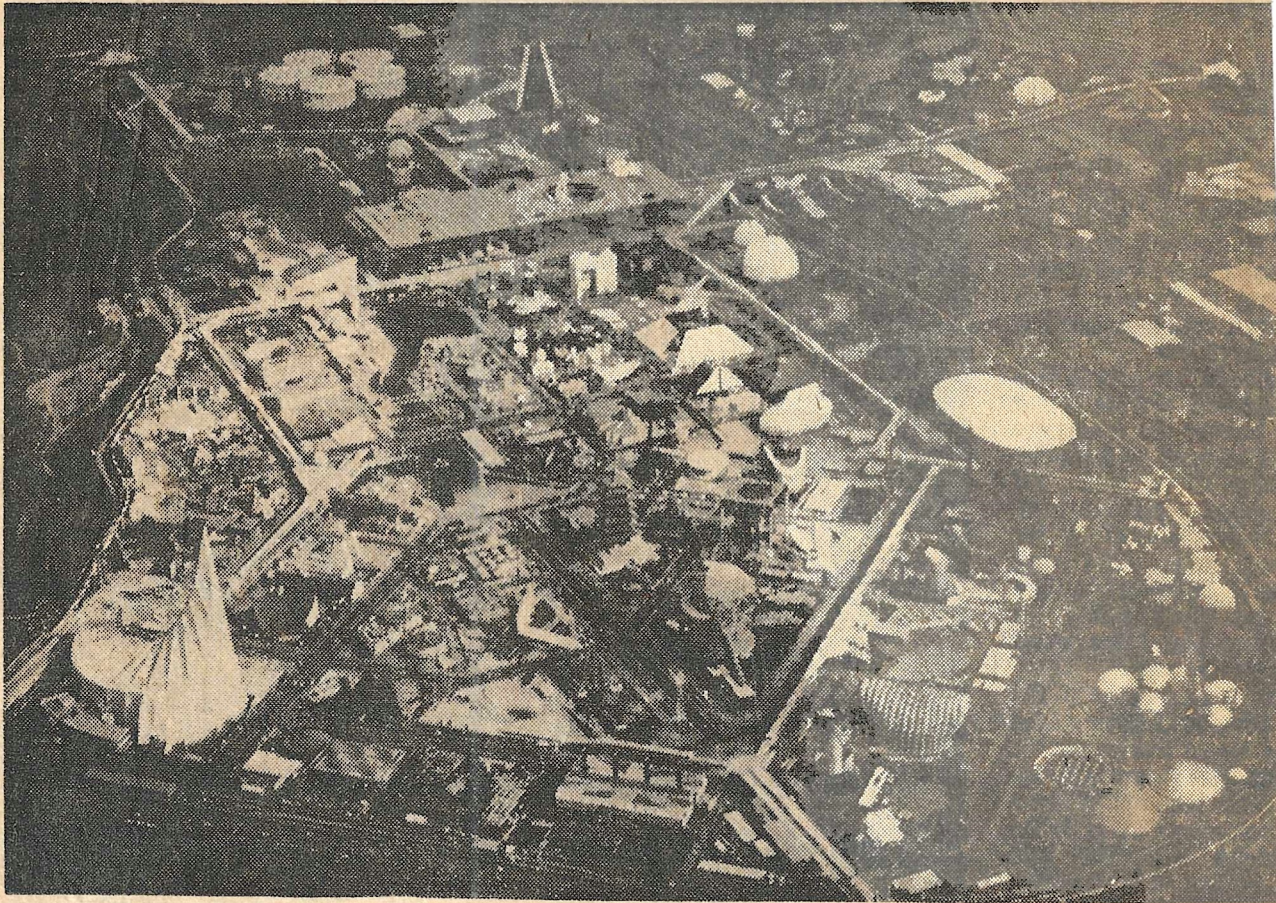


# Framingham News 1970



**TOKYO'S EXPO 70** — At the right, the U.S. Pavilion looks like a white football field and the Soviet Pavilion on the left resembles a huge white Indian teepee while the Japanese Pavilion, upper left, appears to be five pill boxes.

# Baseball and Indians Capture Japanese' Interest

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OSAKA — After an hour of waiting in Osaka's hot sun, the Japanese tourist finally arrives inside the American pavilion at Expo '70. He passes through the rotating doors, which are needed to keep the air pressure high enough to support the room's large white roof.

He is first met by a series of photos showing the various styles of American life. He doesn't seem to be interested. So the work of Andre Kertesz, Diane Arbus and the rest get only a quick glance.

As he passes the paintings of Andrew Wyeth, Grant Wood, and Frederick Remington, his mind wanders — maybe he's thinking about and longing for the hot bath he loves so dearly.

Then comes the sports section, and his eyes sparkle with a light of recognition. "Baba

Rutha" calls one Japanese kneehigh, as he recognizes the film of Babe's 60th home run. Howard Cheroff, director of the US exhibition, planned for the Japanese interest in sports.

From Joe Dimaggio to Joe Namath, from surfing to skydiving, the entire spectrum of American sports is consumed by the suddenly alert Japanese tourist. But baseball is still his favorite, and his love for the game is reflected by the large collection of old baseballs, gloves, and catchers masks. The exhibit is geared to his taste.

The picture of the Turner House in Salem does not even rate a glance.

But the display of Indian culture — the Japanese can identify with that. Seminole pottery remind them of their own Jomon pottery. Pictures of Indian chiefs remind them of the Ainu people of northern Japan.

The American guide says that the Japanese are most fascinated by the Indian masks, which are quite similar to the ones used in their Kabuki dramas.

The space section is hardly pretentious for the country which just landed on the moon. The Soviets dedicated twice as much room for their space accomplishments. But how much room does it take

to show a moon rock? The Japanese love it.

The second half of the pavilion is a continuation of the American effort to impress upon the Japanese the similarities of the two cultures.

The faces on the grave stone rubbings, fresh from Lexington and Concord, remind the orientals of similar pictures of their own faces. The make up of a room in the old Hancock Shaker Village near Pittsfield, Massachusetts, displays a towel rack quite similar to those in Japanese hotels.

The New England whirligigs look like the toys of Japanese children.

That which is not shown has a significance of its own. There are no references to any kind of war. The Japanese people are now pacifistic. There is certainly no mention of World War II.

In contrast, the Soviet pavilion has dedicated a large space to the glory of the revolution, with all that it entails.

Signs of American political unrest are conspicuously absent from exhibits depicting the many facets of American life.

The closest hint of dissension was one song by Judy Collins. The Soviets conveniently omitted mention of

Boris Pasternak from any displays.

One switch that the Japanese must have noticed was the absence of sales counters in the US capitalistic pavilion, while there were at least six souvenir counters on the Marxist side.

So the Japanese tourist leaves the rather sterile chunk of US territory somewhat wiser, and certainly more tired.

If he has time, he might visit the other US pavilions, which include Hawaii, Washington State, Alaska, and the cities of San Francisco and Los Angeles. There they will find additional highly trained American guides to point out cultural similarities.

The movie in the Washington State Building raises oohs and aahs with scenes of their fishing trade. Fish are a staple in the Japanese diet. The parting shot of Mount Rainer looks conspicuously like Japan's Mount Fuji.

Indeed, it was wise of the planners to slant the focus of the American exhibitions to the Japanese since over 90 per cent of Expo '70's 35 million visitors are natives of these islands. In fact, Americans are so scarce here that you generally nod and say 'hello' when you pass them on the street.