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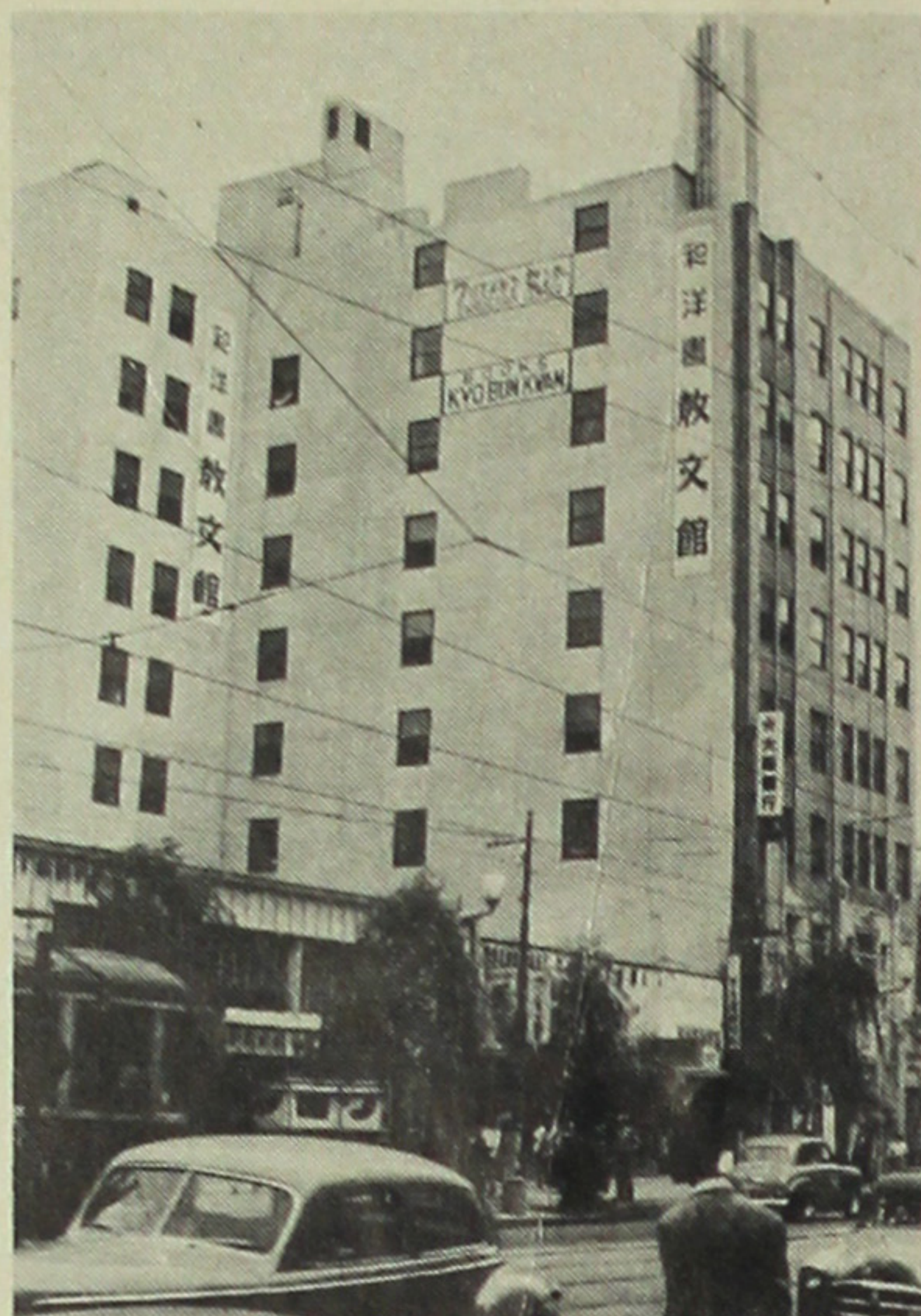
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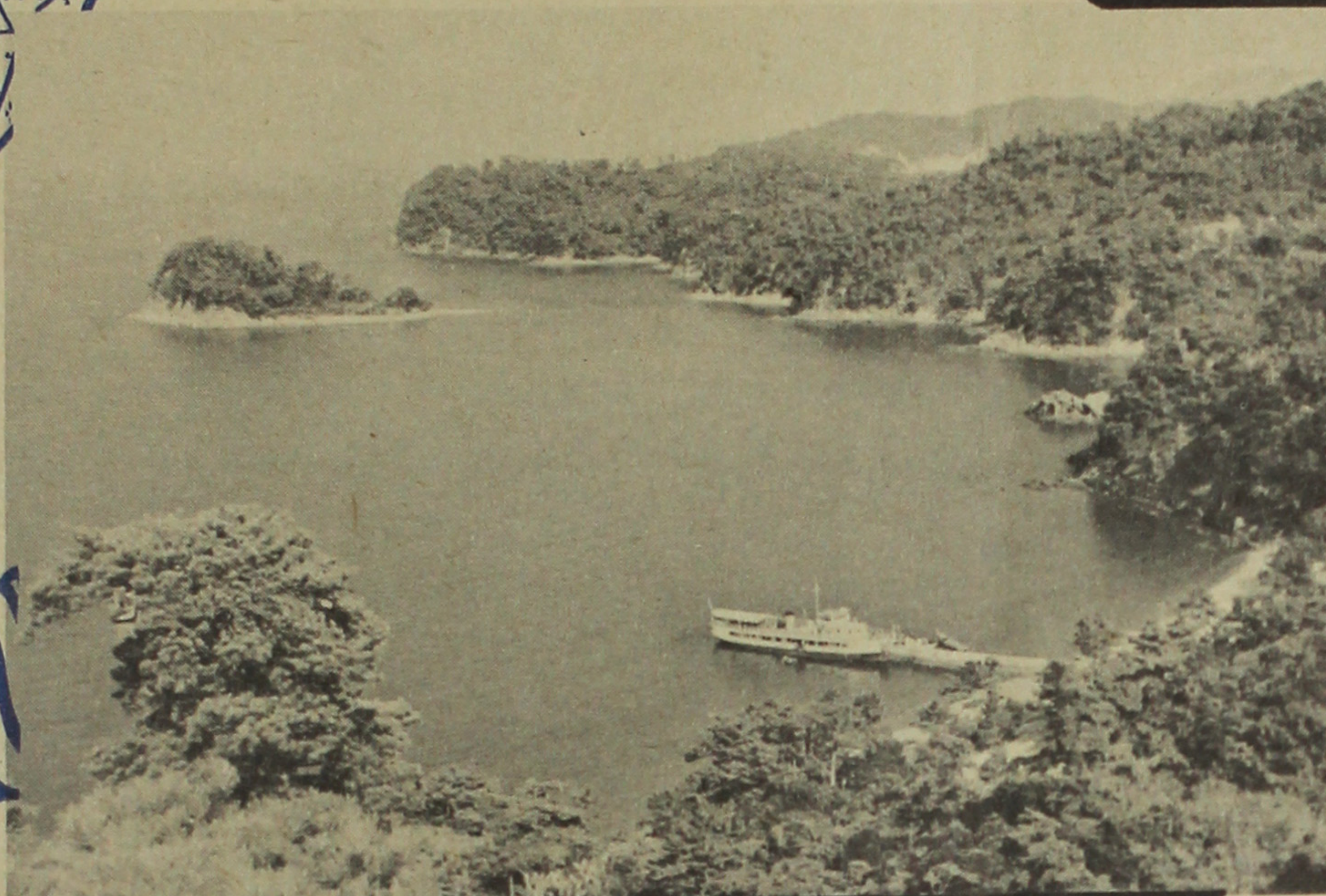
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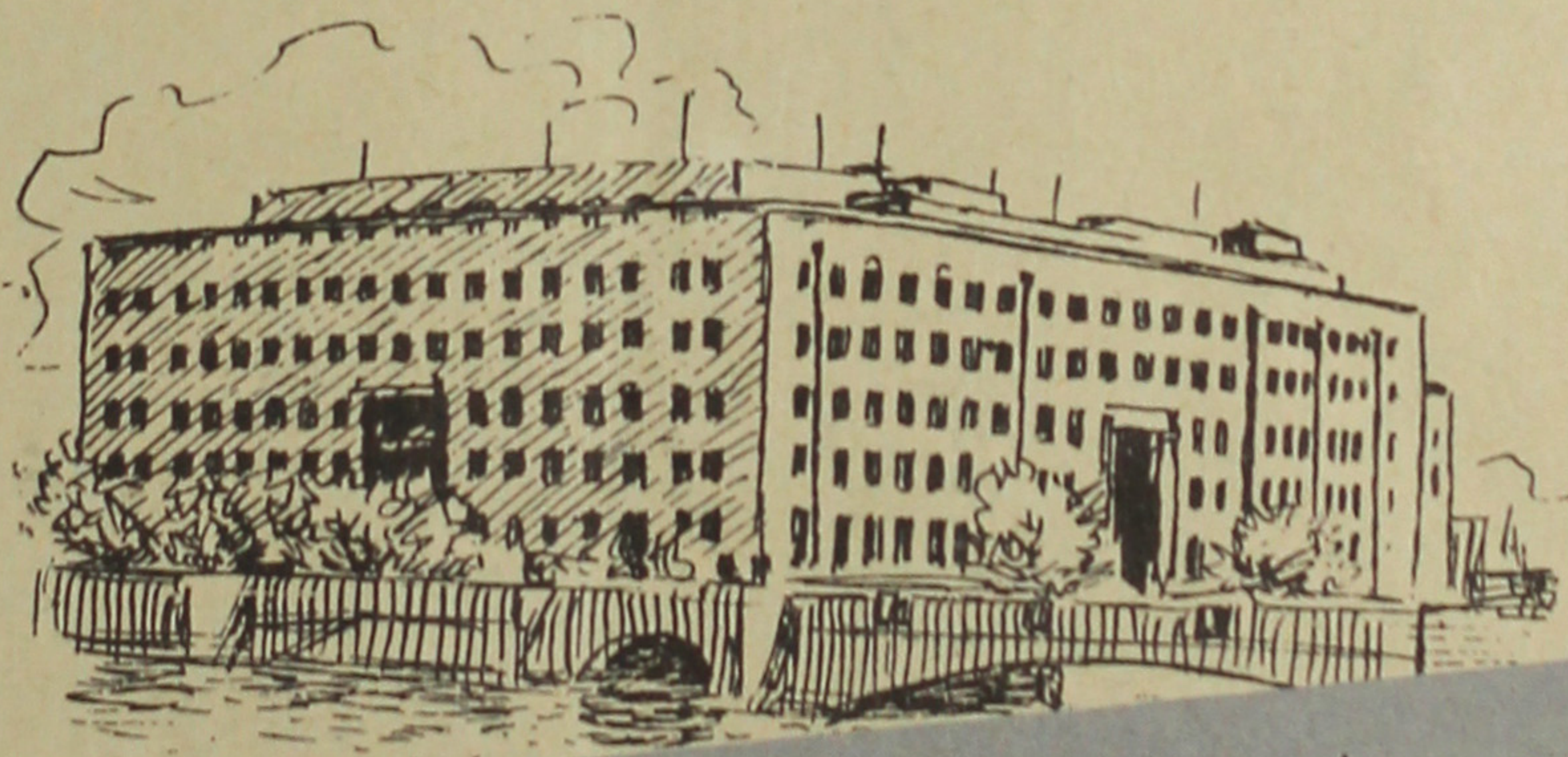
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Actress from Japan learns western ways

YOSHIKO (RIKORAN) YAMAGUCHI, popular Japanese actress who reportedly came to the United States to learn the art of kissing before the camera, is learning fast.

She demonstrates her technique with Don Taylor (Elizabeth Taylor's husband in "Father's Little Dividend") in "East Is East," 20th Century film just completed in Hollywood. Taylor, a six-



Don Taylor and Japanese actress Yoshiko Yamaguchi in "East Is East."

footer, has only one complaint to make about his romantic scenes with the Japanese actress who is barely five feet tall. "I have to stoop down," he says.

In the picture, Miss Yamaguchi plays the role of a Japanese war bride who comes to Salinas, Calif. with her husband and meets racial discrimination.

Anson Bond, author and co-producer of the screen play, says that "East Is

East" deals with all the ramifications of a GI-Japanese marriage in a realistic way. "It was inevitable that this problem of a GI bringing home a Japanese bride would be dealt with sooner or later."

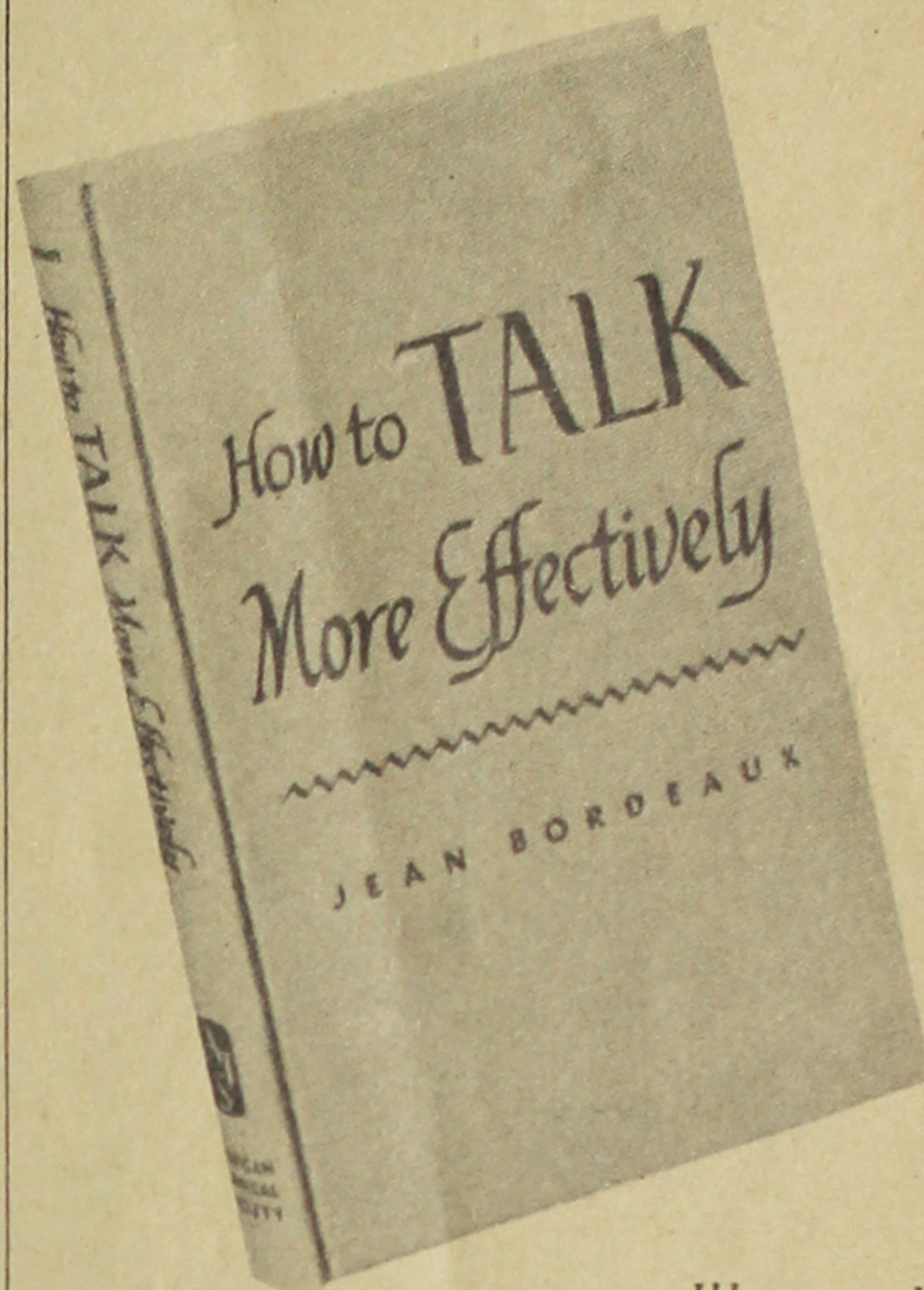
Lane Nakano, who appeared in "Go For Broke!" is cast in this movie as a Nisei farmer who is linked romantically with Rikoran.



LANE NAKANO, busy Nisei Hollywood actor, in a scene with Miss Yamaguchi in a Salinas lettuce packing shed. Nakano is cast in the movie as a Nisei farmer.

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Photos by Jack Iwata

Actress Martha Hyer, who is scheduled to leave for Japan soon for the filming of "Geisha Girl," dons a kimono and wig under the direction of two geishas from Kyoto in Los Angeles.



Producer Ray Stahl interviews Nisei girls for his new picture. Girls are, l. to r.—Tamiko Kozakura, Karie Aihara, Helen Morita and Suzie Iwata.

Another U.S. movie to be filmed in Tokyo

AMERICAN MOVIE productions with Japanese settings are becoming a Hollywood habit. First there was "Tokyo Joe" starring Humphrey Bogart. This was followed by RKO's "Tokyo File 212," the first U.S. movie to be actually produced in postwar Japan. The plot of "Call Me Mister" had Betty Grable in Tokyo.

Hollywood now has started shooting "Geisha Girl," a Breakstone-Stahl production. It will star Martha Hyer who recently demonstrated she can look fetching in Japanese kimono and geisha hairdo (left). She is leaving for Tokyo soon.

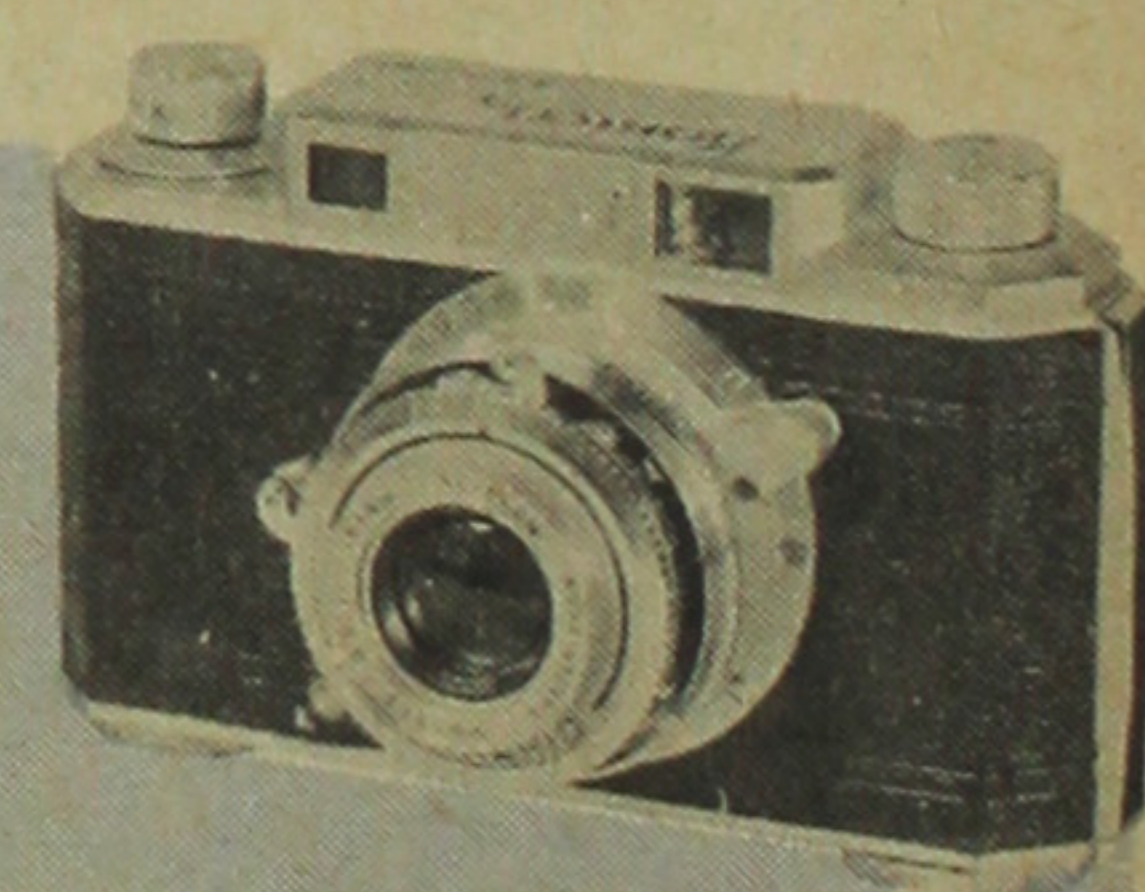
Ray Stahl, co-producer and director of the movie, last month began interviewing Los Angeles Nisei Girls (above) for bit parts in "Geisha Girl."

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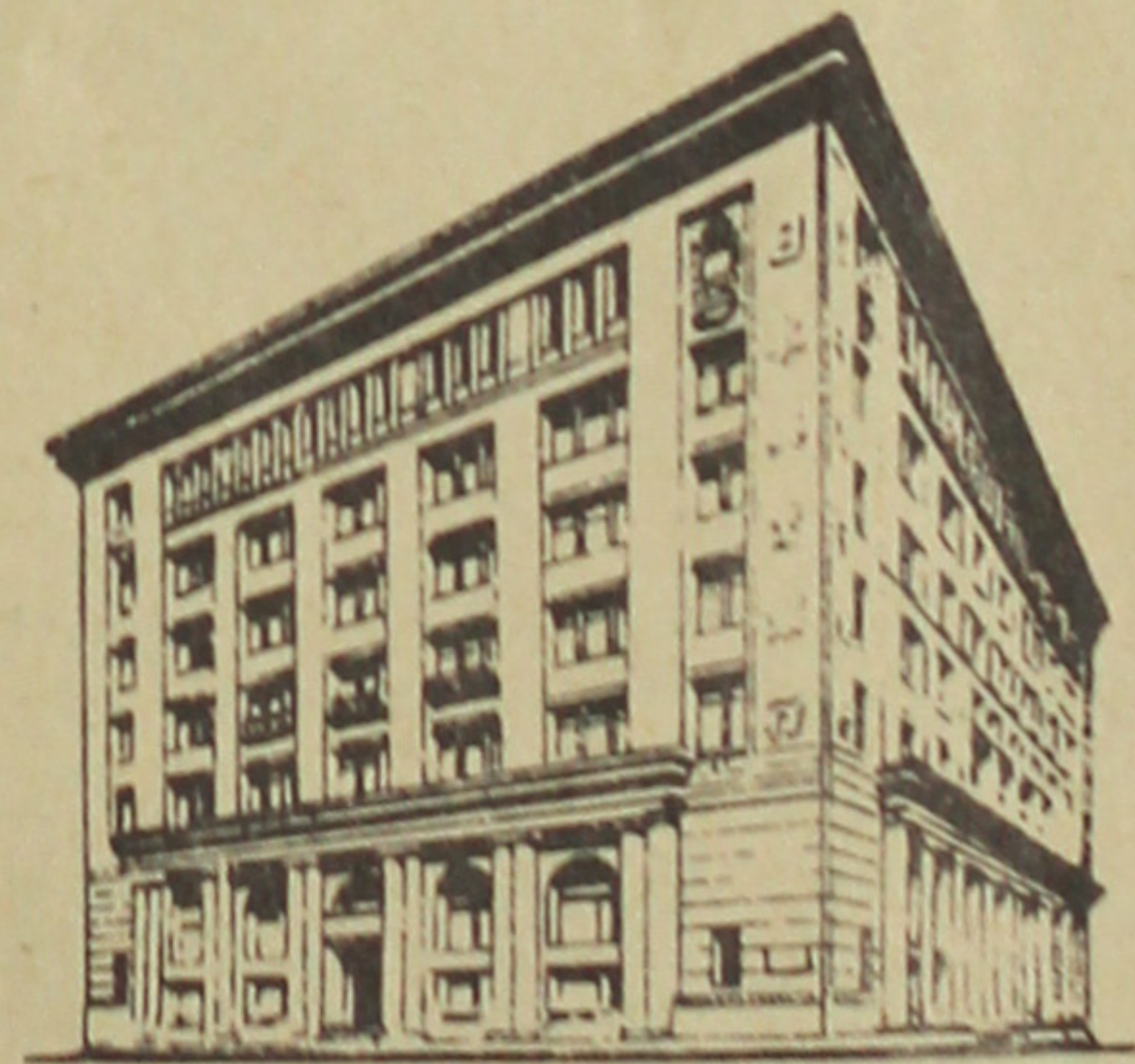
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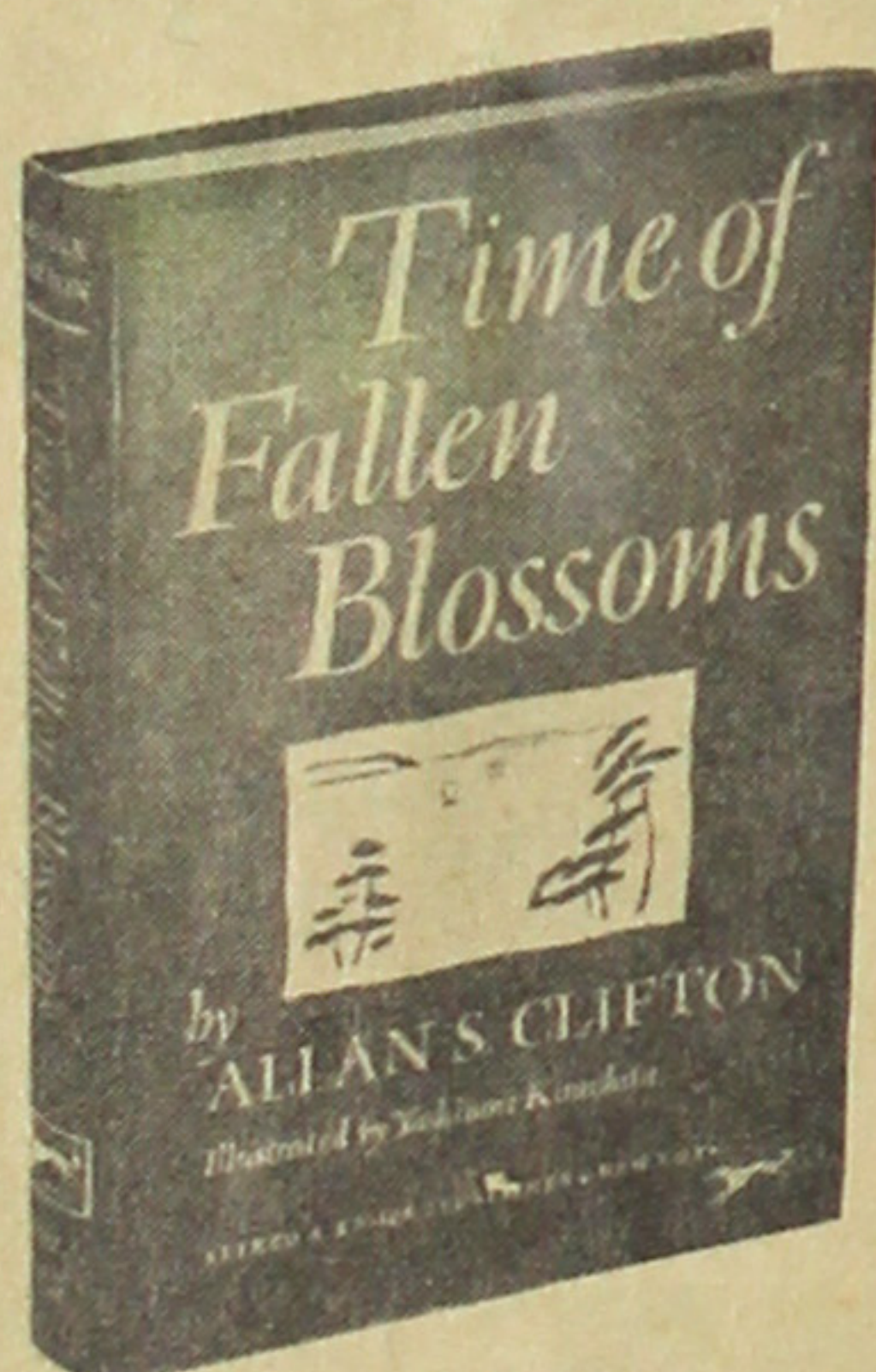
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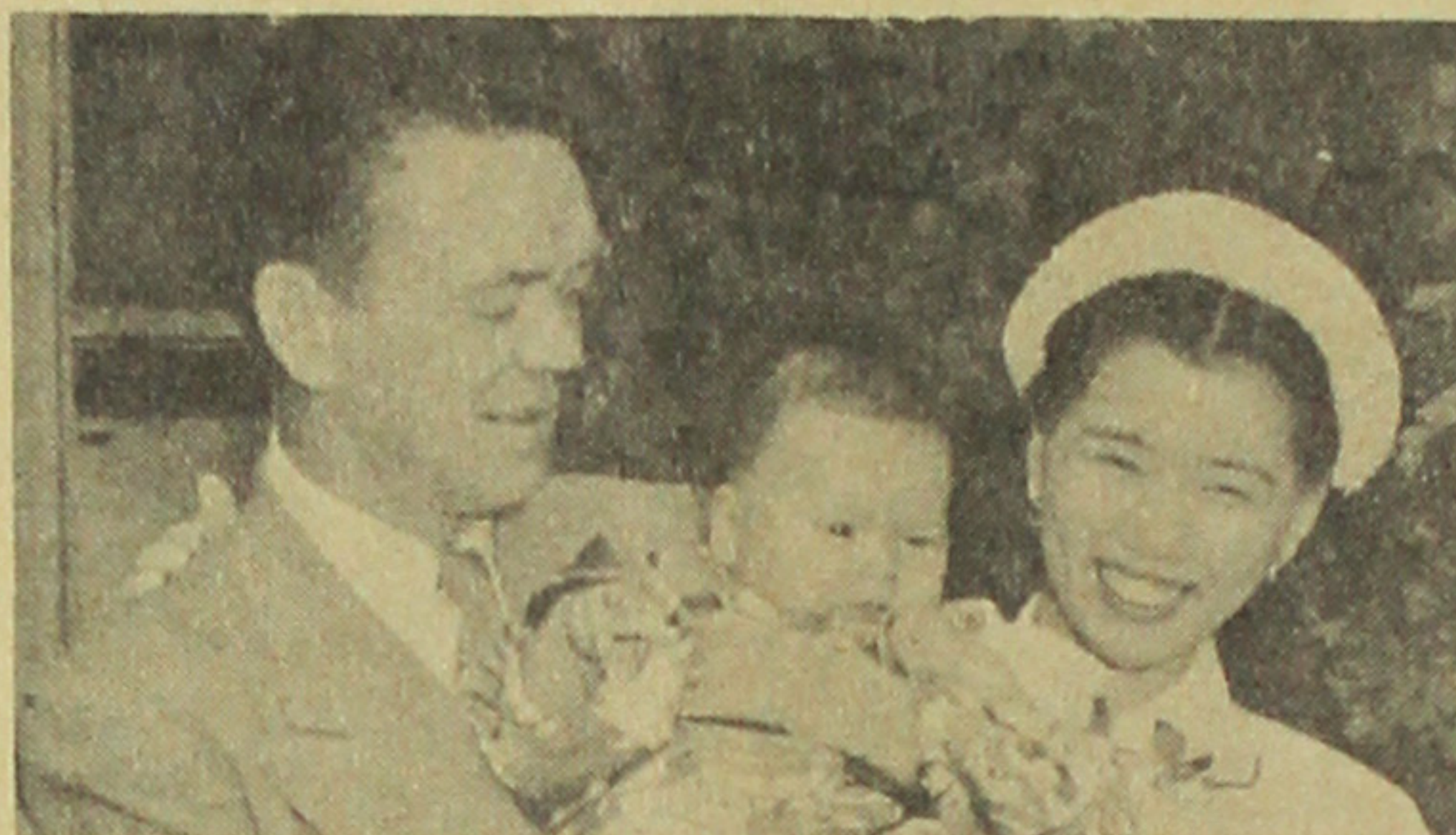
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Letters to the Editors

STORY WAS "HEARTWARMING"

Dear Sirs: What a heartwarming story Carrol Klotzbach has to tell (SCENE, July). I congratulate you upon printing it. I have just returned from a trip abroad in areas where our shortcomings as a people who profess democratic beliefs are loudly din-



The Klotzbachs

ned into the ears of millions. I wish that the story of the Klotzbachs in Washington, D.C., could be told to the people of Southwest Asia—and everywhere for that matter.—MRS. JAMES DURWIN, Chicago.

Dear Sirs: . . . obviously, the Klotzbachs are still honeymooning. . . —WILLIAM ITO, Cleveland.

Dear Sirs: Mrs. Klotzbach's charm is easily matched by her husband's refreshing sense of humor. . . More power to them and to little Heiji. . . —EDWIN MORI, Los Angeles.

NOT VERY NICE OF US

Dear Sirs: Your criticism of a fund for a MacArthur statue in Los Angeles (SCENE, July) was not very nice. . . Surely you cannot be oblivious to the significance of fitting monuments in the lives of the Japanese. Yes, there are very worthy causes such as polio and the others you mention. But is it not our right to choose the way to support worthy causes. . . ?—ANNE SHIOSAWA, Los Angeles.

Yes, it's your right. But we meant every word we wrote.—ED.

FROM THE KEISEN ALUMNAE

Dear Sirs: I have been more than grateful to read your writeup about Miss Michi Kawai (SCENE, June). I am one of more than 70 Nisei graduates of her school in Tokyo. . . I was sorry to note that there was no mention made that her school is operated entirely without support of any kind from any mission board or government subsidy.

We graduates in Los Angeles are trying hard to help Sensei and our beloved school in our small way, but as we are all young and can't do much, I thought it would be wonderful if anyone who was interested would like to make any contributions to her school.

I'm sure that you would be doing a lot toward building a strong and God-fearing Japan, for the cream of Japanese woman-

hood is studying at this school.

We have organized a Keisan Alumnae Association. Miss Miyo Izumi is our treasurer. Her address is 3016 Tenth Avenue, Los Angeles 18, California. All the money contributed will be forwarded to Miss Kawai.—MAY S. MANABE, Los Angeles.

SUKIYAKI MAKES A HIT

Dear Sirs: I have been trying to get a copy of SCENE magazine for October, 1950, for a Caucasian friend whose husband has just returned from Japan after spending many months there with the U.S. Army. His favorite Japanese dish is sukiyaki, and she would like to have a recipe for it. I thought your article on sukiyaki (SCENE, October) was just the thing for them.—KIMI AKIYOSHI, Los Angeles.

Thanks to reader Kimi Akiyoshi. Our mail confirmed the popularity of Editor Ayako Kumamoto's recipe. We have only a few back copies of that issue left.—ED.

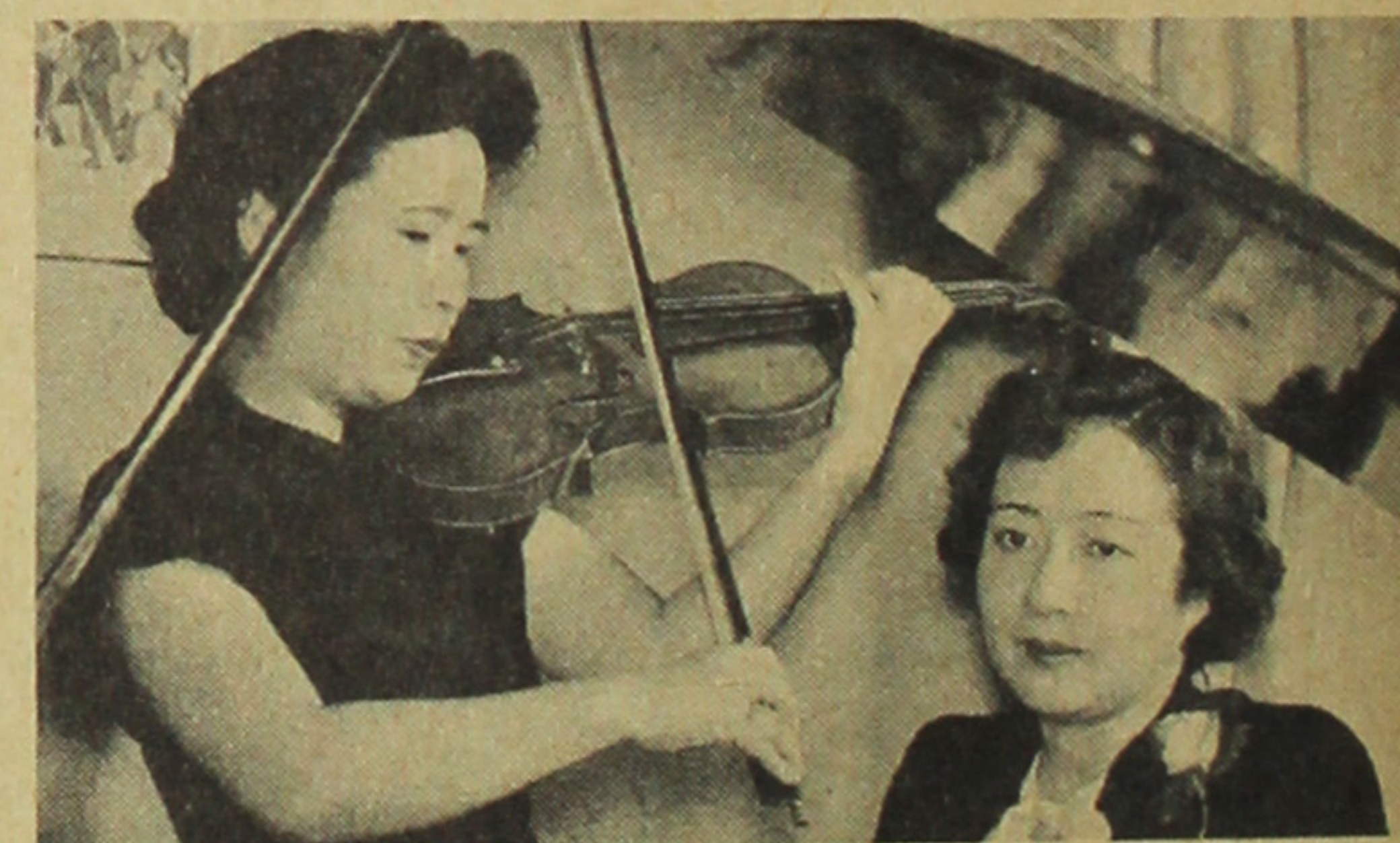
WHO BACKS SCENE?

Dear Sirs: . . . I am interested in SCENE and would like to know more about who backs it. . . —MRS. JAMES CONNELL, Sr., Pewaukee, Wis.

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"HANDS ACROSS THE SEA"

Dear Sirs: Perhaps it would be of interest to your readers to know that Miss Takiko Omura, violinist from Japan and I were heard in an all-Japanese music concert over station WNYC, New York, on the "Hands Across the Sea" program, the first



Takiko Omura (left) and Agnes Miyakawa

Japanese presentation of its kind since the war. The Misses Florence Takayama and Aiko Tashiro accompanied. The program was broadcast July 7.—AGNES MIYAKAWA, New York

SCENE feels complimented in being remembered by well-known soprano Agnes Miyakawa and regrets that the letter arrived too late to give us time for a full article in the July issue.—ED.

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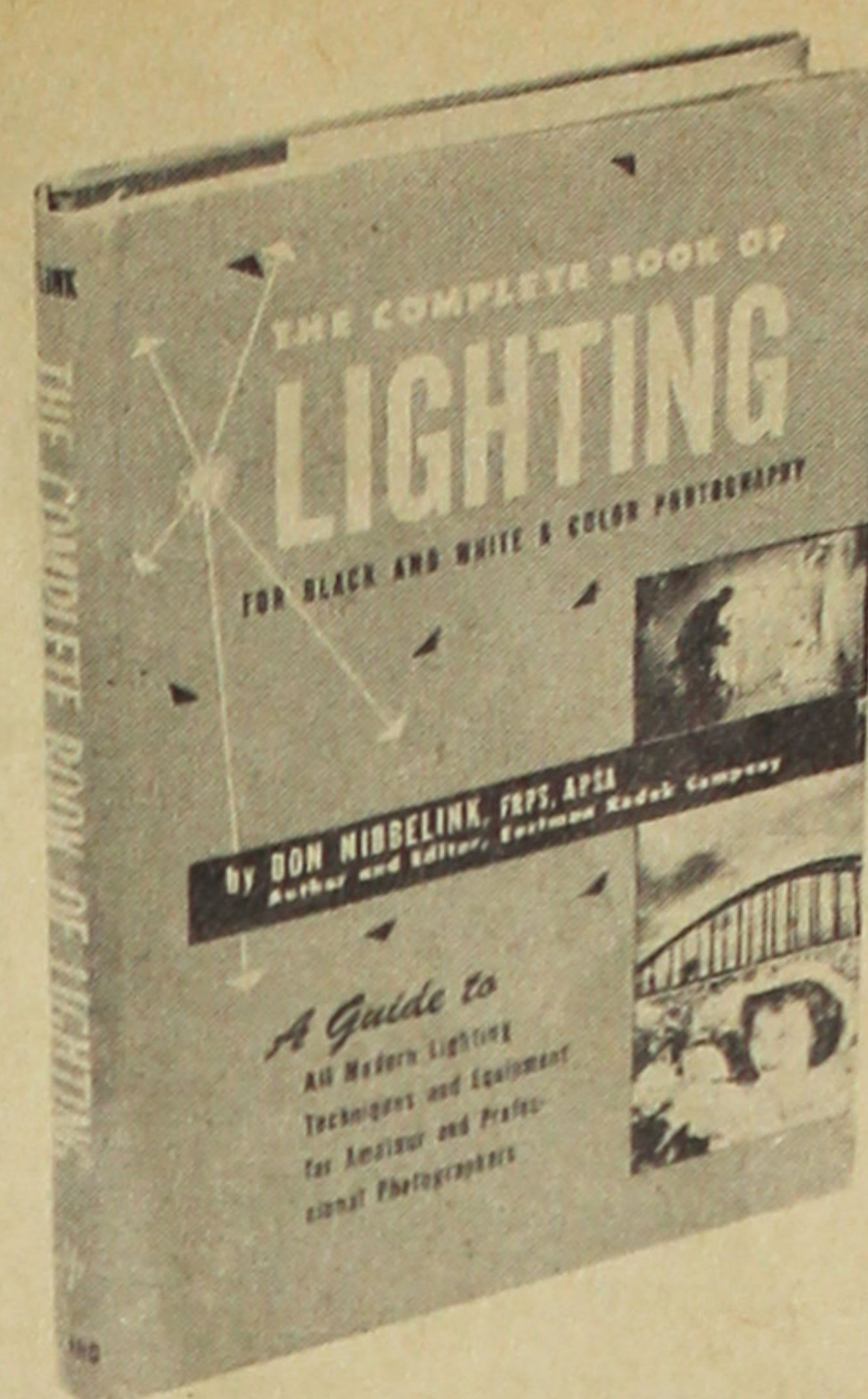
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JAPANESE "QUEENS" were greeted at Minneapolis airport with bouquets of American beauty roses. From left to right, they are

Toshiko Tamura, (Miss Tokyo); Keiko Mimura (Miss Sendai), and Fujiko Yamamoto (Miss Japan).



THE GIRLS FIRST set foot on U.S. soil at Seattle where they were met by Nisei Trade Fair queens (l. to r.) Marion Kono, May Tsutsumoto, Betty Noji and Takae Tanino.



WHEN TRIO stepped off plane at Chicago's Midway airport they were met by Marjorie Adams, Miss Chicago of 1950.

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will swing around the country crammed tight metropolitan newspapers with new and pictures about their appearances.

Part of the press treatment of their visit was because the girls had nothing to sell—except good will. They weren't angling for movie contracts, publicizing some product or prompting some enterprise.

Another reason was the insistence (the girls didn't like it) that everywhere they went they were to appear only in kimonos. It paid off in newspaper pictures incidentally, and rekindled the old American notion that Japan is the land of cherry blossoms and charming people.

Air travel limited the girls to five changes of kimonos apiece (one formal and four summer kimonos). On few occasions, however, they managed to sneak out in newly purchased western dresses.

The pretty Japanese emissaries were 19-year-old Fujiko Yamamoto, Japan's first "Miss Japan"; Toshiko Tamura (Miss Tokyo), 21; and Keiko Mimura (Miss Sendai), 20. They were winners of Japan's first nation-wide beauty contest held last year. The U.S. trip was one of the prizes awarded the winners.

Originally the girls were scheduled to attend the opening of the Textile Fair in New York which was postponed. Instead, a year later, the girls were invited to the Japanese Trade Fair in Seattle which opened June 17. From there, they cut across the nation, stopping at Minneapolis, Chicago, New York, Philadelphia and Washington, D.C. and back to the West Coast with stopovers at Los Angeles and San Francisco.

Mostly the itinerary was arranged on the spot by local Japanese community

young girls held up remarkably well although Miss Japan who weighed 109 pounds when she left Japan was down close to 100 two weeks after she landed in Seattle.

At the end of three weeks, the girls

admitted they were looking forward to returning home, confessing that, most of all, they missed their mothers.

美しい日本着物で全米を飛び廻り、優しい日米親善に大きな足跡を印したミス日本の一行三名は到る處、白熱的歓迎を受けて碌々憩う暇もなく、シカゴ、紐育、華府、費府、羅府、桑港の各地でテレビジョンに出たり、ベースボールを見たり、却々の忙がしさでした。眼をみはるような友禪の振り袖から五着の日本着は到るところ衆目の的となつた。



SURROUNDED BY males, girls had a welcome Japanese dinner tossed them by the Chicago Japanese community at a Japanese restaurant. They stopped in Chicago six days.



JAPANESE IN MINNEAPOLIS feted the girls at a Chinese dinner. Flanking the girls at the left is Mrs. George Rokutani. At the right are Kazuo Fukami, a Japanese newspaperman, and Chester Fujino.

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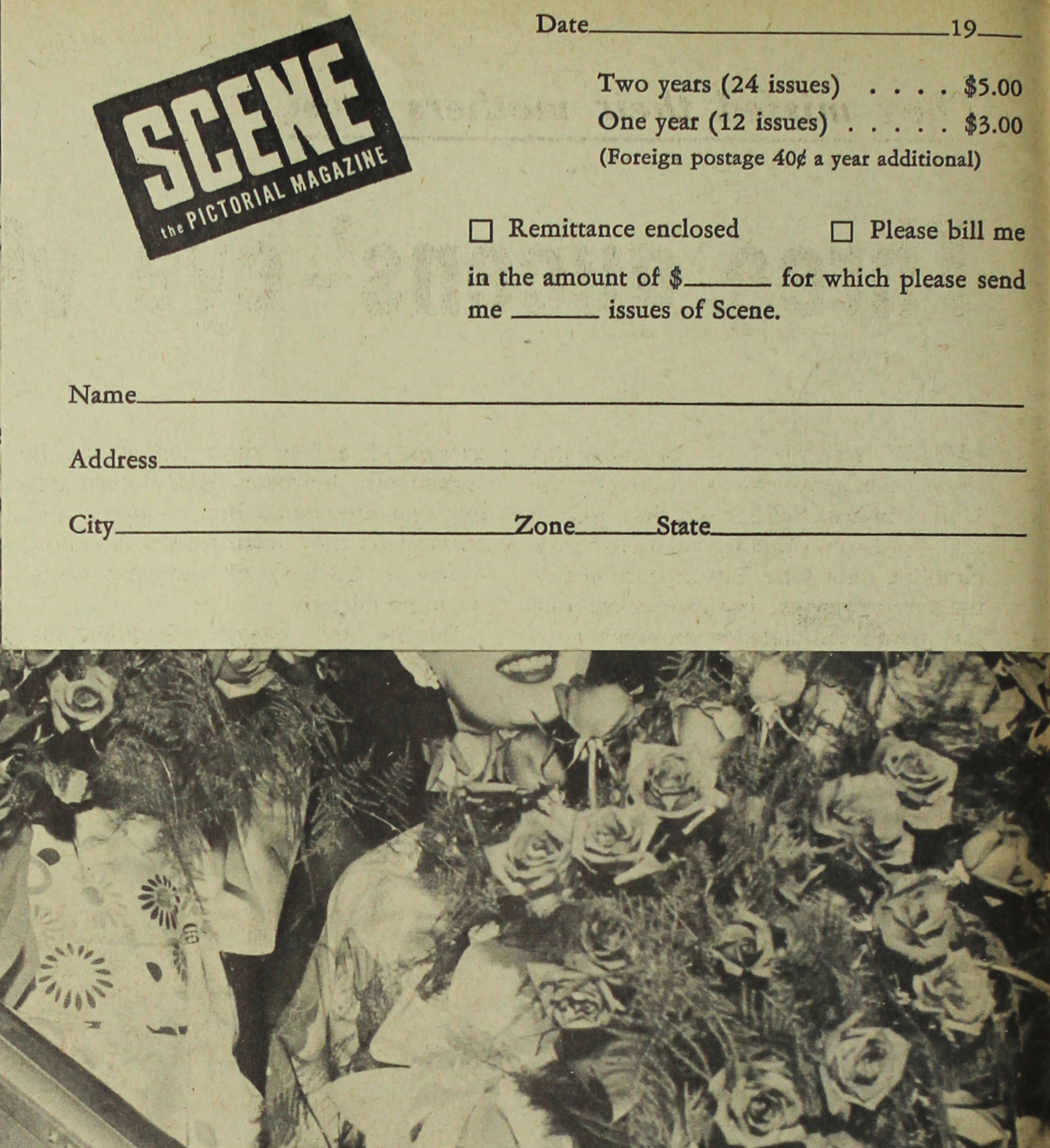
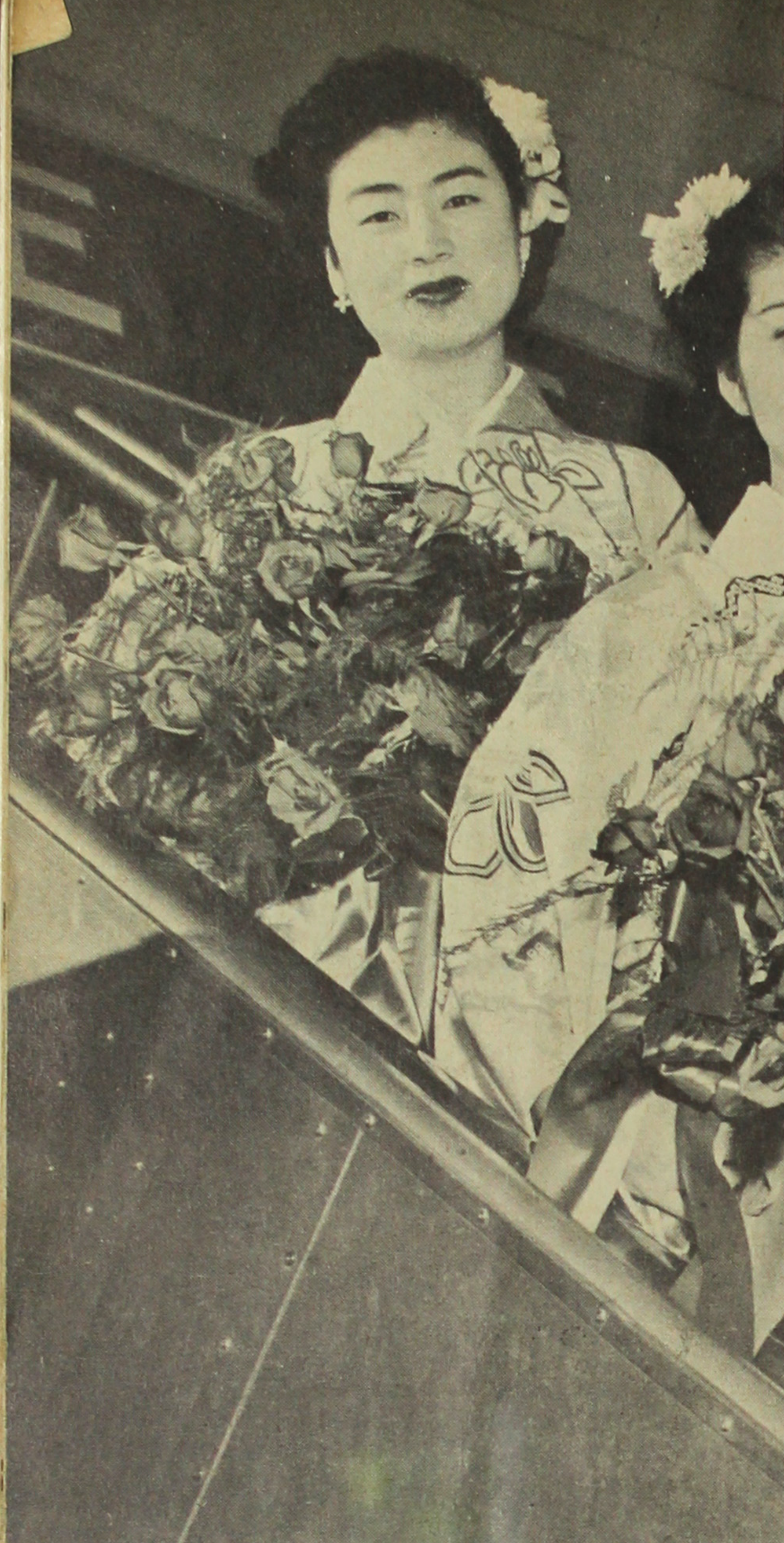
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They missed their mothers most

Three queens'-eye view of U.S.

THEY WEREN'T the prettiest Japanese girls ever to come to the United States. Neither did they have a high pressure public relations man handling their tour. But in spite of this the three Japanese beauty queens who last month completed a six-week good will swing around the country crammed tight metropolitan newspapers with new and pictures about their appearances.

Part of the press treatment of their visit was because the girls had nothing to sell—except good will. They weren't angling for movie contracts, publicizing some product or prompting some enterprise.

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Mostly the itinerary was arranged on the spot by local Japanese community

groups at a few days notice. As it turned out, however, Miss Japan and her two attendants had so many appointments they were forced to cancel a few at the risk of annoying well-meaning citizens.

Despite the heavy schedule, the young girls held up remarkably well although Miss Japan who weighed 109 pounds when she left Japan was down close to 100 two weeks after she landed in Seattle.

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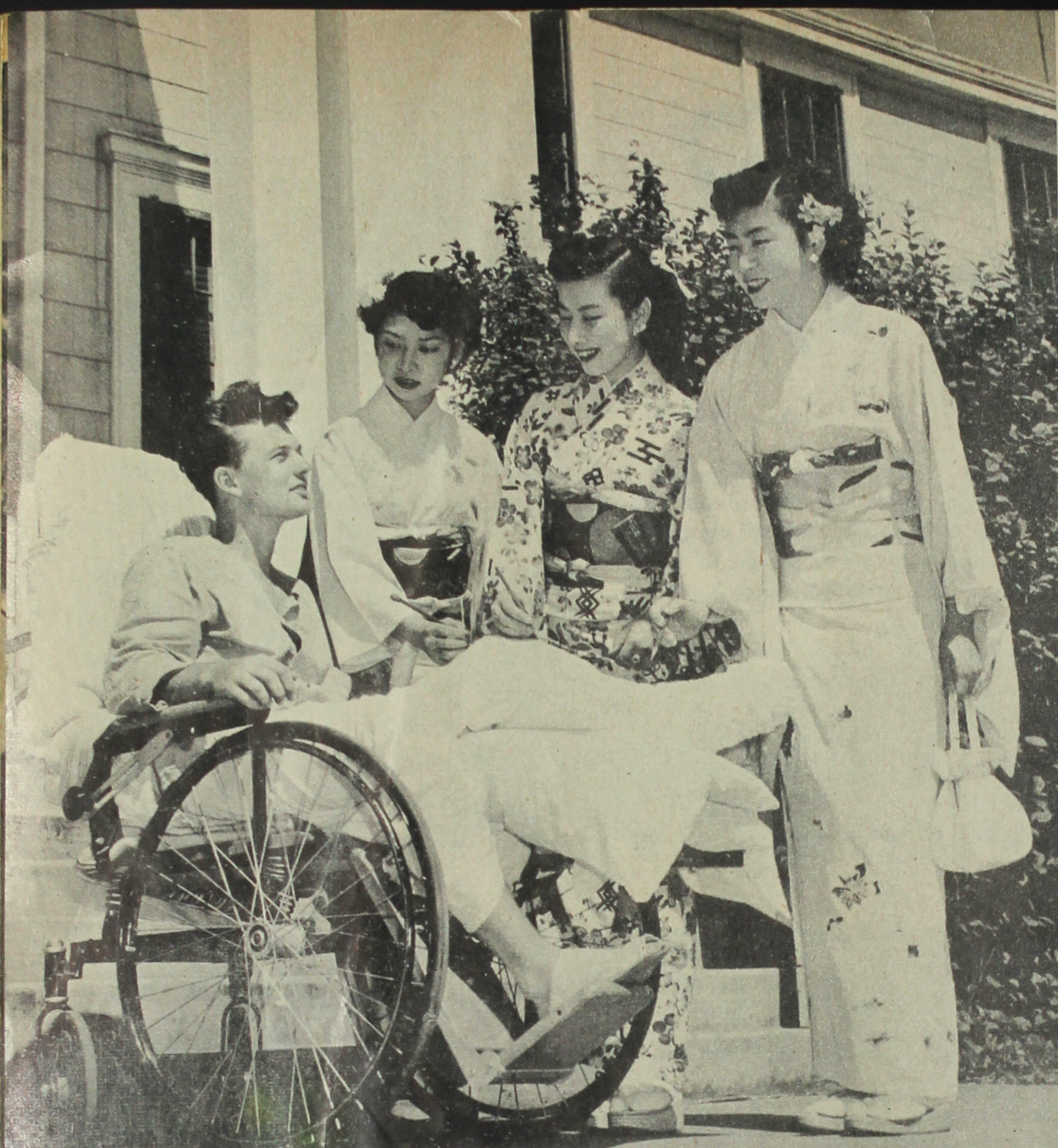
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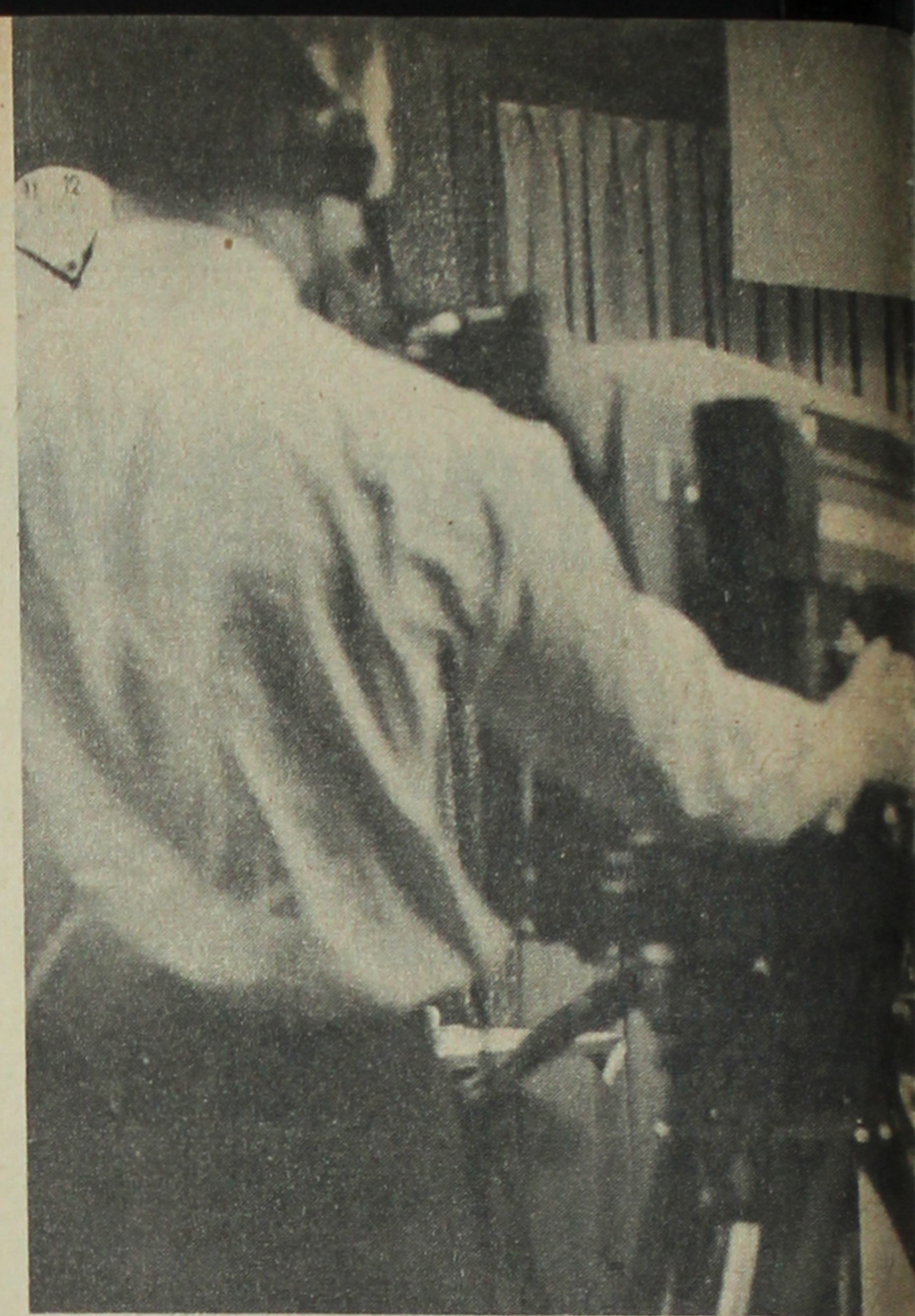
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JAPANESE IN MINNEAPOLIS feted the girls at a Chinese dinner. Flanking the girls at the left is Mrs. George Rokutani. At the right are Kazuo Fukami, a Japanese newspaperman, and Chester Fujino.



THE GIRLS VISITED Great Lakes naval hospital at Great Lakes, Ill., during their stay in Chicago. They visited patients there, mainly veterans of the Korean war like Pfc. Donald Sieh, whose cast they autographed.

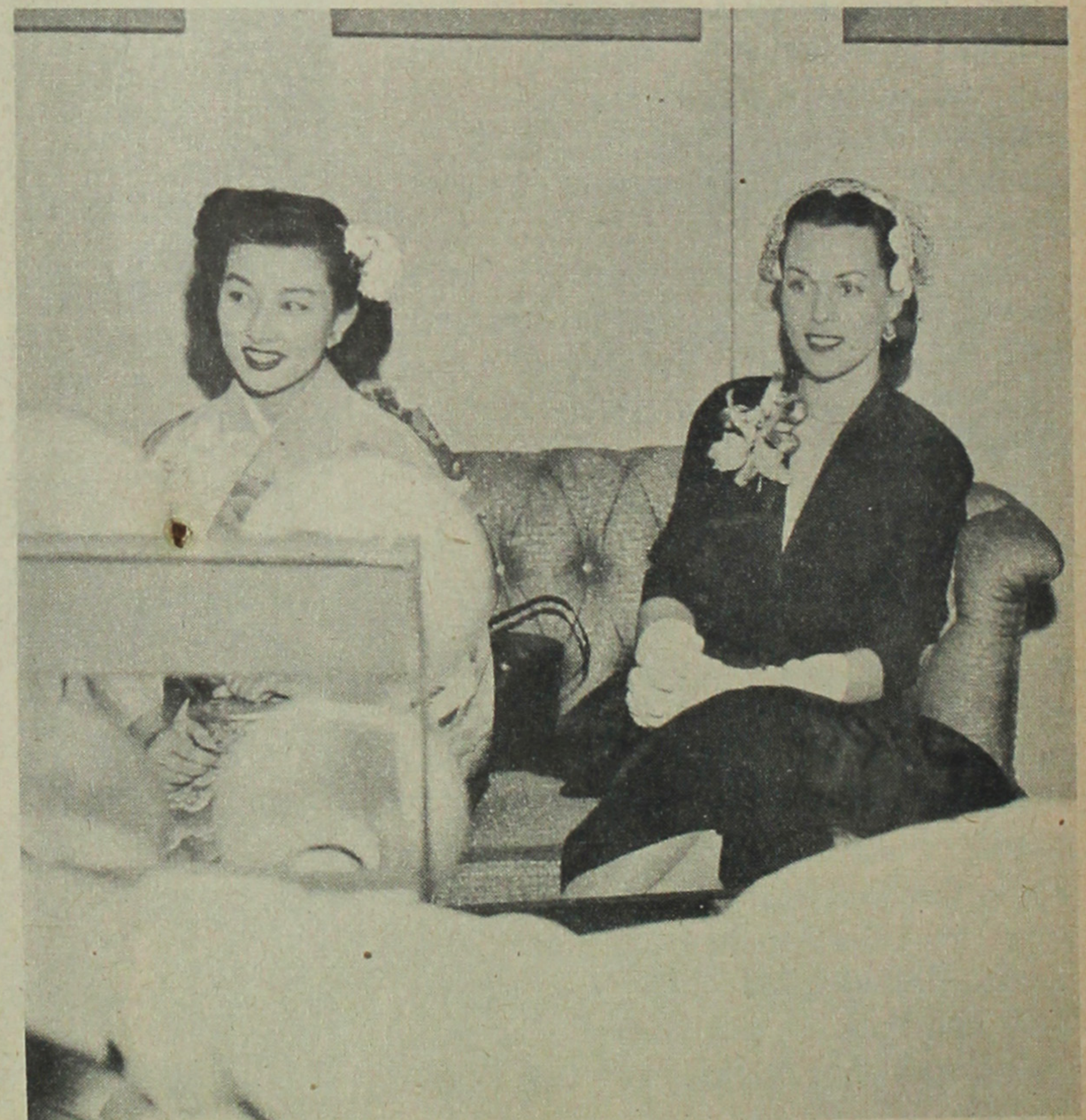


MISS NIPPON (Fujiko Yamamoto) was televised by a Chicago station together with

Beauties met Indians and



NURSES AT Great Lakes naval hospital near Chicago admire the fan which Miss Yamamoto carried as a part of her costume. Actually, the queens preferred to dress in western clothes.



BESS MYERSON, Miss America of 1945, and Miss Nippon posed together during a television appearance in Minneapolis. Miss Myerson was touring the country in behalf of the Israel bond drive.



Midwest Regional JACL Director Dick Akagi and Marjorie Adams, Miss Chicago.



GOV. LUTHER YOUNGDAHL of Minnesota was delighted, he said, with the fans the girls gave him as a token gift in appreciation of the welcome that Minnesota people generally gave the visiting Japanese.

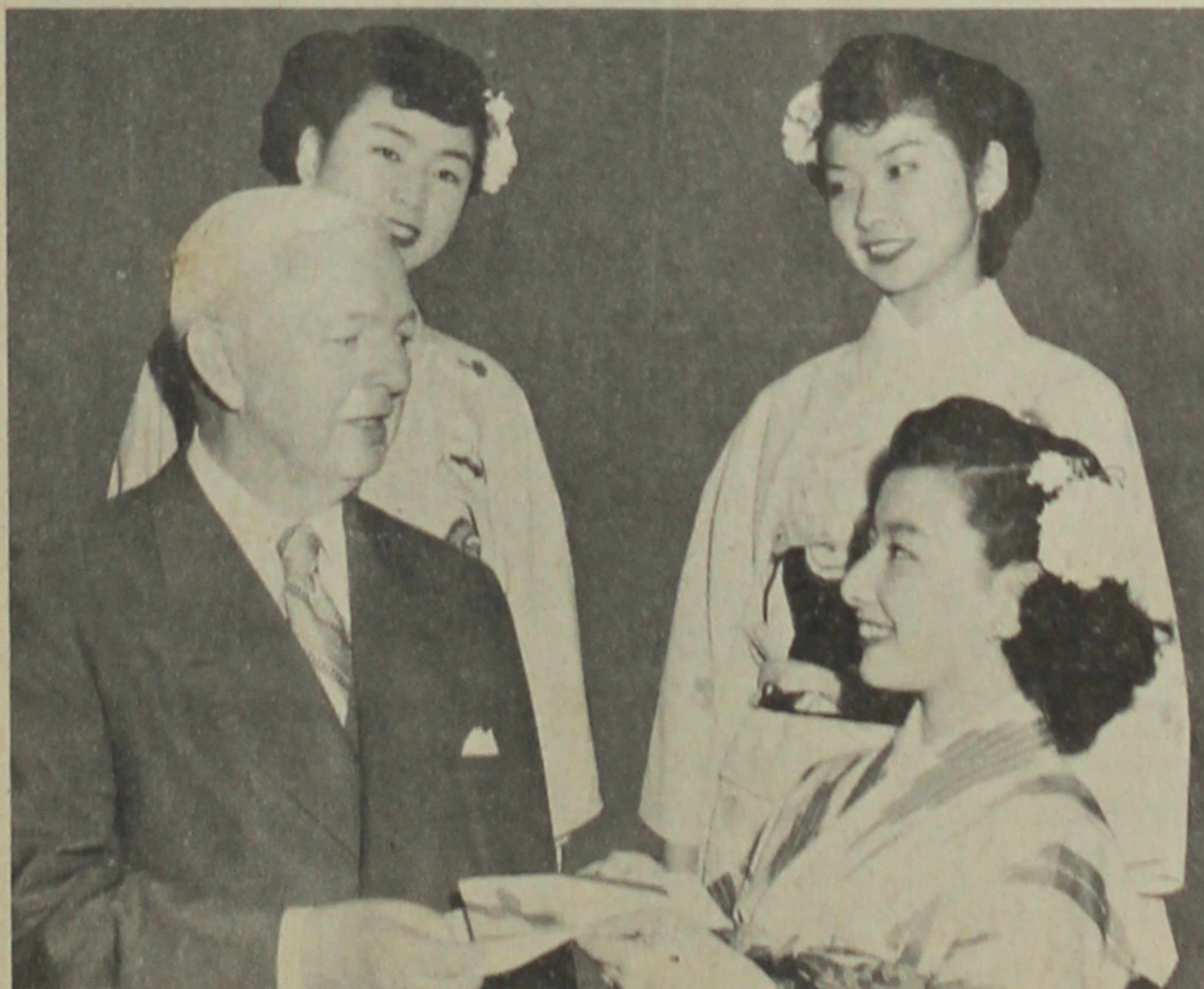
governors,
just people



NATURALLY, the Minneapolis Chamber of Commerce was visited.



KEIKO, TOSHIKO and Fujiko met all manner of people on their tour. In Minnesota they exchanged greetings with a bona fide American, Mel Bisson, president of the Minnesota American Indians, Inc.



CHICAGO'S MAYOR, Martin Kennelly, officially welcomed the visiting queens when they stopped in the Windy City.

Photos by Vince Tajiri, Chicago; Elmer Ogawa, Seattle; Paul Iida, Minneapolis.

Grenades — and pitching arm — stop Korea Reds

By Elmer Ogawa

GEORGE COMPANY was in a tough spot. The North Koreans had forded the Nam and were threatening to take high ground which the company had been told to hold at all costs.

The safety of the entire U.S. 25th Division lay in a successful holding action and the defense of the division's flanks against an enemy encircling movement.

George Company's high ground stood between the Reds and a breach in Allied defenses. If the enemy were able to take the sector then they stood a good chance of cracking American resistance and possibly break through to Pusan.

For 38 hours the Reds fought to try to dislodge the company. They surrounded it, cut its supply lines and almost overran the men in the foxholes—but George Company beat them back each time.

There were other heroes of that holding action but Cpl. Hideo Hashimoto's bravery and courage stood out.

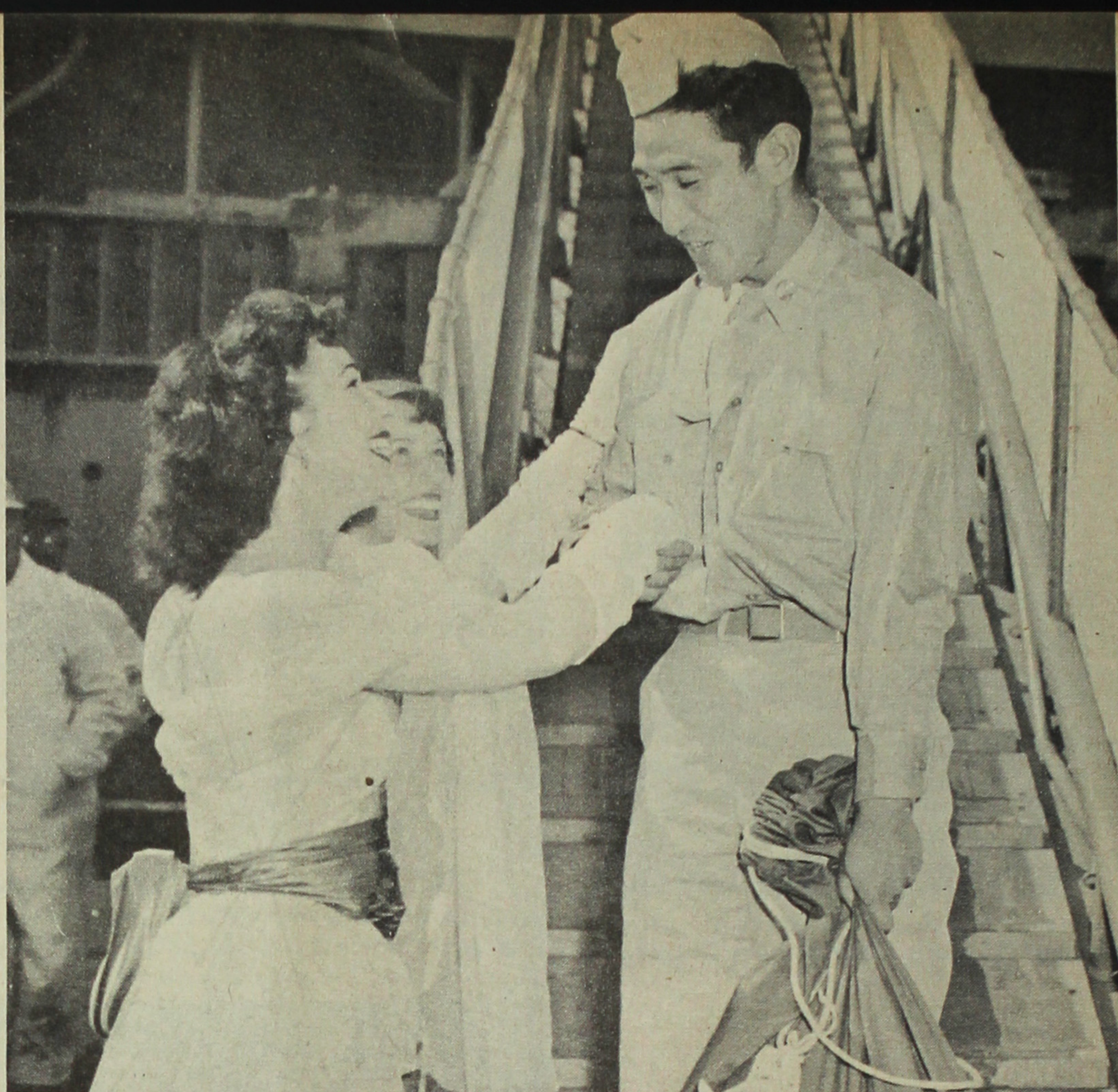
"I never saw anybody like that guy 'Hash'" said Cpl. Gerald Smith, a member of George Company.

"G" Company's position overlooked a broad valley and the junction of the Nam and Naktong rivers. The 35th Regimental Combat Team was on the right flank of the 25th Division, and to the left of the 2nd. It was a logical spot for the enemy to attempt a break-through. The Reds tried it.

When the company was cut off, Hashimoto, a mortarman, found no more ammo coming up. A recoilless 75 also was out of shells and even rifle ammo was preciously low. They did have grenades—a few cases.

"We took turns pitching and passing the ammo," Hashimoto said. "Any solo skirmisher got rocks in his head. Until they bunched up. Then we pitched the pineapples where they'd do the most good. We 'cooked' each one three seconds."

(U.S. grenades are timed to explode in 4¼ -4½ seconds after the lever is released when thrown. By releasing the lever, a G.I. can "cook" the grenade until the last second to throw it at close range and, thus, prevent the enemy from tossing it back, and at the same time, get a possible aerial burst.)



CPL. HIDEO HASHIMOTO, a hero of the Korean war who was returned to the United States on rotation leave, gets a pleasant welcome as he lands at Seattle.

Hashimoto had left his foxhole and crawled out to the lip of the ridge looking down a few yards below him—and upon the enemy.

From their foxholes, the men of the Third platoon of the 35th Regiment tossed grenades to Hashimoto who hurled them down the ridge into the face of the enemy.

Sgt. Matsuo Shimamura of Chicago added a few words.

"I guess 'Hash' stayed out there throwing grenades for two hours," he said. "When he ran out of them," he threw rocks."

"G" Company held the ridge until a rescue column finally fought its way to their aid.

Hashimoto was too young to have seen much service in World War II. He sweated it out in a relocation center while the 442nd was hanging up a combat record.

At Galileo high school in San Francisco, Hashimoto had been something of an athlete, showing interest especially in baseball.

His brother, James, who now lives in San Jose, Calif., recalled how Hideo and his pals, the Geary St. Koverall Gang, would walk five miles to the Funston Playground because none of the playgrounds in their neighborhood had ball diamonds.

In 1946, Hashimoto returned to the Coast from Chicago, where he had gone after the relocation center, and enlisted in the Army. After training at Fort Knox, Ky., he was sent to Japan as an MP with the 1st Army Corps.

Occupation duties in Japan were a soft touch for most GI's and theirs was mostly a life of leisure. Hashimoto spent his playing baseball and football for the 1st Corps teams and in 1948 played half-back on the team that won the all-service football championship of Japan.

Due for discharge in 1949, he returned to the states and re-enlisted. His reason: "I thought I'd like to get into Special Services."

Once back in, as it always seems to happen in the Army, Hashimoto was assigned again to the infantry.

Shortly after, the North Koreans crossed the 38th Parallel and the war was on. The GI's in Japan had little time for playing ball thereafter.

For his part in the action which took place a year ago, Cpl. Hashimoto was decorated by the U.S. government.

He returned to the United States this summer on rotation leave.

Plans for the future?

"The army's not such a bad life," he says, "but you know I'm only back for furlough and re-assignment. Still would like to get in Special Services."

St. Louis bluecoat

Story and photos by Vince Tajiri

MITS SAITO walks a beat in St. Louis. Guys who walk beats are either (1) reporters or (2) cops. Mits Saito is a policeman.

Mitsuo, whose friends on the St. Louis police force call him Mits, patrols a 16-square block area in downtown St. Louis and is the only Nisei policeman on the force there.

As a matter of fact, he is one of only three Nisei cops on the mainland of the United States.

Had it not been for the war, Saito might today be farming in Imperial Valley, Calif., or selling vegetables at a stand along Wilshire in Los Angeles, or possibly, he might be working on autos in a garage somewhere in Southern California.

Saito was born 31 years ago in El Monte but spent most of his youth in the tepid climate of Brawley. In 1941, less than a month before Pearl Harbor, Saito joined the Army, believing, as did many at that time, that his military hitch would be over in a year or so. The war, of course, changed everything and Saito ended up in Europe with the 442nd Regimental Combat Team.

Demobilization found him looking for a job and he landed one as an auto repair mechanic. He stuck with that for four and a half years in St. Louis nurturing, all the while, a secret desire to become a member of the force there.

Somewhere along the line, he translated his thoughts into action and filed an application to take a police exam.

He qualified physically, perhaps a little more so than most would-be rookies. Brawny, 5 feet 9 and 180 pounds, he used to be a tackle on Brawley high's football squad. He was an expert judoist



"THE LAW" in a 16-square block area in downtown St. Louis is Mitsuo Saito, onetime Brawley (Calif.) auto mechanic who became a member of the police force last October.

JAPONICA

KILL THE UMP

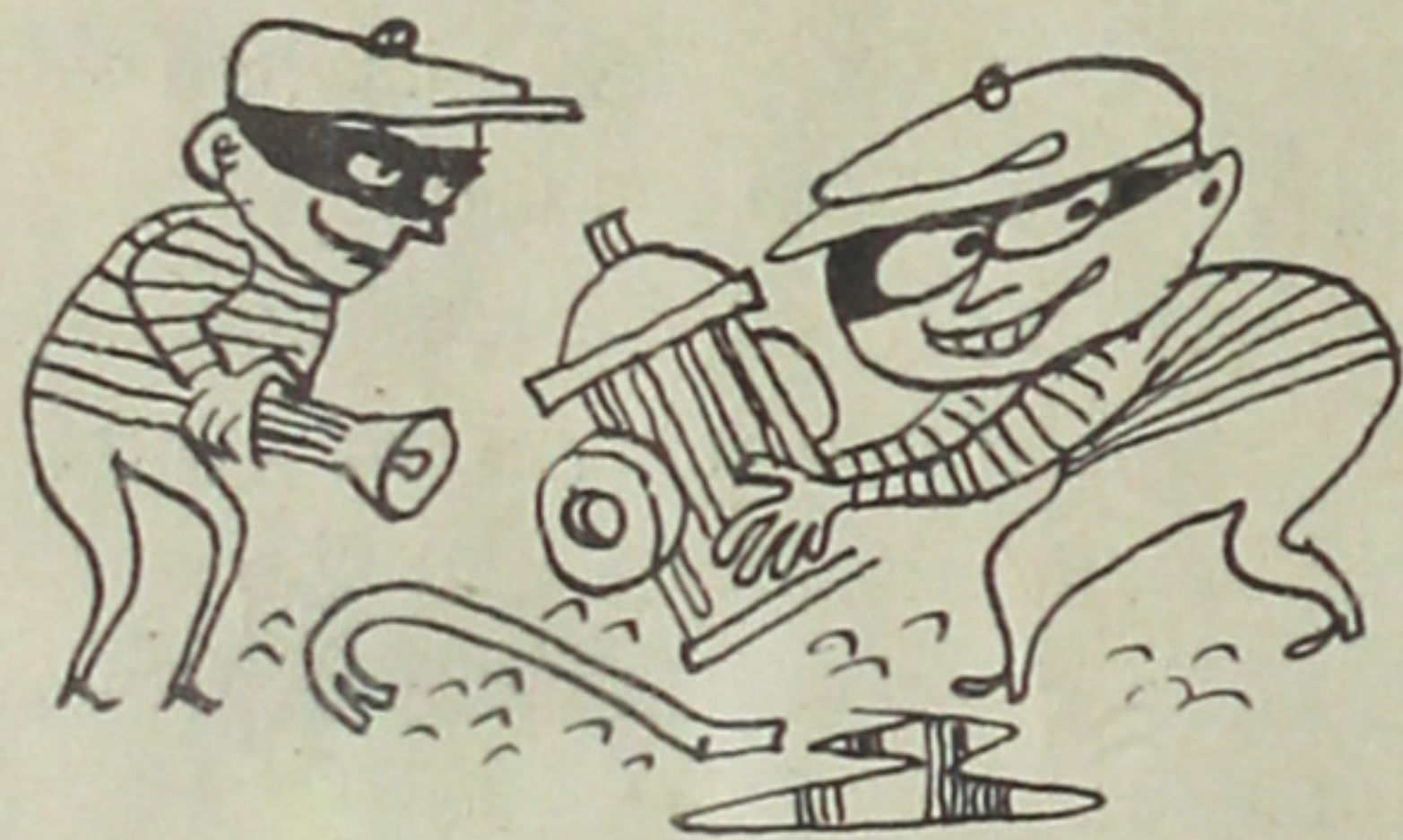
The umpire in a Japanese baseball game used to be the absolute authority, respected and almost as lofty as the emperor. Now, people throw pop bottles at him.

It's a case of where Japanese baseball fans are learning American ways too well.

Things at Tokyo ball parks got so out of hand recently that police warned ball park pop vendors their concessions will have to go out of business if fans keep throwing bottles at the umpires.

FIRE HAZARD

Removal of fire hydrants in American cities would please a lot of motorists. Their removal from Hiroshima streets by thieves is displeasing the city's firemen, however. Seems about a hundred of them have disap-



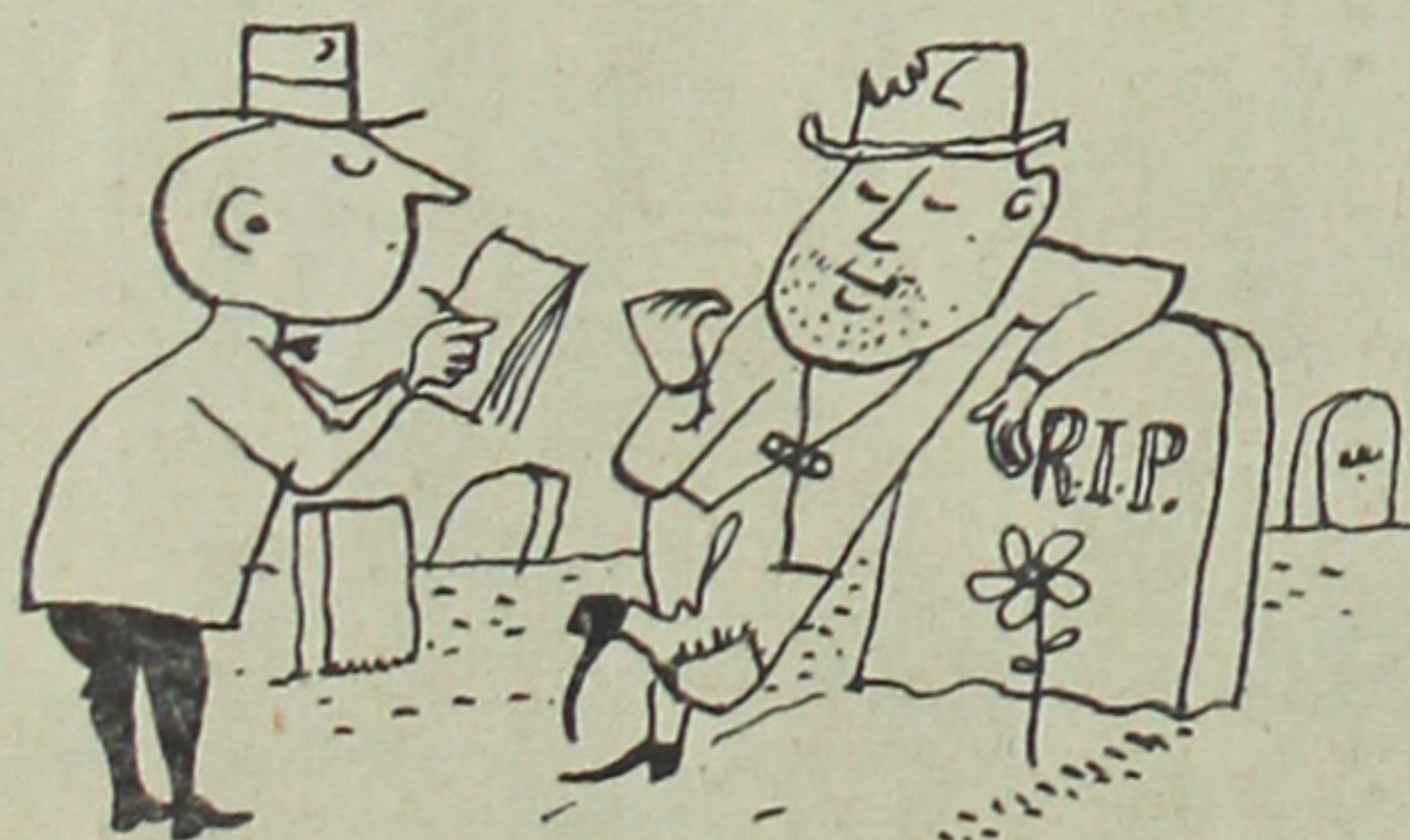
peared recently and the firemen are spending their spare time looking for them.

The authorities ascribe their loss to the prevailing fabulous prices being paid for scrap iron. It was not explained how the thieves shut off the water while they removed the hydrants.

The thefts already have resulted in two big fires.

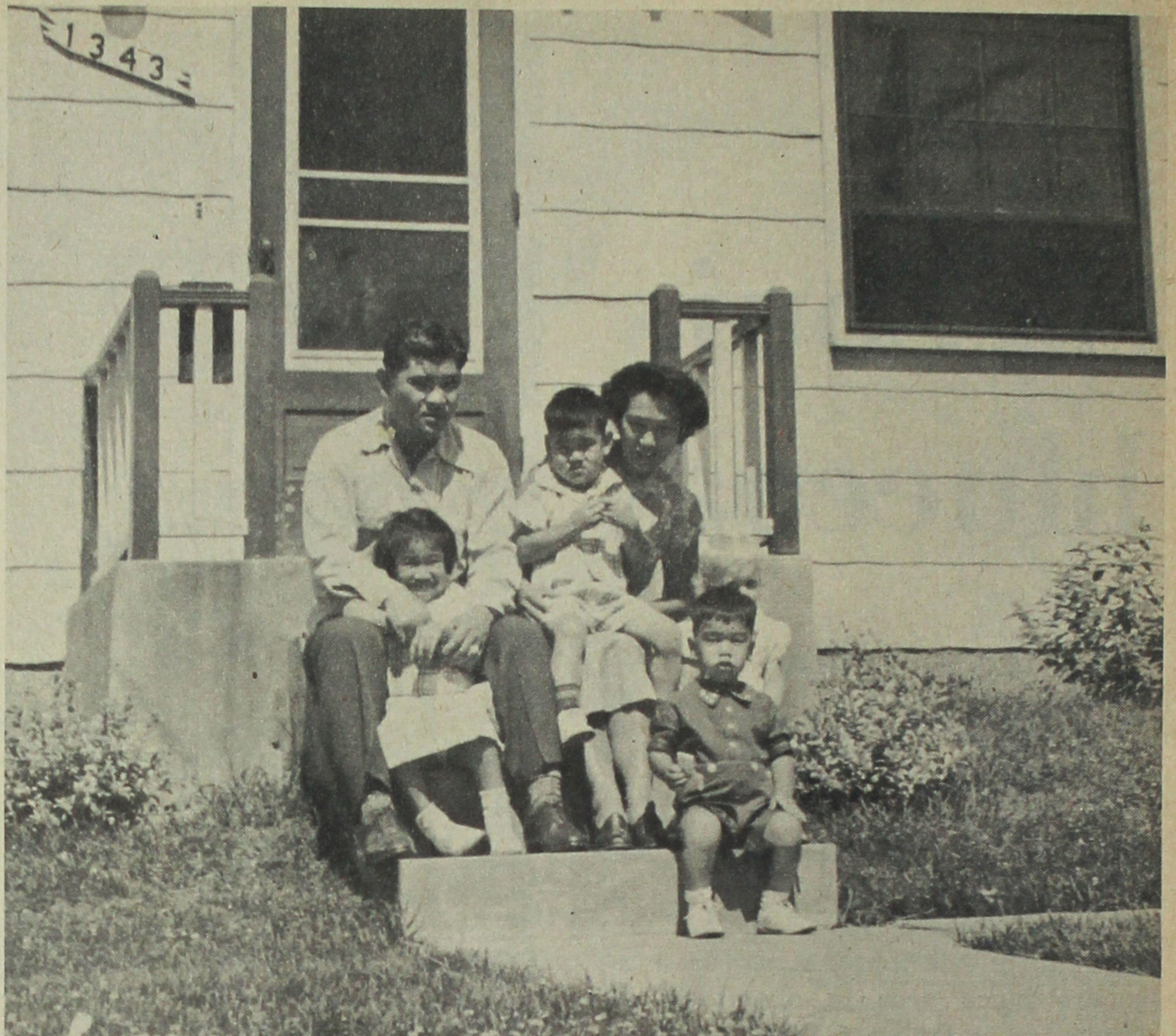
VOTES FROM THE GRAVEYARDS

A substantial part of Tokyo's electorate has been enlisted to bolster the voting strength of the Conservative party. The metropolitan election office ruled recently that



hoboes who can prove they have lived in one locality three months may cast their votes in municipal elections.

Thousands of hoboes gave graveyards as their permanent homes. A poll showed most of them favored the Conservatives, had little use for Communists.



THE SAITOS LIVE in a neat little cottage in a new housing development at the edge of town. Family consists of wife, Rosie; Patsy, 5; Bobby, 3½, and Tommy, 2.

with the rank of *shodan*, or wearer of the black belt.

It wasn't quite as simple as passing an exam to get on the force but the upshot of it was that Saito was accepted and got his badge as a rookie cop last October. St. Louis Police Chief Jeremiah O'Connell pinned it on him, and Saito's name was added to the force's roll between the Rourkes and Reardons and the Shaughnessys and Sullivans.

Saito's off-duty interests include bowling, a bit of golf and playing softball in a church leauge.

Whereas Saito is regarded with respect due the law when he strolls his beat, to his wife, Rosie, and their three children, Patsy, 5; Bobby, 3½, and Tommy, 2, he is mostly the fellow who brings home the paycheck.

At 1343 Kraft St., their new, \$10,000 house, Mrs. Saito lays down the law and lets the family understand that she is captain of the district. The household revolves about her daily schedule, complicated every few weeks when her husband is shifted from the night to the morning and to the afternoon beats.

When Saito worked as an auto mechanic he put away part of what he earned and that, plus what he saved during his four-year army service went

toward the purchase of his home in a new housing development in west St. Louis.

Saito might have become a cop in Chicago, New Orleans or Pittsburgh instead of St. Louis had it not been for one important fact. St. Louis is his wife's home town.

He met her there while stationed at an army camp near the city before going overseas. One letter led to another and when he got back, naturally he headed for St. Louis and proposed.

He has this to say about the career he has selected:

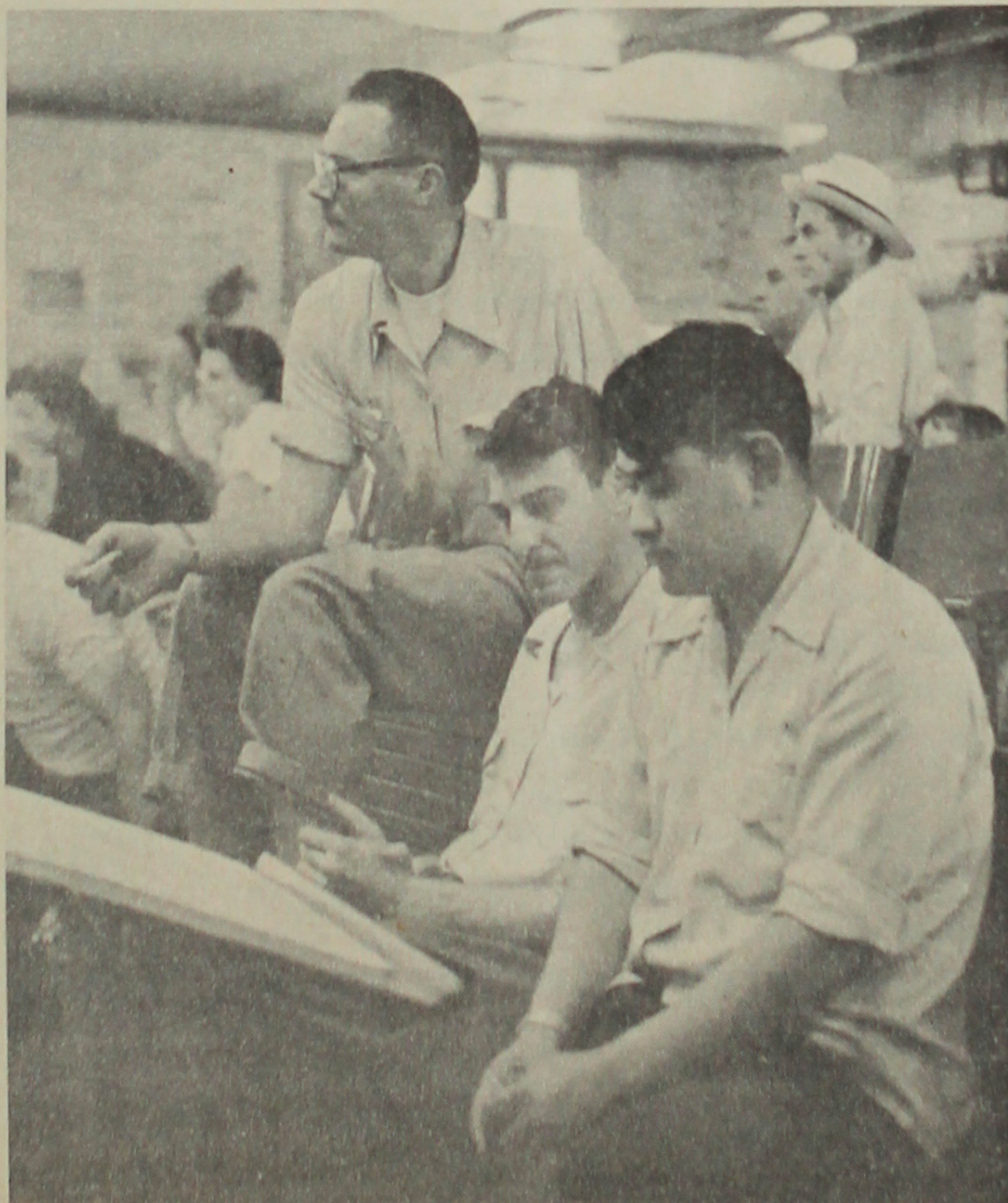
"The pay isn't very much and most Niseis can make more money at other things. Police work is a kind of a service job. You're helping the people. If you like that kind of work, you'll like being a cop."

現在米國で日系人の巡査さんが居るのは羅府、傳馬、セントルイスで、セントルイスの齋藤光雄巡査(卅一)は昨年十月警察學校卒業、目下同市の第十六區勤務を命ぜられ、身長五呎八吋、百八十斤といふ堂々たる體軀の持主で柔道は初段の腕前、出身地は南加州ブローレー、可愛いお子さん三人の父で曾てはフットボールの選手として鳴らしたスポーツマン。

italics



OFFICER SAITO writes out a ticket for parking in a loading zone. His beat covers a commercial and industrial area of downtown St. Louis.



BOWLING IS Saito's favorite sport. Here, he waits his turn with a couple of his teammates.

WALTER H. JUDD, Minnesota Congressman, in the House of Representatives (Congressional Record): So many truly awful mistakes have been made in the last tragic decade by our falling into Soviet peace booby traps, that it is all the more essential for us to survey with a fishy eye the latest one.

ELMER ROBINSON, Mayor of San Francisco, upon being informed the Japanese peace treaty will be concluded in his city: This will be a great and historic occasion for all our people.

TAKANOA YOSHIDA, Buddhist leader of Japan, opposing peace treaty in face of Russian threat: Japan is politically immature, militarily unprepared, and economically unable to become independent.

JOHN C. STENNIS, Mississippi Senator in speech to Biloxi American Legion: We were not prepared for the conditions that came with the crushing of Germany and the annihilation of Japan. These conditions made our burden in world affairs much greater.

ARTHUR E. MORGAN, former TVA chairman on returning from India: It is a mistake for American diplomacy to try to coerce India into military participation in Asia. . . The people of India want no war with Russia or China and probably would overthrow any government which should take that course.

MAJ. GEN CHARLES WILLOUGHBY, former Chief of Intelligence for Gen. Mac Arthur, in a San Francisco interview (The Colorado Times): Japan is the most orderly and safest place in Asia. All Asia is in flames except this tranquil oasis.

RALPH BUNCHE, in a speech at Atlanta, Georgia (The Christian Science Monitor): Could there be any greater mockery of democracy than the performance of the national Senate with regard to civil rights legislation?

KEYES BEECH (Chicago Daily News): . . . the Japanese hope the United States will give them the job of rebuilding war-ruined Korea. This would be highly profitable for the Japanese but rather expensive for the United States.

EDITORIAL



Chicago Sun Times

It takes all kinds

AN ORGANIZED effort by a Baldwin Hills realty group in Los Angeles has been aimed at keeping a Nisei family out of a new housing development in that city. The University Housing Association, of which the Nisei became a member in order to build his home, has been severely pressured to purify itself by getting rid of its Oriental taint.

The Nisei decided not to take this kind of treatment lying down. So he engaged legal and civic aid to protect what he considered his inalienable rights as an American.

While this was going on in the Land of the Native Sons, another Nisei—who had forsaken California for Illinois—was having an entirely different kind of experience just outside of Chicago.

He bought a lot in order to build a home. Did his neighbors object? No, they looked him over, decided he was all right, and welcomed him with open arms. They are helping him build his house.

This took place in the York Community Center in Du Page County west of Chicago at the same time the Los Angeles Nisei was enlisting the services of a lawyer to carry his fight.

Individual differences between the two Niseis in question could not possibly account for their different experiences. The Nisei being snubbed in Los Angeles is, by all accounts, an upstanding citizen, a successful insurance agent, a family man, and a civic-minded person who by the standards of middle-class American society would be regarded as a community asset. His individual attainments in no way fall short of those ascribed to the Midwestern Nisei.

So the difference must be, not with the Nisei, but with their Caucasian neighbors in these two instances.

Lest our readers in Japan and abroad jump to any hasty and ill-drawn conclusions about race-prejudiced Americans, we think they ought to remember York Community Center whenever they mention Baldwin Hills.

What makes the people of York Community Center behave so differently from the people of the Baldwin Hills group?

We think it might be worth finding out something about those differences. If we had a better idea, perhaps we would do less deploring and despairing about people like the Baldwin Hills folk and hopefully encourage ourselves and our friends to emulate the people of York Community Center.

THESE ARE THE FACES of some of the people who struck a deadly blow at the American cause around the globe. They are people of Cicero, Ill., who last month took part in a demonstration of violence. No single event on the American scene last month better served those abroad who distrust and disbelieve America than the mob violence in Cicero against a Negro family attempting to move into the town. No one was killed, fortunately. But the damage done extended far beyond the furniture that was burned and the apartment that was wrecked. The victim of the vandalism was a 29-year-old bus driver for the Chicago Transit Authority. He was a veteran of World War II, a college graduate, married and the father of two children. He was also an American of Negro descent, which made a great deal of difference in Cicero last month. Most Americans who expressed themselves publicly about the affair were deeply ashamed. A few days after National Guard troops had restored order in the town, a resident of nearby Berwyn, who signed herself "Judith Stone," wrote to the *Chicago Daily News*: "This September I was planning to enter a school of nursing so I could learn to save the lives of people like this. Is it worth it?" In the same issue of that newspaper, another reader who signed himself only "A Cicero Resident" wrote: "Please be advised the township and residents of Cicero are not discriminating; they are merely protecting themselves from the horrible fear of their suburb being turned into a slum and narcotic bedlam." In the meantime, there was no question that throughout the world Cicero had come to stand for something ugly and unworthy—and a foul blow to the American cause.

羅府市廳から南西八哩のポ
ンドウインヒル内に建設さ
れる南加大學住宅建設團の一
員となつた日系人が愈々住宅
建築に取りかゝつた所、他の
米人團體が日系人が居るから
との理由で水を供給しないと
頭張り目下紛擾を醸している
が、一方シカゴではこれと反
對に日系二世が或地に土地を
買ひ求め家を建築しようとし
たら其の附近の人々は大いに
歓迎して排斥どころか種々な
援助を興え町の繁榮上結構だ
と喜んでゐる。この二つの矛
盾が人種問題を中心として米
國では依然現有している。教
養の差とは言え、米國として
は不面目な次第で反省を要す
る問題である。



Koyo Okada captured the feeling of Fuji in autumn by setting up his camera in the foothills about 20 miles northwest of the peak at Lake Shoji. The September morn-

(10 a.m.) was misty and Fuji was barely discernible. Telephoto lens was used. Exposure was 2½ seconds at f8 using ortho plates.

Rare photographs capture beauties of Fuji

Photos by KOYO OKADA
Story by Kay Tateishi

KOYO OKADA has been Mt. Fuji's personal photographer for more than a quarter of a century and has taken some 30,000 pictures of this famous Japanese mountain in that time.

Koyo's fervent obsession has already made his name famous throughout Japan. He signs it on his photographs just

as an artist signs his works, which is entirely natural because he is an artist. His photographs are sought by men of wealth and artists of all lines who appreciate the delicate sublime beauty that is Mt. Fuji's and the remarkable artistry with which Okada has captured his subject. Joseph C. Grew, for-

mer ambassador to Japan, was one of his admirers and Okada claims that because his photographs were demanded by foreigners before the war Japanese gendarmes had him on their blacklist. They charged he was selling valuable military information to enemy agents since many of his pictures were sea-



This picture, taken from Hakone highway 40 miles from Fuji, caught the mountain dappled with soft shadows cast

by clouds. Exposure was half a second at f8 opening using a red filter.

shore scenes with Mt. Fuji in the background.

After 25 years of photographing the same subject, Okada says he will continue taking shots of Fuji as long as he can handle a camera. A thin, bronzed, delicate-looking, spectacled man of 54, Koyo says one can never tire of a subject which arouses newer, more profound interest after each photographing expedition. Today, he is not interested in scenic Fuji as he is in Fuji captured in the mood and atmosphere of the seasons.

Koyo has always been fascinated by

Mt. Fuji and is a great admirer of the "One Hundred Views of Mt. Fuji" by the old *ukiyo*e master, Hokusai, more than a century ago.

Okada got his start when he showed some of his pictures to a friend who pointed out that Fuji exemplifies everything that is Japan—her people and their characteristics. It inspired him, Okada recalls with an ambition to try to cultivate a more thorough understanding of the majestic peak.

Thus, Koyo launched himself upon his novel career, using his cameras with the care and dignity an artist uses with

his brushes.

And for 25 years Okada has taken pictures of Fuji in the biting chill of winter, in the broiling heat of summer, and all shades of weather in between. He has taken Fuji in the first dim rays of the rising morning sun, with the sun directly overhead, with the mountain silhouetted against the setting sun. He has even attempted to photograph her at night. He has taken shots from far and near, from every point on the compass—even during an eclipse of the sun.

At times he has succeeded; at times he has failed. But he is a patient man.



This photo was taken in April from Lake Kawaguchi in the foothills. Lens opening f10 at 1/25th, using panchro-

matic film with yellow filter. This shot has been widely used to attract tourists to Japan.

He has circled Fuji numberless times and climbed it as often. He ascended several times in winter when the ordinary climbing season is June-July. He has pictures of snow-capped Fuji, the summer Fuji—a solid majestic black—and Fuji in a sea of drifting clouds.

His eyes gleam when he is discussing his favorite subject.

He says: "You have heard, no doubt, of the artist who threw down his brush in exasperation, not at the utter impossibility of transferring a touching scene to the canvas, but because he felt that it

should not be defiled by man's puny efforts. To hear of a photographer throwing down his camera for the same reason would be a strange thing indeed. Well, that strange thing has actually happened to me. The Fuji I saw on one of my initial trips was so grand, so majestic, so holy, I simply stood there dumbfounded and gazed for a long time. When I finally realized that I had come to take pictures. I began to set up my cameras—but at the last moment I simply had to quit. The scene filled me with such awe that I felt it a sacrilege

to click my shutter. I came home without a single picture."

Okada will photograph Fuji under any circumstances—if he fails he will return and keep returning until he gets what he's after. He battles daily with the weatherman.

"The minute I learn the weather is going to clear I grab my equipment and dash off. Call it a rendezvous with my favorite girl-friend, if you will," he says. His wife, Chiye, smiles, says: "I would have been better off if I were a mountain."



Courtesy The Art Institute of Chicago

Occasionally she accompanies him and helps him with his equipment; otherwise she stays behind, watches their studio and photo shop in Shibuya, Tokyo. Koyo makes at least two trips a month, ranging anywhere from a day to a week, depending on the weather. Sometimes he takes only one picture; sometimes 10; sometimes a 100 — and sometimes none.

“If anyone should see me gazing at Mt. Fuji,” Koyo says, “he would undoubtedly think I was crazy. I don’t just stand and look. I sit down in the

Spring’s thaws had begun to melt Fuji’s winter coating when Okada took this picture from Hakone highway. Okada

has circled Fuji numberless times to get shots such as this.



grass and look; lie on my back and look; lie on my stomach; I lie on my side—I look at the mountain from every conceivable angle and position. I even spread my legs, bend over and peer through their arch.”

He says a picture is only worth the time and labor that one puts into it. For instance, if he wants a picture of the mountain in the rays of the rising sun he gets up at four in the morning, carries his equipment through dark and narrow trails, sits in the cold until the waited moment arrives.



Courtesy The Art Institute of Chicago

Okada had been blacklisted by gendarmes for taking seashore pictures like this one. This photo was taken from

Mito village on Izu peninsula about 50 miles from Fuji. Exposure 1/25th at f6 opening with yellow filter.



Thirteen or fourteen years ago Koyo worked with 35 mm. cameras. Before that he used twin-lens. Today he usually works with a special four by five camera of his own design interchanging its lens with at least five different types and frequently uses filters of all kinds. On the 2,600th anniversary of the founding of Japan (1940) a collection of his best photographs was compiled and published in book-form. It is now a collector's item.

Exhibits of his photographs are held twice a year in some parts of the coun-

try. He seldom refuses requests for such exhibits and submits at least 100 of his latest works.

Aside from being Mt. Fuji's personal photographer, his talents are used to photograph the national parks for the Japan Travel Bureau. Several of his photographs have been enlarged into murals for the walls in the Tokyo Central and Ueno railway stations. Some of his representative pictures are used on greeting cards, travel bureau posters, calendars. One of the nation's largest banks each year sends out Christmas

cards all over the world. The card is Koyo's photograph of Mt. Fuji.

Koyo has seen and judged thousands of pictures of Fuji—drawings by famous artists, photographs by professional cameramen. He says frankly he has not seen a single one that portrays the mountain as he wants it portrayed. What he envisions is something that cannot be described. It is a feeling, more than a scene; it is the tangible "something" that surrounds the massive reality of the mystic volcanic cone.

Although he believes it is impossible

Telephoto lens and infra-red plate were utilized to snap this photo. Exposure was 1 second at f8.



for a foreigner to appreciate Fuji as a Japanese would, he hopes that it will become an international mountain. "After all," he says, "beauty and art know no bounds of race, color or creed." He insists that while there are mountains in other countries that look exactly like Fuji, of a symmetry and beauty of outline equalling, if not even surpassing, the Japanese mountain, that intangible "something" that makes for majestic nobility is missing.

Koyo is currently experimenting with various types of color films. He is like a child who has found a new toy to play with and some day hopes to become as successful with color as he has been with black and white. "Imagine capturing all that infinite beauty enshrouding Mt. Fuji in color," he says.

"Fuji in black and white is wonderful—but Fuji in natural color. It defies all imagination."

Footnotes on Mt. Fujii

Mt. Fuji, *Fuji-san* (Fuji Mountain) or poetically *Fuji-no-yama* (Mountain of Fuji) is the loftiest, best known, most beautiful and most sacred of Japanese peaks. It is a dormant volcano (last eruption in 1701 a.d.) and is 12,400 feet high. Japanese usually give its height as 12,365 feet because it is a figure easy remember: Twelve months and 365 days of the year.

Mt. Fuji is a "national mountain" and has been a Mecca for more than 1,000 years for millions of Japanese pilgrims who have climbed its slopes during July and August (the only months of the year the snow is gone). "It is the 'Supreme Altar of the Sun,'" according to Lafcadio Hearn, "and to ascend it at least once in a lifetime is regarded as the duty of all who reverence the ancient gods."

It is believed that *Fuji-san* is inhabited by a beautiful Shinto goddess, *Ko-no-hana-saku-ya-hime* (Princess Who

No movie director shooting the final take exercises more care than does Koyo Okada when he sets up his equipment to snap Fuji.



Okada climbed a mountain to get a picture of a mountain. This was taken from Mount Shichimen in August between 5 and 6 a.m. at f8, 1/25th of a second using panchromatic film and yellow filter.







Infra-red film was used for this picture, taken in December from Shizuura town located about 50 miles southeast of

Fuji. Okada used a camera of his own design. Exposure: One second at f8.

Makes Flowers Blossom).

Hearn says: On the summit is her temple; and in ancient books it is recorded that mortal eyes have beheld her hovering like a luminous cloud, above the verge of the crater. Her viewless servants watch and wait by the precipices to hurl down whomsoever presumes to approach her shrine with unpurified heart."

Japanese Buddhists love the peak because its form is like the white bud of the lotus—the sacred flower of Buddhism—and because the eight cups of its top, like the eight petals of the lotus,

symbolize the eight intelligences of perception, purpose, speech, conduct, living, effort, mindfulness and contemplation.

According to tradition, Fuji rose from the plain in a single night in 286 B.C. It is believed to have been active continuously for centuries. Eruptions of 800, 864 and 1707 were remarkable. History mentions the last of the numerous devastating eruptions as having lasted from December 16, 1707 to January 22, 1708.

Some claim the name *Fuji* was given to the mountain by the primitive Ainus, to whom it represented the Goddess of

Fire. The Japanese, however, have a score or more names for it, most of them with poetic reference to its manifold and fadeless charms. Fuji is also regarded as a weathervane and prognostic for farmers and seamen.

Undoubtedly no single figure in Japanese landscape is so often portrayed on various products of native art and industry as Mt. Fuji. It is carved on wood, metal, ivory, painted on silks, lacquer, porcelains, fans, and a host of fabrics. It is so famous and universally admired that wherever in Japan a conical mountain is found, it is popularly



A Rolleicord with lens opening at f8 and shutter speed of 1/25th recorded this seashore view of the mountain taken from Miho-no-Matsubara.



A sheltered fishing settlement on Suruga bay southwest of Tokyo was chosen from which to snap this. Lens opening

f8 at 1/50th using yellow filter and panchromatic plate.

Courtesy The Art Institute of Chicago

called the local Fuji. It is rare, indeed, to find a celebrated landscape garden minus a miniature Fuji. The mountain figures in the background of hundreds of Japanese scenes, and almost every Japanese feels it his duty to climb it once at least during a lifetime.

Even proverbs on Fuji exist:

"There are two kinds of fools in Japan. Those who have never climbed Fuji-san, and those who have climbed it twice."

"If one dreams of Fuji, one will receive promotion to high rank, or will win great prosperity."



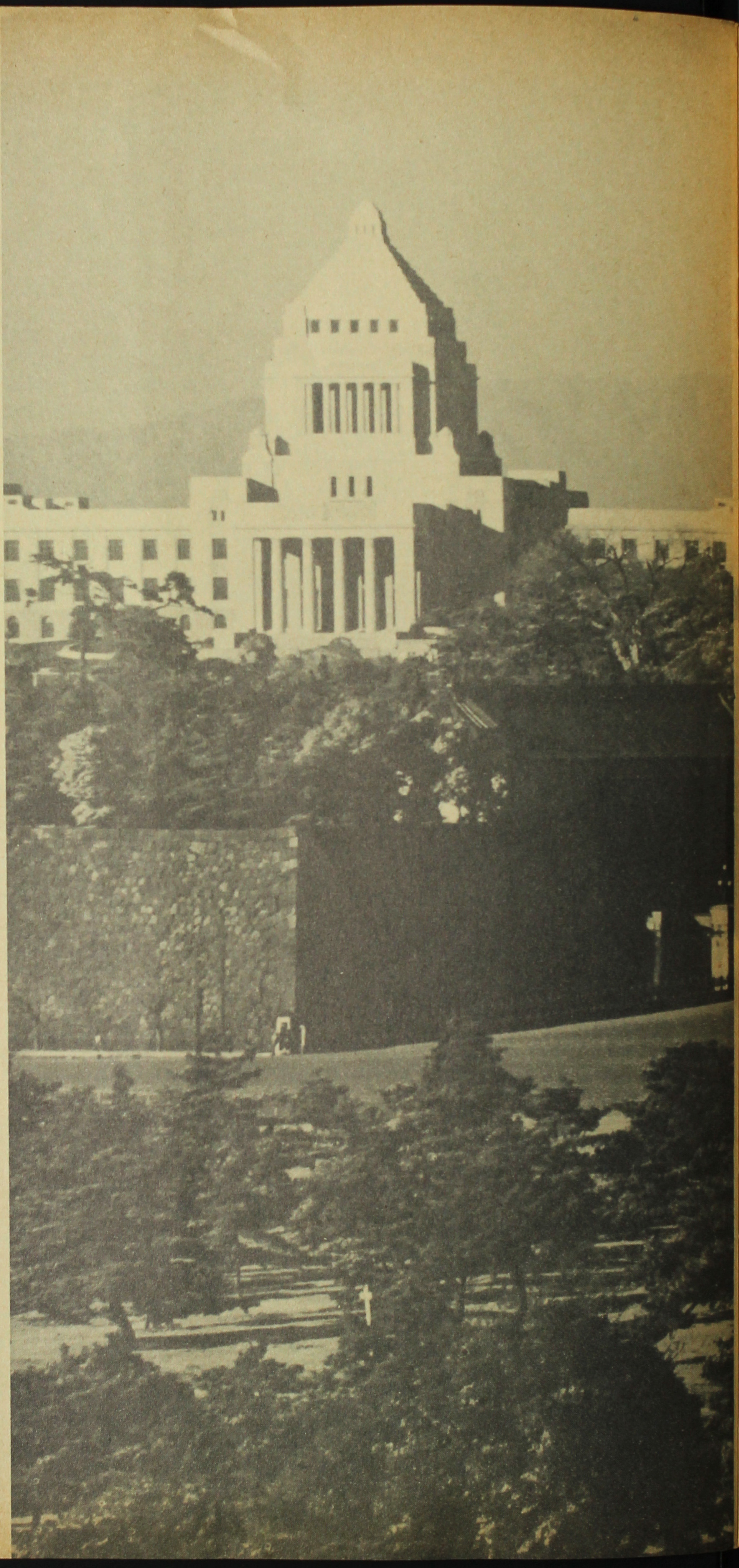


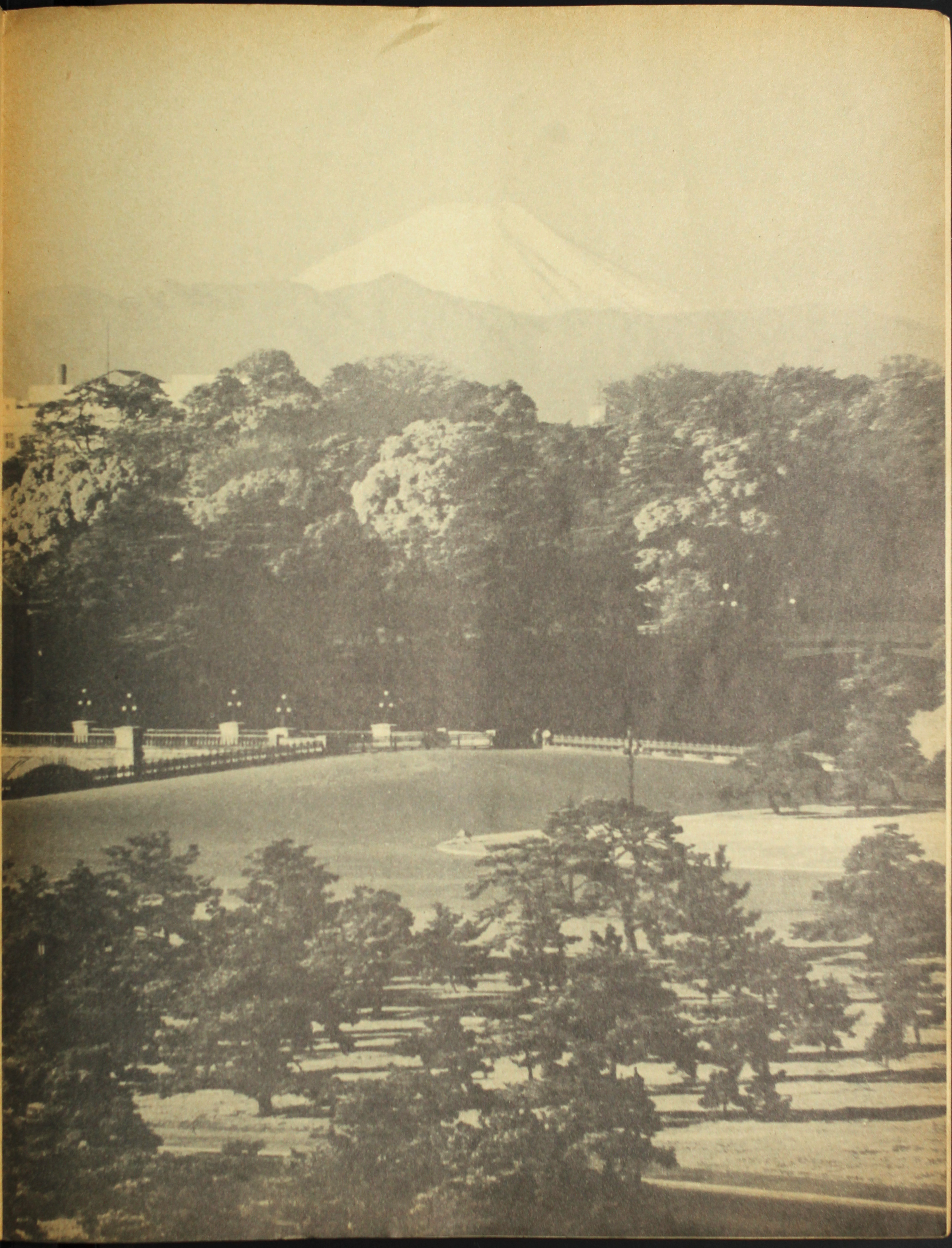
Camera artistry such as this has made Okada one of Japan's outstanding photographers. This was taken from

Miho-no-Matsubara, near Shimizu, with panchromatic film exposed at f9, 1/50th of a second.

日本人と富士山それは神代の時より日本の象徴として親しまれ、崇められ切つても切れない深い關係と言つても宜しい、此神秘的な富士は歌に詩に繪に物語りに縁起に傳説にあらゆる日本の代表として用いられています。然かもそれは單に日本人のみに限られず、世界の人人に靈峰富士の名譽は膾炙しています。従つてこの富士を藝術的に扱つた幾多の作品は山の様にありますがことに掲げられた東京の藝術寫眞の大家岡田浩陽(宛字)氏は過去廿五年間に三万枚の富士山を寫眞に撮つたという富士研究家で作品は世界的に有名な寫眞集であります。グルー元駐日米國大使なんかも口を極めて岡田氏を賞めて居られます。本年五十四才、眞夏も酷暑も四季時々の富士の姿！それを眺める岡田氏の情熱はジツとしておられず万難を排してカメラを向ける、ある時は餘りにも美しい富士の姿に魅了されてとろ／＼一日中立ち盡して撮影もせず、寫眞機を遂に投げ出して「俺の技術では此の美を表現するとは出来ない」と暫し失神状態が續いたといふ熱狂振りで智恵子夫人は「岡田は山で生れた様なもので富士を見てゐる時が一番幸福なんです」と語る程迷信に近い盲信である

The age-old contrasts with the new. Fuji's crest looms in the background of the Diet building and the imperial palace moat. Infra-red film was exposed for a full second at f8. Okada perched atop the Old Kaijo building in Marunouchi, Tokyo, to take this.







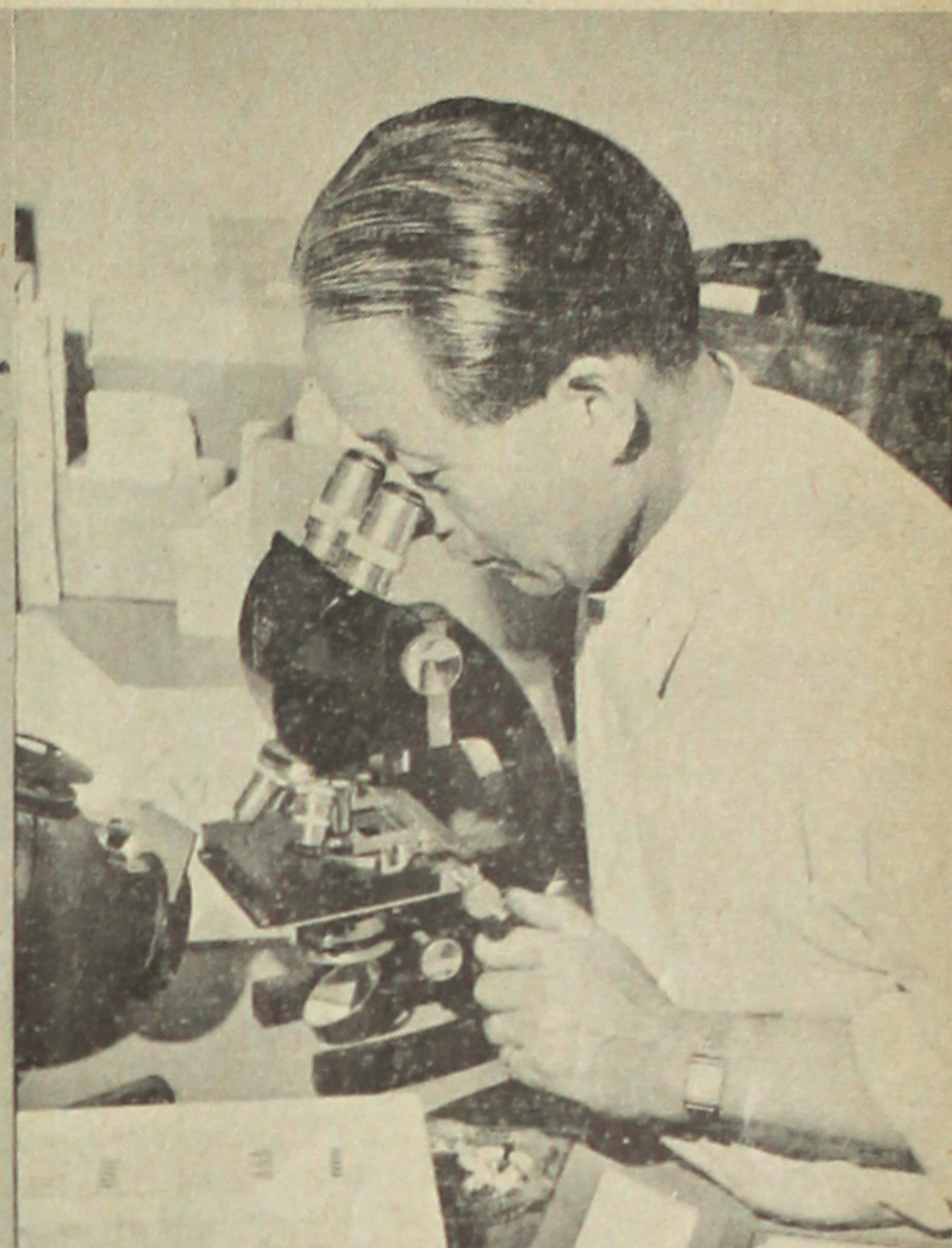
Oshino, a village in the foothills of Fuji, provides the setting for this winter shot. The photograph was taken with a Korelle Reflex at f8, 100th of a second using a yellow filter.



This was snapped with a Rollei-cord set at f10 and 1/20th. It was taken from Shimizu.

Dr. Ryojun Kinoshita

His research yields clue to cancer origin



Photos by Jack Iwata

By Kiyoshi Yano

NOT AS SPECTACULAR, but possibly infinitely more significant than the 21-day "miracle" treatment publicized recently, is the quiet research carried on by Dr. Ryojun Kinoshita into the mysteries of cancer.

While other Japanese visitors have come and gone, Dr. Kinoshita stays on under a grant from the U. S. government, at whose invitation he came to the United States in 1948. His work is regarded as too important to be interrupted by the red tape of temporary visas or blocked by immigration barriers.

If Dr. Kinoshita's findings are as significant as the New York Times reported recently, then medical science may be on the verge of unmasking the cause of cancer, a mystery that has defied solution since discovery of the disease 4,000 or more years ago. And if the cause becomes known, then a great stride will have been made in the long fight to control the disease.

This is what the Times reported about the American Cancer Society's annual meeting in New York:

"From the scientists' point of view, the most interesting announcement was that of Ryojun Kinoshita, who described a new form of malignant growth which had been discovered in Japan. An experimenter of Nagasaki accidentally injected potassium arsenate into a rat which had already received a 'shot'

of a dye that invariably causes a cancer of the liver. The rat developed a sarcoma (cancer of the connective tissue) with totally different characteristics from all animal tumors so far known. Fluid from the abdominal cavity of the diseased rat will transmit the cancerous condition to other rats."

This was exciting news to cancer researchers.

Heretofore, the process of transmitting cancer of the liver from one rat to another was long, laborious and uncertain. This method of obtaining infected animals specimens was easy and short. Secondly, and of greatest importance, it seemed to prove the virus theory of cancer for some researchers, such as Dr. Duran Reynals of Yale University and Dr. John Bittner of the University of Minnesota.

Dr. Bittner, who, as the New York Times pointed out "first identified a virus-like factor in mouse mother's milk that causes breast cancer in mice," believed Dr. Kinoshita's description of the cancer transmitting agent was close to that of virus.

The accidental injection that caused the peculiar sarcoma occurred to a rat treated by Dr. Tomizo Yoshida, a Nagasaki scientist. He sent the specimen to Kinoshita, head of the Osaka Medical School. From that rat Dr. Kinoshita drew abdominal fluid which he injected into another rat, which developed can-

cer in its system within a few days. Thus began the chain reaction, so to speak, that is continuing today in the laboratories of the Veterans Hospital in West Los Angeles, where Kinoshita is conducting his research. The infected rats in Kinoshita's laboratory are the direct "descendants" and "victims" of the first sarcoma which appeared in Dr. Yoshida's rat.

The abdominal fluid of Dr. Kinoshita's rats may yield many secrets of cancer. It is possible that the origin of the disease is there for some researchers to find. The fluid can be filtered and made free without losing its malignancy.

"One of our major problems," says Kinoshita, is to find the origin of cancer. There are many theories which try to explain it, but so far none is conclusive.

Asked if he thought it was a virus, he said frankly that he didn't know, but added:

"It is an endogenic (produced within the cell) factor which maintains malignancy continuously and successively. Some say it's a virus, some call it an enzyme."

By filtering, and with the aid of a high speed centrifuge, an electron microscope, and related equipment, Kinoshita keeps tenaciously hunting for some factor in the abdominal fluid of his rat which may offer a clue to a momentous discovery.

Like other researchers, Kinoshita is



DR. KINOSHITA, head of the Osaka Medical School who is carrying on cancer research on an U.S. government grant, puts in long hours at his laboratory.

cautious about making any premature claims and prefers to call the sarcoma-toid agent the "O-Factor," taking the "O" from his Osaka Medical School.

The "O-Factor" may lead to the discovery of the cause and the methods of prevention and treatment of cancer in the Japanese rats, but Kinoshita is careful not to imply that the results of his experiments with rats will be directly applicable to human cancer, a destroyer of 150,000 persons annually in the United States.

The need for control and treatment is great and urgent.

There are more than half a million cancer patients in the United States, and the number is increasing each year. One of 10 deaths in the country is attributed to cancer.

Kinoshita, who is 56, has been seeking an answer for 30 years. He has discovered that butter-yellow fed or injected into rats produces cancer of the liver; that cancer of the liver in humans is rarest in England and the Scandinavian countries and more frequent in the Orient; and that it is the worst in South Africa. He has also proved that the lack of proteins and vitamins in foods is related to cancer of the liver.

Kinoshita puts the basic problem of cancer this way:

"The development of cancer (or cancerogenesis) is a process in which the normal cell becomes malignant. If mal-

ignancy is once acquired, it is persistently kept on or it is reversible and carried into the daughter cells. The factor which controls this situation must be, therefore, continuous and inheritable.

"Our fight is to find a way to make it *reversible!* Only then can we be sure that we can *conquer* cancer."

A hard worker and ever an optimist, there was a time shortly before he was

invited to come to America that he lamented:

"We have come a long way, but now we are deadlocked. Lack of equipment prevents us from breaking down the "O-Factor . . . Our most crying need is a super-centrifuge capable of very high speeds."

His needs in equipment were satisfied when he was given the U.S. Public Health Service's special \$10,000 fellowship and invited to the U.S. In his laboratory in the Veterans Hospital building there is a centrifuge that whirls 17,840 times a minute, a good microscope, a deep freeze, a large egg incubator and the latest tools and research equipment.

Kinoshita originally came on a one year contract, which was extended another year. He works almost frenziedly, as though he must complete his work before his time is up and he leaves for Japan. But indications are that his work will permit him to prolong his stay here. He spends the day at his table and often works into the night. He now is able to carry on many experiments because "we can get all the rats we need." In order to keep the chain of cancerous rats, 50 rats a month are needed, in addition to about 100 more for other experiments.

Working with him in the laboratory are a histologist, a bacteriologist and a virologist. They are there to help him with their specialized knowledge whenever he needs it.

The animals he uses in his experi-



NORIO MITSUOKA of Seattle attends the animals needed for experiments. He has to be able to identify each rat and finds cutting their toenails is the best system.

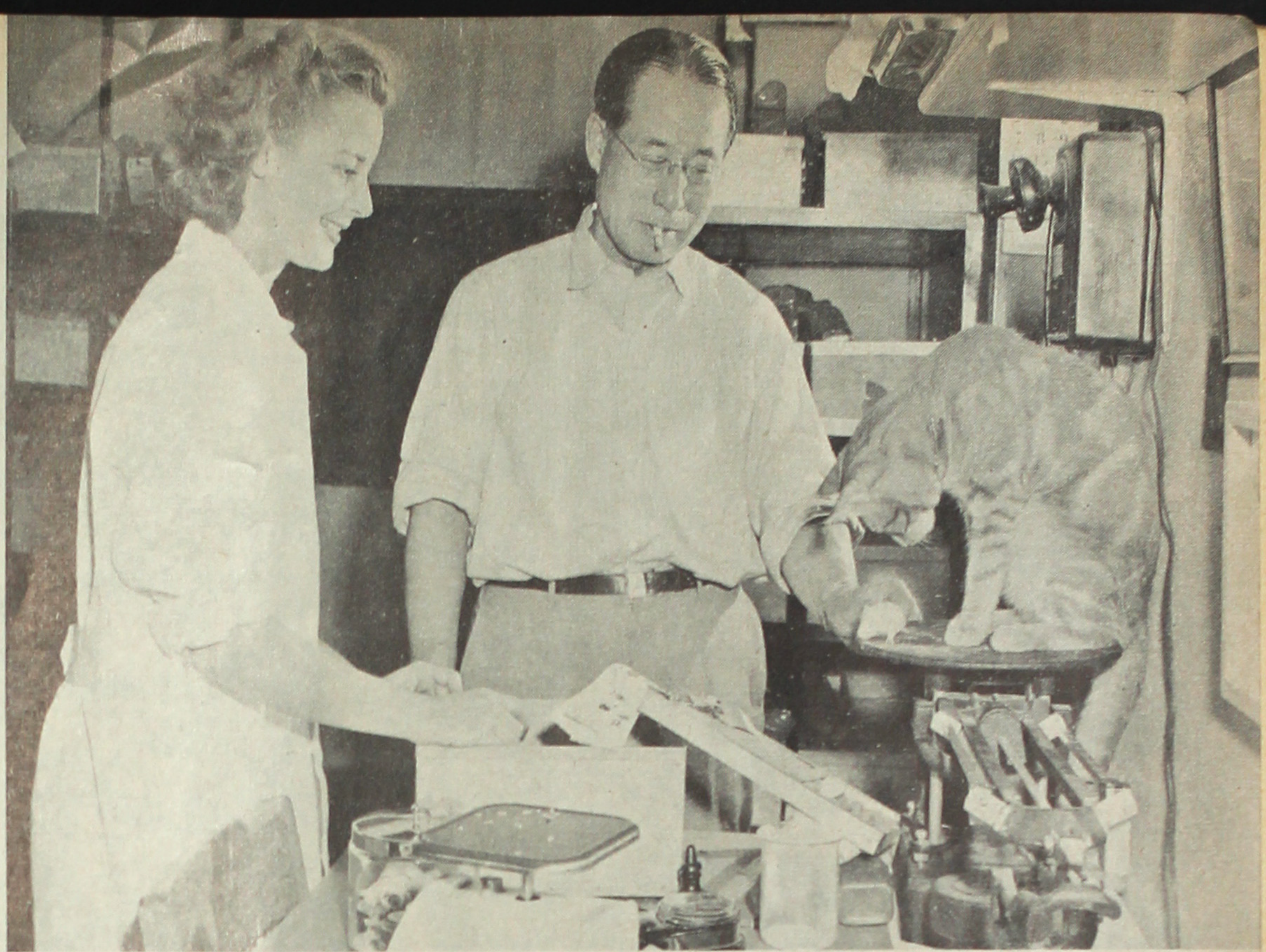
ments are numerous enough to require a special attendant. That job is handled by Norio Mitsuoka, of Seattle, Wash. The experimenters found that American rats have strong resistance to the "O-Factor" and that even among Japanese rats there are certain strains which are not fit for this experiment.

When Kinoshita first came to the United States he brought 20 Japanese white rats with him and two more shipments of 20 rats each arrived later. The 1,000 rats which the laboratory now has are the descendants of those he brought with him. Some hamsters and a few rabbits also are kept.

Mitsuoka's work is more than just to feed them and clean the cages. It is his responsibility to keep records of each rat on the Female Breeder Card, Litter Record Card and the Animal History Card; and to make statistical charts of the experiments. His charts disclose interesting relationships between different strains of rats and the potency of the "O-Factor," and this phase of the experiment is regarded as important by Kinoshita.

Kinoshita is tall for a Japanese—5 feet 10—and weighs about 170. He received his medical training at Tokyo Imperial university medical school and then went on to study in Germany during the 20's. After two years, he went to England where he spent two years of graduate study at Cambridge and at the College of London.

It was in London that he met and married blonde Margherita Ritson. After 25 years in Japan, Mrs. Kinoshita speaks Japanese almost as well as her



VIROLOGIST MARY DOLCH, Dr. Kinoshita and Tom, pet cat of the animal room, look over a rat. Tom was once destined to be destroyed, but was saved when they found him to be useful. Tom chases and corners escaped rats.

native tongue.

Returning to Japan from London, Kinoshita became professor at Hokkaido university and was one of the founders of its medical school. He was then not yet 30 years old.

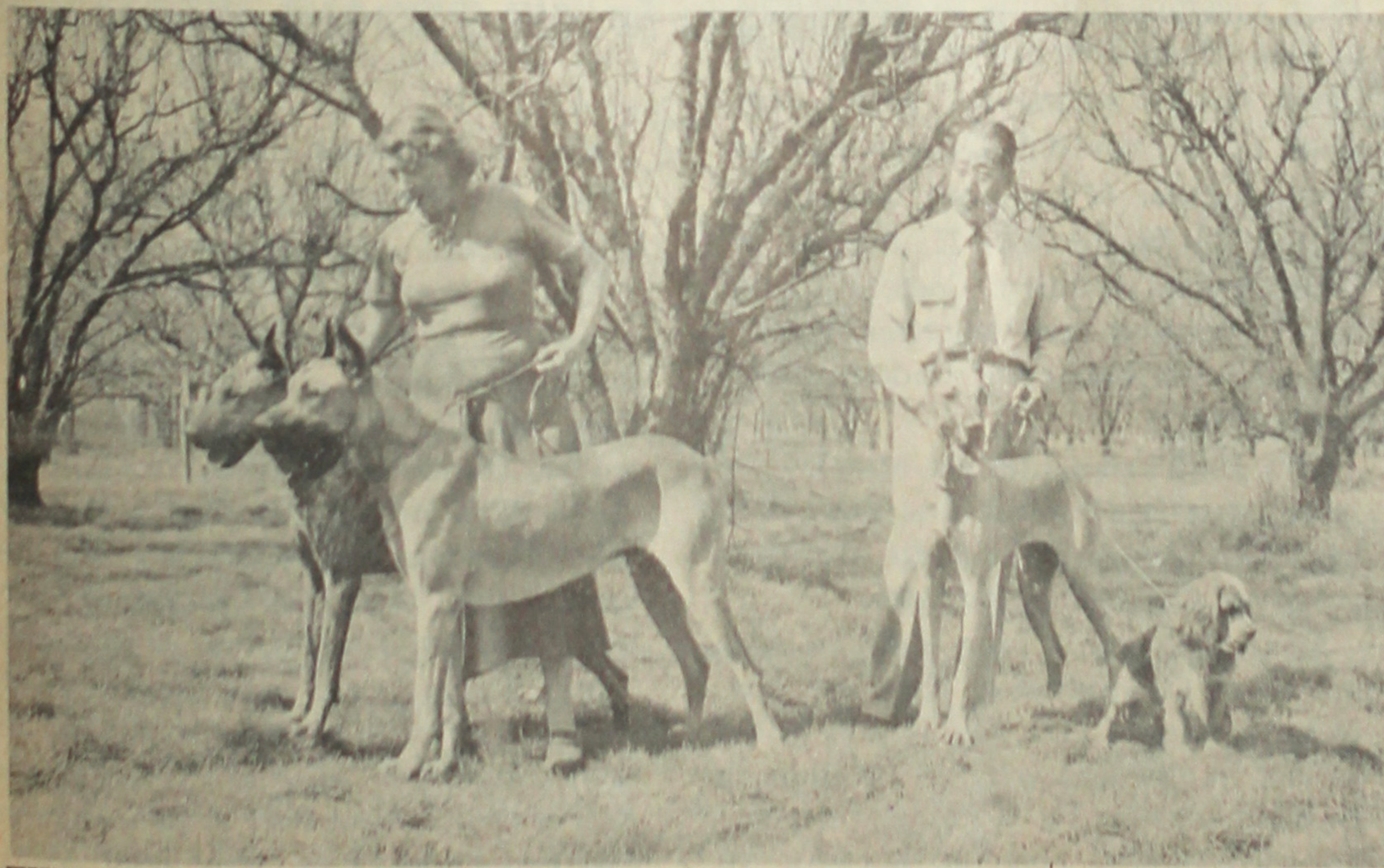
Once before the war, even then an authority in his field, he was invited by the American Cancer Society to give a series of lectures.

The Kinoshitas have one daughter, Jerry Akiko, 17, a high school student. They live in Northbridge, about 25 miles from Los Angeles and about 10 miles from the Veterans Hospital. Their

small cottage is in the midst of an orchard, a playground for their three Great Danes and a red cocker spaniel to play.

Hundreds of Japanese notables have visited in the United States at the Japanese—and American—taxpayers' expense. For most of them, the journey is little more than a vacation trip and they are pounds heavier before they return to Japan.

Dr. Kinoshita's days in the United States are spent working in his laboratory. He has lost 20 pounds since he left Japan.



THE KINOSHITAS own three Great Danes and a red cocker spaniel. The rear of their cottage is a spacious unattended orchard, an ideal place for the dogs.

世界的癌の研究として有名な醫學博士木下良仁氏は目下西羅のソール病院で熱心な研究に没頭されています。癌のため死亡する者は米國で一年十五万人からあり、これが病源をつき止めることは醫學界に一大革命を興えることで木下博士の鼠を使用して癌の特種注射で發生せしむる研究は世界的な発見として其の完成に非常な期待がかけられる。

ている。博士は本年五十六才大阪醫科大學長、東京帝大卒業後、獨、英に留學した醫學者であり、夫人は英國人、ロンドンで結婚されました。廿五年も日本に住んで居られましたが日本語は大變お上手です。一日も早く博士の研究を完成して多くの人命を救いたいと晝夜兼行で研究を進める博士の良き内助者として知られて居ります。



A RARE GATHERING of pioneer Issei women. L. to r.—Aki Fuji, 75; Tomiyo Uyeyama, 74; Chiyo Yuasa, 73; Tamiko Okada, 68;

Tsuna Nakayama, 82; and Tomi Yamashita, 68. Unable to attend the Oakland gathering was Teru Furuta, 73.

Oakland church honors seven pioneers

THERE WERE seven who were to be honored but only six were able to attend. The oldest in the gathering was Mrs. Tsuna Nakayama, 82 years old, who has been a resident of the United States since 1895. The youngest was Mrs. Tomi Yamashita, 68, a widow. She came to the United States in 1902 when 19 years old.

The occasion was the gathering of the charter members of the Oakland (Calif.) Japanese West Tenth Methodist church Women's Society.

Mrs. Teru Furuta, 73, who now lives in Denver with two of her sons, George and Ben, was unable to attend. She came from Japan in 1896.

But Mrs. Aki Fuji, 75, who looks 10 years younger, was there. She landed at Seattle in 1900. Mrs. Tomiyo Uyeyama, 74, another widow, managed to attend. Two of her grandchildren served with the U.S. armed forces in World War II. Her arrival in the United States was in 1902.

Mrs. Chiyo Yuasa, who is 73 and also a widow, and Mrs. Tamiko Okada, 68,

completed the group. Mrs. Yuasa came in 1904, a year after Mrs. Okada's arrival.

Their longevity is almost the least of their accomplishments. Collectively, 17 of their 25 children are university graduates. One is a "mayor," albeit unofficial, of Larimer St. in Denver. Another is the mother of two sons who served as GI's in World War II. Among the others are an architect, doctors, a minister, nurses, a civil engineer, restaurateurs, civil employes, tradesmen—all successful.

Mrs. Fujii's daughter are Mrs. Hisako Ishii, Long Beach, and Mrs. Eiko Harvey, Vancouver, B.C.. Both are University of California graduates.

Mrs. Uyeyama's four children also are U. of C. graduates. They are Mrs. Nobe, mother of four, two sons of whom served in the last war; Dr. Hajime, a Berkeley doctor; Dr. Kahn, an instructor at the U. of C. hospital, and Mrs. Yo Nakayama of Jersey City, N.J.

Mrs. Yuasa's son, Hachiro, is an ar-

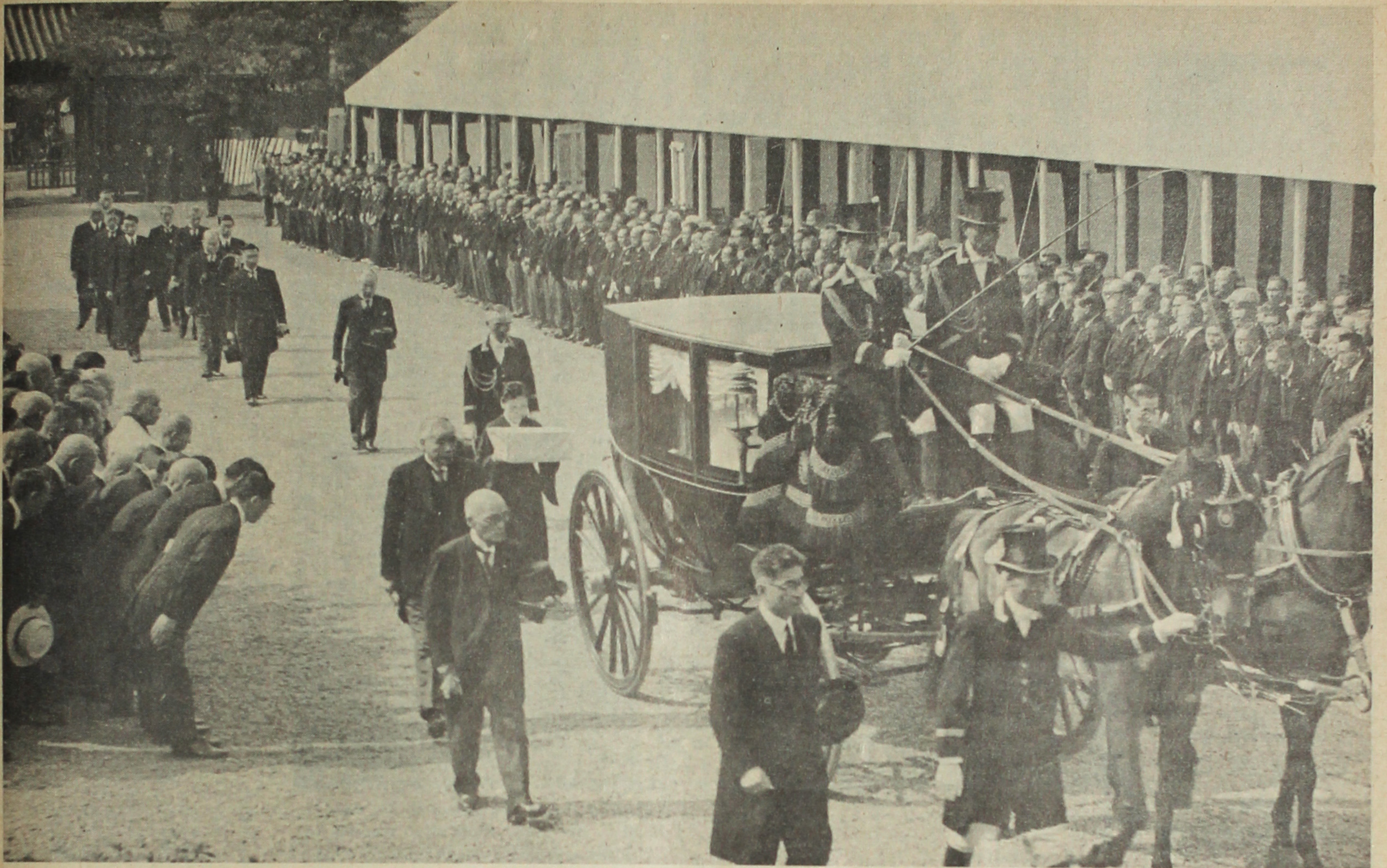
chitect. Her older child, Masa, looks after her.

Mrs. Okada, a graduate of Friends School in Tokyo, is the mother of three—Helen, Mrs. Alice Tatsuno, of San Jose, and Tom, a photographer of Oakland.

Mrs. Nakayama's three children are Tyler, Dr. Joe of Cincinnati and Mrs. June Shiraki.

Mrs. Yamashita's children includes a minister, John Hiroshi, of the West Tenth Methodist church, Oakland; a civil engineer, Tom, of Chicago, a trader, Susumu, of New York City; a nurse, Mrs. Edwin Kitow, also of Chicago; a student counselor, Kay, and two housewives, Mrs. Iyo Tamaki of Oakland and Mrs. Tosaku Ono of Berkeley.

Mrs. Furuta, who was unable to attend the affair, has three sons who are restaurateurs—"Mayor" George and Ben of Denver and Pete of Los Angeles, and two housewives, Mrs. Jean Nishimura of Seattle and Mrs. Yuki Oishi of Oakland.



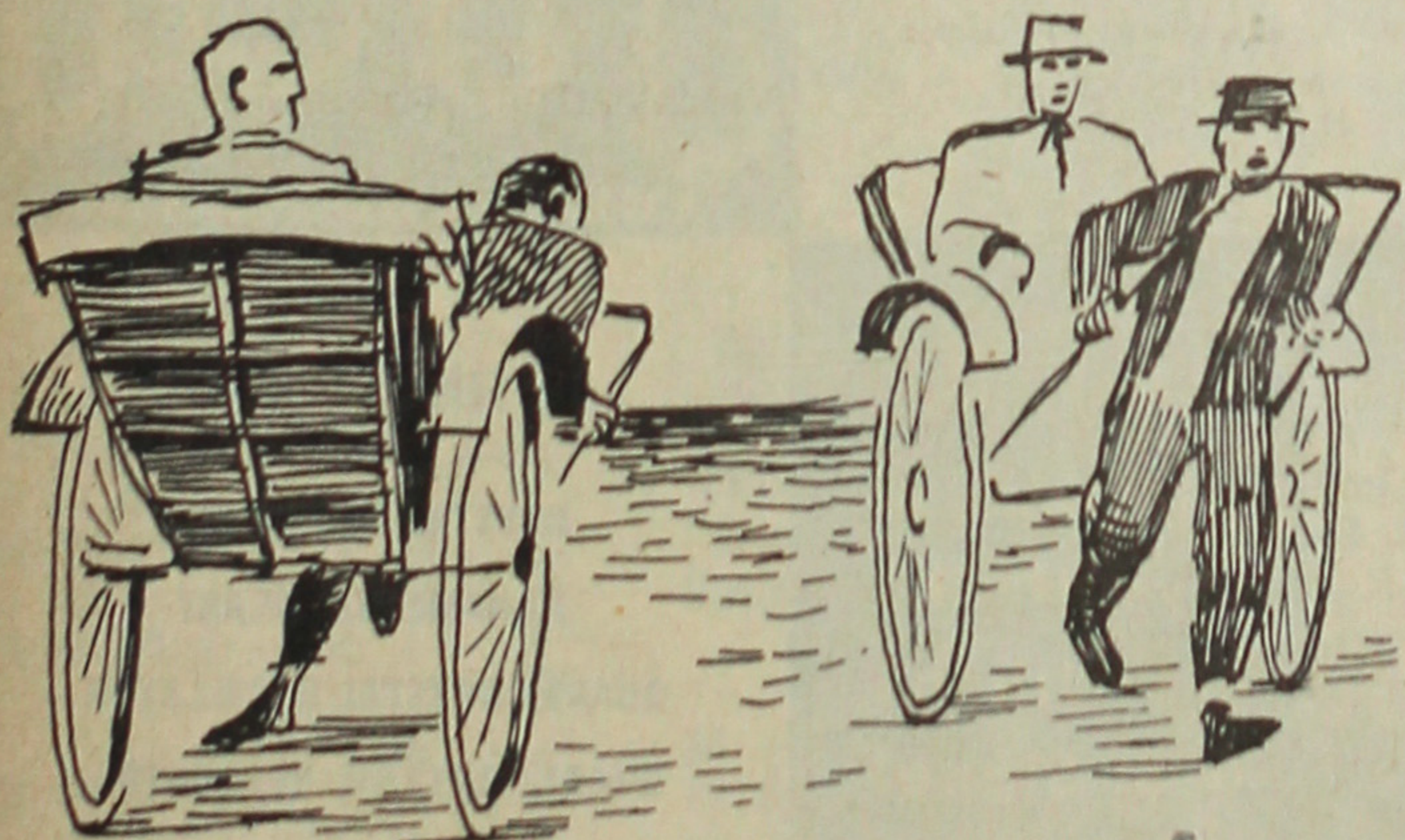
Kyodo Newsphoto

Japan pays final tribute to dowager

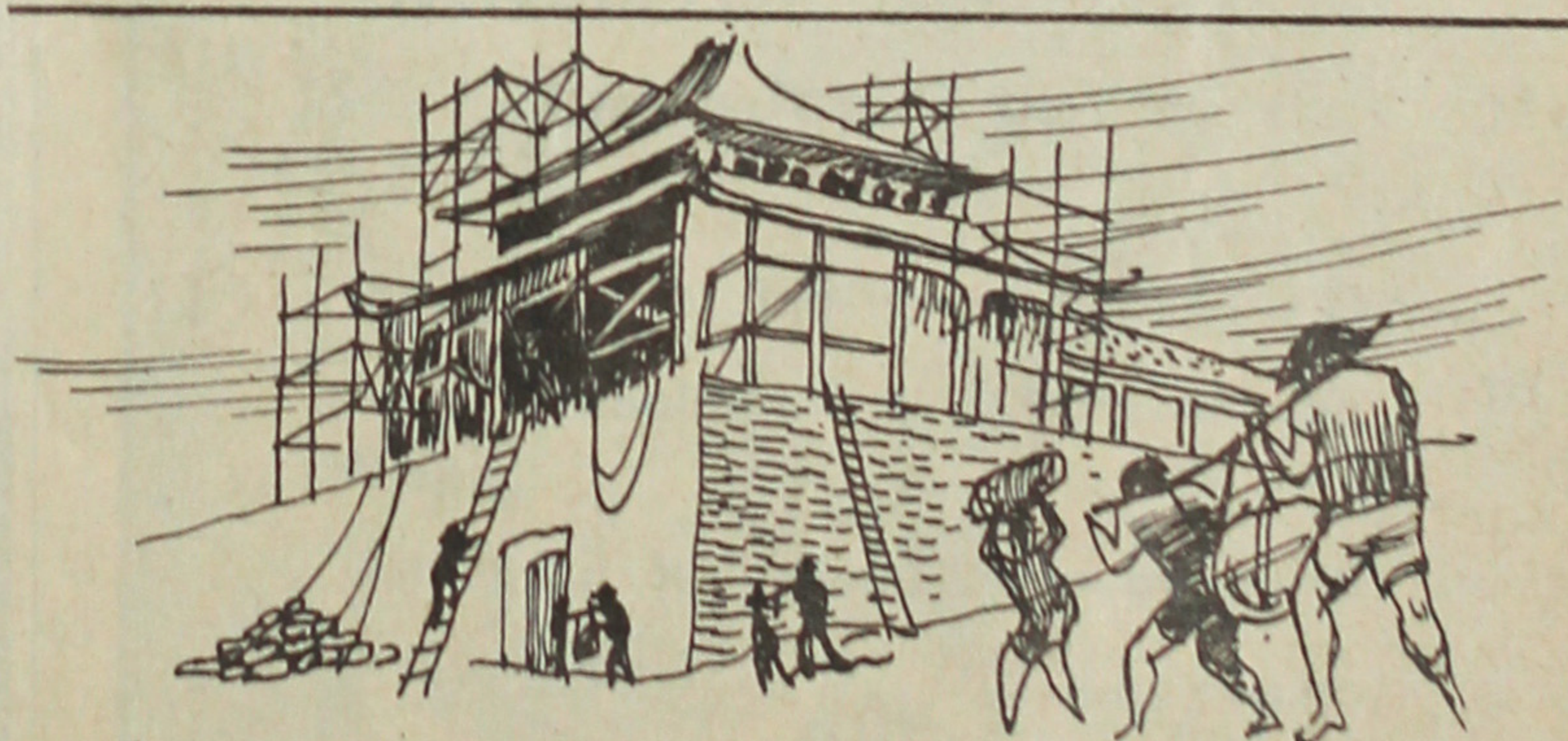
JAPAN'S LEADING citizens solemnly bow their heads as the Victorian horse-drawn carriage of the imperial household carrying the body of Dowager Empress Sadako slowly moves past them at the Toshimagaoka funeral pavilion in Tokyo. After services, the funeral cortege moved to the Tama Im-

perial Mausoleum where the 66-year-old dowager was buried. The dowager's first son, Emperor Hirohito, trails about ten yards behind the carriage. The dowager outlived her husband, Emperor Taisho, by 25 years. She died of a heart attack May 17. The funeral took place June 22.

SCENE facts and oddities



THE RICKSHA IS NOW SEEN MORE IN OTHER ASIATIC COUNTRIES THAN IN JAPAN, THE LAND OF ITS INVENTION, WHERE IT IS PRACTICALLY EXTINCT EXCEPT AS A TOURIST COME-ON. IT WAS INVENTED IN 1869 BY YASUKE IZUMI.



THE FIRST CASTLES IN JAPAN WERE BUILT DURING THE 7TH CENTURY FOR THE DEFENSE AGAINST INVADERS FROM KOREA.

LIFE EXPECTANCY OF THE AVERAGE JAPANESE MALE IS 55.6 YEARS; FOR FEMALES 59.3 YEARS. IN 1891 IT WAS 42.8 AND 44.3 RESPECTIVELY.

人物月旦

(27)

横顔

永田生

南彌右衛門論

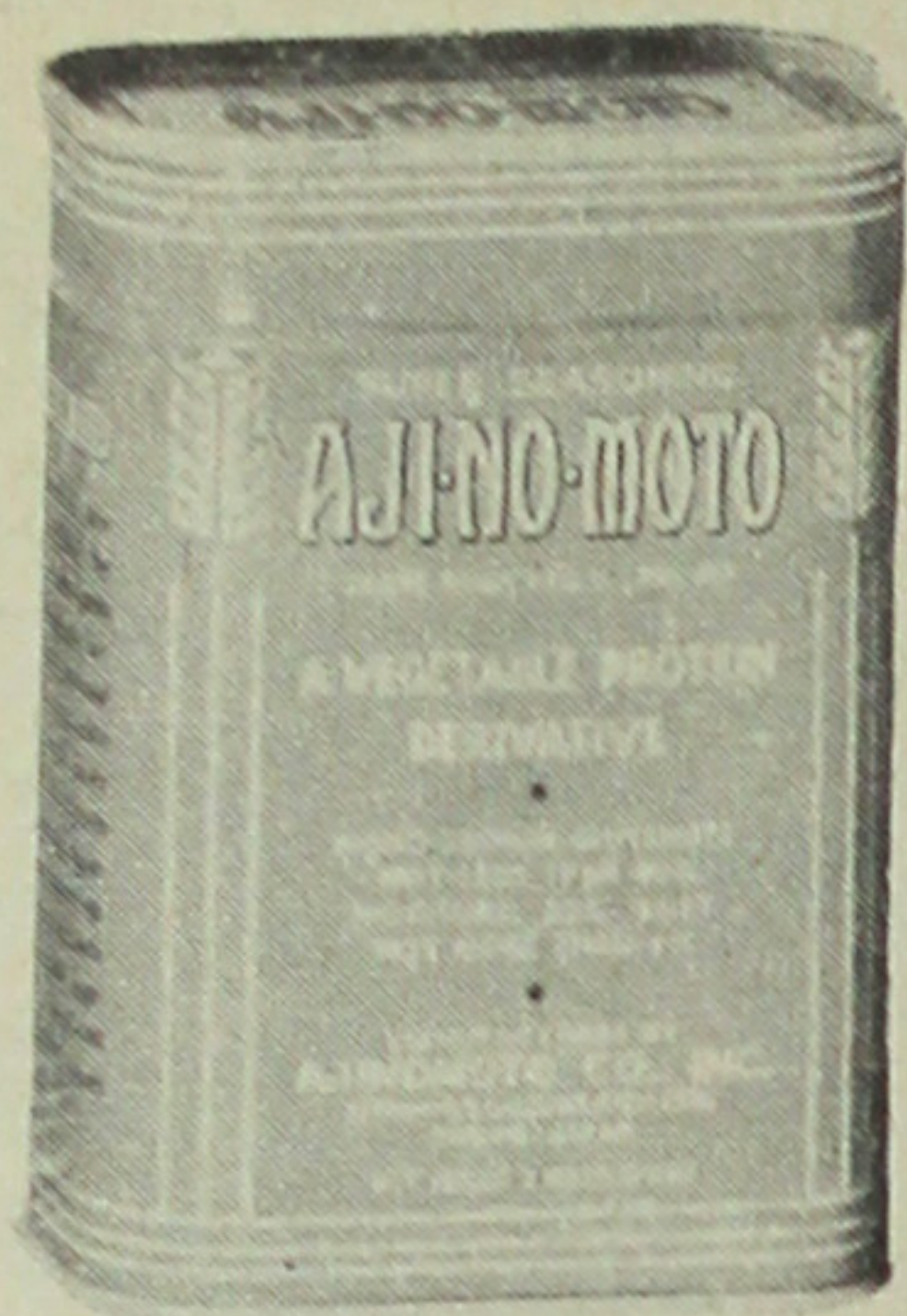
(太平洋岸の野菜農園王)



Yauemon Minami

太平洋沿岸に於いて排日運動が熾烈を極めた一九二〇年十一月、愈々一般投票によつて排日土地法を制定しようとする時、フキラン上院議員等が「キープ カリフォルニア ホワイト」という標語を以て大宣傳をやつた時、これに對し在米邦人は「キープ カリフォルニア グリーン」を以て應戰したのである。加州の農園を青々と開拓したのは日本人にやないかといふので、結果は六十六万八千票に對し、廿二万二千餘票で此の一般投票には敗れたのであるが、然し廿二万票を獲得した事實は明らかに加州の農園は日本人の手によつて開發されたことを十分に認めたものである。其中でも特に加州サンタマリア平原に於ける邦人農園の發展は餘りにも有名であつて幾多の功勞者を出しているが就中和歌山縣出身の南彌右衛門翁こそこれが代表的の人物であり、氏の顯著なる其の功績は加州農園史上に特筆されるべきものである。今次大戦までは五千英加の廣大な野菜園とパツキンセードを構へ斷然群を抜き數百萬弗を越ゆるの偉觀を呈して居つた。不幸日米大戦となり之等の大業は根底より覆えされて了い、南氏は敵國外人として戦時中サントファキー監禁所に配所の月を眺めたのであつた。終戦後暫らく格州傳馬で再學の準備を整え、時期到來を待つて再び猛然と立ち上り舊地に歸還して農園經營に乗り出した。南再び起つ！と聞くや多年の信用は恐ろしいものだ、平原一帶の農家は忽ち南翁を中心に戦前のその如く取引を開始した。僅々四ヶ年にして失つた農園二千五百英加を取り戻し戦前の五千英加經營も近く實現されるであらうと言ふ。

南翁は明治十三年和歌山縣西牟婁郡江住村に生れ、當年七十歳の高齡にも拘わらず壯者を凌ぐ元氣で其の全身は不撓不折の精神の塊と言つてもよく紀州さん獨特の寡言ではあるが磨斗の如く朝氣満々たる氣蓋を有し稀に見るの奮闘家である。南氏の復活それは單に南氏一個の問題ではない。「キープ カリフォルニア グリーン」の日本人の偉業を永久に實證するものであつて誠に心強いものがあり、氏の健在を衷心より祈念する。



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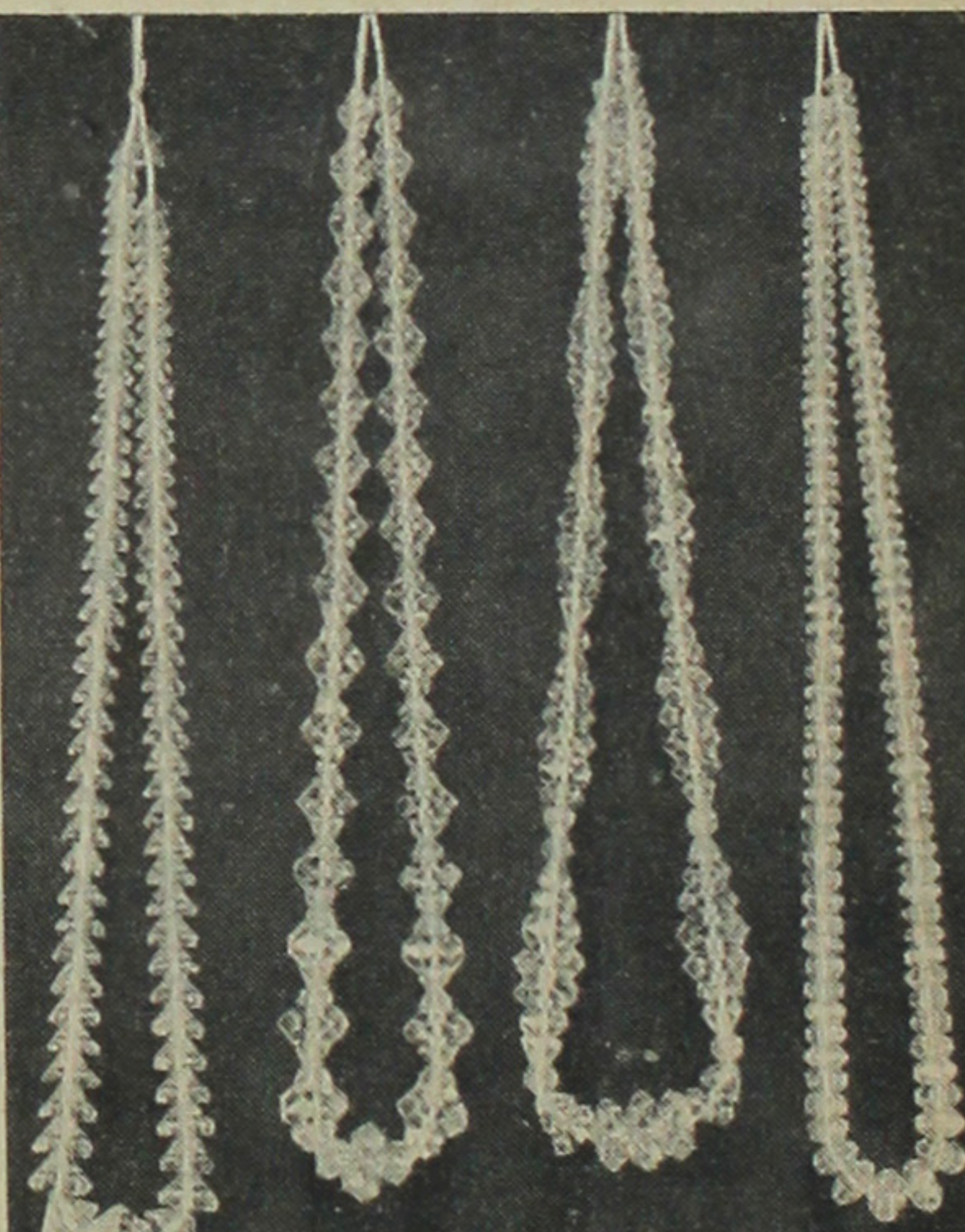
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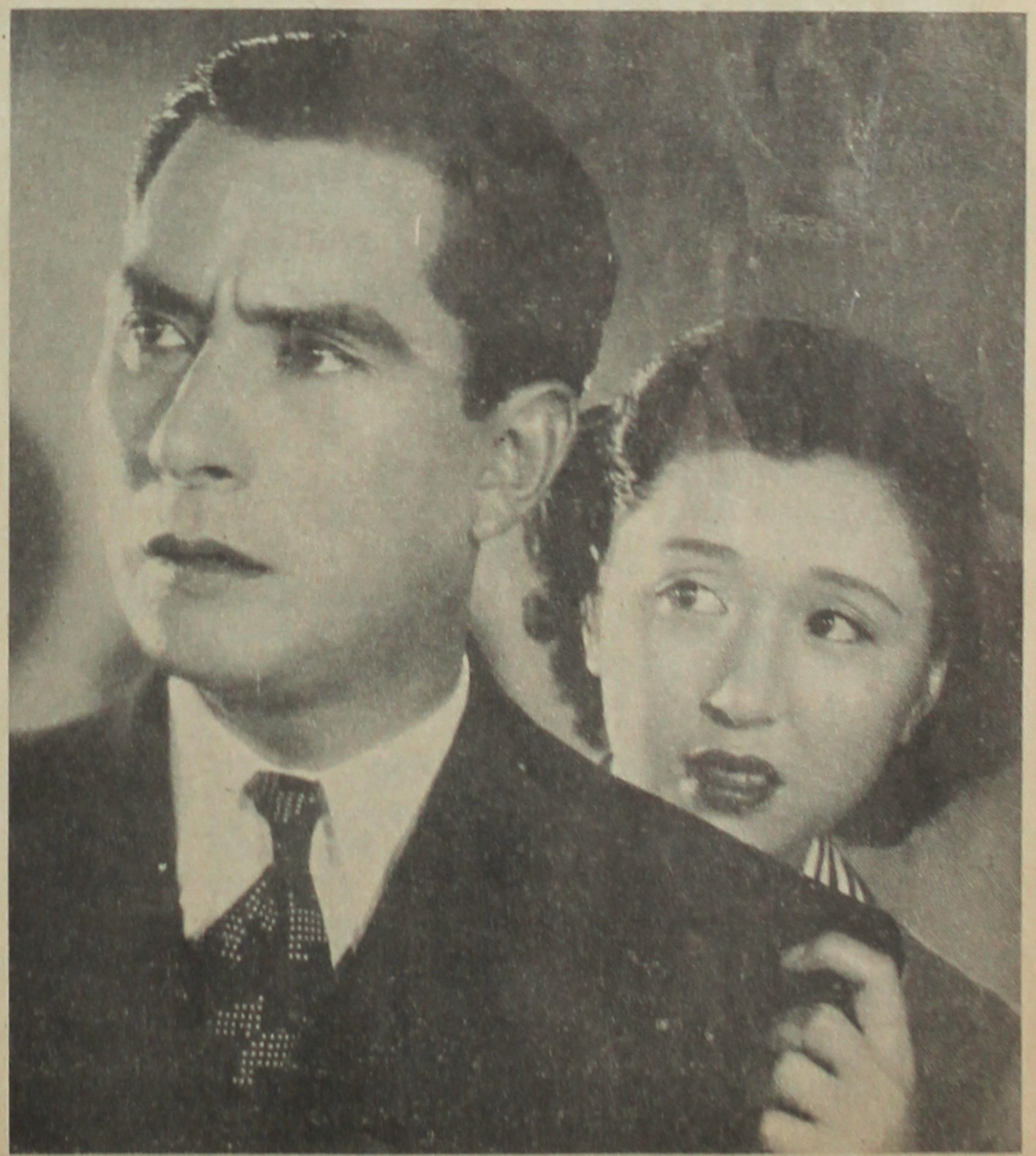
大映得意のホームドラマ『緑の果てに手を振る天使』はさきに発表した『雪割草』の好評に氣をよくして出した第二弾で、監督は加戸敏出演は堀雄二、天才少女スター春野すみれ、鳩えり子、大矢市次郎、大伴千春、見明凡太郎、藤代鮎子其他で原作はアメリカ大陸横断列車の通過する大平原に起つた美しい實話をもとにしたもので、かつてツルーストリー誌に掲載され好評を博したものを日本風にアダプトしたものである。美しい愛と涙が心にしみ入る映画で、少女春野すみれの好演が目立っている。寫眞は新スタール鳩えり子と天才少女スター春野すみれ

"Midori no hateni te wo furu tenshi" is based on a story that appeared in True Story magazine. It is a heart-rending drama centered around a girl played by Japan's new child star Sumire Haruno (above). She is cast with Eriko Hato.

"Tora no Kiba" is a Japanese version of an American whodunit thriller starring (below) Ken Uyehara and Keiko Tsushima.

虎の牙

モーリス・ルブラン原作の探偵小説「影なき男」のような探偵映画。松竹作品で監督瑞穂春海、上原謙、津島恵子、日守新一、村田知英子等の共演、日本映画としては、かつてない新分野を開拓したものといはれる。上原謙の有阪隆太郎、津島恵子の園原富美子



泥にまみれて

石川達三原作の『泥にまみれて』の映画化で大映の作品。監督は久松静児、出演は小澤菜、水戸光子、杉山道子、角梨枝子、村田知英子、根上淳、藤原釜足其他で、内容は、時として泥にまみれる夫婦の愛情、其愛情の危機を如何に處し、如何に乗り越えて行くべきか、戀愛、結婚、人生を厳しく且つ興味深く追求しようとしたものである。



"Doro ni Mamirete," story about a young couple's married life, stars Sakae Ozawa, Reiko Sumi.

近來の好評映画。寫眞は角梨枝子と小澤菜。

白痴



"Hakuchi," based on Dostoevsky's "The Idiot," stars Masayuki Mori and Setsuko Hara.

ドストイェフスキー原作の『白痴』の日本版である。監督は黒澤明、出演は森雅之、三船敏郎、原節子、其他で、松竹大船の文藝映画である。原節子も久々の好演で、みられる映画だ。『晩春』『善魔』に次いで松竹のヒットといふべきもの。寫眞は雄大な北海道の雪原を背景に、右から森雅之、原節子、三船敏郎。

藝能界消息

て貰える藝能人を物色中であつたが、戦前好評を博した「スバル・シヨウ」式のもので「シルバー・スバル・シヨウ」一座九名が決定。去る六月廿九日渡米した。座長中村勝子、南とみ、小櫻メリー其他で獨唱、劍劇、音楽、ダンス、輕演劇、ジャズと、幕なしのスピードアップで熱演する由。

▲ブラジルの第二陣藝能人として去る六月七日、市丸、虎造、古賀政男一行八名が、日伯毎日の招待で空路出發したが、歸路は北米を日米キネマの手

▲松竹では三十周年記念行事の一つとして一般からニューフェイスの募集を行つた所、応募者八千名に達したという。

▲日本で今百万円の出演料をとつてゐるスターは左の人々と傳へられる。長谷川一夫、上原謙、田中絹代、高峰三枝子、原節子、木暮實千代、山口淑子、以上の七人。

▲来る八月廿日から九月十日まで開催されるヴェニス國際映画藝術展に日本の代表作として「羅生門」が出品予定されている。

▲水谷八重子は守田勘彌と別れて藝道に専心することになつたが、その第一回に岸田國士、小山祐士共同製作の「椿姫」を瀧澤修と六月歌舞伎座で共演し、明日への演劇を築くものとして注目された。

▲大映でも今年度は廣くスターの門戸を開放して、ニューフェイスの大募集を行つたが、六月二十五日の締切日までは応募者八千名を突破。関係者を驚かせている。

▲河合大君が久しぶりで歸朝、在米同胞に楽しんで観



Kinuyo Tanaka (right), veteran actress who in critics opinion had seen her best days, makes a comeback in Daiei's "Oyu-sama," a story about a beautiful and virtuous woman. Nobuko Otowa plays a supporting role.

『お遊さま』

日本優秀
映畫紹介

戦後の日本は、美術、スポーツ、演藝、映画等非常な復興振りである。上野美術館を初め、各所で催される繪画展覽など何れも好成績を収め、殊に読賣主催のアンリ・マチス展など記録破りの入場者をみた程である。スポーツでは夏相撲が十五日間、大入場員で札止という豪勢さだし、フライウエイトの世界選手ダド・マリノと、白井選手との試合の成功、歌舞伎座は「源氏物語」から、中村歌右エ門襲名披露興行が大當り、映画では松竹、大映が「自由學校」で競い、兩方共大成功という次第。更に松竹は三十周年記念で新企畫を發表すれば、大映も十周年記念で、この秋には大々的な催しをやるうという。松竹社長大谷竹次郎氏の渡米、大映社長永田雅一氏の渡米も期せずして同時期になり、前後して歸朝。これから兩社の活躍こそ見ものであるう。

大映文藝作品「お遊さま」は、谷崎潤一郎原作の「芦刈」より脚色したもので、監督は溝口健二、田中絹代、乙羽信子、堀雄二等の共演で、文豪谷崎潤一郎の麗筆になる、この世のひとつも
思えぬほど美しく氣高い女性お遊さまをめぐつて、ロマンチックな時代的色彩を背景に、異常ではあるが激しく美しい戀愛を扱つたものである。渡米以來スランブだった田中絹代も、本來の面目を取戻して好演。

田中絹代のお遊さまと乙羽信子のお静。

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十周年を迎える大映の 永田社長を訪問するの記

今年大映は十周年を迎え、同業界に於る驚異的大発展を遂げつゝあるが、これこそ社長永田雅一氏の才能と八面六臂の大活動によるものであることは万人の認むるところであるが、今年大映が十周年を迎へてどんなことが企画されているか、近く第二回の渡米を前に永田社長に会つて話を聞いてみた。



豪華な調度品を備え、チリも劣らぬ好記録を出し、更に、気持ちであらう。トキノミノ一つない、社長室チェア一の馬の調子と、グラウンドの好ルも大映十周年を祝つて永田置方、ペンの位置一つにも気条件に恵まれたらもつと良い社長の好意に酬いたわけで、と出る。トキノミノは日 日象さとしり思さし、トキノミノ十周年を迎える大映にとつて勝という、こんな幸先のよい御芽出度い
以前の記 ことはないわけである。
本一の名 さて話を転じて、渡米の目
。永田社 的を聞いて見る。六月二十四
無理はな 日、日本を出発して、ハワイ
ルの由来、・ロスアンゼルス・ニューヨ
心談等々、・ク・ワシントン・サンフラ
移るのも シンスコと大体三週間位の忙
は馬を持 しい旅で、ビジネス本位の旅
解らない 行だである。ビジネスの内容
は話を外され解らないが、こ
の人が行くのだから相当な目
的があつてのことだけは解る。
十周年記念事業を聞いてみ
ると、大映十周年を記念して
十一月には約一ヶ月に亘り、
映画、出版物、祝賀会等目下
計画委員会で案を練っている
との事であるが非常に華々し
い催しが予想されている。映
画では待望の『源氏物語』の
大作が新藤兼人脚本、吉村公
三郎監督の下に長谷川一夫、
京マチ子、乙羽信子、水戸光
子、大河内伝次郎等の豪華な

共演に依つて作られる。この日米関係のないところに対等
『源氏物語』は最初テクニカのものには生れない。大体アメ
ラーで撮る予定であつたが、リカ視察に行つた日本人の多
現像が現在の日本では出来ず、くは向うの物質的なものに驚
従つて米国でやらねばならない帰つてくるようだが、そ
い。それには相当の時日が必ういものを見ずに、もつと
要であり、ましてや記念事業 アメリカ人の本質的なもの
の如き期限をきつたものにはふれる必要がある。それはア
間にあわず白黒になつたとのメリカ人の気持の持ち方を観
事である。
日米合作映画の計画はと訊 識から日本人を観ると或る面
ねて見たが、「アメリカと日本 で日本人は非常にアブノーマ
が対等の意味での合作映画は ルに観える。そしてそれは一
なか／＼出来るものではない 段とアメリカ人より低い人種
よ」という。
「今までに作られたものなど の熱狂的な騒ぎなどたしかに
もこの意味で合作映画とは云 そうだった。今の日本人は敗
へない。対等の意味に於ける けて憐憫の気持からアメリカ
る事である。アメリカ人の常 貫うどころではない。出来る
大映社長の話はどう／＼と 永田社長の話はどう／＼と
はせるものがある。鬼才永田 大映社長の今後の活躍こそ刮
目に値いするものがあらう。

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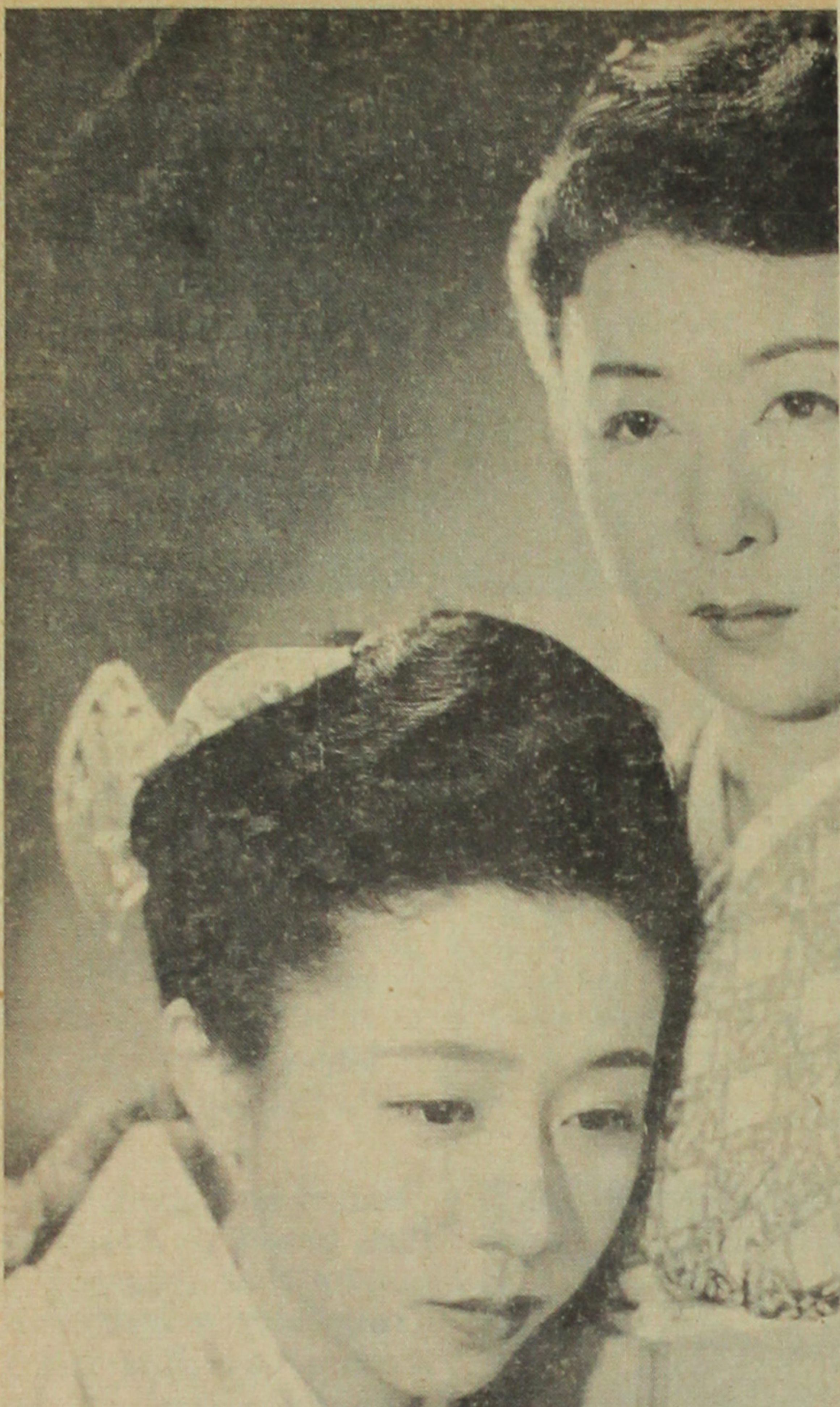
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Kinuyo Tanaka (right), veteran actress who in critics opinion had seen her best days, makes a comeback in Daiei's, "Oyu-sama," a story about a beautiful and virtuous woman. Nobuko Otowa plays a supporting role.

お遊さまと乙羽信子のお静。

「お遊さま」性お遊さまをめぐつて、口作の「片マンチックな時代的色彩をもつて、背景に、異常ではあるが激中絹代、しく美しい戀愛を扱つたもの共演のである。渡米以來スラン等の麗筆ブだった田中絹代も、本来ひとつも の面目を取戻して好演。

美術、スポーツ、演藝、映画等非常な上野美術館を初め、各所で催される繪好成績を収め、殊に読賣主催のアンリ。破りの入場者をみた程である。スポー五日間、大入満員で札止という豪勢さイトの世界選手ダド・マリノと、白井選、歌舞伎座は「源氏物語」から、中村興行が大當り、映画では松竹、大映がい両方共大成功という次第。更に松竹新企畫を發表すれば、大映も十周年記念大々的な催しをやるという。松竹社渡米、大映社長永田雅一氏の渡米も期なり、前後して歸朝。これから兩社のあろう。

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米國經濟概況

和義兩様の構へ

朝鮮停戦協定如何

國連のマリク蘇連代表が謎のような朝鮮停戦を放送する
と聞もなくリッヂウエイ大將はトルーマン大統領の命を受
けて突如交戦中の赤軍に對し、停戦交渉の用意ありと呼び
かけ、七月一日朝鮮人民軍總司令官金日成と中國義勇軍司
令官彭德懷との連名で卅八度線上の開城で七月八日から會
談しようとの回答があり、一ヶ年に亘る朝鮮事件も愈々平
和の端緒につくが其の歸趨は如何、本稿を草する七月五日
華府に於ける觀測は大體左の如き情勢である。停戦協定は
二對一の割合で成立するものと見るものが多數であるが、
併し此の停戦は將來の軍事行動を中止すると言ふ意味では
なく、双方に於いて再び何時でも交戦の準備ある一時的休
戦であつて決して平和を意味するものではない。眞の平和
に到達するには今後幾多の曲折を経、長期に亘つて交渉の
上でなければ成立すまい。従つて最後の休戦條約が調印さ
れる迄は依然双方とも兵は退かず現戦線を確認するは勿論
米國の軍擴には何等變更することなく大局には影響せず進
行するであらう。今回の朝鮮問題は單にその一部の變動に
過ぎないのである。

軍事産業變更なし

米國の軍事産業の現況に關し、最近の報告を綜合するに
總ての準備は完成され、今月あたりから本格的な軍産能力
を上げるであらう。目下の所六十一ヶ所に設けられた政府
直營又は許可せる軍需製造所は何れも其の能率通りの成績
をあげ、一月以降既に十億弗の契約を完済し、更に第二段
の契約に入つてゐるので本年の十月から十一月にかけては
其の生産率は最高潮に達し、第二次世界大戰當時と同額の

能率が上るものと見られてゐる。従つて米國の景氣は當然
上向くことは明かな事で來春早々の好景氣來は豫想するに
難くない。

本年は或程度の不景氣

併しながら現在の景氣は一時的朝鮮停戦成立の徴あり、
全米に亘つて或程度の不景氣を來し、物價は下落してゐる
其の一例として今回シカゴで催された家具品展覽會の際、
昨年取引きのそれと比較し、十分の一に過ぎない不況であ
つた。大多數のバイヤースが控え目である事實は商品の持
ち越しと價格の下落を見越しての結果で其の買い滞りが因
を爲してゐる。其の他の商品も同様下落の傾向にあり、年
内は一般的に小賣商店は下向きを意味する、カーペット製
造會社の如き最近一週間四日間働さであり、手持品の超過
を如實に語り、下落の徴候顯著である。

農業界の 新現象

牧場から材木を産出

最近米國の農業界に或程度の革命的な新現象が現われた。
それは従來の大農法により農耕地牧場には草を生育せしめ
て家畜類の遊牧を主としたものであるが、最近には此の農
地の周圍に松、杉、檜等の灌木を植え、材木を産出するの
である。山から自然に伐木される材木が早晩不足すること
を見越して人工的に生産しようとするので、水の多い米國
で科學的に短期で生育する樹木を植え、牧場を保護すると
共に材木を生産せんとする一石二鳥の方法で其の將來を活
目されてゐる。七月五日(西村生)

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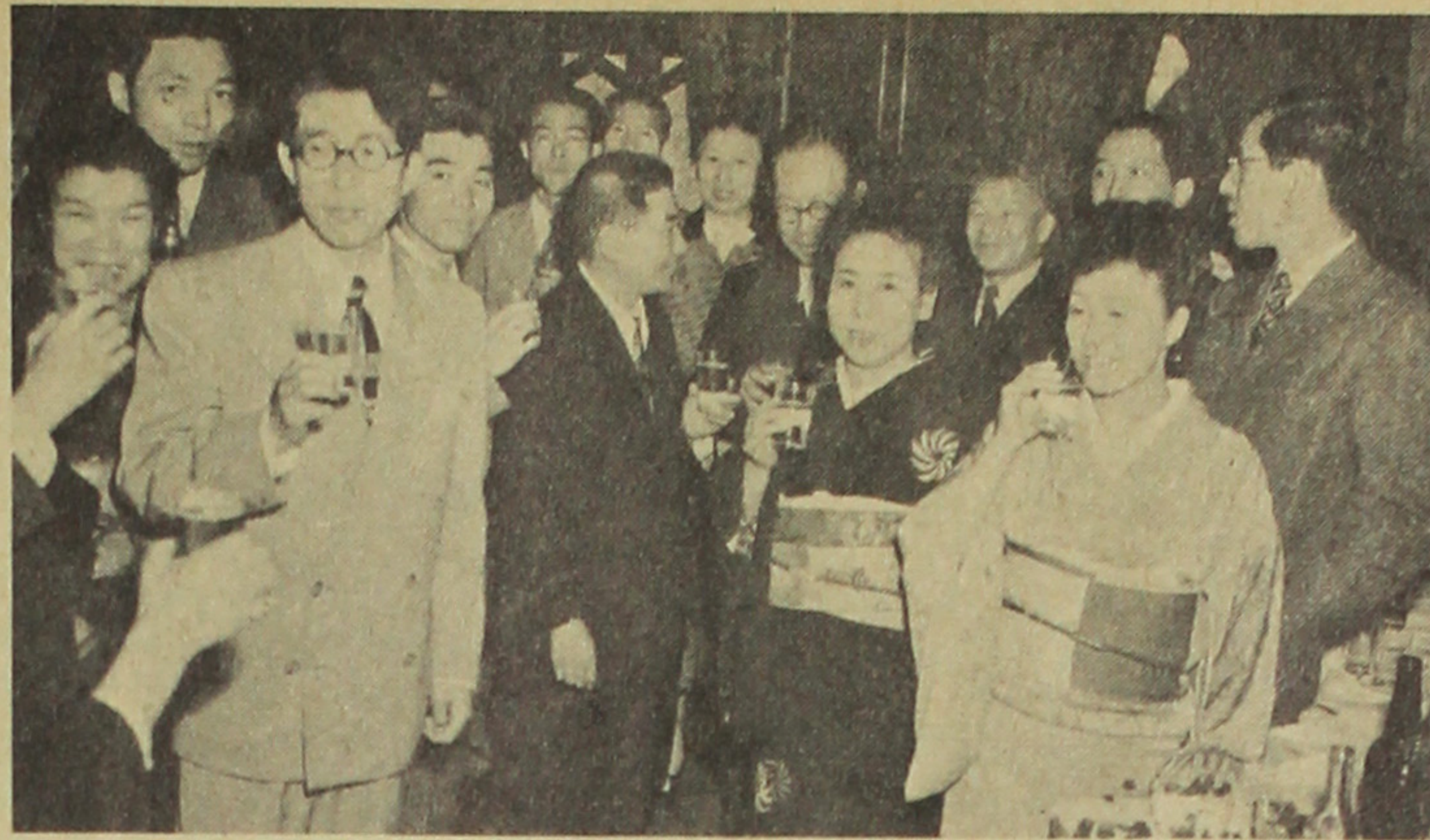
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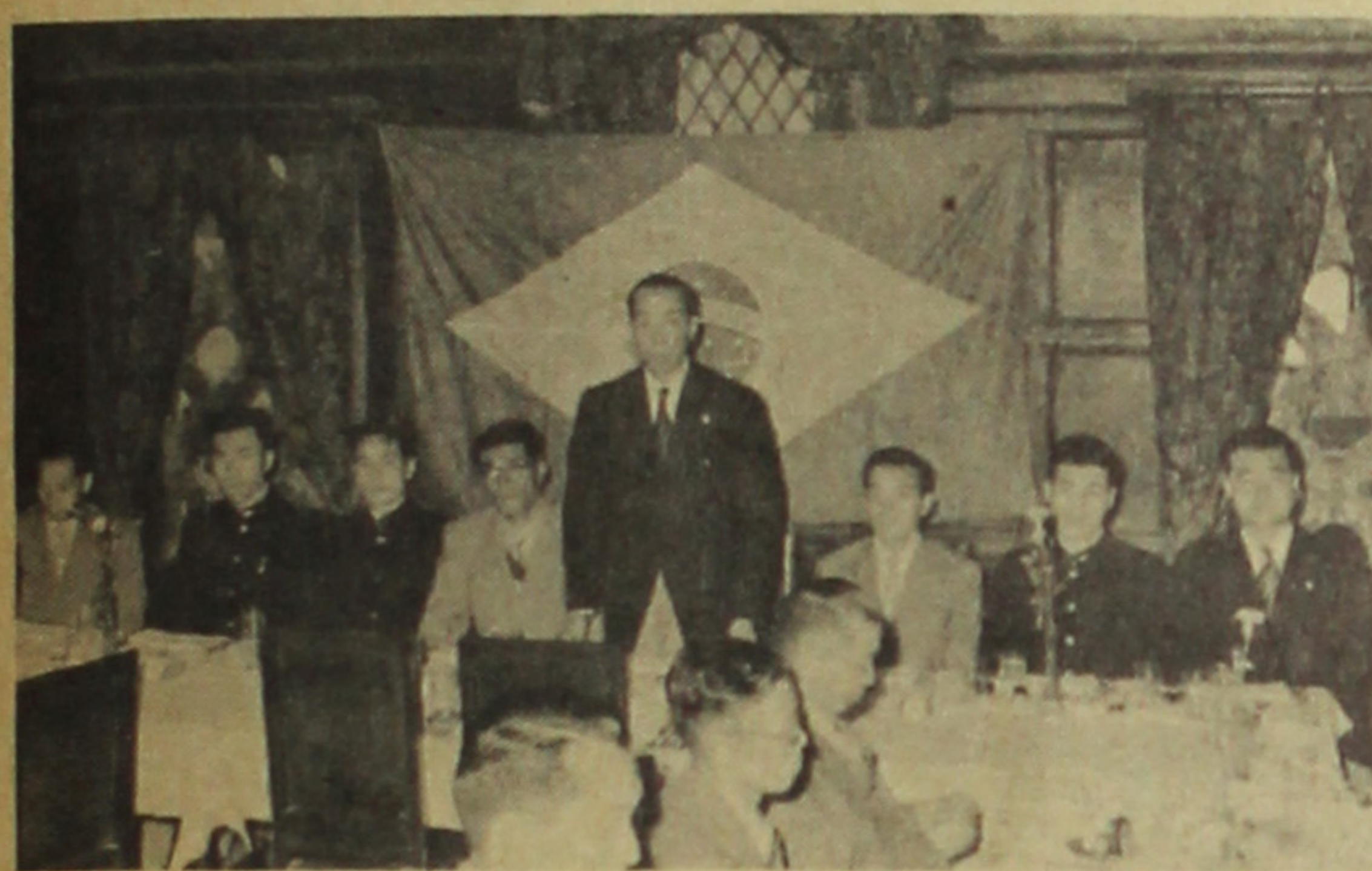


渡伯陸上選手歡送會

ヘルシンキにおけるオリンピック大會を前に、日本スポーツ界は水に陸に湧き立つているが、昨年の水の王者達のブラジルに遠征について今年は陸の王者達のブラジル訪問が實現して、南部忠平氏を監督に、中距離の岡野榮太郎、走巾の田島政次、棒高の澤田文吉、長距離の高橋進、同じく菊地由喜男の諸氏が去る五月廿四日空路出發したが、出發に先き達、ブラジル新聞、ブラジルクラブ共催の下に銀座モナミに於て盛大な歡送會が開かれた。(写真は挨拶する南部忠平氏と寄せ書き)

ブラジルへ行く人歸へる人

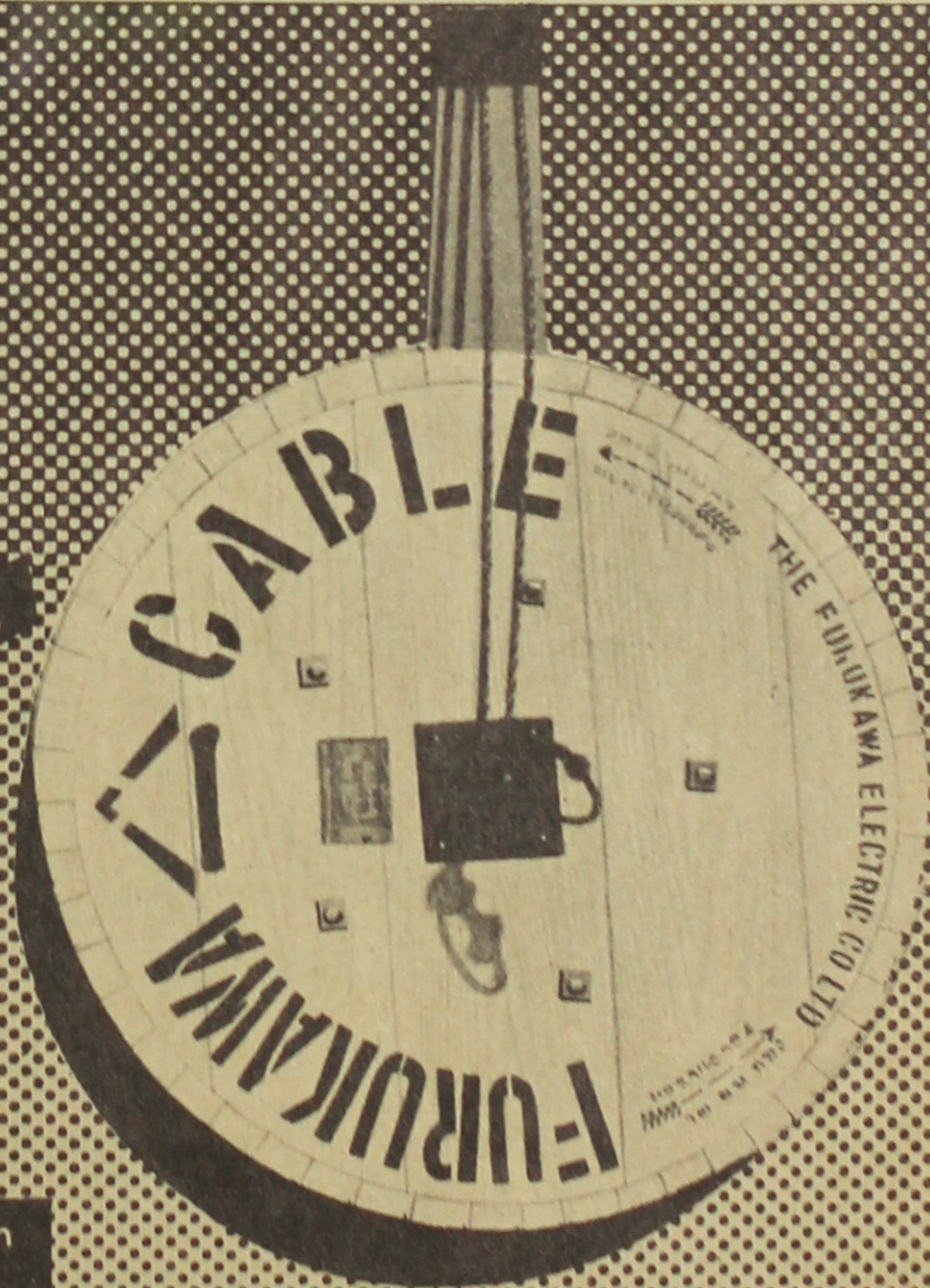
終戦後日本からブラジルへは、スポーツ、藝能と各界一流の人々が渡伯するが、何れも生涯忘れることの出来ないほどの感激を受けて歸朝する。
 最近も、去る一月渡伯して二ヶ月間サン・パウロ及びバナナ一兩州二十ヶ市で六十回の興行をやり、空前の成功を収めて歸朝した東海林太郎、小唄勝太郎、三味線豊吉、浪曲の篠田實父子等の歸朝歡迎會が日伯毎日東京支社主催で銀座モナミに於て開かれたが、一行の交々語る所によれば『ブラジルで受けた熱誠あふれる歡迎は終生忘れることの出来ない感激であり、日本の裏側に又日本があり、そこに同胞の方々が、日本人としての名譽と光榮の爲に獅子奮迅の奮闘の状態を眼のあたりに見てどれほど力強く、又嬉しく感じたか知れません。私達は同胞の方々の芳情に對して只々感謝と感激のみです』と語っていた。写真は銀座モナミに於ける一行の歸朝歡迎會。



Brazil recently was visited by two groups from Japan, stage and radio entertainers (top) and a track team (above).

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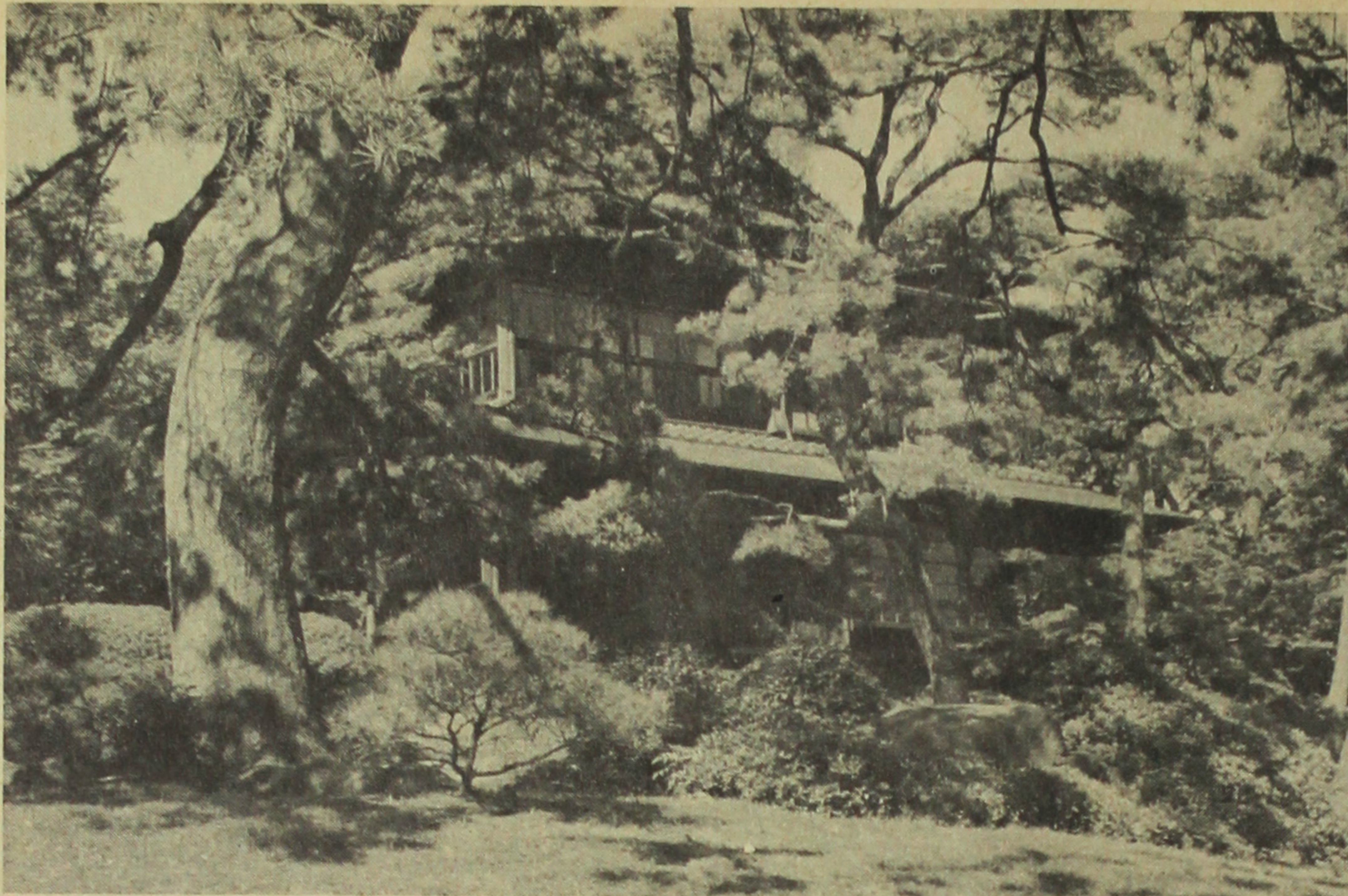
東京随一の名園 八芳園を観る

東京随一の名園と謳はれる八芳園は三百年の歴史を持ち、更に久原房之助氏が巨万の財を投げ打って数奇をこらした庭園といわれるだけに東京の真中にこんな所もあるかと目を怪む位、深山・幽谷の様相を備えた名園である。

庭園の廣さは一万三千坪に及び、明治大帝御手植の梅、三代將軍家光御手植の松から名木・巨木・奇石等金にあかせて集められてゐる。自然に湧き出す清水は池にそゞぎ、野鴨は群れ集まり、小鳥はさえずり、夜ともなれば澤山の石燈籠には灯がともり、その風せいは何ともいはれぬ美しさである。かつては政界財界の巨頭が集まり盛宴を張つた所で庶民の近寄り得な

つた別天地であつたが、これが今度開放されて割烹料理「八芳園」となり、かつての「白金御殿」は今も誰でも自由に出入出来る事になつた。去る五月十七日には、デウイット・ワレス夫妻の主催でリッヅウエイ大將夫妻を初め、高松宮殿下及び同妃殿下、吉田首相、シーボルト米國大使夫妻、田中最高裁判所長官夫妻其の他日米知名人多数が集まり盛宴が張られ益々八芳園の名聲を高めてゐる。

同園の鈴木支配人及び在米同胞にも御馴染みの野上花村氏等も口を揃えて在米同胞が故國へ歸られたら是非一度御來駕を願ひ、この名園をみて頂きたいと語つてゐた。



The above picture shows a portion of Hap-po-en, Tokyo's most famous garden-restaurant where Allied and Japanese leaders recently gathered for a sumptuous garden party. In attendance were men like General and Mrs. Matthew Ridgeway; DeWitt Wallace, editor of Reader's Digest, and his wife; Premier Yoshida, Prince and Princess Takamatsu, chief U.S. diplomatic representative William Sebald and his wife.

Located in the center of Tokyo the landmark which now covers more than 400,000 square feet is more than three centuries old. In its spacious garden are a plum tree

planted by Emperor Meiji and a pine tree planted by Shogun Iyemitsu. The garden is spotted with numerous other historic trees and stone lanterns.

Used exclusively in the past by only the nation's top ranking government officials and businessmen, the garden and restaurant has recently been opened to the general public. Manager Suzuki and Messrs. Nogami and Hanamura, who were former residents of the United States, have extended a cordial invitation to Isseis who intend to visit Japan.

東京の詩境



HAPPOEN (The Eight Fragrances Garden)

ORDER OF EVENTS

- Viewing of Grounds
- Cocktails in Garden
- Tea Ceremony-Tea Pavilion
- Dinner-Tempura and Sukiyaki
- Entertainment

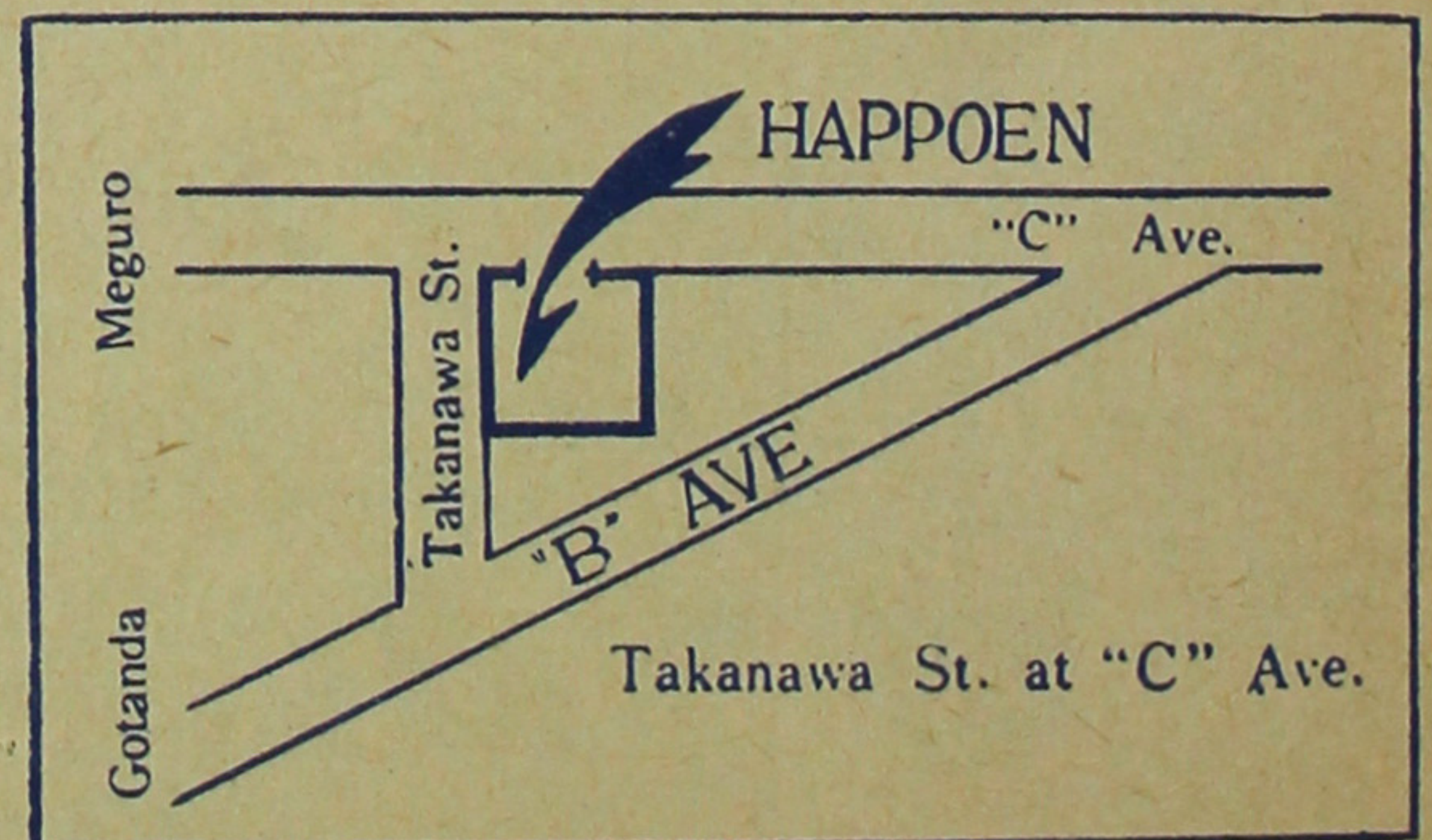
高級割烹

八芳園

春の花、夏の納涼、秋は紅葉と月、冬の雪見等、季節季節の趣きは亦格別であります。

大小御宴會、園遊會、其の他御會合に是非御利用下さいませ。

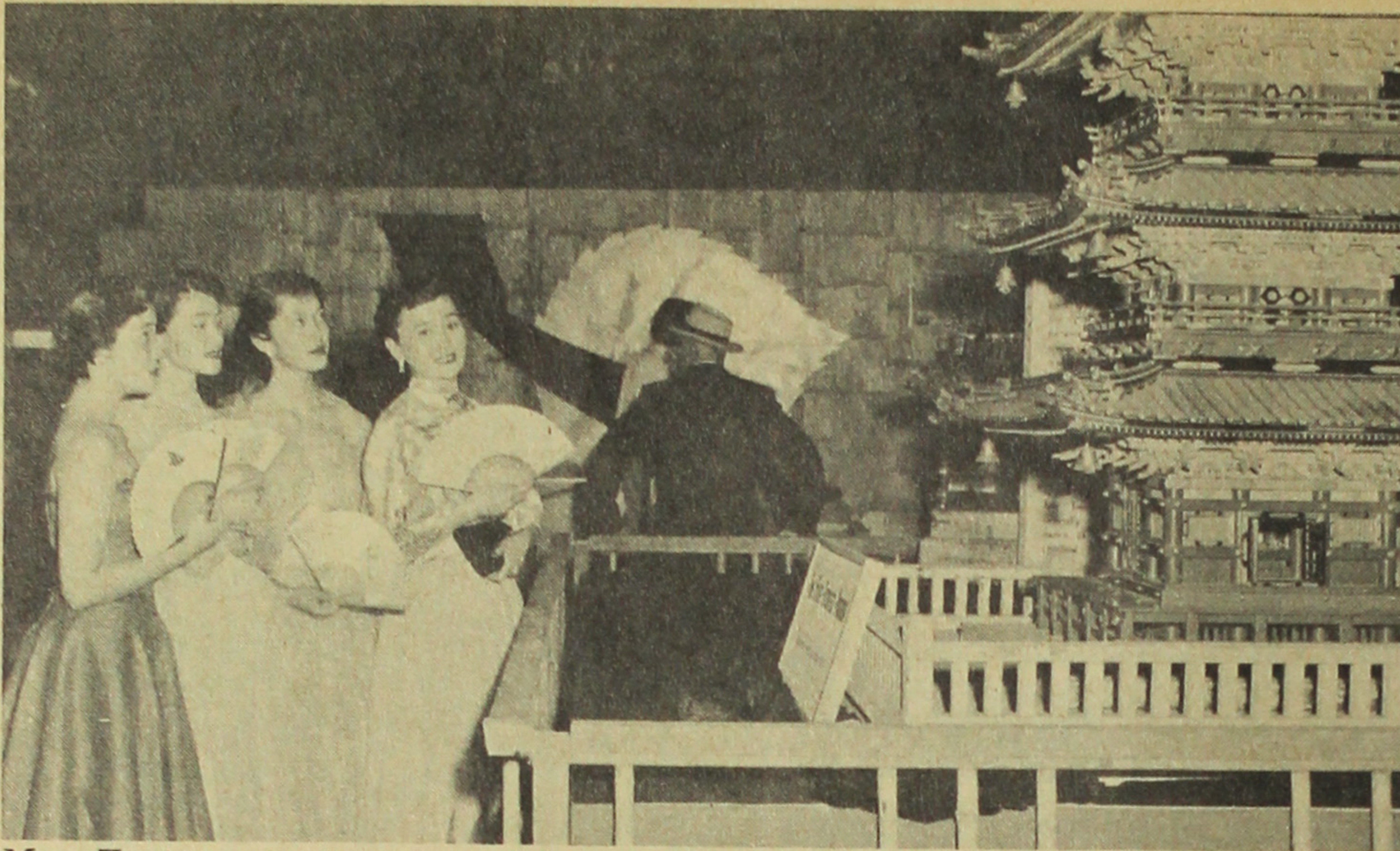
東京都港区芝白金台町1の52



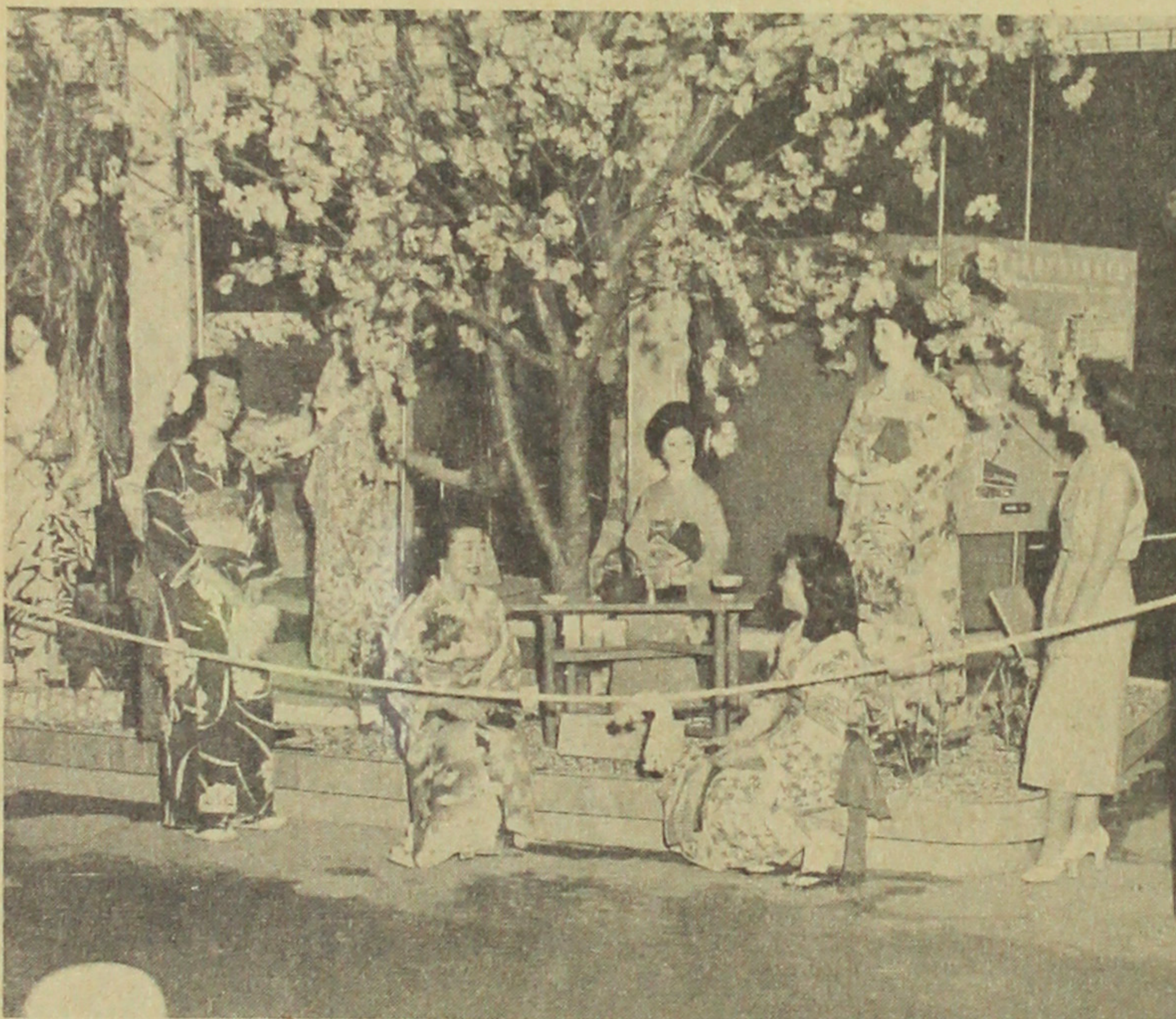
沙港の日本博

沙港の日本貿易博は日米親善増進の上に多大の成果を挙げた。特に出品された日本製品は何れも敗戦國の生産とは思われぬ程優秀品揃いとて世界のバイヤースを驚嘆せしめた。就中望遠鏡、寫眞機、陶磁器、玩具、絹布、織物類等は大好評を博し商談はそれからそれへと進められる一方日本文化宣傳のため繪畫、華道、茶道、舞踊その他夫々専門家が出席してその實演は戦後始めての事であり壓倒的大喝采を受け、これ又豫期以上に優れたる日本文化を遺憾なく紹介した事は従來の博覽會では見られない大きな收穫であつた。

日本建築の美五重塔と日本博の女王筒本メイ嬢及び野地ベテイ、河野マリオン、谷野タカエ諸嬢（右より）

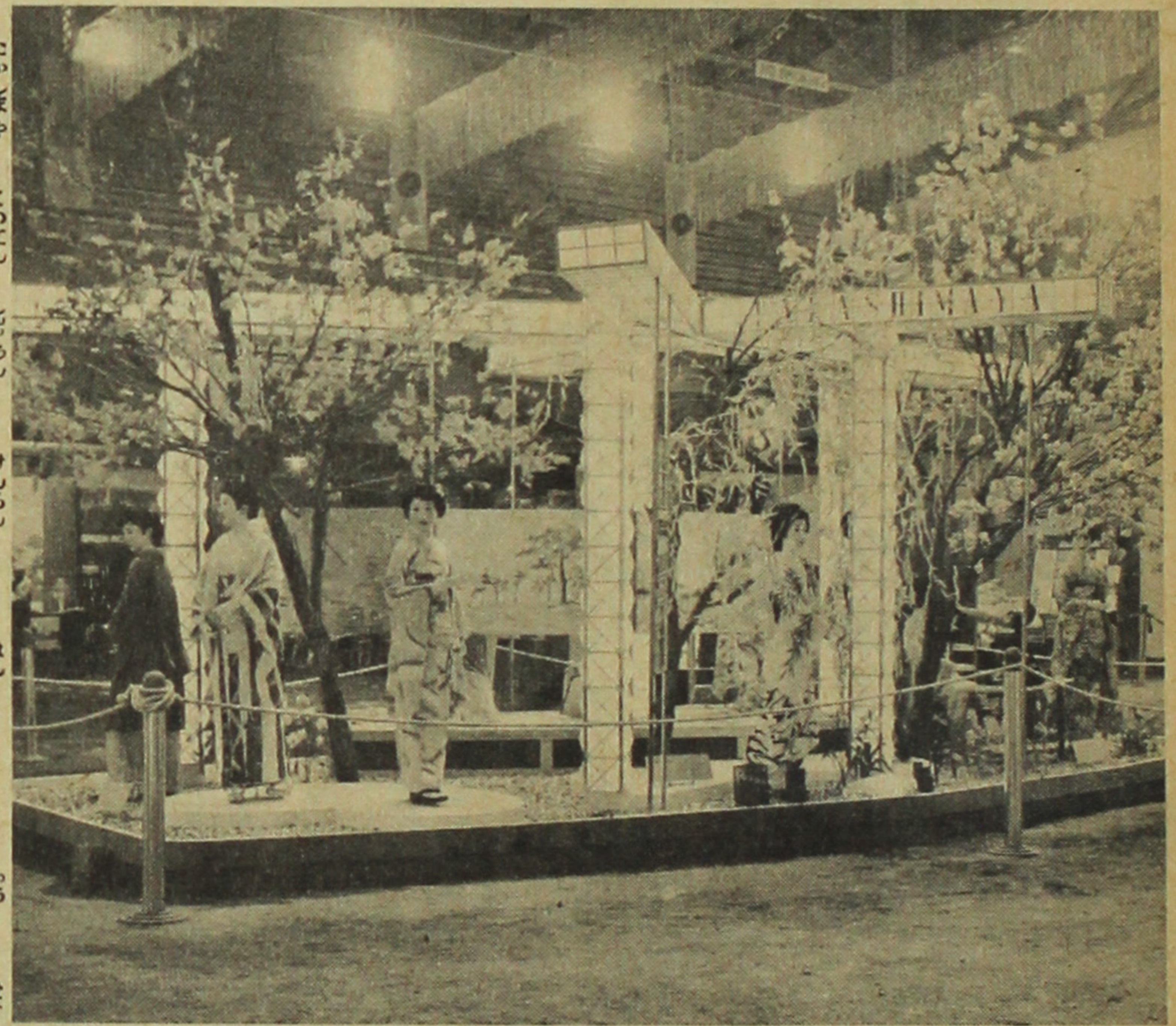


May Tsutsumoto (extreme right), trade fair queen, and her court of Seattle Nisei girls examine a replica of Nikko's five story pagoda.



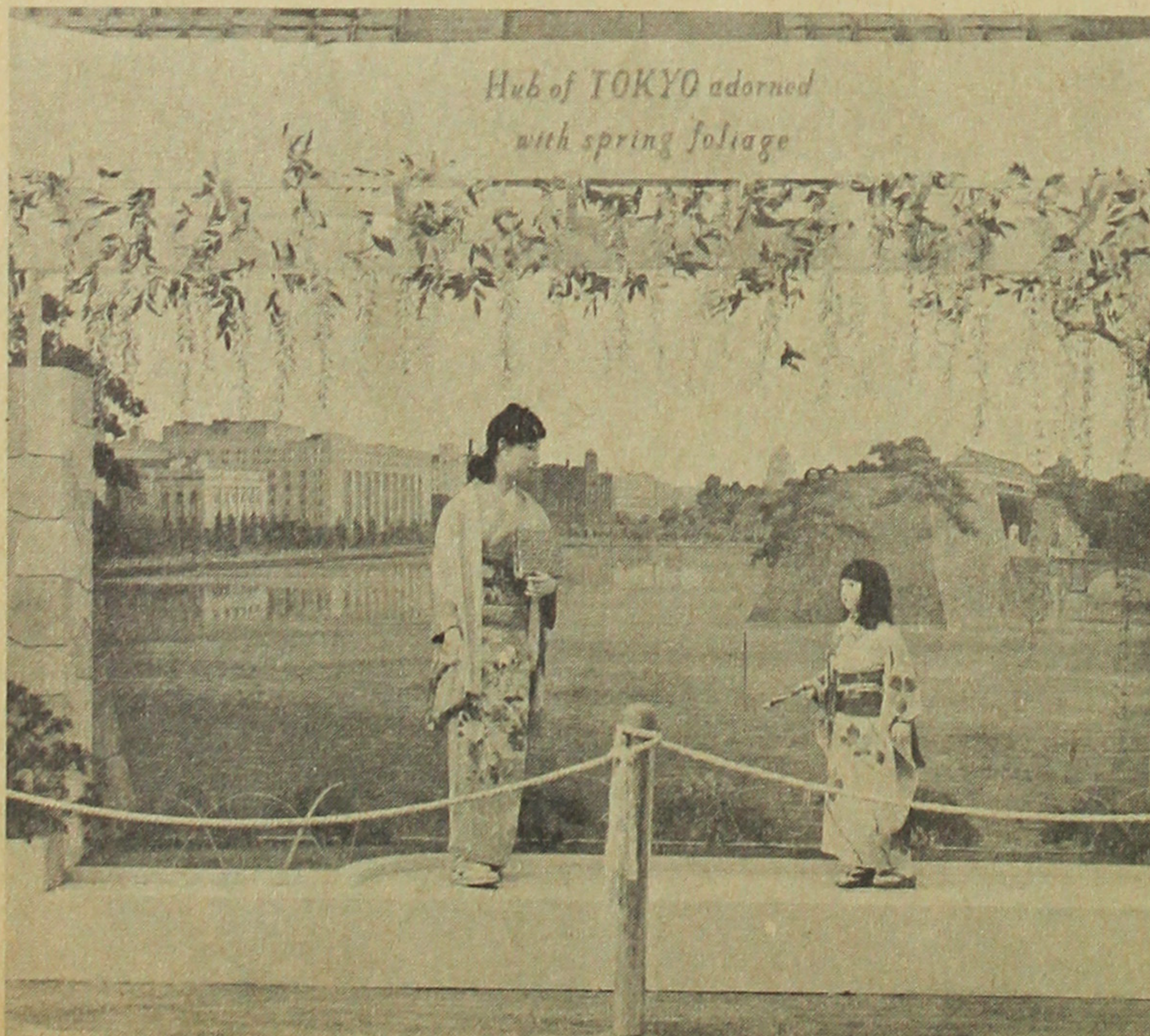
Seattle teenagers mingle with life-size mannequins wearing kimonos in a display by the Takashiyama department store.

高島屋百貨店の出陳した絢爛たる日本キモノと沙港の二世嬢左より渡邊デユン、永田ベギー、難波メー、鈴木トミ諸嬢



Mannuequins model various types of kimonos. The fair, which lasted from June 17 to July 3, had an attendance of 51,000.

高島屋百貨店出陳の日本着宣傳の一部



Part of the four-season display showed springtime in Tokyo. In the background is the imperial palace moat.

宮城を中心として東京都の偉觀と美しい日本キモノの粹



The age-old Kasuga shrine of Nara was selected for the autumn display. Mannequin wears costume of the Nara period.

奈良朝の文化を目前に見る官女と春日神社

グラフィック世界

Published by
 CHICAGO PUBLISHING CORPORATION
 2611 S. Indiana Ave.
 Chicago 16, Illinois
 PUBLISHER
 James T. Nishimura
 EDITOR
 Shigeru Nagata
 TOKYO BUREAU
 Suimei Azumi



The Seattle Japanese Trade Fair is officially opened with the playing of the national anthems of Japan and America. On the platform are Gov. Arthur Langlie of Washington, Mayor William F. Devin of Seattle and other dignitaries. Below right: Partial view of the exhibits at the U. of Washington pavilion. Below: Japanese Trade Minister Shigemi Yoko (left) receives a scroll from Herbert S. Little, chairman of the trade fair.

貿易親善

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 バイヤースや觀客が殺到して
 未曾有の盛況を呈し豫期以上
 の好成績を挙げました寫眞は
 開會式當日日の丸の國旗は掲
 げられ終戦後始めての君が代
 は米國々歌と共に吹奏され參
 列の日本人は何れも涙ぐむ感
 激に打たれたのであります。
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 長、貿易博議長ハーバート・リットル氏(左より)



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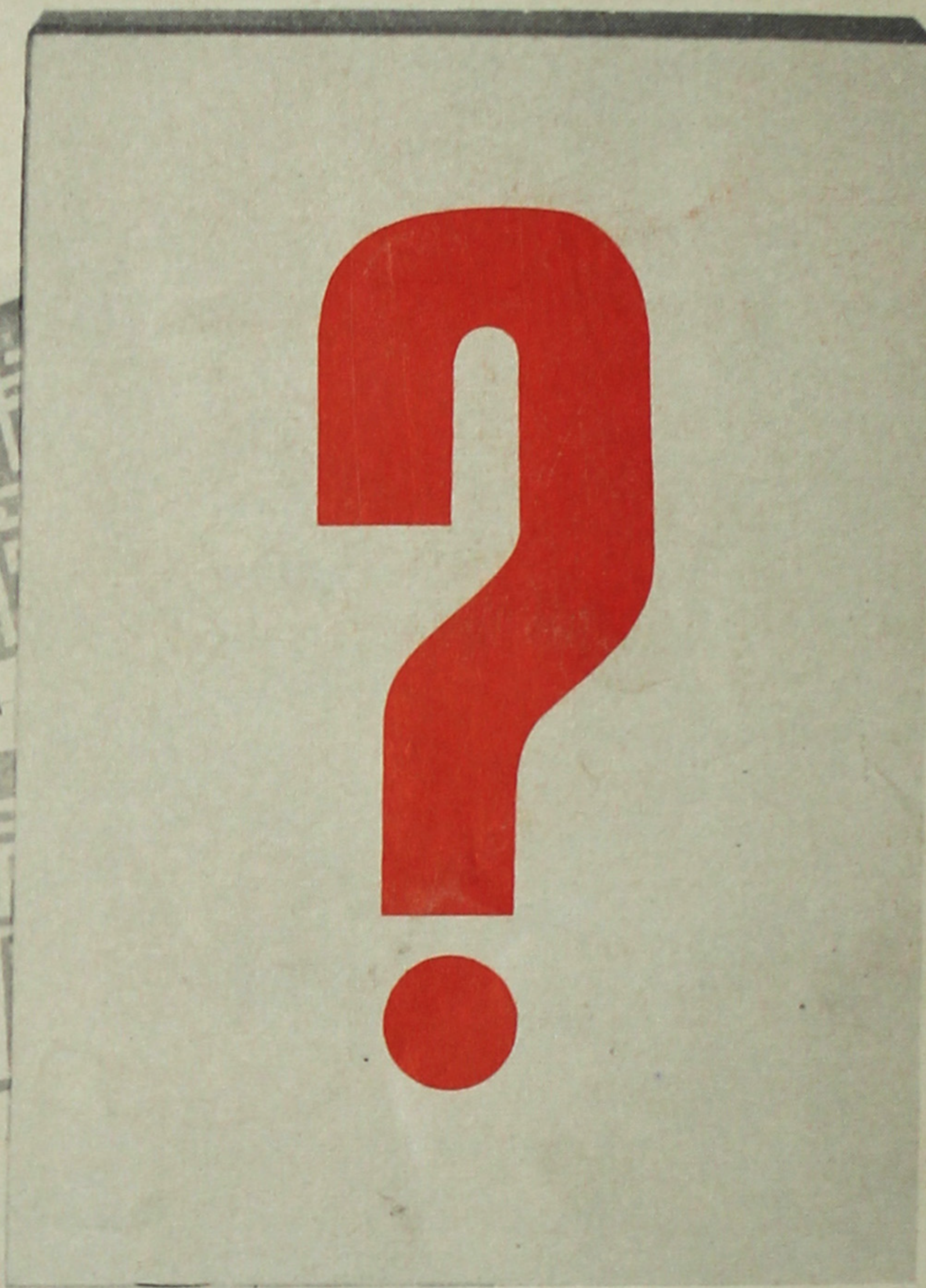
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