



Financial Crisis Report



Written and Edited by David M. Miyoshi

Advancing in a Time of Crisis

“The happiness of your life, depends upon the quality of your thoughts.” Marcus Aurelius

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We are experiencing the most economically unstable period and socially erratic period in the history of the modern world. This period is being marked with extreme fluctuations in the stock, commodity and currency markets accompanied by severe and sometimes violent and deadly social disruptions including historic pandemics, conflicts, wars, riots and even regime changing coups. As is typical of such times, many fortunes will be both made and lost during this period. After talking with many business owners, executives, professionals, scholars and government officials from around the world, the writer believes that for the financially astute investor, this is a time of unprecedented opportunity given the global trade unbalances and distortions in the commodity and currency markets that exists. The *Financial Crisis Report* is a free compilation of the opinions of David Miyoshi as well as of those advisors he himself subscribes to (with appropriate credits given) on how to survive and even benefit during this historic time of crisis in the world. The writer receives no compensation of any kind from any advisors whose articles or ideas may appear in this report. The reader is welcomed to check on all sources of information mentioned herein. Because the opinions and observations of this writer and other advisors are provided herein without charge, the reader is asked to make his/her own judgment on the contents.

WHY DID NASA DESTROY ALL THE APPOLO ROCKETS, EQUIPMENT AND DATA?



In previous newsletters I posited doubts that we had sent men to the Moon with the NASA Apollo project. In those articles, I cited two big reasons supporting my doubts. One was the lack of data and proof that the astronauts successfully ventured through the deadly Van Allen radiation belts that encircle the earth. To my knowledge, NASA has never provided this data or proof.

The other reason is that NASA has not explained the reason they would purposely destroy all of the rockets, equipment, computers, programs and data for the Apollo project (except for a few remnants that are on display in some museums).

To provide fair coverage of this issue, I present below what appears to be NASA's official response through *Newsweek* as to why they destroyed the rockets, equipment, computers and data of the Apollo project. This response appeared in *Newsweek* on September 2, 2022. Its focus appears to be to introduce the public to NASA's new Artemis 1 project that is slated to "return" astronauts to the Moon. It was written by Science and Health Reporter Aristos Georgiou.

I present it here for your consideration and assess-

ment. You may ask yourself are the reasons given by NASA for destroying the billions of dollars of equipment, technology and data that enabled them to land men on the Moon logical and reasonable.

Based on a reasonable inquiry, this is the first time in known history that organizers/sponsors/developers of a successful scientific/technology project of any scale purposely destroyed the very equipment and data that brought them success. Does that make sense?

In time (either soon or millenniums subsequent) the real truth will be revealed. Perhaps the U.S. did send men to the Moon in 1969-72 and such truth will emerge. But there is no doubt that currently there is doubt that this event happened. I believe we owe it to posterity to always seek and find the truth, whatever that may be.

D. Miyoshi

NASA Discarded Hardware From Apollo Missions to the Moon

Fifty years ago, the pioneering Apollo program, which landed astronauts on the moon for the first time, ended and NASA subsequently discarded much of the hardware that was used. Now, the space agency is preparing to go to the moon again but experts told *Newsweek* that just because we've been before, doesn't necessarily mean that we can get there again.

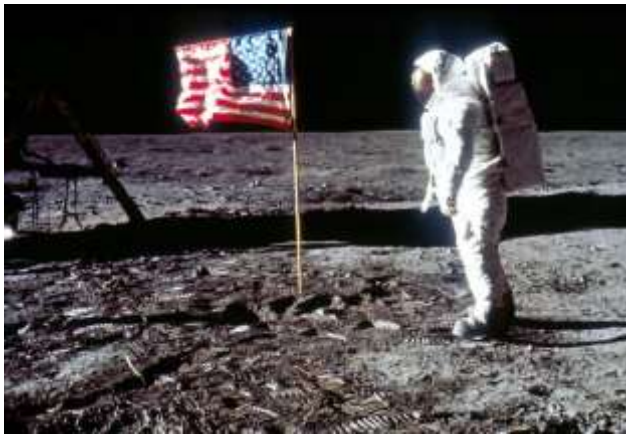
NASA is now targeting the launch of Artemis 1 for September 3 after engine issues caused the first attempt to be scrapped. The mission is the first step in the Artemis program, which aims to

Why NASA Destroyed APPOLO Equipment

return astronauts to the moon and establish a sustainable presence on the lunar surface, paving the way for future manned missions to Mars.

Artemis I will serve as a test of NASA's next-generation Orion spacecraft and the Space Launch System—the most powerful rocket ever built. The mission comes five decades after NASA dismantled the Apollo program, shedding its capability to go to the moon.

Hank Pernicka, a professor of aerospace engineering at Missouri University of Science and Technology, told Newsweek that much of the hardware used in the Apollo missions was discarded or shared with museums, although some was used in the Skylab space station that flew in the early 1970s.



Above, astronaut Edwin "Buzz" Aldrin poses next to the U.S. flag on the moon during the Apollo 11 mission on July 20, 1969. NASA discarded much of the Apollo hardware in the years since. Photo by NASA/Liaison

Aside from this, the people that were behind the Apollo technology and the expertise they had retired long ago, Matt Siegler, a research scientist at Southern Methodist University and the Planetary Science Institute, who is participating in several new NASA missions, told Newsweek.

Building a launch vehicle and spacecraft capable of going to the moon is an extremely challenging task because there is very little scope for imprecision and error. Because of this, thousands of hours go into testing and tweaking, according to Robert Frost, an instructor and flight controller at NASA.

"The development and operations teams acquire expertise that no one else on the planet has. The vehicle cannot be built or operated without that expertise," Frost said in a post on Quora.

The Saturn V rocket that was used in the Apollo program had over three million parts. Meanwhile, the command and service modules (CSM) and lunar module (LM) contained millions of

additional parts.

"An individual person cannot contemplate the scale of detail needed to assemble and operate those vehicles, Frost said. "So, when the Apollo program ended, the factories that assembled those vehicles were re-tasked or shut down. The jigs were disassembled. The molds were destroyed. The technicians, engineers, scientists, and flight controllers moved on to other jobs. Over time, some of the materials used became obsolete."

If we wanted to build another Saturn V rocket or Apollo CSM/LM today, this would be almost impossible, despite huge advances in technology.

"We don't have the factories or tools. We don't have the materials. We don't have the expertise to understand how the real vehicle differed from the drawings. We don't have the expertise to operate the vehicle," Frost said.

"We would have to substitute modern materials. That changes the vehicle. It changes the mass, it changes the stresses and strains, it changes the interactions. It changes the possible malfunctions. It changes the capabilities of the vehicle. We would have to spend a few years re-developing the expertise. We would have to conduct new tests and simulations. We would have to draft new flight rules and procedures. We would have to certify new flight controllers and crew."

Essentially, this would be like building a new vehicle. But even if we could recreate the Apollo hardware, there would be little point in doing so because most elements of the program can be "greatly improved upon" with modern technology, according to Pernicka.

"While any remaining Apollo hardware might still 'work,' integrating it into our current designs is not generally feasible," he said.

The goals of both Apollo and Artemis are also very different, hence why a distinct technological approach is required today.

"The intent of Artemis is sustained lunar exploration and development, with hardware being upgraded continuously," Pernicka said. "This was not done with Apollo, as that program was abruptly canceled without any transition plan in place for continuing lunar exploration with human spaceflight. Hopefully, the lesson we learned from Apollo is that a 'plant-the-flag and run' approach is not a prudent one."

But just because we have flown to the moon and landed astronauts there before, does not automatically mean we can get there again, Amrutur Anilkumar, a professor of mechanical and aerospace engineering at Vanderbilt University and director of the Vanderbilt Aerospace Design Laboratory, told Newsweek.



Why NASA Destroyed APPOLO Equipment

"This is not all related to us losing our way after Apollo. There is a bit of that, but the larger aspect is how to ensure perfection this time around, with all the changes to design and incorporation of new sensing technologies and advanced computing capabilities," Anilkumar said.



Above, NASA's Space Launch System sits on launch pad 39-B at Kennedy Space Center in Cape Canaveral, Florida on September 1, 2022. The Artemis I first launch attempt was scrubbed after an issue was found on one of the rocket's four engines. Kevin Dietsch/Getty Images

According to Pernicka, modern technology and expertise make the task a "little easier" today, but human spaceflight to the moon (and back) remains "very difficult."

"There is very little room for error," he said. "While safety nets and design redundancies are implemented in as many systems as possible, many single-points-of-failure remain. If any of those points were to fail, the outcome for the astronauts would be very poor. Modern technology has certainly reduced much risk from the Apollo program, but significant risk remains."

To put the risks into context, Anilkumar compared the engineering of spacecraft and rockets to that of airplanes.

"About 100,000 airplane flights take off and land every day, and when scaled to a year, this is a mind boggling 36.5 million flights," he said. "We learn day in and day out to make sure that the odds for failure can be kicked farther and farther. Over a century we have perfected the design of airplanes and flight systems for reliability so that humanity is confident enough to fly."

"We do not have such statistics with rocket flight," Anilkumar continued. "In fact, we have flown to the moon for only about ten crewed landings and some more uncrewed landings. How do you achieve the level of reliability and surety with such little data, especially when human flight is involved? Now, that is rocket science—to be able to design something perfectly when you do not have second chances. Just because we have flown to the Moon before is no guarantee for success this time around."

We have made tremendous progress in engineering—with materials, instrumentation, computers and software—and they will all be part of the new designs for the Apollo program, he said.

"One needs to go through every test methodically—and there are thousands of them—before the flight can be signed off on," Anilkumar said. "Even a small mistake can fail a mission. Human space flight requires utmost attention to safety and reliability."

According to Pernicka, the greatest challenge in the Apollo program relates to the Human Landing System (HLS), which will involve a SpaceX Starship vehicle shuttling astronauts from the Orion spacecraft orbiting the moon to the lunar surface and back again.

"The hardware involved and the mission operations are both quite complex compared to the Apollo missions," he said. "I do think NASA will overcome this challenge, as we have the technology to accomplish these lunar landings—but the development and testing processes will need to be executed nearly flawlessly prior to the first landing attempt."

With Artemis, NASA didn't necessarily start from zero when it came to developing the rocket. The SLS builds on technology borrowed mainly from the Space Shuttle program, according to Siegler.

"In that sense, building the rocket itself was easier in that we had the parts—like starting with a kit of legos rather than having to carve plastic bricks from scratch. That said, the space shuttle was never designed to get its payload all the way to the moon, so building it based on shuttle parts and technology still left a lot of really tough (and therefore expensive) development," he said.

But aside from any technical or logistical challenges, Siegler said the greatest challenge for Artemis could simply be apathy.

"This is essentially what happened with the Apollo program," he said. "It wasn't any technical challenge, but lack of public and political support of the program that killed it. I have heard people that grew up during Apollo claiming that they are not seeing the same level of excitement Apollo had, and that is not a great sign."

"Apollo had a huge PR build up that is starting with Artemis but is not in full bloom the way the 1960s space race was. I hope that excitement will come and build as things start to really happen and as other nations, namely China, or non-nations (such as SpaceX), move forward with their own lunar and Mars exploration goals."

End of Article





Times Have Changed!

Postscript comment

It is reasonable to assume that while on the Moon, the astronauts would have been able to take a single photo of the earth. However, if you go to NASA’s online photo library, you will see questions posed to NASA and one of the questions is “Why can’t NASA take a picture of the Earth?” The reply to that question on NASA’s official photo website is:

“NASA has verified that the 2012 "blue marble" images are composites, made from multiple images taken in low Earth orbit. Likewise, these images do not fit together properly and due to lighting, weather and cloud interference it is impossible to collect cohesive or fully clear images of the entire Earth simultaneously.”



We should seriously ponder the implications of that reply.

D. Miyoshi

Times Have Changed!

In the 1950s (the Happy Days), dating was governed by a set of traditions and rules that reflected a postwar society that emphasized stability and conformity and was largely influenced by the era’s adherence to traditional gender roles.



Here is an interesting look back (taken from *History Facts*) at how our dating customs and traditions have changed since the days we were roving around the hallowed halls of high school.

D. Miyoshi

The world of dating has undergone significant changes throughout history, from arranged couplings in ancient Egypt to medieval courtship to the modern-day use of technology to find a partner. In the 1950s, dating was governed by a set of traditions and rules that reflected a postwar society that emphasized stability and conformity and was largely influenced by the era’s adherence to traditional gender roles. Men were expected to take the lead, paying the bills and demonstrating chivalry, while women were held to standards of modesty and femininity.

Though they may feel antiquated compared to more recent moves toward gender equality, independence, and a rejection of rigid cultural norms, the conventions that defined dating in the ’50s are fascinating to look back on. Here are some of the rules that defined dating etiquette in the 1950s

Women Didn’t Order for Themselves



The dynamics of a dinner date were markedly different in the 1950s. In a recovered ’50s article from British magazine *Woman’s Own*, a guide titled “How To Behave in a Restaurant” outlined a number of rules that applied to all male-female relationships, “whether he is your father, brother or boyfriend.” Women were expected to be demure and reserved, telling their male counterparts — the protectors and providers — what they wanted and allowing the man to place the order with the wait staff on their behalf. Going out for dinner, while it did happen, wasn’t the default date at the time, especially for younger people: Group dates at sporting events, dances, or movies were the preferred way to get acquainted without spending too much time in private or spending too much money.



Times Have Changed!

Men Were Expected to Pick Up the Check



Given various advancements in gender and socioeconomic equality throughout the 20th and 21st centuries, it's no longer assumed that a man will pay for everything on a date. And while some old-fashioned opinions on the matter linger today, in the 1950s, it wasn't even a discussion — the man was expected to foot the bill. Men were seen as the primary breadwinners, as far fewer women were employed outside the home. The act of paying for a date symbolized their role as providers and proved their financial stability, and it was considered the gentlemanly thing to do. In her 1989 dating history book *From Front Porch to Back Seat: Courtship in 20th-Century America*, author Beth L. Bailey concluded that for young girls at the time, a date “was not the event, was not the companionship, was not even being seen with the boy. A date meant being paid for.”

Family Approval Was of the Utmost Importance



In modern dating, seeking approval from friends and family doesn't usually happen until things begin to transition from the “casual” stage to the “exclusive” stage. But 1950s dating was less of a private affair; it was a social event that often involved spending time with friends, and, most importantly, introducing a date to the girl's family. Familial approval was imperative at the time; as Marion S. Barclay's *1950s Teen Guide to Homemaking* stated, “It is a good idea to have your family meet and approve of the people you know.” The guide

also stated that a potential date should be “punctual,” typically coming to the home and ringing the doorbell before departing on a date. Consistent with the etiquette of the time, this common ritual added a layer of formality to dating — one that contrasts sharply with contemporary practices.

Women Were Discouraged from Eating Certain Foods



The arbitrary gendered ideals men and women were expected to uphold during 1950s courtship extended even to what women should and shouldn't eat. If a date took place at a restaurant, women were encouraged to eat foods that wouldn't make a scene. “Fruits cause some embarrassment in restaurants,” read a '50s dating guide from *Woman's Own*. “Cherries should be put in the mouth whole, and the stones carefully placed on to a spoon. Plums and other large fruits with stones should be dissected in the dish and the stone placed at the side.” Other potentially problematic foods, such as celery and cheese, could be eaten by hand as long as they were cut into small pieces first. These prescriptive recommendations reflected the broader cultural idea of a refined woman and served to reinforce the gender norms that characterized the era.

“Going Steady” Was the Ultimate Goal



“Going steady” was a hallmark of 1950s dating. This term meant that a couple had agreed to date each other exclusively, taking a major step toward a more serious relationship — often with the intent to marry. Couples abided by specific rituals to symbolize their commitment, often exchanging class rings or letterman jackets if of

What is Critical Race Theory

school or college age. Despite the era’s formalities, the concept of going steady wasn’t exactly beloved by all: Parents often worried their teenagers weren’t dating around enough and were settling down too quickly by committing to one person exclusively. They also feared that going steady would cause teenagers to become physically intimate more quickly than if they were going on one-off casual dates. As average marriage ages gradually rose and attitudes toward sex and dating shifted throughout the 1960s and 1970s, “going steady,” like many of the decade’s dating rules, began to fall out of favor.

End of Article

What is Critical Race Theory



No doubt you have heard about Critical Race Theory. But have you wondered exactly what it entails. Here is a clear succinct explanation of what Critical Race Theory is taken from a transcript of a YouTube video by Prager U. It’s narrated by James Lindsay and explains what you need to know about it. I hope you find it informative.

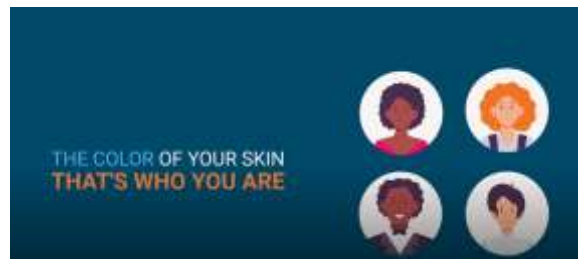
D. Miyoshi



James Lindsay, Founder, New Discourses
On Prager U

Have you heard about critical race theory? I'm guessing you probably have. It is already insinuated itself into many institutions and is making rapid progress into others. If it takes hold, it will completely change the very nature of America and the way you live.

Critical race theory holds that the most important thing about you is your race. The color of your skin. That's who you are.



Not your behavior, not your values, not your environment, but your race.

In critical race theory, if you are a member of a Minoritized racial group (their term, not mine) you are a victim of a system that is rigged against you.



A system that doesn't want you to succeed. On the other hand, if your race is privileged, you're an exploiter, whether you intend to be or not.



Critical race theory begins from the assumption that racism occurs in all interactions. To see how this works, consider this thought experi-

What is Critical Race Theory

ment. Imagine you own a shop and two customers enter at the same time. One white and one black.



Who do you help first? If you help the black person first, critical race theory would say you did so because you don't trust black people to be left alone in your store. That's racist. If you help the white person first instead, critical race theory would say you did so because you think blacks are second class citizens. That's racist too. That's Critical Race Theory.

It can find racism in anything, even if it has to read your mind to do it. Critical race theory is a uniquely American invention brewed up at Harvard Law School in the 70s. Now part of the academic and media mainstream, it is also uniquely un-American because it rejects the core tenants of the American classically liberal Judeo-Christian value system. It turns that bedrock American idea upside down. Here it is, in the words of Richard Delgado and Jean Stefancic, two leading proponents.



“Critical race theory questions the very foundations of the liberal order, including equality theory, legal reasoning, enlightenment, rationalism and the neutral principles of constitutional law.”

It does this because critical race theory proponents assume racism is present everywhere and always.

And they look for it critically until they find it. And they always find

it. It has to be there because that's how the imperial European powers and then America set things up.

Here, as in all dangerous academic theories, there is a kernel of truth. Human beings were not preoccupied with race until the 16th century, when Europeans began to explore and then colonize other parts of the world. Drawing distinctions between the races reached its peak in the 19th century with the widespread use of slave labor in North and South America. No one denies this, but since then the Western world and most especially America has spent a lot of time, money and blood breaking free of its racist past.

It's been a rocky road for sure, but great progress has been made, Critical race theory says all this progress is a mirage. Racism never died, never even faded a little bit. It just hid itself better.

Critical race theory, therefore, is not a continuation of the civil rights movement. It is in fact, a repudiation of it. To critical race theorists, Martin Luther King was both wrong and naive. White Americans can never judge blacks by the content of their character. They can only judge them, always unfavorably, consciously or unconsciously by the color of their skin.



Ironically, not since the Aryan obsession in Germany in the 1930s and 1940s and for South African apartheid in the second-half of the 20th century has a social movement been so obsessed with race.

Critical race theory is then in a very real sense a counter American Revolution. But that's a positive, not a negative. To those who subscribe to the theory, the American experiment was given a 400 year tryout. And it doesn't work. So, let's scrap it. That's what they believe. Is that what you believe? I'm going to guess that most of you

Biggest Architectural Design Flaw in History

don't.

So how do we stop critical race theory before it infects the brains of too many of decent Americans, especially young people, and turns us into something we have never been and shouldn't ever want to be. The answer is simple. Refuse to accept it. Don't be intimidated by the heads I win, tails you lose logic of this self-destructive America hating anti reality idea. Don't be bullied into thinking that you're racist when you know you're not. Or that you're a victim when you know you're not. Defend yourself while you still can.

I am James Lindsay, founder of new Discourses for Prager University. Thank you for watching this video.

[End of video transcript](#)

The Biggest Architectural Design Flaw in History



Examples of architectural design flaws can include inadequate support for load-bearing walls, incorrect placement of electrical or plumbing systems, or failure to account for local climate or soil conditions.

Designs are usually checked extensively for problems before construction starts, but it's possible to miss potential problems. If this happens, it can result in serious issues with how the building functions.

Here is the true story of perhaps the biggest architectural design flaw of all time (which did not cause loss of life). This story is by Victor Itarte-Rodriguez and appeared in Quora in March 2024.

I hope you find it interesting.

D. Miyoshi

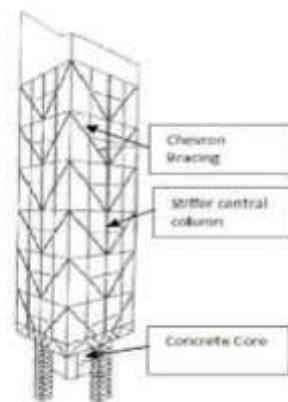
What was the biggest design flaw to ever occur in history? How was it fixed if it was?

Citicorp Building in New York



In June of 1978, a year after the Citicorp Center debuted, an undergraduate student at Princeton University named Diane Hartley was writing her thesis on the Citicorp building. Her calculations uncovered some shocking information. Hartley double-checked her figures several times, then decided to reveal her frightening discovery within the thesis.

Her professor, David Billington, reviewed the calculations in Hartley's thesis, and made a notation on the report questioning the numbers. Hartley was sure her calculations were right, so she decided to call her contact at LeMessurier, Joel S. Weinstein the structural engineers for the project, to verify her numbers. She was told they were correct, and expressed her concerns. But she was reassured the building was structurally sound, and could withstand the winds. So she dropped the issue.



NYC only requires skyscrapers to account for perpendicular winds



Biggest Architectural Design Flaw in History

when calculating risk. This is because most buildings that are strong enough to handle perpendicular winds can also handle any quartering winds that might occur, since perpendicular winds are typically much stronger and more dangerous. But this was no ordinary building. Hartley had done thorough calculations, and the results had shown that the building was particularly vulnerable to being toppled over if high quartering winds occurred.

The Realization

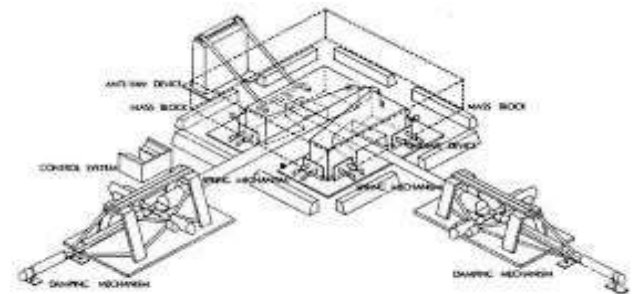
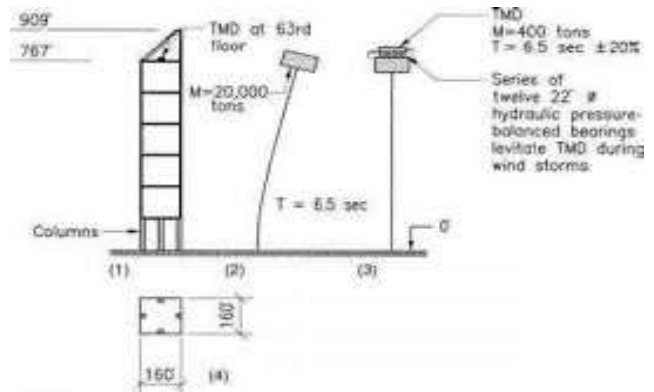
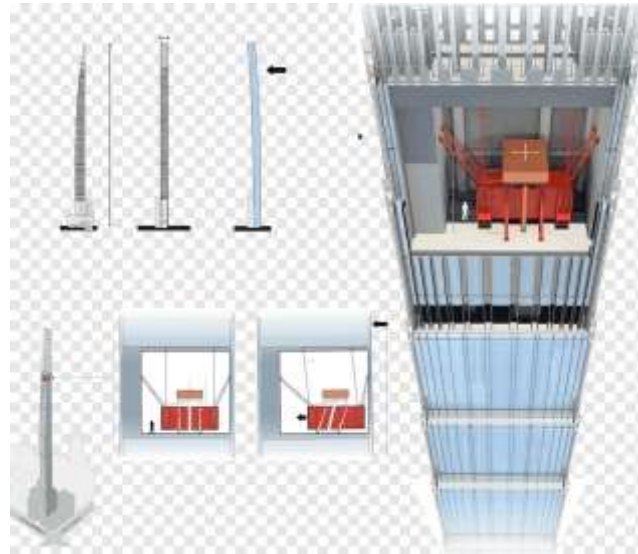
Meanwhile, Weinstein, who took the call, wisely decided that perhaps he should at least mention it to LeMessurier. At first, LeMessurier dismissed the student's claims. However, it stuck in the back of his mind, and after some time, he began to consider it seriously. He realized he had not factored in quartering winds, so he ran the numbers himself. Then he ran them again. And again.

Next, he pulled weather data and factored that in. Although LeMessurier's initial feelings are not recorded, we can only assume images must have flashed through his mind of public humiliation. His career would most assuredly be over when the truth was revealed. LeMessurier had confirmed Hartley's findings.

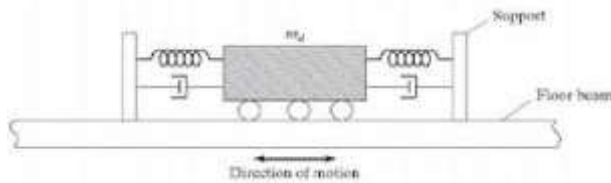
The Data & The Dilemma

LeMessurier was able to determine that a storm with winds strong enough to topple the building occurred in NYC once every 55 years on average. That was bad enough, but he had previously found another critical error: the bolted joints. Even with both of these issues, the TMD would theoretically render the risks negligible. However, the TMD would have to be functioning properly, and if the storm caused a power outage, it would be rendered useless.

TMD absorbs movements on the opposite direction of the wind allowing for the structure to be balanced. A tuned mass damper (TMD), also known as a harmonic absorber or seismic damper, is a device mounted in structures to reduce mechanical vibrations consisting of a mass mounted on one or more damped springs. Its oscillation frequency is tuned to be similar to the resonant frequency of the object it is mounted to, and reduces the object's maximum amplitude while weighing much less than it.



The Rise and Fall of Hollywood



The risk was completely unacceptable. What if something happened and people were hurt or killed? LeMessurier first ran tests of his own, and then visited a wind-tunnel expert he knew in Canada, who ran more tests and confirmed his fears. He agonized over his next move, even considering suicide by traveling 100 miles an hour into a bridge abutment. But he says he didn't consider it very long, "Because if I did that I would miss finding out how the story ended—and that might be a rather stimulating experience." The explanation conspicuously left out public safety issues. His ethics in handling the situation were shaky at best, yet he is known for them in history.

The Decision

Ultimately, he did the right thing—mostly. LeMessurier informed the architect's attorney, his own liability insurance company, the architect, and the owner of Citicorp, who all decided to collaborate in secret. LeMessurier later told an audience of students at M.I.T. in 1995, "We had to cook up a line of bull, I'll tell you. And white lies at this point are entirely moral," citing the reason as not wanting to incite panic. But the fact of the matter is, all those "people in charge" were in on the subsequent coverup. Though few people were told at all, among them were building officials, Mayor Ed Koch, the Red Cross, the police, and the head of the welders' union. These groups developed plans for repairing the structural inadequacy of the tower and implemented them.

The entire process of the repair work took place at night, after employees got off work. It stopped when they were about to enter the building in the morning. They were told the crew were performing "routine checks and repairs," and there was nothing to be worried about. A construction crew welded two-inch-thick steel plates over each of the skyscraper's 200 bolted joints, permanently correcting the problem. With the tuned mass damper active, LeMessurier estimated that a wind capable of toppling the building would occur on average once every 55 years. If the tuned mass damper could not function due to a power outage, a wind strong enough to cause the building's collapse would occur once every 16 years on average. About halfway through the repairs, a storm just the right size, Hurricane Ella, was headed for New York. Luckily, Ella turned east and never hit land. But NYC was just hours away from evacuation, with the Red Cross and other emergency personnel standing by—and no one even knew it. Later, the Red Cross estimated that 200,000 people could have been killed, with hundreds of thousands potentially injured.

The Impact

Thanks to Mother Nature, as certainly no one else can be credited, it was the disaster-that-wasn't. A couple of odd but strategic facts came into play during this time period. Number one, Citicorp and local officials (like Mayor Koch) collaborated and came up with an emergency evacuation plan for a "just-in-case" scenario, but purposely did not publish that plan—even though public safety was at risk. Secondly, the three major NYC newspapers were on strike during this time. Also, repairs were completed before the newspapers returned from the strike. And lastly, nothing happened to cause anyone to be questioned: No hurricane hit, and no structural failure occurred. All these things combined created the perfect "disguise" for the issues to remain a secret.

The Discovery

You'll never guess how the story got out to the general public when it did. In a strange twist of fate, Joseph Morgenstern, a reporter for *The New Yorker*, was at a cocktail party one evening, listening to people's stories. He overheard the story being told there, and called LeMessurier to ask for an interview. Perhaps LeMessurier consented to the interview because he was feeling guilty after all his efforts to keep the incident quiet, and after receiving several awards and praise for his structural design of the building. Whatever LeMessurier's reasons, Morgenstern got the interview, and the story broke in 1995. Only after the BBC issued a documentary about the event did Diane Hartley (the former student) find out the impact of her discovery.

End of Report

The Rise and Fall of Hollywood



When I was very young, my parents would take me to Hollywood to walk Hollywood Blvd and Sunset and I would marvel at the famous movie theaters, restaurants and the tributes to the stars embedded in the sidewalk. With hindsight that was the final days of Hollywood's heyday that featured the movie classics of the 1930s and '40s many of us had watched long after they were shown in theaters. From King Kong to Casablanca, the films of the industry's golden era still enchant and entertain. And it's not just the movies themselves that

The Rise and Fall of Hollywood

have stood the test of time. We're still captivated by the era's shining stars, be it the love story of Humphrey Bogart and Lauren Bacall, the bubbly innocence of Shirley Temple, or the rugged good looks of Clark Gable.

But we now realize Hollywood has seen its best days. Here is an interesting article about the rise and fall of Hollywood and the whys and whens of its history. This article was written by Mike Maher and appeared in October 2022 edition of *The Beat*.

I think you will find it interesting and informative.

D. Miyoshi



The Golden Age of Hollywood: Its Rise, Decline, and Legacy



By Mike Maher

Over 100 years ago, it would have been hard to imagine the Hollywood of today. Massive international box office pictures with outrageous budgets are all fighting to be the next billion-dollar franchise film. Studios all over the world compete to rake in the most at the box office, or instead, now most seem to be shifting between box-office dollars and proprietary subscription services. There are many moving parts to the industry today, but that was not always the case.

The "Hollywood" that truly made Hollywood famous was controlled by just a few big studios. These studios weren't just making movies; they practically owned the whole system. They held the rights to the pictures, had leading stars in multi-year contracts, and even owned all the major theaters. They also propelled technological advances like talking pictures, studio lighting, anamorphic lenses, aspect ratios, and color film.

Let's dive into the early years, the evolution of cinema, and the downfall of the Golden Age of Hollywood.

When did the Golden Age of Hollywood happen?

There isn't a definitive starting year to the Golden Age of Hollywood. Some scholars credit 1915's *The Birth of a Nation* as one of the earliest films of the period, but the true mass appeal of cinema and non-stop release of films didn't happen until the 1920s and 1930s.



Scene from *The Birth of a Nation*

A considerable proponent that kicked off the success of cinema actually came from an economic downturn. The Great Depression that followed the 1929 stock market crash turned Hollywood into a powerhouse. Now, not to discredit the films of the roaring twenties, which can be argued to be part of the Golden Age of Hollywood, once the Great Depression started, a majority of American turned to cinema as their form of escapism. Why? Movie tickets were often far cheaper than theater shows and concerts. According to history.com, up to 80 million Americans went to the movies each week during the Depression.



President Franklin D. Roosevelt (1882-1945), U.S. President 1933-1945, speaking to the United States concerning unemployment causes, circa 1935 – Image via Everett/Shutterstock

"During this Depression, when the spirit of the people is lower than at any other time, it is a splendid thing that for just 15 cents an American can go to a movie and look at the smiling face of a baby and forget his troubles."

Franklin D. Roosevelt on watching Shirley Temple films.

Ten years later, 1939 saw the release of some of the biggest films in cinematic history. Leveraging technological advances in image cap-

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ture from lensing to color film advances, movies like *The Wizard of Oz*, *Gone with the Wind*, *Mr. Smith Goes to Washington*, and *The Hunchback of Notre Dame* dazzled and captivated audiences.

Historically speaking, more films were made in the 1920s and 1930s than pretty much any other decade — EVER. Even in comparison to major releases seen today, hundreds of more films were made and released in the 1930s. Genre films were big hits, especially westerns, gangster and crime movies, and musicals.

The Golden Age of Hollywood began to falter by 1948 and fully came to an end by the 1960s. More on that in a bit.

The “Big Five” Major Studios of the Golden Age



Warner Brothers' First National Studios, High Angle View, Burbank, Los Angeles, California, USA, circa 1930 – Image by Glasshouse Images/Shutterstock

Most of Hollywood of the 1930s through the end of the Golden Age was ruled by five studios, Metro Goldwyn Mayer (MGM), RKO, 20th Century Fox, Warner Bros., and Paramount Pictures. What set these five apart from other smaller studios like Universal, United Artists, and Columbia was the fact that the five major studios owned the entire cinematic pipeline. This vertical integration gave them absolute control over everything. They owned the studio lots and camera equipment, they locked talent into exclusive contracts forbidding them to work with other studios while under contract, they owned all aspects of production, distribution, and exhibition. From before cameras started rolling until the theaters projectors stopped, the entire process was controlled by the studios.

MGM



Image: Original Slats the lion logo via MGM.

MGM was the biggest of the five major studios and often reigned as the box office king throughout the 1930s. For over a decade during the Golden Age, MGM was the most financially successful studio.

Led by movie mogul Louis B. Mayer, MGM grew a powerhouse roster of talent dubbed under their “star system.” This also meant the studio fully controlled talent both on and off-screen.

The talent roster included legendary names like Clark Gable, Spencer Tracy, Greta Garbo, Joan Crawford, Lon Chaney, William Powell, Buster Keaton, Wallace Beery, Jean Harlow, Robert Montgomery, Judy Garland, Gene Kelly, and Laurel and Hardy.

At its peak, MGM had 16-18 pictures shooting at the same time. The studio had six lots with over 40 cameras and 60 sound machines.

Notable MGM golden age films:

The Merry Widow (1925)

The Big Parade (1925)

La Bohème (1926)

The Scarlet Letter (1926)

The Patsy (1928)

Perfect Day (1929)

The Kiss (1929)

Freaks (1932)

Mutiny on the Bounty (1935)

A Night at the Opera (1935)

The Wizard of Oz (1939)

Gone with the Wind (1939)

The Philadelphia Story (1940)

Gaslight (1944)

An American in Paris (1951)

Singin' in the Rain (1952)

Forbidden Planet (1956)

Cat on a Hot Tin Roof (1958)

Ben-Hur (1959)

North by Northwest (1959)

The Time Machine (1960)

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Lolita (1962)

How the West Was Won (1962)

Twentieth Century-Fox



Image: Opening logo via 20th Century Studios.

Twentieth Century-Fox was perhaps the biggest rival to MGM in terms of financial success during the Golden Age, often coming in as the second most successful studio. Formed in 1935 after the merger of Fox Films and Twentieth Century Pictures, the company was led by Darryl F. Zanuck and Joseph M. Schenck. The famous William Fox had already lost control of the Fox Film Corporation after a hostile takeover, and he was never involved with the film and television studios that bore his name.

The studio's roster of talent included Tyrone Power, Linda Darnell, Carmen Miranda, Don Ameche, Henry Fonda, Gene Tierney, Sonja Henie, Betty Grable, Alice Faye, and Shirley Temple. They also produced theatrical versions of Broadway hits from Rodgers and Hammerstein.

Notable 20th Century Fox golden age films:

The Little Colonel (1935)

Les Misérables (1935)

Charlie Chan in Shanghai (1935)

White Fang (1936)

Rawhide (1938)

The Little Princess (1939)

Young Mr. Lincoln (1939)

The Adventures of Sherlock Holmes (1939)

The Grapes of Wrath (1940)

Rebecca (1940)

The Mark of Zorro (1940)

How Green Was My Valley (1941)

A Tree Grows in Brooklyn (1945)

Miracle on 34th Street (1947)

All About Eve (1950)

The Day the Earth Stood Still (1951)

The Robe (1953)

The King and I (1956)

The Diary of Anne Frank (1959)

The Hustler (1961)

The Longest Day (1962)

Something's Got to Give (1962)

Cleopatra (1963)

The Sound of Music (1965)

Warner Bros.



Image: Opening logo of *The Jazz Singer* via Warner Bros.

Warner Bros. was the powerhouse studio behind *The Jazz Singer* (1927) with Al Jolson, credited as the first feature-length film with audible dialogue. The company started as a theater in Pennsylvania, screening films like *The Great Train Robbery*. Warner Bros. officially established itself as a movie-focused studio on Sunset Boulevard in California in 1923. The "bros." in the name comes from the actual brothers, Harry, Albert, Sam, and Jack Warner.

The company produced films throughout WWI and, in 1919 acquired the rights to the Broadway play *The Gold Diggers*, which they turned into a series of films. Around the same time, the studio established the superstar dog Rin Tin Tin, who became their top earning star.

Throughout the 1920s, the studio was known for its musicals and color films. As musicals declined in popularity during the Great Depression, the studio moved into animated short films (Looney Tunes

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and Merrie Melodies) and gangster films, giving rise to actor James Cagney. Other notable Warner Bros. stars of the Golden Age included Humphrey Bogart, Bette Davis, Olivia de Havilland, Paul Muni, Errol Flynn, Joan Blondell, Edward G. Robinson, Warren William, Barbara Stanwyck, Lauren Bacall, and Doris Day.

Notable Warner Bros. golden age films:

Where the North Begins (1923)

Don Juan (1926)

The Jazz Singer (1927)

The Desert Song (1929)

Looney Tunes (1930)

Merrie Melodies (1931)

Little Caesar (1931)

The Public Enemy (1931)

42nd Street (1933)

Gold Diggers of 1933 (1933)

A Midsummer Night's Dream (1935)

'G' Men (1935)

Kid Galahad (1937)

Angels with Dirty Faces (1938)

The Adventures of Robin Hood (1938)

Dodge City (1939)

The Maltese Falcon (1941)

High Sierra (1941)

The Strawberry Blonde (1941)

Casablanca (1942)

Yankee Doodle Dandy (1942)

The Big Sleep (1946)

The Treasure of the Sierra Madre (1948)

White Heat (1949)

A Streetcar Named Desire (1951)

Rebel Without a Cause (1955)

Rio Bravo (1959)

Paramount Pictures



Image: Original opening logo via Paramount Global.

Paramount Pictures dates back to 1912 when Adolph Zukor founded the Famous Players Film Company. Legend has it that in the 1916 merger that created Paramount, Zukor honored his 24 original contracted actors and actresses with the stars above the Paramount logo. Still, the number of stars doesn't always align with the number of contracts. The logo currently features 22 stars with allegedly no hidden meaning.

Over the years, Paramount contracts locked in stars like Douglas Fairbanks, Gary Cooper, Mae West, Mary Pickford, Marguerite Clark, Pauline Frederick, Gloria Swanson, Audrey Hepburn, Rudolph Valentino, Bing Crosby, Bob Hope, Charlton Heston, and Wallace Reid.

Paramount Pictures was also notorious for its introduction of block booking, where they forced theaters to purchase licenses for multiple films at once. This allowed them to quickly distribute their A-list and second-rate B films together, with some contracts bundling 52 to over 100 films in a single block. This practice led to the massive anti-trust United States v. Paramount Pictures landmark case. *More on that later.*

Notable Paramount golden age films:

Wings (1927)

The Love Parade (1929)

Tom Sawyer (1930)

Morocco (1930)

Huckleberry Finn (1931)

Dr. Jekyll and Mr. Hyde (1932)

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Movie Crazy (1932)

A Farewell to Arms (1932)

Duck Soup (1933)

Alice in Wonderland (1933)

Cleopatra (1934)

Hop-a-Long Cassidy (1935)

Gulliver's Travels (1939)

Road to Singapore (1940)

Hold Back the Dawn (1941)

Double Indemnity (1944)

Sunset Boulevard (1950)

The Greatest Show on Earth (1952)

Shane (1953)

Roman Holiday (1953)

The War of the Worlds (1953)

Rear Window (1954)

White Christmas (1954)

Sabrina (1954)

The Man Who Knew Too Much (1956)

The Ten Commandments (1956)

Vertigo (1958)

Psycho (1960)

Breakfast at Tiffany's (1961)

The Man Who Shot Liberty Valance (1962)

RKO



Image: Opening logo via RKO Pictures LLC.

RKO Radio Pictures, an abbreviation of Radio-Keith-Orpheum, was formed in 1928 when Radio Corporation of America (RCA) merged the Keith-Albee-Orpheum theater chain and Joseph P. Kennedy's Film Booking Offices of America studio into a single entity focused on creating movies using RCA's sound-on-film technology. The studio produced iconic films during this era, including *King Kong* and *Citizen Kane*. It also took control of distribution for the fledgling Walt Disney Productions, which had previously distributed Silly Symphonies and Mickey Mouse short films through Columbia and United Artists. RKO distributed what the critics dubbed "Disney's Folly," the studio's first feature-length animated film, *Snow White and the Seven Dwarfs*.

RKO was primarily known for its series of musicals starring Fred Astaire and Ginger Rogers but also produced a series of horror and noir films. Other RKO stars included legends Katharine Hepburn, Robert Mitchum, Cary Grant, Ingrid Bergman, Irene Dunne, Mary Astor, Maureen O'Hara, and Orson Welles. It was also home to a B-list yet-to-be famous television superstar Lucille Ball.

Notable RKO golden age films:

The Vagabond Lover (1929)

King Kong (1933)

Little Women (1933)

Top Hat (1935)

Swing Time (1936)

Snow White and the Seven Dwarfs (1937)

Bringing Up Baby (1938)

Room Service (1938)

The Hunchback of Notre Dame (1939)

Pinocchio (1940)

Citizen Kane (1941)

Dumbo (1941)

The Pride of the Yankees (1942)

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Tarzan and the Amazons (1945)

The Bells of St. Mary's (1945)

Dick Tracy (1945)

It's a Wonderful Life (1946)

Notorious (1946)

Fort Apache (1948)

Treasure Island (1950)

Cinderella (1950)

The Thing from Another World (1951)

Alice in Wonderland (1951)

Oklahoma! (1955)

The "Little Three" Studios of the Golden Age

There were undoubtedly other big studios in the game, but not all had the power of the major five. Primarily Universal Pictures, Columbia Pictures, and United Artists were not as vertically integrated with control over the entire pipeline. Each owned a smaller number of theaters or had limited access to studios. They often partner with other studios to help with financing and distribution.

Universal Pictures



Image: Opening logo via Universal Pictures.

Founded in 1912, Universal Film Manufacturing Company (Universal Films) was born out of a group of nickelodeon owners who wanted to produce their own films and escape from paying fees to the Edison-Trust, which had a monopoly through patents on their motion picture systems. The company also made the move to begin crediting and naming movie stars in their films, something Edison's company had refused to do. Their marketing promotions of Florence Lawrence and King Baggot are often credited as some of the first

instances of using movie stars, though history shows the practice had been done at least once before in France.

In 1915 the company opened Universal City Studios in California, then the world's largest motion picture production facility. It was also the first studio open to tourists. Universal Pictures did not own any of their own theaters and relied on branding their products to help lure audiences. The company dubbed their 1922 film *Foolish Wives* as the "first million-dollar movie" to come out of Hollywood. The studio couldn't afford to contract stars and either borrowed or hired freelance actors to star in films, Golden Age acting icons like [Margaret Sullavan](#), [Bing Crosby](#), [W. C. Fields](#), [James Stewart](#), [Marlene Dietrich](#), and [Abbott and Costello](#). The iconic horror films starring [Lon Chaney](#), [Boris Karloff](#), and [Bela Lugosi](#) are perhaps more synonymous with the Universal name. The studio would rely on distribution deals, sequels to horror films, and serial films to survive the 1940s.

Today Universal Pictures is the oldest surviving film studio in the United States fifth oldest in the world.

Notable Universal Pictures golden age films:

20,000 Leagues Under the Sea (1916)

Foolish Wives (1922)

The Hunchback of Notre Dame (1923)

The Phantom of the Opera (1925)

All Quiet on the Western Front (1930)

King of Jazz (1930)

Dracula (1931)

Frankenstein (1931)

The Mummy (1932)

The Invisible Man (1933)

Imitation of Life (1934)

Show Boat (1936)

Three Smart Girls (1936)

The Green Hornet (1940)

Flash Gordon Conquers the Universe (1940)

Hamlet (1948)

It Came from Outer Space (1953)

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Creature from the Black Lagoon (1954)

Spartacus (1960)

To Kill a Mockingbird (1962)

The Birds (1963)

Batman (1943)

The Phantom (1943)

The Lady from Shanghai (1947)

All the King's Men (1949)

From Here to Eternity (1953)

On the Waterfront (1954)

The Bridge on the River Kwai (1957)

3:10 to Yuma (1957)

Anatomy of a Murder (1959)

Lawrence of Arabia (1962)

Bye Bye Birdie (1963)

Columbia Pictures



Image: Opening logo via Columbia Pictures Industries, Inc.

In 1918, Jack and Harry Cohn and business partner Joe Brandt founded Cohn-Brandt-Cohn (CBC) Film Sales Corporation. They adopted the name Columbia Pictures in 1924 and later adopted the imagery of Columbia, the female personification of the United States, Americas, and the New World.

The studio was a minor player in Hollywood, eventually finding success with *The Three Stooges* short films. Columbia became known for screwball comedies, westerns, and comic serials. Columbia was also one of the first distributors of Mickey Mouse short films. The studio's major contract stars included Jean Arthur, Cary Grant, Rita Hayworth, Jack Lemmon, Rosalind Russell, Glenn Ford, Ann Sothorn, Buck Jones, Charles Starrett, Gene Autry, and William Holden. It was director Frank Capra that helped elevate the studio into a Hollywood player with his renowned films like *It Happened One Night*.

Notable Columbia Pictures golden age films:

Lady for a Day (1933)

The Three Stooges (1934)

It Happened One Night (1934)

Mr. Deeds Goes to Town (1936)

Mr. Smith Goes to Washington (1939)

Only Angels Have Wings (1939)

The Lady in Question (1940)

Meet John Doe (1941)

United Artists



Image: Opening logo via United Artists Digital Studios.

United Artists was founded in 1919 by Hollywood heavyweights Charlie Chaplin, D.W. Griffith, Mary Pickford, and Douglas Fairbanks. The goal was to allow actors to control their own interests versus signing themselves over to the major studios and getting locked into exclusivity contracts.

Griffith left the company in 1924, and Joseph Schenck was brought in as President. During his time as President, Schenk formed a partnership with Pickford and Chaplin to establish international theaters under the United Artists, opening first in Mexico and Canada. Schenk asked for ownership in United Artists and was denied, so he left to help form Twentieth Century Fox.

The company had successes and challenges throughout the 1930s and 40s, culminating in lawsuits and Fairbanks' death. By the mid-1950s, Chaplin and Pickford sold their shares, and the company soon went public. United Artists had a string of successes towards the end of the Golden Age. By the 1960s, they found hits with the Beatles, Pink Panther, James Bond, Stanly Kramer films, and the spaghetti westerns of Sergio Leone.

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Notable United Artists golden age films:

His Majesty, the American (1919)

Pollyanna (1920)

The Mark of Zorro (1920)

Robin Hood (1922)

Steamboat Bill, Jr. (1928)

City Lights (1931)

Scarface (1932)

Mr. Robinson Crusoe (1932)

The Count of Monte Cristo (1934)

A Star Is Born (1937)

Stagecoach (1939)

Wuthering Heights (1939)

The Great Dictator (1940)

Marty (1955)

12 Angry Men (1957)

Some Like It Hot (1959)

The Magnificent Seven (1960)

The Apartment (1960)

The Alamo (1960)

The Manchurian Candidate (1962)

Dr. No (1962)

The Great Escape (1963)

It's a Mad, Mad, Mad, Mad World (1963)

What caused the decline of the Golden Age of Hollywood?

As for the end of the Golden Age, again, film scholars are torn on a definite year. Some claim the 1948 breakup of studios, but the traditions and scope of production lasted well into the 1960s.

Perhaps the biggest killer of the Golden Age of Hollywood was the beginning of the Golden Age of Television which was around 1947 through the 1960s. Generally speaking, the mid-1960s is often considered the end of both Golden Ages.

Let's dive into a few key moments that eventually changed the fate of Hollywood.

The Hays Code

The Hays Code did not directly cause the end of the Golden Age of Hollywood. However, it's still an important note to understand how studios wanted to avoid government interference in the industry at all costs.

Both the silent era and early golden age of Hollywood were rocked with celebrity scandals and raunchy depictions of sex and violence in films. In the early 1920s, there was public and political pressure mounting to create moral standards for motion pictures. The studios feared the increasing amount of film censorship bills throughout the United States, especially after the 1915 ruling of *Mutual Film Corporation v. Industrial Commission of Ohio* declared that laws of free speech did not apply to motion pictures. The studios decided to self-regulate the industry to avoid any further government interference.



Cecil B. DeMille, Will H. Hays, Jesse Lasky – Image via [Kobal/Shutterstock](#)

Postmaster General Will H. Hays was enlisted to create a code of standards. The Presbyterian elder formed a committee to discuss film censorship, in which they determined a list of “Don'ts and Be Carefuls.” The 1927 list included 11 topics that were best to be avoided entirely and 25 topics that should be handled carefully. It established the “Pre-Code” era of censorship in Hollywood.

During the Great Depression, films that seemingly ignored the code were financial successes. Since there was no actual enforcement of the code, studios continued to ignore the rules to capitalize on revenue. In 1934 the Production Code Administration was established, which required all films released on or after July 1, 1934, to obtain a certificate of approval before their release.

Without the Hays Code, the Golden Age of Hollywood may have

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ended sooner than it did. Studios now faced true censorship, which caused changes to scripts, wardrobes, and release schedules. Again, all of these sacrifices were accepted by the studios to avoid the inevitable government interference of their monopoly over the film industry.

The United States v. Paramount Pictures

Remember the mention of Paramount Pictures block booking up above? Where they bundled the release of multiple pictures into deals, they forced on theaters. That single act is one of the biggest things that caused the downfall of the Golden Age. The Federal Trade Commission began investigating film companies during the silent era, and by 1938 the US Department of Justice sued the major movie studios.

A case was initially settled in 1940, which allowed the government to resume prosecution if studios were non-compliant. Studio requirements included:

- The Big Five studios could no longer block-book short films with features films
- The Big Five could block-book feature films, but the block size would be limited to five films.
- Blind buying would be outlawed and replaced with trade showings for theaters to decide if they wanted to book a film.

The studios did not fully comply, and thus a new case went on trial in 1945. The court ruled in favor of the studios, and the government appealed to the Supreme Court.



The End of Hollywood '70: Paramount's Hollywood lot – By Henry Groskinsky/The LIFE Picture Collection/Shutterstock

In 1948 the United States Supreme Court looked into violations of the 1890 Sherman Act, which outlawed any monopolization or conspiracy to monopolize. The anti-trust case known as *United States v. Paramount Pictures, Inc.* lists Paramount Pictures as the primary defendant as the most prominent studios at the time, but all Big Five and Little Three studios were named in the case.

The vertically integrated studios were deemed an oligopoly, and in a 7-1 decision, they were forced to divest themselves of their theater

chains. In what became known as the Paramount Decrees, Paramount Pictures was forced to split into two companies, a film company, and a theater chain.

After the decision, there was not only a rise in the number of independent movie theaters, but it also led to the rise of independent and art house studios and theaters. Foreign films and independent films screened in these theaters also weakened the Hays Code and were becoming freer from studio interference.

The Rise of Television

Television started making massive technological leaps in the 1930s, but with the onset of World War II, its expansion was halted until the post-war years. Between 1947 and the mid-1950s, the American suburbs grew 43 percent in size. Thousands of new homes and families moved into areas farther away from entertainment districts, and they turned their focus to home entertainment via radio and television.



Aerial sight of the McKeown project in the suburbs called Saint Francis Heights in San Francisco, California in May 1958 – Nat Farbman/The LIFE Picture Collection/Shutterstock

During the same years as the Paramount cases, television saw the rise of the Big Three networks, ABC, CBS, and NBC. By 1948, the networks began prime-time schedules seven nights a week. Film studios quickly moved to gain a controlling interest in the television networks (like the Paramount Television Network), but the Federal Communications Commission had the authority to reject TV licenses to companies engaged in monopolistic activities.

Throughout the 1950s, television benefitted from technological advances that now only brought color televisions into homes, and the overall prices of televisions continued to drop significantly. By the 1960s, more than half of American homes had a television set. With free entertainment currently broadcast into people's homes, studios had to diversify by producing television shows, licensing films for broadcast or looked to other options like opening theme parks.

The Despair of Young Liberal Women

The Legacy of the Golden Age of Hollywood

Perhaps aside from the original creation of the motion picture camera and the digital revolution the film industry continues to go through now, most major technological advances, achievement, and experiments were conducted during the Golden Age of Cinema. Here are just a few things the Golden Age of Hollywood is responsible for:

- Synchronous Sound
- Continuity Editing
- Montage Editing
- 24 frame-per-second
- Dubbing
- Color Film
- Technicolor
- Studio Lighting
- Three Act Structure
- 180-degree rule
- Aspect Ratios
- Widescreen
- Cinemascope
- Compositing
- Blue/Green Screen
- Camera Support
- Crane
- Dolly
- 3D Films
- Acting School
- Vocal Coaches
- Make-up Styles and Beauty Standards
- Costume Departments
- Ethics Code / Ratings
- Animated Feature Films

Cover image by [Mgm/Kobal/Shutterstock](#)

[End of Article](#)

Why Young Liberal Women May Feel There is Little Hope

As I was perusing news articles on the web, I saw this particular article which piqued my interest and therefore I decided to include it in this newsletter. I am not trying to send a political message that liberal left thinking is harmful to the psyche of young women. But if there is some detrimental impact imposed upon the minds of young woman by a liberal outlook, perhaps this should be brought to light and adequately dealt with. The article is entitled “The Despair of Young Liberal Women” and was written by Daniel A. Cox. It appeared on the web March 23, 2023.

I hope you find it informative.

D. Miyoshi

The Despair of Young Liberal Women



Something is happening to young people. A growing number of research studies suggest that young adults today face unprecedented degrees of mental distress. Most recently, the CDC reported that teenage girls are experiencing record levels of sadness. Left-leaning young women appear to be faring worst of all. What’s going on?

There has been a lot of good writing on this topic—including from David French on the role of parents, Matthew Yglesias on liberal catastrophizing, and Jonathan Haidt on social media. I’m not going to rehash those arguments. Rather, I’m going to consider two possible explanations that have gone underappreciated and unrecognized: the #MeToo movement and a rapid change in social identity.



The Despair of Young Liberal Women

Personal Unhappiness

Liberals consistently report lower levels of personal satisfaction than conservatives. This has been clear for quite some time, I might add. I wrote about this recently in this newsletter, but lots of other folks have explored this idea, including Thomas Edsall and my colleague Brad Wilcox, both in the *New York Times*. The deficit in life satisfaction among liberals has a lot to do with lifestyle decisions, as I wrote:

Compared to conservatives, liberals are less inclined to prioritize activities that are strongly associated with personal fulfillment... Over the past 20 years, liberals have become less closely connected to religious organizations and churches. Only 35 percent of liberals report being a member of a church or place of worship. Marriage rates among liberals have also declined precipitously. Only 37 percent of liberals are currently married, compared to 56 percent of conservatives.

Young women are shedding their religious attachments at a rapid clip as well, and the marriage gap between liberals and conservatives is widest among younger women. Only 22 percent of young women are married.

A Transformative Experience

Still, the slow-moving shifts in marriage patterns and religious participation are inadequate explanations for the sudden rise in despair. Further, these trends can't explain why young women appear most affected. Young liberal men face the same deficit when it comes to church and family, and they have weaker friendship networks than women as well.

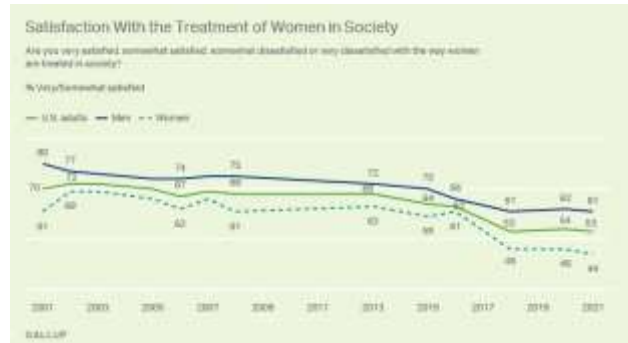
One recent event was especially significant for young liberal women: #MeToo. Even as public interest in the #MeToo movement recedes, its influence remains considerable. In recent interviews with young women, we found that the #MeToo movement was incredibly salient—for many, it was a transformative experience that informed their views on relationships, sexism, and gender equality.

In a recent interview, one young woman had this to say about #MeToo:

I think I'm at an interesting age where the #MeToo movement was going on during some very formative years. Like I said, I'm only 21, so #MeToo was very high school for me, so I think luckily I had that all over social media to kind of shape the way I look at dating and men. And allow me to use other people's experiences to form a sense of like putting a guard up almost.

As the #MeToo movement gained traction, many women began to reevaluate their understandings of the way American society treats them. Gallup polls reveal plummeting levels of satisfaction with the treatment of women in the last few years. In 2016, 61 percent of

women said they were satisfied with the way women were treated in the US. The next time Gallup asked this question, in 2018, feelings of satisfaction had fallen dramatically. Today, only 44 percent of women report being very or somewhat satisfied with the treatment of women in American society.



These feelings are especially pronounced among progressive women. In a survey we released this year, we found that young liberal women expressed the greatest feelings of discontent with the treatment of women in the US. Less than one in three (32 percent) young liberal women said they were satisfied with how women fare in American society. In contrast, 44 percent of young liberal men, and 70 percent of young conservative women, report being satisfied with how women are treated in American society.

It's not only that young women are uniquely dissatisfied with the current state of gender equality; these views are closely connected to how they think about their own lives. Pessimism about the treatment of women in society is closely connected to negative feelings about the direction of their own lives. Young liberal women who are unhappy about the way women are treated feel much more pessimistic. This connection is not evident among young conservative women or older women.

A Matter of Identity

The rise of social media transformed adolescence in ways that are unambiguously harmful. Yet, as pernicious as social media use has been, arguments that focus on smartphones miss something more fundamental. Our experiences, whether online or "IRL," are filtered through our sense of self, our social identity. In any number of ways, young liberals today bear little demographic resemblance to their older ideological counterparts. They are far less religious and more ethnically and racially diverse. The majority of older liberals identify as white, non-Hispanic Christians, but vanishingly few young liberals do.

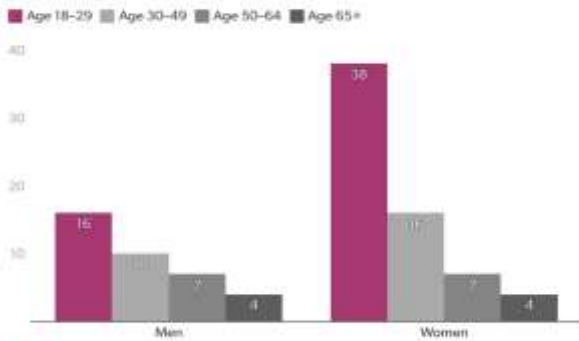
Most importantly, young liberal women today are much more likely to identify as LGBT. Analysis of 2022 Gallup surveys shows that nearly four in ten (38 percent) young liberal women identify as LGBT, roughly ten times the number among older liberals.



The Cost of Living in the 60's

Nearly Four in Ten Young Liberal Women Identify as LGBT

Percentage of liberals who identify as LGBT . . .



Source: Gallup Annual Survey, 2013

It's difficult to pinpoint exactly the growth of LGBT identity given the paucity of survey data on the topic. (Most surveys only started asking these questions in the recent past.) However, Gallup found that over the last few years LGBT identity among Gen Z nearly doubled.

Any analysis focused on the uniquely poor mental health outcomes of young left-leaning women that ignores this fact is almost certainly missing a critical part of the story. A great deal of public health research has shown that LGBT youth struggle with depression, anxiety, suicidal ideation, and a range of mental health challenges at far higher rates than their straight or cisgender peers. One study found that nearly half of LGBTQ youth "seriously considered killing themselves." When it comes to understanding the poor mental health outcomes of young liberal women, the rise of LGBT identity is a far more compelling explanation than, say, liberal proclivities for openness or feelings of uncertainty about the future.

None of this is simple. This data does not allow us to make claims about causality, nor does the evidence definitively point in a single direction. Nonetheless, a clearer understanding of all various factors that might contribute to the uniquely negative health outcomes experienced by young women will better enable us to help them. That should be the priority.

End of Article

The Cost of Living in the 60's



As they say, "we've come a long way baby", both in time and cost. While time went out, costs went up.

Here is a recent article from *History Facts* that shows (reminds) us of how much things cost back when many of us were in high school and college.

And when you think about it, the 1960s were actually some of the most significant years in American history. The decade saw the Civil Rights Movement and a rising counterculture that reimagined the shape of the American social fabric. We see the effects of that counterculture today. Pop music exploded like never before with the British Invasion led by the Beatles and Rolling Stones, but the '60s were also an intense era of war and political turmoil which many of us experienced if not participated in.

The decade's most monumental moments tend to be widely covered, and the sheer number of historic events during this time almost create the impression that every moment was imbued with turbulence. But while the tumult of the decade played out on the evening news in homes across America, many people were still living normal everyday lives — albeit lives that looked quite different from our modern lifestyle. So here are the numbers from the article that give us a snapshot of day-to-day life in 1960s America.

Enjoy the memories.

D. Miyoshi

The Cost of Living in the 60's

Life in 1960s America, By the Numbers



42% of Adults Were Smokers



Credit: PhotoQuest/ Archive Photos via Getty Images

Smoking was still widespread in the middle of the 20th century. The smoking rate in the U.S. reached a peak of 47% of adults (including 50% of doctors!) by the end of 1952. Though cigarette sales declined somewhat in 1953 and 1954 amid growing health concerns, the introduction of the filtered cigarette created a rebound. Through the early years of the 1960s, the smoking rate held steady at 42% of adults. On January 11, 1964, Surgeon General Luther L. Terry published the first report of the Surgeon General's Advisory Committee on Smoking and Health, a landmark event that brought the link between smoking and disease front and center in the American consciousness. Smoking has been on an overall downward trend ever since: As of 2021, smoking has declined to 11.5% of adults.

The Average Price of a Haircut Was \$2.05



Credit: Bettmann via Getty Images

In 1966, the national average for the price of a men's haircut was \$1.95 (\$19.03 in today's currency). For women, it was \$2.16 (\$20.79 today) — unless an extravagant “permanent wave” was desired, which cost an average of \$12.15 (\$118.57 today). The permanent wave (or “perm”) was a multi-step process to make long-lasting curls, which required additional materials and could take between six to eight hours to complete, hence the premium cost. Chicago was the most expensive city for men to get a haircut in; the average price there was \$2.48 (\$24.20 today), while Dallas was the least expensive at \$1.79 (\$17.47 today). But interestingly, Chicago was the cheapest city for women's haircuts — \$2.08 (\$20.30 today) for a conventional cut, and \$11.27 (\$109.98) for the permanent wave. The most expensive city for women was Washington, D.C., at \$3.31 and \$18.19 (\$32.30 and \$177.51, respectively).

72% of Adults Were Married



Credit: H. Armstrong Roberts/ClassicStock/ Archive Photos via Getty Images

The Cost of Living in the 60's

At the beginning of the 1960s, marriage was still a fairly unquestioned rite of passage into adulthood. The median age for brides in 1960 was 20.1, while the median age for grooms was 24.2, and the percentage of adults who were married was a large majority: 72% in 1960. But the decade brought about sweeping social changes in attitudes toward divorce, sexuality, and parenthood, creating a downward trend in marriage that persisted into the 21st century. Data collected in 2023 shows that the current median age at first marriage is 28 for women and 30 for men, and 53% of American adults are married.

The Average Price for Most Groceries Was Under \$1



Credit: Harold M. Lambert/ Archive Photos via Getty Images

A single dollar bill had a lot of buying power throughout most of the 20th century. The national average price for most grocery staples in the '60s was less than a buck: A 5-pound bag of flour was 61 cents; a dozen eggs cost 66 cents; a pound of ground beef (which was broadly referred to as "hamburger" even when not formed into a patty) was 55 cents; and a box of generic corn flakes was 32 cents. In today's dollars, these prices equate to \$5.95, \$6.44, \$5.37, and \$3.12, respectively. With the notable exception of eggs (which have infamously inflated in cost since 2020), these equivalent prices are right in line with what we'd expect to see at a grocery store today.

A Three-Minute Phone Call to Someone Across the Country Cost \$2



Credit: Three Lions/ Hulton Archive via Getty Images

Though many aspects of daily life are more expensive today than they were in the past, phone service is one item that's actually more affordable today than it was in the 1960s. During most of the land-line era, phone calls to different regions incurred long-distance charges, based on the duration and distance of the call. In 1960, the cost for a three-minute call from New York to San Francisco was \$2.25; it dropped to \$1.75 by the end of 1967. With inflation, the \$2 average for that three-minute call would be the equivalent of \$19.89 today. A lengthier conversation could easily incur enough long-distance charges to surpass the cost of an entire month of cellphone service today.

75% of Typewriters Sold Were IBM Selectrics



Credit: Indianapolis Museum of Art at Newfields/ Archive Photos via Getty Images

For most of the 20th century, the typewriter was the quintessential office item. In 1946, leading manufacturer IBM set out to improve

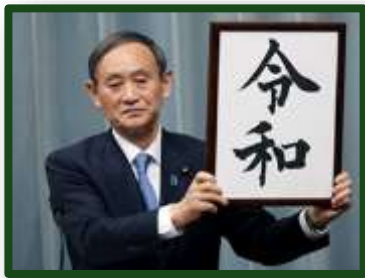
What Japanese Think of Americans

the typewriter design that had been standard since the late 19th century. IBM engineer Horace “Bud” Beattie developed a mushroom-shaped type element to replace the basket of individual typebars that manual typewriters were equipped with; it solved the problem of typebars jamming if keys were pressed in too rapid succession. Beattie and a team of engineers refined the “mushroom printer” to a spherical shape about the size of a golf ball, which allowed for a pivoting motion that made the page more stable and less prone to small shifts that could result in unwanted slanted text. In 1954, the team at IBM developed a prototype of the new design. The type sphere was designed to be easily replaceable, allowing for switching out typefaces, thus giving the machine its name: Selectric. The Selectric was capable of printing 186 words per minute and accommodating keystrokes as quick as 20 milliseconds apart with no risk of jamming. It included ergonomic keys, and was available in eight color combinations. It took seven years from the completion of the prototype for the product to go to market, but when the Selectric went on sale on July 31, 1961, the buzz around it was instant. First-year sales hit 80,000, topping projections by 400%. For the rest of the decade and beyond, it became the new standard in offices, comprising 75% of all typewriters sold, and eventually a 94% market share for electric typewriters.

End of Article

What Japanese Think of Americans

This article is a bit dated but back in April 1, 2019, the Abe administration announced that the name for Japan’s next Imperial era would be Reiwa. Reiwa is the combination of two words, namely “Rei” meaning “Order/Auspicious” and “Wa” meaning “Peace/Harmony.” Definitely, two qualities we could well do to emulate here in the west.



I love the culture of Japan to the point that I married a lovely Japanese woman (who has since shelved a few of the aspects of Japanese culture for the free spirit features of western culture, but definitely not all of them).

As an attorney, way back in time, my first job was in a Tokyo international law firm. It was a fascinating and eye-opening experience. It was here I came to understand that learning certain things from the Japanese could do us Americans a great deal of

good.

And while I continue to love Japan, I have also come to understand the things the Japanese appreciate (and not so appreciate) about America.

To most of the world, we Americans have an unfortunate reputation of being loud and aggressive. This is a stereotype that is too often earned. The contact made with Americans in Japan or Japanese visits to the US often belies the notion of the blustering American. America tends to celebrate the individual at the expense of the group. When it comes to how Americans in general are perceived by people who have never met them, Japanese perceptions can seem very unfair and undeserving.

By and large, the Japanese view Americans as open and friendly, as opposed to being more reserved and shy. The flip side to this coin is that America is considered a violent place with prolific crime. Japan has the lowest homicide rate in the world, yet Japan has 40% of the US population squeezed into a land area smaller than California. It makes sense that there are complex rituals and polite personal protocols in place to reduce friction.

Americans live in a more spacious country and tend to be just as open with their feelings and passions, often providing opinions where none were requested which can lead to some rather lively conversations. The world media reinforces the stereotype that Americans are fat, gun toting, selfish consumers. Perhaps this is an unfortunate case of “you are what you are portrayed to eat”. Evidently all Americans drink extra-large beverages, eat Dunkin Donuts daily, and forever munch burgers that are a least 1.5 times bigger than those served in Japan.

The American Pew Research Center poll revealed that most Americans and Japanese “trust” each other either a great deal or a fair amount, but opinions diverge when it came to assigning national traits. The vast majority of Americans view Japanese as hardworking, inventive and honest, but unfortunately the Japanese weren’t quite as eager to assign the same traits to Americans.

Only 37% of Japanese considered Americans “honest.” That rate dropped to 25% for “hardworking.” But 67% could agree that Americans were “inventive” (must be all those phone apps). Aside from a few personal misgivings, both populations were united in their belief that the countries should maintain strong relations as China’s military power grows.

Rearming Japan and Bible Prophecy

Americans, Japanese See Each Other Through Different Lenses

Which characteristics do you associate with _____

	American views of Japanese	Japanese views of Americans
	%	%
Hardworking	94	25
Inventive	76	67
Honest	71	37
Intolerant	36	29
Aggressive	31	50
Selfish	19	47

Source: 2015 Pew Research Center survey, Q4a-f.

PEW RESEARCH CENTER

The youth in Japan are far more gracious than their grandparents of the war years with 76% saying that Americans are clever and inventive. Younger Japanese also embraced rock-n-roll and produce their own brand of music that goes beyond imitation and integrating English lyrics. One OK Rock is an example of excellent music produced by Japanese rock bands.

World War II is 70 years past. Baseball is now the National game in Japan since it gained popularity in the 1880's. NPB has 12 professional teams in two leagues.



vs



Baseball has been taken from American roots and customized to mesh with Japanese philosophy. Things work through "consensus and compromise, not through confrontation".

Unlike American baseball, Japanese baseball games can end in a tie. ... If there is no winner after 12 innings, the game is declared a tie; these games count as neither a win nor a loss to team standings or to postseason series (this may be a bit too unsettling for the American spirit).

Also, there is no free agency or agents representing players whose salaries are kept confidential to maintain harmony (there is that "wa" again). Cromartie, an American player in Japan called Japanese baseball "work ball" because, among other reasons, there is no such thing as a day off in the Nippon league.

But it is undeniable that the current impact Shohei Otani has had

on Japan's interest and awareness of American baseball is amazing.

But while the distance between Japan and America can be measured in miles, the gulf between cultures is wider and requires a different yardstick for comparison. Americans are judged by their exports. Movies, TV and news does not improve (but perhaps may exacerbate) the Japanese notion that Americans are prone to violence or eat too much. The divide between individualism vs. group promotion can't be bridged by a single span nor one proved superior to the other.

In Japan there is an entire grammatical rule-set and vocabulary for speaking respectfully to others. Perhaps a little dash of this cultural etiquette would benefit America and earn greater respect abroad.

For the most part former president Trump's programs and policies (which now seems like a distant memory) were efficacious in advancing America's economic and military interests domestically and abroad. But perhaps instead of MAGA hats, we should don caps bearing "Make America Respected Again (MARA)." It's worth a try.

D. Miyoshi

Rearming Japan and Bible Prophecy



(Photo: Cabinet Public Affairs Office)

On April 10th, Japanese Prime Minister Fumio Kishida met with US president Joe Biden at the White House. The talks revolved around unveiling plans for military cooperation and projects ranging from missiles to



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moon landings, strengthening their alliance with an eye on countering China and Russia.

This meeting reflected the growing importance of Japan on the world stage and to the United States, as the two leaders weighed in on Gaza and Israel, Ukraine and Russia, North Korea and other world flashpoints.

The decisions made at the meeting promise to have serious consequences in the near future for both countries as well as the world. The following is a gist of what was decided at that conference and the impact these changes will have on the geopolitical destinies of both countries and their ultimate Biblical destiny as foretold in the Bible.

Some of this information was taken from a recent article by Peter Van Halteren and published by *Trumpet* publication.

On April 10, 2024, at a summit meeting at the White House President Joe Biden and Prime Minister Fumio Kishida declared their military and economic unity as their two countries face a looming threat from their common enemy: China

President Biden:

“The relationship between the United States and Japan is stronger than it has ever been.”

Prime Minister Kishida:

“The Ukraine of today may be the East Asia of tomorrow.”

Kishida praised America’s “indispensable” role in keeping Ukraine from crumbling under Russia’s onslaught and urged it to do the same in East Asia, where China is encroaching on Taiwan and other nations surrounding the South China Sea.

What was Decided at the Summit

Following the greetings, the two countries unveiled a long list of promising agreements—over 70 items in preparation to face their common foe, China.

First, the countries plan to restructure the U.S. military command in Japan. The current three-star commander overseeing U.S. forces in Japan has no authority over Japanese troops; replacing him with a four-star commander would lay the groundwork for a unified command.

The two will also cooperate with Australia to develop a new air

missile defense network, while working with Britain to perform trilateral military exercises. They will also establish a “military industrial council” that will produce missiles and jet trainers and use artificial intelligence to train pilots.

To push back against China’s “escalatory behavior” in the South China Sea, the U.S. said it is also considering involving Japan in the AUKUS security pact, a 2021 agreement with Britain and Australia to construct and deploy nuclear submarines.

Another notable development is that Japan will become part of NASA’s Artemis space program. The plan calls for the U.S. to take a Japanese astronaut to the moon in 2026 in exchange for a lunar rover built by Toyota. The astronaut would become the first non-American to set foot on the moon.

Biden and Kishida also revealed major economic agreements, including a plan by Microsoft to invest \$2.9 billion in Japan in artificial intelligence, a \$1 billion Google investment to improve digital communications and a near-\$8 billion investment by Toyota for electric car battery production in America. Two American and two Japanese universities will partner to research AI, funded by \$110 million in investments from NVIDIA, Amazon, SoftBank, Microsoft and other large companies.

America’s decision to make so many agreements with Japan may seem sound since the Japanese appear to share the U.S.’s worldview in some notable ways.

The Geopolitical Concerns:

But some geopolitical experts are very concerned about what Japan and the US agreed to.

It took the U.S. two atomic bombs to halt Japan’s war machine at the end of World War II, after which the Americans occupied Japan and drafted a new constitution. The new law included Article 9, which states that the Japanese people “forever renounce war” and would never use force as a means of settling international disputes. Article 9 states that “land, sea and air forces, as well as other war potential, will never be maintained.”

However, over the past few decades, successive governments have chipped away at the constitutional restraints, gradually remilitarizing the country. They have done the opposite of what the Japanese Constitution says. And America has supported it. And for the security of Japan, this is a good thing.

Japan’s military spending has increased by over 50 percent over





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the last two years, hitting a record \$53 billion budget for 2024. It is currently the 10th-largest military spender in the world, and a great deal of its weapons are purchased from the U.S.

In January, the U.S. signed a deal to sell 400 Tomahawk missiles to Japan. Last August, it approved selling Japan up to 50 air-to-surface missiles with extended range. The Japanese are also amassing a fleet of nearly 150 of America's F-35 fighter jets and building state-of-the-art warships. Japan is also beginning to deploy missiles with the technical capacity and legal authority for preemptive strikes. Since early last year, Japan and the US have been working together to develop a hypersonic missile interceptor.

The new list of deals will further enable Japan's military might.

This writer believes this is a good thing, especially for Japan.

However (and there is always a however), there are misgivings of these developments among certain circles of Bible scholars.

Warning in the Bible

Editor of the *Trumpet*, Gerald Flurry and other Bible prophesiers are cautioning that this forging of stronger military ties by Japan with the US to counter China's belligerence and quest for world dominance will backfire against the US.



Gerald Flurry *Trumpet* Editor and Chief

The prophesiers cite that about 2,700 years ago, the Prophet Isaiah wrote about a massive trade bloc that would emerge just before Christ's return. Isaiah called it "a mart of nations" (Isaiah 23:3). Verse 1 shows Chittim will be a leading nation in this bloc. Gerald Flurry, the *Trumpet* editor in chief has explained that Chittim, or Kittim, is an ancient name for China. Flurry writes "After their migration through Central Asia, the Kittim made their appearance in modern-day northeastern China and Mongolia under the name of Khitan in the fourth century A.D."

Isaiah 23 names "Tyre" as another power in this mart of nations. Flurry explains that this city represents "the commercial center" of Europe today:

In Isaiah, the Bible refers to Tyre (and its allies Zidon, etc.) as the commercial center of this European power. By understanding the spiritual and the commercial powers, you can understand what a colossus is rising in Europe.

Note, however, that this prophecy also mentions Tarshish" (verses 1, 6, 10, 14) which Flurry says includes Japan. Flurry explains that Herbert W. Armstrong's renowned former head of Ambassador College taught over 40 years ago that Tarshish is Japan in Bible prophecy.

An associated prophecy in Ezekiel 27 also mentions Tarshish, along with other ancient names referring to modern-day Russia (Tubal and Meshech).

Thus, Japan, China, Russia, and Europe are all mentioned as part of this trade alliance. But America is not. Why? Because this mart of nations will form against America. According to Flurry, the Scriptures indicate that these nations come together to besiege America economically and freeze it out of world trade. "And what a dynamic market of nations it is," Mr. Flurry writes. "All of them are going to besiege America, Britain and the Jewish nation."

These prophecies reveal that by signing dozens of military and economic deals with Japan, America is actually strengthening a nation that will contribute to a massive anti-American trade bloc. Eventually Japan will use its power against the U.S.

Flurry believes Japan, together with China, Russia and other nations will likely strengthen Europe so that it can attack the U.S.

Flurry believes there may be a brief alliance between the German-led Holy Roman Empire and certain Asian powers (Russia, China, Japan—the kings of the east). Should Europe, the resurrected Holy Roman Empire, find a way to take advantage—even for a moment—of key resources and strategic holdings of China, Russia and Japan, it would have more than enough power to besiege the Anglo-Saxon nations and enslave them.

Other prophecies show that Japan will not only betray its friend by contributing to America's economic downfall but will eventually give its military might to China and Russia despite its current distrust and rivalry.

Revelation 16:12 discusses an Asian army called "the kings of the east" that will form right before the return of Jesus Christ. This army will be comprised of a stunning 200 million soldiers (Revelation 9:16). In Ezekiel 38 and 39, the Bible shows that Russia and China will lead this force. Ezekiel 38:6 adds that "Gomer" and "Togarmah" will join this alliance, ancient names for the people of Japan.

If Japan witnesses a fierce European superpower destroy its main



Rearming Japan and Bible Prophecy



Advancing in a Time of Crisis



Financial Crisis Report



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He appears in 14 Who's Who publications throughout the world and is listed as a specialist in international business, real estate and estate planning.

ally, the United States, it will quickly realize its chances of survival are higher if it combines with this enormous Asian bloc. Japan's survival instinct will prompt it to betray the United States.

This Asian superpower will be the most devastating war machine mankind has ever seen. Revelation 16 shows that it will clash with the only other power left: the Holy Roman Empire in Europe. The destruction these armies wreak will be far worse than anything in World War II: "For then shall be great tribulation, such as was not since the beginning of the world to this time, no, nor ever shall be" (Matthew 24:21).

The Good News in the End

But Flurry says in the end there is good news.

Revelation 17:14 reveals what will happen to these armies: "These shall make war with the Lamb [Jesus Christ], and the Lamb shall overcome them: for he is Lord of lords, and King of kings: and they that are with him are called, and chosen, and faithful." Christ will permanently destroy these evil armies. There will be no more conflict and betrayal between nations. Christ will establish His government on Earth, through which all of mankind can experience peace, prosperity and happiness.

These are dire prophecies for sure. I love both the US and Japan and want both countries not only to survive but to prosper well into the future. But I also believe in Bible prophesy and the destiny established by God will no doubt prevail over any person or government's plans, hopes, dreams or desires.

It is what it is.

But more importantly, what do you think?

D. Miyoshi

Trust and Estate Corner



Often my clients, friends and associates inquire about trusts, wills and estate planning. Therefore, each publication of *Financial Crisis Report* at the end will feature a simple factoid on Trusts and Estate Planning. For more information you may consult my website at www.miyoshilaw.com

Get everyone acquainted.

Introduce your team of advisors to your successor trustees. Inviting the team of advisors to family meetings is a good common practice and great way to ensure everyone is on the same page including your successor trustees.



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