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Title: Jane Kaihatsu Interview
Narrator: Jane Kaihatsu
Interviewer: Anna Takada
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- AT: 00:44:19 And uh, I also want to just ask a little bit more about the, the Japanese cinema program.
- JK: 00:44:25 Sure.
- AT: 00:44:26 Um, so how do you know how your dad got involved or interested in doing that? And, and around what time was that, also?
- JK: 00:44:43 Okay. In the early 60s, I want to say about maybe 63' or 1964. The Buddhist
- AT: 00:44:51 Like before [inaudible]?
- JK: 00:44:52 Right. The Buddhist Temple of Chicago, BTC, was showing Japanese movies in their social hall. I don't know how that came about, but I do remember going to that. And then for some reason, oh, it was, it was a fundraiser, I believe, at the Uptown Theater. This movie called Samurai Rebellion was shown, on the big screen. And it was the first time that I had seen a, a Japanese film on a big screen like that. We had seen it in the social hall and I was just blown away. And I think because of my father's own upbringing as the son of an actor in Hollywood and for all the, the older, the Nisei Kaihatsu's, the interest in film never left them. And so probably seeing what was going on at the BTC gave him the idea, well, why not do this? So he needed a venue. And then, um, he contacted a woman named Mary Sabusawa who was, uh, working at Francis Park, Parker School. Mary Sabusawa's sister was Pat Suzuki. Pat Suzuki's real name is Sabusawa. And so with this kind of showbiz, uh, angle, I guess, Mary Sabusawa was supportive and went to the board at Francis Parker School to allow my father who did not have a child attending the school or anything, uh rent the auditorium. Now how he got the connections to the, the Japanese studios,

I'm not sure. He might've, um, contacted why I'm thinking the most logical thing is he contacted people, in Los Angeles, his hometown, because Los Angeles, New York, San Francisco, all had up and running Japanese movie theaters. It was called the Toho La Brea at the time. But the major Japanese studios, Toho Studios and Sochiku Films had freestanding movie theaters near Little, Lil' Tokyo. And that's probably where he got, uh, in touch with the studios and talked with negotiations for them to ship, uh, the films, the films used to come, um, via air freight to our house in Park Ridge, these giant films. And then my father, um, set up a projection, projector in our basement and screen them to make sure, cause some of the films were a little bit more liberal in terms of sex than, uh, American standards towards. So he would actually edit those parts out and splice it together and then put it back together when he shipped it back to, uh, California or Japan.

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