenal. It had to be. Six days after he began shooting *The Cheat*, another picture in production in the Selma Avenue studio - *The Golden Chance*, starring Edna Goodrich and Wallace Reid - bogged in trouble and lost its director. Mr. De Mille stepped in to guide it as well as *The Cheat*. He worked in double harness with the aplomb of a true master craftsman.

I think Mr. De Mille was very charitable in recalling Fannie Ward. She was a good actress. She had been on legitimate stage in New York and had excellent technique. But she sorely tried Mr. De Mille's patience. Her performance in *The Cheat* was all he desired. It satisfied him. However, that film was the only DeMille production she was assigned to.

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I don't believe in making excuses for others, especially when it is evident they are wrong and are perfectly capable of doing right. But I do think one of the things that must have brought out Fannie Ward's bad temper was the bright light we worked under on the closed sets. They were hard on the eyes and, as a result, hard on the nerves. They were carbon lights, and the glare from them was hot and penetrating. Sometimes, after a long stint, our eyes would ache for two or three days and it would be impossible to work. Even today studio lights are rough on the eyes. That they are is one reason motion picture people habitually wear dark glasses.

Mr. De Mille's trouble with the leading lady of *The Golden Chance* was of another kind. Edna Goodrich, a brilliant actress with a record of stage hits both in the United States and Europe, drank: or as Mr. De Mille reports, could not drink. One night she appeared on the set in a very sorry condition, and he was obliged to choose between her and the picture. Of course, he chose *The Golden Chance*, and replaced her with another actress.

But for all this burden, Mr. De Mille's ability was not fazed. He completed both pictures on schedule, and without taking a vacation, plunged right on into other projects.

**THE CHEAT - SESSUE HAYAKAWA A RACIST?**

For portraying the heavy as screen villains are called, as a Japanese, I was indignantly accused of casting a slur on my nationality. "He might have been a Russian, a Frenchman, a Spaniard – the nationality didn't count," I explained to Pearl Gaddis, a writer from *Motion Picture Classic* magazine, when she asked me about this in early 1916, a few months after *The Cheat* had made its debut and was playing throughout the country. "The man was merely a villain, and a new twist was given the scenario by making him a Japanese."

*The Cheat* was an original film scenario written by a Lasky staff writer, Hector Turnbull, who formerly had been the dramatic critic of the New York *Tribune*. He was paid \$250 for it. The picture cost \$17,000 to make and netted the Lasky Company the largest single picture profit it had made up to that time, \$120,000.

## MARKETING MAKES A STEREOTYPE

A CURIOUS BIT OF HISTORY concerning the scenario is that it was converted into a play and produced on stage after it was produced as a motion picture; and still later, was turned into an opera that was performed at the Metropolitan in New York. This uniqueness has confused film and theatrical historians. Only recently one, while discussing the picture, referred to the source as a "hackneyed but powerful old barnstormer," as if the had come first. As a matter of fact, the play did and did not come first, for *The Cheat* was turned into a play and opera, it was made twice more as a film. I played the same role in one of the two remakes – a sound version produced in France for more than twenty years after the original. My Lasky was certainly right when he described a scenario in his memoirs as a \$250 phenomenon. I don't think any other film script has yielded so much production mileage

Mr. De Mille also remarks about the screen-to-stage journey of *The Cheat* in his autobiography. He points out that it "was the first motion picture to later be made into a stage play," And he also writes: "It was Sessue Hayakawa's first giant stride on the road that made him within two years the peer of such contemporary bright stars as Douglas Fairbanks, William S. Hart, and Mary Pickford."

On the other hand, Jesse Lasky, in his memoirs, says the picture made me a star. Mr. De Mille's observation, however, is the truer.

In any event, *The Cheat* gave me a terrific boost to the progress of the career in motion pictures that I began with *Typhoon* and *The Wrath of the Gods*.

**FCC: HAYAKAWA - on the production of "Typhoon":** The other major characters were portrayed by Henry Kotani, Thomas Kurihara, Gladys Brockwell. Leona Hutton and Frank Borazage. Both Kotai and Kurihara were countryman of mind. Between 1914 and 1920 they were leaders among the small band of Japanese actors who contributed to American films. After the First World War, when Japanese filmmakers decided to modernize and follow the lead of

Hollywood, they were called back to Japan. They both became directors, and as such introduced American techniques.

FCC: Henry Kotani is also a cameraman at Lasky studios- with James Wong Howe – Kotani – leaves Hollywood and is influential on the aesthetics Japanese filmmaking.

#### HAYAKAWA GOES ON TO LIST THE FILMS HE MAKES WITH LASKY:

Throughout 1916 when *The Cheat* was released, 1917, and 1918, the public saw quite a bit more of me on the screen. I made *Alien Souls*, *The Victorian Cross*, and *The Clue*, in 1916; *The Bottle Imp*, *The Jaguar's Claws*, *Each to His Kind*; *Forbidden Paths*, *Hashimura Togo*, *His Honorable Friend*, *The City of Dim Faces*, and *The Soul of Kura san*, in 1917; *The Secret Game*, *Hidden Pearls*, *The Call of the East*, *The Honor of His House*, and *The Bravest Way*, in 1918.

In these pictures and others I was able to dispel the deep stained conceptions of the Oriental as a man of mystery and a traditionally sinister figure. The outbreak of World War I led to a new policy regarding all minorities, according to Lewis Jacobs. "Likewise," he writes, "the 'yellow peril' agitation against the Japanese and Chinese disappeared from the screen, since these groups were now with the Allies. The Japanese were represented not only humanly and sympathetically but romantically. Especially significant was the rise of the Japanese actor Sessue Hayakawa. He became one of the leading stars of the day, combining culture, sensitivity, exotic handsomeness, and refinement."

FCC: THE DIFF TWIXT HAYAKAWA WHO CONFRONTS CHARGES OF RACISM HEAD ON-

**HAYAKAWA:** In my pictures I often played a Japanese or a Chinese; but, thankfully for artistic reasons, not all of the time, In *The Jaguar's Claws*, for instance, I performed the role of a Mexican – a man with a character like Juarez, subtle in his general conduct, rational but stern, and when pressed, vicious. I liked the part very much.

**FCC:** GEORGE TAKEI IS THE MOST FAMOUS YELLOW NAME ON WHITE LOW AMERICAN JEW HOWARD STERN'S BTM ALL MEDIA TO RICHARD LUI and JOY REID'S WEEKEND MSNBC HIGH-

GEORGE TAKEI'S SECRET OF GEORGE TAKEI'S SUCCESS: KISS WHITE ASS AND LIE, LIE LIE. GEORGE TAKEI SIMPLY LIES - AS TELLS LIES IN HIS TV VOICE OF FANTASY.

GEORGE TAKEI – WM SHATNER – ON GEORGE TAKEI= FROM **“SHATNER TRIES TO SETTLE TAKEI FEUD” – YOUTUBE-**

SHATNER: “SOME PEOPLE HAVE TOLD ME THAT HE WAS BEING TOUTED AS HAVING HIS OWN STARSHIP IN THEIR STAR TREK MOVIES HE WAS GOING TO GET HIS OWN STARSHIP, RIGHT. REMEMBER SAYING TO HIM, “GEORGE, YOU’RE GOING TO BE ON ANOTHER STARSHIP AND ALL THE ACTION TAKES PLACE ON OUR STARSHIP. AREN’T YOU GOING TO BE MISSING....?” **“YES, BUT I’LL HAVE MY OWN STARSHIP.”** I DIDN’T TO REMIND HIM THIS WAS FICTION. AND NOT REALITY. DIDN’T WANT TO DESTROY HIS WORLD.’

GEORGE TAKEI TAKES STAR TREK AS HOLLYWOOD (FAN MAG) REALITY- THE WAY HE READS, “Zen Showed Me The Way “ by Sessue Hayakawa.

George is the Hayakawa of the Age of All American Television – Sessue Hayakawa was blessed by Cecil B. De Mille in the movies.

George is blessed by the creator Gene Roddenberry in TV. George thinks Admiral Kirk would ask for a shot of Admiral Sulu on his starship with a message of congratulations. Just a shot George in his admirals uniform. Shatner is right- George is a citizen of a solo reality – He’s the first star of *Universe Star Trek*. - the original cast of Star Trek -

Jeffery Hunter was a test casting of Capt. Kirk- The Episode with Jeffery Hunter is on YouTube - George Takei was a teen in HELL TO ETERNITY- with Jeffery Hunter and Tsuru Aoki, Sessue Hayakawa’s wife) and Sessue Hayakawa as an unrelated Jap Commandant of Saipan.

In Japan Sessue Hayakawa & Tsuru Aoki are the first family of Hollywood- Japan. They are the first Japanese to bridge the aesthetic differences and similarities between Japanese and American – Hayakawa from Japan to America at Tsuru Aoki, in America since 6years old. George Takei is born in 1937 and in 1960 is 23 years old and playing the 15 year old Nisei son of Tsuru Aoki in 1941, listening to her telling of Momotaro. George the 15 year old says he's heard her tell the story a number of times, but this time he understands the story for the first time.

By the time I met Pauline Kael and her daughter Nina, at Lilah Kan's house, I had seen three different theatrical showings of HELL TO ETERNITY and the mama telling Momotaro is never the same. Lilah Kan was a Chinese caterer and actress , and gave me a room in her house to live and write. She invited Pauline Kael to meet me. Lawson Inada was in town and at Lilah's that night. Kael says Phil Karlson is a good director.

On Japanese tv, and every one who asks, George Takei never utters a word about his appearance in HELL TO ETERNITY- as if he doesn't hear the question-

Does the question bring on clenched teeth and a Shakespearean silence?

An indication of his belief he is the voice of the Original Star Trek Cast – is his greetings with his husband Brad , both George and Brad flash Spock's sign of the Vulcan on their website.

## **HAYAKAWA – ZEN – MOVIES VS TAKEI – FANMAG TV -**

### **PAGE 191- ZEN SHOWED ME THE WAY -An Oasis in the Desert -**

ON ARRIVING IN PARIS I ONCE AGAIN FELL IN WILLING PREY TO THE MAGIC AND CHARM OF THAT BEAUTIFUL CITY. A decade had passed since I had last been there, but it did not seem that Paris had changed. Although the rumors of war that were gathering strength by the day, life in the City of Light was bustling as ever.

FCC: PARIS OF THE 20s & 30s was like the Paris LES ENFANT DU PARADIS – where artists from different cultures and different arts meet, like Baptiste a mime, forbidden to speak and Frederique an actor, forbidden to act without a gov seal of approval.

HAYAKAWA: The rumble of conflict was still in the distance. There was considerable optimism abroad. But then, optimism is peculiar to national thought immediately preceding a war. Few persons ever truly wish for war. Instead most thoughts are directed toward staving it off, even though all signs point to its coming.

The French film studios were extremely active when I reported to begin work on *YOSHIWARA*. Every film had a full schedule of productions laid out. Plans for the future were being drafted. If war was to come, it would come. In the meantime the feeling was for creating. There was plenty of work to be done.

The French producers were glad to have me back in Paris. For when I completed *Yoshiwara* I received many other offers. Although more than ten years had passed since I had made *La Bataille* and *J'ai Tue*. I was remembered with favor and appreciation. The opportunities presented demanded I stay a while. Therefore, I put aside my intention to return to Japan and remained in Paris to make a number of pictures for Pathe Gaumont company.

My second picture was ***The Cheat*** (*La Forfaiture*) with **Louis Jouvet** and **Victor Francen**. Until we started work on *The Cheat* Jouvet and I had never met. I had heard a great deal about him, however, and he lived up to his notices.

Louis Jouvet had a strong personality, I found. Erich Von Stroheim, whose films are the rage of Hollywood about the time I left there was now in France. He had made a film, *L'Alibi*, with Jouvet the previous year. Von Stroheim, as self-confident a man and artist as ever made a modern picture, admitted he literally shook in his shoes

Frank Chin