

TEA HOUSE OF THE AUGUST MOON - THE PLAY
OPENING NIGHT 21 APRIL 1954
OKINAWA



PLAY POSTER



GLENN PIERCE - DIRECTOR

MEMORIES OF THE PLAY "TEA HOUSE OF THE AUGUST MOON"

OKINAWA 1954

GLENN PIERCE - 13 SEPTEMBER 2014

TEAHOUSE OF THE AUGUST MOON...REVISITED

In October of 1953 I was assigned to the 12th Aviation Field Depot Squadron, a unit assigned to the Strategic Air Command, and all 215 of us boarded a train from Sandia Base in Albuquerque, New Mexico. We moved by rail to San Francisco, California, where we were put on a "General Class" troop ship and headed for Okinawa, along with about 2,000 other troops.

We made brief stops in Formosa, now called Taiwan, at Yokohama and finally, 22 days later at Okinawa. There we discovered that the military had not done an effective job of preparing for our arrival: the special facilities needed to accomplish our mission were hardly started, rooms with temperature control, humidity control and top secret security. Nor were they prepared to house us comfortably. We were assigned to 12-man tents erected on concrete slabs with toilet and showers in a large frame building about 20 yards away.

At one of our earliest gatherings our commanding officer told us that we would be unable to pursue our expected tasks for many weeks so we were set free to wander around Kadena Base and look for work with other Air Force organizations. I had been happy doing theatre work while stationed at Sandia and thought that there might be a Special Services group on base that would offer that outlet for me. I soon discovered that the only work there would be checking our ping pong paddles or cleaning up the wood working shops after they were used. I decided that I might just bide my time there and wait for something more interesting.

Something more interesting did appear almost overnight. General David A.D. Ogden, commanding officer of the Ryukyu Island group had visited New York City, where he had seen a production of "The Teahouse of The August Moon", produced by Maurice Evans and George Schafer. On December 29 Mr. Evans granted General Ogden permission to stage the play on Okinawa as a fund-raiser to rebuild schools destroyed during the invasion of the island during World War II. John Patrick, the author of the play, quickly added his authorization to Mr. Evans' and General Ogden announced through every possible means available that he would "take a direct hand in Okinawa's staging of the play" and keep the New Yorkers informed of production developments.

The island was soon buzzing with word of the play and of the General's search for a person to put a production on the stage — or stages— on Okinawa. He called for volunteers to contact his chief of staff, a bird-colonel, to arrange for interviews. There weren't any theatre folk at the Air Force Special Services office where I was biding my time, nor were there any at Rycom Headquarters, the US Army's power base.

I decided to take the bull by the horns and marched over to the General's office to arrange an interview. I went in civilian clothes, mind you, as I didn't think a 24 year old A/IC Air Force guy was likely to make much of an impression, especially one that weighed a scant 120 pounds. There wasn't a waiting line, in fact there weren't any people there inquiring about the theatre job, just the Colonel and the General.

I was ushered into the General's office and he asked if I was interested in directing the play. I said I really didn't know, that I hadn't read that play and couldn't make any commitment without studying the play. He handed me a mimeographed copy and I left his office, promising that I would get back to him in a day or two.

Mind you, I had never directed a play; I had acted in major parts in several plays in Albuquerque while stationed at Sandia and felt that one of my directors had demonstrated the skills needed to put a play together properly, so I decided I could wrap my arms around this project. "Fools rush in....???"

The next day I went back to the General's office and told him I would take the job. I don't think he really had offered me the position but that seemed to have slipped his mind, so he gave me the job.

Remember I was an A/IC in the Air Force, without a real job, hanging out around an Air Force Special Services office, checking out ping pong paddles and sweeping up wood chips! But now I had to arrange auditions for five Occidentals and maybe two dozen Orientals, a goat, a scene designer and crews to build a set. Oh, there was also the lack of a stage that would accommodate live theatre. Movie theatres at Rycom and Kadena were designated as the places to stage the play, with the addition of the Ernie Pyle Theatre in Naha, although the latter never materialized. It would take Herculean effort to make those modest movie houses fit for live production. I figured the U.S. Army Corps of Engineers might be called into play to re-do the movie houses. They did.

We got more publicity than the law should have allowed. The General saw to it that EVERYONE knew we needed actors to appear in this all-important production and that they should get themselves to the auditions. That included the proprietors of the Naha Restaurant and the Teahouse of the August Moon, who could see to it that attractive Okinawan and Japanese women of all ages were available to take parts in the play, the more the merrier!

A teahouse called "Under the Pines" in Japanese was owned by an enterprising woman named Eiko Uyehara who renamed it "Teahouse of the August Moon" when the novel of that name and the highly successful stage play began to gain publicity. She immediately put a young dancer forward as a candidate for the role of Lotus Blossom, the central female roll in the play. That was Yukiko Hama (actually a stage name provided for the young Japanese-born beauty). Fumiko Uezu owned the Naha Restaurant, the largest of its kind on the island and she suggested her young daughter Anmei Uezu might be perfect for a child in the village scenes. Her top assistant at the restaurant, a seasoned performer, was Toyo Takamiya and she was just right to play Miss Higa Jiga, the head of the "Women's League for Democratic Action" in Tobiki. Kiyo Funakoshi a musician at the Naha Restaurant, was a gifted character actor and took the part of the old woman who sat atop the luggage in the celebrated "Jeep Scene" in the first act of the play and appeared in numerous other scenes.

She stole every scene in which she appeared. Casting was intentionally juggled to make certain that each of the big teahouses on the island was given appropriate recognition and celebration. Politics always seems to be involved in any major project.

Other oriental actors came from an acting company in Naha, the Naha police department, Department of the Army Civilians, the University of the Ryukyus and volunteers who came just because they were interested in acting. Choki Makabe was a sergeant in the Naha Police Department and Al Cabanero was a Filipino employed as a Department of the Army Civilian.

I attempted to cast the chairman of the Department of English at the University of the Ryukyus. He indicated an interest early on but later, professing his conversion to Christianity (Baptist) condemned the play as untruthful and immoral. He claimed that Geishas were nothing more than glorified prostitutes and wanted no part of the play.

Emmy Omija was a secretary for a business firm and others came from sources unknown to us from various and sundry professions and locations. Somehow, they all blended together harmoniously both off stage and on.

Stephen Joyce, Paul Savior and Robert Wilson all indicated stage experience at the open auditions. Stephen was especially gifted and showed marked improvement from his first reading to the next and showed the special art and skill it would take to play a character from another race who was called upon to speak both English and Japanese. I initially cast a 60 year old civilian who worked for the United State Civil Affairs Ryukyus, but he quickly showed that he was unreliable, failed to show up for rehearsals, and I let him go, replacing him with Robert S. Van Hook, a civilian with the Department of the Army. Original casting included an Air Force sergeant as Gregovich, but he showed little skill in early rehearsals and I replaced him with Robert A. Wilson, a young New Yorker who knew his way around the process. Paul Savior seemed right for the young Captain McLean from the start, eager and innocent. He was experienced as an actor and steady with the rehearsal process. John Coolidge I designated as technical director, largely because of his academic training in technical theatre, but he soon showed difficulty in putting the pieces of the set in order and with properly lighting the actors, lacked the practical skills of technical theatre and I let him go. We counted on the technical skills of the Okinawans, five of whom worked in the scene shop at our Rycom Special Services headquarters and five Okinawan women who worked on costumes for Special Services to aid in technical matters.

Abe Bassett was in the army, working as a radio announcer and had a fine voice. Like many radio talents, he didn't have much physical skill as a stage actor, but I thought that we could weave that weakness into his character and allow him to succeed in the role. That approach worked. Captain Fishy was something of a klutz, so the actor playing the role could appropriately lack physical grace and be true to the script. We had arranged for the people to play the characters in the play, Americans and Okinawans alike.

But we also needed a goat. I asked our Okinawan stage manager to see what he could do to get one for us. He prevailed upon an area farmer and returned with a handsome white male goat with an imposing rack of horns. He looked great but his disposition was somewhat aggressive and he frightened the children who were to appear with him in the play. Obviously that wouldn't do, so I asked our stage manager to take the billy goat back and find an animal more suited to our need. He went back to the farmer, who refused to take the billy goat back, but he did provide a splendid, healthy female goat as a replacement. Problem solved, for the moment. A few days later our new cast member gave birth to twins, so now we had four goats, none of which was up to playing the part in the play, so we had to get still another goat, this one was an older sister of the newborn twins. She ultimately was the last cast member added to our happy group and appeared in all of the performances. Between shows she and the other four were staked out in the yard beside our headquarters at Special Services, Rycom. Just one of the many trials and tribulations of "show biz".

Long ago I accepted this definition of directing: Directing is correcting the mistakes you made when you cast the play. I had made mistakes in casting both Colonel Purdy and Sgt. Gregovich and was obliged to correct them both. I had also erred when I put John Coolidge in charge of the technical elements of the production. My other choices seemed to work, especially Stephen Joyce and the oriental characters, all of whom seemed to direct themselves. I learned there and then that actors should be given their heads, allowed to put their own imaginations into their roles and that I should stay out of their way. Everyone's creative juices need to be flowing through the play, not just the director's,

Where were we? On Wednesday, Thursday and Friday, February 10,11 and 12 we had open auditions, callbacks on Saturday, February 13. Rehearsals began the following week, aimed toward the opening of the play on April 21 for a total of 16 performances. Thirteen were given. We gave seven performances in the Sukiran Theatre, six more at the Lackland Theatre on Kadena Base. The performances in the Ernie Pyle were scratched because the facilities would not accommodate the production. Tickets sold for 120 Yen each, \$1.00 American. Had we gone on to the Ernie Pyle Theatre the ticket prices would have increased to 300 yen, or \$2.50 American.

We had a cast, a script and were almost ready to get to work, but many of the cast members did not read English, the language of the play. I immediately asked the United States Civil Affairs Ryukyus people to divide the script into several chunks and to pass them out to their people to translate into Japanese. The result would never pass muster as a cohesive work of art, but I just needed to make certain that everybody in the cast knew what was supposed to be happening on stage and what all of the characters were saying. I had an ulterior motive: I wanted to put the script on slides to project onto the proscenium wall in Japanese so that a larger and more diverse audience might be attracted to our production at the Ernie Pyle Theatre in Naha or in Tokyo, where rumors circulated that the Nippon Times wanted to put our production on stage.

The Tokyo prospect dissolved when Japanese authorities turned it down. Too many Okinawans wanted to get to Japan and away from Okinawa and the Japanese government wanted no part of such a thing.

During the busy weeks of rehearsal and performance there were many struggles; transportation for all of the actors and crews, meals for the American cast members, pressures on performers who were taken away from their day jobs. At one point I was taken out of my tent on Kadena and given accommodations at the Field Grade Officers quarters in the Rycom Headquarters area, the facility for officers with rank of major or above. A little later I managed to have the military personnel in the cast and key crew members assigned to the Rest and Recuperation facilities at Yaka Beach. That removed some of the pressure and was good for company morale. Robert Van Hook, the Department of the Army Civilian was especially anxious and had experienced some serious emotional disturbances in his past. I feared he might find the pressures too much for him to continue. One tough moment came when the Colonel in the General's office visited rehearsal and heard Van Hook say the line, "I will teach these natives the meaning of democracy if I have to shoot every one of them." The Colonel came to me and said that the line had to be changed, I told him that the material was under copyright and that I could not, would not, change it. He went around me to Van Hook and, in essence, ordered him to change the line, saying instead, "I will teach these natives the meaning of democracy if I have to court marshal every one of them." There was nothing I could do about it. Van Hook was shaken by the experience and that worried me.

The only other comment I got from the top brass also came from the same Colonel. He didn't like the shape of Abe Bassett's head, the actor playing Captain Fisby. He also wanted to place a military band in the front row seats in the theatres where we were playing to play the Star Spangled Banner" before each performance. I told him we weren't doing a baseball game, but a performance of a play and that such a band recital was not appropriate. He didn't like my comment or my attitude, but I heard no more about it.

Major Cliff O'Roark, a former OSS ,now CIA, officer during WWII was assigned to the Special Services Office that was our home base. He was a hardened veteran, served in the underground in Yugoslavia when it was in German hands. He took to the cast and to our project with all of his heart and soul. He was responsible for my assignment to the Field Grade Officers Mess and for seeing to it that Okinawans in our cast got some compensation for their efforts by taking money from the box office receipts, a move that all of us applauded. There were many favors that he arranged for the company and individuals that went unnoticed and without applause but that made our lives easier and happier. He was a staunch ally and friend to us all.

I had directed my first play. I trusted the script, I trusted the actors, I trusted my own judgment and did everything in my power to establish and maintain an atmosphere of professionalism around everything we did. I made some tough decisions, fired people who were not doing what the production needed and fought to represent the production and its people in ways that they, Occidental and Oriental alike, would approve.

TEA HOUSE OF THE AUGUST MOON PLAY PROGRAM - OKINAWA - 1954



THE NEXT 14 PAGES SHOW THE ENTIRE AUTOGRAPHED PROGRAM



The Teahouse of the August Moon

50 WEST 10th ST. • NEW YORK 11, N. Y. • GRamercy 7-7819

December 29, 1953

D. A. D. Ogden, Major General, USA
Headquarters Ryukyus Command
Office of the Commanding General
APO 331

Dear General Ogden:

As a wartime Special Service Officer, myself, (under General Richardson's C. P. A. Command) I find it hard not to reply to your letter of December 11th in the prescribed military form.

However the subject of your communication has touched us all so deeply that a less formal reply seems to be indicated.

I am forwarding the pictures of the makeshift schoolhouses to the authors, with the strongest recommendation that they grant permission for the amateur production you propose. Immediately upon receipt of their concurrence, this office will send you a manuscript of the play and photographs of the New York production. It is my sincere hope that those of us who are benefitting, financially, from THE TEAHOUSE may be able to do something further to assist your Special Service Section. I am sending out an appeal to all concerned, but it would be helpful, in the meantime, if I might know what is the estimated cost of producing the play in Okinawa, or whether there is some other type of monetary contribution which might be appropriate.

Yours sincerely,

Maurice Evans
(Major, A.U.S., Inactive)

ME:es

HEADQUARTERS RYUKYUS COMMAND

APO 331

COMMANDING GENERAL

2 February 1954

Dear Mr. Patrick:

This Headquarters has received with pleasure your authority to produce "Teahouse of the August Moon" on Okinawa. A copy of your manuscript also has been received from Mr. Schaefer, and it is being reproduced for use by the Ryukyus Command's Special Services Little Theater Group in the production of the play.

Your generous permission to grant this headquarters rights in the production of the play for United States Forces personnel on Okinawa is appreciated sincerely. It is most gratifying to know that you have authorized the play's local production and thus have a direct hand in helping to rebuild schools for Ryukyuan children.

Those of us who every day see the effect of the war on so many of Okinawa's classroom buildings cannot help but feel a sense of responsibility to aid these Ryukyuan school children, who will grow up to become the island's leading citizens. Thousand of miles away, you have shown sympathetic interest to aid war-devastated peoples. This interest I regard as most commendable.

Reaction in this command to the announcement that the play can be produced here has been enthusiastic and overwhelming. We, of this Headquarters, will take a direct hand in Okinawa's staging of the play, and will keep you informed of production developments.

Please accept my heartfelt thanks for your cooperation and kind assistance.

Sincerely,



D. A. D. OGDEN
Major General, USA

Mr. John Patrick
Hasty Hill, Haverstraw Road
Suffern, New York



Tea House of

Sponsored by the Ryukyuan American Friendship Committee with Rycom Special Services. Through the courtesy of George Schafer and Maurice Evans. Written by John Patrick. From the book by Vern Sneider.



the August Moon

Directed by Glenn Q. Pierce, Technical Direction
John Coolidge.

- 4 -



ステイフィン・ジョイス氏最初の売出しはフードハム大学時代に於ける悲劇俳優として出演した時だった。彼は（ファスト）（オール・フォー・ラブ）に出演した又彼はテレビジョン並にNBCプロダクションに於て（ジュリエース・シーザー）にヴィシツク・ラスボーンと共に出演す。

Stephen Joyce's first invest in theatre work came in his College days at Fordham University, New York, where he took part in "Dr. Faustus" as Mephistopholes, and Mark Anthony in "All for Love". On Television he has worked with both Dummont & NBC Productions. And was seen on Broadway in "Julius Caesar" with Basil Rathbone.

Stephen Joyce

アベ・ビイル・パーセツト氏は料亭十五夜が最初の出演である。彼は昨年沖縄に来てから軍放送局でアナウンサーとして勤務中で、彼の声はラジオ聴手者にとって一つのホープである。彼の最初の劇の経験は1952年六月に卒業したボーリング・グリーン大学時代であつた。第十二夜の外五・六の劇に出演した。

Abe Bassett's first Stage appearance on Okinawa is with the "Tea House of the August Moon", but his voice is a familiar one to Island Radio listeners. Since arrival on the Island a year ago he has been a Staff Announcer with Far East Network Okinawa. His Theatre experience had it's Beginning with the Drama dept. at Bowling Green University, Bowling Green, Ohio; where he graduated in June 1952. Abe has appeared in many plays at the Unversity Playhouse at Bowling Green, and at the Huron Playhouse Huron, Ohio--among them "12th Night", "Double Door", "My Heart's in the Highlands" and "Firesale".



Abe Bassett

Yukiko Hama



浜ユキ子さんは演劇に興味をもつてをり、日本で生れ1949年当地に引移げた。日本に居た時も劇場で働いてゐたが昨年より那覇市松の下料亭に舞子として勤務。

Yukiko Hama is no stranger to the entertainment business. Prior to her arrival on Okinawa in 1949, Japanese-born Yukiko worked with the Japanese Theatre. For the last year she has been employed as a dancer by the "Tea House (of the) August Moon" at Naha, Okinawa.

ロバート・エス・バンフック氏は一九三〇年ハイスクール在学中に劇に初めて出演す。其の後アイダオ大学卒業後、デンバ・コロラド大学の演芸部に加わり修学した。又彼はコロラド・チーズマン・パーク劇場でアリゾナ・ローズ・マリー等外幾多の劇に出演す。彼が今まで一番好きな役はアイ・リイメンバー・ママに於けるアングル・クリスの役が好きだったと言っている。

Robert S. Van Hook who was born in Burley, Idaho, started his acting career in 1930, when he had the major role in the High School play. Robert continued his acting at the Idaho State College and after graduation joined the University Players at Denver, Colorado. He has been seen in the principal speaking parts in 'Arizona', 'Rose Marie', 'The Red Mill' and 'The Desert Song' with the 'Post Opera', presentations at Cheesman Park, Denver, Colorado. He says his favorite role was Uncle Chris in 'I Remember Mama'.



Robert S. Van Hook

Robert Van Hook



パール・エム・セイブイヤー氏はハフストラ大学で劇を研究し在学中、第十二夜、ペトリフィード・フオレスト、グラス・メニゲリー等出演す。又彼はロング・アイランドのシークリス・サマー劇場に六カ月間滞在してラムシャルインと彼等は何かほしいか知った等出演す。

Paul M. Savior was long ago bitten by the drama bug. Before his graduation at Hofstra College, Hempstead, Long Island, where he majored in Drama, he played in the College productions of "Twelfth Night", "Petrified Forest" and "The Glass Menagerie". Paul spent two seasons with the Seacliff Summer Theatre on Long Island: Appearing in "Ramshackel Inn" and "They Knew What They Wanted".

Paul Savior

Paul M. Savior

Robert Wilson
Robert Wilson

ロバート・ウイルソン氏 ニュー・ヨーク・ブルークリン出身
ローレンスビル・ニューゼシー学校卒業後ニュー・ヨーク併置学校で劇を研究した其の後ニュー・ヨーク市のブロードウェイ劇場で3年半働き、少佐又は教授の役等出演す。出演願名は(キヤンティダア)(ホーム・オブ・ブレイブ)外二三の劇に出演す。

Robert Wilson, a Native of Brooklyn New York, is a Graduate of the Lawrenceville, New Jersey Prep School. He Studied Drama at the School of Performing Arts, in New York and played in off-Broadway Theatre in New York for 3½ years being seen as Marchbanks in "Candida", the Young Major in "Home of the Brave", Prof. Turner in the "Male Animal" and Danny, in "Night must Fall", among others.



Under THE TEAHOUSE

by Vern Sneider

Author of the novel, "The Teahouse of the August Moon,"
which has been adapted by John Patrick.

People sometimes ask if the comedy, "The Teahouse of the August Moon," is not, in reality, a serious piece of work. Then I hasten to point out that they should make the "Teahouse" what they wish, for it was meant to be that way. The "Teahouse" was meant to make you think if you wish to think, or to make you forget if you wish to forget.

Actually, "The Teahouse of the August Moon" contains two stories, but only one story is told directly. That is the surface story which shows the trials and tribulations of Captain Jeff Fisby in Toaki Village, Okinawa. Perhaps it is foolery, or fantasy, call it what you wish. Yet I, for one, sincerely hope that it will bring a few smiles, or better still, a few chuckles.

However, underlying this surface story is another one, never told but rather implied. And if anyone wishes the "Teahouse" to be serious, the seriousness will come from this story.

The people of Okinawa seem to be neither Chinese nor Japanese. In ancient times they had their own language, known as the Luchuan dialect, and a few of the older people still speak it. In ancient times they had their own kingdom, known as the kingdom of the Ryukyus, the name for their chain of islands. But Okinawa was small.

First it was some dynasty on the mainland of China that demanded tribute, and Okinawa had to bow. Her kings became rulers in name only. And as the centuries passed, little Okinawa at times paid tribute to China, at other times to Japan. And sometimes she paid tribute to both at once.

But on April 1, 1945, a new conqueror came to replace the Japanese who had held the island since 1895. He came off his steel ships, and he was worried, especially if he was assigned to work with the civilian population. For, technically, they were enemy. And since the first duty of Military Government is to keep the civilian population from interfering with the military operation, and since one American would be called upon to handle perhaps 5,000 Okinawans, it was only natural that anyone assigned to such duty would have visions of bridges and supply dumps and switchboards being blown up. But then, the American met the Okinawan—completely lacking in sham and pretense and filled with wide-eyed, childlike gratitude. What happened is illustrated by a story told by a lieutenant of infantry.

The lieutenant looked across the lines one morning and saw movement. It had to be the enemy out there, yet the figures ahead of him wore American uniforms. But they couldn't be American, for the lieutenant was holding the front. This was the furthest outpost. The lieutenant was tempted to open fire, but thinking better of it, he called, "Who's out there?"

"Military Government," came the reply.

"Military Government! The lieutenant could hardly believe it. Military Government was supposed to be in back, not in front. "Well, what are you doing?" the lieutenant demanded.

"Looking for sewing machines."

"Sewing machines?"

"Yeah. We heard there's some in the caves ahead. And we need them in the village to make dresses for the women."

But I would like to point out that "The Teahouse of the August Moon" is not a war story. And I hope that the reader or the viewer will not be concerned with the under story if he is not so inclined, or if he is not in the mood for such. The "Teahouse" was meant to be whatever you wish to make it.

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物語

原作・バーン・スナイダー
脚色 ジョン・パトリック

一部の人は科挙十五夜はもつと真剣な作品だろうと尋ねるが、それは喜劇だとか、又は外の意味の真剣な作品だとか言う意味のものではない。それに依つて何か心に考え、さまなければ感じないまゝに忘れてもよいと言う意味で作られたものである。これは事実二つの物語から出来上つている。が然し唯一つの物語しか語られてない。フィスビー大尉が沖縄のトビキ部落で試練に逢ひ苦難を重ねると言う物語で、それは単なる表面だけの筋に過ぎない。それは馬鹿げた、きまぐれであるかも知れない。何んと言うか、それでいゝのだ。然し私の本意はいくらかでも笑い、いくらかでも考えると言うのがねらいである。此の表面だけの物語の裏に語られていない今一つの物語が暗々に示されている事である。

此の物語の真剣さを希むとすれば、それは此の表面だけの物語から生れてくるものである。いわば裏に書かれているのである。沖縄の人々は支那人、日本人ともとれない人類である。昔は琉球王として知られていた彼等自体の国語を持っていた。幾らかな老人達はいまだにそれを話している。彼等は又琉球王として知られていた王国を持っていた。然し沖縄は小国だった。最初の時代は支那大陸に貢物を買ひで隷属していなければならなかつた。琉球王は名目だけの支配者になつた。何百年かの後、此の小国沖縄は、ある時代は支那に、ある時代は日本に、又時には同時に両方に貢いでいた。然し1945年4月1日、1895年以来沖縄を守つていた日本人に代つて、新しい征服者がやつてきた。鉄の船がやつてきた。そして土地の人々と共に働くという点で特に苦勞をした。というのは、征服者は彼等の敵だつたからだ。以後軍政府の最初の任務は土地の人々をして軍事行動に全然干渉させないという事だつた。それから一人のアメリカ人が約5000人の沖縄人の責任を命ぜられた。そこで橋、物資集積所、その他無線、通信機等が爆破させられるに違いないと思うのは当然の事だつた。然し、そのアメリカ人は偽りのない真実のそして、目を大きく開いた。純真な子供のように感謝にみちた沖縄人に逢つた。此処に一線で起つた歩兵将校による話がある。ある朝、その将校は前線を見て、何か動いているのを認めた。それは敵に違ひなかつたが然しアメリカの制服を着けていた。然しそれはアメリカ軍である筈はなかつた。其の将校は第一線を守つていたので、最も遠い前哨だつた。その将校は將に発砲せんとしたが、其の前に其処に居るのは誰かと叫んだ。軍政府だ々と相手は答えた。その答を信ずる事は出来なかつた。軍政府は彼方にあるべきで前線にある筈はないから。更に彼は何をしているのだ々と叫んだ。ミシンを探しているのだ々と相手は答えた。ミシンを？とそうだ、我々は前方の穴にあると聞いている。部落で婦人の首物を縫うのでミシンが必要なのだ。

然し私は此の科挙十五夜が戦争物語ではない事を強調したい。私は読者又は此の劇を見る人が今までに述べた事に左右されない事を切に希むものである。

皆さんの心にうつるがまゝに、考えるがまゝに各々の立場で自由に此の科挙十五夜を観賞して貰いたい。

ニューヨーク・タイムス
バーン・スナイダー
の許可により再版



Cast

In Order of Appearance

Sakini	Stephen Joyce	Mr. Sumata	Nozo Miyagi
Sergeant Gregovich	Robert A. Wilson	Mr. Sumata's Son	Seitoku Miyazato
Colonel Purdy	Robert S. Van Hook	Mr. Oshiro	Grillermo S. Umali
Captain Fisby	Abe "Bill" Bassett	Miss Higa Jiga	Toyo Takamiya
Old Woman	Kiyo Funakoshi	Mr. Keora	Kadearu Ginsei
Old Woman's Daughter	Emmy Omija	Lotus Blossom	Yukiko Hama
Daughter's Children	Anmei Uezu	Capt. McLean	Paul Savior
	Naoko Kinjo	Lady Astor	Saki II
	Junko	Ladies League for	Kame Itokazu
Mr. Seiko	Al Cabanero	Democratic action	Kikuko Uema
Mr. Hokaida	Choki Makabe		Nae Yoshinaga
Mr. Omura	George Miyagi		

配役

サキニイ	ステイブン ジョイシイ	スマタ氏	宮城能造
グレゴビイチ軍曹	ロバート エイ ウイルソフ	スマタ氏の息子	宮里清徳
バーデイ大佐	ロバート エス バン ホック	大城氏	ギラモ エス ウマリ
フィスビー大尉	アベ ウイル パーセツト	比嘉ジガ嬢	高宮トヨ
老女	富名腰キヨ	ケオラ氏	嘉手刈仁誠
老女の娘	大見謝エミ	ロタスプロオサム (蓮花)	浜幸子
娘の子供	上江洲安明	マツクリーン大尉	パウル セエウイオー
クク	金城直子	アスター婦人	サキトウ
クク	順子	便乗者	糸敷カメ
セイコー氏	アリ カバニエロ	婦人会	上間キク子
ホカイダ氏	真壁朝基		吉永ナエ
大村氏	宮城謙治		

Synopsis of Scenes

場 面

Act I

第一幕

Scene 1	Okinawa - Col. Furdy's Office G.H.Q.	場面 ①	沖縄司令部 パーダイ大佐の事務所
Scene 2	Outside Capt. Fisby's Quarter's G.H.Q.	〃 〃 ②	総司令部 フイスビー大尉宿舎の外部
Scene 3	Tobiki Village	〃 〃 ③	トビキ村

Act II

第二幕

Scene 1	Tobiki Village	場面 ①	トビキ村
Scene 2	Capt. Fisby's Office, Tobiki	〃 〃 ②	総司令部
Scene 3	The Same	〃 〃 ③	トビキ村のフイスビー大尉の事務所
Scene 4	Tobiki Village	〃 〃 ④	トビキ村

Act III

第三幕

Scene 1	The Teahouse of the August Moon	場面 ①	テイ ハウス オーガスト ムーン (茶屋の名) に於て
Scene 2	Capt. Fisby's Office Tobiki	〃 〃 ②	トビキ村のフイスビー大尉の事務所
Scene 3	The Teahouse of the August Moon	〃 〃 ③	テイ ハウス オーガスト ムーン



Alamy Pierce
DIRECTOR

監督

Mr. Pierce's interest in Theatre work began during his High School days in Olathe, Kansas. He attended Kansas University, where he majored in Drama - and was Author director of a prize winning one act farce. When the Armed Forces called, he was sent to Albuquerque, New Mexico, where he carried on his Theatre work with the Sandia Base Little Theatre, the Albuquerque Little Theatre and the "Old Town Players". He was seen as Charles in "Blithe Spirit", Horatio in "Hamlet" Ascanio in the "Firebrand" and had his first introduction to the Far East as the Japanese houseboy in "Remains to be Seen".

グレイン・キユ・ピーヤス氏 ハイスクール時代劇方面に趣味を持ち、後カンサス大学に通学し演劇方面及監督等を修得し又軍の招へいに依りニュー・メキシコで、各劇場で働いた。彼のやつた劇にオールド・タウン・プレイヤーズ、フリーザスブライト、ハムレット其の他種々がある。又彼の初の日本劇 レメンス・トウ・ビー・シイーン (ハウスボーイ) 等がある。

TECHNICAL DIRECTOR
技術監督

John Coolidge was born in Brooklyn, New York, but calls Cleveland, Ohio his home town. His first introduction to footlights and grease paint came at the age of twelve. Johns' interest continued. He went on to study stage production, Direction and lighting at Western Reserve University, Cleveland, Ohio, and Television Production, Direction, Lighting and Make-Up at the Caine Park Theatre. He later joined the Eldrid Players in Cleveland where he worked on Stage Production.

ジョン・クリージはニュー・ヨークのプロクリンに生れそしてオハイオ州のケンブランドに育ちました。彼は12歳の時から絵画と芝居に興味を持ち引続きオハイオ州のケンブランド・ウエスタン・リザンブ大学で舞台照明指導作品を研究しそしてテレビジョン照明作品やメイクアップ等はパーク劇場で学びました。



Credits and Acknowledgments

感謝状

Mrs. Soiga Kobayashi—Naha Police Force: Skidmore, Owens and Marrow: Eiko Uehara, Mr. E. Potter, Teahouse (of the) August Moon: Fumiko Uezu, Naha Restaurant: Major Vafe, Ryukyuan Gift Shop: Thomas. McNaghten: Ybanez Photo Studio: U.S. Chamber of Commerce:

特別援助者

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小林セイガ夫人
那覇警察署
スカイドモーレ氏
オーストンス氏
マロウ氏
上原榮子氏
料亭松の下
料亭那覇
上江洲文子
ウエアレー少佐
琉球人ギフトショップ
トーマスマツクナーフライン
イニズスタジオ

Technical Production

技術演出者

<i>Stage Manager</i>	Seiei Yamashiro	<i>Properties</i>	Yoko Miyagi	<i>Translation</i>	Chozo Oyama
<i>Stage Crew</i>	Ansei Sadoyama		Bill Craver		Ukiko Ohino
	Kuranosuke Watari	<i>Lighting and Sound</i>	H. J. Germiot	<i>Business Staff</i>	Haru Shima
	Heitaro Chibana		Charles S. Griffin	<i>Promptress and Historian</i>	Frank Painter
	Matsuzen Yamashiro		Dean Bollinger	<i>Photographer</i>	Fred Bushey
	Seiken Arakaki		Donald Workman	<i>Camera Portrait Artists</i>	Janet Lawson
<i>House Manager</i>	Joe Ippolito	<i>Assistant to Technical Director</i>	Bill Sheldon		Sgt. Lee Williams
<i>Make-up Costumes and Properties</i>	Virginia Dean		Roger C. Huda		Kenneth McDonald
	Natsuko Uechi		James E. Pederson		Tony Patawaran
	Linda Van Dyke		John Rifenberg		Robert Bonuck
	Raymond Waters				Chozo Oyama
	Shizuko Tomihara				Shingaki Jiso
	Tomiko Yamashiro				Kanashire Kinjo

舞台装置支配人	山城 廣 校	道具係	山城 トミ子 誠 訳	六神島	山 朝 造
同装置係	左 渡 山 安 盛	〃 〃 〃	宮 誠 洋 子 〃	ランク	野 春 子
〃 〃 〃	知 花 平 之 助	〃 〃 〃	ウイル クルー 〃	フレド	ペインター
〃 〃 〃	山 城 平 修 善	照明並疑音係	エイチセイテャーミイト 〃	リアム	ワイシイター
〃 〃 〃	新 垣 盛 建		チャーレス グリーフィド 〃	アネツイ	バツクスン
劇編支配人	ジヨー イボライト		ダーン ホリインガー 〃	アイ ウイリアム	ラウソン
衣装係	ウアジニア テーン		ヴェル シエルダン 〃	ニート	軍曹
道具係	上 池 夏 子		ロチャーシ ハウダー	バート	パトランク
〃 〃 〃	ライナ ヴァンテイキ		ゼームス イレーダーソン	山 垣	バアネ
〃 〃 〃	ダイヤモンド ウワタース	助 監 督	ジョーン リアエンバーク		朝 美 造

Emmy Omeja
Old Lady's Daughters

Guillermo J. Amal

TOYO

嘉代子

道子

清子

nashiro sesuke

良子

高江の経子

Gimpin

Makabe choki

W. Cebarro (Seiko)



PROGRAM SUPPLEMENT

Mr. Sumata is played by Kamiya Yoshitaki

Old man on the Jeep -- Nashiro Seisuke

Other villagers are -- Yoshiko and Kayoko

Additional technical assistance --

Roland L. Dube

Edward Patricelli

Robert Chisolm

Janet Leary

Deepest appreciation to the Corps of Engineers for their assistance and cooperation.

SAKI II, cast as Lady Aster, gave birth to two kids on the morning of April 19, and has been replaced by her eldest daughter SAKI III.

PROGRAM INSERT



STEPHEN JOYCE

SAKINI

**MEMORIES
TEA HOUSE OF THE AUGUST MOON**

STEPHEN JOYCE AS SAKINI

Glen Pierce the director had a clear vision of the play, no mugging, nothing overdone it was played as a character driven comedy between Asians and Americans and often funny moments between them.

The cast and crew for Teahouse was great, friendly, funny and very hard working. The Okinawans were very helpful to me particularly, Mr. Yahamashiro the stage manager. I asked for help with the parts I wanted to speak in Japanese and I went over and over it until it passed his judgment, good he would say to me "Hi" or yes in Japanese, knowing gave me confidence, Bob Wilson who played Sgt. Gregovich, all of us became friends, it was a very united company. The Okinawans took me in after awhile, I felt like one of them. The audience clapped, laughed and cheered.

At the reception opening night I met General Ogden and his wife, they congratulated me on my performance, "I wished there was something I could do for you, of course I can't pay you". We stood looking at each other after a moment I said "Sir, maybe if you could put a letter in my file" "Good idea son" He clapped me on my shoulder and called Major Fredrick, his Aide and there was a nodding of heads between them and he came back to me "Done, that was a good idea". We chatted about the easy co-mingling among the cast and I told him of a beautiful blue silk kimono that the costume people presented me that evening.. "Keep you warm in America Stevie-san. You no forget us...."

And so a month passed and I arrived at Williams Air Force Base in Arizona and as a casual I was picking up trash with a stick that had a nail in it. I had been doing this for about a week in the oven in July in Arizona when a large heavy Indian came up to me and said in his musical voice "Colonel wants to see you, follow me" He lumbered ahead, we entered headquarters, he left me there chuckling thinking I was in trouble, his secretary in a crisp blue uniform ushered me into the Colonel's office, I saluted, and it was returned by him., a rangy man who had a crease on his face from a bullet wound and one half of an ear " Son I owe you an apology, Alice get the young man a cold drink, Sit down." The colonel offered me a towel to wipe my sweaty face, "Son I must apology" and he slid a piece of paper across his desk for me to read, It was the letter that General Ogden had written about me, ..In glowing terms he wrote "Do what you can do for this man" it was signed Major General David Ogden, Commander of the Ryukyus Command. I thought , well, the General had kept his word..

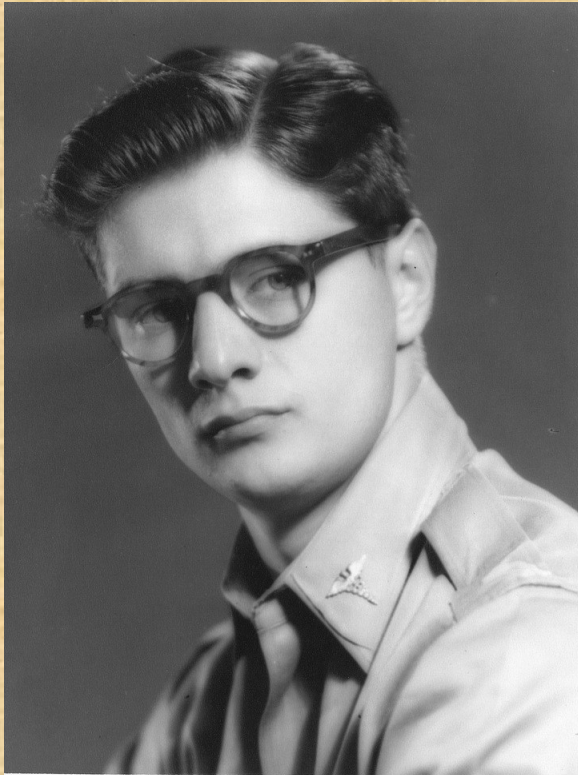
" Is there anything you would like to do", he asked

" I'd like to start a theater company"

"Good, there are some ladies here on the base that have been trying to do that, I'll have you transferred to Special Services, my secretary will handle the paperwork."

Suddenly all the people in Teahouse came back to me, the police chief who looked at me and said "You Hawaii Boy". I took it as a compliment since I was from Brooklyn, I decided to try and find a cast for "A Streetcar Named Desire" a play I had always wanted to do Blanche was easy , a slightly dizzy and flaky woman showed up but I couldn't find a Stella, I was about not to do the play when a yellow station wagon pulled up and a beautiful woman with the sky in her blue eyes came in, we sat down we read a few lines from the script. "The part is yours" I said. Thank you General Ogden, that's how I met my wife of 60 years. (6 AUGUST 2014)

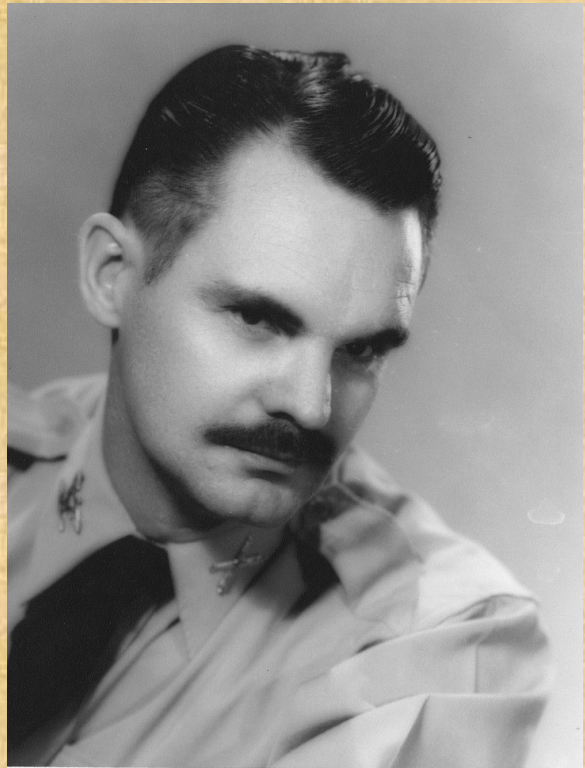
CAST PHOTOS



TEA HOUSE
OF THE
AUGUST MOON
Produced by BISHA SPECIAL SERVICES Entertainment Workshop

Photo by
TONY K. GARDINER
Lansing, Michigan
Phone: 488-3311
1954

PAUL SAVIOR - CAPT. MCLEAN



TEA HOUSE
OF THE
AUGUST MOON
Produced by BISHA SPECIAL SERVICES Entertainment Workshop

Photo by
TONY K. GARDINER
Lansing, Michigan
Phone: 488-3311
1954

ROBERT VAN HOOK - COL. PURDY



TEA HOUSE
OF THE
AUGUST MOON
Produced by BISHA SPECIAL SERVICES Entertainment Workshop

Photo by
TONY K. GARDINER
Lansing, Michigan
Phone: 488-3311
1954

YUKIKO HAMA - LOTUS BLOSSOM



TEA HOUSE
OF THE
AUGUST MOON
Produced by BISHA SPECIAL SERVICES Entertainment Workshop

Photo by
TONY K. GARDINER
Lansing, Michigan
Phone: 488-3311
1954

GRILLERMO S. UMALI - MR. OSHIRO



Produced by
TEA HOUSE
of the
AUGUST MOON
Produced by APTOM SPECIAL SERVICES Entertainment Workshop

Presented by
TONY S. KAWABARA
Publicity Director
Kawan Special Services, APO SF
1974

KIYOKO FUNAKOSHI - OLD WOMAN



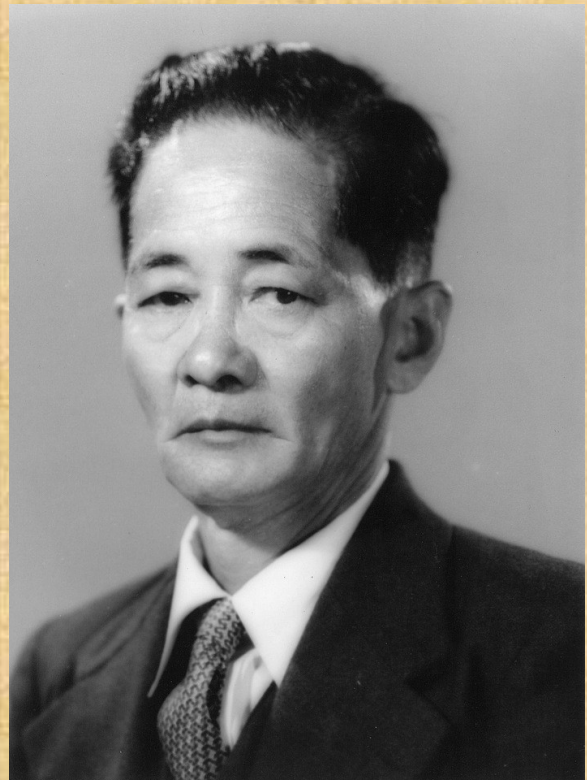
**YOSHIKO "EMMY" OMIYA -
DAUGHTER OF OLD WOMAN**



Produced by
TEA HOUSE
of the
AUGUST MOON
Produced by APTOM SPECIAL SERVICES Entertainment Workshop

Presented by
TONY S. KAWABARA
Publicity Director
Kawan Special Services, APO SF
1974

CHOKI MAKABE- MR. HOKAIDA



Produced by
TEA HOUSE
of the
AUGUST MOON
Produced by APTOM SPECIAL SERVICES Entertainment Workshop

Presented by
TONY S. KAWABARA
Publicity Director
Kawan Special Services, APO SF
1974

NOZO MIYAGI - MR. SUMATA



TEA HOUSE OF THE AUGUST MOON
Produced by NICHOLSON SPECIAL SERVICES Entertainment Workshop
Photo by TONY W. DEWABARAN
Studio: Pacific Station
Kauai, Hawaii, U.S.A. 1954

KADEKARU GINSEI - MR. KEORA



TEA HOUSE OF THE AUGUST MOON
Produced by NICHOLSON SPECIAL SERVICES Entertainment Workshop
Photo by TONY W. DEWABARAN
Studio: Pacific Station
Kauai, Hawaii, U.S.A. 1954

GEORGE MIYAGI - MR. OMURA



TEA HOUSE OF THE AUGUST MOON
Produced by NICHOLSON SPECIAL SERVICES Entertainment Workshop
Photo by TONY W. DEWABARAN
Studio: Pacific Station
Kauai, Hawaii, U.S.A. 1954

AL CABANERO - MR. SEIKO



TEA HOUSE OF THE AUGUST MOON
Produced by NICHOLSON SPECIAL SERVICES Entertainment Workshop
Photo by TONY W. DEWABARAN
Studio: Pacific Station
Kauai, Hawaii, U.S.A. 1954

TOYOKO TAKAMIYA - MISS HIGA JIGA

Okinawa Gets Exclusive Rights to Broadway Hit

NAHA, Okinawa, Jan. 29— Exclusive permission to produce John Patrick's currently popular Broadway play, "Tea House of the August Moon," for island audiences was received by the Ryukyus Command this week.

The author, the playwright and the producers of the sensational Broadway hit, starring David Wayne, John Firsythe and Mariko Niki, gave the go-ahead signal this week for local production of the stage drama, to U.S. forces personnel here, in letters sent to Maj. Gen. David A. D. Ogden, RyCom commander.

It all began several months ago when RyCom officials received clippings of the play's opening in New York. Receipt of the review clippings coincided with a request to reactivate the Little Theater Group of Special Services here.

Subsequently, Gen. Ogden wrote to the producers of "Tea House of the August Moon" requesting that play rights be granted. He mentioned that net proceeds from Okinawa's production of the play would be used to construct perma-

nent classroom buildings for Ryukyuan students.

Producers of the Broadway comedy, Maurice Evans and George Schaefer, immediately granted exclusive off-Broadway rights to the Ryukyus Command with no obligation.

In his letter to Gen. Ogden giving the permission, Patrick said, "I am honored by (this) request, and grateful for the opportunity to be of help. The rehabilitation of war-devastated peoples is our obligation and privilege."

Entire proceeds from ticket sales for Okinawa's "Tea House of the August Moon" production will go to the Ryukyuan-American Friendship Committee.

March of Dimes Party Planned at Shinagawa

TOKYO, Jan. 30—The Tokyo Quartermaster Depot's NCO Mess (Butterfly Club) will hold a March of Dimes benefit party Monday night in Shinagawa.

All grades are invited to attend the charity event. Proceeds will go to the FEC March of Dimes fund.

CASTING FOR PARTS IN "TEA HOUSE" PRODUCTION WILL BEGIN TOMORROW

Casting for parts in the forthcoming show on Okinawa, "Tea House of the August Moon", will begin Wednesday. Readings will be held in Building T-422, Rycom Special Services workshop on Wednesday, Thursday and Friday from 2 to 4 pm. and 7 to 10 pm.

Call-back night will be Saturday February 13 to that rehearsals may begin the following week. Both professional and non-professional talent is sought. There will be parts for four males and possibly three others. In addition to this there will be 10 to 15 parts for Japanese-Americans or bilingualists.

Glenn Q. Pierce, Jr., with the 12th Aviation Field Depot Squadron at Kadena will act as director with the cooperation of Rycom Special Services Entertainment Section to produce the Okinawan production. Pierce has worked with both the "Old Town Player" and the Albuquerque Little Theatre for two seasons, and with the University of New Mexico Drama Department.

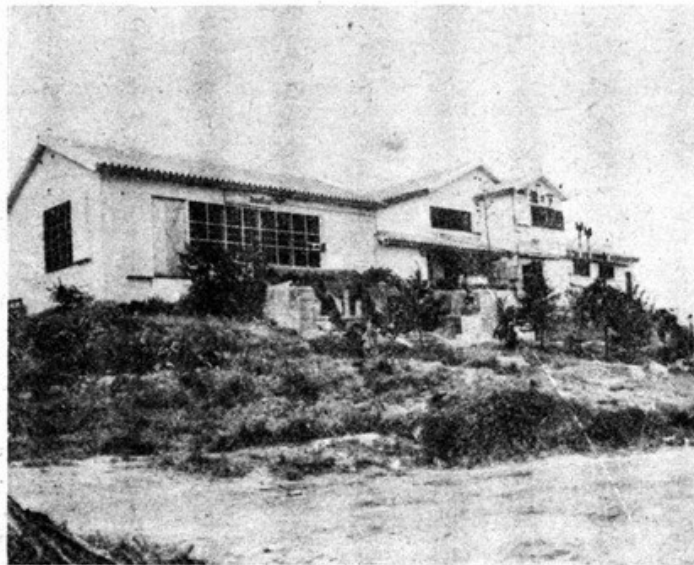
On January 24 it was announced the Ryukyus Command had officially received exclusive permission to produce Broadway's latest hit comedy "Tea House of the August Moon" for island audiences.

Written by John Patrick, the play is based on Vern Sneider's best selling novel by the same name. The

story is a familiar one to men and women stationed in the Far East. Told with humor, it's calculated to keep you laughing at yourself - where the East is East and West is West and the twain do meet during the first days of occupation and rehabilitation on Okinawa.

April the 20th has been set as the opening night, with tickets going on sale 15 April for ¥120 per person. For further information call Glenn Pierce at 34242, the Special Services Workshop.

The entire proceeds from ticket sales for Okinawa's "Tea House of the August Moon" production will go to the Ryukyuan-American Friendship Committee for one of its major projects - the rehabilitation of education facilities for Ryukyuan children.



The 'Teahouse of the August Moon' sits on a hill overlooking the China Sea and the city of Naha, Okinawa. Namesake of the famous teahouse in the novel by Vern Sneider.

PRESS & PUBLICATIONS
C I & E U S C A R

PRESS RELEASE:

24 February 1954

(Japanese translations of CI&E press releases are
unofficial and are provided as an aid to editors)

RYUKYUAN PRODUCTS DISPLAYED IN NEW YORK CITY IN CONNECTION
WITH 'TEAHOUSE OF THE AUGUST MOON': LETTER OF APPRECIATION SENT

Local Production, For School Benefit,
Now in Rehearsal

NAHA - Residents of New York City, where the theatrical production "Teahouse of the August Moon" is playing to enthusiastic audiences, tomorrow for the first time will view a display of Ryukyuan products air-shipped by the Ryukyuan-American Friendship Committee so that Americans may see the diversified items created here.

The ninety-nine items filled eight large cases and included handkerchiefs, boxes, cigar boxes, ash trays, lazy Susans, trays, bon bon bowls, lamp bases, salad bowl sets, book ends, beer mugs, name plates, book cases, cigaret cases, jewel boxes, sake bottles, ash trays in various designs, dishes, shishi, shrine and pond, water jugs, flower vases, tooth pick pots, a variety of hats, shower shoes, sandals and silk paintings. Price tags were on all in the interest of stimulating an American market for Ryukyuan products.

In connection with the "Teahouse" production at the Martin Beck theater in New York, a certificate of appreciation, co-signed by Maj. Gen. David A. D. Ogden, Commanding General of the Ryukyus Command and Deputy Governor of the Ryukyu Islands, and Chief Executive Shuhei Higa has been sent by the Ryukyuan-American Friendship Committee to the personnel of "Teahouse." It reads:

"To all personnel of the production 'Teahouse of the August Moon,' we send congratulations for your outstanding contributions in furthering understanding and friendship between peoples of the Ryukyus and the United States of America.

"Through your unselfish efforts you have made possible a sympathetic understanding which is international both in scope and in participation. Your efforts, accomplished so many thousands of miles away, will serve to supplement and make more meaningful our work here.

"To each and all of you in any way identified with 'Teahouse', it is with gratitude we send our personal regards and sincere best wishes."

Meantime, through the personal interest of General Ogden, who wrote to the producers of "Teahouse" some weeks ago requesting that play rights be granted for production of the play here by a cast of U. S. Forces personnel and Ryukyuan, it will be possible to see the play in Okinawa.

All proceeds from the locally-produced play will be given to the Ryukyuan-American Friendship Committee for one of its major projects - the rehabilitation of educational facilities for Okinawa's children. The Rycom Special Services Workshop (theatrical group) went into rehearsal this week, using the script as it was forwarded from New York.

The play humorously depicts problems encountered in the rehabilitation of Okinawa in the early days of the postwar period. Its immediate locale is Awase.

USCAR PRESS RELEASE - 24 FEB. 1954



Cast of The "Teahouse of the August Moon" in a recent rehearsal at the Teahouse (of the) August Moon Restaurant in Naha, Okinawa. Left to right, John Coolidge, Technical Director; Joe Ippalito, House Manager; Yukiko Hama, Lotus Blossom; Abe Bassett, Capt Fisby; Glenn O. Pierce, director; and Stephen Joyce Sakini.
 (US Army Photo by Jacobson)

RYUKYUAN REVIEW MILITARY NEWSPAPER 11 MARCH 1954

DAILY OKINAWAN PRESS SUMMARY

Monday, 15 March 1954

Articles contained herein do not reflect the official attitude of either USCAR or the United States Armed Forces. They have been selected for translation and summary by CIE Department, USCAR in order that Americans on Okinawa might be informed of Ryukyuan attitudes as expressed in their press.

NEWS ARTICLES

SPLENDID ACTING DISPLAYED AT REHEARSAL

(Okinawa Times, 11 Mar.) Y.

A row of quonset huts stand silently in the rain on a hill. There is light from one of the quonset huts. Laughter and charming voices are heard now and then as if coming from a forgotten gramophone. This is where the play "Tea House of August Moon" is being rehearsed.

In Act I - Immediately following the end of the war, mayor of Tobiki village is elected, chief of police is appointed, a democratic women's association is organized, schools are opened and the requirements for the normal function of a democratic society were about complete. At this juncture, Col. Purdy, Capt. Frisby, interpreter Sakini, hostile old women, tactful village mayor and celebrated geisha girl make appearance almost reproducing the Okinawa edition of "The Bell for Adano".

The Okinawans playing their part in the play though with scanty knowledge of English, have learned their parts well and the Japanese spoken by interpreter Sakini is indeed good and evidently there is no language difficulty in the rehearsal.

To see the rehearsal which goes on for two or three hours at a stretch without tea or even water being served is indeed a scene of Ryukyuan-American friendship in action, in itself.

As each player talks and acts, director Pierce follows him with his eyes. The rehearsal has been so thorough that at present there seems to be no need of repetition any longer. Only one more act with 3 scenes remains to be rehearsed and judging from the progress so far made "a splendid performance on the stage is guaranteed", observed an American reporter.

Okinawans taking part are Yasuko Uezu impersonating Naoko Kinjo (a village girl), Yukiko Hama, Mr. Choki Makabe as chief of police, Mr. Seisho Hokana (University of Ryukyus) as artist Oshiro, Miss Emiko Onija as daughter of the old lady, Mrs. Toyoko Takamiyagi as chairman of the women's association and Mr. Nozo Miyagi, who offers a geisha girl and others.

DAILY OKINAWAN MILITARY NEWSPAPER PRESS SUMMARY
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Mr. Robert van Hook (37) plays as Col. Furdy who is addicted to reading pirate fictions (assigned to Armed service) and who plays sycophant with superior officers while rages at his men. He is from Idaho. After finishing college he played on stage for several years.

He is the oldest member of the cast and is the biggest. He has been here 2½ years.

Mr. Abe Bill Bassett, 23, plays as Capt. Fisby who always gets bawled out by the Colonel and makes an endless series of mistakes in the dealings with natives due to language barrier and difference in living conditions and habits.

DAILY OKINAWAN PRESS SUMMARY (15 March 1954 cont'd)

He hails from Columbus, Ohio, and majored in dramatics in the Bowling Green University. He has been on the island 14 months. Mr. Robert Wilson, 23, of Air Force, hails from New York city and studied dramatics in a college there for 3 years. He plays the part of a lazy Sergeant. He has been on the island 4 months.

Mr. Stephen Joyce, 23, of New York city, studied dramatics at the Fordham college. He plays the part of Okinawan interpreter Sakini, who always answers "yes, not sleeping" every time he is called. Although the role of an interpreter is the hardest of the entire cast since the interpreter has to be a link between the stage and the audience, Mr. Joyce's acting is superb and this may be due to his previous experience gained through his participation in Shakespeare's plays.

Mr. Paul Sevilla, 22, works as a radio announcer. He hails from New York, and majored in dramatics at a college for 4 years and has 2 years stage experience. He has been here for 4 months.

Mr. Al. Savior, 26, comes from the Philippines and has been here since 1946 and he is naturally well acquainted with things Okinawan.

Mr. John Coolidge is in charge of stage settings and lights as the right hand man of director Glenn Q. Pierce.

Mr. Glen Pierce, 24, majored in dramatics at the Kansas University, Missouri, for 4 years.

Later he continued his study of dramatics at the University of New Mexico. He has produced and directed plays on stages in theaters of Albuquerque in New Mexico, so he is just the man for the job. He is slim and has a genial ready smile and says that nothing will please him better than to see his work being instrumental in promoting, even slightly, Ryukyuan-American friendship.

Mrs. Pierce, who is in Albuquerque has also majored in dramatics and at present works for a television company, it was learned.

**DAILY OKINAWAN MILITARY NEWSPAPER PRESS SUMMARY
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'Teahouse of the August Moon' Booms



AUTHENTIC ACTRESS—Yukiko Hama (center), who has been selected to play the part of a geisha in the forthcoming production in Okinawa of the play "Teahouse of the August Moon," is in real life a geisha at the Teahouse of the August Moon. The restaurant, one of the best known on Okinawa, was named after the novel from which the play was taken. Entertainers at the restaurant dress in Okinawan costumes such as the Kasuri dress, worn by the lady on the left and the entertainment costumes worn by Yukiko and the girl on the right. (S&S Photo)

By Cpl. Don Towles

NAHA, Okinawa, Mar. 20 (S&S)—A bit of ancient Okinawa can be found at a restaurant named after a smash Broadway hit.

The "Teahouse of the August Moon," opened in December, 1952, was named after Vern Snyder's book of the same name and has become a popular entertainment spot for Americans on this Pacific island.

The colorful restaurant is owned by Eiko Uehara, who ran Okinawa's No. 1 geisha house before the occupation. When American troops landed and the island fortress fell, Miss Uehara took a job with the U.S. forces.

In 1952, however, she bought the restaurant and started building it up. About that time, "August Moon," written by Snyder, who landed with the invading force, became popular.

Became Hit

Since events in Snyder's book place on Okinawa, Miss Uehara felt that a restaurant named after the book would make a hit with Americans here. It did.

Record crowds fill the unique building to enjoy Okinawan-type food served by colorfully-dressed waitresses and later to watch dances by native costumed geishas. Many of these dances were created some 300 years ago by a Ryukyuan, who later held a high position in the kingdom for his contribution to art.

The star entertainer in the "Teahouse of the August Moon" is attractive Yukiko Hama, who will enact the role of Lotus Blossom in the play which opens on Okinawa Apr. 21.

The restaurant, which caters almost exclusively to U.S. personnel, will accommodate 200 to 400 at a sitting, depending upon the arrangement of facilities. It is also used for special-occasion parties for Japanese and Okinawans.

Ed Potter, R.I., manages the teahouse.

Tickets For 'Teahouse' Go On Sale Next Monday

Personnel on Okinawa have been anticipating the opening date of "Tea House of the August Moon" since the first announcement by Major General David A. D. Ogden, Commanding General, Ryukyus Command, that permission has been granted to produce the Broadway hit comedy.

Under the sponsorship of the Ryukyuan-American Friendship committee and produced by the Rycom Special Services Entertainment workshop, the 25 member cast directed by Glenn Q. Pierce, will open at the Sukiran Theatre April 21 at 8 pm. It has a scheduled run of seven performances—April 21, 22, 23, 24, and 25—with a matinee on Saturday and Sunday at 2 pm.

The play will then move to the Lackland Theatre, opening April 28 and run through May 1 with a Saturday matinee. Next, the cast and production crew, will take the show to the Ernie Pyle Theatre in Naha for two performances daily, 2 pm and 8 pm on May 7, 8, and 9.

Tickets will be on sale starting April 5 at the Sukiran Theatre, Lackland Theatre, the Ernie Pyle

Theatre in Naha and the GRI (USCAR) Building in Naha.

All proceeds from the ticket sales will go to the Ryukyuan American Friendship Committee for one of its major projects, the rehabilitation of educational facilities for Ryukyuan children.

Tickets will be 300 yen or \$2.50 for the opening night performance at the Sukiran Theatre; 120 yen or \$1.00 for the remaining eleven performances scheduled at the Sukiran and Lackland Theatres, and 50 yen for the six present scheduled performances to be given at the Ernie Pyle Theatre in Naha. (Rycom SS)

An Authentic Touch

Okinawa Readies Own 'Teahouse' Production

OKINAWA, Apr. 16 (AFFE) — Theater history is being made on Okinawa this month as the island rendition of "Teahouse of the August Moon" is being prepared.

The unusual fact that the show is being presented

Don't Impress Movie Test

of a gorilla on the screen would have on a captive chimpanzee. Just the sight of one of the larger beasts is supposedly enough to send any red-blooded chimp scurrying for a higher vine.

Bill, a roughneck of sorts, had to remain in his cage for the picture, but lady-like Susie was allowed to sit outside in a chair.

As the six minutes of gorilla scenes were shown, Susie cooperatively expressed her non-publicity polluted opinions on what was happening.

To prove that she wasn't the least bit frightened by a mere shadow on a bedsheet, Susie jumped up and down and clapped her hands with joy as a hairy fellow on the screen curled his lips, pounded his chest and screamed in a fierce fashion.

No Interest

When humans appeared, Susie lost interest and began looking for something to do. Her attention was regained, however, when the sound of

here while it is still a tremendous success in New York is making the play the topic of many Okinawa conversations.

The Okinawans have shouldered the bulk of the responsibility for costume execution and scenery construction, as well as taking the greater share of the roles in the show.

A Touch of Authenticity

The island's play should have a touch of authenticity that will naturally be missing in the New York stage production. Okinawans will look authentic because they will be Okinawans, and the military roles, of course, are represented by personnel with actual military backgrounds.

And the satire of the play will be enthusiastically appreciated in the island's edition for the places and names will sound familiar as Okinawa is the setting of the play.

Military Roles

The Army and Air Force has representation in the cast and stage crews. Since February 1, when preparations were begun for the dramatic presentation here, there have been many hours of planning and work put into the show.

The story will catch the interest of every group on the island, because almost every island group is represented in the play.

PACIFIC STARS & STRIPES
16 APRIL 1954

Okinawa 'Teahouse' Hit Too

By **JOS Peter Noyes**

SUKIRAN, Okinawa, Apr. 25 (S&S)—That theater-goers in New York and London are enjoying "Teahouse of the August Moon" cannot be doubted for the multitudes attending this island's rendition of the play have nothing but praise for the production.

John Patrick's breezy satire of the Army's initial attempts to bring democracy to Okinawa stepped into its original setting at Sukiran Theater here last Wednesday to begin a three-week run which has drawn capacity crowds so far.

Added Note

An extra note of authenticity was added to the first performance as Geisha girls from Okinawa's own "Teahouse," built here by enterprising residents in 1952 following the success of the book by Vern Sneider, served tea to the evening dress and dinner jacket first-nighters between acts.

The audience included Maj. Gen. A. D. Ogden, commanding general Ryukyus Command, a generous native contingent and servicemen and their dependents, all of whom fell completely in the mood of the comedy-satire.

The audience sympathized as Col. Wainright III chewed out his subordinates, laughed at the flippant interpreter Sakini,

and applauded a host of Okinawans who seem to have an innate ability to steal scenes and who portrayed the Okinawans in the production.

A/1c Glenn Pierce, Albuquerque, N.M., has given superb direction to the play. His meticulous care for small details produced a "Teahouse" which made a worthy attempt at professional finesse. Although the presentation was skillful, it was also ragged in spots. But if Pierce can smooth over the few ragged spots it won't be too difficult to understand why the critics have been almost universal in the opinion that "Teahouse" is the stand-out play of the 1954 season.

Critical Comment

One RyCom colonel summed up the reaction of the audience this way: "I merely laugh at a stage show. For 13 years, I was one of the most critical of audiences — a legitimate theater usher. But I couldn't help but laugh at the fresh and unusual humor in 'Teahouse.'"

Preceding by 24 hours a similar showing in London, the island's rendition of "Teahouse" cast Abe R. Basett, Columbus, O., in the role of Capt. Fisby, whose job it was to indoctrinate the Ryukyuan in the ways of democratic life. Though apparently experiencing opening night tension, Basett

turned in a bit of talented acting.

The part of Sakini was brilliantly done by A/2c Stephen Joyce, New York. Stephen's surprisingly perfect Japanese was the highlight of the show.

Lotus, the Geisha girl "gift" to Capt. Fisby, is given a sparkling rendition by Yukiko Hama, who in real life is a Geisha at the "Teahouse of the August Moon" built by localites.

Realistic Performer

PFC Paul Savior, New York, was a realistic performer portraying the psychiatrist sent to investigate Capt. Fisby after he throws caution and the rule book to the winds and "goes native." But the agriculture-inclined psychiatrist also "goes native."

Purdy, the colonel who says he will give the Okinawans democracy "even if I have to court-martial them," is given a bombastic performance by Robert Van Hook, a DAC from Denver, Colo.

Sgt. Gregovich was played by A/2c Robert Wilson, New York, who did a nice job of falling into a vat of brandy.

The play is being staged free of royalties by permission of Maurice Evans, the New York producer who had even volunteered to pay for the sets. Proceeds will aid Ryukyuan schools.

London Critics Agree

PACIFIC STARS & STRIPES
25 APRIL 1954

'Teahouse' Closes With \$5,000 Clear

Tuesday, May 4, the final curtain fell on the Okinawa production of "Teahouse of the August Moon".

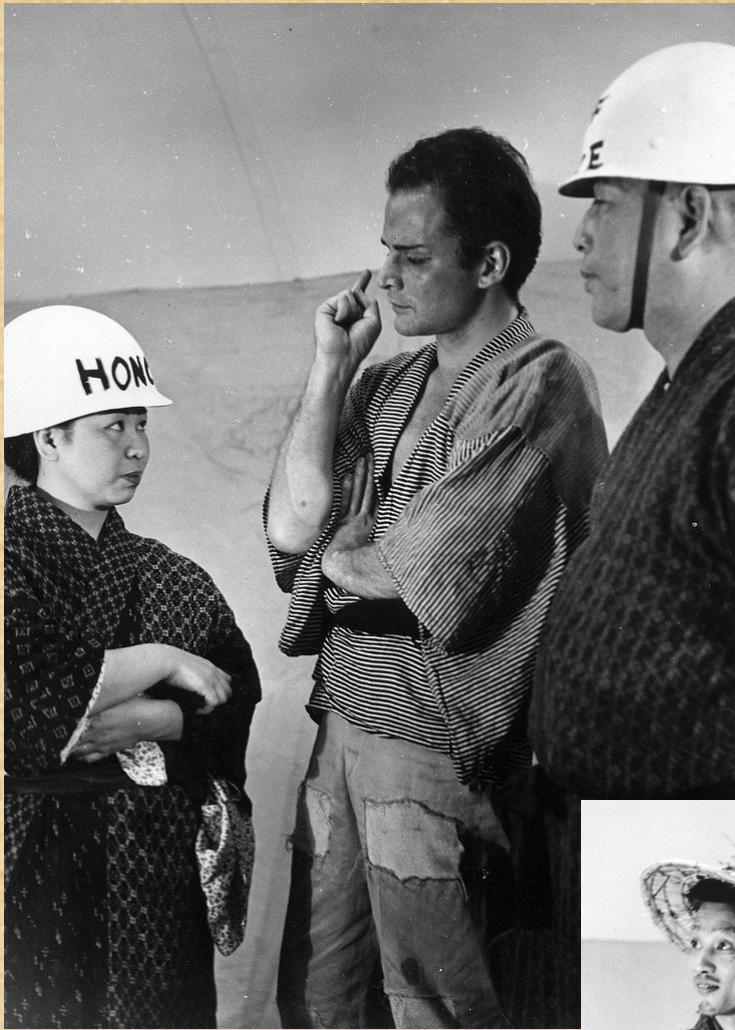
As the echoes of the hearty laughter and the thunderous applause faded, director Glenn C. Pierce added up the monetary gains, but found it impossible to calculate the pleasure and entertainment the 8,800 viewers gained.

He could total the \$8,708.50 box office receipts, estimate the sale of cricket cages at \$300, and programs at \$700.

Pierce predicted that the Ryukyuan American Friendship committee would receive over \$5000 clear profit from the 16 performances of "Teahouse of the August Moon." (Rycom PIO)

RYUKYUAN REVIEW MILITARY NEWSPAPER
8 MAY 1954

REHEARSAL PHOTOS



L-R
MISS HIGA JIGA (TOYOKO
TAKAMIYA)

SAKINI (STEPHEN JOYCE)

MR. HOKAIDA (CHOKI MAKABE)



L-R
MR. OSHIRO (GRILLERMO S.
UMALI)

OLD WOMAN (KIYO
FUNAKOSHI)

OLD WOMAN'S DAUGHTER
(YOSHIKO "EMMY" OMIJA)

SAKINI (STEPHEN JOYCE)



L-R
ABE BASSETT (CAPTAIN FISBY)
PAUL SAVIOR
STEPHEN JOYCE
YUKIO HAMA
CHOKI MAKABE
NOZO MIYAGI
KADEKARU GINSEI
KIYO FUNAKOSHI



YUKIKO HAMA

YUKIKO HAMA
ABE BASSETT





STEPHEN JOYCE

**FRONT ROW
GEORGE MIYAGI
NOZO MIYAGI
GRILLERMO S. UMALI
KIYO FUNAKOSHI
EMMY OMIJA**

BEHIND KIYO FUNAKOSHI IS TOYO TAKAMIYA

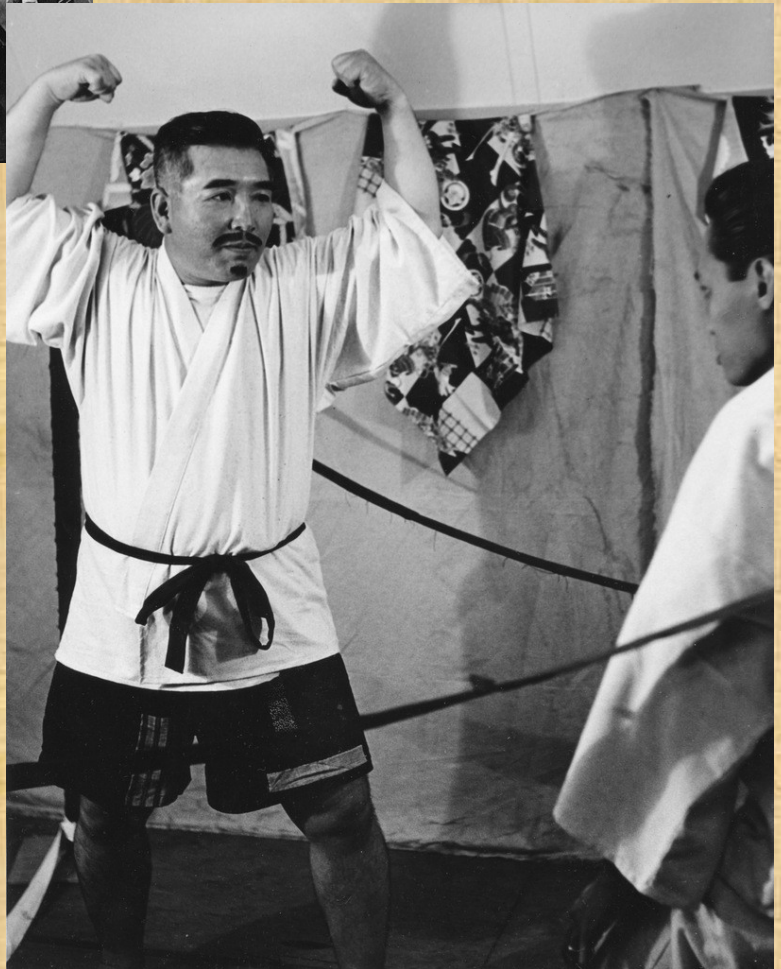
**BACK ROW
CHOKI MAKABE
AL CABANERO**



YUKIKO HAMA

CHOKI MAKABE (MR. HOKAIDA)

GRILLERMO S. UMALI



PLAY PHOTOS



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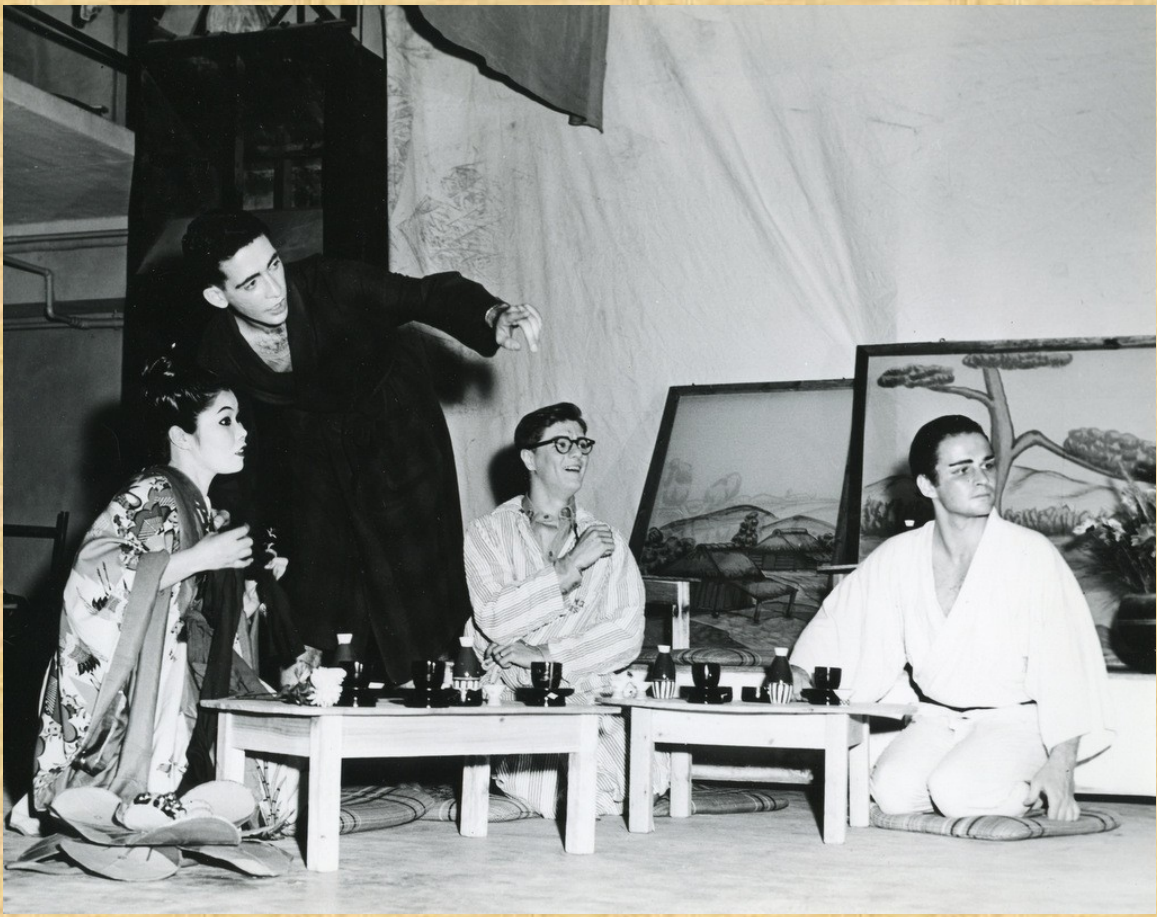
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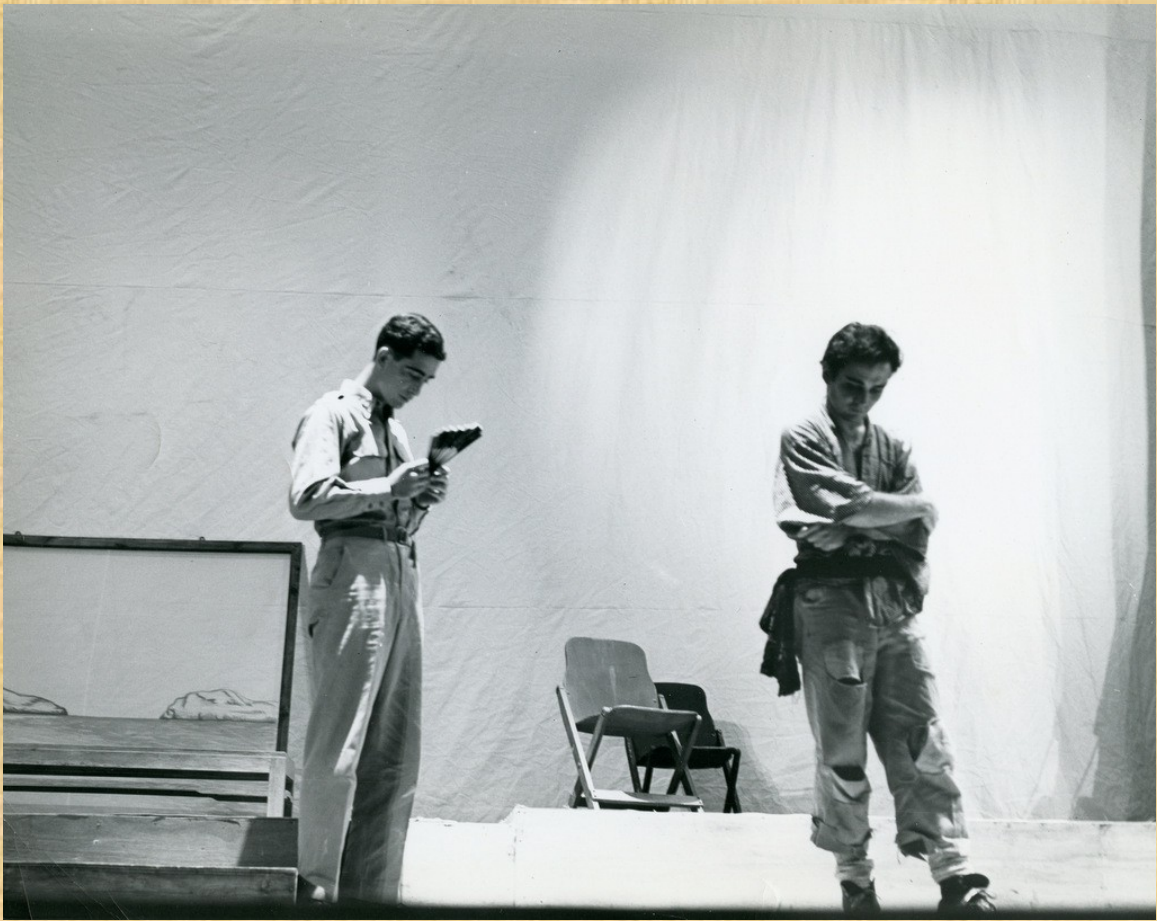
TEAHOUSE OF THE AUGUST MOON

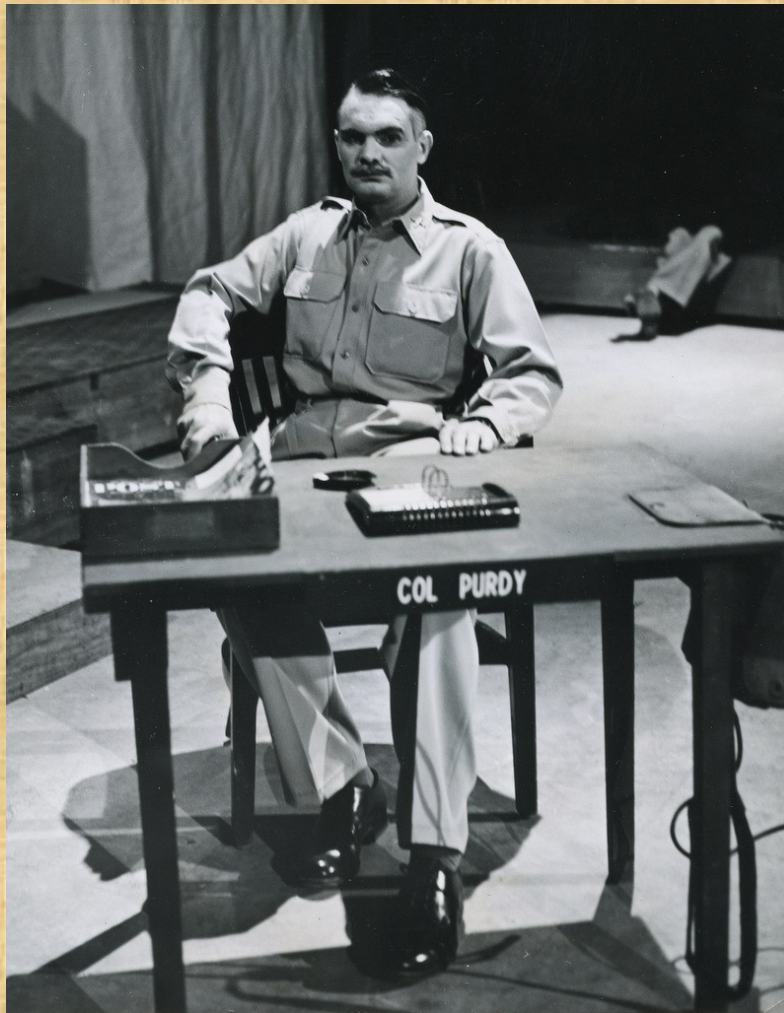
The beginning of prosperity for the rehabilitation, Okinawan village of Tobiki. Capt. Fisby (Abe Bassett) (kimono-clad) is discovering the "kick" of the local brandy. Capt. McBeen, (left) (Paul Saviour) the wayward psychiatrist, has first tested the potent brandy on the favorite kid, Lady Astor.

US ARMY PHOTO BY PFC DAVID JACOBSON
RYCOM SIGNAL SERVICE

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基地の風物詩

Presentation of "Tea House of the August Moon" in Okinawa in which American soldiers and Okinawans participated. This play from the novel of Vern Sneider has made a successful appearance in New York.



料亭十五夜

スナイダー作の料亭十五夜は御承知のように終戦直後沖縄における軍政をヤミにした劇でニューヨークで大好評を博した。写真はそのニューヨーク以外での初上演である沖縄嘉手納ラックランド劇場における歴史的現地公開の折のスナップ。1954年4月、舞台では米軍人や沖縄人の協力が実を結んだ。

FROM THE BOOK "KICHI OKINAWA" PUBLISHED 1954



占領下の沖縄をコミカルに描いた「八月十五夜の茶屋」が、嘉手納の軍劇場でも上演された。1954年4月

The Tea House of the August Moon, a comical portrayal of Okinawa under the occupation, was performed at an army theater in Kadena. (April 1954)

FROM THE BOOK "OKINAWA - 50 YEARS" PUBLISHED 1995



STEPHEN JOYCE

YUKIKO HAMA



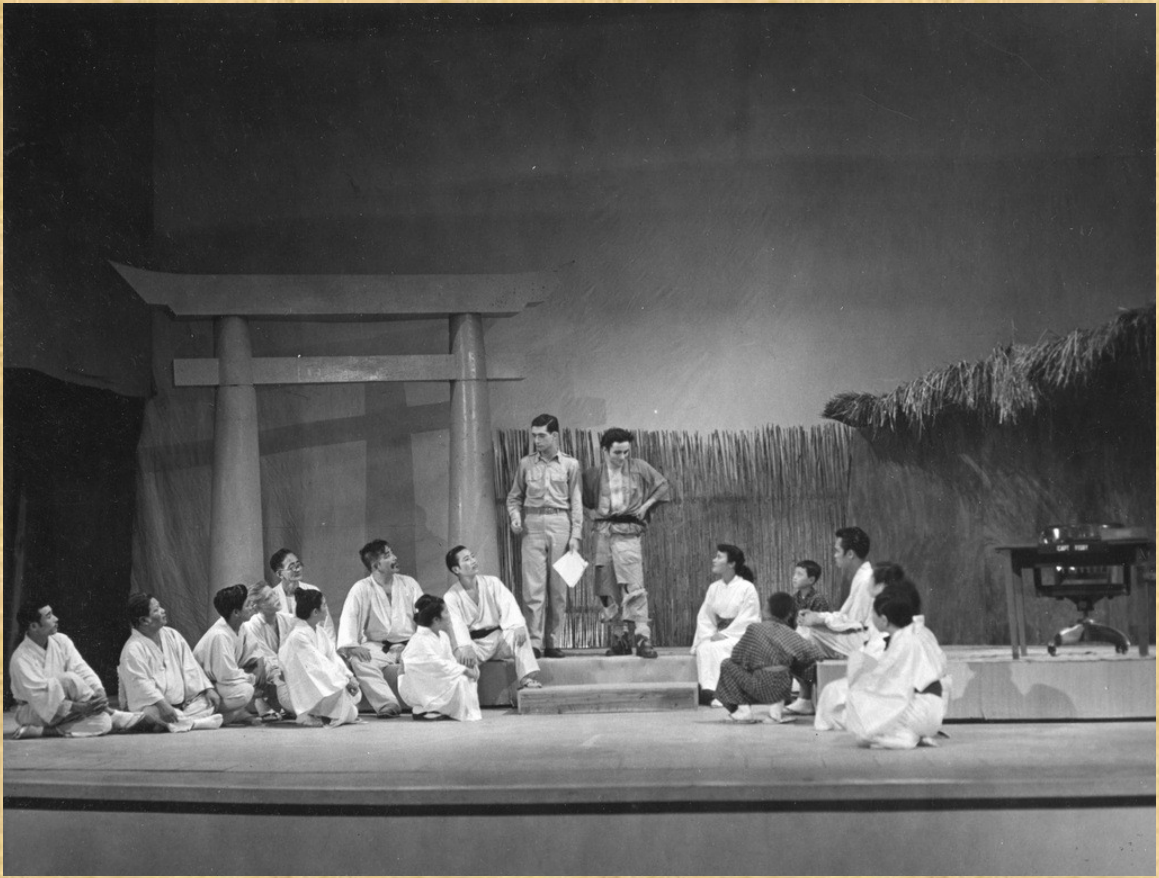
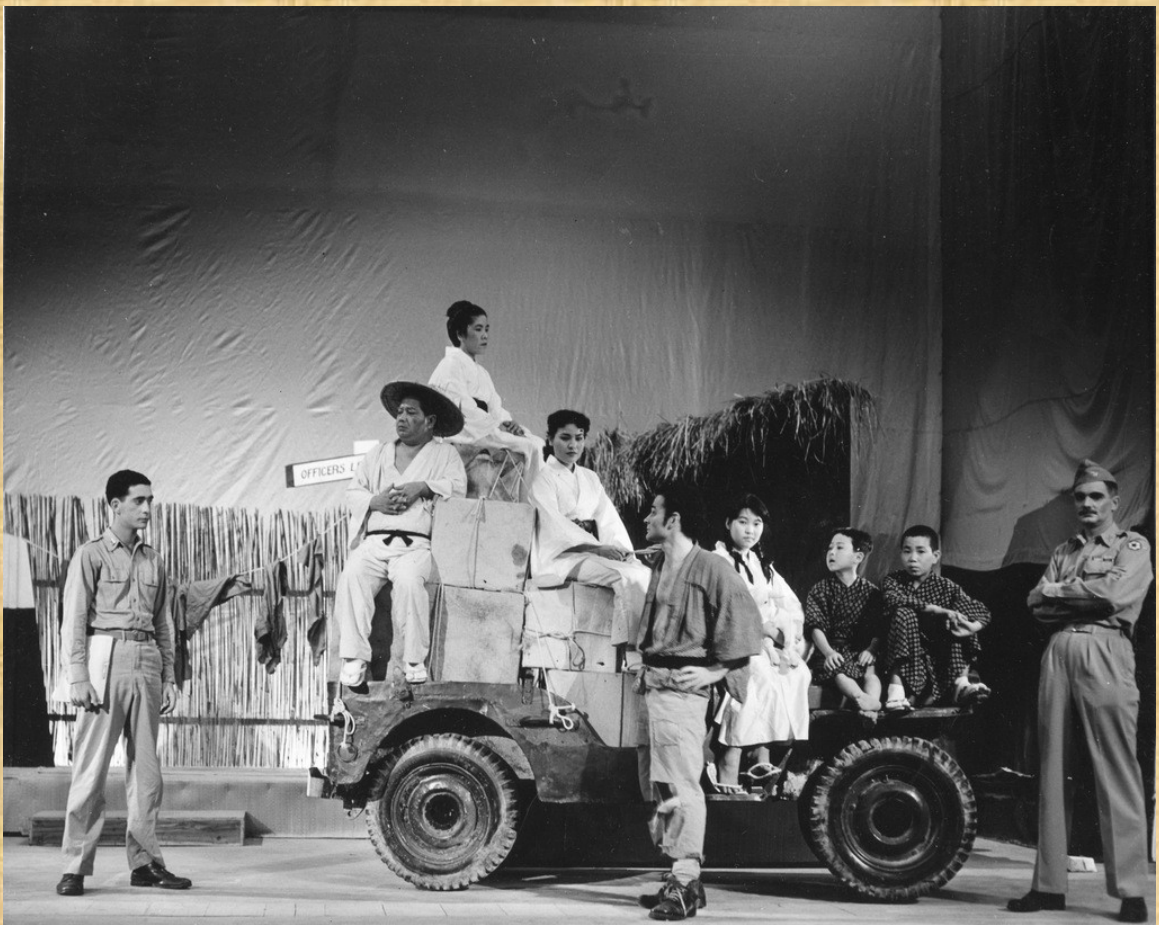
ABE BASSETT (CAPT. FISBY)

PAUL SAVIOR (CAPT. MCLEAN)

ROBERT S. VAN HOOK (COL. PURDY)









ROBERT S. VAN HOOK (COL. PURDY)



ACTORS AND CREW



TECHNICAL CREW

LIFE MAGAZINE

14 JUNE 1954



THE BOLD CALIFORNIA LOOK
KATIE RICHMOND

20 CENTS

JUNE 14, 1954

064
EUGENE J MAHONEY JR
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IN PLAY'S TEAHOUSE SCENE MISS YUKIKO HAMA, A GENUINE GEISHA GIRL, PERFORMS A LOTUS BLOSSOM DANCE WHICH IS HIGH POINT OF HER GEISHA ROLE

Okinawan Hit Wows Okinawans

ARMY PUTS ON 'TEAHOUSE'
RIGHT WHERE IT BELONGS

Hundreds of thousands of people have been given delight by *The Teahouse of the August Moon*—as the novel written by Vern Sneider and as the play produced in New York and London. The delight came home to roost recently on Okinawa, the island that inspired the book in the first place, when the U.S. Army put on 15 performances of the play at Kadena Air Base. In the all-amateur production real soldiers played themselves, with slight switches in rank; real Okinawans played the natives; and a real geisha, Yukiko Hama, aged 23, played the geisha Lotus Blossom. Miss Hama sings and dances in the real Teahouse of the August Moon, which was built in 1952 and named after the imaginary teahouse of the book.

Everybody who saw the play, both soldiers and Okinawans, loved its satire on the Army's initial attempts to bring *minshushugi* (democracy) to the people of Okinawa. This included Shuhei Higa, chief executive of the Ryukyus' government, who commented, "I think it's wonderful the way you Americans can laugh at yourselves." But maybe the most wonderful thing about the show, which is full of talk about building a new schoolhouse, is that it raised some \$5,000—to build a new schoolhouse.



STAR GOAT, who acts Lady Astor in play, is aired with offspring between barracks. She was one of five goats, most of them too rambunctious, tested for role.

OKINAWAN HIT CONTINUED



OUTSIDE REAL TEAHOUSE geisha girls, with Miss Hama in foreground, stand in the garden. Inside they sing, dance and converse with the guests.



KIMONOS, suitably labeled with name of teahouse, are kept for the guests to wear informally. Sitting beyond the teacups is Miss Hama, folding kimono.

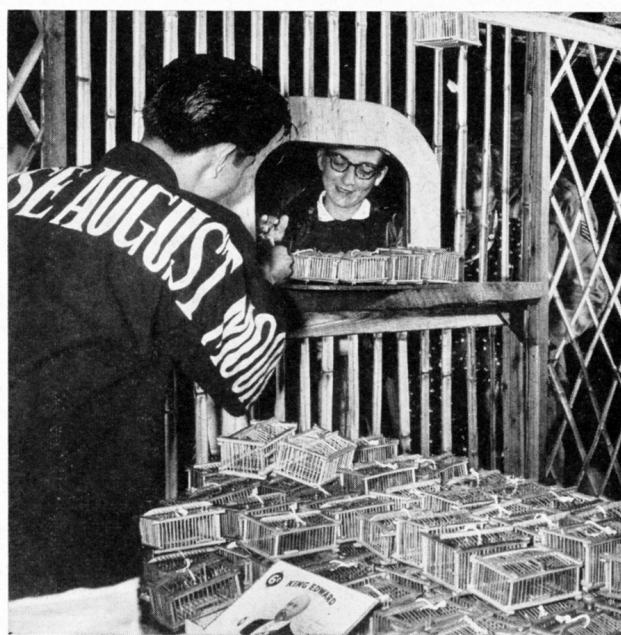
OKINAWAN HIT CONTINUED



HAPPY AUDIENCE laughs loudest at line, "We will teach the Okinawans the meaning of democracy if we have to court-martial every one of them."



BETWEEN ACTS in the lobby of the Service theater geisha girls from the real teahouse offered free jasmine tea to the spectators as goodwill gesture.



CRICKET CAGES were sold at theater by Ryukyu-American Friendship Society. Buyers had to catch own crickets, which Orientals consider lucky.

APPENDIX



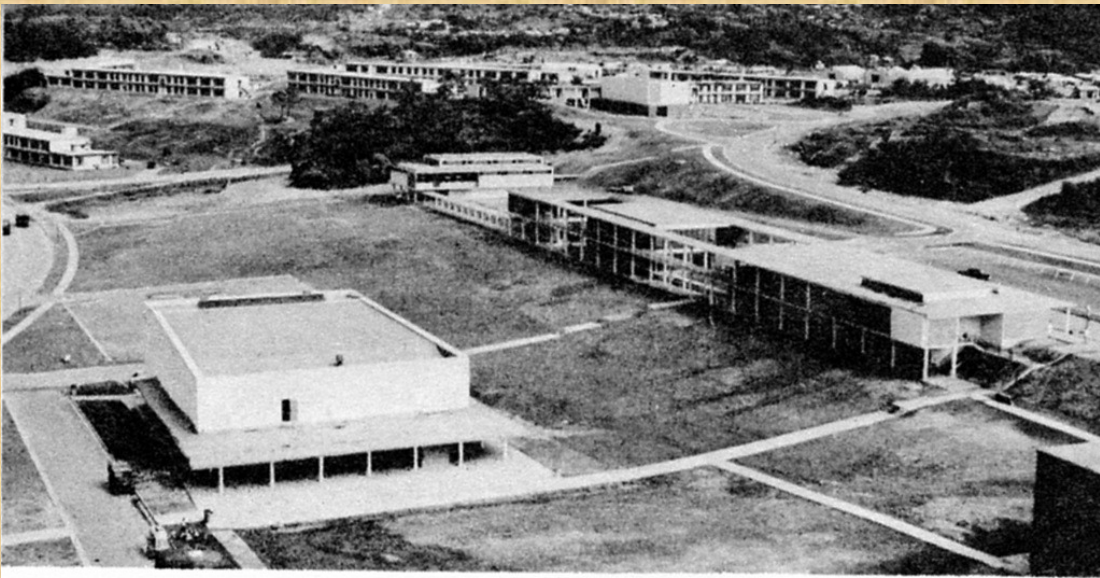
**TEA HOUSE AUGUST MOON
NAHA, OKINAWA - 1953
11X14 HAND COLORED PHOTOGRAPH**

**TEA HOUSE OF THE AUGUST MOON
PLAY SCHEDULE**

**SUKIRAN THEATER - CAMP SUKIRAN
21 APRIL 1954 TO 25 APRIL 1954**

**LACKLAND THEATER - KADENA AIR BASE
27 APRIL 1954 TO 1 MAY 1954**

A NEWSPAPER ARTICLE AND LETTER INDICATED THAT THERE WERE TO BE PERFORMANCES AT THE ERNIE PYLE THEATER IN NAHA, BUT PER GLENN PIERCE, THE DIRECTOR, THEY WERE CANCELED BECAUSE THE THEATER STAGE COULD NOT ACCOMMODATE THE PRODUCTION



Sukiran recreation area (center), theater (left foreground).



LACKLAND THEATER - RENAMED KEYSTONE IN 1955



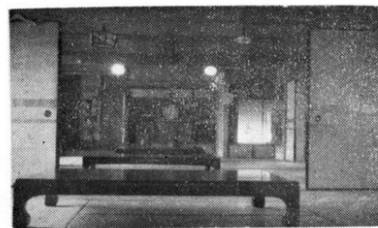
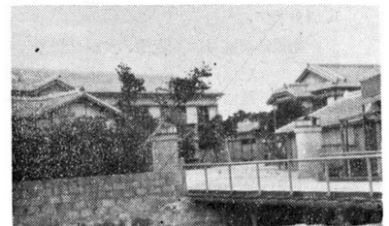
HOSTESSES FOR OPENING
NIGHT FROM THE NAHA
RESTAURANT AND TEA
HOUSE AUGUST MOON

沖縄最大の社交場

料 亭
那 覇

上江洲女子

電話161番



The Largest in Okinawa

For Your Social Gatherings

Restaurant Naha

Fumiko Uezu

Tel. Makishi 1 6 1

5 March 1954

Dear Mr. Jacobson:

In reply to your memo of 3 February 1954 I am pleased to make the following report on your production of "Teahouse of the August Moon".

Casting is almost complete and the principals have been selected. a few minor native roles remain to be filled and we are receiving wonderful cooperation from the Ryukyans in assisting us to find the right people for these parts.

Enclosed you will find some pictures made at a recent rehearsal. Many rehearsals are being held in the "Teahouse of the August Moon", located in Naha, Okinawa. The director believes that this will help his cast to better understand and feel the roles they portray.

Our tentative plans are that the production will open in the Sukiran Theater, one of our post theaters, on Wednesday, 21 April and close on Sunday, 25 April. Matinees on Saturday and Sunday. Open at the Lackland Theater, Fadena Air Force Base on Tuesday, 27 April and close on Saturday, 1 May. Matinee on Saturday only. Open in a local Okinawan Theater on Monday, May 2 for five performances. We believe that this schedule will give all our American personnel and most of the interested Ryukyans an opportunity to see the play. Admission will be \$1.00 per person.

I have instructed my Public Information Officer to keep you informed of the progress made with our production. Pictures will be made at our first dress rehearsal and forwarded to you for placement.

If we can be of service to you at any time, please let me hear from you.

Sincerely,

Incls;
Photos

D. A. D. OGDEN
Major General, USA
Commanding

Mr. Sol Jacobson
Press Representative
Teahouse of the August Moon
229 West 42d Street
New York 36, New York

March 19, 1954

Dear Mr Jacobson;

General Ogden has called to my attention the correspondence he has initiated for your information and dissemination, ~~and~~ I have several things ^{to add} that might be of interest that his Public Information Office may not be able to cover.

The cooperation of the Armed Forces, civilian personnel and ^{RYUKYUAN} native businessmen and women has been complete from the first day of production. Without their help the show would have been difficult, to say the least, but overnight the Ryukyuan people in the entertainment business have come to my aid with a wealth of actors, actresses, artists and other theatre people anxious to help with the show.

The cast has complete representation from the island population. Two Air Force men, two Army men and a Department of the Army civilian take the only parts cast with our people. A Filipino boy and 18 Okinawans complete the cast. (There is no problem of finding extras. The island is full of them.)

Set construction and costume design and execution is being ^{handled} ~~executed~~ by Okinawans employed full time by the Rycom Special Services Entertainment Section. Our stage manager is also an Okinawan, as well as the major part of our art staff.

~~They've taken the show to heart, and share the Americans enthusiasm for the show.~~

A great many Ryukyuan have attended parts of the rehearsals and have been caught up completely in its humor. They seem to recognize the story as theirs, and have taken it to heart. They share the Americans enthusiasm .

C O P Y

TO:
Pierce

FROM THE DESK OF: Sol Jacobson
229 W. 42nd St.
New York 36, N. Y.

Dear General Ogden,

Would very much appreciate your wiring me the date of the opening of TEAHOUSE in Okinawa. Have alerted wire services here and they are anxious to send their representatives notification and instructions.

Best wishes,

/s/ Sol Jacobson
Press Rep.
Maurice Evans

(Invitation attached to above note)

You are cordially invited to the opening of an Okinawan Folk Crafts Exhibit in the mezzanine of the Martin Beck Theatre at 302 West 45th Street on Tuesday, March 16th at 6 P.M. The exhibition assembled by the U. S. Army consists of lacquerware, pottery, textiles, paintings and photographs and is being shown by the American-Okinawan Friendship Committee. We hope you will be able to attend.

The Teahouse of the August Moon
Company

MAR 16 1952