SCENE

the PICTORIAL MAGAZINE

Bonnet time
Page 44

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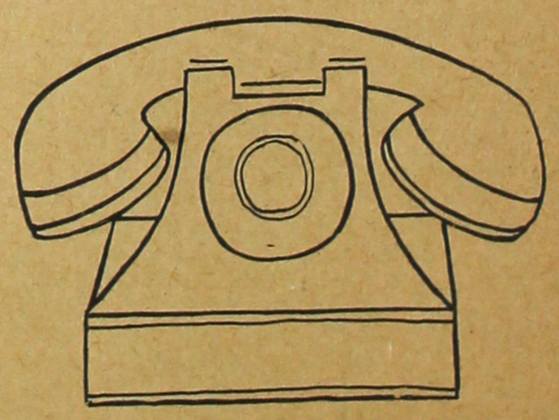

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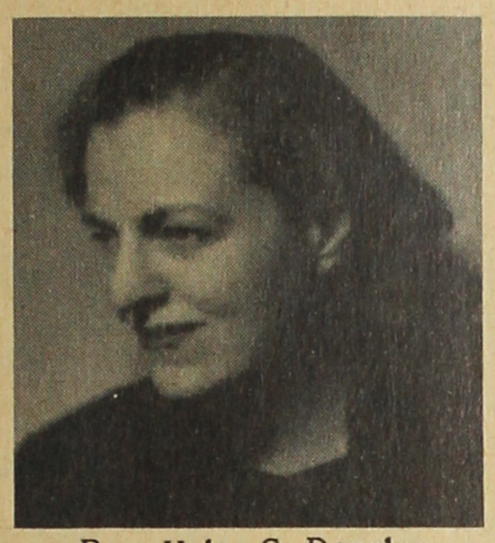
Letters to the Editors

ON ISSEI NATURALIZATION



Rep. Helen G. Douglas

Dear Sirs: Fear has been expressed in certain quarters that if House Joint Resolution 238 is adopted, all sorts of aliens at present in this country because of special status—students, treaty merchants, and so forth—would be blanketed in and naturalized.

Not only is this not true, but both the House and Senate reports expressly state that this resolution does not affect the status of any but long-time permanent residents.

Injustice and racial prejudice in our naturlization laws must not be permitted to continue. These persons have been residents of this country for more than 25 years. They have demonstrated their loyalty and devotion to their adopted country. . . Almost all of them had sons and daughters who served the armed forces during World War II, and many with distinction. . . I sincerely hope this resolution, when it comes up again in the Senate, will be unanimously approved, as the House has long since done.—HELEN GAHAGAN DOUGLAS, House of Representatives, Washington, D.C.

NEW YORKER ON BOSTON

Dear Sirs: With due respect to the pride and prejudice of exclusive Brahmin circles in the historic city of Boston. . . I wish to state that the visiting Japanese Congressional inspection party was sent over here to study the democratic processes and republican institutions of America with the approval of the American Occupation army headquarters in Tokyo and by the consent of the United States Government.—JIRO KOBAYASHI, New York City, N. Y.

WIPE OUT RACISM FROM THE LAW

Dear Sirs: By a few strokes of your pen you can help free 90,000 people from the bondage of "racial ineligibility to citizenship." House Joint Resolution 238 extends naturalization to aliens legally admitted, permanent residents of the U.S., without denial on account of race or national origin.

We need letters from you, your friends and your groups. Top priority to: (1) Your letters urging Senator Scott W. Lucas, Chairman, Senate Democratic Policy Committee, to place House Joint Resolution 238 on the Legislative Calendar. Over 100 other bills are pending for the Calendar; only your insistence will get consideration for HJR 238. (2) Those of us who live in California can write Senator Sheridan Downey and Senator William Knowland, urging each to see Senator Lucas about placing HJR 238 on the Calendar. Letters should also go to Senate Democratic Policy Committee members: Millard Tydings, Maryland; Richard Russell, Georgia; Joseph O'Mahoney, Wyoming; Theodore Green, Rhode Island, and Lister Hill, Alabama. Your letters sent NOW will aid. Won't you please, write now?—JOE GRANT MASAOKA, West Coast Regional Director, J.A.C.L. Anti-Discrimination Committee, Inc., San Francisco, California.

SEEING SCENE FROM JAPAN

Dear Sirs: SCENE . . . brings us closer to our friends in the States and lets us see the progress of the Niseis in the States . . . Keep up the fine work!—ELIZABETH YAMADA, A.P.O., San Francisco, California.

MORE ON WILLIAM HOHRI

Dear Sirs: In reply to the letter under the heating, "Can America Become Christian?" (SCENE, February), as a Nisei of Canada . . . I feel Mr. Hohri's is irresponsible writing. . . Although Mr. Hohri says with pragmatic certitude that "seeing is believing," there is yet a slight ray of possible Christian salvation emanating from him in that he uses the most important of Christian instruments, faith. Mr. Hohri has faith in his own

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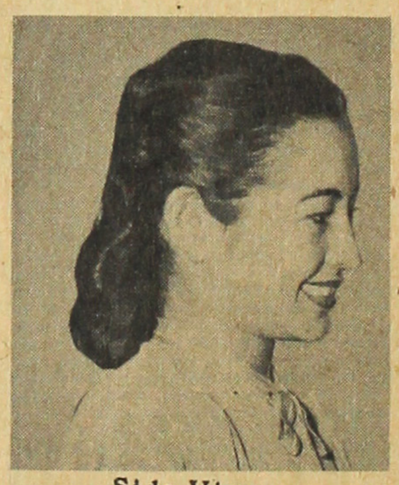
sanity and confirms this affirmation of faith in his "obnoxiously smug and condescending" attitude of dogmatic righteousness. I would suggest to Mr. Hohri that he distinguish between the principles of Christianity and its policies, and not to put too much importance in rituals and symbols if he can walk the straight and narrow without them.—BIC OGURA, Montreal, Quebec, Canada.

Dear Sirs: . . . Good for William Hohri. . . —JAMES MATSUI, Philadelphia, Pennsylvania.

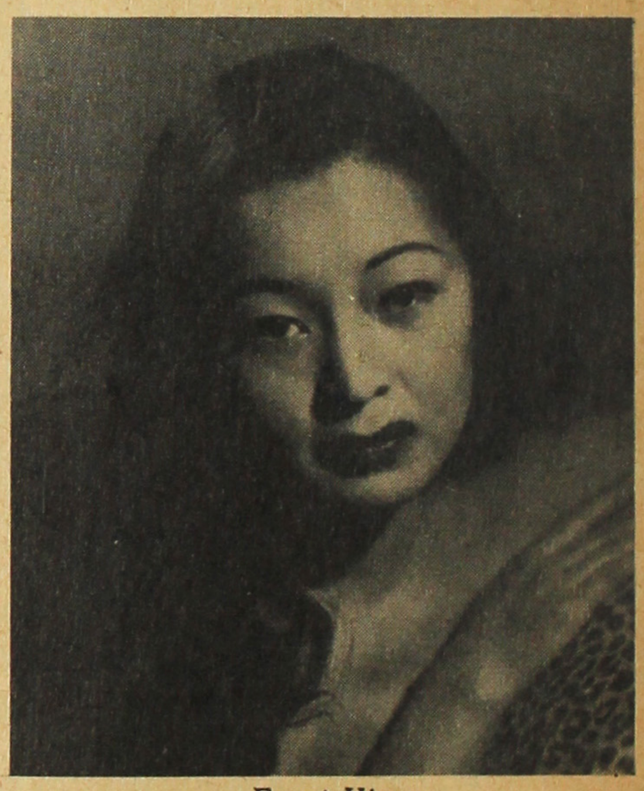
Dear Sirs: Some people who profess a religious faith forget that those who believe in other faiths might also be "saved". . . William Hohri, so far as I can read, does not disavow Christianity. His words should make the smug and complacent Christian take stock of himself. . . Did you know that the Golden Rule belongs not alone to Christianity but also to Buddhism, Hinduism, Confucianism, Hebraism, Islam, Sikhism, Taoism, Zoroastrianism? . . . —ESTHER ADLER, Ridgewood, New Jersey.

Dear Sirs: Rev. Perry Saito says what needed to be said, and I wish to add my small voice in support of his well-timed reply to Mr. Hohri. . .—DORA MITSUMORI, Chicago, Illinois.

FRONT VIEW, PLEASE!



Side View



Front View

Dear Sirs: . . . Your portrayal of group progress on the part of Niseis throughout the continental United States has had a very stimulating and self-assuring effect on our present and future morale . . . we were entranced by . . . the beautiful profile of Eileen Nagatomo (SCENE, December). Will you please be kind enough to show the readers a frontal view?—TYRUS KODANI, South Pasadena, California.

BOUQUET FROM HINES, ILLINOIS

Dear Sirs: With your wide pictorial coverage of issues, problems, and subjects of the different areas as they affect the Japanese population especially, and with your descriptive articles, SCENE offers readers news and information of vital interest directly concerning them. I see an excellent and promising future for your magazine.—MILES Y. HONDA, Hines, Illinois

Thank you. So do we.—ED.

A MORE INTIMATE VIEW

Dear Sirs: I have looked through several issues of SCENE and have stopped here and there to examine them more closely, and I find them bright and colorful. They give a view of the Japanese people that is more intimate than anything given in non-

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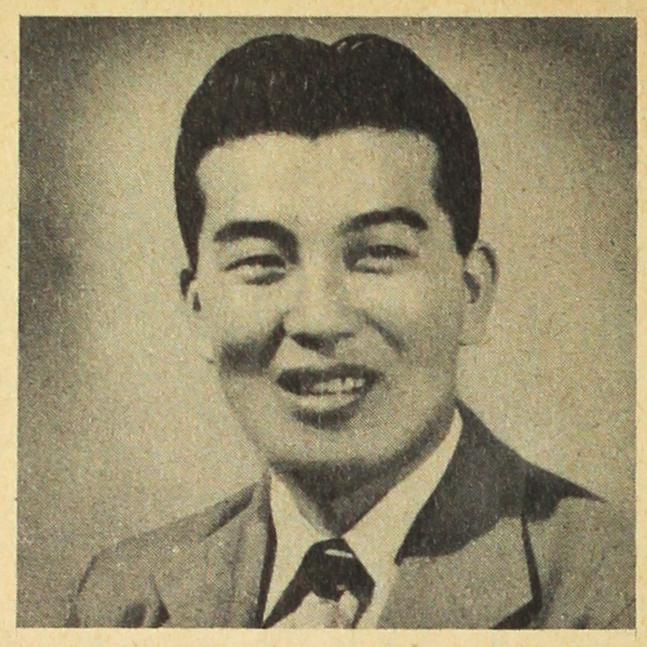
From the staff



Robert Ozaki

Dear Reader:

Next month SCENE will celebrate an anniversary. It will be our first birthday—our twelfth issue.

In those twelve months, we've grown in many ways. Publisher James Nishimura told you in this space last month how our Letters to the Editors column had developed into a Nisei Town Meeting of America. Well, that has come about because our circulation has grown steadily until today SCENE reaches more readers over a wider geographical spread than any other Japanese-American publication in the United States.

We know we're still pretty new. We've done a lot of experimenting—and we're still feeling our way. But we know we're here to stay. And one of the big reasons is the faith that our readers have shown in us.

A year ago SCENE started out as a sepia-tone tabloid. For six months, we sent copies—25,000 per issue—without charge. Then we asked you what size and shape magazine you preferred. As a result of your answers, we settled for our present format.

In the meantime, our staff has grown, both in the home office and in the field. Our coverage has expanded with our readership. And we like to think that SCENE has, in the words of our Editor-in-Chief Togo Tanaka, "a character all its own." We at SCENE take an increasing measure of pride in the growing coverage that Editor Shigemi Mazawa is managing to achieve. You'll meet all the others who make up our team as each comes to you in this space to give you a progress report.

As a member of the home office team these past twelve months, I can tell you that putting SCENE to press is a rewarding experience in itself. It has been a lot of hard work—but it has also been fun.

In next month's ANNIVERSARY ISSUE, which will have a special supplement being prepared by Editor Richard Takeuchi, you'll get a whopping big issue and a pleasant reminder that SCENE is a year old.

Sincerely,

Robert Ozaki

Robert Ozaki, Editor

Japanese publications.—FRED J. FIEDLER, The Board of Foreign Missions of the United Lutheran Church in America, New York, New York

ON BEHALF OF UNITY

Dear Sirs: As a non-Japanese reader of SCENE, I commend your editorial on Brotherhood Week (SCENE, February). Its approach is wholesome and bespeaks well for the sense of unity that all Americans, regardless of their race or religion, ought to strive for. . .—PAUL ADAMSON, Chicago, Illinois.

SPEAKING OF INTEMPERANCE

Dear Sirs: . . . Aren't you a bit on the rabid side in your editorial about George W. Armstrong (SCENE, March)? You say Winchell is "impulsive and intemperate," yet in the next paragraph, you wind up your own editorial with Winchell's suggestion that Mr. Armstrong "build a modern mental institution and reside in it, until he drops dead." This is harsh, in my estimation, even for a racial bigot . . . Shame on Winchell and shame on SCENE's editorial writer. .—STANLEY OKUDA, Cleveland, Ohio.

SALVATION OF THE WORLD

Dear Sirs: The kind of work that Paul Rusch advocates in Japan gives me much hope that the Christian message will reach the hearts of the Japanese people. The Kiyosato project can demonstrate to the people of Japan that Christian teaching and living are the salvation of the world.—TED INOUYE, Detroit, Michigan.

SALUTE TO FATHER LAVERY

Dear Sirs: Father Hugh Lavery (SCENE, December) is a courageous man to whom the Japanese and Japanese Americans of Southern California owe a great debt. For a quarter of a century this Catholic priest has borne the brunt of attacks upon the Niseis of Los Angeles. He has been a character builder and an inspiration to thousands. . .KATSUMI TANI, Los Angeles, Calif.

THAT ISN'T GENUINE

Dear Sirs: You can spot a Nisei trying to bow like a genuine Japanese from a block away. If that isn't a typical un-Japanese Nisei posture of the man on the right on page 49 (SCENE, December), I'll eat my hat. . .—R. KAMACHI, Chicago, Illinois.

That's C. T. Takahashi of Seattle. We'll be glad to take it up with him. Yes, he's a Nisei.—ED.

Want a big horselaugh?

TURN TO PAGES 22-23 AND SEE HOW TWO NEW YORK NEWSPAPERMEN PICTURE THE NISEIS. IF YOU AGREE WITH OUR TREATMENT, WHY NOT SEND ALONG A COPY OF SCENE TO THOSE LESS ACQUAINTED WITH THE NISEIS?

SCENE The Pictorial Magazine

APRIL, 1950 Vol.1 No.12

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Contents

SCENEFLASHES 9

NATIONAL SCENE
- Is this how you look? 22
- Talking fish? 27
- Personality plus 30
- Pass the sugar, please 35
- They're neighborly 38

INTERNATIONAL SCENE
- Portrait of an artist 11
- Can the West still win in Asia? 13
- Pint-size Picasso 18
- All eyes on Mars 20
- Slick hands 21
- Japan's Children 48

SPECIAL FEATURE
- Africa was never like that! 14

PERSONALITY ON THE NATIONAL SCENE
- An American in Paris 24

SPORTS SCENE
- Alameda cops title 41

FEMININE SCENE
- Bonnet time 44
- Short cut to glamor 46

OTHER DEPARTMENTS
- Letters to the Editors 3
- From the staff 6
- Picture of the Month: Why these hands? 8
- Editorial 26
- SCENE Facts and Oddities 37
- Behind the SCENE 40

JAPANESE SECTION 53

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Cover

The demurely exquisite girl among the Easter lilies is Mary Matsumoto, one of the models who posed for the "Bonnet Time" article on page 44. Mary is a former Compton, Calif., girl now living in Chicago. She is now working at a Loop art supplies firm. The 20-year-old cover girl stands 5 feet 2 inches and weighs an even 100. The cover photograph was taken by Kiyo Okawa.

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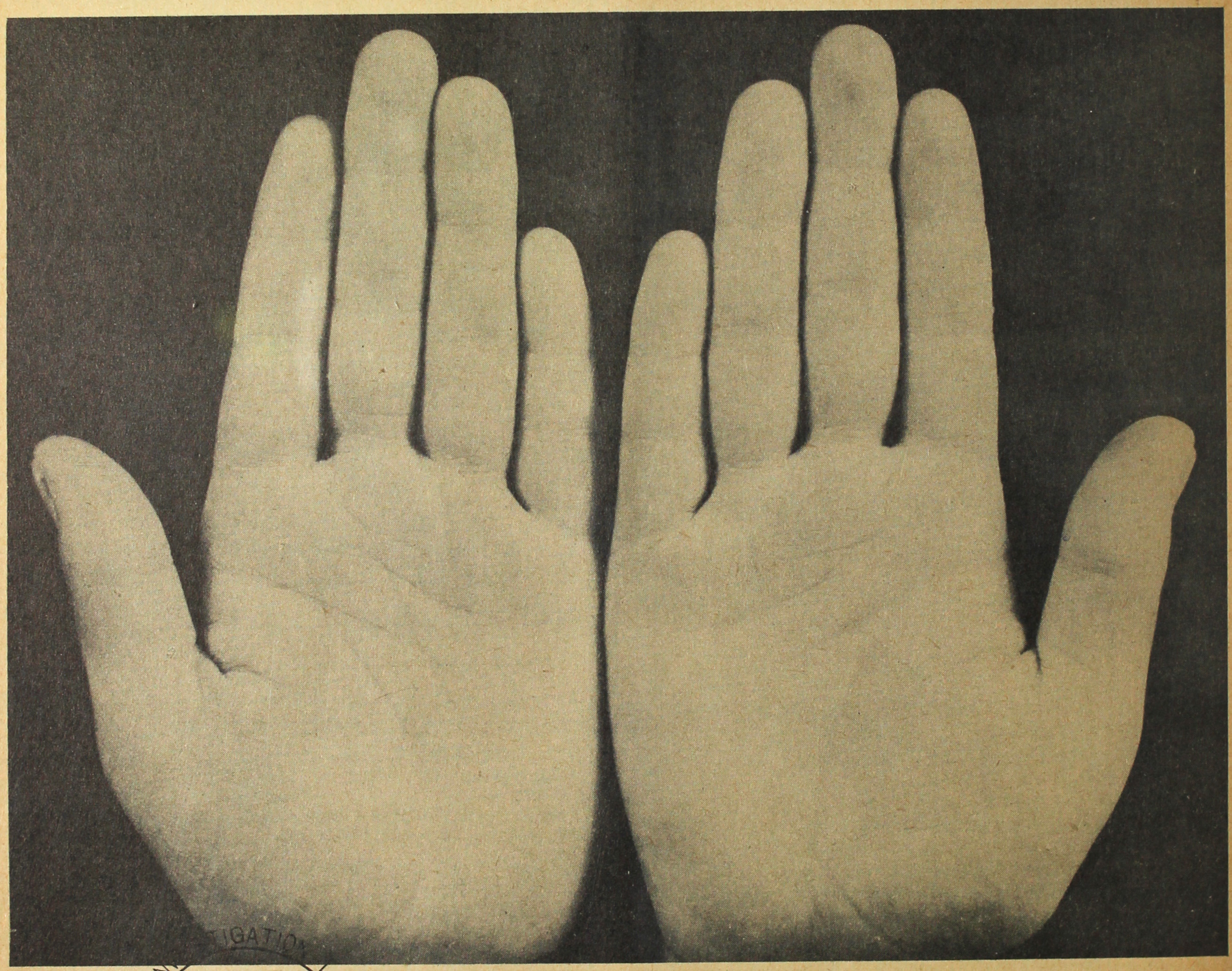
Picture of the Month



WHY THESE HANDS?

These Oriental hands are the only pair of its kind in the world. What is so unusual about these hands? To whom do they belong? Full details on page 21.

ハテナ此の手は

世には種々な手があり、あの手、この手に始まつて、寄せ手、攻め手、にが手に能手迄も手には負えないハテサテ此の手は何でせうか（次頁參照）

SCENEflashes

BUSY QUAKER

Herbert Nicholson, a Quaker missionary who was one of the best-loved camp visitors during relocation days, will be leaving this month for Japan where he has spent the greater part of his life doing missionary work. His objective is to establish a spiritual center in a rural district. This will be his fourth trip to Japan since the war.

ニコルソン夫妻

戦前も戦後も日本人の為め働いて下さつたニコルソン牧師を知らない方はありますまい。師は再び夫人令息同伴で日本へ出かけられます。

SCENEfoto by Jack Iwata

BUDDHIST QUEEN

Regal Fudge Hamasaki, 19-year-old Los Angeles girl, was selected as 1950 queen at the third annual conference of the Southern District Young Buddhist League held in West L.A. She is crowned by Yuki Toyu, the 1949 queen. Miss Hamasaki stands 5' 1'', weighs 98 pounds and is employed as a receptionist.

一九五〇年女王

今年の南加女子佛青の女王に選ばれた濱崎ファッヂ嬢、

CHICAGO GROUP MAPS POLITICAL PROGRAM

SCENEfoto by Ed Zobel

Members of the newly-formed Illinois Nisei Committee for the Reelection of Senator Lucas confer with Senator Paul Douglas (D-Ill.) regarding support for Sen. S. Lucas and plans to intensify registration of all qualified Nisei voters in Illinois. L. to r.: Mari Sabusawa, Mike Hagiwara (chairman), Sen. Douglas, Mary Matsumura, Joe Sagami, Mary Hata and Kay Tamada.

通過せしめよ

ウオルター法案

ウオルター歸化法案は昨年危いところで通過が延期となりました。これではならぬと市協では大車輪で猛烈な通過運動を起しております。圖はシカゴの二世萩原マイク氏等がイリノイス州選出上院議員ドグラス氏と會見中。

日本婦人團

米國視察日本婦人團の一行右より後藤俊（民自黨婦人部長）江上フシ（放送局婦人課長）野村勝子（生活協同組合）丸澤美智代（國鐵勞組婦人部長）大森松代（農林省生活改善課長）坐つて居るのが參議員赤松常子さん。

SCENEfoto by Tom Okada

TSUNEKO AKAMATSU (seated), talking to a Nisei interpreter, is Japan's only woman member of the upper house. Waiting turn with the visa officer are other women leaders who recently arrived in the U.S.

JAPAN'S WOMEN LEADERS AMONG NEW ARRIVALS

When the USAT General Walker docked at San Francisco in February, it brought with it proof of the emancipation of the women in Japan and the vital roles they now play in that country.

Among the carefully chosen 63 representatives from Japan were 22 women, including two Diet members—Tsuneko Akamatsu, the first woman in Japan's history to hold a seat in the upper house, and Mrs. Satoko Togano, a newspaper publisher serving in the lower house.

Dean of the women's group was aged Ai Hoshino, a Bryn Mawr graduate and present president of Tsuda University of Tokyo. This is her first visit in 30 years.

日本三大教育家

米國の教育視察の爲め渡米各地を巡つておられる日本の三大教育家です。右より京都大學總長鳥養利三郎博士、津田英學塾長星野アイ女史、慶應義塾大學總長潮田江次郎博士。（津田英學塾は日本最初の渡米女學生津田梅子女史の創立に係る）

SCENEfoto by R. Laing

GRAY-HAIRED Ai Hoshino, president of Tsuda Univ., stands with Koji Ushioda (left), president of Keio Univ., Risaburo Torikai, president of Kyoto Univ.

Portrait of an Artist

Tsuguji Foujita, who perverted art as a social force, flees to Paris

By Eddie Shimano

ONCE UPON A TIME, Japanese all over the world were proud of Foujita. Today, he is an embarrassing problem.

Famous for his paintings of cats and nudes, Foujita at one time dominated the Montparnasse scene during the period when personal eccentricity and artistry were synonymous.

But during the war period, 1939 to V-J Day, Foujita was a deliberate propagandist for the Japanese war government; so much so, in fact that he is characterized by the postwar Japanese Art Association (Japan) as "the No. 1 war criminal artist."

Now 64 years old, Tsuguji Foujita was born in Japan and lived there until he went to Paris in 1913 when 27. He was a failure as an artist in Japan, having tried three times to enter the Bunten (the highest government-sponsored art annual) but being rejected each time. He stayed in France until 1932, by which time he

TELEVISION SET, neatly packed and identified by the artist, is part of Foujita's baggage.

猫の藤田嗣伯

猫の藤田で世界的に知られてをる藤田嗣治畫伯は紐育に滯在中でしたが、君代夫人を同伴、再び巴里へ旅立ちました。戰時中の行動で繪の戰犯者だと言はれたこともありました。圖は藤田夫妻。

ARTIST FOUJITA and his wife, Kimiyo, in their stateroom just prior to their quiet departure to France. The couple came to U.S. last year.

戰時中の作品

圖は 藤田畫伯 の筆になる「新嘉坡の陷落」であります 戰時中に於いては如何なる畫伯も軍の命令に、從はねばならなかつた苦しい立場であつたでせう。この外に「眞珠灣攻擊」「ニューギニアの 戰鬪」等が描かれて居ります。

"FALL OF SINGAPORE" is one of the paintings glorifying Japanese victories that Foujita made. "The true artist," he said during the war, "cannot even think of painting any but war pictures. . ."

had gained world recognition, and returned to Japan for a visit, and another wife.

In 1938 he sailed for France but returned again to Japan the following year because of the European war. Immediately, he was made an army commissioner, civilian staff, and sent to Manchuria to glorify the war there. After Pearl Harbor, he became official artist for the Japanese war ministry, chairman of the board of directors of the Patriotic Japanese Art Association, and head of the Army Art Association. His paintings which won government prizes (all private art activities were curtailed during the war) and which were widely reproduced, included "Raid on Pearl Harbor," "Fall of Singapore," "Battle in New Gunea," and "Rescue by God's Soldiers."

It was not only through his paintings but in signed articles that he propagandized. In a 1943 issue of Shinbijitsu, he wrote:

"Painting war pictures is the best contribution that artists can make to the war effort and for the emperor."

The following year, when Japan was suffering defeat in the South Pacific, the news of which was kept from the Japanese people, he wrote in Bijitsu:

"In this situation there is nothing left for us but to win this war. We, as artists, cannot forget there is a war going on and we cannot paint any picture that lets us forget there is a war going on nor let the people forget. We must use our art as a whip to drive the people on to fight....The present war is the basis for a great Japanese art renaissance. Only because of the war are we able to paint such vital things. When we think that these paintings will live in the future, there is no happier people in the world than Japanese artists."

This is the man who has never yet retracted those words. In 1949 he came to the United States on the first unlimited visa granted by the State Department to any Japanese since the war. Two years earlier, Japanese public protest kept the occupation authorities from allowing him to go to France. Arriving in March and living in a seclusion forced on him by a hostile American public, Foujita painted 20 canvases and completed an equal number of drawings which were exhibited in New York City during Thanksgiving week despite many protests. Among signers of a protest to the gallery were three Nisei artists, veterans of the 442nd and G-2.

"I didn't like to but felt I had to protest," said one of them. "Foujita is a skilled artist, but he put his art to perverted uses. As an artist, Foujita might be my superior—as a man, Foujita was my enemy."

Foujita slipped away quietly to France later in January aboard the liner Washington.

When he left New York, he mumbled, "Just say that I am going to France to study."

Can the West still win in Asia?

MERLE BURKE
Co-author of
'The Ladder of History'

Here's what a distinguished historian has to say about our duel with Russian imperialism

Merle Burke is co-author of "The Ladder of History," published by the Macmillan Company. World traveler, lecturer and historian, he is well known in the U.S. Midwest as a radio commentator.—ED.

By Merle Burke

THE SPOTLIGHT of world interest is focused on events transpiring in Asia. In the Pacific Era of American history, the future of the U.S. will be tied up closely with the countries of the Pacific Basin.

Americans have difficulty understanding developments in Asia. One reason is we do not naturally have the background necessary to understand Asian people and the way their minds work.

Americans cannot comprehend the extreme dislike almost all Asians have for the western nations. This is due to the Asiatics' unfortunate experience with western imperialism. Those experiences date back many years.

Perhaps I can best illustrate how westerners have created that feeling of dislike by this story.

In the late 15th century, navigators from western Europe were busy trying to find an all-water route to the East, to the Indies. In 1498, Vasco da Gama sailed around the Cape of Good Hope and then went on up the eastern coast of Africa.

Da Gama eventually landed on the southwestern coast of India, where he set up the flag of Portugal, claimed all the peninsula for Portugal and established a little trading post. Then he returned to Europe.

About two years later, word reached da Gama that the natives had swept in upon his little trading post in India and had wiped it out. He resolved to go back to India and avenge the death of his countrymen.

When he came again to the site of the post he had established, he sent word ashore to the native village and invited the leaders to a banquet on board his flagship.

Unsuspecting, and possibly attracted by the prospect of a free meal, as city fathers often are, they came. Then, as they sat at the banquet table on the deck of the ship, da Gama's men set upon them, seized them, tied their arms and legs and cut off their hands and feet and ears, which were then tied in a package and sent ashore to the village. Then da Gama's sailors took the unfortunate village leaders over the side of the boat, put them on a raft, poured oil on it, set it afire and cut it adrift, in order, as da Gama later reported, "to teach these heathen not to trifle with Christians."

In later years, while experiences were not always so bloody, the contacts of the people of the East with the imperialism of the West meant exploitation of land and people by the imperial nation that gained control, chiefly by superior physical force.

Now, since World War II, various parts of Asia, such as India, Burma, Ceylon and Indonesia, have gained their freedom. At a meeting held not long ago at Colombo, Ceylon attended by representatives of most of the nations of Asia, Asian leaders made it pretty clear that whatever is done in Asia from here on will be determined largely by the people of Asia.

Now, this point is important to us. We are looking for friends in Asia. We want to get help in our effort to stop the spread of Russian imperialism. But we certainly can't do it by becoming imperialists ourselves. For all imperialism is distasteful to the Asians.

Secretary of State Acheson has taken a wise step in trying to make clear that Russian imperialism is a threat to the countries of Asia. Of course, Russia denies this charge; she has to. And it may appear to some people in Asia that the charge is false, for to them the relationship between native Communist movements and the government of the Soviet Union is not evident at all. Yet it does exist, and it would seem our only hope of besting it now is wholehearted cooperation with native movements that have the welfare of the people as their prime objective.

What do the people of Asia want? The Colombo conference made the answer crystal clear. They want, first, the western imperialists to get out of Asia so that all their peoples may have independent nations of their own.

Secondly, they want nations or people or businesses to make investments in their countries that will help raise the standards of living of their people. These are what the Asians have told us plainly they want.

Are we alert enough and intelligent enough to devise a plan of help that will win for us their lasting support? You're right; we can't do it for nothing. But you can't eat your cake and have it, too.

The alternative is to sit idly by and watch the creeping cancer of Russian imperialism, through its willing tool—communism—spread over and engulf the rest of Asia.

蘇聯と世界輿論

ソ聯の横暴が段々と明るみに現はれて來ると、世界の輿論はます〳〵喧しくなつて參ります。米國の有名な歷史批評家マーエル パーク氏は、ロシアの帝國主義的行動に對し「米國はアジアに於いて依然有利な 位置を 把持し得るか」との一大警告を發して居ります（寫眞はマーエル パーク氏）

AFRICA was never like that!

By Dyke Miyagawa
SCENEfotos by Toge Fujihira

THE PARTICULAR CAMERA BUG that put the bite on Toge Fujihira a dozen years ago was no dilettante nibbler out to administer a temporary tickle. The itch from its bite stuck.

The evidence:

It got Toge to make the big switch from home-town Seattle to New York in 1939—three to four years before it took the shove from General DeWitt to make other West Coasters venture eastward.

The first half-dozen Manhattan years were mostly uphill: Study, experimentation, pitting hope and his itch against a normal share of doubts. The first payoff came when the Meth-

異色な郷土藝術
部落から部落へ輕業のやうな「スチーキ踊り」を興行してあるく蕃族の一群は郷土藝術として最もその異色を發揮して居ります。

ACROBATIC SNAKE DANCERS go from village to village putting on their show. Fujihira filmed them during his assignment in Liberia.

Fujihira gave up when he saw a 'Tarzan' film in Liberia

後からゾロゾロ

美Ｊ派のアフリカ土人宣教團の活動寫眞技師藤平トゲ氏は一行中の只一人の東洋人です。土人連は、自分等と同じ「米」を喰べる藤平さんを神様の如く敬ひ大歡迎で大人氣圖の如く藤平さんの往くところ斯如大勢が歡聲をあげてゾロ〳〵とついて廻りました。

LIBERIAN NATIVES did not quite know how to take the Nisei, but they practically took him as one of their own after he took his turn at cooking rice. The natives, Fujihira found, boil their rice Japanese style.

odist Board of Missions, with whom he had landed a job as official photographer, sent him to Oklahoma. On the plains of the Sooner State, he made a movie about the Kiowa Indians.

Toge's first professional stab at cinematography caught the knowing eye of Allan Shilin, a coming independent producer of documentary films. As a result, he next found himself behind the camera in the Everglades of Florida. What he and Shilin brought out of the swamps was a color movie for the P. Lorillard Co., the cigaret outfit. His "Seminoles of the Everglades" rated a review in the Saturday Review of Literature which praised the "excellent color photography."

Toge will be packing his camera again this summer, this time to "shoot" the Hopi and Pueblo tribes in the Southwest on another Lorillard assignment.

But right now that bug is concentrating on feeling good because it sent SCENE's ace Manhattan camera eye flying over the Atlantic last September into the depths of an African jungle.

Toge didn't get back from that expedition until just before Christmas. And his wife says he still wakes her up nights sweating out his jungle experiences in his sleep. The wifely complaint is parried with:

"After all, I'm not Frank Buck. For me it takes a little time to get over it."

It would take time for any Nisei. A three-month invasion of Tarzan territory doesn't habitually figure in Nisei fantasies. It certainly hadn't in any of Toge's —until he actually found himself in a country where there are no hotels and only one movie house; where a man's wealth is judged by the number of wives he has, and where people still believe devils are up and around in the flesh.

Producer Shilin, who had been a Hollywood writer after his discharge from the Marine Corps was again Toge's companion on the African vendetta. The trick this time was to bring home two cinematic stories—one for the national Lutheran office and the other for the Methodist Board of Missions. The Lutherans wanted a film covering the work of their medical missions in Liberia. The Methodists wanted theirs to dramatize the native way of life.

Preparations—chiefly research and work on the scripts—took all summer. But early in September, Toge flew over. After a 10-day layover in Paris, Air France deposited him at Roberts Field, a U.S. Army-leased airbase 50 miles from Monrovia, capital of Liberia.

Liberia lies snug under the western bulge that gives the Dark Continent the look of a human skull on the map. It is best known among Americans for the Firestone Co.'s million-acre rubber plantation, and as the place to which American Negroes once emigrated.

From V.S. Tubman, Liberia's president, who turned out to be descended from a U.S. Negro, Shilin and Toge learned that the "interior" was any place 5 miles out of the capital. No wonder that on his first night in Monrovia—and on many subsequent nights—Toge fought a losing battle for sleep.

CHIEF KPAMGBAI, wearing his regal robe of velvet and gold and his gold crown, meets Fujihira.

CAMERA IS READIED as women villagers prepare to begin a dance accompanied by primitive instruments.

NATIVE HOUSEWIVES, like women the world over, swap gossip as they go shopping at the marketplace.

On the other side of the river where the "interior" began were two native villages. From there came the at first monotonous, then insistent beat of many drums hand-thumped in steady unison.

"You expect that sort of stuff," Toge says, "but it's terrific to be in on those ritualistic orgies."

He found out, in the inland village of Zor Zor. He was lying on a raffia hammock in a simple hut with a straw roof and a dirt floor—a jungle refuge like the natives'—which he shared with Doc, the missionary medic-interpreter. At the first sound of the drums and the moaning chants he had been waiting for, Toge was up and reminding Doc of his promise to "go watch the jungle jump."

They headed for a clearing, a sort of village square. The cacaphony of the chanting, the drums and the yapping of excited dogs mounted with their approach. So did Toge's awareness of the night's special eeriness.

He admits now that he was scared. But at the time, he was, so to speak, standing at the edge of a delerious nightmare.

The natives—mother naked and paced by "devils" in wildly weird masks—gyrated, leaped and yelled in a tortuous circle along the borderline of ecstasy and pain, in their sweat-drenched bodies glistening in the moonlight.

"If it had lasted 15 minutes longer, I'd have jumped in and joined them," says Toge.

The next stop was an isolated Lutheran mission station. Getting there meant tracking back onto the country's lone highway—a visible dirt path instead of unbroken jungle—and then cutting off again through tough hill country. The native guides said it would be a 5 1/2-hour trek.

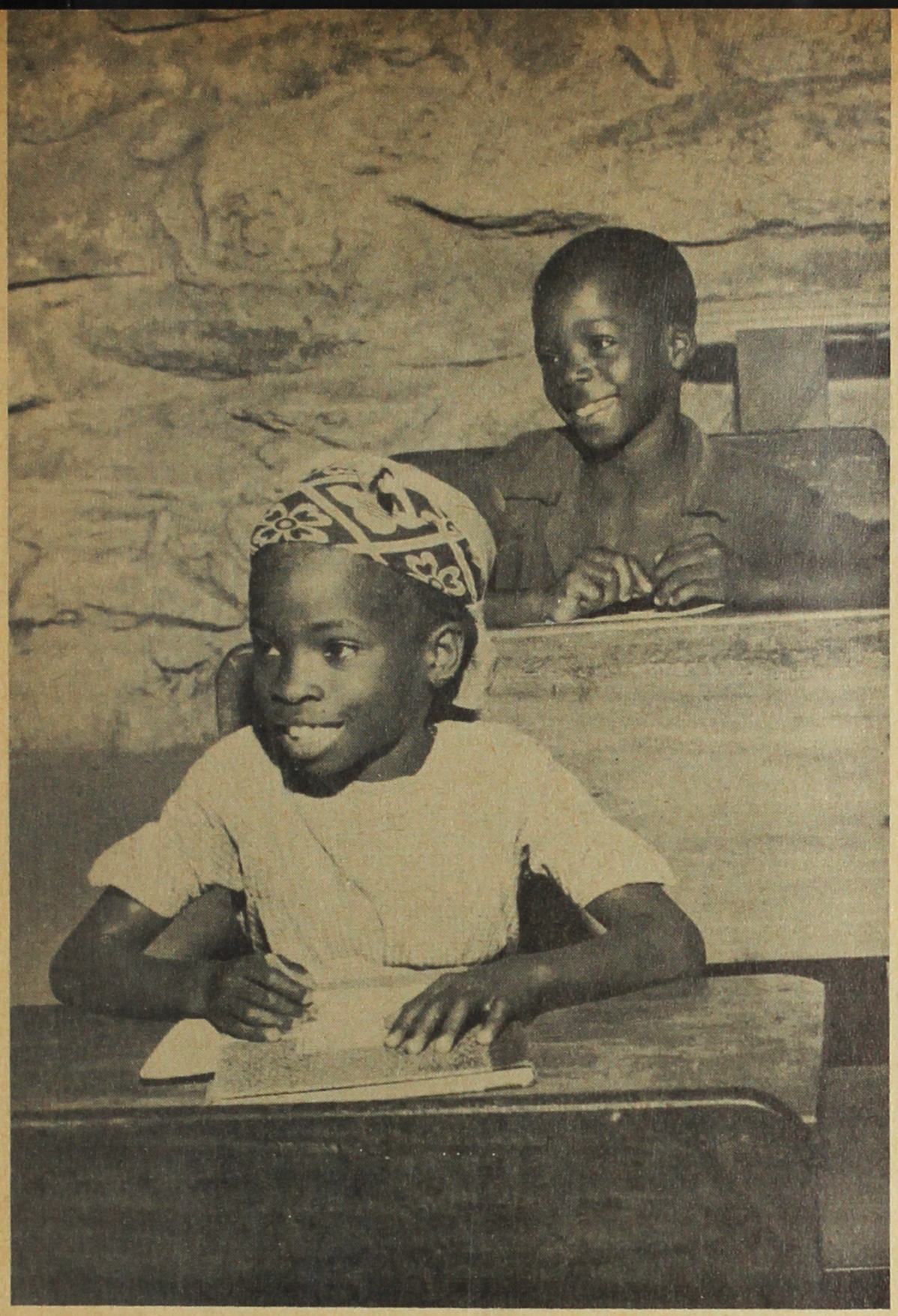
Although loaded down with two movie cameras and four for still shots, Shilin and Toge, with the brashness of the innocent, declined the offer of the natives to carry them in traveling hammocks.

By the time he crawled into the mission, Toge had climbed hills he hopes he'll never climb again. He had also been ferried across rapids on the shoulders of natives and stumbled through seemingly endless stretches of ceiling-high elephant grass. At many points, the thickness of the vegetation shut off the mid-afternoon sun.

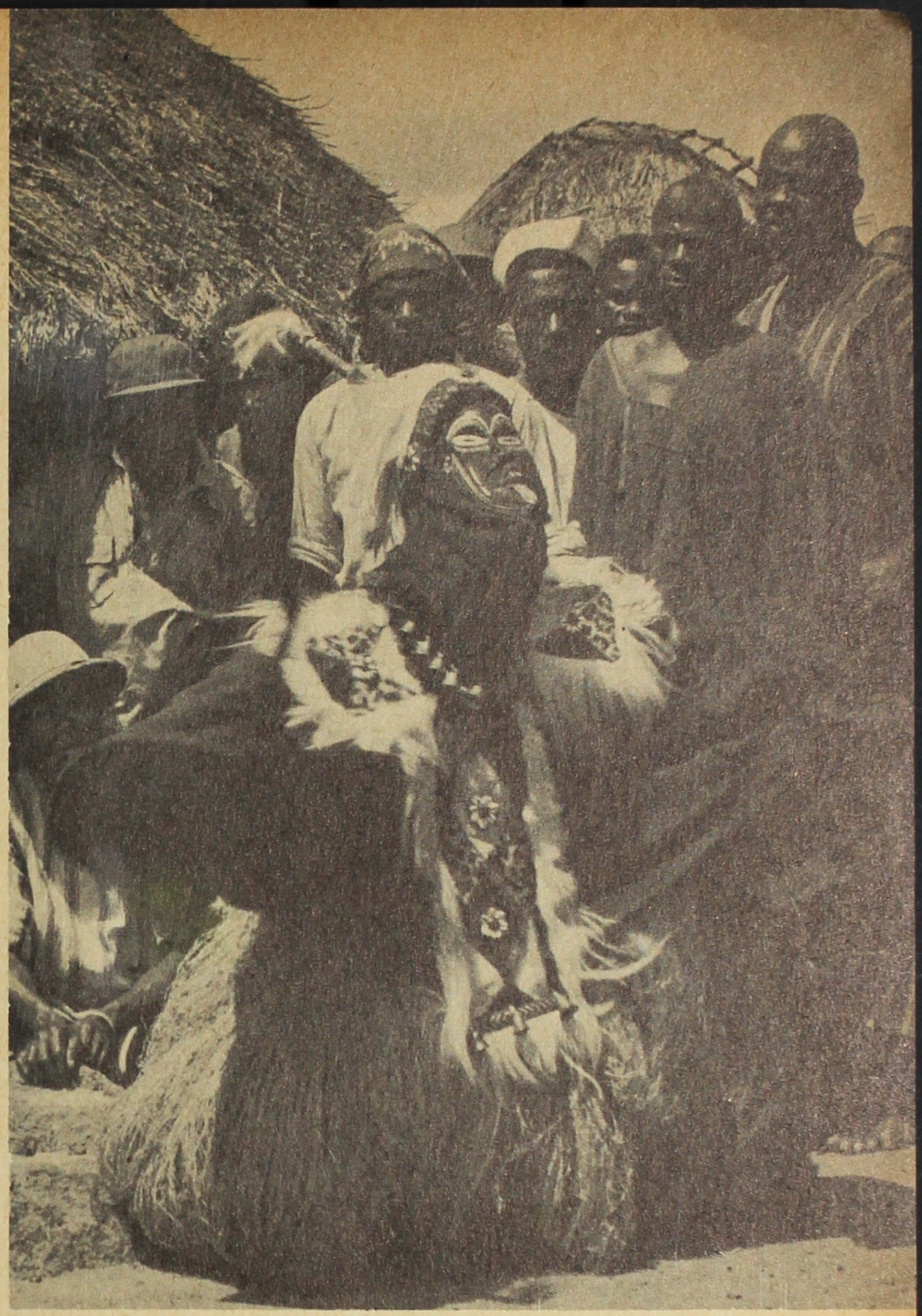
And it was no help to catch a glimpse of the sun dropping behind a forward hill and then, inside of 10 minutes, find it impossible to follow the man ahead.

蕃地土人の生態

美以派のアフリカ土人宣教團の一行に沙港出身の活動寫眞技師藤牛トゲ氏は、ライベリア國を中心に「ターザン物語り」を地で行く、蠻地獨特の怪奇な生態を撮影し、珍らしいお土産を澤山持つて歸つて來ました。◇上圖左ガンバガイ蕃舍の酋長は、第一公式のベルベットに黃金をちりばめた袍服を着し黃金の冠を戴き、嫣然として藤牛さんを迎へました◇右上圖半裸の踊り子や囃し方を集めて活動寫眞の撮影中◇右下圖は部落の市場が開かれます。◇次頁左圖蕃地奥深く美以ミッションの學校は蒙昧な土人の啓發に力を注いで居ります◇次頁右圖蕃人祭りに踊る「鬼の舞ひ」



MISSION SCHOOLS in even the darkest jungles illustrate the untiring work of the religious groups.



RITUAL SESSIONS where painted "devils" go through wild contortions sent chills down Toge's back.

In the African jungle, says Toge, there is no dusk or twilight, only blazing day and impenetrable night.

The normal native traveling time of 5 1/2 hours for Toge's first "bush trip" had been extended to 8 1/2.

After such strenuous hikes through the bush, Toge came to rely heavily on "country chops" for revival. "Chop" meant a meal. "Country chop" meant an all-out spread with every edible thing at hand tossed into the pot.

Toge made a big hit with the natives when he took his turn at cooking rice, which they boil Japanese style. But there was a slight variation in the eating. The jungle friends liked their rice embellished with "palm butter"—a thick, brownish oil extracted from palm nuts—sprinkled on top with peanuts.

The natives hadn't quite known how to take Toge. He wasn't a black man, but he wasn't quite like the whites either. After his stint over the rice pot, they practically took him as one of their own.

Toge fought no barehanded battles with tigers or gorillas in Africa. "I wasn't there on a Hollywood assignment," he explains. Everywhere he was met with friendliness and an interesting way of living which, in many ways, was a nice change from the strain of Manhattan's "success" hunting.

The only irritation he can recall was his first encounter with the native conception of punctuality. Still unimpressed with the value placed on time by "civilized" cultures, they gave Toge and Shilin many fretful hours, arriving at noon for a scene whose shooting had been set for 9 a.m.

While killing time in Monrovia before taking the plane for home, Toge treated himself to a double bill at the only theater in all Liberia. He sat through a familiar "western," and then—of all things—an hour of a Johnny Weismuller Tarzan picture.

"I decided I'd had enough. Africa," says Toge, "was never like that!"

SIX-YEAR-OLD Hiroshi has been painting since 1948 when he stole into his father's studio and painted a prize-winning picture.

PINT-SIZE PICASSO

Master Hiroshi's surrealistic work amazes artists

Story and SCENEfotos by Kay Tateishi

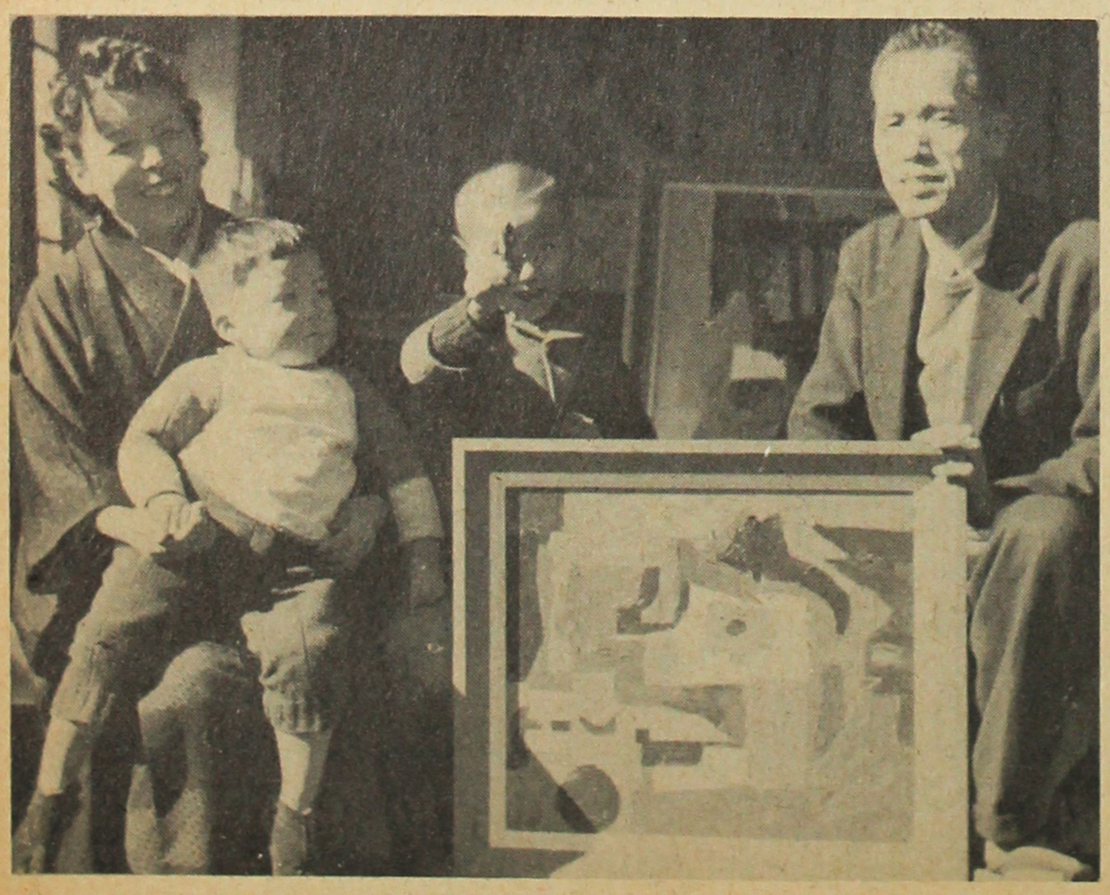
IN APRIL, 1948, when he was four years old, Hiroshi Nishida was left at home to watch his baby brother. Several hours later, his parents returned to find the baby shut out of the Nishida's workshop and crying at the top of his lungs. They were more surprised when they discovered Hiroshi had taken out canvas, paints and brushes and had actually painted a picture, later titled "White Rabbit," which in May, 1949, won first prize out of 500 submitted in a children's art contest. It was the only school entry done in oils.

Called "tensai," a genius, by newspapers and magazines because of his original style, little Hiroshi, since that day, has done 23 paintings and four crayon drawings which were exhibited in Tokyo in January.

The child artist's father, 43-year-old Nobuichi Nishida, is a member of the Free Artists Society and has been painting for more than 13 years. His mother also did some paintings during the early part of her marriage.

Little Hiroshi's works are usually distinguished by a mass of solid colors as he never mixes his paints. Often he has difficulty wielding a big brush so he uses two hands. He dislikes having anyone near him when he is working, so he has his own studio where he has the canvas placed on the last rung of the easel, then sitting on his knees Japanese fashion. He usually works from the side.

Said proud Nobuichi Nishida in his modest home in the suburbs of Tokyo: "My heart sinks whenever he takes a tube of paint and squeezes its entire contents onto the canvas. They cost at least 300 yen. But he gets proper effects."

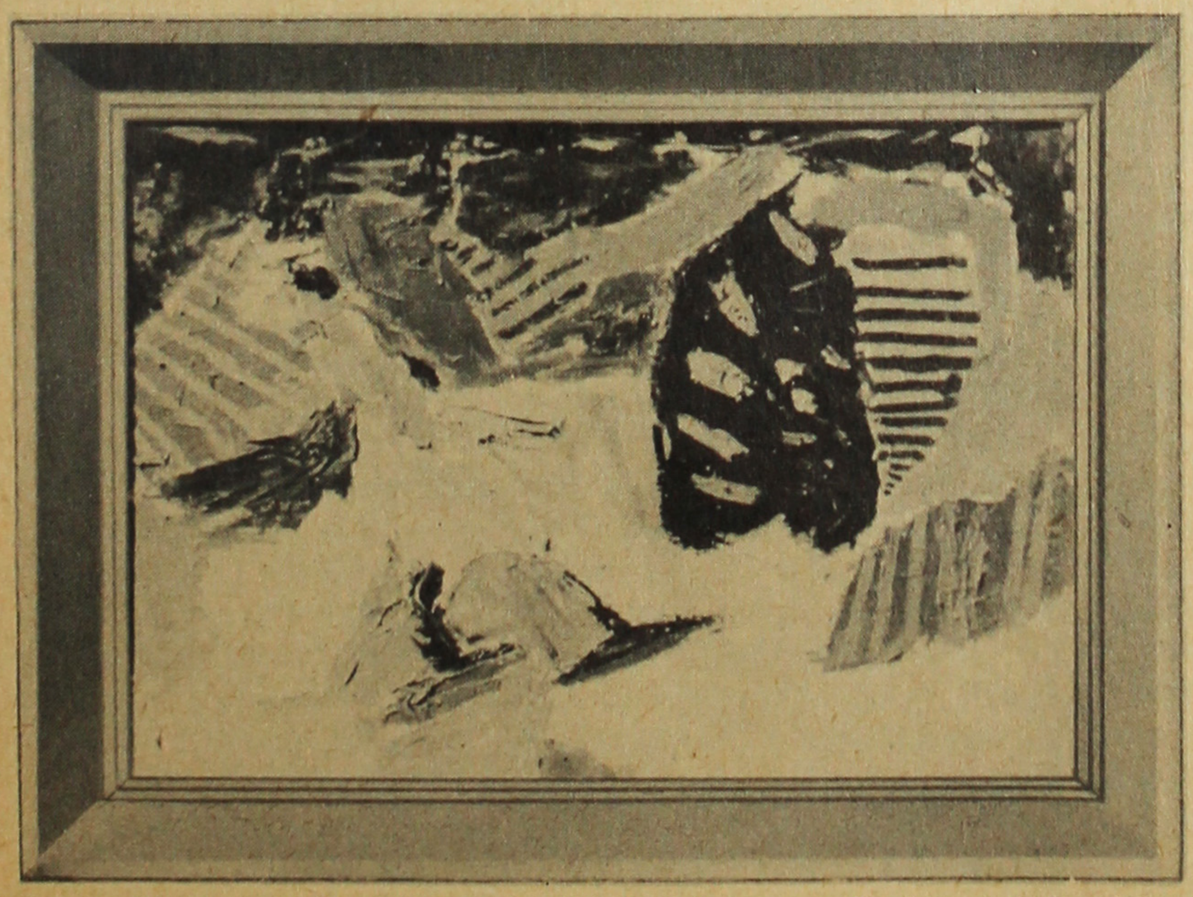


NORMALLY MISCHIEVOUS, Hiroshi aims his toy gun at the photographer as he poses with his family at their modest home in the suburbs of Tokyo.

上圖日本洋畫界に驚くべき少年天才畫家西田博君（六）が現はれました。無心の畫が立派に軌道に乘つておるのです。畫室の博君◎下圖天才畫家の家庭東京郊外にあり、中央ピストル玩具を擬する博君右はお父さん、左はお母さんと弟◎次頁上圖昨年の展覽會で一等となつた「白兎」◎下左圖色の分類は確なもの◎下右その作品は象徵派の現代畫です。

Hiroshi's original style has caused considerable comment among Japanese artists of surrealism and modern art schools. They refuse to call him a genius because they feel this is only the beginning.

"WHITE RABBIT" is the title of Hiroshi's first painting in oil. It won first prize out of 500 that were submitted in a 1949 children's art contest. This is the only painting for which he has a name.



UNNAMED PAINTINGS by Hiroshi are distinguished by their bright masses of solid colors and originality.

本社では純眞な兒童の藝術を發表する兒童美術競技會を近く開催のため目下準備中です

WATCH FOR SCENE'S CHILDREN'S DRAWING CONTEST. DETAILS IN THE MAY ISSUE.

All eyes on Mars

Report from Japan of rare phenomenon creates world stir

Asahi Shimbun

ASTRONOMER Tsuneo Saeki of Osaka peers into the eight-inch reflector through which he discovered a rare Mars phenomenon.

SCENEfoto by Kay Tateishi

FOR 17 YEARS, Saeki has observed Mars. Here he keeps vigil at home.

A WORLD-WIDE WATCH of the planet Mars began late January when an airmail letter reached Walter Haas, world director of the Associate of Lunar and Planetary Observers of the U. of New Mexico, Albuquerque, N.M. The message was sent by Tsuneo Saeki, a $25-a-month employe of the Osaka planetarium who first discovered a "remarkable cloud" on Mars on January 16. The news aroused world speculation of a possible "explosion" violent enough to have caused disaster among Martian beings —if life does exist on the planet.

Modest, hard-working 33-year-old Tsuneo Saeki, who spotted the rare phenomenon, has spent almost two decades watching Mars and its activities. At 4:30 a.m., January 16, he happened to peer into his favorite eight-inch reflector at the Osaka planetarium. What he saw astounded him. It was a strange dull gray-colored cloud, bulging on the south edge of the planet, its position being latitude 58 degrees south and longitude 202 degrees.

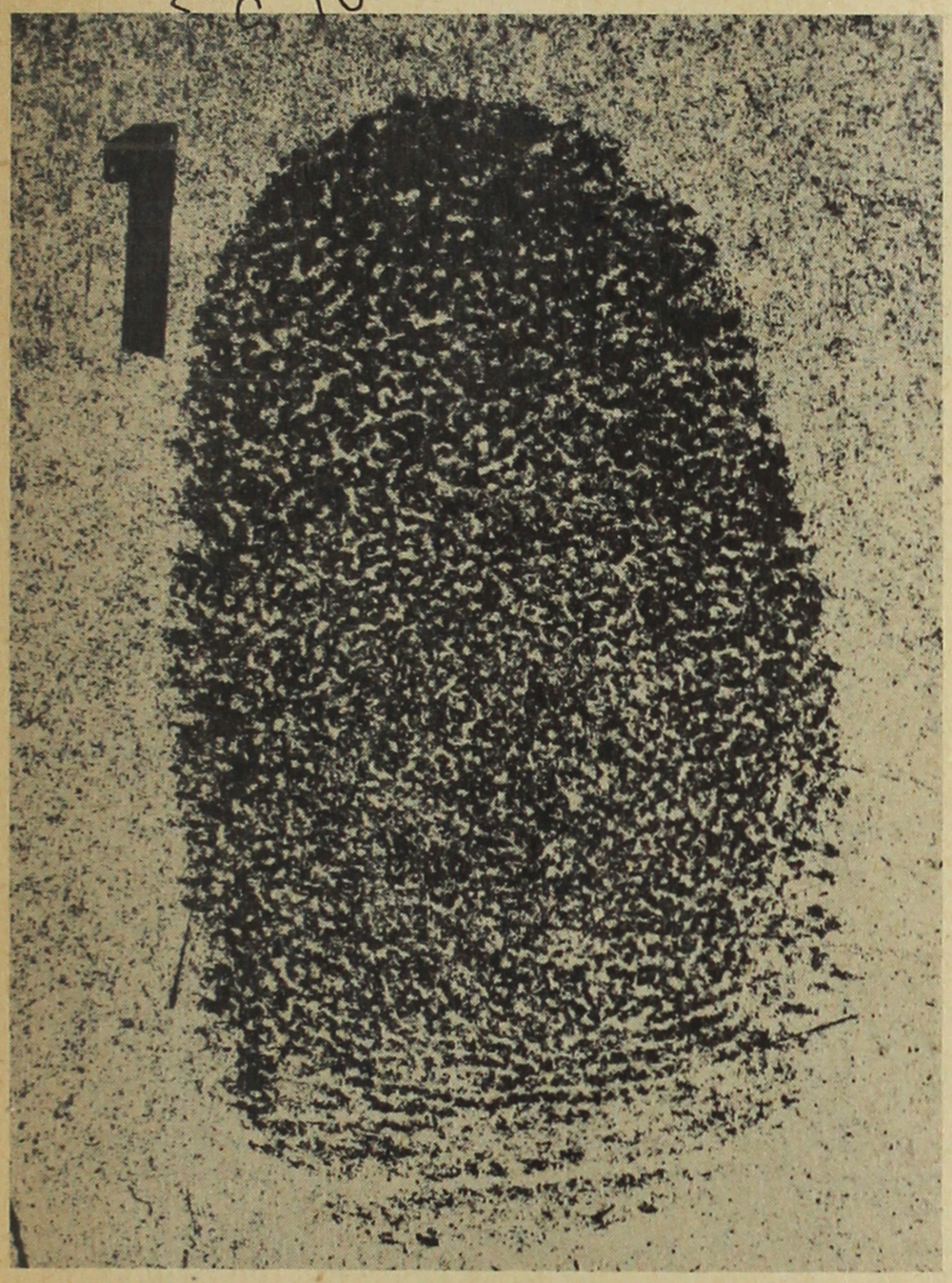
Saeki noted that the cumulus was entirely different from the three types of Martian clouds commonly observed by astronomers: white clouds at relatively high altitudes, light yellow clouds containing sand particles which float over the planet at lower heights and bluish Martian polar clouds. It could be possible then that the grayish cloud he has seen was of volcanic origin. The cloud was sighted 60 miles above the planet and measured about 900 miles in diameter.

火星の異變

人が住むか、鬼が棲むか、宇宙の謎火星に一大現象が起り、卜空六十哩周圍九百哩といふ大噴煙を去る一月十六日地球で逸早く發見したのは大阪天文台勤務の佐伯恒夫（三三）氏で十七年間一日も缺かさず火星と睨めッくらをした大きな動物でありました。

CRIMINAL INVESTIGATION LABORATORY
OFFICIAL PHOTO
AUG. 11. 1949
F.E.C. TOKYO

SLICK FINGERS



THUMBPRINT lacks customary friction ridges. Digit has pebbled appearance like sharkskin.

A BIOLOGICAL RARITY, 22-year-old Tatsuo Takeshita, a policeman in Japan, has no identifiable fingerprint.

指紋の無い男

静岡縣濱松市警察官募集に應じた竹下達雄氏（二二）は身體檢査の結果、珍らしくも「指紋一の無いこゝが判り、人類必ず指紋ありの原則が破ぶれるといふので、よく調べたらなんとお母さんの靜子夫人も無いのに又一驚、進駐軍の轉送でFBIは研究中國は竹下さんと指紋のない指。

By Kay Tateishi

ALMOST A CENTURY AGO, Alphonse Bertillon, brilliant French savant, devised the first large-scale systematic compilation of fingerprints as a means of identifying criminals. Constant tedious research in the taking of millions of fingerprints, since then, has established the basis for the prediction that all fall into four main types catalogued as "arches, loops, whorls and composites."

Now, however, an extraordinary phenomenon, literally a biological rarity, has appeared to shake badly the established theoretical premises—and of all places, on the hands of a policeman!

Last June, 22-year-old Tatsuo Takeshita filed application to join the Hamamatsu city police force in Shizuoka prefecture, Japan. During routine examination, Takeshita was fingerprinted. Upon looking at the ink prints, the police were amazed to find he didn't possess any identifiable finger patterns. His mother, 44-year-old Chiyo, also lacked the customary friction ridges.

The case, dubbed "The Hands of Mystery" by the newspapers, aroused intense interest among police officials and the medical world. It was promptly reported to the Criminal Investigation Laboratory of the U.S. Army's Far East Command in Tokyo.

This January, the department under Lt. Col. Calvin H. Goddard, announced that the strange patterns of policeman Takeshita and his mother were genuine. Their digits have a pebbled appearance, somewhat like sharkskin. It is the same with their palms and the toes and soles of their feet. The laboratory stated that the unusual patterns are impossible to classify under present known systems because they consist of nothing more than numerous short ridges forming patternless configurations. Detailed medical examinations revealed that Takeshita and his mother both have no record of disease or injury.

Thus "The Case of the Hands of Mystery" poses an interesting question: Must a new form be added to present-day fingerprint classification, and/or is the condition due to heredity or deformity? For an answer, Takeshita's amazing case has been sent for further study to the Armed Forces Institute of Pathology and the Federal Bureau of Investigation.

Confidentially. . .

Is this how you look?

Illustrations by George Matsuura

The horselaugh echoed up and down. . .

THE HANDSOME young lady in leopard skin attire at the left is SCENE's candidate for "Miss Chicago Confidential." She comes right out of Chapter 9, entitled "Little Tokyo."

The New York publishers of a cheap, sleazy and sensational book ("Chicago Confidential") make the claim that what is in the book ". . .is all true; every statement has been checked and verified."

This called for a resounding horselaugh up and down SCENE's editorial offices. If Chapter 9 is any fair sample, that claim is laughable. Par is five errors to the page.

If this were a book review, we could

SCENE nominates for the Pee-yewlitzer Prize of 1950

hold it down to one sentence, paraphrasing the late Ambrose Bierce: "There are too many pages between the covers of this book."

But in deference to some of our gentle readers who protest against such vile word caricatures as can be found in this book and who want us to denounce them, SCENE quotes from the Lait-Mortimer classic some of their more glittering gems. Lait is the aging editor of the New York Mirror; Mortimer is the undistinguished columnist who got punched in the nose by Frank Sinatra.

The world is indebted to them for the astounding revelations, to wit:

". . .gambling among Japs (of Chicago) is on the increase. Like all Orientals, they are born gamblers . . .Prostitution is an old Jap custom, legalized from ancient days. . .Chicago's Jap colony has numerous girls of the peasant type, seldom seen in big cities before. . .a large number are Okinawans. Peasant girls have shorter, sturdier limbs, bow legs and stocky figures. They're hairier, too. . .Japs are intemperate drinkers, but there is no moral obloquy connected with getting drunk in Japan. . .It is uncommon for a Chinese woman to drink, but many Japanese girls lush. . .Remnants of the insidious Black Dragon Society exist in Chicago. . ."

If you are touchy and prone to get indignant, don't. On Lait and Mortimer, it would be wasted, say the reviewers. Apparently the rest of the book is a big horselaugh too. Some people find it revolting. If your neighbor starts to look at you peculiarly tomorrow, just ask him if he's read the book. Then assure him that it's mostly hogwash.

For example, Jack Mabley of the Chicago Daily News found the book "about as confidential as a catalogue in an outhouse and. . .on the same literary level." He also says it is "patronizing, critical and cheap." Ray Brennan of the Sun-Times observed that it could be divided into two parts: "About 95 per cent of the material may be found in the old—very old—newspaper files at the Newberry library. The remaining 5 per cent is, to state it charitably, impossible to prove." James Savage of the Chicago Tribune noted: "confidentially, it stinks."

Not only in Chicago but in other cities where reviewers have discussed and dissected the book, such opinions seem to be unanimous. Despite these reviewers, however, bookstores report a fair—and in some instances a brisk—sale. The publishers are expending a considerable promotional budget for newspaper display advertising.

If it were marred only by an occasional flaw, the book, according to some reviewers, might have served some useful civic purpose, as did the muck-raking volumes of Lincoln Steffens and Norman Thomas. Most reviewers, however, would concede that any comparison would be an insult to Steffens and Thomas. Neither Lait nor Mortimer make any pretenses of civic virtues or any such aims. They are frankly out after the cash—and they say so in the book.

JACK LAIT, aging editor of the tabloid, sex-conscious New York Mirror, is a former Chicagoan, who now lives in Manhattan.

LEE MORTIMER's chief claim to fame, according to Chicago newsmen, is the punch in the nose given him by Frank Sinatra.

It happened in Brookhaven

SCENE's editors know Chicago, too. Especially do they know Chicago's Niseis. While this report was being prepared, they received the following from a SCENE staffer:

Aboard the Illinois Central's Panama Limited near Brookhaven, Miss., I sat down for dinner. Across the table sat a big, beefy gent with hamhock hands gripping a book in which his face was buried. He looked up, grunted a greeting, asked, "Where you headed?"

Before I could reply, he had his nose back in that book.

Dinner came and disappeared over that book. Once he missed aim with his ketchup; it splattered across the book jacket. Coffee dripped on his shirt. Halfway through dessert, he looked up and grunted again: "You from Chicago?"

"Yes."
"Seen this book? It's all about Chicago."
"Yes, I've read it."
"Great stuff, isn't it?"
"I don't think so."

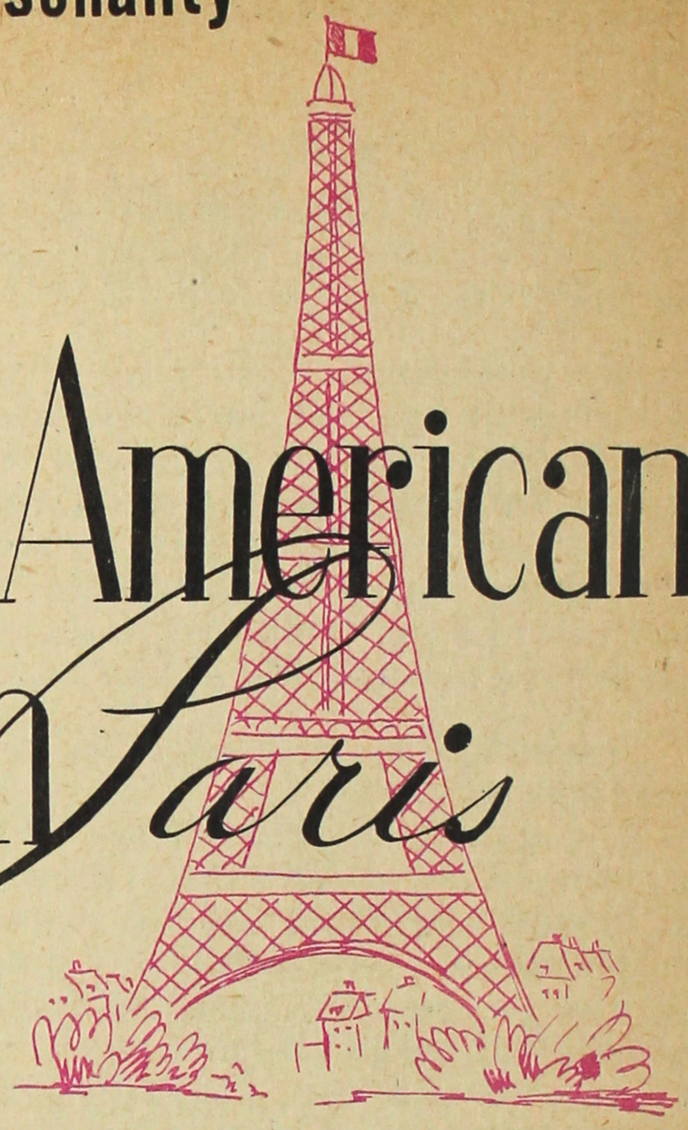
"What?" challengingly, he added: "Why this is sensational." He leered a moment, then dismissed me with an air: "Well, you're from Chicago. I guess Chicagoans wouldn't like this."

He pointed to the jacket and the publisher's statement: ". . .it's all true; every statement has been checked and verified."

"If it weren't true, they'd get sued," he intoned knowingly.

SCENE Personality

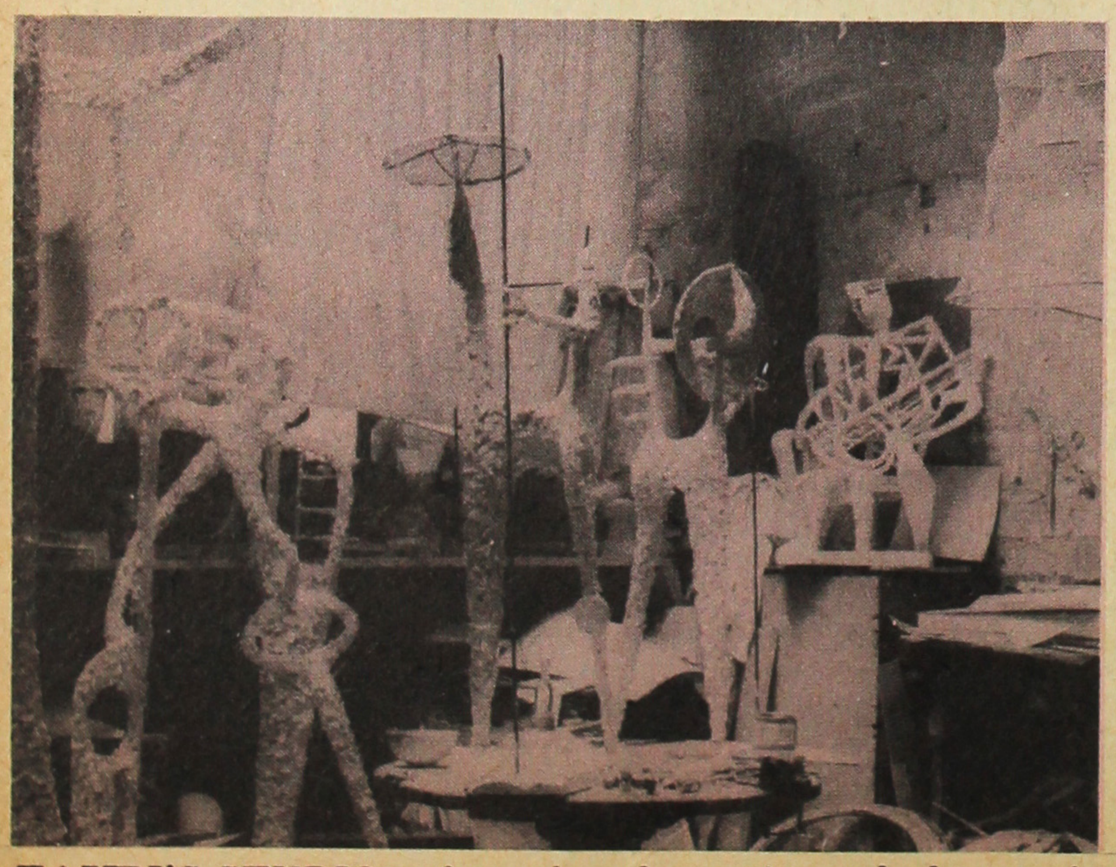
An American in Paris



SCULPTOR Shinkichi Tajiri explains his "Warrior" to a fellow student. It was shown in Paris and Amsterdam.

By Shinkichi Tajiri SCENEfotos by Toge Fujihira

Most of the Niseis who fought in the war by now have returned to the routines of their interrupted lives. There are a few, however, who either stayed in Europe or Asia or returned there attracted by one thing or another. The writer of the letter below, Shinkichi Tajiri, is an artist studying in Paris under the GI Bill. —ED.



TAJIRI'S STUDIO, where he also eats and sleeps, is filled with finished and half-completed sculptures.

PARIS

I LOVE PARIS. The life is easy, much slower and more pleasant. There is much to see and do and always there is something happening. I love Paris and I shall miss it if ever I leave.

Volumes nave been written on the charms and beauty of Paris and I feel inadequate to enlarge on it. Just simply, I love Paris.

I am studying with Fernand Leger who is considered one of the French modern masters. He isn't as well known as Picasso or Braque or Matisse. I have never met Picasso. I have seen him. He came once to an exhibition of American art students and spent much time looking at my sculpture. He picked up a small, marble head of mine and said he liked it very much. I was told all this later because I wasn't there at the time.

I'm working on a model for a sculpture (mobile)

which I have been asked to do for an exposition of paintings, sculpture and architecture for the city of Paris. (Ed. note: Shinkichi Tajiri is one of four who were chosen from the whole of France to submit their work for the exposition). Henri Matisse is president of the group and LeCorbusier, the architect, will design the show. My sculpture, when completed this June, will be about 20 feet high.

Our minimum school hours are 25 hours a week. I paint a bit and have had things exhibited at the Stenjidk Museum in Amsterdam, Holland. One of my large oils is now at the "Premier Salon De Jevne Peintre" here.

I've been in France now about 16 months and plan to stay until my GI Bill expires (another 18 months or so).

I get $75 a month plus $15 for disability for a wound in my leg from the Italian campaign with the 442nd. In France it comes to about 28,000 francs. Living is good. I am fortunate. I have a studio, which is extremely difficult to obtain. Most fellows paint in hotel rooms for about $25 a month.

I eat out about twice a day and have enough for concerts and movies at the film library. I eat at restaurants mostly frequented by French and American art students. Meals cost something like this: Soup, 15 francs; meat course, 110 francs; salad, 25 francs; dessert, 25 francs. A meal runs to 175 francs or about 50 cents. You can get by much cheaper at student restaurants—for 65 francs (or 20 cents) or so and you can get a good meal at such places, too. (The franc is worth about 350 to the dollar).

My daily routine runs somewhat like this: I get up around 9:30 a.m., eat "in" on a Coleman burner (army surplus)—coffee, cheese sandwich and possibly a couple of eggs. Work until 1 p.m. Eat again. Sometimes "in," simply liver sandwich, soup and tea. Work again until 7 p.m. Eat out. Sometimes to a cafe afterwards to see friends or play a game of chess until 9:30 or 10, and then back to my studio to work again, usually until 1 a.m.—occasionally until 3 a.m. I find my best working hours are between 10 to 1:30 a.m. By 2 o'clock I'm usually in bed.

Diversion? Concerts, movies at the film library (all the old classics and avant garde films), art exhibitions. Night clubs and the like are out of my financial range, and usually I don't care for the atmosphere and people.

Cafe life is a very important part of the existence here—a place to meet friends and discuss various things. But the danger lies in associations with characters who spend most of their time making the rounds of the different cafes. They usually are frustrated types who find their work isn't satisfying enough to keep them occupied.

I live in an atelier (studio) about 30 feet by 25 feet with no heat, running water, gas or toilet. I have partitioned off a corner where I sleep on a wooden platform covered by a mattress—it's hard, but that's the way I like it.

All foods now are unrationed and most prices are below those in the States. I miss Japanese cooking, but what can one do? There are Indo-Chinese restaurants, but they're a bit expensive,

For transportation, I have a 4 h.p. French motorcycle. Not bad. I took it on a trip to Rome last year, sleeping out on the road. It's a great way to see the country. I'm planning a trip to Sweden, Denmark and Norway this summer. Motorcycles are handy to get around Paris, but sometimes dangerous. These French autos are, I think, licensed to A-1 maniacs.

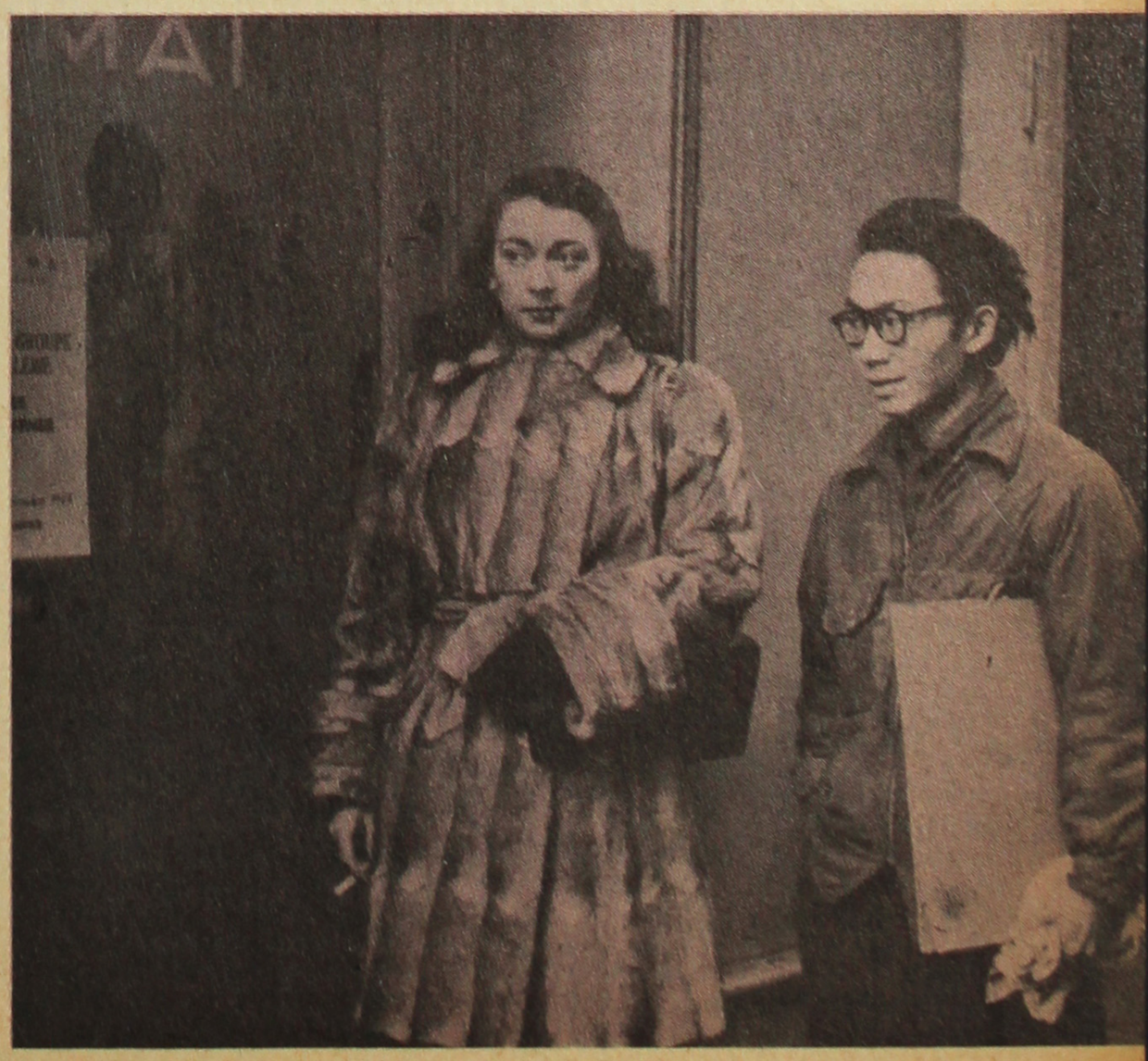
There are several other Niseis in Paris. One is an art student married to a German girl he met during the war. Another is a Hawaiian Nisei. In all, there are probably no more than five Niseis. Oh yes, there is also a Hawaiian Nisei ex-WAC who is married to an American GI art student.

The French are okay. But if they know you're an American, like most Europeans, they jack prices up. They believe Americans are near millionaires and that, in America, slums are non-existent—a weird conception, but generally true.

French girls? I suppose, as a whole, the American girl is healthier and better formed than the French,, but the French make a point of dressing with sex appeal. One example is a skirt with a slit up the backside which nearly runs to the lower part of the girls' buttocks.

The only French customs I may have adopted here, I suppose, are the cafe life and eating cheese. I never liked cheese until I came here. Another habit, possibly, is not bathing, but I had started that, I think, in the States, too. Wine drinking, too, but with moderation—I get too red too fast.

What do I miss most? I don't know exactly. Family, I suppose. Friends. Occasionally something special to eat which can't be bought here. But generally, I don't miss much.



FORMER CHICAGOAN and a friend leaving the Gallerie Mai, Paris, where the "Warrior" is on exhibit.

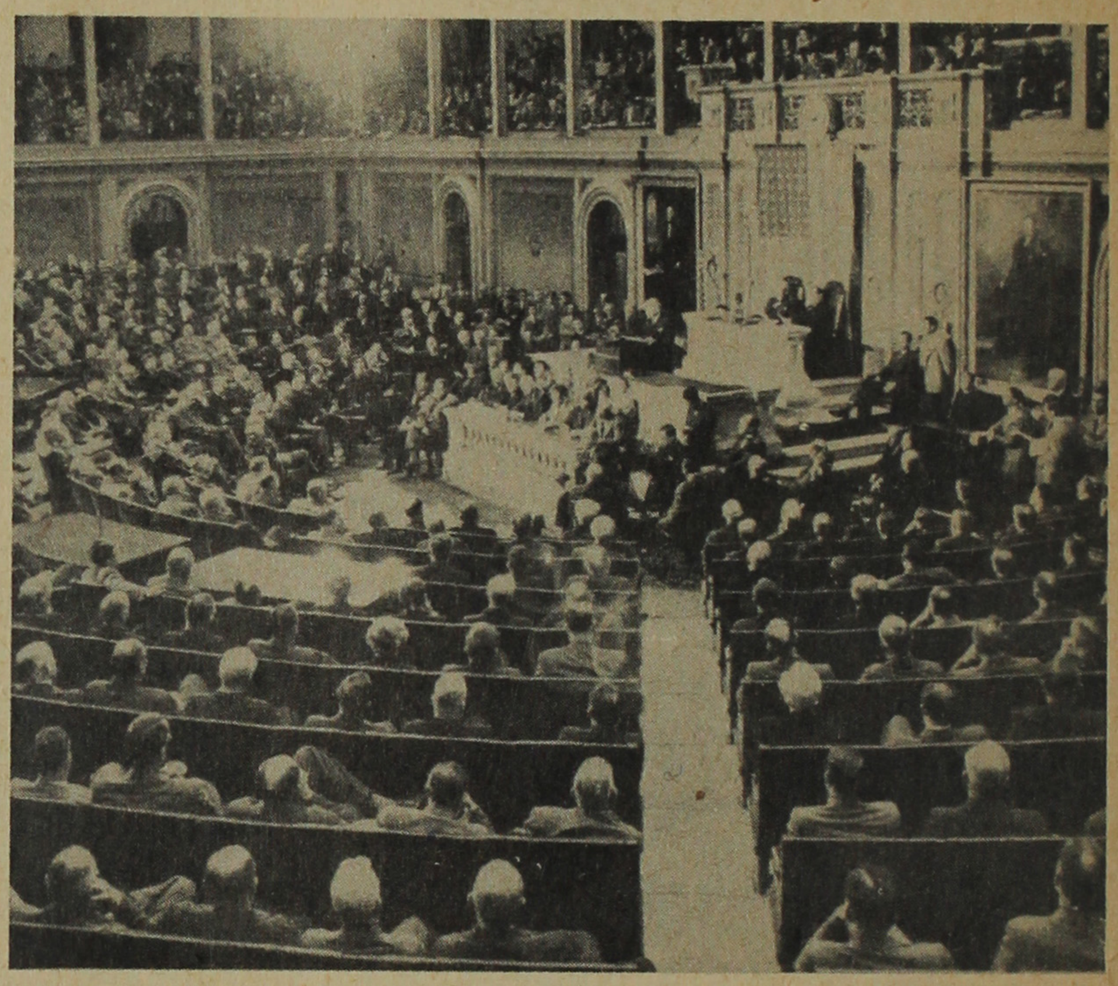
彫刻家田尻新吉

巴里の藝術界に頭角を現はした彫刻家田尻新吉氏の作品は現代的彫刻として素人には判りにくいのですが專門家はその藝術と技倆に驚嘆してをります。◎上圖「戰士」と題する氏の作品◎下圖巴里の製作室に於ける氏の力作◎展覽會場巴里マイに於いて氏がその彫刻愛好者に說明のところ

EDITORIAL

We say this with unbounded confidence...

IN THE LETTERS to the Editors Column of this issue, California Congresswoman Helen Gahagan Douglas tells why we ought not to deny U.S. citizenship to anyone because of his race or national origin. We Americans—and, of course, that includes the Nisei—have been doing just that for over a quarter of a century. We have been excluding from American citizenship persons of Asiatic descent born in the Far East.



This racism became embarrassing during the war. It insulted our Chinese allies. It weakened the Allied cause. So Congress went to work and began amending our laws.

We have moved steadily toward treating all people as human beings equal before God. Being equal before God has not, unfortunately, always meant being equal before the law.

Our American law—up to the time that Congresswoman Douglas spoke recently before the House—still said to the Issei (first generation) Japanese: "You are not good enough to be citizens of the U.S.—even though your sons, who are citizens, have given their lives for America."

This has been an injustice. It is not right, and a change has been inevitable. We say this with unbounded confidence. For we know from hard experience that under our American system, such wrongs have an innate tendency to correct themselves.

Even as these words are written—and before they will reach print—signs of action come from the nation's capital. The House passed Joint Resolution 238 unanimously last year. This year it was blocked by a single vote of a Southern Dixiecrat in the Senate. Since then that honorable gentleman has publicly stated he would not oppose it again—he had a confused idea about it, he has said.

If the Walter Resolution (HJR 238), about which Congresswoman Douglas writes, has already been passed and signed by the President, let us pay fitting tribute to the spirit and substance of American democracy that is able to right its wrongs. If the measure is yet to pass, let us take heed of the words of Joe Grant Masaoka, whose letter also appears in our Letters to the Editors column. Mr. Masaoka, the vigorous West Coast Regional Director of the Anti-Discrimination Committee, urges us to write our Congressman.

Equality of naturalization is inevitable. For it is part and parcel of the American tradition. Our present law is an antiquated aberration that has been tolerated too long. The Nisei can rejoice with their fellow Americans in an expression of their faith in our democratic processes. With all humility and without losing any awareness of our many shortcomings, we say now: How good it is to be a citizen of such a country.

論説概要

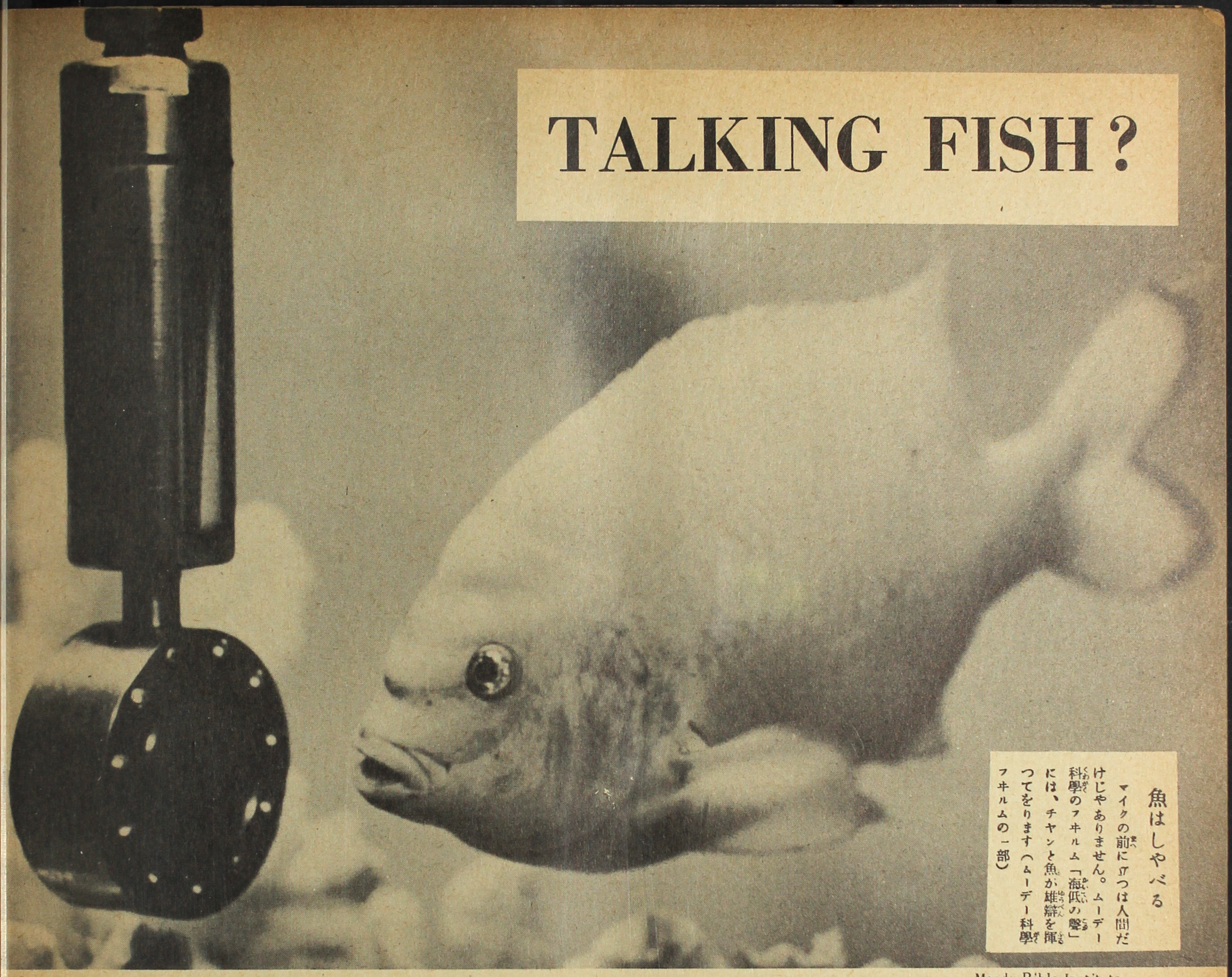
加州の代議士ヘレン・ダグラス夫人は本誌に書を寄せて米國の市民權は、國籍人種の如何を問はず、何人にも公平に賦與さるべきが當然であると力説しておるが、現行米國移民法によれば、日系第二世が如何に米國のため粉骨碎身の忠誠を爾んでも、その一世には、何等の特典も權利も與へられないことになつてゐる目下議會で附議されてゐるウオルター歸化法案の通過することは、我々日系人の等しく期待する所であると共に、眞に米國の民主政治が、世界人類のため本來の光輝を發揚せんとするならば、この際先づその差別的障壁を完全に打破すべきである。

A great American

SCENE mourns the passing of Dr. Edwin Embree, former president of The Rosenwald Fund and former chairman of the board of Roosevelt College. He loved humanity; he believed in the essential goodness of mankind. He fought injustice and oppression. He will always be remembered for his good works, his kindly spirit and faith in the ultimate triumph of good over evil.

HAVE YOU REGISTERED AS A VOTER IN YOUR PRECINCT?

TALKING FISH?



魚はしやべる

マイクの前に立つは人間だけじやありません。ムーデー科學のフキルム「海低の聲」には、チヤンと魚が雄辯を揮つてをります（ムーデー科學フキルムの一部）

Moody Bible Institute

FISH TALK is a startling revelation recorded in the Moody Bible Institute's scientific film, "Voice of the Deep." Underwater sounds never before heard by man are captured by special hydrophones.

Religion and science forever divorced? Latest Moody films prove differently

A FISH THAT LAUGHS, whistles and talks, bats that demonstrate their unerring radar system, and a strange assortment of land, sea and air creatures—these are the weird characters that make up the all-star casts that emote in four scientific documentary films produced by the Moody Institute of Science.

There was a time when science and religion fought each other fiercely. "Never the twain shall meet!" thundered the opposing factions in the Scopes trial.

Of late, however, religion and science appear to have put away their boxing gloves and joined forces for a working partnership. At least this is the conclusion one might draw from the above religious-scientific productions. The Moody Institute of Science is a branch of the Moody Bible Institute of Chicago.

While all four films—"God of Creation," "God of the Atom," "Voice of the Deep" and "Dust or Destiny"—are far removed from the Hollywood commercial product, they show plenty of modern-day appeal.

Each picture underscores the theme that the wondrous universe attests the existence of God, and that people should seek out God for their salvation. Miracles of animal and plant life are depicted in the films to show the existence of a great Divine Intelligence in creating such marvels.

Illustrating a fresh slant on the problem worrying educators for years—does science agree with the Bible?—"Dust or Destiny" attempts to awaken mankind from his religious lethargy through such things as the unerring homing instinct of a pigeon; the non-stop flight of the Pacific Plover, a bird that flies the "beam" from Siberia to Hawaii and changes

産卵の群魚

毎年一定の時期一定の場所へ魚群が産卵のために蝟集し水から踊り上つて産卵する自然の偉大なる力は神の攝理でなくて何でせうか（ムーデー科學フヰルムの一部）

"DANCE OF THE GRUNION," the peculiar southern California phenomenon, is actually the nocturnal egg-laying of the female grunion which knows exactly the right night, hour and tide to do her spawning.

his suit to fit the climate; the radar secret of the bat's night flying.

Using specially built microphones to catch sounds beyond the range of the human ear, Moody film technicians found that a roomful of "silent" bats really make a continuous din.

Flying in the dark, the bats make rapid "clicks" or "pings" with their mouths, then steer by the echo of the sounds.

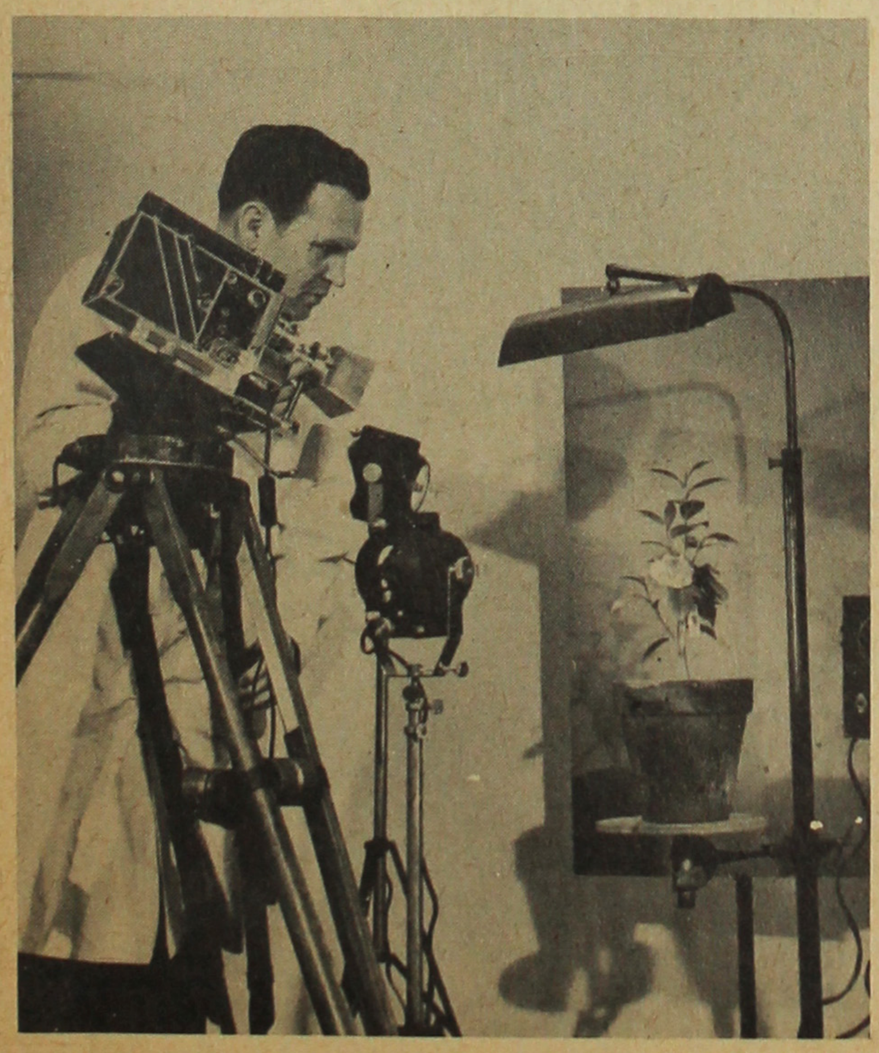
"Dust or Destiny" also invades the private life of the grunion to photograph that peculiar southern California phenomenon, the grunion run. The "Dance of the Grunion," as it is sometimes called, is really a mass egg-laying venture. No where else in the world can this spectacle be seen. With miraculous timing, the female grunion knows how to select just the right night, the right hour and the right tide to insure hatching of its eggs.

Equally fascinating is the "Voice of the Deep" which gives an account of findom's strange inhabitants. Through hydrophones (underwater microphones) the sea actors scream, screech and even cluck like barnyard chickens—briny-deep sounds never before heard by man.

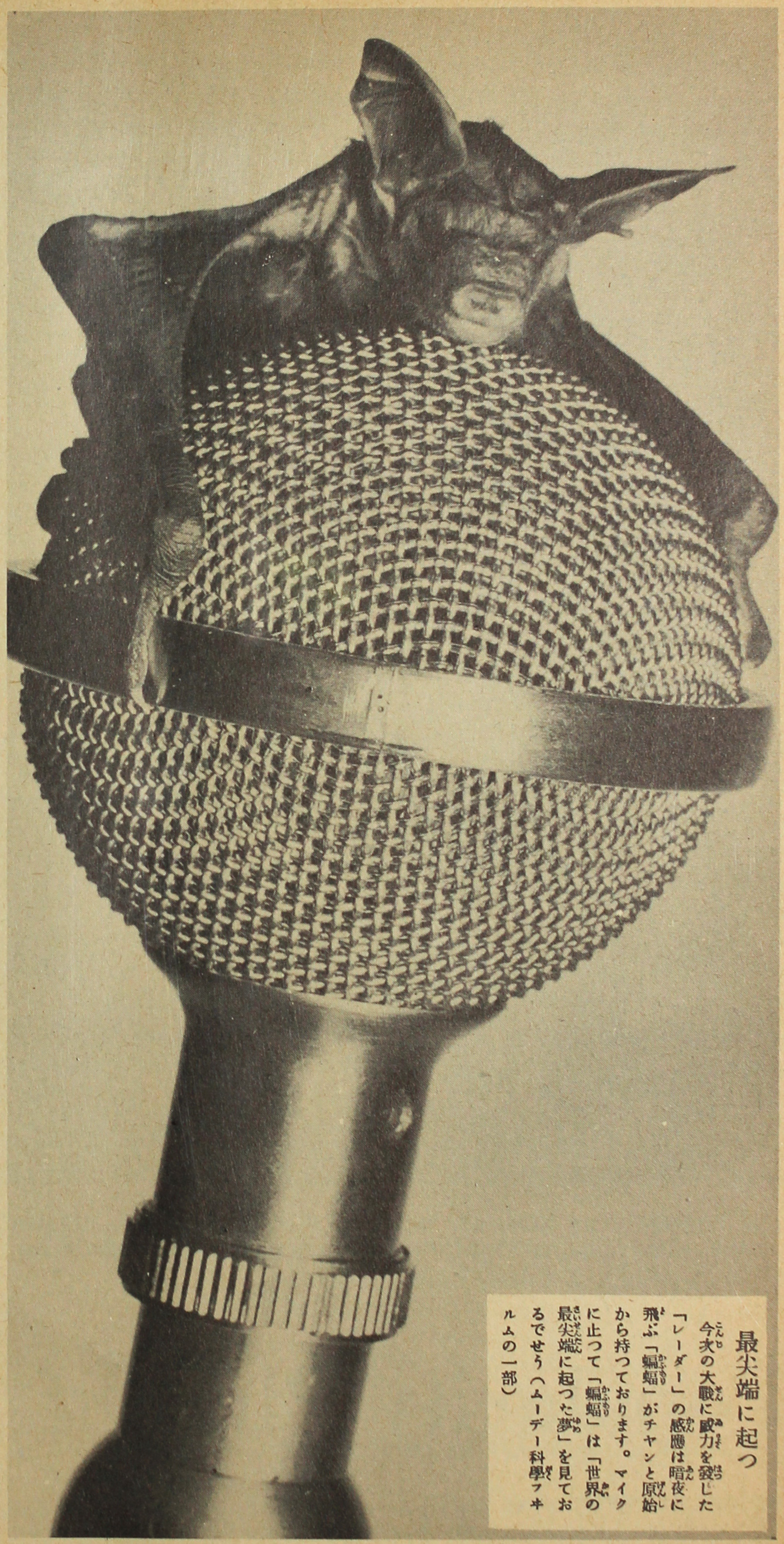
As we need undersea ears to hear under water, the film attests that we also need spiritual ears to hear God's voice.

The ocean film was made with special cameras and sound equipment to record on film for the first time the sounds made by creatures below the surface of the sea.

「ノーベル」とムービー科學フキルムは明答を與へております。科學と宗教は絶緣するか？「椿の花」を造化の神が如何に種から發育して花を咲かすかの經路に就いて映畫撮影機を示すところです。



LAPSE-TIME PHOTOGRAPHY, which compresses months into minutes, records the growth behavior of the camellia.



最尖端に起つ

今次の大戰に威力を發した「レーダー」の感應は暗夜に飛ぶ「蝙蝠」がチヤンと原始から持つております。マイクに止つて「蝙蝠」は「世界の最尖端に起つた夢」を見ておるでせう（ムーデー科學フキルムの一部）

"SILENT" BATS actually make sounds so sharp that the ordinary human ear cannot hear them without the use of a special microphone. Bats make rapid "clicks" with the mouth, then steer by the echo of the sounds. Long before the human mind had devised radar, bats had their own radar system which steers them so accurately they can fly in a roomful of bats without collision.

選ばれた學生

ノース ウエスタン大學から出されてをるハーブル パロット誌の表紙畫に選ばれた學生達、其の中に日系二世孃、の渡邊フランさんもをります

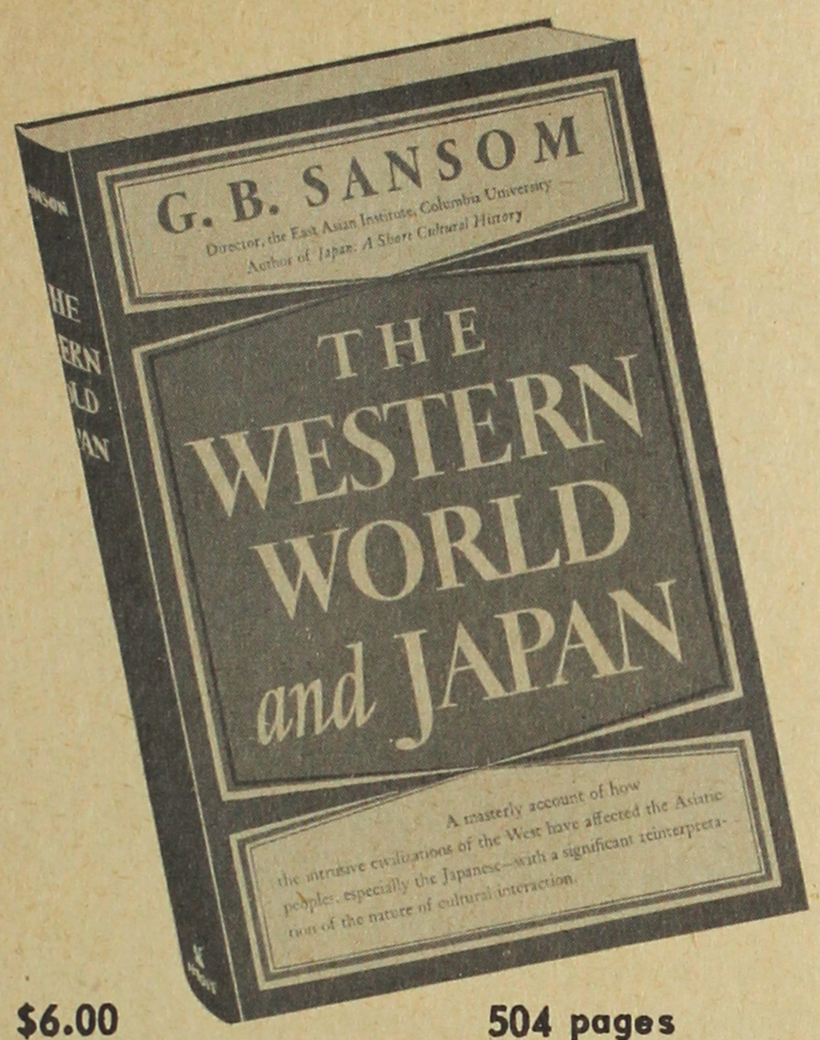
Purple Parrot

NORTHWESTERN University's Purple Parrot cover contest winners happily lap their cones as they begin a night of celebration. The Nisei winner is Fran Watanabe, tiny ("an even five") popular coed.

Popularity Plus

WHEN PRETTY Fran Watanabe enrolled at Northwestern University, she had all the requisites that make a campus magazine cover girl. Everything except popularity, which she acquired easy enough in three years. When the University's 8,000 students get their June issue of the Purple Parrot, the campus magazine, Fran will be on its cover. The 20-year-old coed is secretary of the Student Governing Board, vice president of the Women Off Campus club and a member of the exclusive Shi-Ai. She belongs to several other outside groups and composes music on the side. How she manages all these activities and still keep her high scholastic average which she has maintained since high school (she was valedictorian at Lake Forest, Ill., high school) doesn't seem to bother this psychology major at all.

If you want to understand what is happening in JAPAN today, read . . .



$6.00 **504 pages**

Published by Alfred A. Knopf, Inc.

This masterwork is not only an account of the cultural influence of the West upon Japan; it is also a study of the way in which cultures interact. It reveals the process by which the intrusive civilizations of the West, since even before the Christian era, have affected the Asiatic peoples in general and the Japanese in particular, first only slightly and spasmodically, and then with increasing power.

The first part of the book traces the early cultural relations between Europe and Asia. Against this historical background the second part shows how Japan reacted to Western influence from the days of her first contact with Europeans down to the time of her entry into international life in the nineteenth century.

Historians will recognize instantly in this method the challenge both to Japan's own mystical and myth-ridden historiography, and to the West's narrow and self-centered preconceptions, which have prevented its historians from seeing that the institutions finally adopted were, if Western in shape, thoroughly Japanese in color and substance.

And philosophers will recognize instantly the challenge thrown at Toynbee and Spengler when the author offers evidence of the way in which a society can decay and renew itself without changing its essence. He questions whether any of the chief civilizations of Asia will, even if they voluntarily follow a Western economic pattern, submit to Western precept in political, social or religious life.

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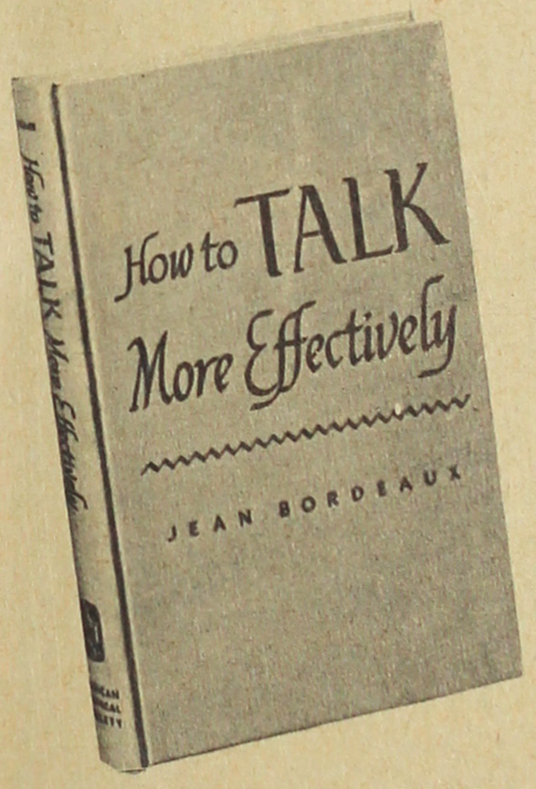

What they're saying:

EDGAR BERGEN (Hollywood): "This is by far the best book on speech improvement that I have ever read."

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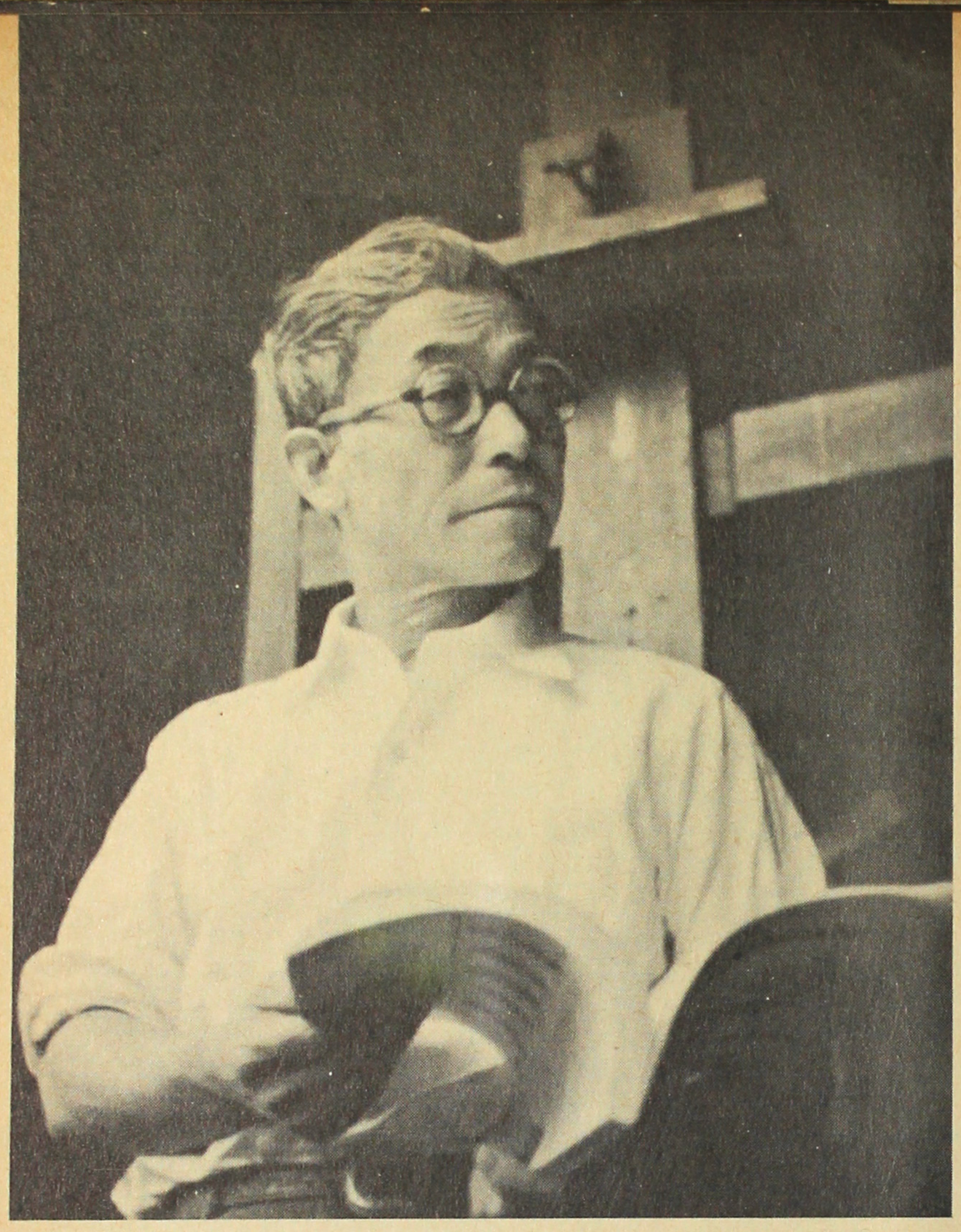
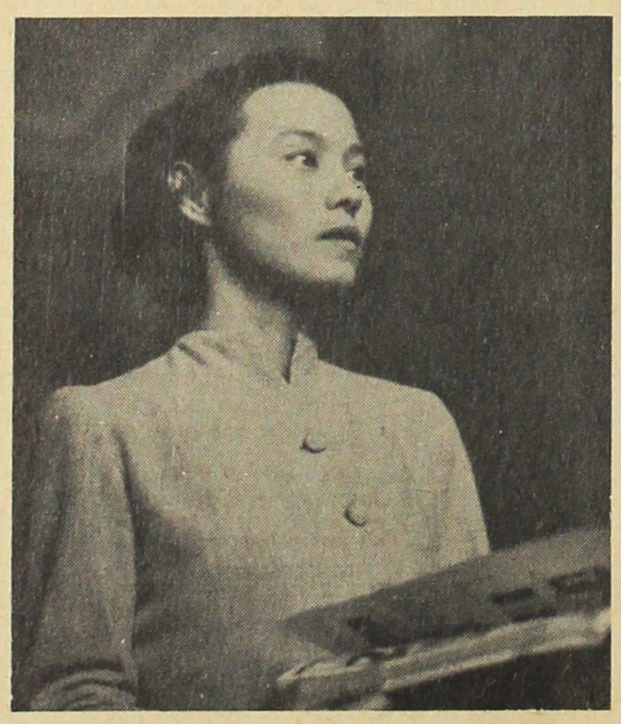


'Dramatic sto

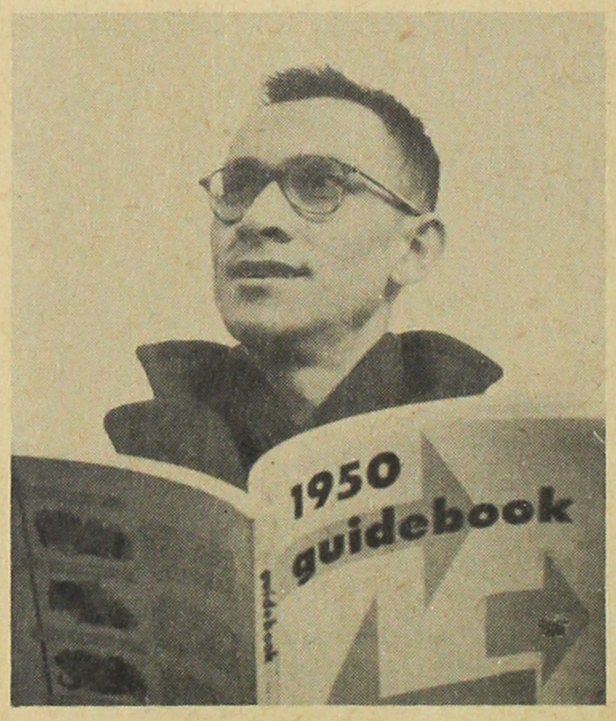
There's nothing quite so pleasant as a flattering compliment . . . and we're receiving them day after day on our 1950 GUIDEBOOK. Why not join the many people who are enjoying this informative book. Get YOUR copy today.

YASUO KUNIYOSHI
artist, New York, N.Y.
"The 1950 Guidebook is very interesting....dramatic stories... illustrations well conceived and amusing. I was amazed to see how active the Japanese-Americans are all over the country."

HAKUEI OGIHARA
Nihon Keizai Shimbun
Tokyo, Japan
"...full of good photos presented in a clean, attractive format. Japanese readers can get a real understanding of the life of the Niseis. I wish we had something like this in Japan so that Niseis can know what Japan is like."



MATSUYO YAMAMOTO
Godo-Shimbun
Okayama, Japan
"I was not aware when I left Japan a month ago that the Americans of Japanese parents were so active in all aspects of American life. If I had seen the 1950 Guidebook before coming here, I would have been more prepared."



HENRY MITTWER
furniture designer
Seabrook, N.J.
"I like the broad coverage, not only geographic but also in terms of activities, that the 1950 Guidebook gives. Publications like this one can do much to make everyone realize how closely knitted the Niseis are in the American fabric."

CHIYE MIYAZAKI
fashion designer
New York, N.Y.
"...most complete publication about and for Japanese-Americans that I have seen. I was glad to see that New York, where so many Niseis now make their homes, received its due share of publicity. I hope that more Niseis will come East."

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▲大陸、布哇等各地に轉住復興せる日系人の活動と其の生計並に經濟的發展の狀態(英文寫眞入り)

▲シカゴ日系人の發展現狀と事業紹介

定價壹弗

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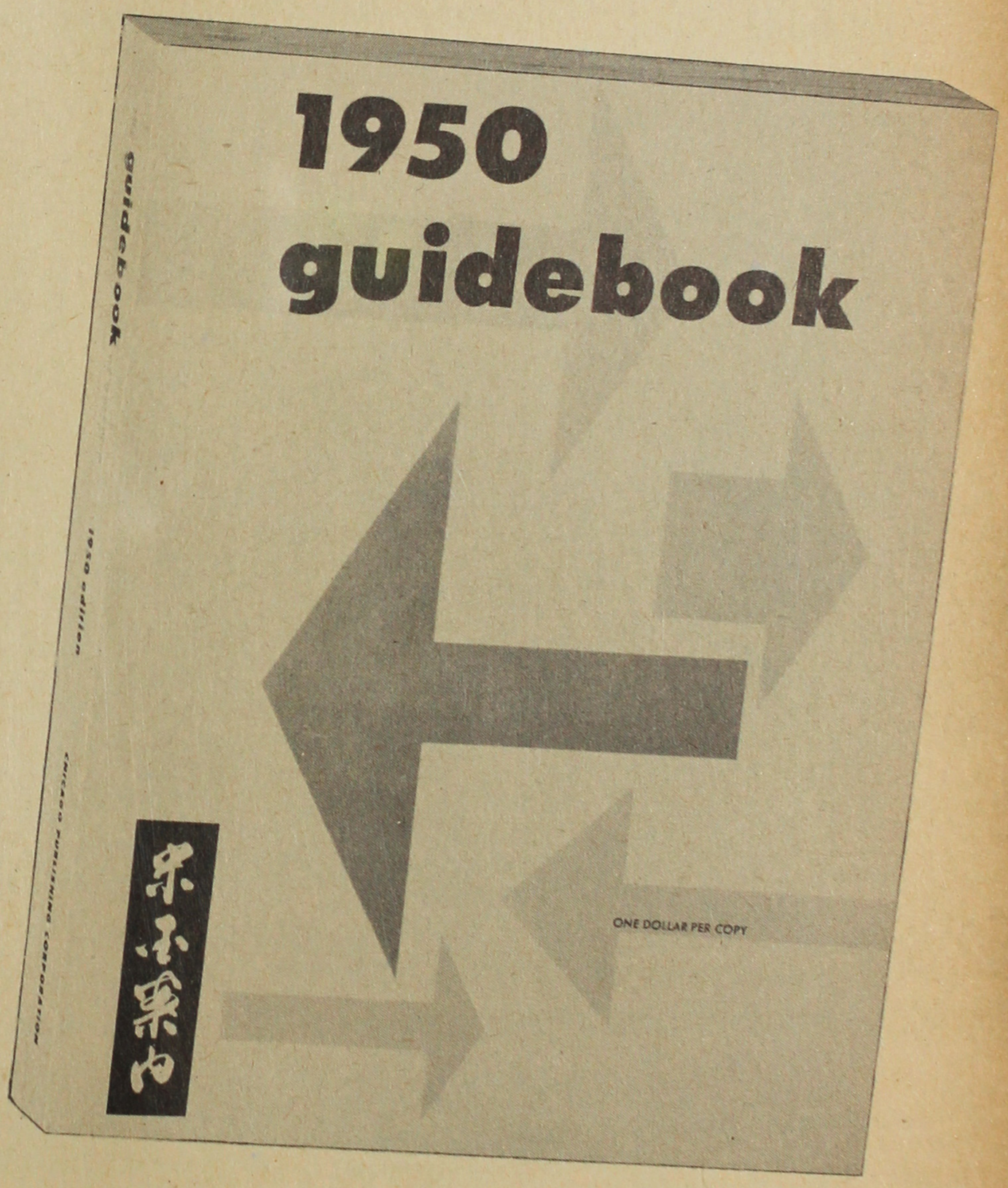

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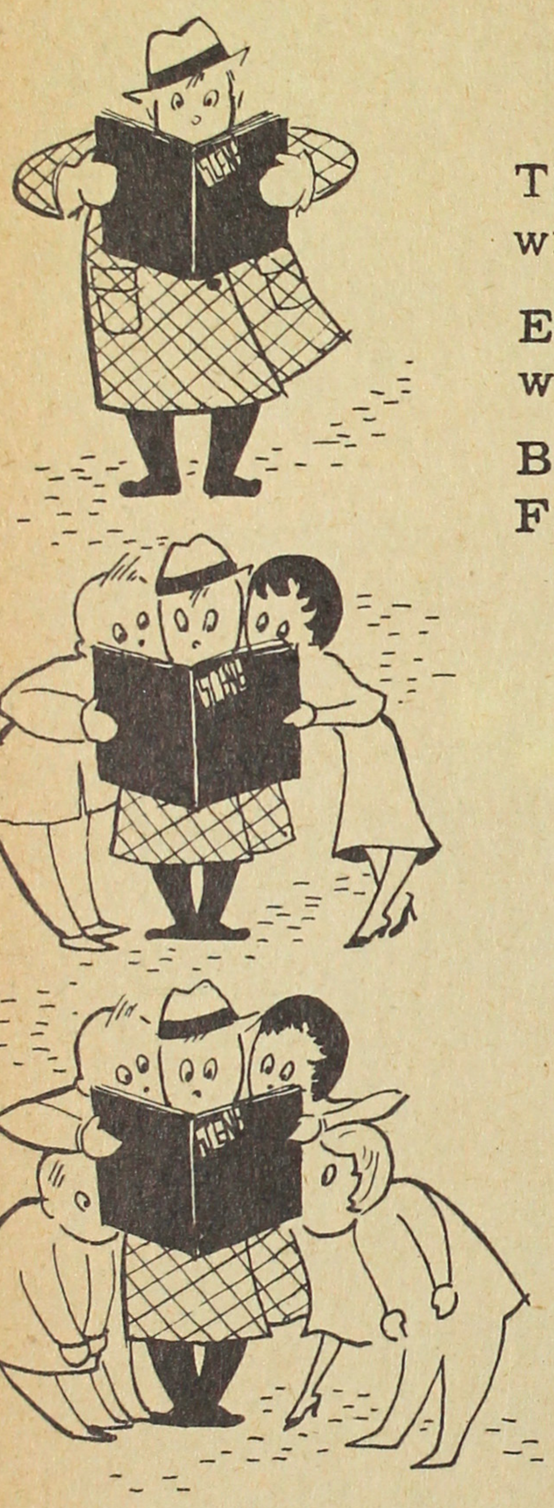

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皆様の家庭雑誌

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▲世界の新しい動きや、祖國の現狀等を本誌の寫眞で手に取る如く識ることが出來ます。のみならず、皆様のお子様達に祖國日本の文化を教え、全米日系市民の動向を完全に知らしむる唯一の月刊雜誌であります。

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耕地が生命線

布哇の生命線は砂糖耕地である。砂糖家の様にすく〳〵と伸びたのは二世か三世か、話すは映畵かスポーツか。

BAREFOOTED CHILDREN walking through a sugar cane field are sons of the world's highest paid agricultural employes. About 6,000 persons of Japanese ancestry are employed as sugar workers in Hawaii.

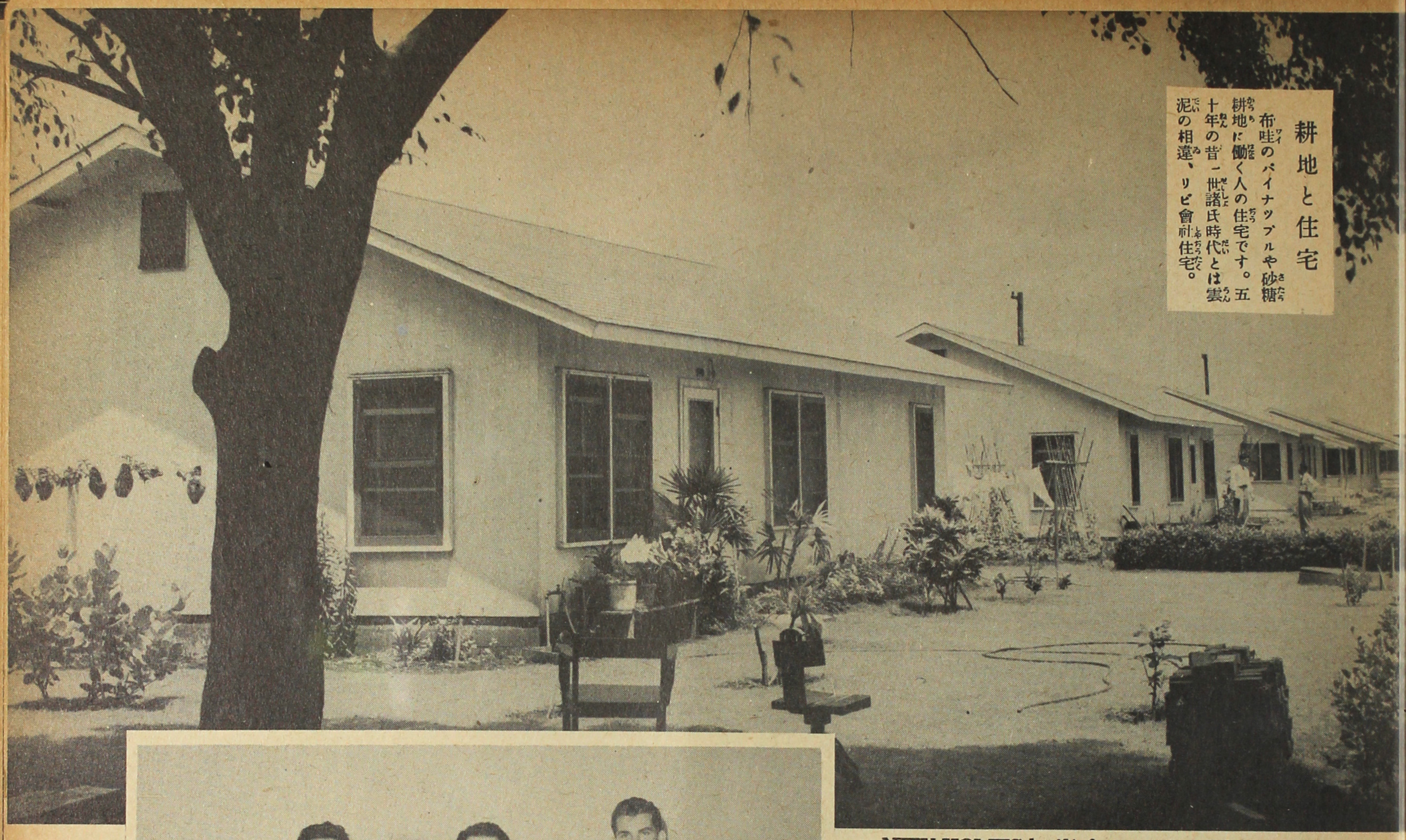
Pass the sugar, please

By Eileen O'Brien

SUGAR THAT SWEETENS a cup of coffee in Chicago, Dallas or New York is likely to have come from one of the millions of tons produced annually in Hawaii. And it is possible that its production was aided by one or more of the 6,000 persons of Japanese ancestry employed as sugar workers.

The story of Hawaii's No. 1 industry and the story of the Islands' Japanese population are closely related. Practically all the Issei who came to Hawaii were brought as workers for sugar plantations. A generation ago, the majority of men—and women—who planted and harvested the sugar were Japanese.

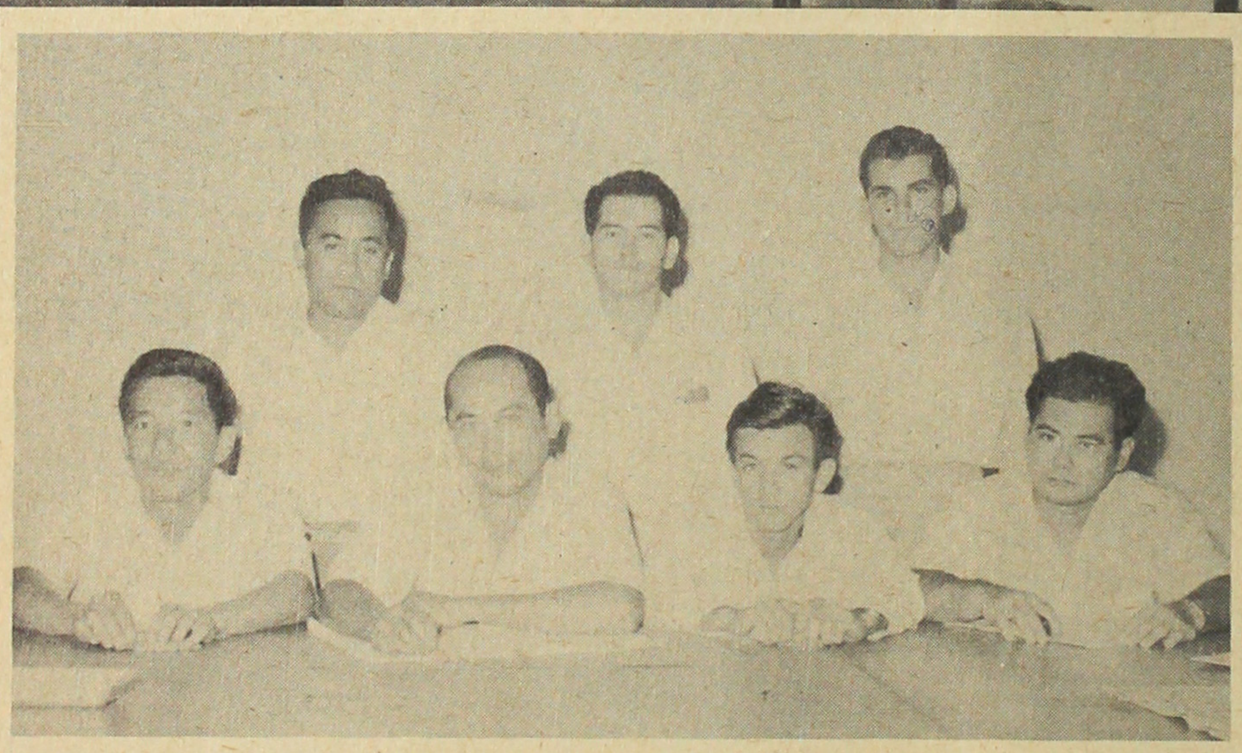
With the passing of time and the arrival of another generation, many of Hawaii's Japanese changed to other occupations and women now no longer toil in the fields. Today, only 30 per cent of Hawaii's more than 20,000 sugar workers are of Japanese ancestry. Forty per cent are Filipinos and 25 per cent represent



耕地と住宅

布哇のパイナップルや砂糖耕地に働く人の住宅です。五十年の昔一世諸氏時代とは雲泥の相違、リビ會社住宅。

NEW HOMES built for workers by Libby show a great improvement of living conditions on sugar plantations.



労組の幹部

労組の幹部、前右より藤崎ラオニア、國村、矢木、ラクルーズ、荒垣、マーチンの諸氏。

INTER-RACIAL aspect of Hawaii's sugar workers is shown by its officers. Front: l. to r. —Fujisaka, Antonio Rania (pres. of local 142), Robert Kinimura, Yagi. Rear: l. to r. —Justo de la Cruze, Arakaki, George Martin.

Hawaii's Japanese and sugar closely related

"all others," chiefly Hawaiian, Portugese and mixed races. The Japanese represent the majority in semi-skilled and skilled jobs in the industry, Filipinos the majority in the unskilled classifications.

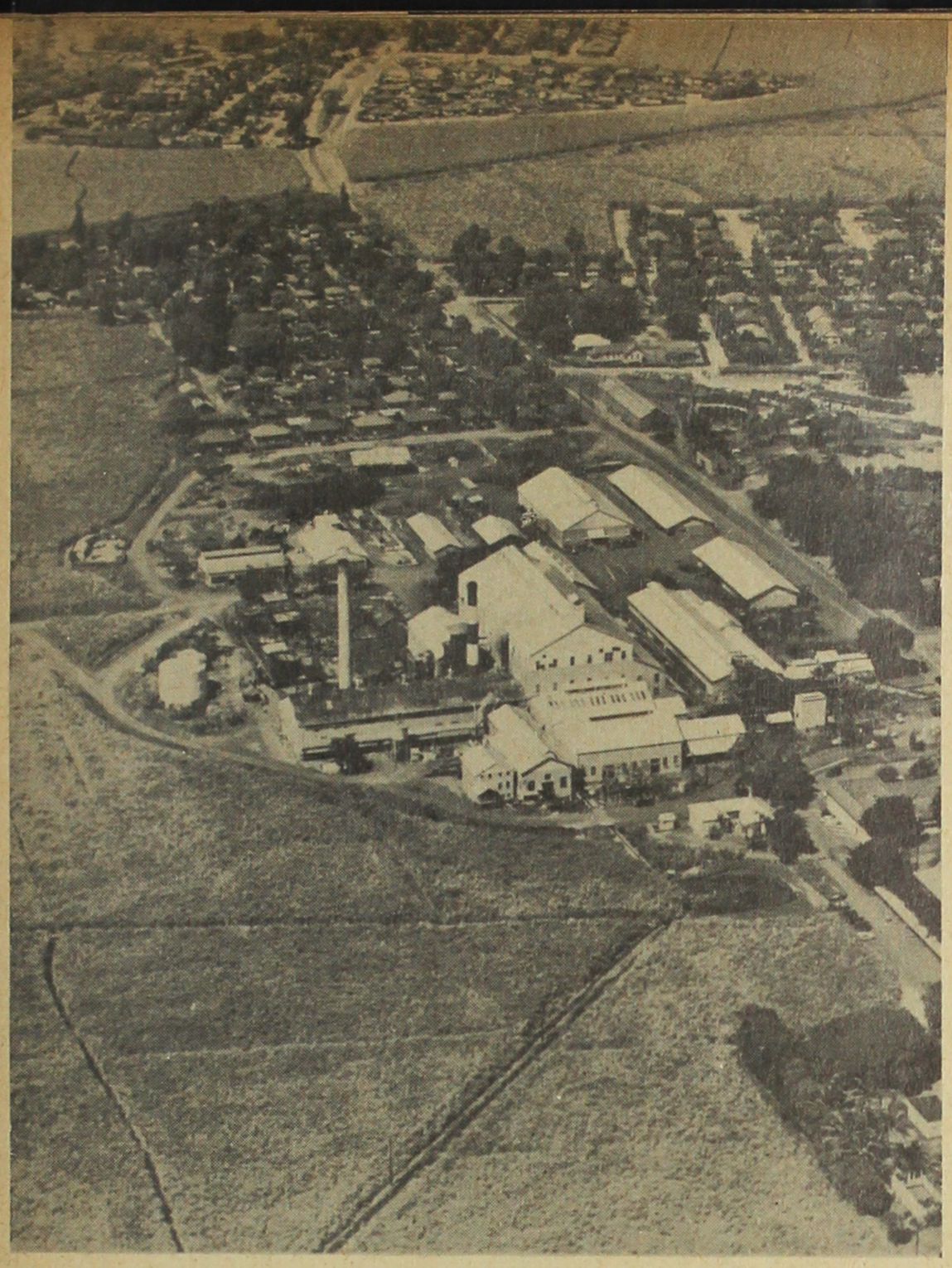
Another change has taken place in the industry. During the middle eighties of the last century, workers on a Kauai plantation went on strike—for 25 cents a day. They lost. Today, the average pay in the industry is $8.05 a day. A recent contract with the Sugar Workers Union, an ILWU affiliate of the CIO, put into effect a minimum of 80 cents an hour and a maximum of $1.47 1/2. This, of course, is apart from the salaries of supervisors and executives, figures for which are not available.

This contract makes Hawaii's sugar workers the highest paid agricultural employes in the world on a year 'round employment basis (Hawaii's pineapple workers get a slightly higher hourly rate, but employment is in a large measure seasonal).

The present status of workers was not achieved without considerable strife and bitterness between management and labor. The present Territory-wide unionization was not put into effect until 1945 and the suddenness of the labor coup prevented the usual "give and take" that comes with more gradual growth of labor organization. However, the recently signed contract guarantees peace between the industry and the union until August, 1951.

One of the unique features of Hawaii's sugar industry is that it has the highest degree of productivity per acre of any agricultural product in the world. A million tons of sugar are produced annually on an area equal in aggregate to only 18 miles square. This is the result of an irrigation system, now valued at 44 million dollars, and a program of intensive research on which the industry spends more than a million a year.

The products and by-products of the 18 mile square



AIR VIEW of one of the 28 sugar plantations which create 40 per cent of the total wealth of Hawaii.

世界同胞行列
昨年ホノルルの勞働祭に參加したコスモポリタン花車と同胞少女。

COSMOPOLITAN FLOAT entered by the Sugar Workers Union, ILWU-CIO, in the last Labor Day parade.

area planted to sugar are annually valued at more than 100 million dollars. One of the important by-products is a fiberboard, manufactured under the trade name, Canec.

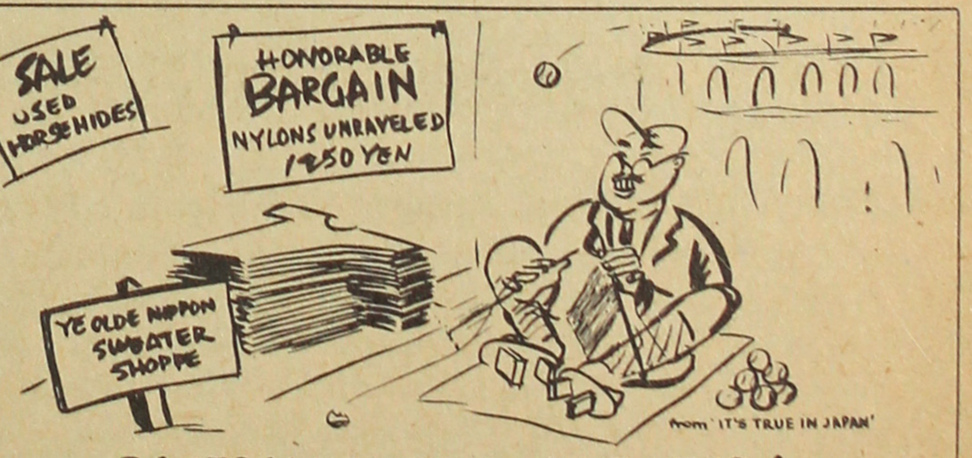
The first sugar workers imported from abroad were about 200 Chinese, brought to Hawaii by the Royal Hawaiian Agricultural Society in 1852. Many more came during the next 50 years, but they tended to leave plantations for merchandising fields. The immigration of Japanese labor began in 1868 with the arrival of 148 persons. Thousands more followed in the ensuing years, many of whom sent to Japan for "picture brides." Filipinos began arriving in 1906 and several thousand were brought in as recently as 1946.

Sugar has been a keystone of Hawaii's economy since the middle of the last century.

SCENE facts and oddities

ISSEI TAUGHT SALLY RAND!

SALLY RAND—SHE OF THE ELUSIVE BODY BEAUTIFUL AND THE HUGE OSTRICH PLUMES—WHO FIRST CATAPULTED TO FAME IN THE 1932 CENTURY OF PROGRESS EXPOSITION IN CHICAGO, WAS COACHED BY AN ISSEI DANCE INSTRUCTOR, MICHIO ITO. SILVERY-HAIRED ITO, WHO HAD HIS NAME IN LIGHTS ON BROADWAY AROUND 1917 AND WHO WAS EQUALLY ACTIVE IN CALIFORNIA, IS NOW DANCE DIRECTOR OF THE ERNIE PYLE THEATER IN TOKYO.



BASEBALL INTO A SWEATER!

AN UNIDENTIFIED FAN SNAGGED A FOUL BALL, LAST NOVEMBER, IN THE ALL-JAPAN—S.F. SEALS GAME IN TOKYO. BEING A CURIOUS BUG, HE UNRAVELED THE PELLET AND FOUND THERE WAS ENOUGH YARN IN IT—1,200 FEET—TO KNIT A CHILD'S SWEATER. HE THEN POUNCED ON A PAIR OF HIS WIFE'S NYLON STOCKINGS AND ENTANGLED HIMSELF IN TWO MILES OF THREAD.

銀行の幹部

圖は右よりコスモポリタンナショナル銀行社長ブコウスキー氏と堀氏が種々な書類を提出して商談中。

COSMOPOLITAN BANK officers have helped businessmen like Kats Hori immeasurably since Niseis came to Chicago. Here, Hori confers with Pres. Bukowski as Vice Pres. Magers and Miss Strandberg look on.

THEY'RE NEIGHBORLY

By George Morimitsu SCENEfotos by Louie Sato

JUST OFF THE INTERSECTION of Chicago avenue and Clark street, there are apartment buildings, old brick homes and families of diverse nationalities which have long lived in the area. Predominant are people of Italian and, in noticeable numbers, German, Polish, Scandinavian and Bohemian descent.

About 1942, however, a new racial strain, the Japanese, began to infiltrate the neighborhood. Following the course of least resistance, the early evacuees from the West Coast gravitated toward the shabby rooming houses of North Clark,whose citizens after a cursory inspection thereafter accepted the fact of

Meet a Chicago bank

their increasing presence with equanimity. And it was on this same street that many of the evacuees dug their roots a little deeper by opening up small businesses—restaurants, grocery stores, taverns and cleaning shops.

On the northeast corner of Chicago Ave. and North Clark stands the Cosmopolitan National Bank, the hub of the area's financial activities. Here come housewives wearing babushkas, workingmen and entrepreneurs of the Near North Side.

As one enters the building, he finds that the Cosmopolitan National isn't like the Greek-columned edifices elsewhere. It's somehow different. It hasn't that cold, austere, state-your-business, sir air of most banks. There is a casualness and a let's-be-friends attitude about the establishment. Not only the patrons but many of the employes have an appearance that could be termed, that "old country" look. Perhaps you'll catch a glimpse of the bank's two Nisei employes—William Omoto, a bookkeeper, and Yosh Iwamuro, a teller.

It was natural that many of the Japanese Americans who settled in this district should sooner or later bring their business, big and small, to this bank. When the OPA restrictions on rice expired, several quick-thinking Niseis went into the profitable rice brokerage business. There was a wide-open market for rice among the increasing Japanese population in Chicago. Some of these new brokers lacked sufficient capital to buy stock in large quantities. They turned to the Cosmopolitan for loans.

Officers of the bank had practically no contact with Japanese Americans prior to the evacuation. But, to their everlasting credit, they did not judge the applicant by his racial descent. If he looked like a good risk, that was all that mattered. And, as things turned out, loans made to Japanese Americans gave the bank no trouble.

In fact, says Donald D. Magers, a vice president, he found the Niseis proved to be better risks than the general average of the population.

Its officers reflect the cosmopolitan air of the aptly-named bank. The president, Peter I. Bukowski, is of Polish descent. Magers is of German descent, and Sal J. Russo, vice president, is of Italian ancestry. All are members of the Japanese American Citizens League.

These three had most of the contact with Japanese Americans who approached the bank for loans and the friendly, cooperative spirit of the executives helped establish many a Nisei business. The same neighborliness undoubtedly had much to do with the rapid growth of the Cosmopolitan—from a deposit total of less than $850,000 when it opened in 1936, to the present total of more than $28,000,000.

Loans made to Japanese Americans, beside rice loans to brokers, include real estate loans to buy homes and apartment buildings, lease loans on rooming houses, letters of credit to importers and financial aid to such small businesses as auto repair shops and cleaning and dyeing establishments. Three Japanese American churches have been able to purchase their own places of worship with the help of this bank.

Included among these individuals who received aid from the bank are Torao Hidaka, owner of a thriving chain of five dry cleaning shops (whose story was told in the September issue of SCENE), and Kats Hori, an international trader.

IMPORTER HORI, displaying samples of his products, has built up a thriving business since 1948.

Hori needed capital to operate. In foreign trade, cash (in the form of letters of credit) is deposited with corresponding banks in the country that one trades with—in this case, Japan. In order to obtain letters of credit, all, or most of the amount in the form of cash or other collateral, must be put up.

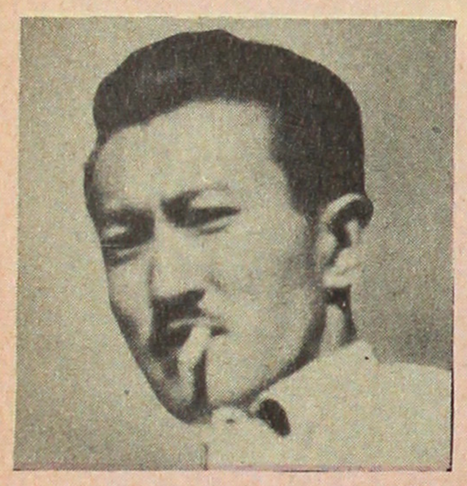
Hori, being without adequate financial banking the first year and a newcomer as well, had to deal with the bank substantially on a cash basis. It put him in a tight spot, since he purchased goods in Japan with cash, and it took about six months for the goods to arrive in this country. This meant that he got back not a cent of his money until more than half a year later. Then on top of this, he had to pay freight and customs charges on the goods before he could take possession. These fees amounted to as much as 100 per cent of the cost of the imports.

But Hori survived through the year. And as the bank realized that he was reliable and knew his business, it started to ease up on the loan requirements and began granting him letters of credit with less and less collateral. The bank takes an understandably paternal attitude toward Hori and his business. It has helped him over several tight spots, has seen him

Behind the SCENE

An article recently appeared in a local Japanese newspaper stating that the Nisei Vue Magazine was going to be discontinued due to lack of financial support and that "it was believed" that SCENE would be sent to NV subscribers for the balance of their subscriptions. We would like to state emphatically that no such agreement has been made. At the same time we want to reemphasize that Nisei Vue and SCENE are two entirely separate enterprises with no connections whatsoever. Both magazines are published in Chicago and both publications cater to a similar market, but the similarity ends here.

☆ ☆



Tsuguji Foujita, the artist with the bangs, was one of the most colorful Japanese figures to prance about Europe. His paintings of cats and nudes were internationally famous, In "Portrait of an artist," article by **Eddie Shimano** appearing in this issue, he is presented as he is today—a pathetic figure, discredited by his fellow artists in Japan and forced to live in practical seclusion during his short stay in the U.S. After great difficulty and strong persuasion, the artist finally consented to be photographed by **Ken Mazawa** on the day the artist left New York for France.

☆ ☆ ☆

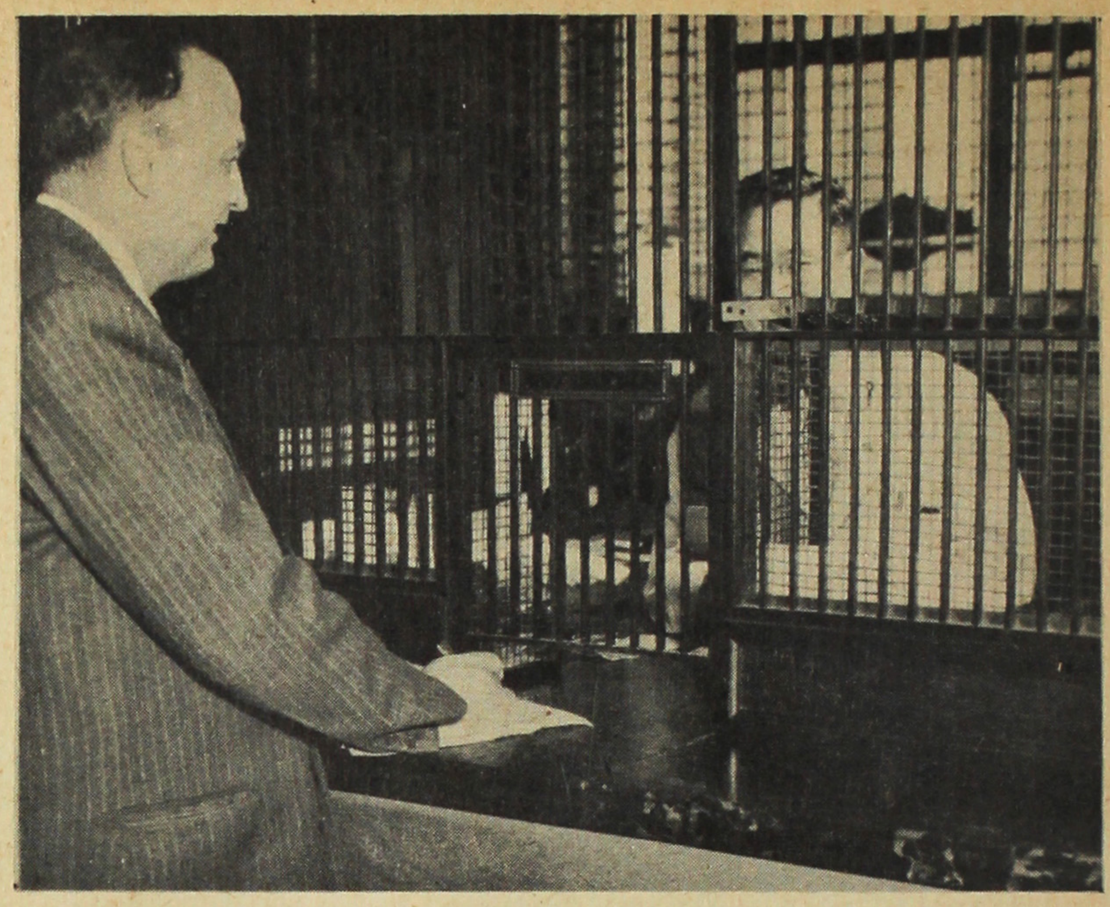
In this issue SCENE penetrates into Europe and Africa. In "An American in Paris," **Shinkichi Tajiri**, a Chicago Nisei, writes an intimate sketch of his life in Paris as a student of art under the G.I. Bill. In "Africa was never like that!", cameraman **Toge Fujihira's** recent assignment in the Dark Continent is featured in a lively article by **Dyke Miyagawa**.

☆ ☆ ☆

SCENEfotografer **Toge Fujihira** is one of the most traveled Nisei in the U.S. And he's still on the move. Last year assignments took him to Oklahoma and to the Everglades of Florida. His latest junket took him across the Atlantic to Europe and southward to Africa. This summer he is scheduled to cover the Northwest and the Southwest states of New Mexico and Arizona.

☆ ☆ ☆

Watch for our big, colorful supplement in our May issue to commemorate SCENE's first anniversary.



同銀行日本人部主任岩室吉秋氏と副社長メジアー氏。

YOSHIAKI IWAMURO is a teller at the Cosmopolitan. Another Nisei, William Omoto, is a bookkeeper.

grow up from scratch and is proud of the fact that Hori is doing so well.

In return, Hori has brought some benefits to the bank. Prior to 1948, probably no bank in Japan had ever heard of the Cosmopolitan. Now, thanks to Hori and his business contacts, numerous banks in Japan deal with the Cosmopolitan as their corresponding Chicago bank, sending it their letters of credit and foreign collections. Hori recently received a request from a firm in Japan for 200 calendars of the Cosmopolitan Bank. They were sent. In some quarters in Japan the Cosmopolitan probably is ranked alongside the Chase National.

Of course, the bank isn't a philanthropic institution. The profit motive was the main incentive for the Cosmopolitan welcoming evacuee business as warmly as it did. But it is to the credit of its officers, say Hori and others who have been helped by the bank, that they gave not only financial but moral support to the newcomers—especially in those discouraging early days when the Niseis were not too welcome in too many places.

Short Short Story Contest

It has been gratifying to note that entries for the SCENE Magazine short short story contest have been written by persons ranging from housewife to professor and representing areas between New York and Honolulu. The contest is open to anyone anywhere. Stories may cover any subject but not to exceed 1,000 words. The first winning story will appear in the July issue and subsequent ones every month thereafter. Winners will receive a cash award of $25.00. No manuscripts will be returned and the decision of the judges is final.

THE SPORTS SCENE

Alameda cops title

SCENEfotos by R. Laing

AN INSPIRED John S. Towata Florists team from Alameda, Calif., displaying Classics form, burned up the alleys with games of 920-974-1005 for a 2899 total to cop the 4th annual National JACL bowling tournament held at San Francisco's Downtown Bowl on March 3, 4 and 5.

In the tournament which drew more than 400 bowlers representing 80 teams from Honolulu to Chicago, the new national champions shaded the heavy favorite Hawaii AJA All-Stars by 172 pins. Star Cafe of Salt Lake placed third with 2717, while last year's champions, Vogue Bowl of Los Angeles, wound up in fourth place with a 2704.

In winning the largest tournament to date the Alameda five bowled a 966 team average

ALL-EVENTS CHAMP, Dick Ikeda, displays form which helped the Alameda, Calif., team win the coveted national championship.

CHAMPIONSHIP TROPHY is accepted by John S. Towada, who sponsored the Alameda team, from Kayo Hayakawa. Team members are: l. to r.—Gish Endo (543), Chy Kawakami (565), Dick Ikeda (662), Tad Sako (614) and Fuzzy Shimada (515).

RUNNERS-UP are the Hawaii AJA All Stars with 2727 to the winner's 2899. Back row, l. to r.—Dan Kaleikini, Eddie Matsueda, Larry Mekata; front row —Eugene Akamine, Charles Lee and Clarence Matsumoto. Vogue Bowl, 1949 champs, placed fourth.

400 bowlers vie for pin honors in San Francisco

HAPPY JUNE JUE of Los Angeles accepts the huge Women's All Events trophy from Joe Masaoka, San Francisco JACL director. June placed third in the singles, second in the doubles and fired a 584 series to pace the Three Crown team to third place. Her nine-game average was 176. The Seattle All-Stars won the women's team championship.

and a 193 individual average. The team entered with a 907 average. Pacing the blazing attack was Dick Ikeda who won the Men's All Events trophy with a 1809 total. His highest game was a 243 in a 662 series.

Fumi Yoshida rolled a brilliant 232 for a 589 series to pace her Seattle Stars to victory in the women's team competition. The team scored a 2458 series to nose out the runner-up Debs of Los Angeles who tallied 2382. Twenty-two women's squads were entered in the tournament.

West Coast bowlers dominated the honors in the tournament which included teams from Hawaii, California, Utah, Idaho, Oregon, Washington, Colorado and Illinois.

Six out of the first eight places in the men's team events and the top four places in the women's event were won by coast teams.

Men's singles title went to Gene Sato of Idaho with a sizzling 646 series which included a 242 game.

George Kobo and George Yasukochi of Los Angeles paired to win the men's doubles event with a 1179 total.

The women's all-event championship was won by June Jue with a 1585 followed by Iris Weinfurter with a 1558, both from Los Angeles.

The 1950 tournament started off with an exciting final frame photo-finish in the eight-game sweepstakes event, the first event in the three-day program.

Clarence Matsumoto of the strong Hawaii contingent maintained an over 200 average. In the final frame he was riding a spare with nine pins to win. With the blue chips down, Matsumoto came through with a strike. His score: 1568, a bare two-pin margin over Chy Kawakami's 1566.

よく遊べ

JACL主催の全米ボーリング大會は三月三、四、五の三日間桑港で盛大に開催されました。懸賞金五千弗といふ（日本金では百八十二万五千圓）全米各州は申すに及ばず遠くハワイを合し各地の代表チーム八十が參加、その人員四百名に上るの大盛況です。よく遊んで、よく働け、アメリカの若い人達の心意氣です

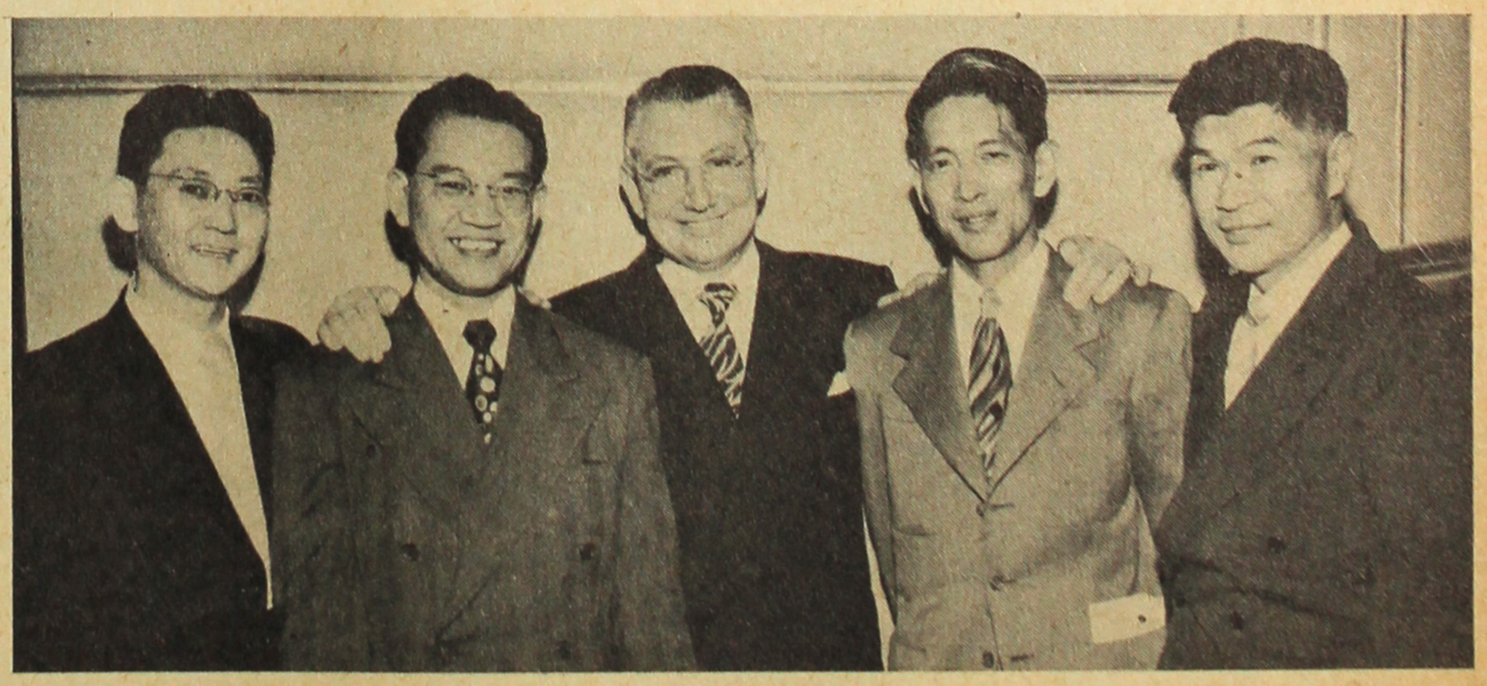
AWARD DINNER-DANCE was held at Club Lido of San Francisco on the closing day of the 3-day tournament. More than 350 were on hand to witness the presentation of the prizes to the winners.

1951 tourney in L.A.

THIS YEAR'S COMPETITION was the largest to date and prize money exceeded $5,000. The last three tournaments were held in Salt Lake. The 1951 contest is to be held in Los Angeles.

The tourney was jointly sponsored by the San Francisco JACL chapter and the San Francisco Nisei Bowling Association. Bowlers of Japanese, Chinese, Korean and Caucasian ancestry were represented.

Another big tournament, the 2nd Annual Invitational Chicago Nisei Bowling Tournament for men and women is scheduled to be held in Chicago May 20, 21. It is open to all teams in the U.S. and Canada.



GLAD IT'S ALL OVER. This is the sentiment of the work horses who managed the biggest tournament to date. L. to r.—Kayo Hayakawa; Mas Satow, JACL executive secretary; Henry Golobic, proprietor of the Downtown Bowl where the tournament was held, and Joe Masaoka, Northern California JACL director.

Bonnet

SMART MILAN STRAW pillbox trimmed with realistic red berries and grosgrain ribbon.

BROAD BRIMMED natural Baku straw trimmed with colorful fruits and veil.

"LET'S FACE IT." Your face is your fortune. Frame it becomingly in a mist of color and trimming. Give it spice and sparkle . . . evoke sighs and whistles. Execute it all with a carefully selected spring hat. . .Fetchingly pert sailors. . .fashionable straws. . .and fascinating new silhouettes. . .in exciting new colors. . .with realistic fruits and subtly matching veils. "You lucky Nisei girls! The 1950 styles feature small, neat hats. . .ideal for your short, crisp haircuts which are so becoming on you," says Katherine in her charming French accent. Hats on these pages are all originals by Katherine, borrowed from her Katherine's Hats shop in Chicago's fashionable Hyde Park.

Time

各種色とりどり

イースターが參りました。巴里最新流行のお帽子、御婦人連の關心はこのモデルに集注されることでせう。お氣に入りますか？……と製造主は心配してをります。

FORWARD SAILOR made of white Baku straw and trimmed with bright velvet berries and veil. Goes well with the spring suit.

FRAGILE CHARM. Natural, hand-woven straw embellished with gay, pastel flowerets and veil flatters the short bob hairdo.

ALL-PURPOSE navy Milan straw in the snug tricorne style. Ornamental red bug clings to fine blue veil.

SCENEfotos by Kiyo Okawa

TWO-TONED striped straw with a vertical adornment and bouquet sewn veil.

BEFORE her new hairdo, Mineko Chado, of Denver, has her hair set in the pompadour style. Long hair makes head look bulky.

AFTER trimming, the new look, gives trimmer appearance and slenderizes plump girls although pretty Mineko is slim enough.

HAIRDRESSER OHASHI cuts the hair to longer than six inches and as short as a quarter of an inch at the neck. The average is about two and one-half inches.

Short

By George Ohashi

SCENEfotos by Carl Iwasaki

(George Ohashi has been a hair-dresser since 1937, opening his own shop in 1939 at the Hotel Del Mar, Del Mar, Calif. At the time of the evacuation, he had three shops in Southern California and had 30 beauty operators working for him. He now has a shop in Denver and one in Sacramento. He has won seven first places and numerous other awards in competition for original hairdos.—ED.)

SO YOU are a Nisei girl. And nature didn't endow you with the tall, slim build so stylish these days.

Well, be of good cheer, girls. The new trend in coiffures—shorter and shorter for '50—is just the thing for you.

Here's why. Most Nisei girls not only are chunky, but have too much hair. Unless some of the hair is trimmed out, any kind of hairdo has the tendency to make the head look too large and bulky. Ergo, accentuating built-to-the-ground illusion.

御婦人の美は、髪の結ひ方で左右されます。圖は今度大櫛さんが考案されました新らしい、日本婦人の体格やお顔に合致する調髪法です。

（一）は元のままの姿（二）短かく刈つた 新考案の形、（三）大櫛さんが調髪中の所（四）この形は如何ですか？（五）これもお氣に召すか？お好みで如何ようにもなります。

The shorter style demands that the hair be no longer than six inches at the longest—about two and one-half inches on the average—and as short as a quarter of an inch at the neck.

This short hair is tailored close to the contour of the head in wide, natural-appearing waves. Or if you prefer, the same short hair can be fluffed or combed sculptured for formal wear.

At any rate, the result is a slimming, flattering appearance that is becoming to Nisei girls.

Actually, there are few women who cannot wear short hair styles. If you have a problem, take it to a good hair stylist. He'll know how to adapt your hairdo to fit your personality and make the best of your good points.

Nothing can alter your appearance so quickly and dramatically as hair styling. Sometimes, all you need to achieve an interesting change is a different part. If you have been wearing your hair brushed off your face, try combing it forward.

Swirl bangs, fluffed or flat, are popular. You can wear them high or low depending on the shape of your face.

In experimenting with various hairdos, a good hair foundation is a "must." This consists of well-proportioned and personalized hair shaping, plus a good professional permanent wave to serve as the basis for sculptured curls.

Professional permanents are preferable. It can be timed perfectly and the hair blocked and executed so it will best suit the particular person. Home permanents usually turn out with the curls too tight or too loose in the wrong places. Shaping also is usually too long or too short so that even the best stylist cannot produce a good coiffure. But it is inexpensive.

In picking a suitable hair style, try analyzing the coiffures of other women whose faces are of the same general type as yours, then copy a style that strikes your fancy. Wear it a few hours, no matter how strange or absurd it may seem—you may discover an interesting new effect that helps your appearance and personality.

Cut to Glamor

VARIATIONS can be made of the short haircut. Here, bangs are swirled downward. Bangs may be worn high or low to match the face.

CASUALLY SCULPTURED hairdo goes well with formal wear. In experimenting with various styles, a good hair foundation is a "must."

騎士の玩具

丸々と肥つたお嬢さんが學校で手工の時間に、力を扱いて威めし「騎士」の玩具を作つております。材料は乾燥莖を應用して、器用な手先に其の手腕を見せるところです。

"KNIGHT ON HORSEBACK" is what this little doll-like elementary school girl is trying to fashion with dried millet stalks. Like most children of Japan, she wears clothes made from hand-me-downs.

Japan's Children

Born in war and raised in its aftermath, they reflect a poverty-ridden but confident nation

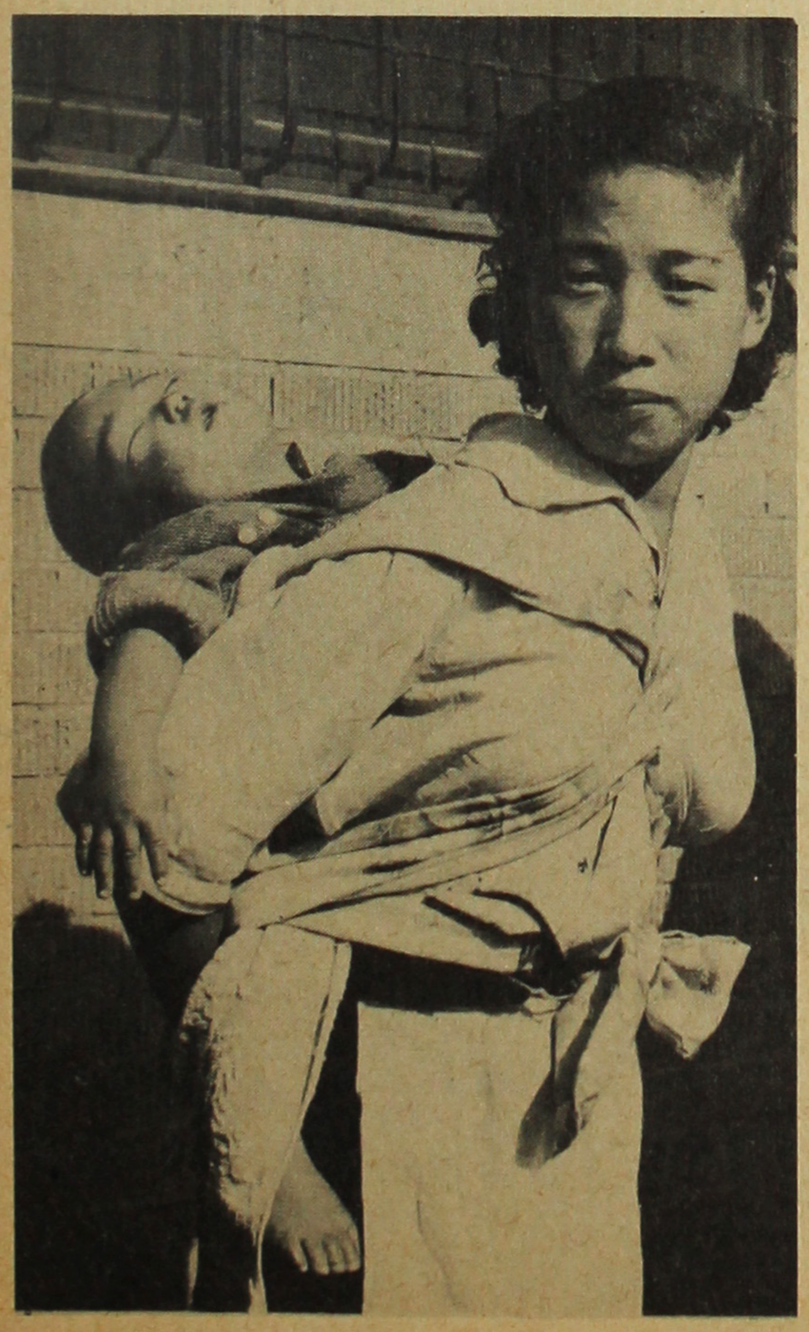
SCENEfotos
by R.Laing

國敗れて山河あり、哀れ人は見られない現狀です、この子何處へ行くのでせうか、うした中から立ち直つて行かねはならぬ日本思へば……橫濱市山下町の一角で涙なく

COATED WITH FILTH and bundled in rags, this sturdy looking boy stands in front of his widowed mother's shoeshine stand.

母も兒も

坊や可愛や寢んねしな、若いお母さんは無中で唄つてゐます、何時の間にか背中の坊やは頸の骨も折れんばかりにして眠つて了ひました。母も子も皆疲れてゐるのです

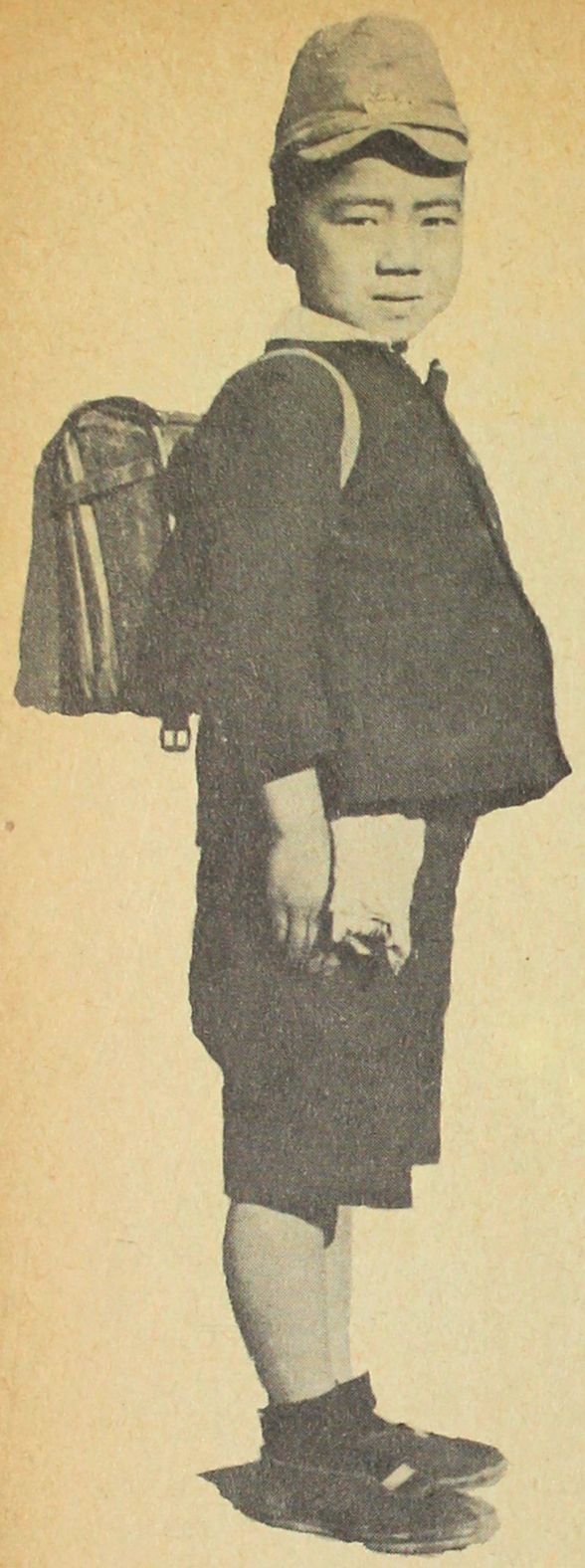


AS IN THE PAST, the daytime cradle of babies is the mother's back.

獨樂廻し

春となれば男の子は戶外遊戲として「獨樂廻し」にその技を競ひます、戰後の荒れ果てた工場の傍で破れ筵をマットに貝骨の「どま」に戲れる無心の童心、敗戰の夢や何處

"KOMA-MAWASHI" is popular tne world over. Using cast-iron tops, these lads vie to knock each other's out of the mat depression.



FULLY RIGGED student is an unusual sight in Japan.

軍國の夢醒めて

軍國の惡夢から醒めて漸く二年目でした。軍帽型のキャップに本や雜記帖を入れた「背嚢を負ひ直立不動の此少年は「こちらを」と云ふても中々向き直らなかつたものです

算盤の妙技

子供等が日本獨特の計算器「算盤」を練習しておるところです。二二天作の五、昔も今も變らない。然もその速度は機械で組みたてた計算器よりも早く精確である。以て成如何

NIMBLE FINGERS and the ancient abacus are a hard pair to beat for calculating figures. The abacus is still a must in Japan.

DURING RECITATION, backs are erect and books upright.

アメリカ學校

東京のアメリカ學校に學ぶ米國人兒童、中には多くの日系人兒童も交つて仲よく勉強しております。教室の違ひ棚には日本のお人形さんや、美人畫が飾られておる。日本ヨミカタに見入る可愛いお孃さんの瞳、なんと確りしてるではありませんか、新しい日本に新しい女性として生き て行く第一歩、先生も一生懸命なら生徒も亦命がけ。

CHILDREN of the occupation personnel attend their own schools, receive Stateside education.

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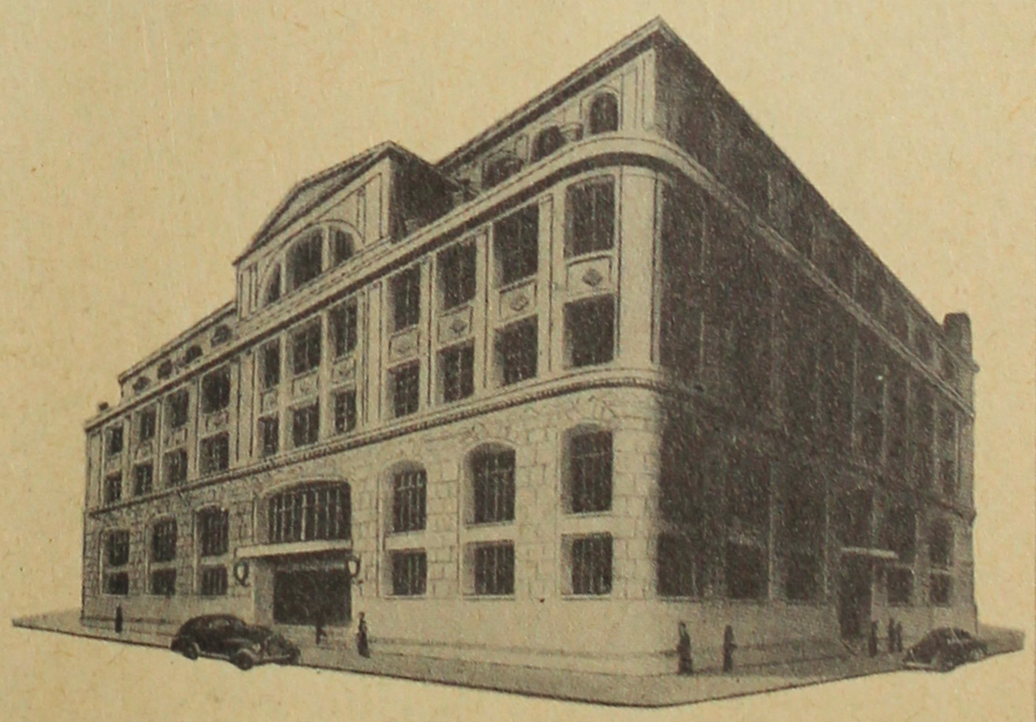

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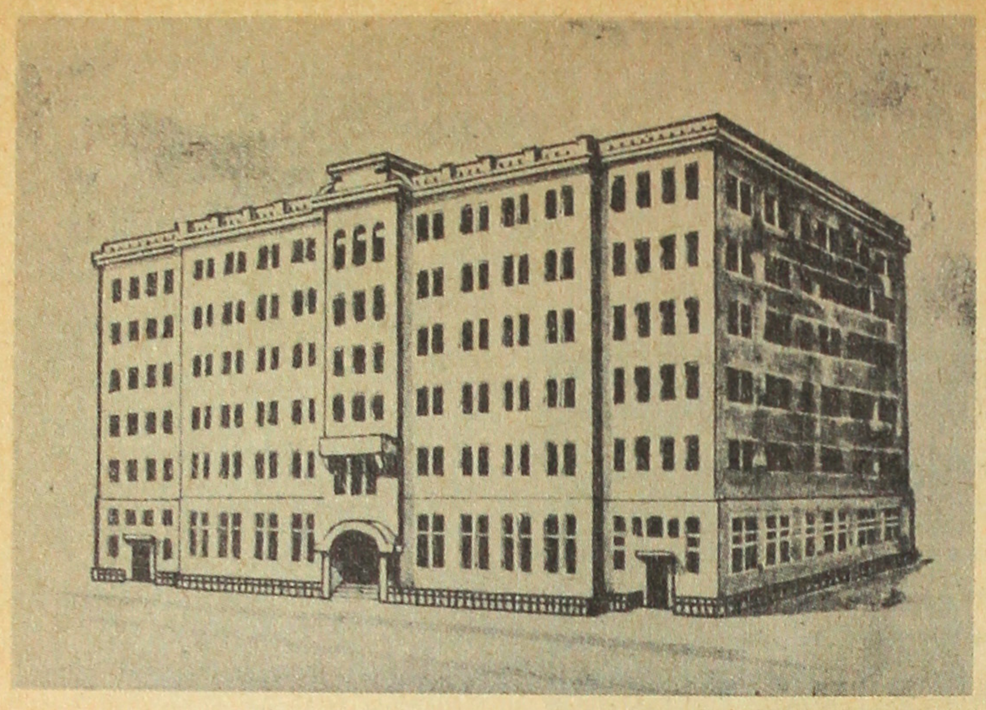

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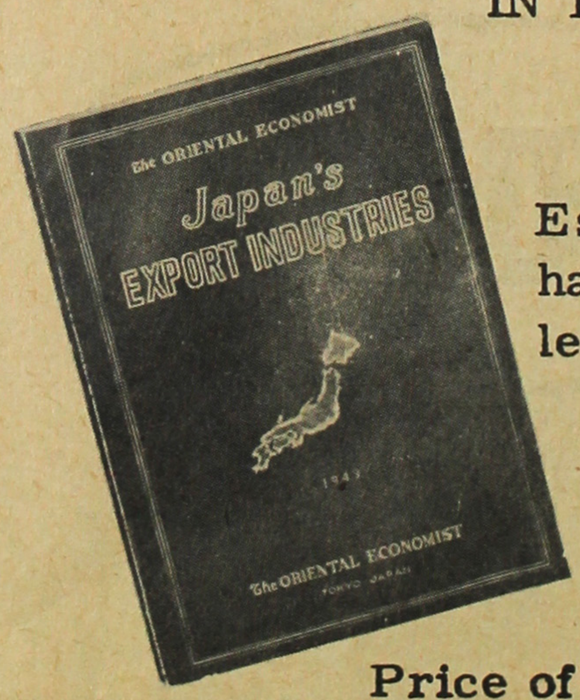

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永田生

Yutaro Doiguchi, greatest exponent of judo in U.S.

土井口祐太郎論

中北加柔道有段者會長

日露戰爭の講和を斡旋した時の大統領セオドル、ルーズベルトは、日本から講道館の山下義昭十段（當時七段）を招いて「柔道」の稽古をした

總本山の嘉納治五郎先生も幾度か渡米し、永岡、飯塚兩指南役等も米國で自ら手を取つて多くの子弟を敎られた程北米に於ける「柔道」は普及され、幾多練達の高級者を輩出しておるが、此處に柔道家ならざる者にして柔道家であり、然かも高段者同樣の待遇を與へられておる御人がタッタ一人北米に在る。それは今私が言はんとする、桑港の土井口祐太郎其の人である。

× × ×

有段者待遇と云へば、何處の席へ行つても、其の場の有段者の上席に据はる資格である、何も官僚的に威張ると云ふのではない。それだけの敬意を拂はれる人物であることを保證されておるので、柔道普及の功勞者以外には斷じて與へられない講道館の名譽ベルトである。氏は昭和十二年（一九三七年）七月二十八日此の最大名譽を受けておる。戰後柔道の去就如何はどうなることかと憂慮されたものであるが、進駐軍が具さに講道館に就て調べた結果は「精力善用」「自他共榮」の極めて民族的な運動競技であり、何等軍國主義的組織でない事がハッキリと判り、再び戰前の隆盛に立戻りつゝある形勢を看取するや他に卒先して、逸早く中北加有段者會を復活し桑港で終戰後始めての、北米柔道大會を開催した。これ全く氏の盡力とその果斷に依るものである。

× × ×

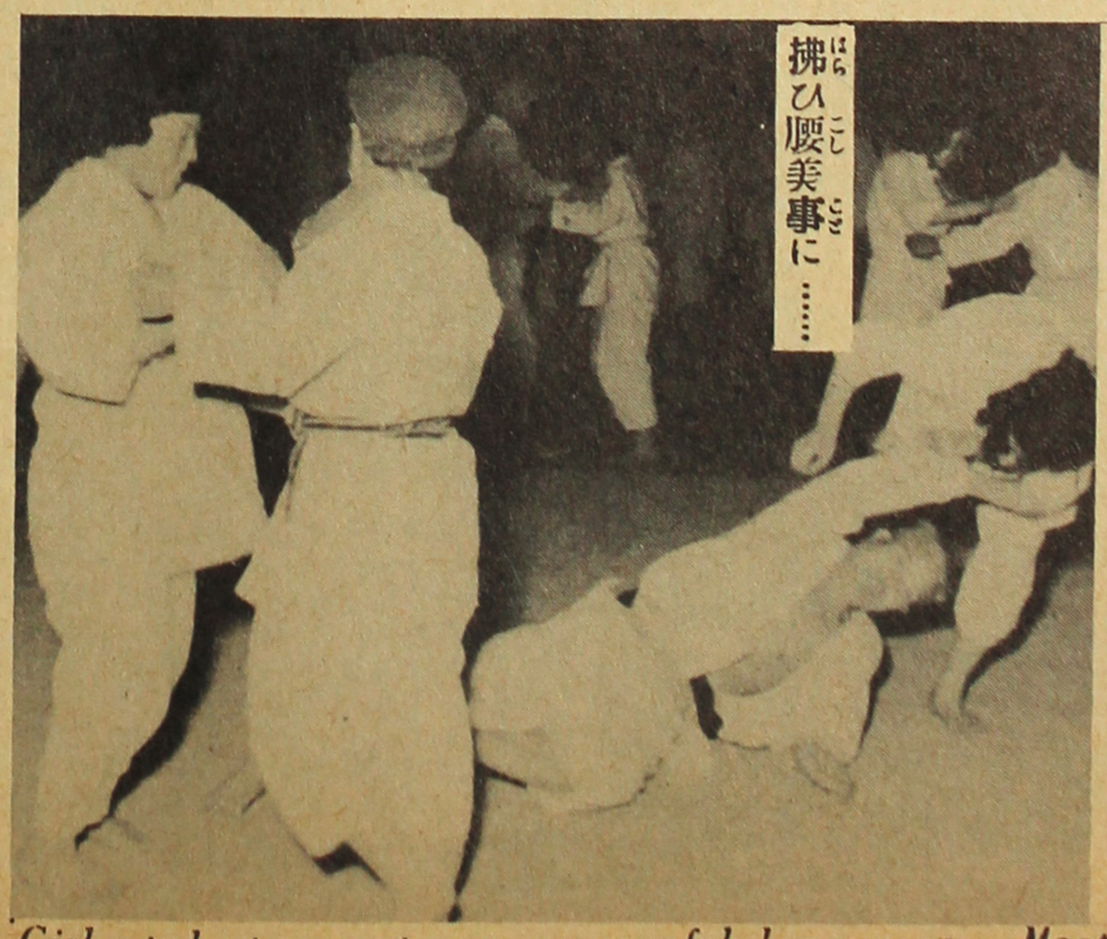
土井口氏は大阪府の人、資性温厚にして、義に篤く、業務勉勵粉骨を惜まず、一意唯柔道の普及にあるのみで、我が柔道が故嘉納先生の理想とせられた、世界柔道となりつゝある現時、海外に氏の如き人材の存することは寔に心强い次第であり、氏今や中北加有段者會長たり、眞に適材適所と云ふべく、今後益柔道界進展の爲め加養されんことを切望して已まない。

講道館女子部の稽古

Judo practice sessions are just as vigorous among students of the women's department of the Kodakan.

講道館女子部には女子五段日本一の乘富政子さんがゐる寫眞は乘富五段の投げの型。乘富さんは五尺そこそこの短軀ですが全身これ柔道の權化と云はれる物凄い迫力があります

The woman judoist heaving her opponent in a perfectly executed judo throw is Masako Noritomi, a wee five-footer who is the highest ranking woman judoist in Japan with a woman's 5th degree black belt rank.



拂ひ腰美事に……

Girl student executes a successful leg sweep. Most women judoists are members of the police force.

れました、なんともいえない愛情があつた。

安曇 それは永岡先生がおいくつのとき？

永岡 廿一でした、實に可愛がつてくれました。

安曇 そのときは何段でした？

永岡 四段でした、廿五才で五段でしたから。

大辻 ところで旦那の柔道は外國のどこから始まつた？

石黒 フランスですよ。

大辻 フランスのどこ？

石黒 パリ。

大辻 エッフエル塔の右？ 左？

石黒 いちばん最初パリへついたときに…

大辻 誰か迎えに來た？

石黒 誰も出迎えなんかに來なかつた、僕の知らん人が一人來た…

大辻 寫眞屋じやない

石黒 僕と一緒に行つた人の知り合の人が來た、僕も最初は右も左もわからないので丁度一緒に行つた文部省の留學生のあとを金魚の糞みたいにくつついていつた。凱旋門の傍の日本人の行くホテルへ入つた。

大辻 ミヤコかな？

石黒 アンテルナショナルだよ、まず第一にエッフエル塔にのぼらなければならんというので、海拔一千尺の上からパリを見おろして、こゝが自分の活動舞台であるぞと覺悟の臍をきめた。

大辻 ときに何段だつた？

石黒 五段。

大辻 あぶらの乘つたときだね。

石黒 藤田嗣治もくれば伊原もくる、松井翠聲もやつてきた。そしてフランス人も來る、フランス語で押すとか引くとか引つかけるとかいう柔道の言葉を使つてやつた。これは低能でないかぎりはじき覺える。そういう言葉は英語でも、フランス語でも似たようなものだから、また目的というものがわかつているから。

大辻 外人の入門者はあつたの？

石黒 ありましたよ、繪描街へ〝柔道教授〟というポスターを貼つてやつたから…。

大辻 そのころお弟子さんというのは十人位いたの？

石黒 うん、外人がぼつ〳〵やつて來てね、フランス人はのみこみが早いんだね。

大辻 感がいゝからね。

石黒 感が良すぎてこまつたよ、前の日に教わつたのが、その翌日になるとこんどは後から入つて來たものに投げ方を教えているんだからね、こつちはそばに見ていて痛し痒しでしたよ。（笑聲）

大辻 しかしそれにしてもよくフランスへ行けたね。

石黒 語れば涙のタネですがね…（笑聲）まず旅行券をおろしてもらうのに一苦勞しましたよ。とにかく旅行券はおりたけれどもこんどは船切符を買う金がない……（笑聲）弱つたですね、まあそれまでにはずつと方々コーチをして歩いていたのでこういうときにいまゝで廻つて歩いたことを利用しなければ嘘だと思つた、それで一人からゴソツととるよりも……

大辻 みんなから少しずつとる方がいゝからね。

石黒 そこで日本中の學校へ手紙を出したんですよ、僕が自分で勝手に〝石黒五段渡歐後援會〟というものをつくつてね…（笑聲）

大辻 自分が會長？…。そいつはおもしろいね。

石黒 つくつた會の名前のうしろへ後援者と書いて、新聞記者、學校の先生、永岡先生の名前もそのときに拜借しましたよ。そんなことは誰も知らんですからね。とにかく三十人ほどの名前を書いて、石黒が柔道を引つさげてパリに行く大いに日本の柔道が役立つと思うから後援してもらいたい。一口五円である――とこう書いてドツと日本中へ出しましたよ、すると一週間くらい經つとほつ〳〵書留が集まつて來た。（笑聲）小なるは五円、大なるは五十円が來ましたよ……（笑聲）二週間くらいすると爲替の高さが一尺くらいになつた。

永岡 そのころから頭がよかつたんだね。

大辻 いまでもいゝですよ、それはボクが認めますよ……（笑聲）

永岡 思いもよらぬところへ考えを持つていくところが偉いね。

大辻 ところで旦那、柔道を習つた場合アメリカ人とフランス人とではどつちがきようでしようね。

石黒 まあ比較してみてほんとうに柔道を學ぶという氣持ちからいつたらイギリス人でしようね。

永岡 そう〳〵。當時ロンドンには柔道クラブが二つあり、こんなことが問題になつた。それは稽古前と稽古後にする座禮を西洋では立禮でもいゝと私は思いましたが日本が座禮ならそれでやると云ふので英國人は座禮でやつた。また、トコトンまでこれでいゝか間違つてゐないかと問い返す當り、英人のねばり強さをつく〳〵と感じました。

石黒 ドイツ人はかなり自我というものが入つておつてね、最初は日本の柔道を習うけれどもだん〳〵自己流が入つて來る。そこへ行くとアメリカ人は非常に柔道そのものを習おうという氣持が強い……。

石黒 またイギリス人は根つから柔道をやろうという氣持よりも柔道を悦しもうという氣持ちが非常に多い。

大辻 外國人はスポーツというものを樂しみますからね、それでは世界的にですね、これから柔道を普及するにはどこの國が有望でしようか。

永岡 私はやつぱりアメリカだと思いますね。いつか私のところへ手紙が來ましてね。柔道はスポーツとして立派なものだからゆく〳〵はオリムピックにも入れたいということを強調していましたよ……。

大辻 嬉しいですね。

永岡 私としてはやつぱり日本の柔道として、また文化のひとつとして世界のオリムピックまで乘出していかなければならんと思つています。

安曇 いま講道館に進駐軍の兵隊が來ているそうですね。

大辻 何人くらい？

永岡 二、三十人くらいですかな、たのしくやつていますよ。

大辻 柔道家として海外え行つた人を思い出していたゞきたいんですが……。また成功した例は……。

石黒 アナポリスの兵學校へ行つてセオドラ・ルーズベルトに教えた山下六段が一番成功した人でしよう。

永岡 そのあとに大野、河口、それから秋山などという人があとから行つている。姿三四郎を書いた富田常雄のお父さんは氣の毒でした。

石黒 キューパえ行つた伊藤德太郎が大野秋太郎を呼んだがあのころが全盛時代だつた。古いところでは、明治卅六年頃アメリカからイギリスに渡つた谷之男といふ人が、これはもう亡くなりましたが、この人が日露戰爭のころ世界中でいちばん強いレスリングのグレコリーと試合して勝つたということを宣傳していたが。

大辻 そんなことをきゝましたね。

石黒 とにかく世界選手權者に勝つたということはたしかですよ。

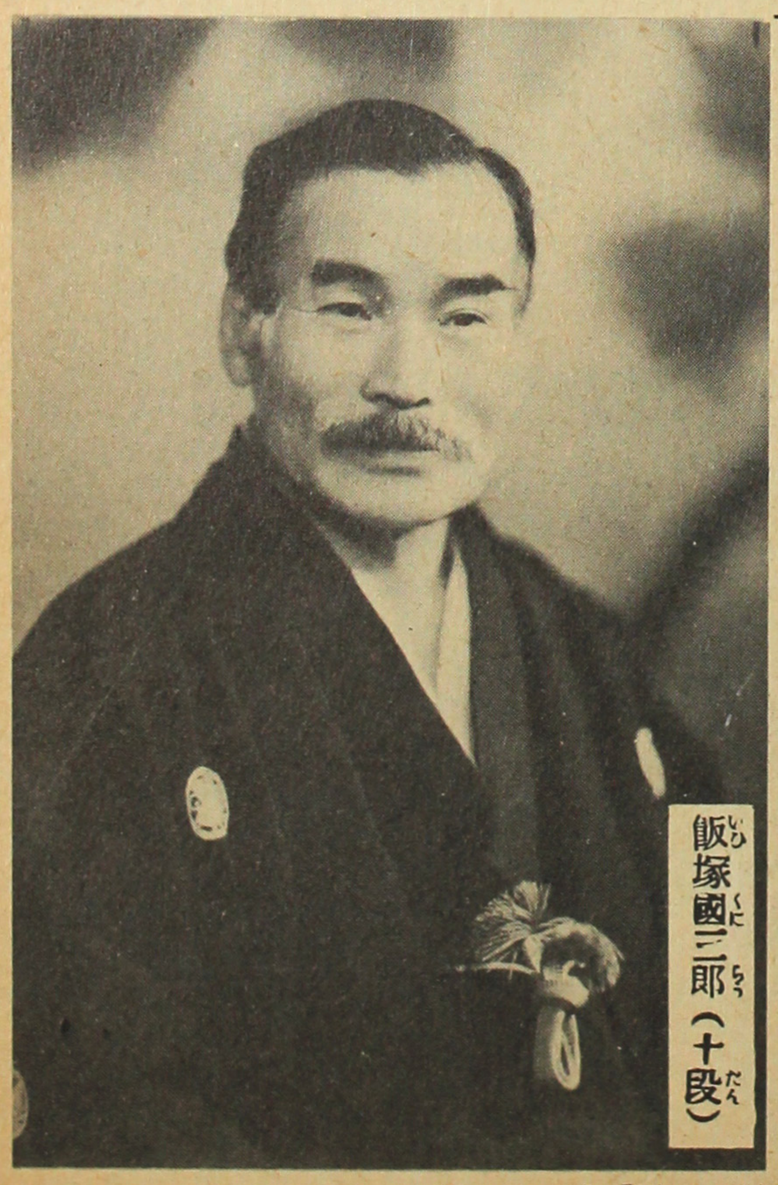
安曇 柔道小說で姿三四郎というのが大變評判がよかつたようですが。

石黒 あれは僕の友人の富田常雄君が書いたのですがモデルは西鄕四郎という人で、明治十五年から二十一年ぐらいまでの間に講道館が他流との間に非常に競爭がはげしかつた。他流が勝つか、講道館が敗けるかというときに丁度姿三四郎という人が現はれて他流試合の結果講道館の柔道を認めさせた。昔の人はすぐ自分で何々流とつけたので、當時は、天神眞揚流、起例流、というものや、九州の久留米の良移神統流…中村半助、これが警視廳の柔道世話係りで、戸塚流、寺島太郎というような人がおつた。それを富田君が、お父さんの書など參考にしてうまく書いたわけです。

大辻 永岡先生の得意は。

石黒 永岡先生が講道館え出て來られて、岡山で體得されたあの鋭い横捨身がさらにそこで磨きがかゝつて、當時は誰も先生の横捨身に倒れないものはなかつた。その當時誰いうとなく〔技は捨身、人は永岡〕といはれていました。

大辻 ではこの邊で、どうもありがとうございました。



飯塚國三郎（十段）

Courtesy J. Shimazaki

Kunizaburo Iizuka, 10th degree expert, ranks among top three of Japan's best.

柔道の今昔を語る

座談會

出席者
講道館十段　永岡秀一
講道館八段　石黒敬七
司會　大辻司郎

本社側
シーングラフ世界社
日本總支社　安曇穂明
（東京港區麻布霞町國際人クラブにて）

安曇　きようは皆さんお忙しいところ、また雪の降るのに態々お集りくださいましてありがとうございました、本日はシーン・グラフ世界で柔道を紹介し、アメリカに於ける柔道普及の一助にしたいというわけで皆さん方のお集りをねがつたわけであります、幸い大辻さんが柔道初段ということですので大辻さんにひとつ司會をねがつていろいろ面白いお話をねがいたいとおもいます。

大辻　いやどうも……それではこれから永岡大先生（十段）を〝先生〟と申上げまして、石黒先生（八段）を〝旦那〟と申します。これは〝旦那〟というのはわれわれがパリにおりましたころ石黒旦那が發明されたムッシウを旦那ということでございますからそういうことでお許しをねがいます、そういうわけで挨拶を炬燵のなかでやりまして…

石黒　〝炬燵挨拶〟というやつだね（笑聲）

大辻　それではグッとくだけていたゞきまして、まず私もアメリカには三度お伺いしましたがアメリカには御承知のように一世、二世の親愛なる日本人の方がいらつしやいますから地球の上でいちばんアメリカのカリフォルニアには日本の味のわかる方が相當多いとおもいます。そこで名前で親しみのある柔道でございますね。柔道の話、これは讀者の御興味を引くと思います、そこで兩先生の御出場をねがいましてまず永岡先生から外遊されたときのお話をトップバッターにおねがいします。

▲本社主催座談會右より大辻司郎（お馴染の漫談家柔道初段）永岡秀一講道館十段）石黒敬七講道館八段）安曇穂明日本總支社長

SCENE's round table judo discussion includes: l. to r.—S. Azumi, Tokyo Bureau chief; K. Ishiguro (8th degree); H. Nagaoka (10th degree); Shiro Otsuji, Will Rogers of Japan.

石黒　ちよつとその前にね、先生が外遊されるときに初めて背廣を新調された、嘉納先生はすでに歐洲へ先へ行つておられたが、それでまずどこで新調したらよいかということになつた。三越がよかろうということで三越へ行つた、そのころは僕も日本へ歸つたばかりでデパートといえば三越位しか知らなかつたんだからね（笑聲）そこで先生を御案内して三越の洋服部へ行つたんです。ところが寸法を計つてみて三越の洋服部で驚いた、このくらいの年輩の方で身體に比較してこんなに肩の張つた方ははじめてだというんだよ…

大辻　型は肩の型だね。

石黒　三越洋裁部始まつて以來の肩の御方で…（笑聲）それを聞きつけて朝日新聞の記者がやつてきて衝立肩だといつて新聞に書いたんです、立派な洋服が出來てそれを着て出發されたんです。

大辻　シスコですか？ロスですか？

永岡　嘉納先生が先に行かれまして、私は天覽試合が終つてからですから出發したのが五月三十日で四十七日かゝつてイギリスに着いた。

大辻　なんという船ですか。

永岡　白山丸です。

大辻　いゝ船でしたね、あれは。

永岡　歐洲航路であつちこつち見物してロンドンに着きますと嘉納先生は、私が言葉がわからないので俺が行くまでは船から出てはならんといつて心配され迎えに來てくれました。

石黒　テームズ河の入つたところにあつたね、日本郵船の着くところが。

永岡　向うへ行つてから先生のお世話をしなければならない立場だつたんですが却つて先生にお世話になつたわけです、とにかく言葉がわからないので先生に案内されていちばん凄いところへ行こうというので日本人の經營しているところへ行きました、折角歐洲まで來たんだからアメリカへ廻るつもりでしたがどうも都合が悪くなつて早く日本へ歸らなければいけないということでがつかりしてとにかくパリまで行きましてパリに一週間ばかりおりましてあつちこつちを見物してマルセーユから歸ることになつた。そのうちにアメリカへ廻れるようになつてアメリカへ行きましたが澤田さんが總領事としてニューヨークにおりました。そのとき私が行つたというので桑島君が來てちよつと行けないところまで案内してくれました。少なからず宣傳してくれましてシカゴに行きましたところ嘉納先生の三男で、嘉納歴保さんがシカゴ大學に行つて居られました。桑島君が通譯してくれましてそこで五、六百人の白人が集つてくれました。永岡という人はこの人だといつて紹介してくれ、そこに一週間ほどおつてからシヤトルに行きました。

永岡秀一氏

シヤトルに十日、サンフランシスコで十日、それからロスアンゼルスへ行きましたがロスには道場が二十七ほどありました。一船延してあつちこつちへ行きました。講道館の五十年祭があるので早く歸ることになりましたがそうでなければもう一ヶ月遲らして來る豫定でしたが皆さんのおかげでとにかく世界中柔道の宣傳をすることが出來ました。

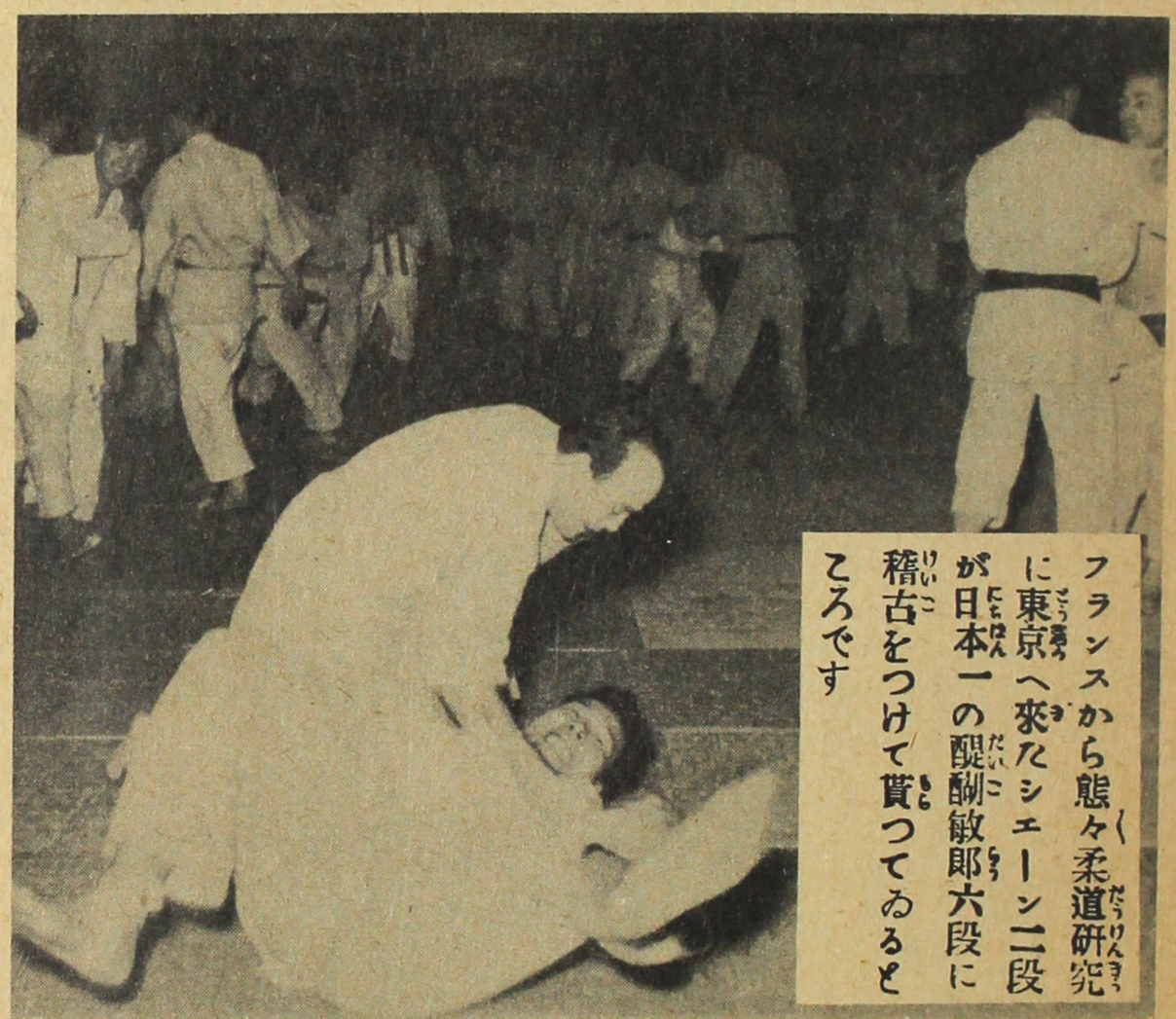
大辻　嘉納先生のなにか思い出というようなものがありましたらひとつ…。

永岡　私が東京へ出て來たのが明治二十五年でそのときには五高の校長をしておりましてそれからその翌年の二十六年の四月に文部省の參事官をやつておられた。先生の教育はスパルタ教育で冬でも道場には火鉢がない、また弟子の中にはいゝ家の華族もおり德川慶喜の三男もおつた。嘉納先生は非常に嚴格な方で殊に時間ということについてはとてもやかましかつた。私は田舍から出て來たので時間という觀念がなかつた。外へ出るものは何時までに歸りますということをことわつて行く。或る日私は神樂坂から神保町まで用に出たんだがたつた三分ほど遲れた、只今歸りましたといへばいゝのに馬鹿正直に三分遲れましたと云つたために〝お前はなんのために時間を切つていつたかッ〟といつておこられた。そういう嚴格の一面また非常に情愛が深かつた。風邪で寢たときなんか夜の夜中に雪洞を灯けて廻つて來てくれた。私が熱が出て布團を外して寢ているとちやんとかけて行つてくれました。これには私も涙がこぼ

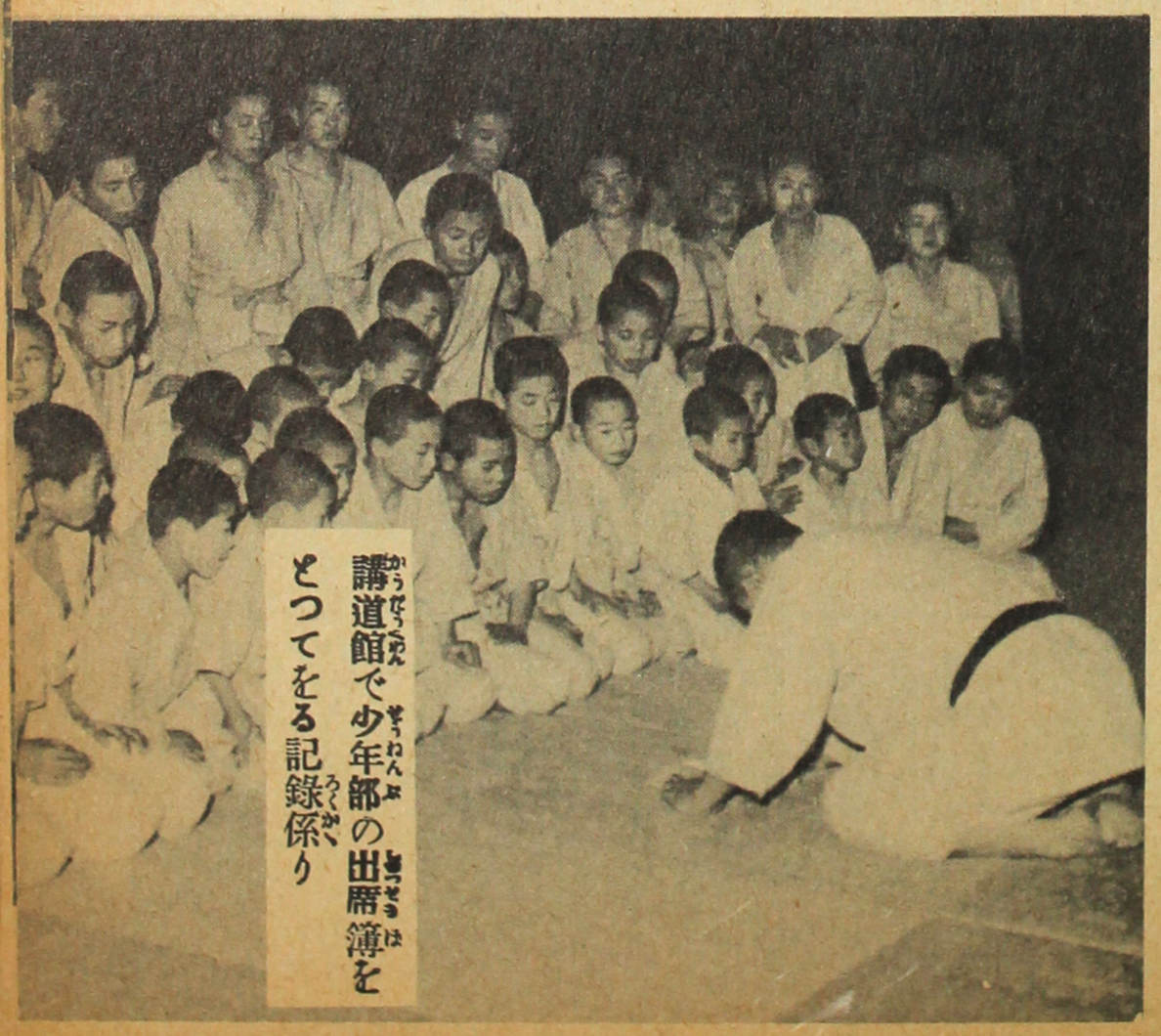
朝日薄暗い五時から骨を刺すような東京の嚴寒も何のその汗だく〳〵の猛稽古

勇ましい少年部の稽古始まる

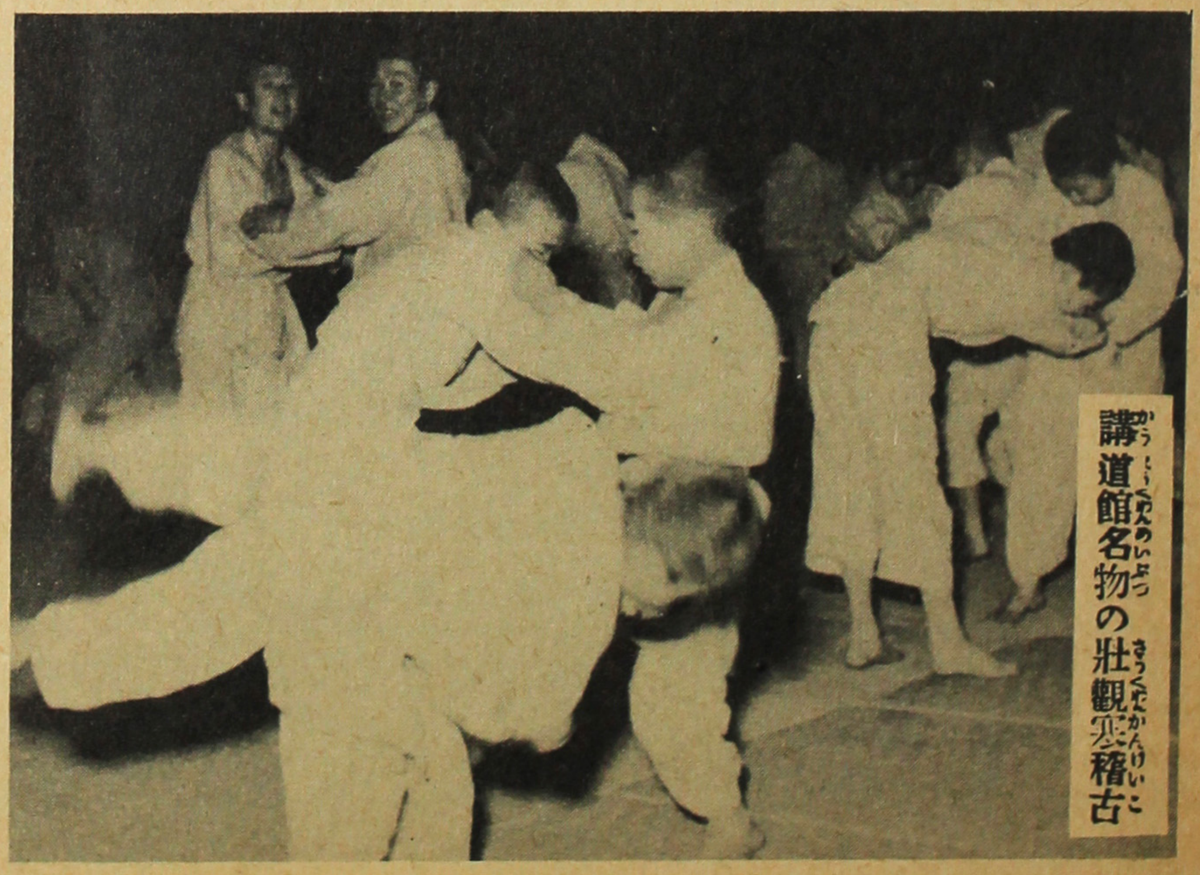
フランスから來たジェーン二段とローシ初段の物凄い稽古振り



フランスから態々柔道研究に東京へ來たシエーン二段が日本一の醍醐敏郎六段に稽古をつけて貰つてゐるところです



講道館で少年部の出席簿をとつてをる記錄係り



講道館名物の壯觀な稽古

Action shots of practice sessions at the Kodakan reveal the intense training and the popularity of judo. Students come from all over Japan, including occupation personnel, and as far as France (center pictures). Practice begins at five every morning.

Spectators at the No. California tournament included: L. to r. E. Bruno, 4th degree judo instructor at San Quentin penitentiary; M.A. Northrup, Pacific A.A.U. president; Dr. Crane. Rev. Hoffman and Dr. Berg, of the Reformed Church; H. Stone, director of physical education at U. of California (3rd degree judoist).

大會の偉觀

同大會に出席し熱心に觀覽された米人名士向つて左より（一）エミリオ、ブルノ氏（サンクエンテン監獄柔道教師四段）（二）ロープ氏（沿岸エエユ會長）（三）クレン博士（ﾘ教會本部代表）（四）ハフマン氏（ﾘ教會牧師）（五）バーグ博士（ﾘ教會主任）（六）ストス氏（加州大學體育部主任三段）（七）サンノゼ大學柔道部監督）（八）土井口祐太郎氏（北加有段者會長）

俊豪を集むる 南加有段者會

會長 長野喜郎六段

南加有段者大會は戰前北米に於ける柔道界を牛耳る最大の團體として活躍しておつたが終戰後同胞復歸と共に長野喜郎六段等の努力に依り再びその勢力を盛り返し去る五月にはサンノゼステトカレヂの柔道選手十五名全部白人內田米傳四段引卒の遠征軍を迎えて對抗試合を行ひ、十二月には五ケ所道場の聯合大會を催し五場選手百餘名と云ふ戰後始めての大會に再び往年の盛況を見るに至つた。

現在の幹部

南加柔道有段者會の幹部は會長長野喜郎六段△副會長村上清五郎六段、圖行要五段、石谷昇四段△幹事辰野龍二四段△會計山本茂三段△會計監査入江一德三段、緒方憲一三段△通信書記四月一日深三段

轄內六道場

△サンファナンド道場教師村上清五郎六段、福手正義三段

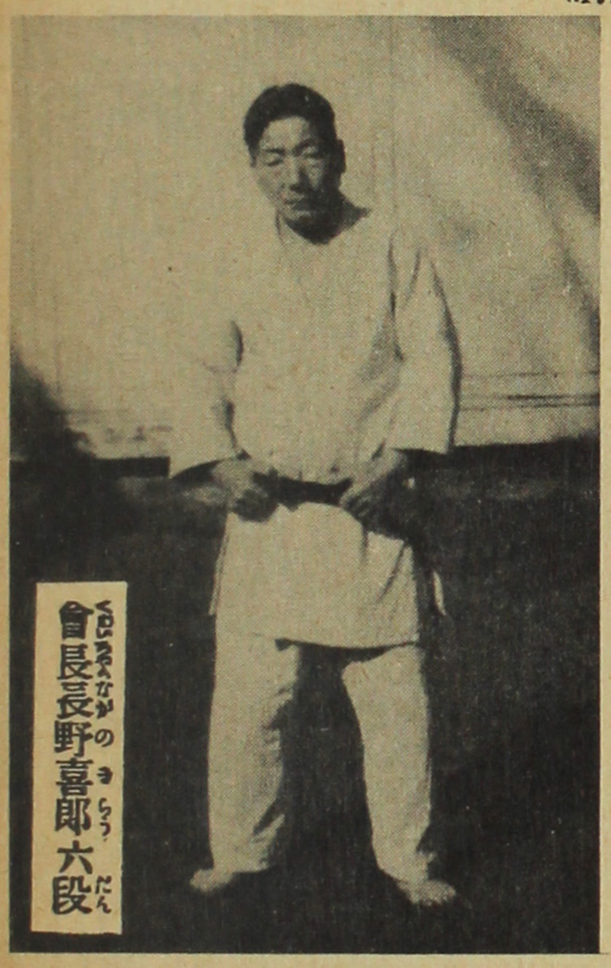
△聖林道場 教師萩尾太助五段、助教師菊地隆士四段、石谷昇四段

△西南道場 教師圖行要五段

△下町道場 教師白井秀雄三段 上村勇三段

△洗心道場、井上龍生四段、

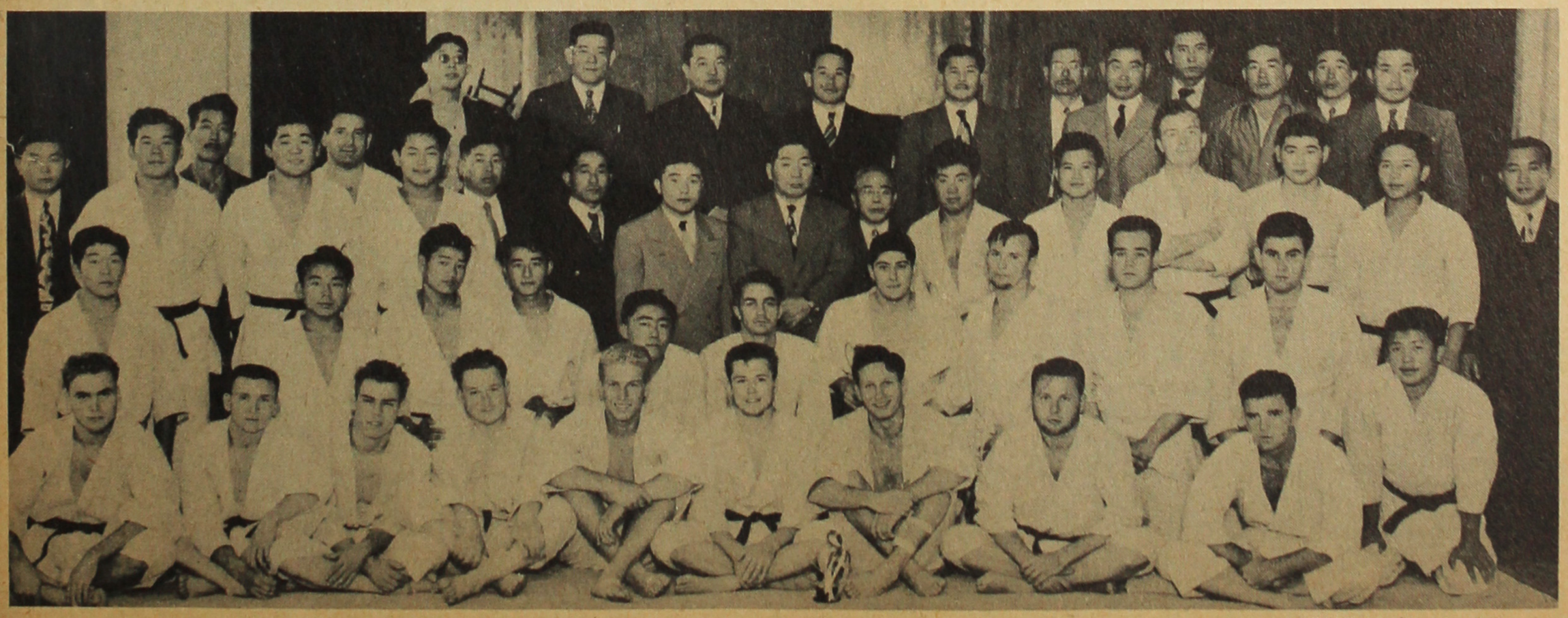
△ソーテル道場 教師菊地隆士四段



會長長野喜郎六段

Kiro Nagano, chairman of the So. California Yudansha-kai.

南加柔道五ケ所道場の聯合大會



SCENEfoto by Jack Iwata

The first postwar all Southern California tournament was held last year in Los Angeles with five teams participating. The winning team was the San Jose State College judo club (front row).

隆々たる勢力の北加有段者會

會長　土井口祐太郎氏

に柔道々場が設立された。

一九三二年に於ける柔道の開祖、講道館長加納治五郎師範が、羅府に開催されたオリンピック大會に出席を機として各地道場を歴遊し、太平洋沿岸北部、中部　南部に有段者會を設立して一段と其の發展を來し、一九三四年講道館指南役永岡秀一（十段）一九三八年飯塚國三郎範士（九段）等も渡米し　自ら道場員の指導講習に任じ技術的にも精神的にも米國に於ける柔道は長足の進境を示した。一方羅府の山内俊高（五段）は母國訪問柔道武者修業團に日本見學團を引卒して數回渡日し、各大學等にて試合を行ひ、米國に於ける柔道の實力と其の發達を遺憾無く發揮し、今次大戰前北部、中部、南部の有段者會は數百名の會員を有するに至つた。

一九三二年講道館長嘉納治五郎氏來桑を期に結成された北加柔道有段者會は大戰と共に中止の狀態であつたが、終戰後一九四八年五月十六日桑港土井口祐太郎氏宅にて舊會員を招集して第一回總會を開き種々の協議の結果、當時日本へ進駐しておつた軍人が歸還後各地に倶樂部式の道場を開設し營業的に學校、教授等を始めておつたが、其の中には如何はしいものもあつたりしたので之等有段者を本會に入れるか否やに就て協議の揚句善良なるものは入會せしむる事として、其の倶樂部を解散せしめ、改めて北加有段者會へ加入せしめた。當時の役員は

會長　土井口祐太郎、幹事　東敏雄、會計　坂本生麻、リークモア、書記　柑本雄二郎、ソーウオルタ、タアド、記錄アーサ、ホップキンス、審議部委員長　吉田孝平、副委員長　木村三穗

等で五月廿三日デビサデロ街二七五の道場で第一回の大會を開催した、出場選手七十餘名に上り其の過半數は白人選手であつた。

其後會員は益増加し、一九四九年十一月廿日桑港道場で開催した秋季大會には、參加選手二百餘名、觀衆六百と云ふ空前の大盛況を呈しエエユ會長ノースロープ博士も出席して一場の挨拶があり、加州大學體育部長ヘンリーストン氏、サンクエンテン監獄體育部長等も列席し、桑港市長ロピンソン氏より懇篤なるメッセージを送つて來た程である。

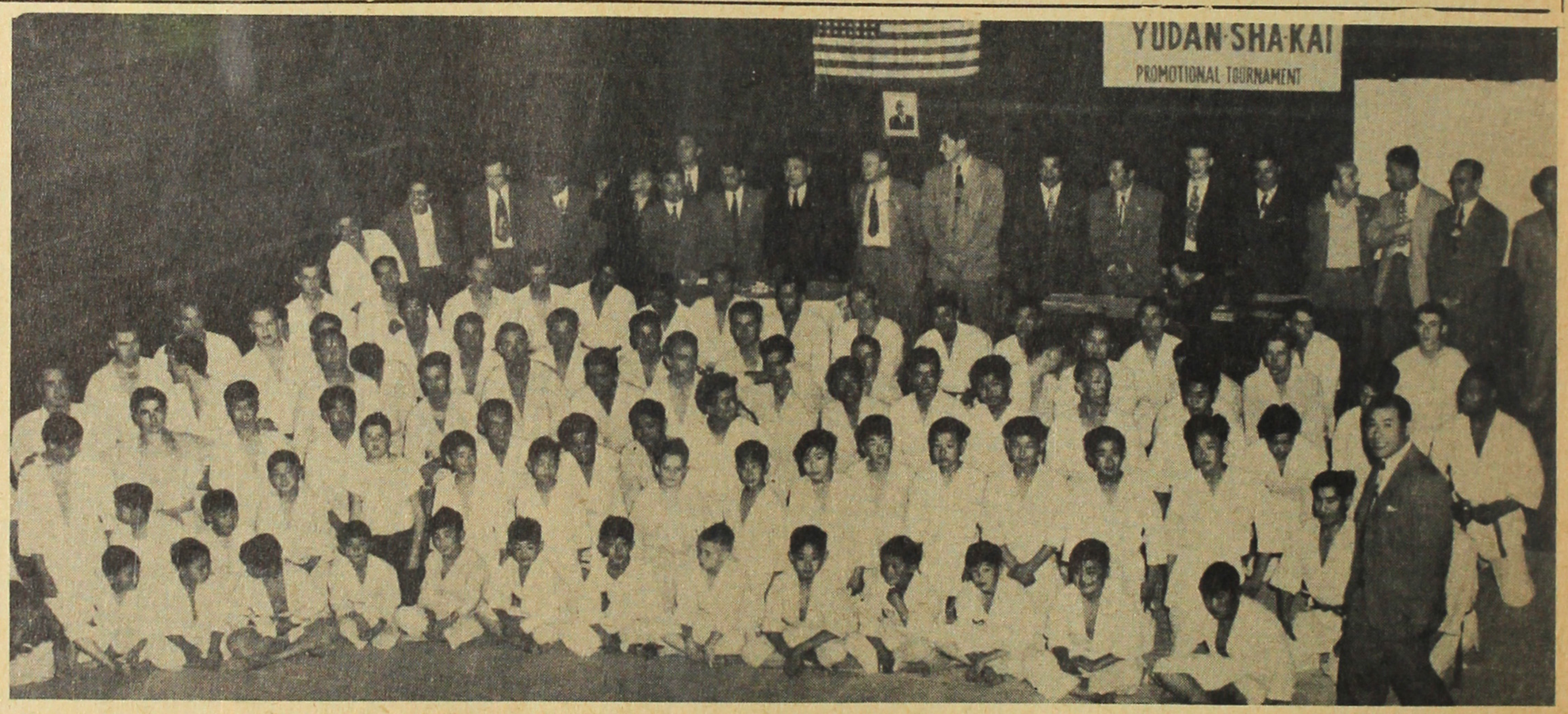
有段者會の現幹部

一九五〇年一月廿五日王府にて總會を兼ね新年宴會を開き本年度の役員は左の如く決定した。

吉田孝平△理事　エミオル、ブルノ、桑原常松、ヘンリーストン、柑本雄二郎、清水巖△常務委員長　内田義博　副委員長　ロメニーク　カロラ書記　東敏雄、ウオルター△會計　木村三穗、監査　好村正夫、グロバー△審議部長　木村三德、副部長　東敏雄

現在同會の管轄下にある道場は桑港道場を始め、王府道場　カロラ道場、加大柔道部、麥嶺ワイエムシーエー、サンタエンテン柔道部、スタクトン道場、サンノゼ道場、佐市巡査學校等で、桑港は疊七十疊を有する堂々たる道場で監督　土井口祐太郎（有段者待遇）師範　木村三德五段、桑原常松三段、岡本稔四段で道場員百餘名に上つてゐる。

盛んな柔道大會終戰後逸早く復興した北加柔道有段者會では一九四九年十一月二十日第二回の柔道大會を桑港で開催しました出場選手二百餘觀衆六百名と云ふ戰前には見られない大盛會でありました。



The Northern California Yudansha-kai is one of the oldest and most active judo organizations. Over 200, the majority Caucasians, participated in its 1949 tournament.

Officers of the N. Calif. Yudansha-kai include Kohei Yoshida (right) and Yutaro Doiguchi, chairman.

在米有段者會の高段吉田公平氏

會長土井口祐太郎氏

グラフ世界

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"Father of Judo," Jigoro Kano, modified jiu jitsu to its present form. His famous calligraph, "Human Strength for Righteousness," appears below.

柔道の眞精神に生くる
我が日本人の心構え
身心共に健全なる發達を庶期

柔よく剛を制す、精力善用、これが日本柔道の眞髄である。敗戰日本の世界に對する心構えは此處にあるのではなからうか、國家として然り、個人としても、又之れからの文化日本を再建して行かねばならぬ我々には、此の心がけが何より必要であると信ずる。此の精神を練る最上の方法として柔道により身心共に健全なる發達を庶期する事である。既に世界的となつた柔道は、到る處に於てその精華を發揮しておる、特に今次大戰後米國の各方面に於て、柔道に對する世人の關心が一段と深まりつゝある現狀に鑑み、北米に於ける我が柔道の發展と其の現況を錄する事の意義あるを思ひ、本號を柔道號として一般の御參考に供することゝした。

柔道の開祖
嘉納治五郎先生によつて日本の柔道は世界にその精華を發揮した。精力善用は先生の揮毫にかかるものである。

歸一高

精力善用

米國へ進出せる
柔道發展史要

柔道が米國へ進出したのは一八九五年日淸戰爭直後矢部八重吉君が英文で柔道の通信教授を桑港で試みたのが始めで一八九六年（明治二十九年）鹿兒島縣人吉井助一が桑港オアアレル街に起倒流柔術稽古場を開き、一九〇〇年（明治三十三年）東勝彥が柔道教師として紐育で西洋相撲（レスリング）に挑戰し時の選手スワンソン等に識られ、紐育各地の警察巡査に柔道を教授した。一九〇二年（明治三十五年）廣島縣人谷本正明が桑港で澁川流柔術の稽古場を設けた、これらが柔術教授の元祖である。其後一九〇三年（明治三十六年）九月講道館指南役山下義昭（當時六段）が米國の鐵道王サミユエル、ヒルの招聘に應じて渡米し、一九〇七年（明治四十年）迄滯米五ケ年間アナポリス海軍兵學校及びハーバード大學等で柔道を教授して、國技柔道が如何に卓越せるものであるの宣傳紹介に大に努める所があり時の大統領セオドル、ルーズベルトは特に山下師範をホワイトハウスに聘して自ら柔道の稽古に勵んだ。特に外交官婦人團體等へもこれを紹介したので柔道は忽ち世界的にその精華を認識さるゝに至つた。其後千葉兵藏以下（當時の假六段）富田常次郎（六段）前田光世（四段）佐竹信四郎（四段）河野威太郎（二段）伊藤德五郎（四段）大野秋太郎（三段）三宅太羅治、新免伊祐（五段）高廣三郎（二段）岡部兵太（五段）庄司彥男（四段）大田節三（四段）高垣新造（四段）等が續々渡米し沿岸並に紐育シカゴ各地に於て米人へ柔道と教授し其の妙技は米人の心膽を寒からしめておつた。

嘉納師範渡米と各地の道場

爾來太平洋沿岸各地に日本人の在住者激增と共に、柔道の心得ある者漸く多きを加へ第二世の指導として、精神的の人格練磨には柔道を中心とした教育の必要を認め、各地

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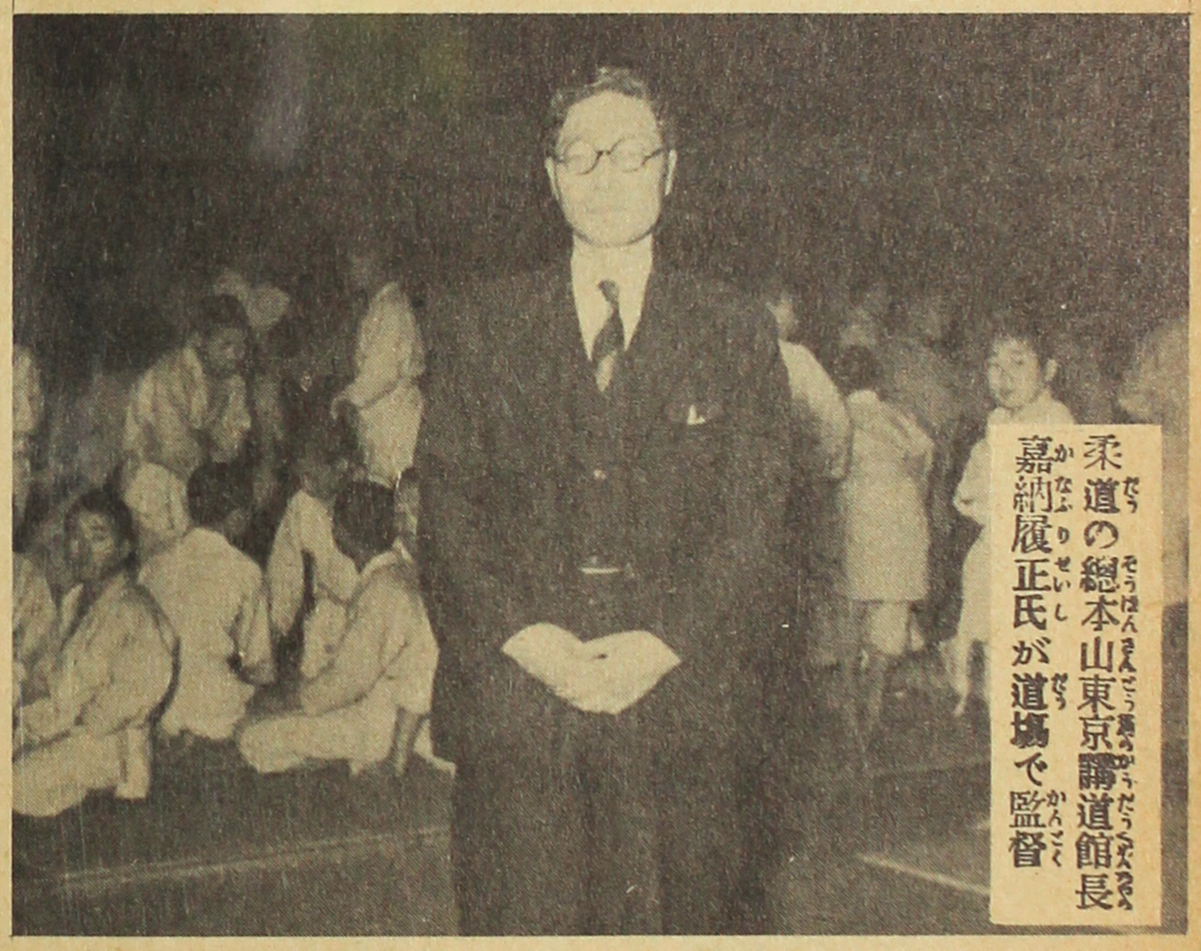
柔道

Kodokan Judo College in Tokyo is the main headquarters of judo.

悠々たる大河の流れ

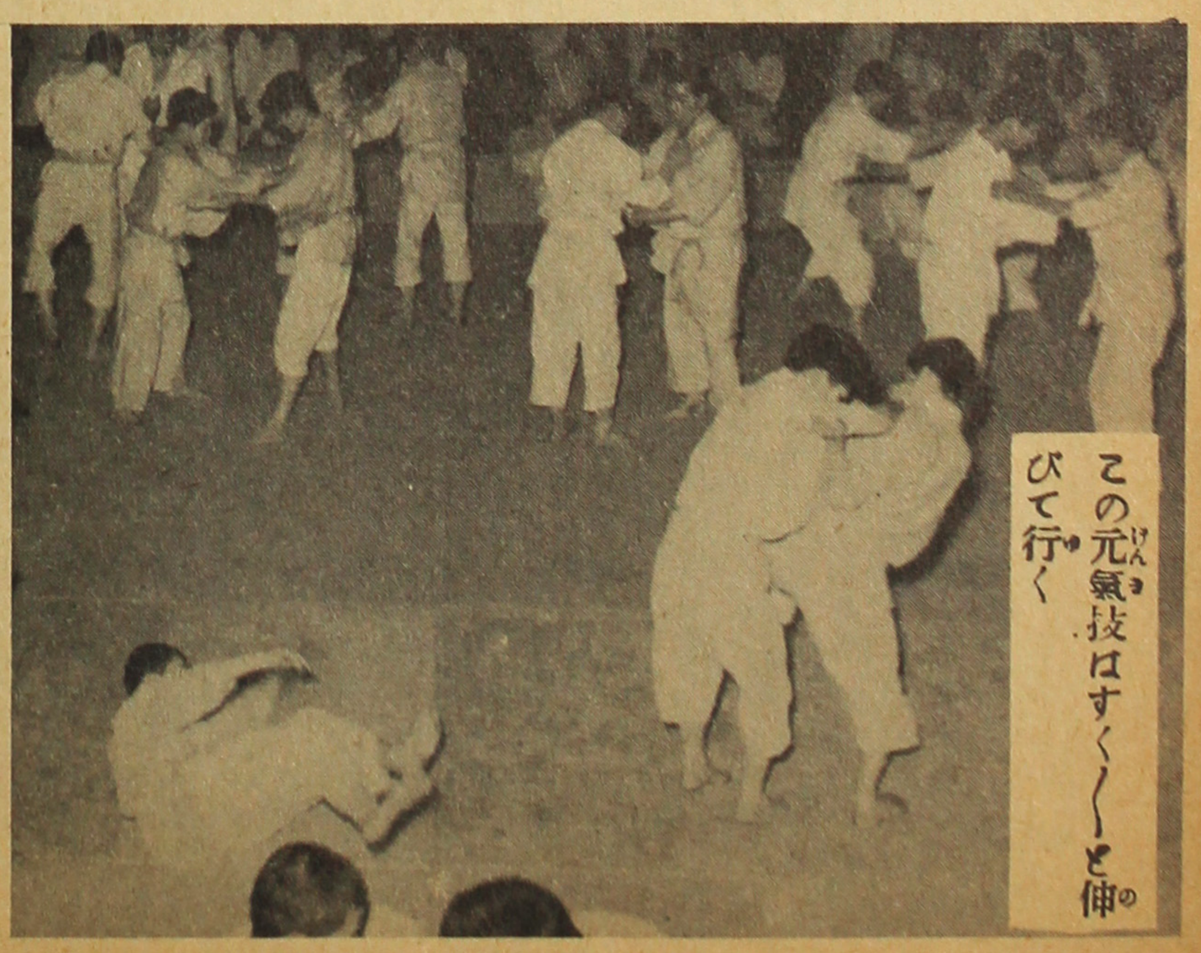
講道館長　嘉納履正

歴史の運行は、河川の悠々と停る所を知らず流れ行くに似る。歳末の慌しさ、新春の長閑さも之れ人間界の事であつて、河川の運行は云はず語らず、かつ逝きかつ去る。柔道の源柔術の起原をいづこに求むべきか、學者に說のある所であるが、明治十五年、講道館の創始と共に柔道といふ河川は、細流を集め、支流を抱き、始めて日本傳講道館柔道といふ姿美しき大河の形をなしたと云ひ得るであらう。大河の源たるや、潺湲たる細流である が、支流を集めて大をなし、或は谿谷を通り、岩に激して飛沫となり、斷崖に望んで瀧となり、平野に出でて洋々たる姿となり、又變じて急流となり、衝衝を行くや舟行の道となる。其姿たる變幻極りなきものである。柔道の歷史も必ずしも平易なものであつたとは云ひ難い。其盛事をいづこにおくか見る人により異るであらうが、全國の中等學校に正課として課せられ、之が普及に役立ち、修行者の數も甚大な數字に上つた事は注目すべき現象であつた。又窮塞をいふならば、終戰後の事態を指して之となすもまづ肯綮を得たるものであらう。水の性柔にして萬物を利す。講道館柔道の精神は、己を完成し世を補益するの高い理想を持ち、體育として更に道として萬國の人に通ずる優れたる合理的基盤に立つものである。水は之を堰けば敢て逆はず、自ら其盈つるを待つて善く處する。柔道といふ大河も、終戰後時運否にして窮塞し、退いて自らを養つて通ずるを待つの狀態であつた。全國の柔道人が民主的な基盤の下に全日本柔道連盟を結成した事も、日本體育協會に加盟して スポーツ柔道の面に強力な進展を示したのも、柔道界が自らを養つた大きな成果と云へよう。昨秋 には東西對抗大試合も滯りなく行はれ、學校柔道の復活も曙光が見え、柔道といふ大河 は、鬱林から、麗らかな平野にまた道を拓きつゝある。年の年頭に際し、大河の流れ悠々、之に似た柔道の道窮りなしの語を、諸子に贈りたいのである。



柔道の總本山東京講道館長嘉納履正氏が道場で監督

Risei Kanari is the present director of the Kodakan. The judo headquarters was established in 1882.



この元氣技はすく〳〵と伸びて行く

Judoists of all ages at the Kodakan keep alive the sport that was developed by Jigoro Kano.

シカゴの柔道家

有段者會結成

講道館より正式認可

シカゴ有段者會は、東京講道館許可のもとに一九四八年二月十八日シカゴ市に組織された。現在會員五十名で第一回役員は

會長大迫稔△副會長田村正人、岡村耕作、會計長尾光書記岡村賢次、報道部須田利雄、顧問濱秀雄、前田躾で毎年春秋二回以上各道場の對抗試合を主催する外柔道紹介の爲め各地に催しのある時は田村正人五段兄弟師範等により又軍隊方面には前田躾五段、テレビジョンには大迫稔四段其他各地へは岡村耕作三段等により主として米人間に進出して我が柔道の宣傳に努め多大の成果を擧げてゐる。

シカゴ柔道

五道場

シカゴに於ける柔道は戰前迄桑島、友成、森各師範により盛んに行はれ、友成師範はスカイライトビルデング二階に道場を設け森、桑島五段はランドルフ街にシューシッ館で數授し後桑島氏は一九四〇年シカゴ街とデヤボーンの米人基督教青年會内に柔道部を設けシカゴ柔道倶樂部を創立しておつた。現在は左の五道場である。

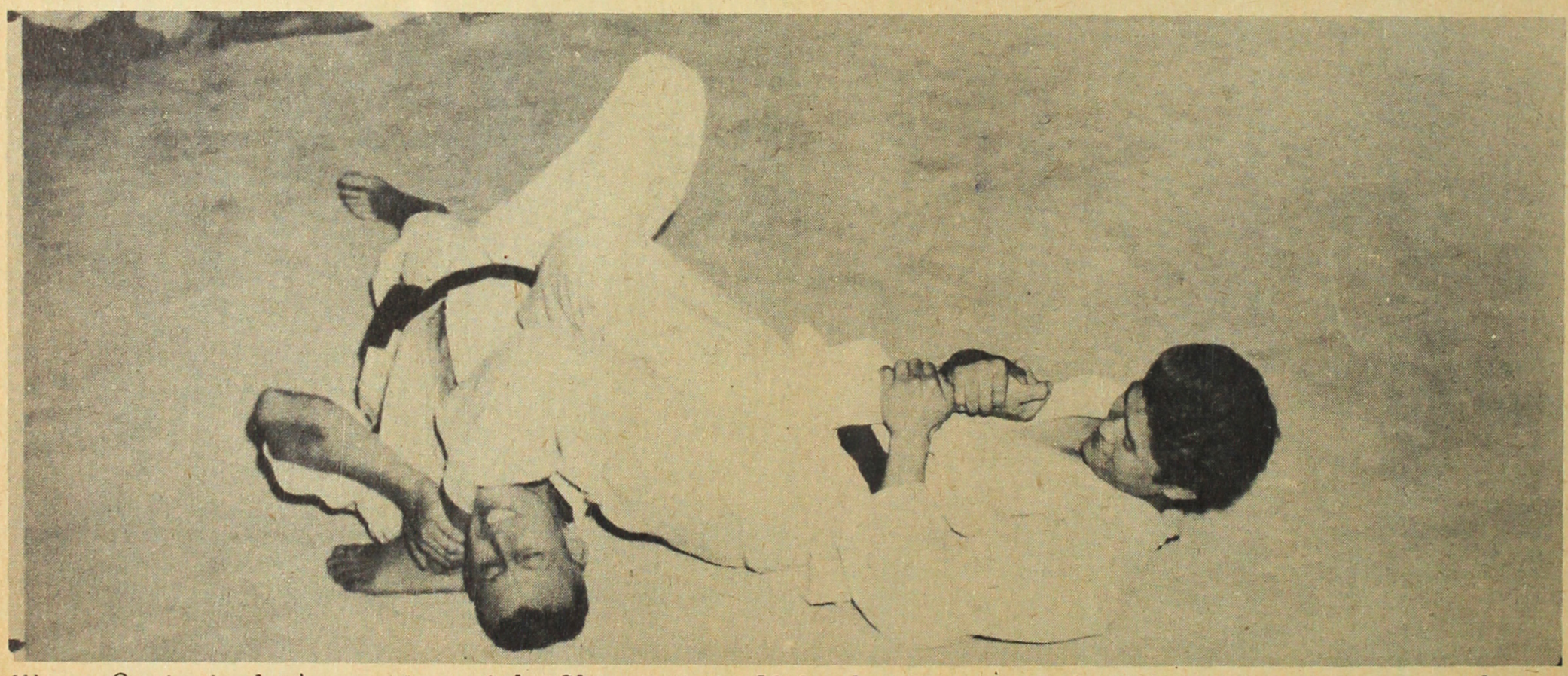
△ローソンワイエムシエ、シカゴ柔道部（シカゴ街とデヤボン街）、師範岡村耕作三段、濱秀雄五段、稽古日は水土曜の晩、門人は日米黒人

△柔術インスチチユート、西チヤクソン街二〇九、師範田村正人五段、田村ビンス三段、稽古日毎日、門人は米人

△シカゴ柔道クラブ、南ミシガン街一五一八、師範大迫稔四段　稽古日毎日但しグループ稽古は火金の晩、門人は日米支（一九四〇年より）

△オークパーク道場、レーキ街とオークパーク街、師範前田躾五段、加藤二段、松岡初段、門人米人（一九四七年より）

△大迫四段の迫力



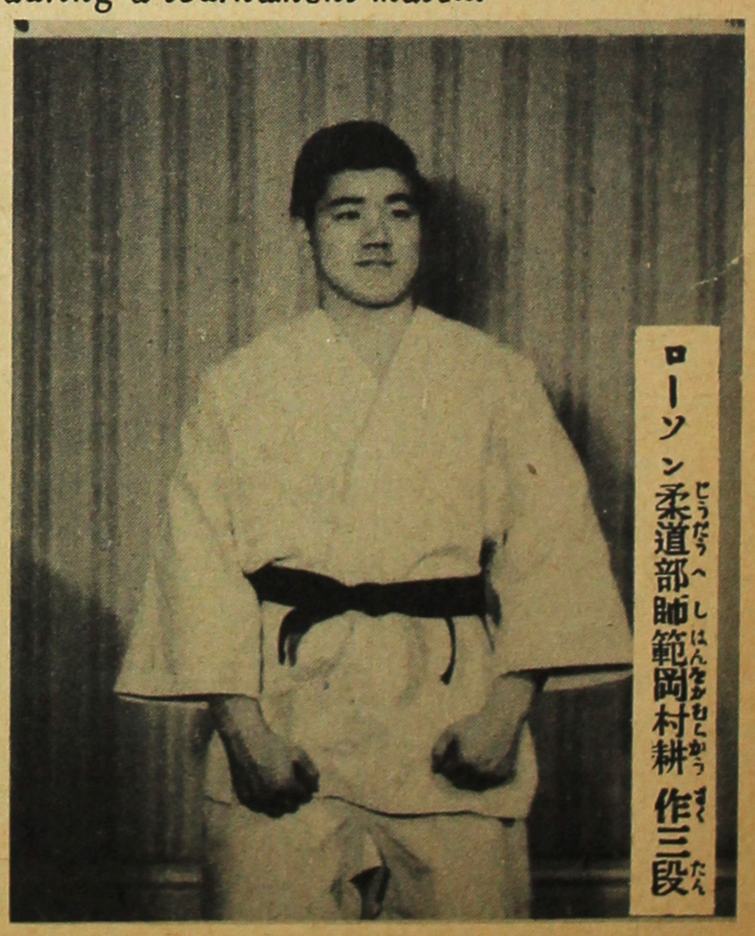
Minoru Osako (yodan), president of the Chicago Judo Club, clamps on an armlock during a tournament match.

シカゴ柔術研究所の田村正人五段

Masato Tamura (godan), president of the Chicago Jiujitsu Institute.

オークパーク道場師範前田躾五段

Shitsuke Maeda (godan), instructor at the Oak Park Judo School.



ローソン柔道部師範岡村耕作三段

Kosaku Okamura (sandan), instructor at the Lawson YMCA judo department.

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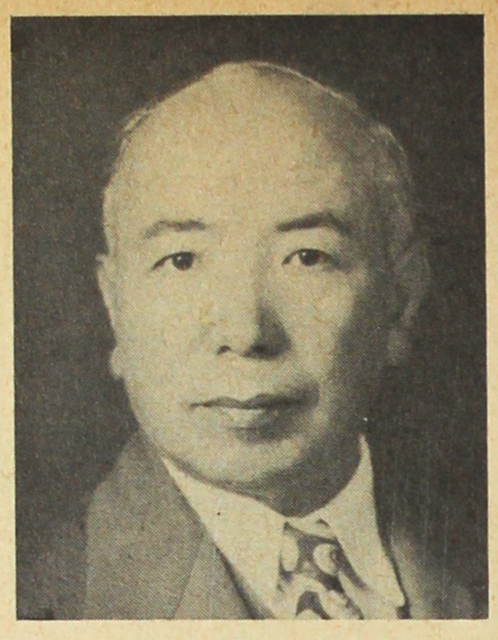

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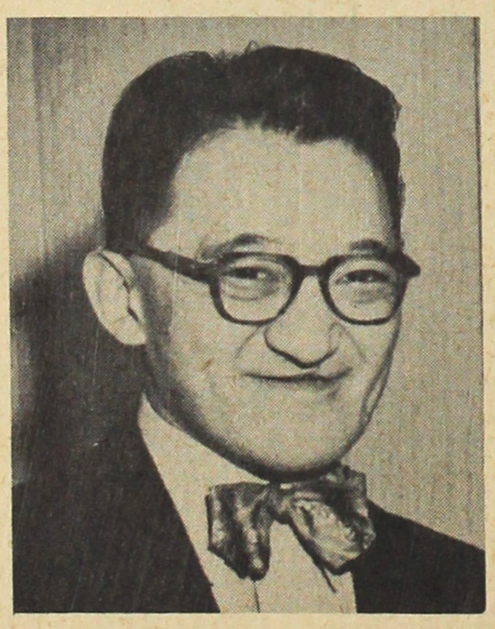

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