

SCENE

the PICTORIAL MAGAZINE



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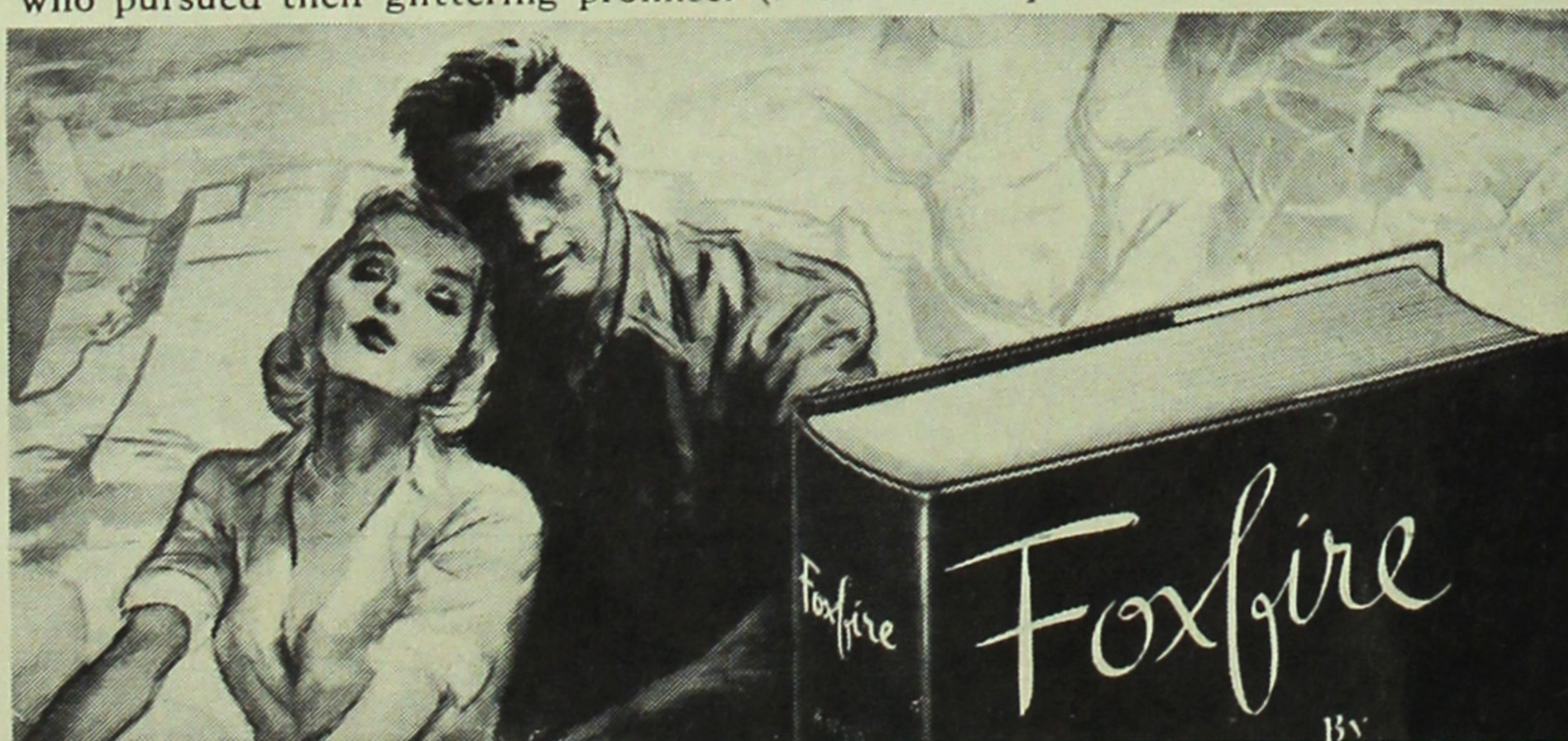
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SCENE 11

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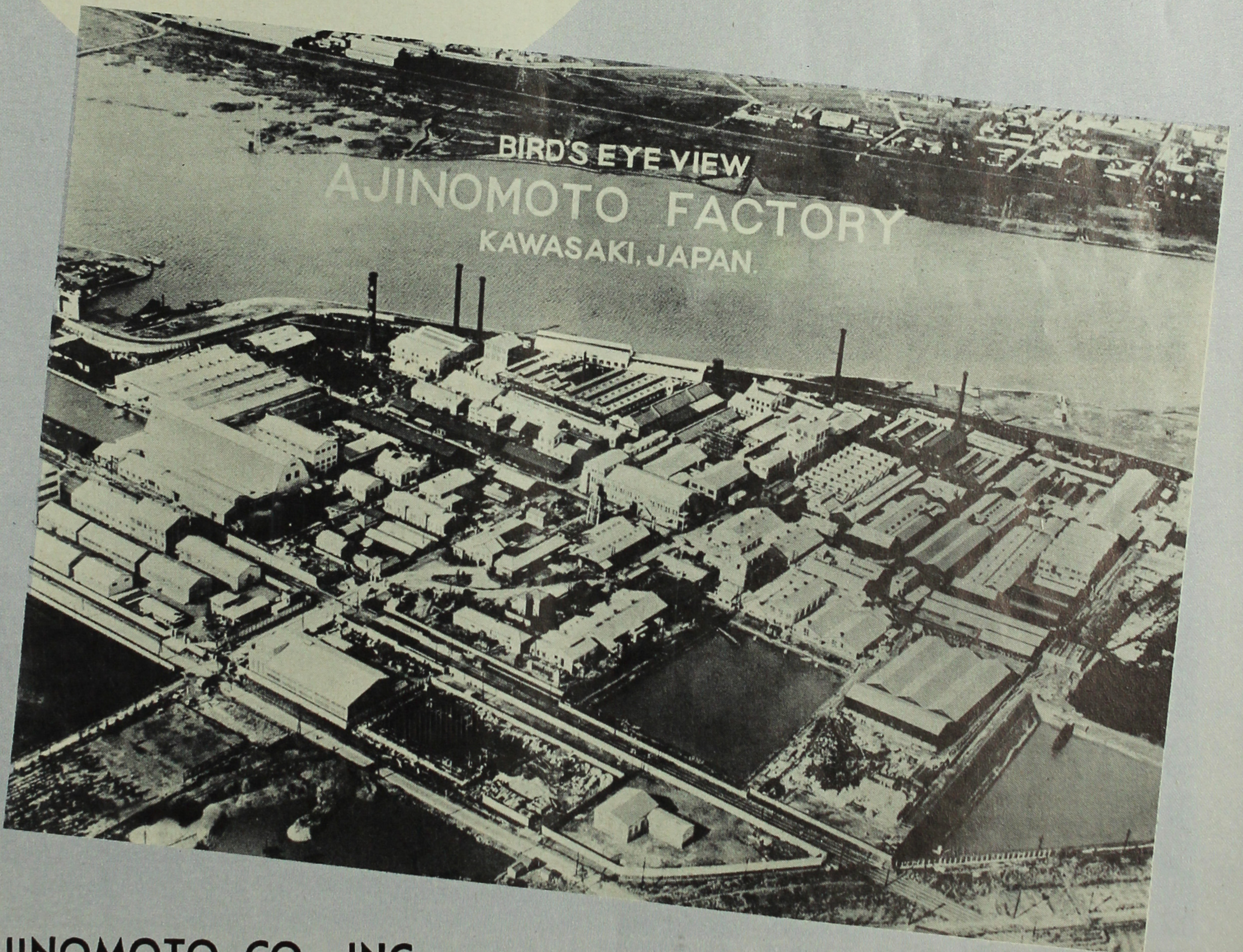
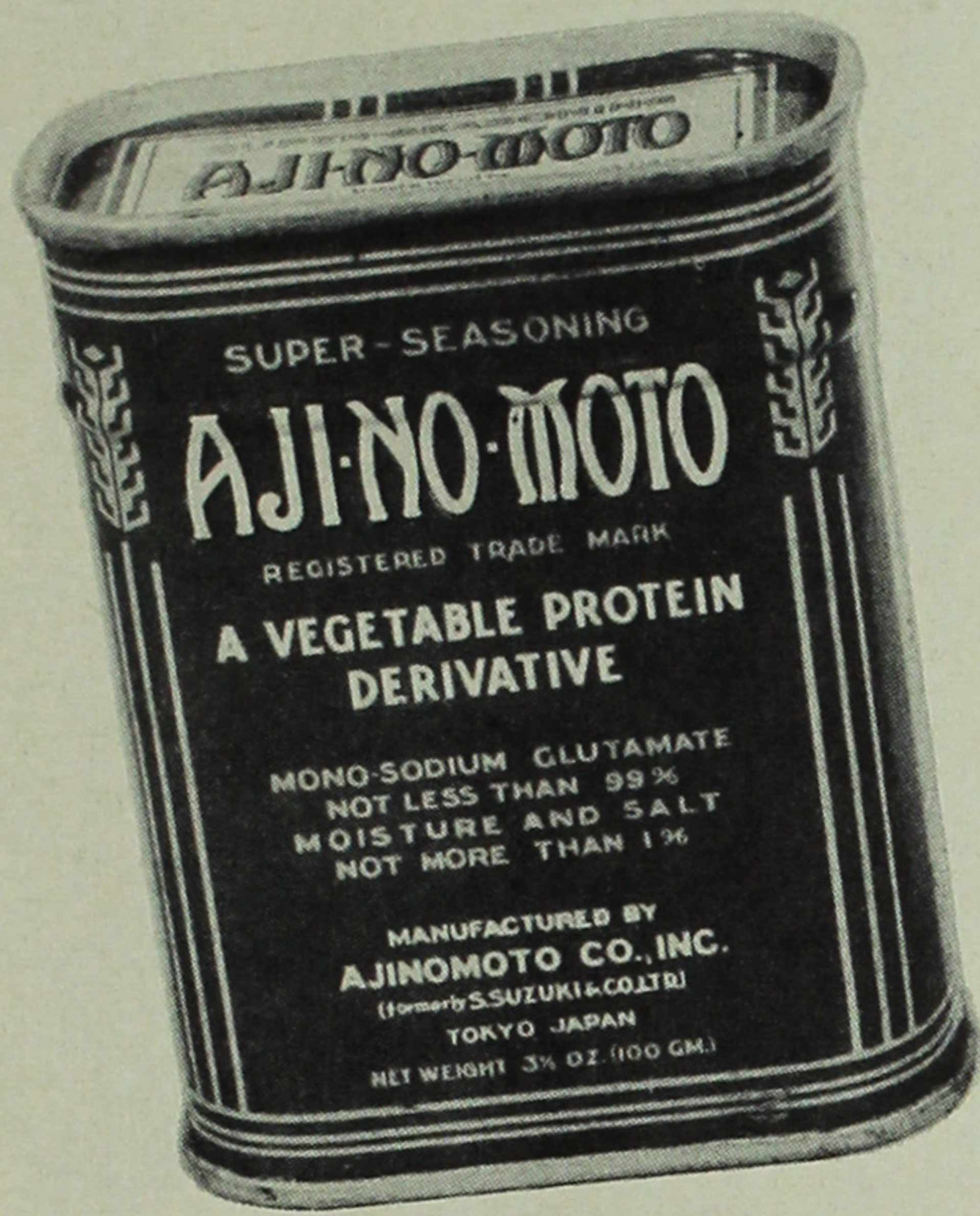
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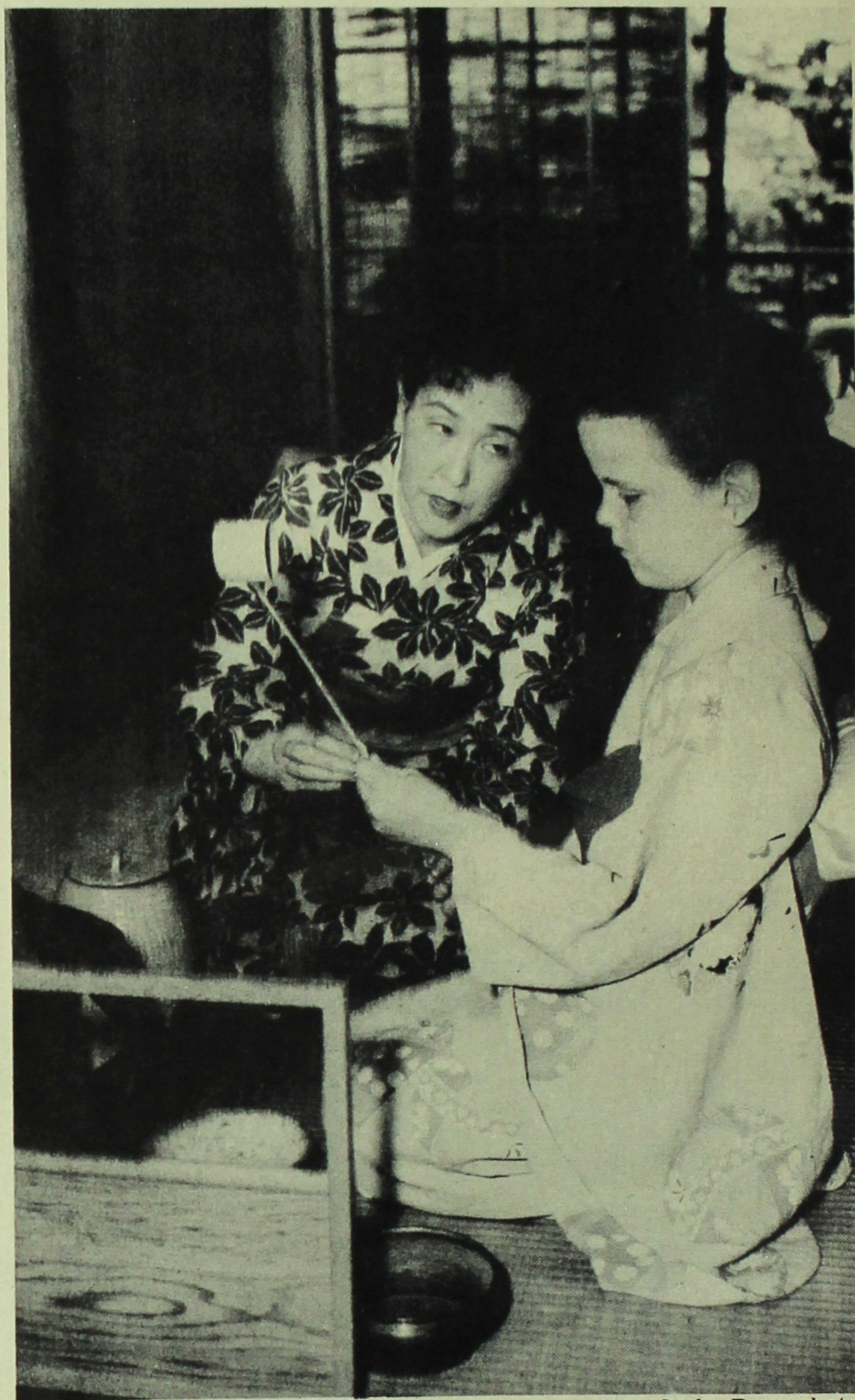
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THE PROPER WAY to hold a Japanese fan in an *odori* is demonstrated for Mrs. Nugent by the dancing instructress.



EVEN CHILDREN of occupation personnel show an interest in some phases of Japanese culture such as the tea ceremony.

Occupation wives learn Japanese arts

By Welly Shibata

FOR EVERY foreigner who appreciates and tries to understand the culture of another country, there are numerous others who fret about lack of plumbing and unheated houses and the shabbiness of the people.

Some wives of Japanese military occupation personnel, however, are finding that their spare time affords them a chance to learn something about Japanese cultural accomplishments.

Many of them are taking advantage of their stay in Japan by taking instruction in flower arrangement, the tea ceremony and some even are finding that the classical Japanese dance has much to offer.

The Japanese are pleased that foreigners, especially Americans, think enough of their culture to attempt a

more than superficial understanding of it and ready to go out of their way to teach those interested.

Many Americans, on the other hand, are discovering that Japan is not only a quaint and beautiful country but that its ancient culture has much to offer the materialistic West.

進駐軍で日本へ行った米人も
最初は設備の点や風俗の相違
から日本を低く見ておつたも
のよ段々日本が判つて来ると
さすがは永い傳統のある日本
である種々の優れた文化や風
習が理解されて来て此の頃は
進駐軍の奥達はこの寫眞の
様に生花の湯踊りにお人
形造り日本畫とそのお稽古に
一生懸命の和やかな光景が到
る處に見られるようになった



TASTEFULLY arranging flowers in a vase long has been the special talent of Japanese. Lessons in flower arrangement are

eagerly sought by many occupation housewives, two of whom are Mrs. E. D. Intas (left) and Mrs. Howard Larman.



MRS. JEAN TIAHRT (left) and Mrs. Robert Oostdyke find pleasure in making clothes for Japanese dolls. The costumes must be fashionably correct.



IT'S NOT AS easy as it looks but, undismayed, some even are learning Japanese painting.

Letters to the Editors

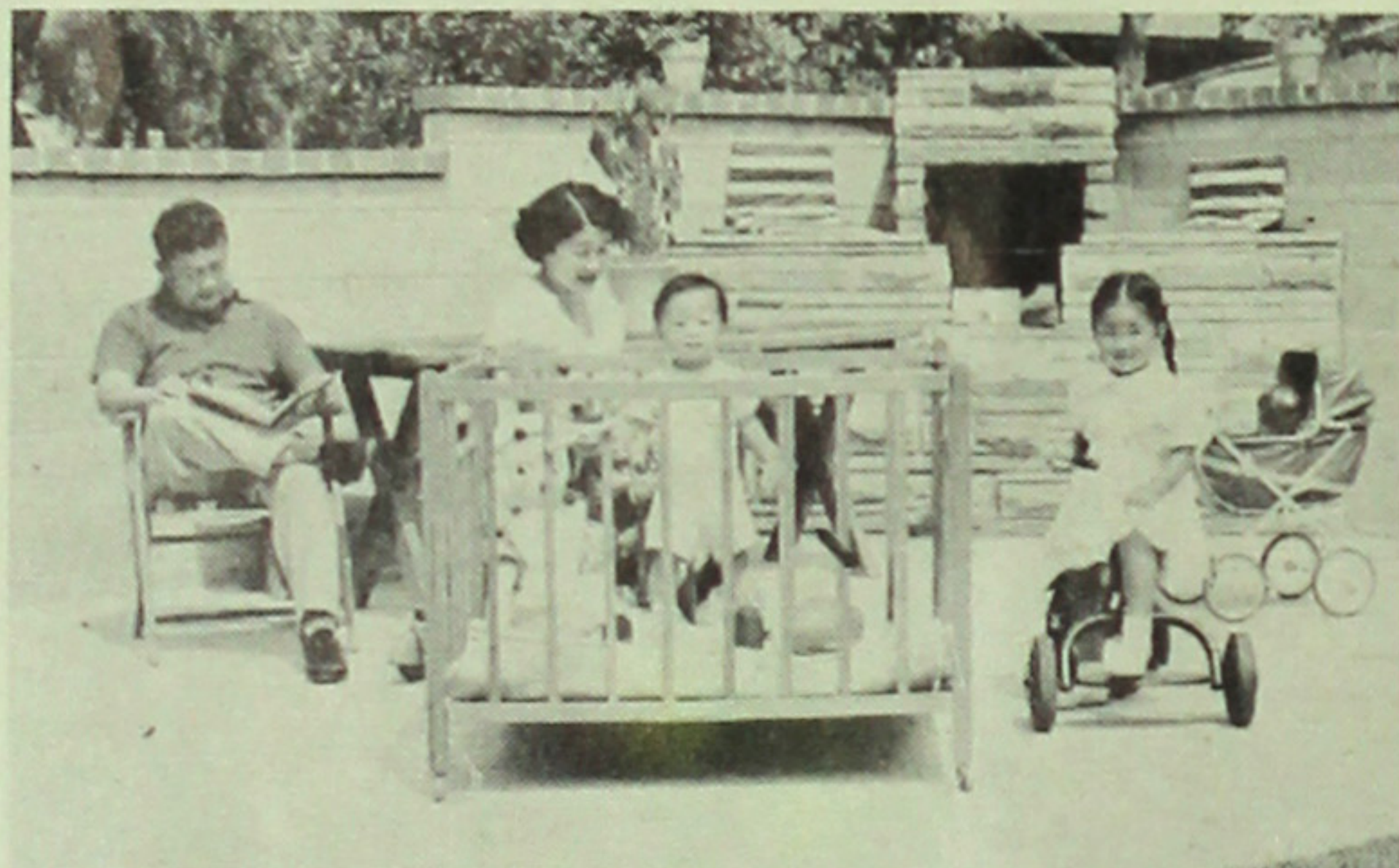
HURRAY FOR TAUL!

Dear Sirs: Has the Los Angeles Junior Chamber of Commerce got around to recognizing the timber they've got in real estate man Taul Watanabe (SCENE, September)? Typical American success story of the rewards around the corner for hard work and persistence, don't you think? . . . —E. MUTO, Salt Lake City, Utah.

Dear Sirs . . . proves that Los Angeles is the city of opportunity for the Niseis. . . —FRED GOTANDA, Los Angeles.

Dear Sirs: Hurray for the acquisitive itch. . . —S. NODA, Boston, Mass.

Dear Sirs: I had heard about the new Golden Era in that great land of sunshine and milk and honey. Taul Watanabe's story proves everything I've heard. The slothful, yogores who used to hang around the old



The Watanabes of Los Angeles.

Iwaki Drug store at East First and San Pedro streets before was are no longer called yogores. I understand thy are dubbed "T.B." boys, meaning "Taul Building" boys. That's real solid. I am packing my things tomorrow and catching the next

train out . . . California, here I come! . . . —RICHARD KANO, Philadelphia, Pa.

Dear Sirs: The Watanabe story proves beyond question the capacity of the Niseis to not only make an adjustment to postwar California, but to do remarkably well. . . Here is no underprivileged, beaten, spiritless minority complaining of the handicaps of "second-class citizenship." Here indeed is a heads-up American family. Congratulations to the Watanabe family—and to SCENE for telling their story.—MRS. WELLINGTON, Los Angeles.

NO ANCESTOR WORSHIP?

Dear Sirs: Your harsh editorial about William Randolph Hearst (SCENE, September) is hardly in keeping with the notion that you have special reverence for the dead. Had Hearst been the devil incarnate, you could have painted him no blacker than you did. The quotation from Dr. Beard proves poor prophesy. Far from leaving a journalistic empire tottering on its financial feet, Hearst left it strong and capable of carrying on even stronger. . . —RONALD NELSON, New York City.

Dear Sirs: Why so easy on Hearst? . . . his personal life was an affront to everyone subscribing to personal honesty in marital relations. . . he had the appetites for power and material possession of Attila . . . and he wrapped his hulk with religion and patriotism that made a sham and hypocrisy of his pratings about the "American Way of Life."—G. YAMANE, Fort Worth, Tex.

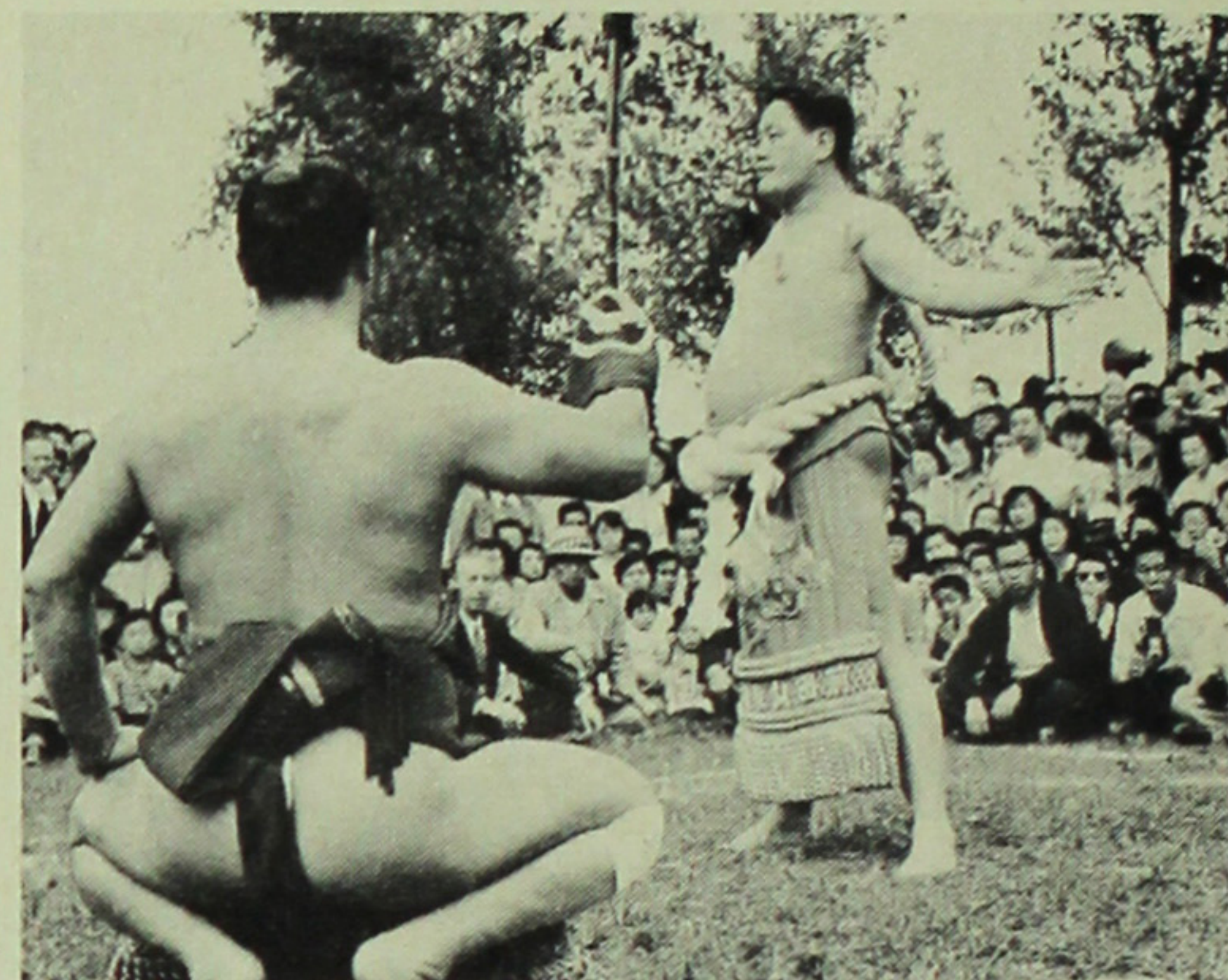
Dear Sirs: Hearst . . . may God have

mercy on his soul . . . —MRS. JAMES KIYOMURA, Los Angeles.

Dear Sirs: . . . Surely, you could have found at least a sentence to commend this unique and extraordinary mortal for the good that he did on his journey to the judgment that awaits us all. . . —WALTER TANAKA, Honolulu.

SUMOISTS PACKED THE ARENAS

Dear Sirs: In case your writers or photographers missed the medium-sized hurricane stirred up in the U.S. wrestling industry by the visiting Japanese sumo stars (SCENE, September and October). You'll



Sumoists from Japan.

be interested to know that Maedayama, Yakatayama, Fujitayama and Onoumi took more than their combined beef of 1,235 pounds with them into the U.S. arenas. They packed every stadium with record-making crowds. In short, they made a sensation, protruding paunches and all. . . —BILL MITSUSHIMA, Newark, N.J.

NO MORE BOOK BANNING?

Dear Sirs: Your printing the statement by Frederic Melcher, editor of *Publishers' Weekly*, prompts this letter. In your early

(Continued on page 8)

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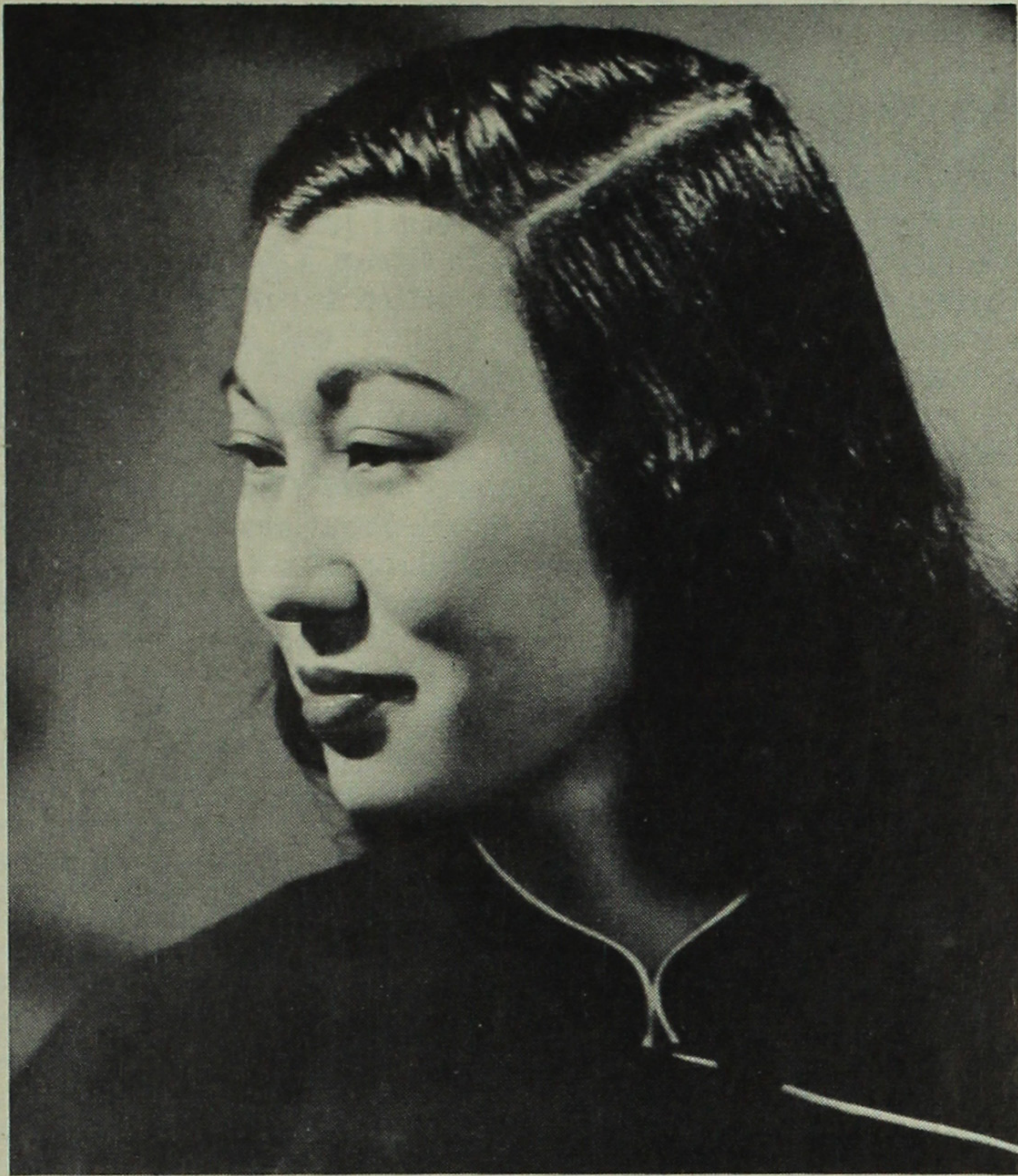
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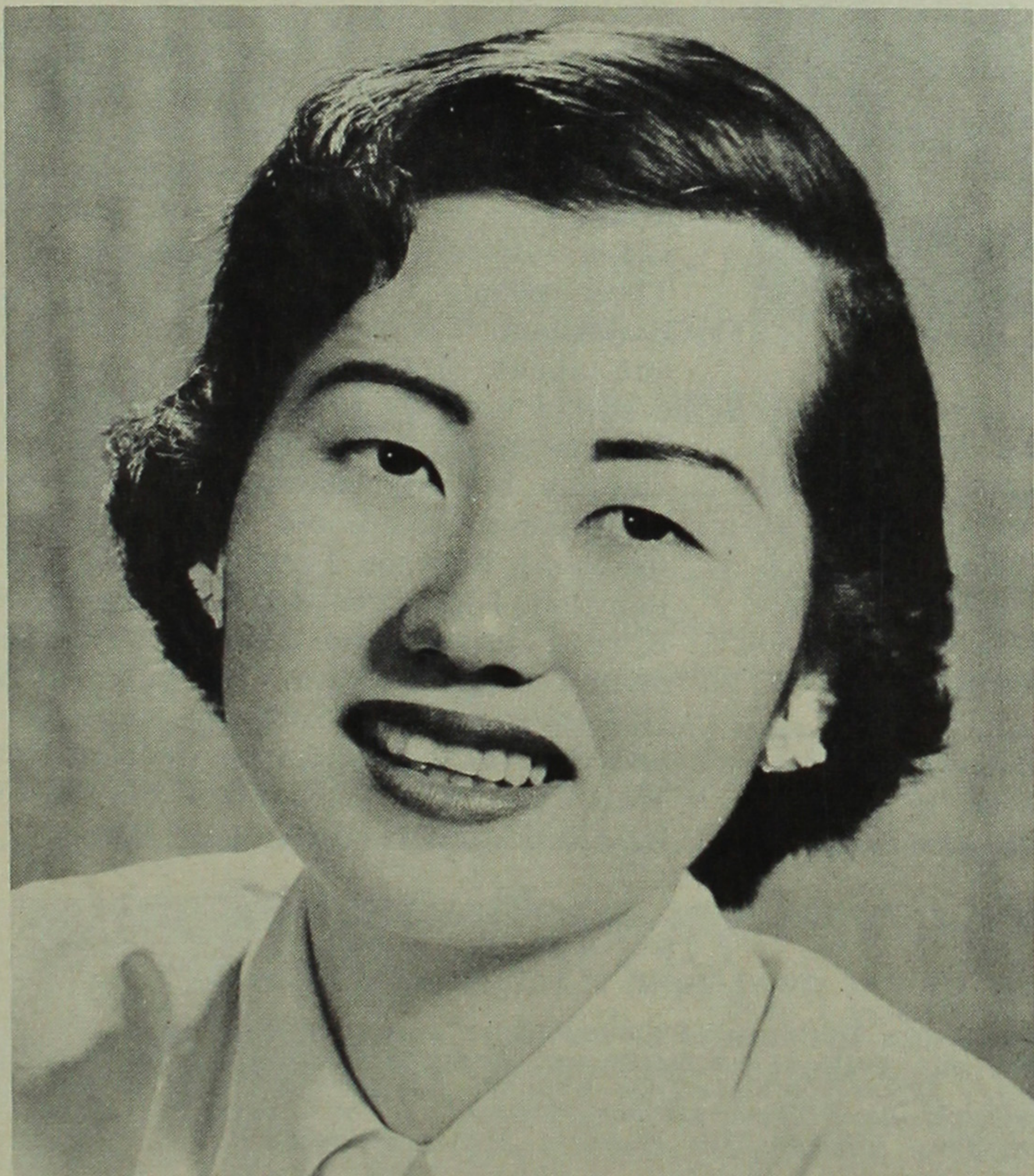
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ISLAND BEAUTIES



KAY K. NAKAO is the "princess" of Castle High School, Kaneohe, Oahu, where she teaches speech and dramatics. She has been a cover girl on the school's yearbook. She is popular with the students and is also adept in practically all forms of sports, including baseball and fencing. She teaches dancing, too. She received her M.A. in English from Columbia University.



NANCY KUSHIMA struck the professional fancy of photographer David Muramoto of Honolulu. Miss Kushima lives in Honouliuli, Ewa, and is employed as a beautician at Barbers Point Naval Air Station. She is 21 years old and is a trim 5 feet 5 inches tall.

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(continued from page 6)

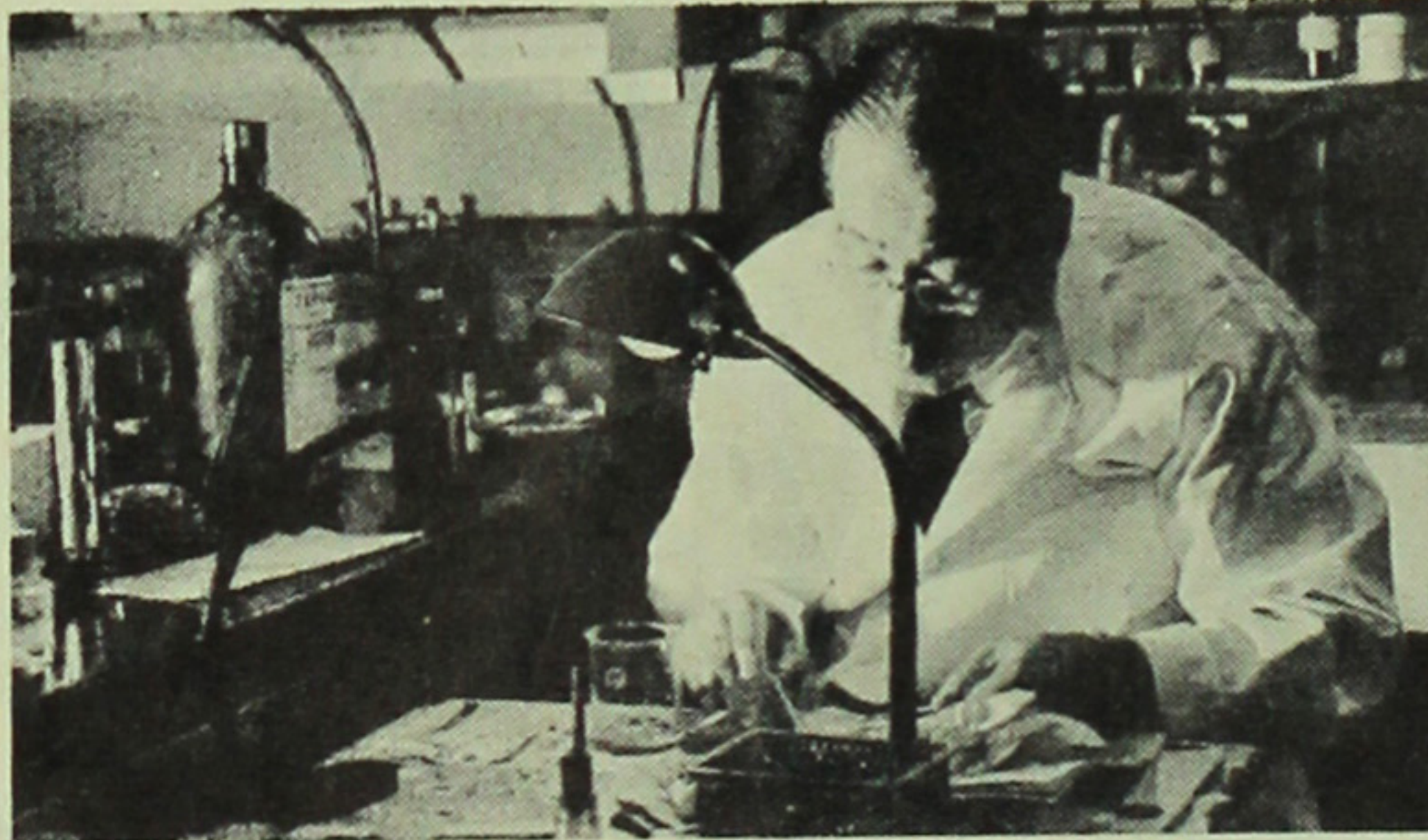
issues, SCENE expressed critical concern about the policy of the U.S. Occupation authorities in Japan of forbidding the distribution of certain books. One of these was the University of Chicago Press book, "The Case of General Yamashita," by Frank Reel. Now that sovereignty has in theory been restored to the Japanese government, I trust that this book will no longer be censored by U.S. military authorities. . . —ABRAHAM GREEN, Detroit, Mich.

Some recent visitors from Japan to SCENE's office have asked where they could get copies of the book.—ED.

Dear Sirs: Your quotation attributed to General MacArthur (SCENE, October) inferring that the Japanese may enjoy freedoms denied to Americans at some unforeseeable time in the future is ironic. The day may be closer at hand than we realize. The Truman Administration's latest attempt to gag the press under the guise of security may well deserve closer scrutiny. . . —ASAMI KATO, Denver.

DR. KINOSHITA'S RESEARCH

Dear Sirs: . . . for the hope that this soldier in the all-too-small army of science dedicated to the conquest of cancer can offer, best wishes from a reader who has suffered the loss of a dear one to the scourge . . . I was greatly interested to



Dr. Ryojun Kinoshita

read about the work of Dr. Ryojun Kinoshita (SCENE, August) and his research in seeking some answer to the question of how cancer starts. . . Congratulations to SCENE for a worth-while article—one which I have clipped and am saving for future reference. . . —MRS. ERNESTINE WILLIAMS, San Francisco, California.

Dear Sirs: . . . More power to hard-working, optimistic Dr. Kinoshita. If he's already lost 20 pounds, isn't he also likely to

lose some of his optimism?—HIROSHI SAGAMI, Cleveland, Ohio.

FROM MT. HAKU TO BEIRUT

Dear Sirs: Hectic events here in the Arab world this year have kept me so busy that I fear I have neglected to keep in touch with SCENE. I hope to budget my time a little better during the next school year so as to turn out a few human interest articles on out-of-the-way happenings in Japan, 1945-48, for you. I kept a diary, and as I was tremendously interested in every phase of Japanese life and managed to get about ceaselessly (36 prefectures including about a half-year on Shikoku and another six months in Tsushima, top of Mt. Haku, Hekura, and Nanatsu Islands off Noto Peninsula) it is so bulging with things that need writing up that I almost hope for a few years' exile on a desert island to permit me to do something about it! SCENE never fails to keep up my lively (and nostalgic) interest in things Japanese. The August issue's Fuji views are almost too much to take! Omedeto! . . . I was delighted to see the Klotzbachs, whom I introduced to SCENE with a gift subscription last year, have become, so to speak, members of the SCENE family!—BRUCE CONDE, American University, Beirut, Lebanon.

We're counting on some articles from American University faculty member Bruce Conde, ex-major in the U.S. Army of Occupation in Japan. Among other things, Conde is an expert on Japanese philately.—ED.

KOREANS WERE SURPRISED

Dear Sirs: . . . I happened to show SCENE to some South Korean people out here. They were amazed to learn that we Niseis were Americans. In fact, it was all I could do to convince them that I was not a soldier of the old Japanese Army. These people know little of the United States, and it is a surprise for them to find out about Americans of Japanese ancestry. I hope by subscribing to SCENE not only to afford great enjoyment to myself and my buddies but also to help spread information about the United States to the South Koreans. I feel very proud of the job that Nisei troops are doing here in Korea—just as the famous 442nd Regimental Combat Team did in World War II. I am sure that we are eliminating every last trace of the stigma we suffered on the West Coast of the U.S. in 1942.—PFC. TOM HAMAHASHI, Somewhere in Korea.

STATEMENT OF THE OWNERSHIP of SCENE, the Pictorial Magazine, for October 1, 1951.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher—James T. Nishimura; Editor-in-Chief—Togo Tanaka; Editors—Shigemi Mazawa, Richard Takeuchi, Robert Ozaki, all of 2611 S. Indiana Ave., Chicago, Ill. Business Manager—George Kosaka.

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1951

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4. Aspects of Japan's Labor Problems

The risk of labor organizations is one of the most significant phenomena in postwar Japan. Whether it will prove to be a democratic force remains to be seen. This book is by Miriam S. Farley.



Cover

Ten years ago most Japanese seldom used the word "kyokusenbi" (beauty of curves). Only recently has it become familiar. Part of the reason that word is heard more often these days is Yumeji Tsukioka, a recent visitor to the U.S. who is reputed to be the most shapely film actress in Japan. She's a former Takarazuka chorus girl who gave up the stage for the screen about five years ago. Not only has the Tokyo beauty popularized an old Japanese word, but she also has made "kyokusenbi" pay off. Last year her income reached seven beautiful figures—in yen, that is. In U.S. dollars, it was only about \$9,500.

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An Issei's Thanksgiving 1951

*And if a stranger sojourn with thee in your land, ye shall not vex him.
But the stranger that dwelleth with you shall be unto you as one born
among you, and thou shalt love him as thyself.—LEVITICUS 19:33,34.*

I am an Issei. I was born in Japan 74 years ago and came to America through the port of Seattle as a young man of 19.

For the 55th time, I am enjoying an American Thanksgiving Day. It is full of deep meaning to me.

Wars, depression, earthquake and fire—they have come and gone. I have survived them all. I came as a stranger—as a laborer hired to lay the tracks of the railroads.

But long ago the strangeness of this land left me—and in my heart I ceased being a sojourner. I felt that I belonged. And now I know that here in the land I have known as home for over half a century my mortal remains will find their last resting place.

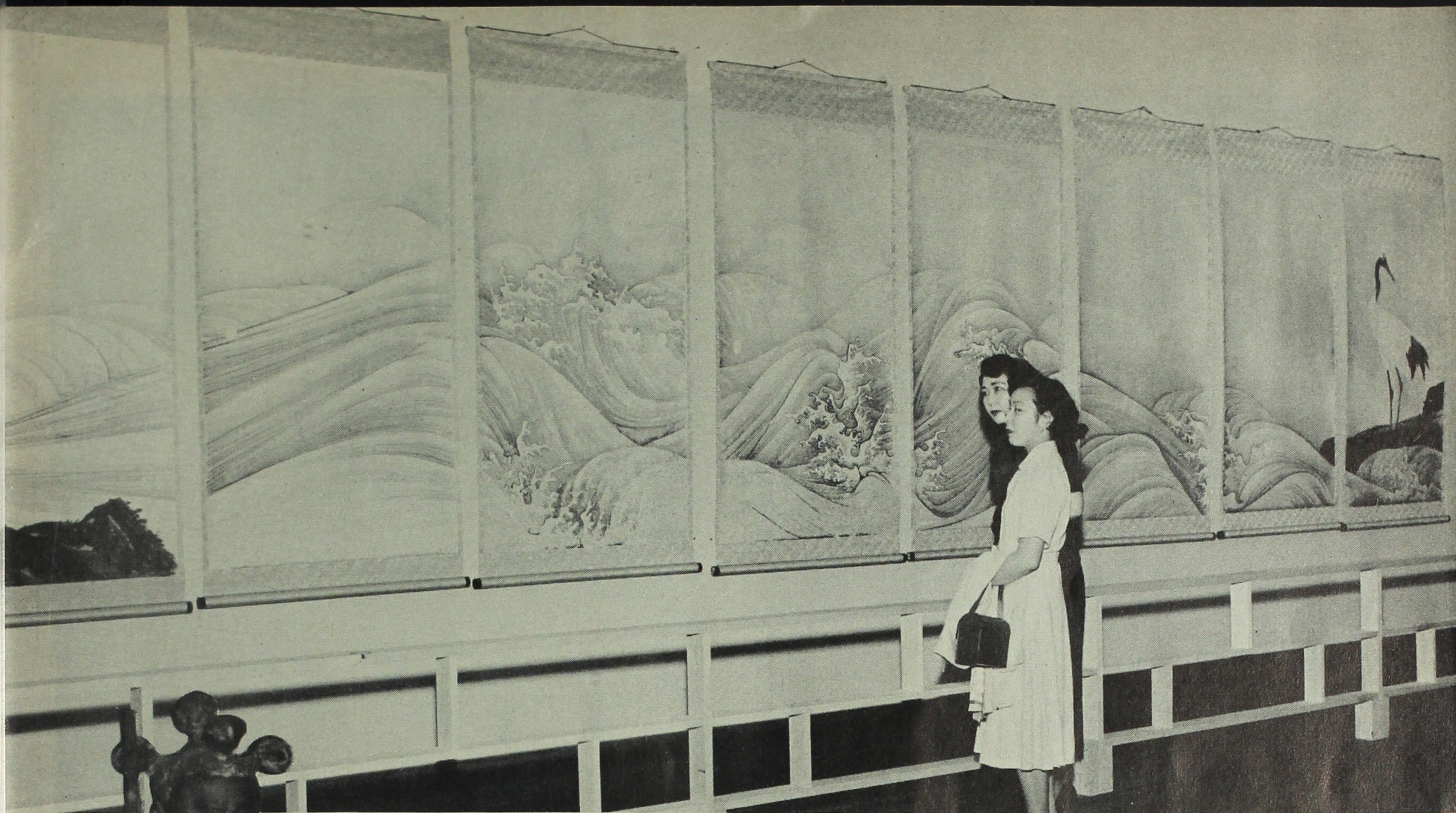
Hospitality has not always been shown me. At first I found the people of this land endowed with racial and religious prejudices.

They were rude and insulting. They sometimes stoned me; they called me "Jap" and told me to "keep out." Even some of the respectable people called me a "yellow peril." They passed laws to keep me out of certain businesses and professions. They made it hard for me to own property. They fixed it so I could not become an American citizen. They told me to go back from where I came. And once they burned down my barn.

But it was not all thus. For every act of cruelty that I faced, I found heart-warming kindness from others. They helped rebuild my barn. They were kind to my children. They cared for us in the great influenza epidemic of 1919. Harm and mischief were balanced by decency and neighborliness. To me America is, indeed, a land of many paradoxes.

But I know deep within my heart that the good has outweighed the evil. My son, who lies buried in France, taught me that. He died a soldier of the United States Army, a volunteer.

I am thankful for the many many material blessings of life in bountiful America. But more than that I am deeply grateful that America has instilled in me an abiding faith in the ultimate triumph of justice and decency.



ONE OF THE most eye-arresting objects of art at the Japanese exhibit in San Francisco was Maruyama Okyo's (1733-1795) series of 12 kakemonos, each an individual study of waves in black and white, all 12 together forming a colossal seascape which fills an entire wall. It was valued for insurance at ¥ 600,000.

Photos by Bob Laing

Priceless Japanese art objects shown in San Francisco

TWO DAYS before the opening of the Japanese peace treaty conference in San Francisco, the greatest collection of Japanese art treasures ever shown outside Japan went on exhibit in another part of the city.

By the time the exhibition in the DeYoung Memorial Museum in Golden Gate Park closed last month, more than 150,000 had seen the priceless art objects. Public turnout was so great that the museum was open from 10 to 10 daily.

The 200 objects displayed came from museums and private collections in Japan. Most of the articles had never been out of that country. About half were regarded as Japanese national treasures which, under other circumstances, would not have been permitted to leave the country.

Nine galleries were employed for the display which represented every facet of Japanese art. The newest pieces dated from the middle of the 19th century; the oldest from prehistoric an-

tiquity. There were primitive earthen figures from the burial mound era, early Budhistic sculptures and a priceless series of 12 kakemonos by Maruyama Okyo.

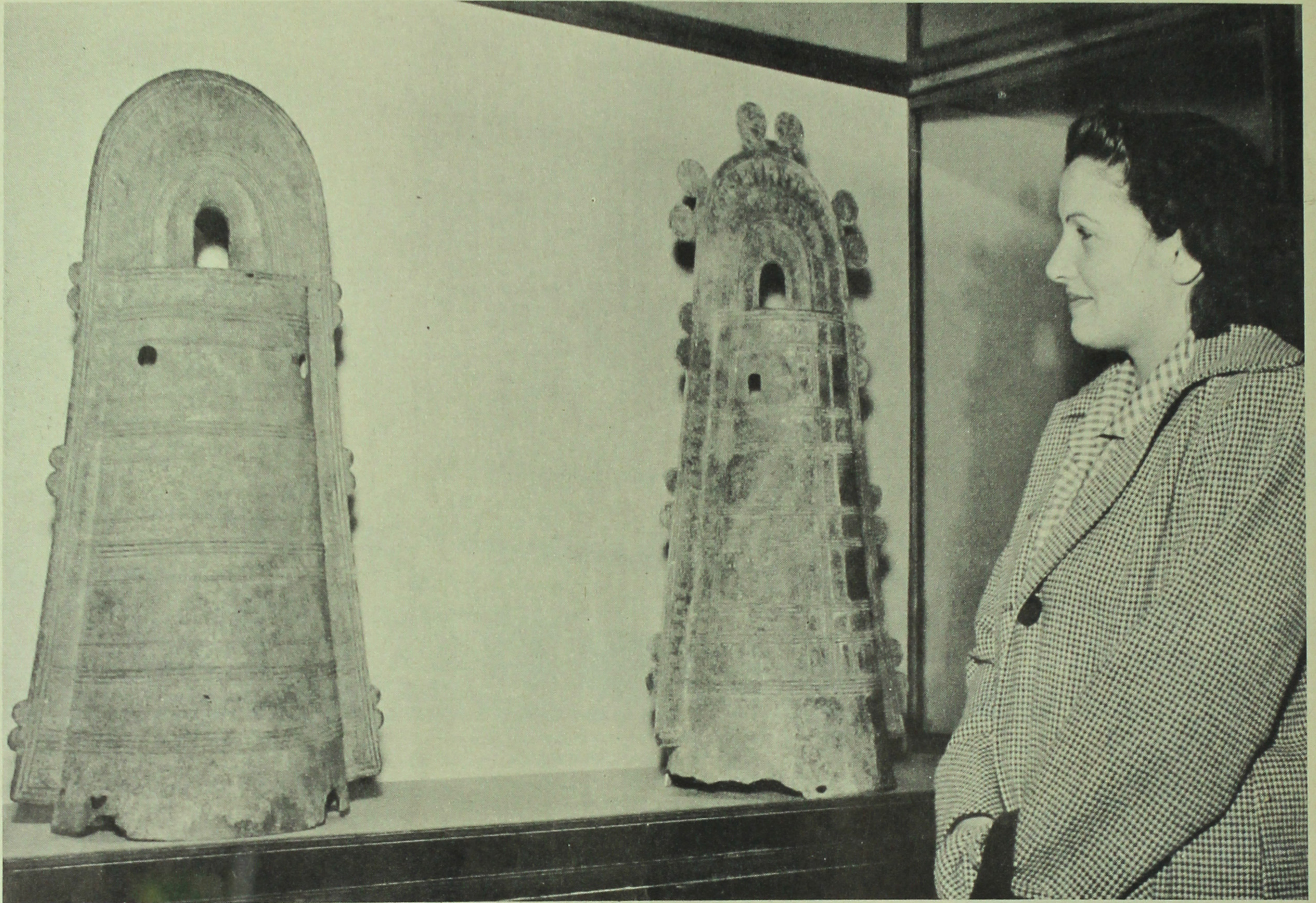
The collection was assembled by the Japanese government and shipped to San Francisco in time for the signing of the peace treaty.

The idea for the exhibition was conceived by Dr. Walter Heil, director of the DeYoung museum, only two months before the exhibit. Japan responded at once.

Said Dr. Jiro Harada, head of the Ueno museum of Tokyo, at the opening ceremonies in San Francisco: "Being extremely eager to be better understood by you, we are happy to show you what we have in the way of treasures, hoping that through a view of this cultural heritage you may get a better insight into the ideals and achievements of our people, who are now determined to live a new life as a cultural nation."



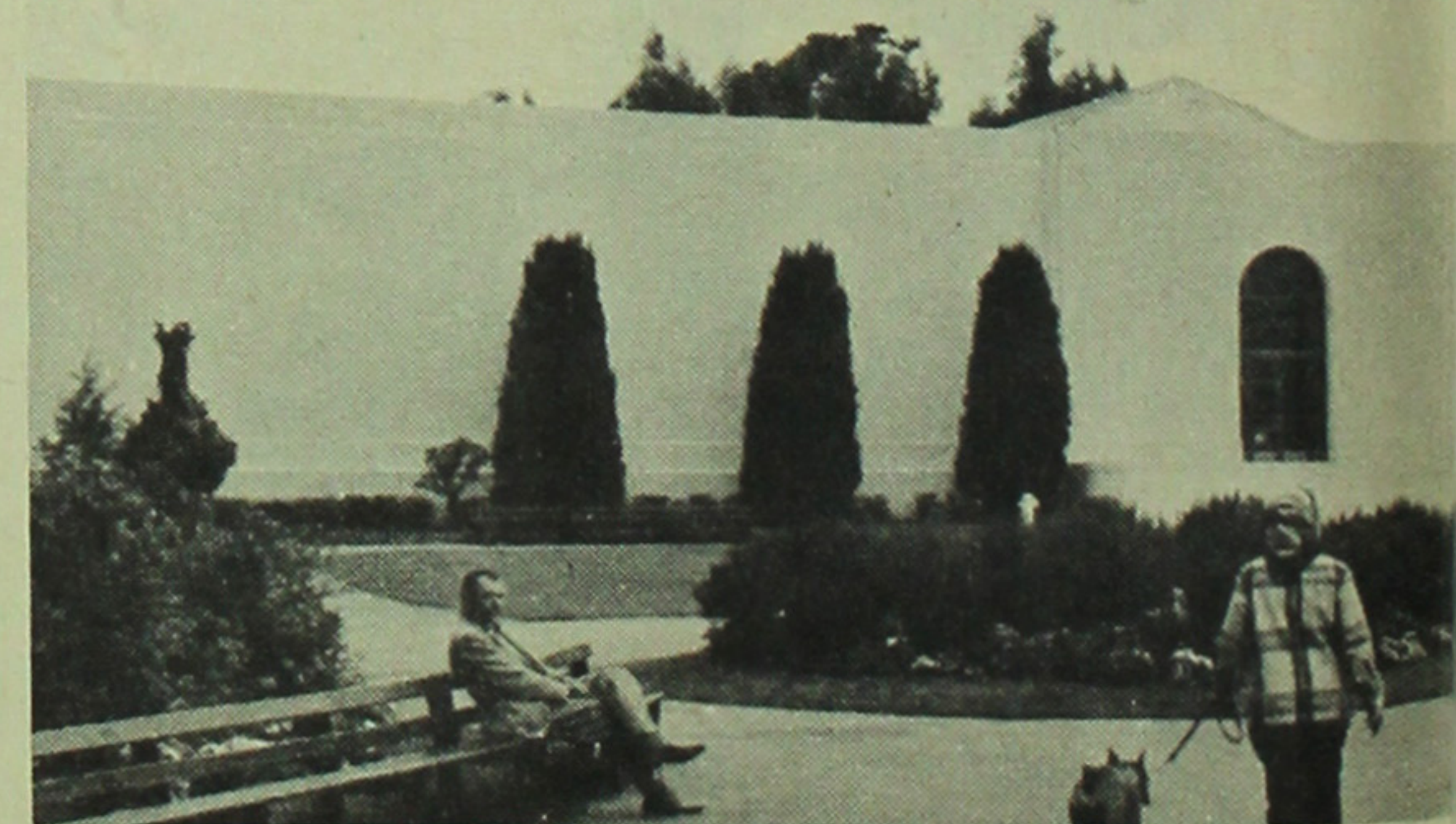
TERRA COTTA figure of a man of the burial mound era.



OLDEST ITEM exhibited was the "Dokaku," bell-shaped bronze which dates from 1 B.C. It is believed to be a musical instrument of the type commonly buried in the graves of high-ranking men about 2,000 years ago.

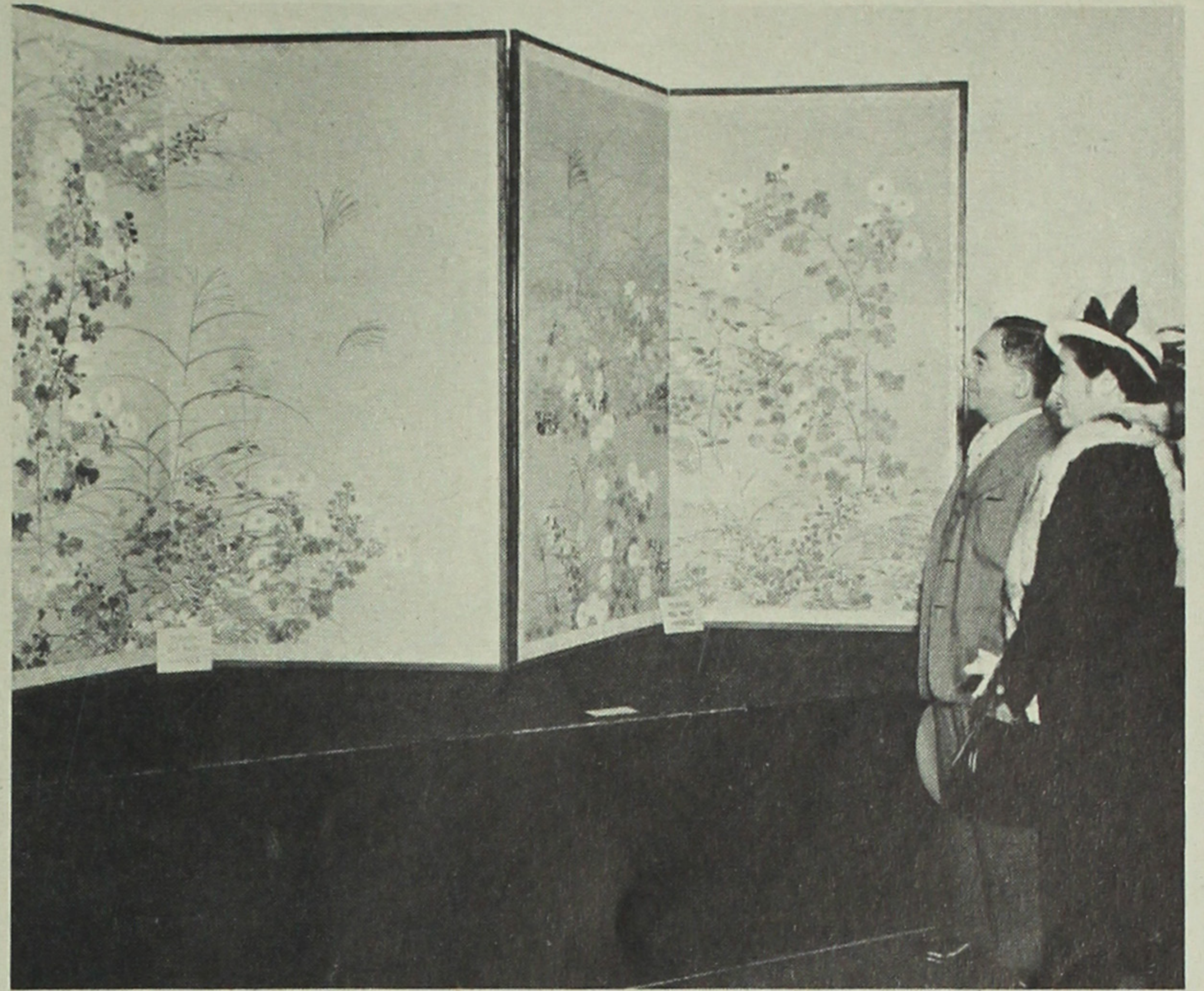


GROTESQUE MASKS (left), so important in Japan's history of religious art and drama, date from the 6th to 17th century. The ancient objects are examined by Yoshiko Ishii, a Japanese student in the U.S., and Ninfa Valvo, associate curator of paintings at DeYoung museum.

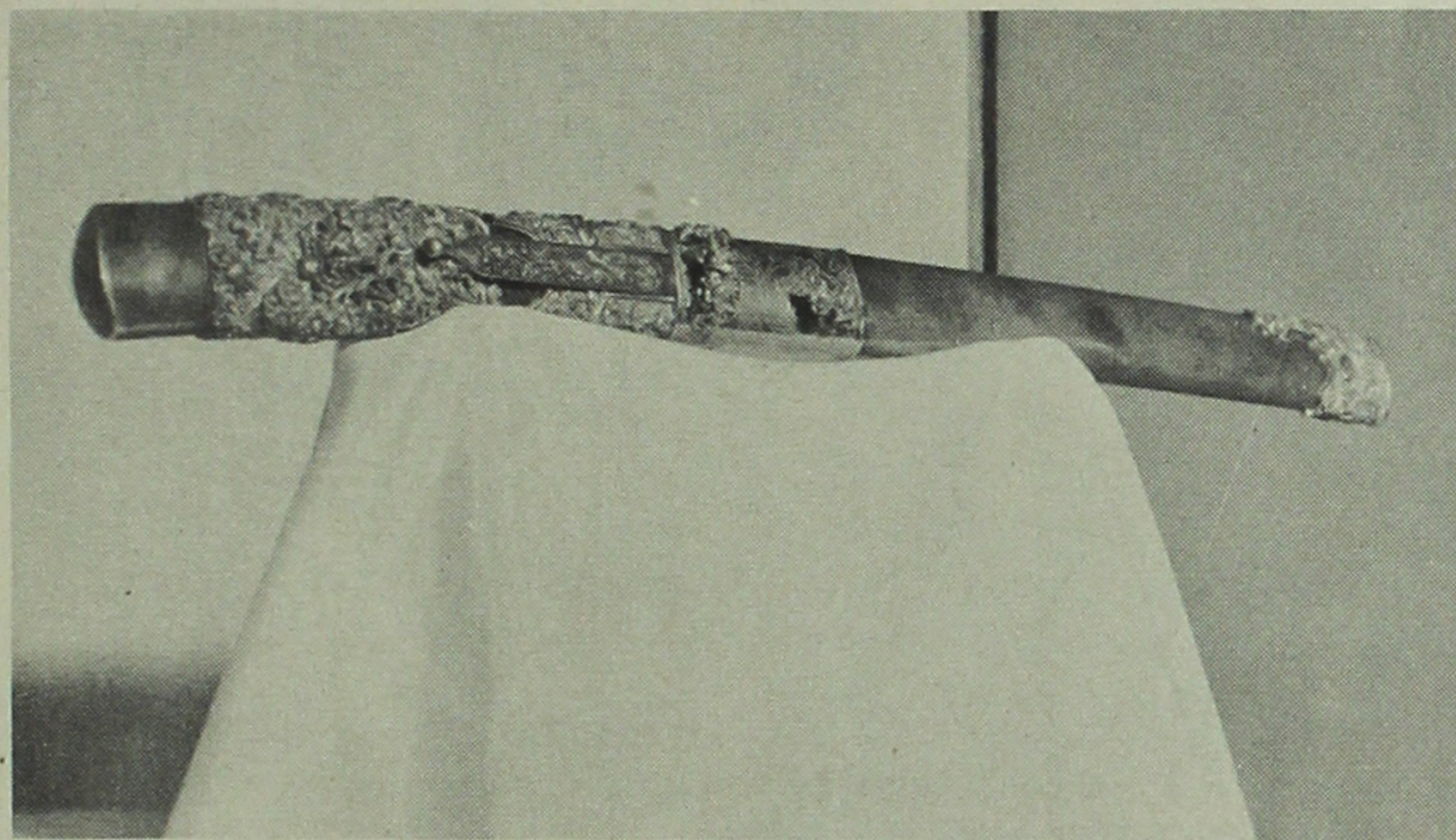




FOLDING SCREEN, "Hawks," by Sesson (1504-1589), done in ink. Resting in front of the priceless six-leaf screen is Mrs. Peggy Fukagai who visited the art exhibit.

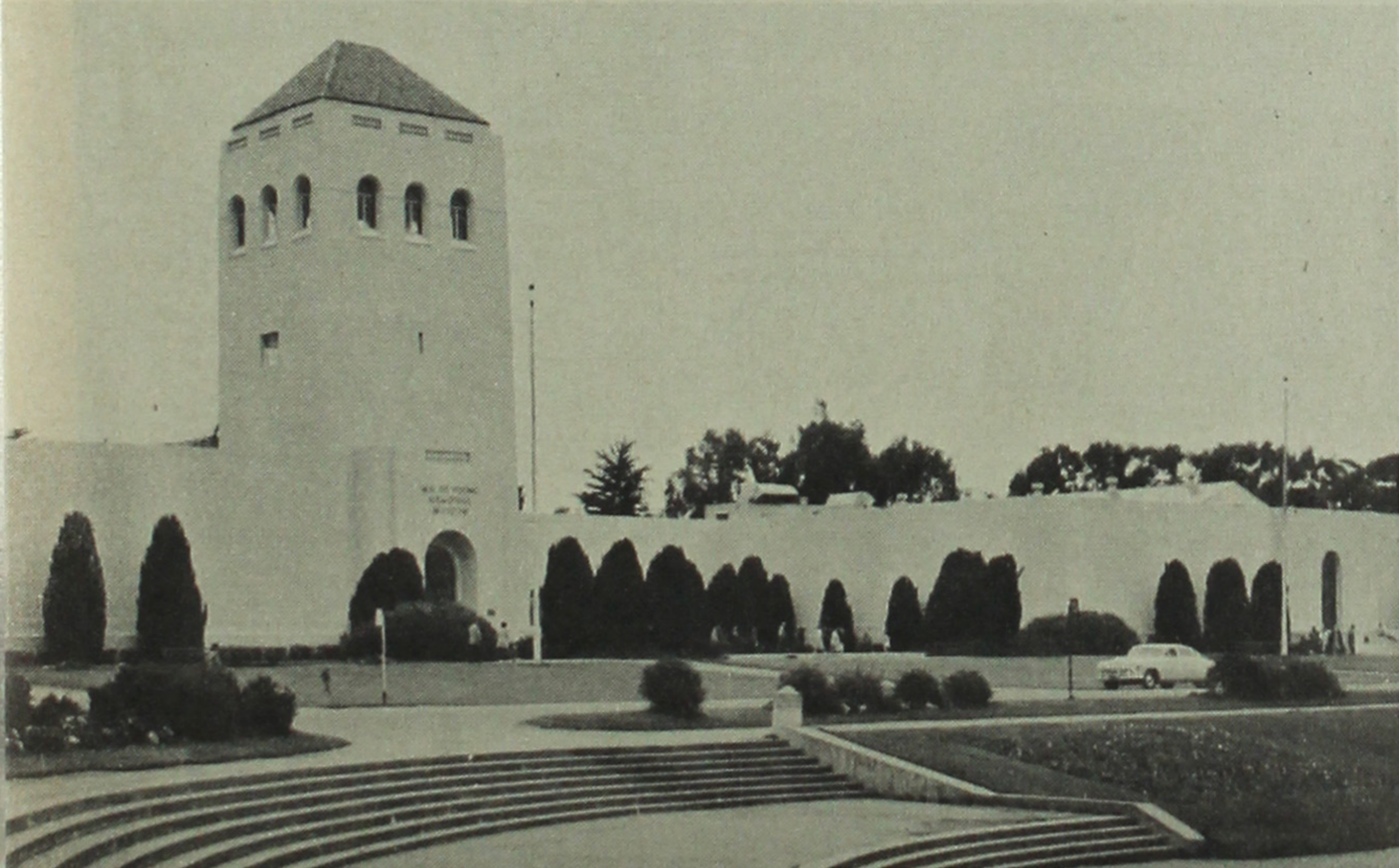


"AUTUMN GRASSES," by Ogata Korin (1655-1716), was valued for insurance purposes at ¥1,500,000. Painting is in color and petals bas relief lacquer. Viewing it are Mr. and Mrs. S. Asano.



SWORD MOUNTINGS on exhibit date from the 10th to 18th century and are valued from ¥ 500,000 to ¥ 1,500,000.

THE DE YOUNG MEMORIAL MUSEUM in Golden Gate park (below) was the place selected for the finest exhibit of Japanese art ever seen outside Japan.



JOHN FOSTER DULLES, in San Francisco for the peace treaty, views one of the early Buddhist sculptures that were on display and unconsciously holds his hands in the manner of the image.



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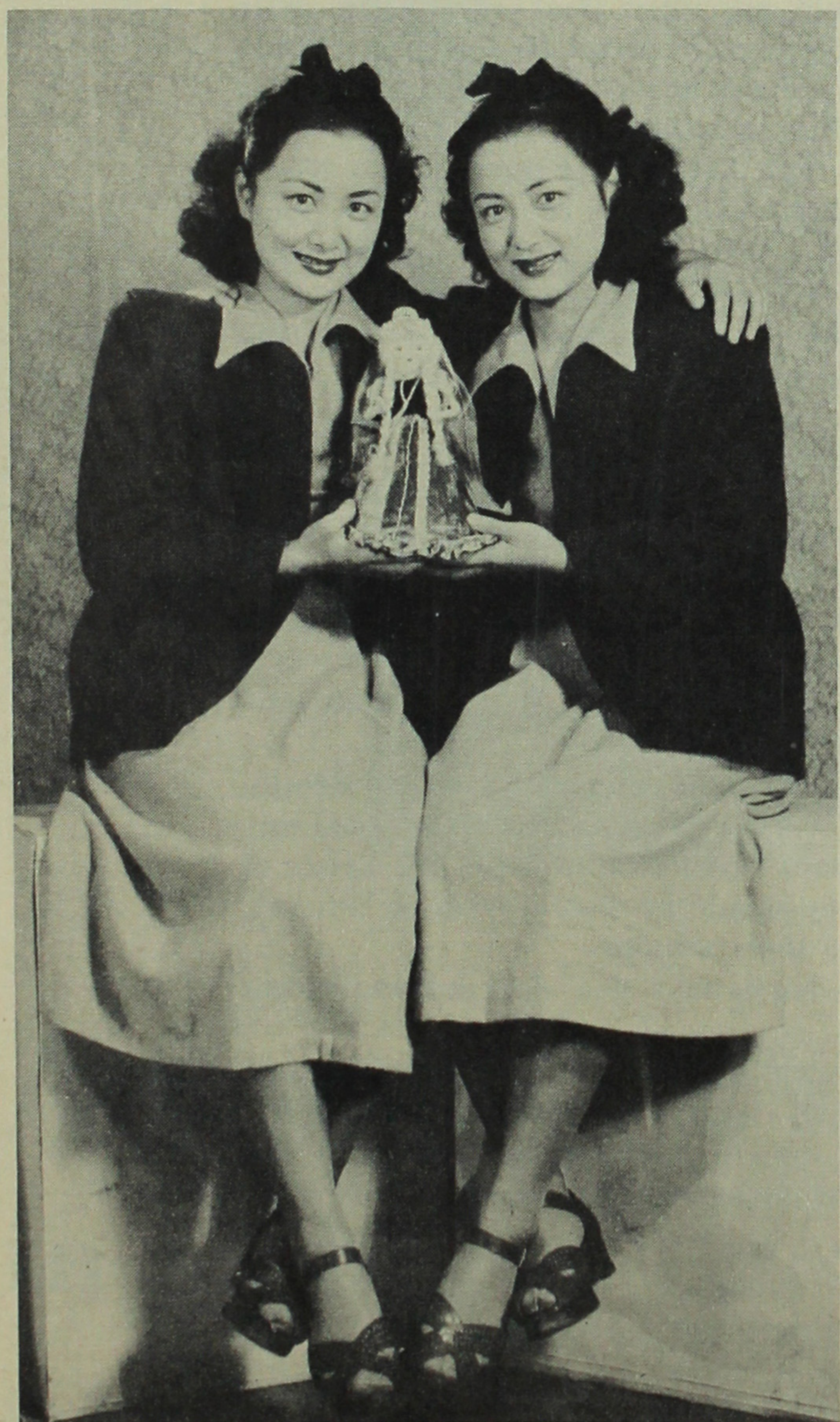
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Seein' double

THE TWINS on the right are Gloria (left) and Judy Nomura of Oakland, Calif., who not only look and dress alike but have matching scholastic records. Both were honor students at a Madison (Wis.) public school. Both were student body officers at Technical high school (Oakland), but Judy had a slight edge over her sister when she delivered the commencement speech. The twins now are attending the University of California at Berkeley, both majoring in pharmacy.

The pretty twins in the photo below are Teruko and Kazuko Yamamoto, a Tokyo tap-dancing team which lately has been burning up the vaudeville circuit.



TWO OF SCENE'S Denver contributors, Bill Hosokawa and Min Yasui, have lately engaged in public discussion of a familiar Nisei topic: Segregation vs. Integration.

Before Pearl Harbor, most Niseis lived in racially segregated communities. Most of them earned their bread and butter in a racially segregated economic world, lived in racially segregated neighborhoods, worshipped at racially segregated church services, belonged to racially segregated clubs. There were exceptions, of course, and a noticeable trend in the opposite direction. But the basic pattern of West Coast life in 1941 was one of racial segregation.

Was this bad or good? Who can say?

The point is, segregation was one of the facts of life for the Niseis on the eve of Pearl Harbor. Then, in 1942, the U.S. government ordered 100 per cent racial segregation by evacuating and detaining the Japanese in barbed wire camps.

Within a matter of months, however, that same government reversed itself completely and set in motion a process that came to be known as integration. By "relocating" evacuees throughout the 48 states, scattering them as they had never before been scattered, the government, working through private religious and social agencies, told the Niseis: Don't isolate yourselves; get into the mainstream of American life. Avoid the racial ghettos; join your neighborhood groups; go to the neighborhood church; get into the ongoing community activities as you find them. And the Niseis did.

In less than a decade, the Niseis of America have thus been catapulted from the extreme of complete racial isolation into situations that challenged their greatest resources: How to feel at home among strangers whose background had little in common with their own.

Yet that is what thousands of Niseis throughout the country have done. They have successfully achieved what government officials call integration. But they have also recaptured some of the sense of security they have always felt in what those same government officials would call segregation.

It is, therefore, not surprising that Min Yasui should find, in 1951, that voluntary racial segregation by Japanese Americans is both necessary and desirable

in certain activities — especially among college-age social groups. Nor is it surprising that Bill Hosokawa, while not disputing Yasui, should put his emphasis elsewhere.

Hosokawa measures Nisei maturity by the extent to which the Niseis identify themselves with the people they live and work with—whatever their racial origins. The Niseis should be encouraged, says Hosokawa, to break the habits of racial segregation in which they live. They should be discouraged, he believes, from withdrawing into racial isolation in their activities.

Yasui is concerned about those Niseis who, he says, don't feel at home except in all-Nisei (racially segregated) groups.

As we see it, there really is no issue except perhaps an academic one—when we talk about segregation and integration. Both Yasui and Hosokawa have more points in agreement than not. What they both are saying, in effect, is that all of us are more or less at slightly different stages in the slow process of finding out how and where we feel at home.

Segregation vs. Integration

AS TRUE of most other Honolulu industries, the tea houses derive most of their income from the tourist trade.



Photos by R. Wenkam

Adventure in eating

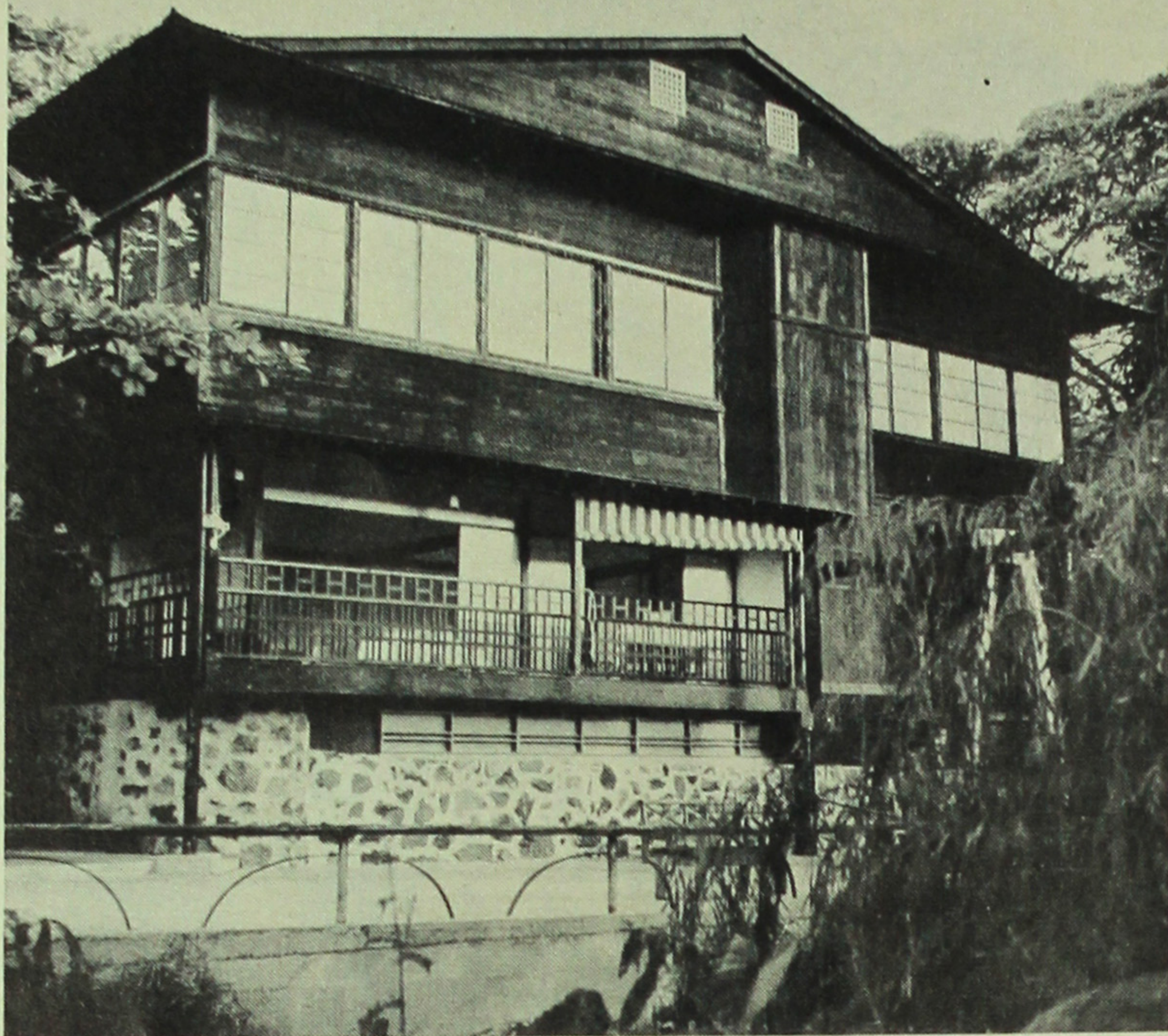
By Eileen O'Brien

A TOURIST in Hawaii doesn't have much trouble imagining he's in Japan when he visits one of the numerous Japanese tea houses in Honolulu.

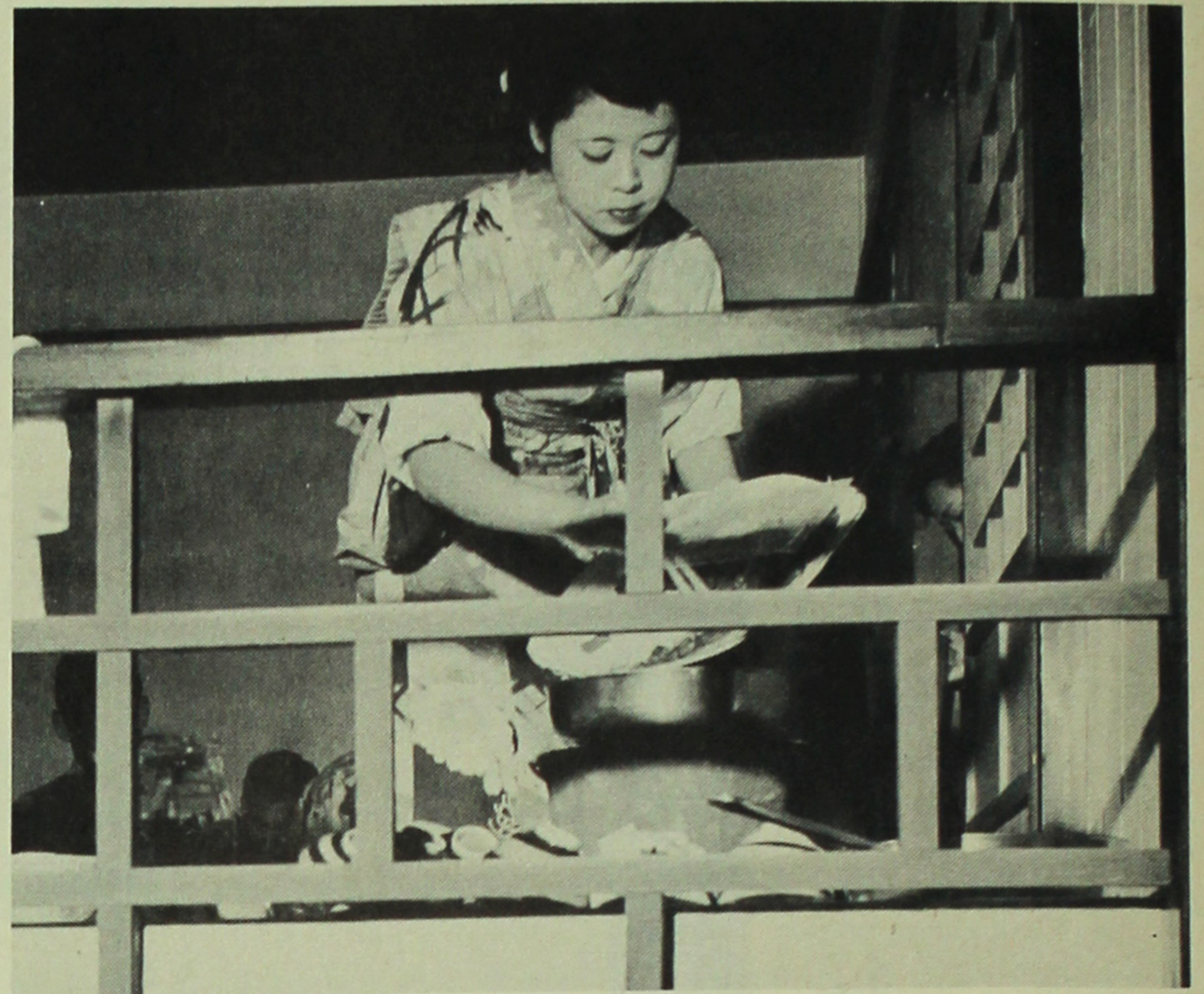
To both visitors and Island residents, dinner at a teahouse is a memorable experience. The individual *zashiki* (cottages) are authentic in architecture and decor, with *shoji* (sliding doors) opening onto Japanese gardens and pools. *Kake-*

jiku (scrolls), imported from Japan, are changed with the seasons according to ancient custom. *Tatami* (thick, finely woven mats) are found in most of the tea houses, but these are usually covered with the less expensive *goza*, because of the carelessness of guests who do not appreciate *tatami*.

Patrons of the tea houses, especially visiting haoles (whites) to whom it is a



EXTERIORS AS WELL as the interiors of many of the tea houses in Honolulu are no different than those of inns in Japan.



JAPANESE FOOD, in this case *sukiyaki*, is cooked to order at the table by a waitress. Charcoal braziers supply the heat.



SOME ESTABLISHMENTS provide seats with backs as a concession to those unaccustomed to sitting cross-legged on the floor.

TOURISTS GET the works in a Honolulu tea house. *Yukatas* are provided guests, often are too short for tall *haori*s.



WHEN IT COMES to eating with chopsticks, it's catch-as-catch can. Visitors usually find that half the fun of eating Japanese food comes from using chopsticks.

novelty, enjoy the ceremony of removing their shoes at the entrance and donning *yutakas*, which give them a feeling of festivity.

The usual dinner consists of *miso*, or some other kinds of soup, *sukiyaki* prepared at the tables in braziers, rice, salad and tea. On special occasions, and for more money (dinners are from \$2.50 per person up) the menu may consist of shrimp *tempura*, broiled lobsters, *tai*, (baked fish), *sashimi* (raw fish, usually tuna) and other delicacies. For wedding parties, there are usually lavish displays of *daikon* (giant radish) tinted and cut in the shapes of fish nets and flowers.

For the rare guest who doesn't wish to try Japanese food American dishes are available such as steaks or frogs' legs.

The geisha girl as she exists in Japan, attached to the tea house with her home there, is not to be found in Hawaii.

However, for those who wish to hire entertainment, geisha girls may be obtained for a private party. These entertainers are, for the most part, married women with families.

Other types of entertainment are also available for a fee at special parties. These include several Nisei orchestras and singers who appear on a professional basis, and students of various dancing schools. Outstanding among the latter is the Mitsuaki Hanayanagi school of classical dance. This is a branch of a famous dancing school in Japan, the honor students of which are allowed to take the name of the dancing master, Hanayanagi. This is the first Japanese dancing school in Hawaii that has been accredited by the Territorial Department of Public Instruction.

In recent years, many of the tea houses have hired war brides from Japan to serve as waitresses.

A concession to non-Japanese guests to be found in some of these establishments is the introduction of seats with backs, similar to those used at beaches, to prevent "aching backs" among those not used to sitting cross-legged on the floor:

The leading tea houses in Honolulu are the Ishii Garden, Mochizuki Tea House, Natsunoya Tea House, Kanraku Tea House, Alewa Tea Garden and Rainbow Garden.

太平洋の樂園布哇に旅行した
 世界の人々が驚くのは到る處
 に日本式の料理屋があつて殆
 ど日本と變らない氣分がする
 というのであるホノルルには
 現在石井ガーデン、望月チー
 ハウス、夏の家、歡樂アソッ
 レンボウ等々日本座敷の青
 壘浴衣がけで大あぐらで日本
 料理に綺麗な二世の藝者さん
 が三味線と興を添える本當に
 樂園とは良く言つたものだ。



KIMIE KONNO and Elaine Kawanishi, students at the Hanayanagi Dancing Academy, often perform at tea houses. In the upper right photo Miss Kawanishi is shown in a classical dance.



MOST OF Honolulu's geishas are married women with families. Woman at left, now a co-owner of a tea house, was a former geisha.



GOV. EARL WARREN of California signs into law two bills which were pushed through the legislature by two Nisei lobbyists, Joe

Grant Masaoka and June Fugita (extreme left and right). Others witnessing the signing are Henry Taketa (left) and Rikitaro Sato.

Nisei lobby scores in Sacramento

By Eugene Okada and Rikitaro Sato

IT SEEMS STRANGE that Niseis today should lobby for two laws and win almost unanimous support in the very state capitol which echoed with shouts against Japanese Americans in all times past.

Washington's five per centers and mink coats and deep freezers and Sacramentos' veteran lobbyist Artie Samish couldn't do better than Joe Grant Masaoka and June Fugita, who have been dubbed "the thousand per centers."

The story of how these two came to acquire such a title began and ended—for the time being—in Sacramento, the

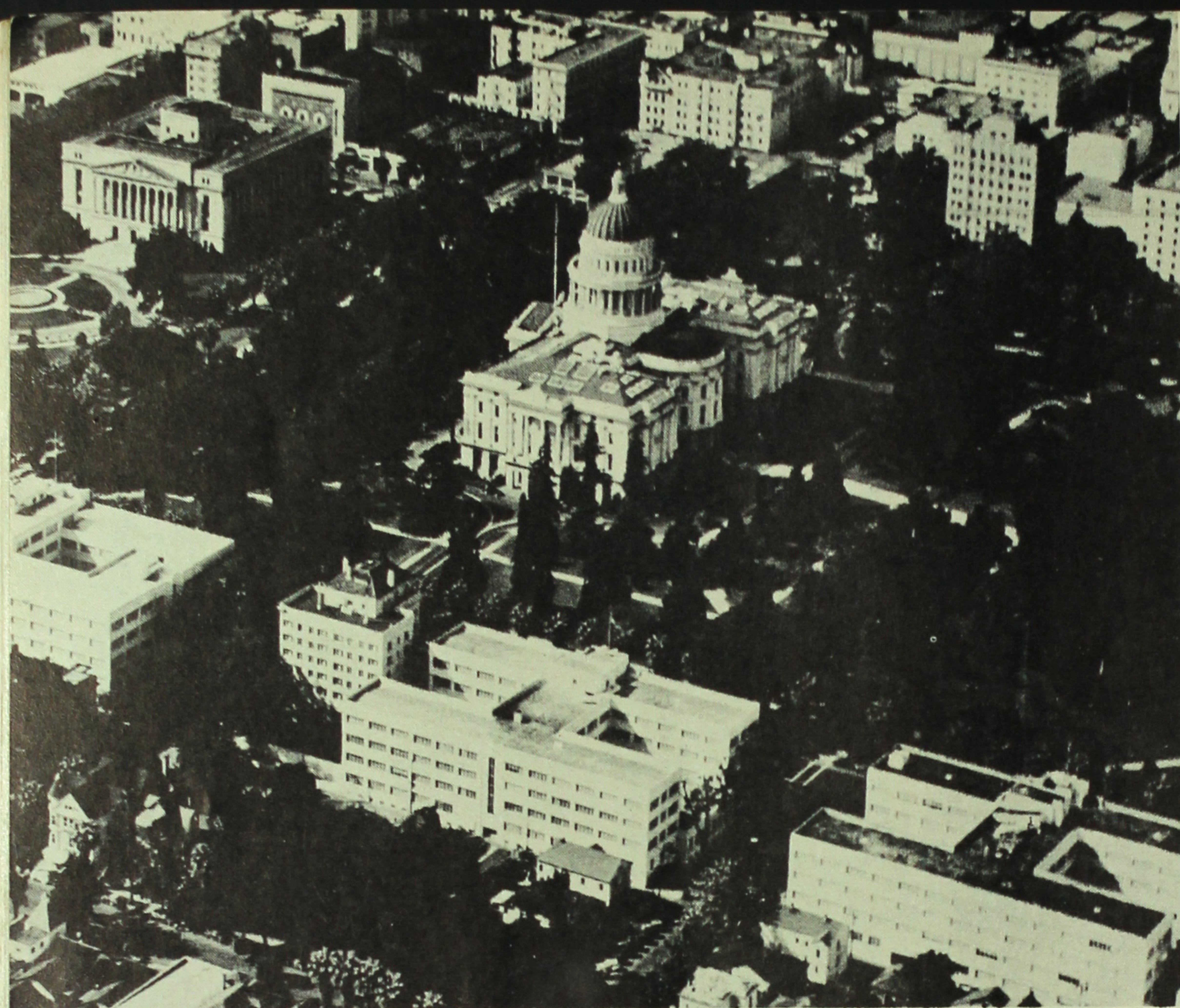
state capital.

The Isseis are not by nature assertive and they were forbearing and patient in their relationships with peoples of other races in this country. The Niseis, however, are Americans by birth and training and will make attempts to fight for their inherent rights.

Aware of the successes of Nisei lobbying in Washington, D.C., Akira Chiamori of Parlier got together a handful of Nisei former escheat defendants in Central California who felt that they could be their own best spokesmen. They formed a Committee for Justice

To Japanese Americans. They desired the return of compromise payments made in alien land law prosecutions and the amounts realized by the state from the sale of forfeited properties. Chiamori in 1945 had been compelled to make a compromise settlement in an escheat action to save his farm.

They realized that the state had appropriated \$200,000 in 1945 and \$75,000 in 1947 to enforce the alien land law. The law was still on the books. There was still no naturalization law to moot the land law. They felt, however, that they had been the victims of racial



THE STATE CAPITOL at Sacramento, which used to ring with diatribes against the Japanese of California, was the scene recently of unprecedented legislative action started by two Nisei lobbyists.

blackmail and that Niseis were the only Americans who had been penalized under the land law.

Hearing of these people, Henry Taketa, a Sacramento attorney, asked that the CJJA also work for the return of packaged liquor and bar liquor licenses taken from the Japanese by the State Board of Equalization after Dec. 7, 1941. He and former licensees had hired Caucasian lobbyists in 1947 without success and knew the need for Nisei representations in the legislature.

Then Chiamori who had been elected chairman of the CJJA, learned of Masaoka's plans to resign from JACL-ADC to enter private business. So he pressed him to consider lobbying for these two measures. Although the work was of a speculative nature and the odds were great, Masaoka believed that with a concentrated, full-scale campaign there was a fighting chance. He agreed to accept the job upon his release from JACL.

Lobbying would necessarily have to be concentrated within the three months in the second part of the session from mid-March to mid-June. Because of the huge number of bills which compete for passage in that short term and because Joe's release from the JACL would not become effective until April

1, the CJJA hired June Fugita of Fresno to aid in the lobbying. She had fought an escheat charge in 1945 and her testimony in 1947 before the legislature's Ways and Means committee had resulted in its refusal to pass an appropriation to enforce the alien land law.

June and Joe drafted bills for the two measures with the advice of Taketa and requested friendly legislators to introduce them in January in both the Assembly and the Senate. The Assembly bills were pushed first. They were known as AB 2611 for the recovery of alien land law penalties and AB 1582 for the restoration of liquor licenses.

Liquor is always a controversial issue and trouble loomed from the start. Legislators raised questions such as, "Would the disloyal Japs get back their licenses, too?" Some declared: "This bill is a 'camel's head under the tent' technique and the law of one license per 1,000 population will soon mean nothing;" "I'm against giving the Japanese \$15,000 apiece—that's what these licenses are worth today!" or "The bill has a turkey in it. It will return licenses to all the GI's who lost them by going into service." Strongest opposition was expected from Samish and the Women's Christian Temperance Union. Either could kill the bill.

AB 2611 brought other arguments from harried legislators. One said, "I don't want to talk to you. I won't give you my vote. I don't have any Japs in my district and the alien land law keeps them out!" Another remarked: "I haven't heard anyone express any inkling of regret for the way American prisoners were treated in Japan. They were starved, their limbs torn off, and their eyes gouged out. You people join veterans posts and Lion's clubs. What for? To camouflage your true feelings. You would have treated us the same way if you had the chance! I want to forget these things but you won't let me. You bring up these bills—I get an invitation from the local Japanese to see "Go For Broke!"

This bill had to go through careful screening by four committees, one of which consisted of 20 lawyers and one certified public accountant who scrutinized its legal aspects.

There are 80 assemblymen and 40 senators in the California legislature containing virtually the same members who had passed stringent laws against the Niseis during the war. Competing with 390 other registered lobbyists for their attention on two measures out of 6,000 bills is a task in itself. Besides attempting to buttonhole each legislator to personally discuss the merits of AB 1582 and AB 2611 to win support and overcome objections, how two Niseis were able to get legislators to remember two bills of such a private nature was remarkable. But the way they operated, practically living in the corridors or galleries of the state capitol, it would have been difficult for anyone not to remember them.

For they were different from other lobbyists—one met them together, heard them speak of the need for correction of an inequity suffered by only one group of Americans and saw them as a pleasant, smiling pair. Joe's grinning "How do you do, Sen. McTavish!" and June's accompanying smiling nod plus their unfailing courtesy and persistence impressed the legislators who, by the close of the session, were calling the pair by their first names.

Besides contacting the legislators personally and writing them appeals for strategic committee and floor support, they made trips to various districts whose legislators did not quite see eye to eye with them on the bills and where there were no Japanese residents. They won over opposing groups outside the legislature and called on church groups to ask for support. Mass mailings were

sent out for statewide support and letters to the legislators poured in from all parts of the state with the aid of friends and organizations.

With only one dissenting vote to mar the otherwise unanimous record, the two bills were passed by the legislature. Gov. Earl Warren declared that the two bills were simple justice and that he was happy to sign them.

These two measures are the first laws passed in the centennial history of the California legislature to correct past inequities against Japanese. With both bills signed into law despite the odds originally given them, there have been a number of conjectures on what made passage possible.

Some think that the international situation helped; others that the improved economy of farmers kept rural districts relatively quiescent; and some that the Japanese Americans had proved themselves during the last war.

Masaoka and Miss Fugita got wonderful support throughout the state and have won many friends for Japanese Americans but that was the result of their untiring work. One friendly assemblyman had warned them that

one bill in four years of lobbying could be the most to hope for, that if one bill got through this year, it was a good legislature and if both bills passed, it was a grand slam and noble legislature.

So surprised was he when AB 2611 survived through the Senate Finance Committee with a 3 per cent interest—when the state never pays interest on claims—and then passed the Senate with only one vote cast against it while AB 1582 was passed unanimously, he vigorously shook hands with them exclaiming, "Banzai June! Banzai Joe! Banzai California!"

Such remarks were far removed from those heard at the outset of the campaign and from the days when Isseis were called "Bandy-legged bugaboos,

miserable craven Simians, degenerated rotten little devils" by one assemblyman.

"I would rather every foot of California was in its native wilderness than to be cursed by the foot of these yellow invaders, who are a curse to the country, a menace to our institutions, and destructive of every principle of Americanism" said another legislator speaking of the alien land law not too long ago.

AB 2611 and AB 1582 became effective Sept. 22. But the job of June and Joe will not be done then. They must work with administering agencies of these two statutes. They seek rulings which will extend the most benefits to the Japanese claimants.

加州の首都櫻府を中心に日系
人公正委員会の正岡ジョー氏
等の献身的努力で抗争中であ
つた日系人戦時土地損害賠償
(AB 1161) 及酒類鑑札
下附 (AB 1518) 運動は
愈々州會を通過し九月廿二日
ワレン州知事の署名で有効
となり日系人の権利は完全に
認められる事となつた排日の
根源地と迄言われた加州で斯
様法律が殆ど満場一致で通過
する様になつた事は今河が始
めてで誠に喜ばしい事である
此運動に専心した正岡ジョー
氏と布市の不木田ジュン嬢の
二人は毎日の様に州會に頑張
つて夜も碌々眠らずに猛運動
をしたものでジョーとジュン
を知らない者は無いと言う程
であつた。(寫眞は署名する
ワ知事と左より正岡ジョー、
武田ヘンリ、佐藤力太郎、不
木田ジュンの盡力者諸氏)

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ビスが出来る
事と存じます



Flower arrangement

LI'L TOKIO TODAY





Lil Tokio gets a parking lot

By Henry Mori

THE ANGEL CITY'S expanding Civic Center has failed to deliver the goods to Li'l Tokio's doorstep. It isn't going to produce the expected \$30 million Los Angeles construction project for which Li'l Tokio razed its heart last year.

The city fathers are not to blame. The reasons are both timely and urgent. Production for war has boosted costs and clamped down on building materials; labor is short and so are the needed funds. So erection of the proud new buildings for the Police Department and Health Center has been indefinitely postponed.

At least these are the general indications now—and unless the trend of

the times is sharply reversed, the prospects are dim for getting the project into the works.

Twice in 10 years, war—or its threat—has changed the face of L.A.'s Li'l Tokio. When mass evacuation depleted the town of its Japanese residents, it was taken over for the duration by Negro Americans and became Bronzeville. In 1945 the Isseis, Niseis and Kibeis returned and took over. Li'l Tokio enjoyed a postwar revival of brief duration. Then it happened.

For nearly a quarter of a century, Li'l Tokio residents had heard talk of plans for demolishing their town to make way for towering new buildings that were part of the master plan for a

great Los Angeles Civic Center. But nothing had ever come of it. But last year it happened.

Occupants of buildings along L.A.'s version of the Ginza got their notices. Out they went, and down came the buildings. Historic landmarks disappeared with the wrecking crews. And the bulldozers leveled the last remains of what used to be the old Rafu Shimpo, Asahi Shoe Store, Asia Company, Hori Brothers, Mansei-An, and the Ichi-Fuji Restaurant.

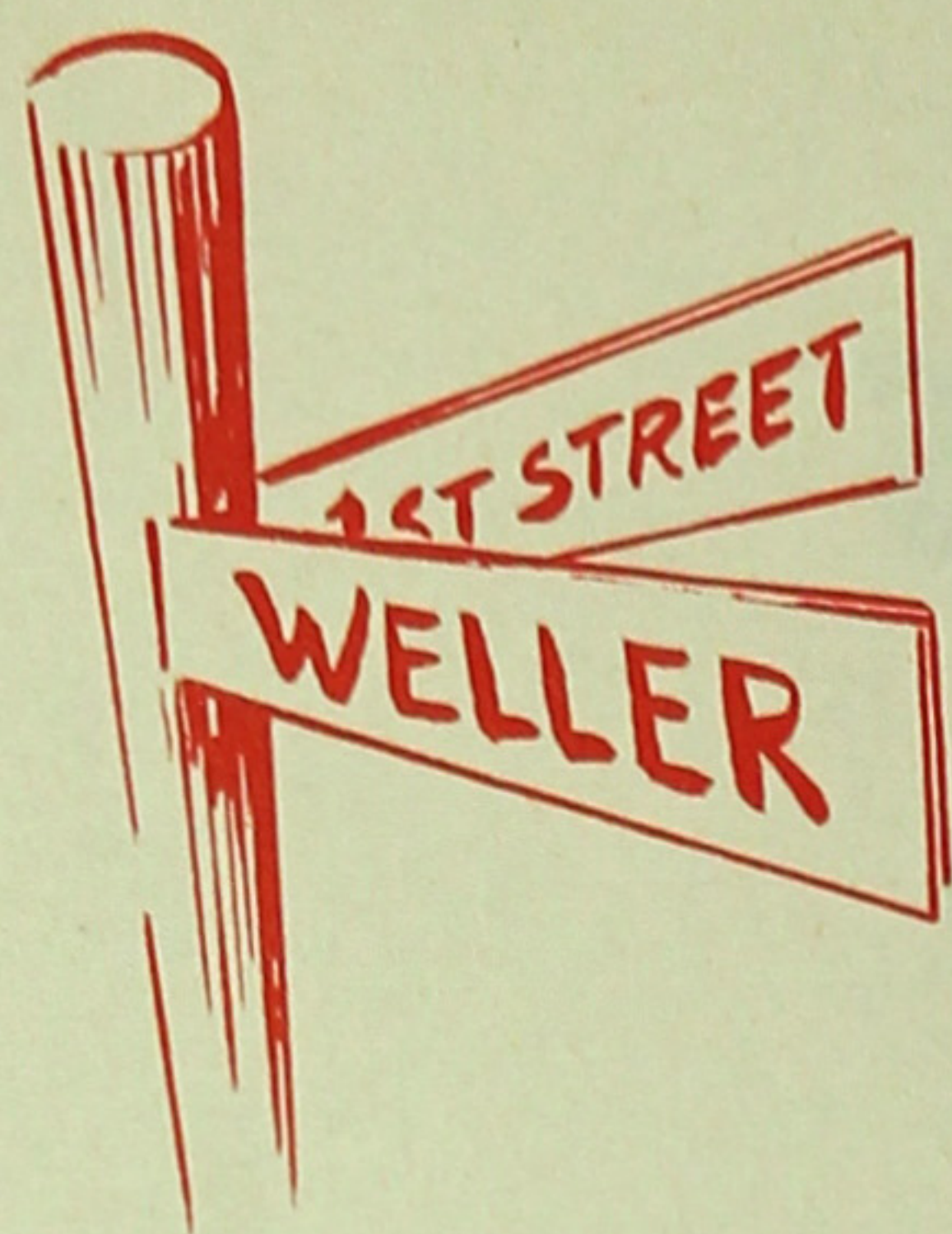
The Olympic Hotel, once the familiar headquarters of the Japanese Chamber of Commerce, and meeting place of scores of civic groups, also bit the dust. Built in 1925 for \$250,000, it was once one of Li'l Tokio's two finest hosteleries. The city got it for \$190,000—and down it came.

The ancient structure on the northeast corner of First and Los Angeles—in which The Rafu Shimpo was housed for 3 years—was originally built by the Spanish general, Moreno, in the days of the Dons. As a plush hotel, it

LIL TOKIO TODAY. (1) The entire northwest portion of Los Angeles' Li'l Tokio has been razed. Looking northwest from the intersection of First and San Pedro, the City Hall is to the left. (3) Part of the leveled area was used recently for the Nisei Week Carnival. In the foreground Ondo dancers move southward on San Pedro. **TWO YEARS AGO** (2) This picture was taken in 1949 from the same spot shortly before the wrecking crew moved in to raze the old structures for the proposed new civic center. Most of the ousted merchants continued their businesses at other locations within the community.

Photos by Jack Iwata





was occupied by President McKinley during his Los Angeles visit.

Oldtimers in Li'l Tokio will remember the Iwaki Drug store at the corner. Not even a trace of the pin ball machines remains. Only a vast, sprawling vacant lot on which was to rise this year two great Civic Center buildings marks the spot.

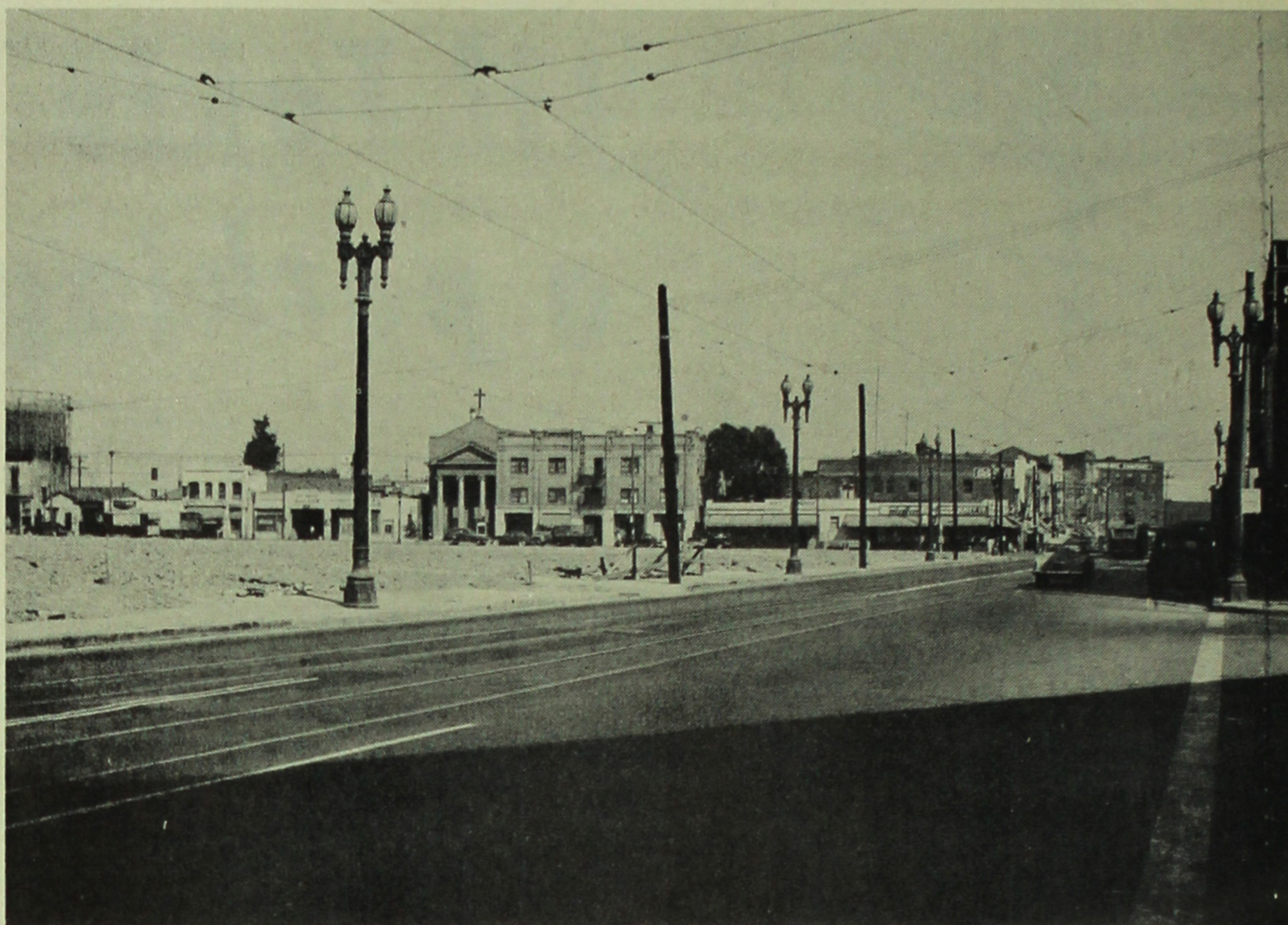
But early this spring, when city officials opened the latest bids for construction, they got a terrible jolt. Costs had almost doubled since the last previous estimates. So the plans have been neatly stacked away for another day—after the “duration.”

In the meantime—what about Li'l Tokio? Having dissected itself to make room for progress, Japanese town has taken it where it hurts—in the cash register. Merchants aren't complaining—but with fewer attractions to bring the customers from the hinterlands, there's a feeling that business isn't what it ought to be.

Businesses that got pushed out when the demolition began have not all found places in the Li'l Tokio area. Some have moved to outlying areas—thus pulling business away from Li'l Tokio.

But the silver lining in the cloud appears as a by-product of the city's inability to build—that vast vacant lot can be turned into a parking area. Such a convenience for Li'l Tokio shopping! Merchants are hoping this will be a boon—and in the land of sunshine and honey, hope springs eternal.

But the transplanted ex - Angeleno who hasn't seen Li'l Tokio A.D. (after demolition) wouldn't recognize the place.



(4) Looking northeast from First and Weller. Gone are such establishments as the Asahi Shoe store and the Iwaki hotel. In the distance is the old Union church on San Pedro street. Business

continues as before, however, on the south side of First street which was left untouched by the wreckers. (5) The same scene before razing.

羅府の小東京と言えは桑港の
チヤイナタウンと同様世界的
に知られた名所となつていた
ところ二年前思いがけない市
區改正が行われ、小東京の心
臟部とも言ふべきイーストフ
ラストを散街北側は全部取拂
われたので羅府新報社、旭靴
オリソピックホテル等を始め
其他の商店もそれごとく移す
るの大騒ぎであつた。市當局
の設計は三千万弗をかけて前
記の土地へシチホールに相應
しい官廳建築を増築し大羅府
の大玄関を飾る方針であつた
所其後資材の不足や朝鮮事變
が禍わいして新建築は當分お
流れとなり昔懐しいイースト
ファストは此の寫眞にある如
くはげ頭の様な空地となつた
儘である。近くパーキング・
ハウスに使われるかも知れな
いと雑多なデマが飛ばされて
ゐる。本社の羅府寫眞班岩田
ジャツキ氏が二年前の小東京
と現在の有り様とを比較して
この寫眞を提供されたのです
(一) 東一街と散街の交點
(二) 遙かにシチーホールの塔
が見えてゐます)今はスツ
カリ野原になつてゐます。
(四) 東一街とウエラー街の
三角交點(北側は全部取
り拂われ北遙かサンピード
口街の合同教會が見えてゐ
ます)
想い出多い忘れられない小東
京の面影は餘りにも變わり果
てたではありませんか。

Lookit here, Diogenes!

TOKYO—An elderly Japanese resident of the United States has repaid a 67-year-old debt.

Kikumatsu Togasaki, 83, of San Francisco, who returned to Japan to visit his son, disclosed that he owed Y 144 to the government for a scholarship he received when a young man.



Togasaki

In 1884 Togasaki was granted a scholarship of Y 6 a month to attend the ministry of justice law school. He went two years, then emigrated to the United States. He said he felt a debt was owed the government for the money he spent uselessly by not finishing school.

He offered to pay Y 10,000, in view of the inflated currency, in repayment. He had no takers, officials pointing out that there were no regulations under which they could accept the money. After repeated turn-downs, Togasaki finally donated the money to the Japan Red Cross.

CHICAGO—Harry S. Ishihara, 63, his \$11 and his philosophy combined to pose a legal problem that city officials described as “refreshingly unique.”

Ishihara works as a porter in one of the large Chicago hotels. He found \$11 in cash at work early last month and turned it over to the hotel's lost and found department. No one claimed it and the hotel turned the money back to him.



Ishihara

Instead of keeping the money, Ishihara enclosed a check for \$11 in a letter to Mayor Martin Kennelly stating, “I want the city to have it.”

“Money I find is of no interest to me,” Ishihara told newspaper reporters. “A man should earn whatever money he gets. I want the city to use it for charity or relief.”

Ishihara said he was taught this view toward “unearned money” while a child in Japan. The city of Chicago, meanwhile, has asked its lawyers whether it is permitted to accept the money.



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CHARLES MAYEDA checks radio equipment in one of Northwest Airline's DC-4s preparatory to a test run. Mayeda, formerly from

a farm in Vacaville, Calif., helps maintain communications equipment at the St. Paul terminal of Northwest Airlines.

He keeps them flying

By Peter Ohtaki

ASK ANY PLANE passenger what's the most important single piece of equipment on the plane in which he's flying and chances are that he'll answer, "The radio," if he stops to think.

Sure, you have to have the engines and propellers and ailerons and rudders, altimeters and landing gears. But the key to the successful operation of a modern airline is radio communication.

Charles Mayeda is one of those people

air passengers seldom hear about who, nevertheless, has a vital part in keeping a far-flung airlines system operating safely and efficiently. He maintains radio equipment for Northwest Airlines, Inc., at its Twin Cities headquarters.

In the five years since he started to work there as just another radio repair man, he has become one of Northwest's key men in its ground station and installation department.

Mayeda, who shudders now to think of it, might have taken over his father's business in Vacaville, Calif., and raised plums for a living if it hadn't been for a couple of things.

In between cultivating, trucking, pruning trees and picking plums and going to Vacaville high school in the mid-thirties, Mayeda, as has many another kid that age, got the radio bug in a big way. It began with simple.

"make it yourself" radio kits he put together which in turn led to more complex equipment and, finally, to his own amateur radio station, W6SGA, in Vacaville.

The other thing that shaped his career was the evacuation of Japanese from the West Coast in 1942 and Mayeda's subsequent hitch in the Army.

In some mysterious fashion, Mayeda recalls, he was one of those rare GI's whose civilian training the Army recognized and utilized to advantage. He was channeled into the Signal Corps and attached to the 442nd Infantry Regiment of "Go for Broke!" fame.

It was during the attempt to rescue the "Lost Battalion," the 38th "Texas" Infantry Division, in the Vosges in southern France that Mayeda "got his."

The Germans were shelling the Nisei assigned to crack the German ring around the 38th. Mayeda, loaded down with communications equipment, was trying to maintain the lines to the command post when a mortar shell burst sunk shrapnel deep into his leg and retired him from battle.

Mayeda recalled the hectic hours on the firing line when the Nisei fighters discovered that the Germans were tapping their communications lines and intercepting messages. What began as a mere nuisance soon became a major problem until Mayeda's mates got the idea of speaking in Japanese—a beautiful execution of "Yankee ingenuity," the film writers of "Go for Broke!" called it.

Mayeda currently is working with automatic pilots, directional indicators and transceivers for use in commercial aircraft ground-to-pilot communications. Most of his work is on the ground, of course, but he has had his share of flying. The firm frequently sends him on installation and inspection tours to its terminals in Bismarck, N. D., Missoula, Mont., Spokane and Seattle, Wash.

He also had a part last year in establishing the airline's 3,500-mile communications system—the longest in the world, Northwest claims—stretching from the Pacific Coast to the Far East. He was a member of the crew that helped complete the system to Formosa. Because of the new system airline pilots now are able to keep in telephonic touch with all points along the way without having to depend on Morse code, which had to be decoded.

Mayeda is tall for a Nisei, standing about six feet, and says he's not much in the way of a gabber. That, however,

MAYEDA hopes someday to be a radio design engineer. He has written several articles in trade magazines.



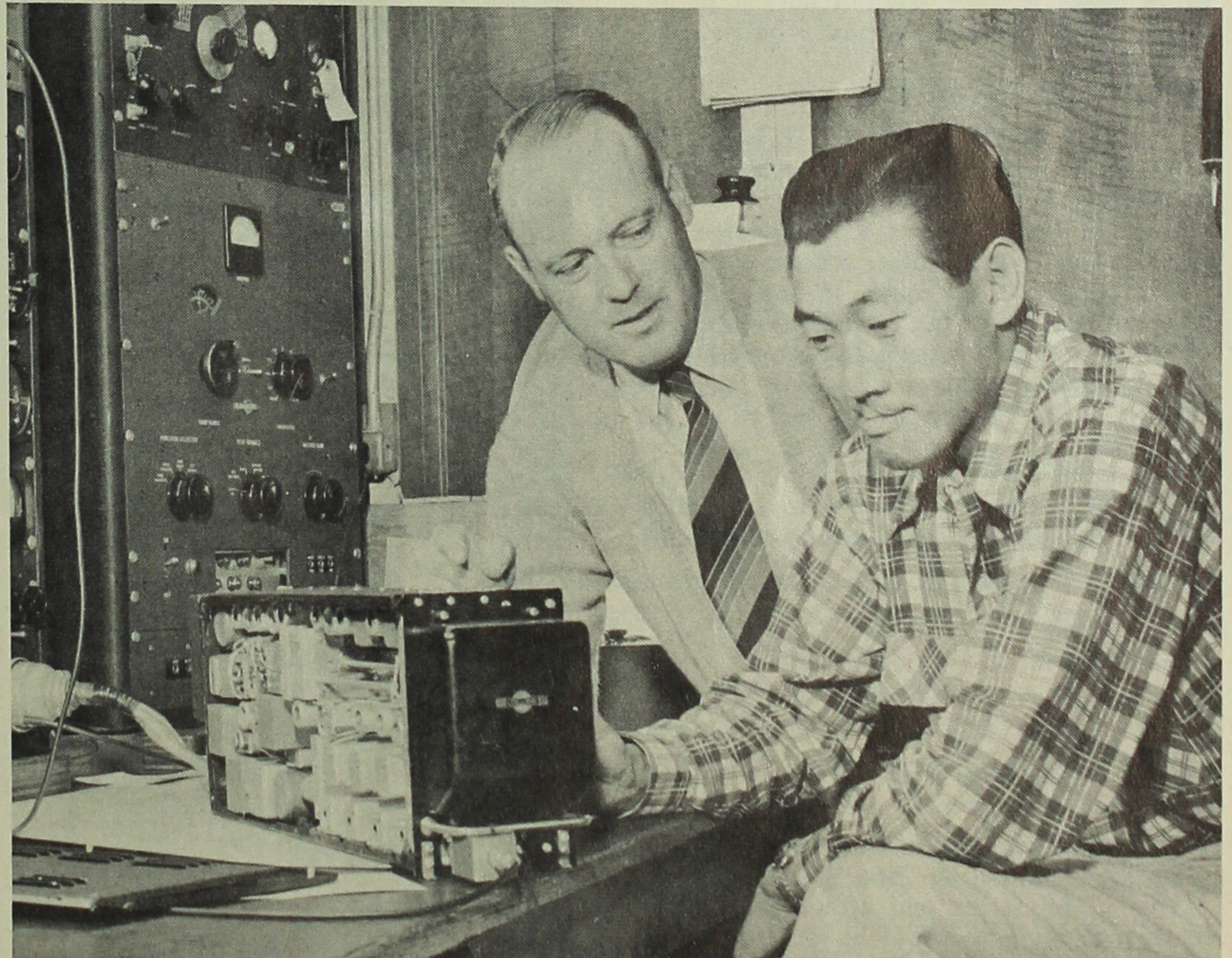
isn't to say that he hasn't much to talk about.

Readers of QST, the amateur radio magazine, and Radio News, another trade publication, are familiar with Mayeda because of articles he has writ-

ten for those magazines.

Naturally, the articles are about radio—highly technical phases of it.

One of them was entitled, "How to make a Compact Medium-Power CW Transmitter." Another was, "How to



MAYEDA'S BOSS is Northwest's Donald Lisor, radio and electronic maintenance foreman. Mayeda recently helped install world's longest radiophone communications system.

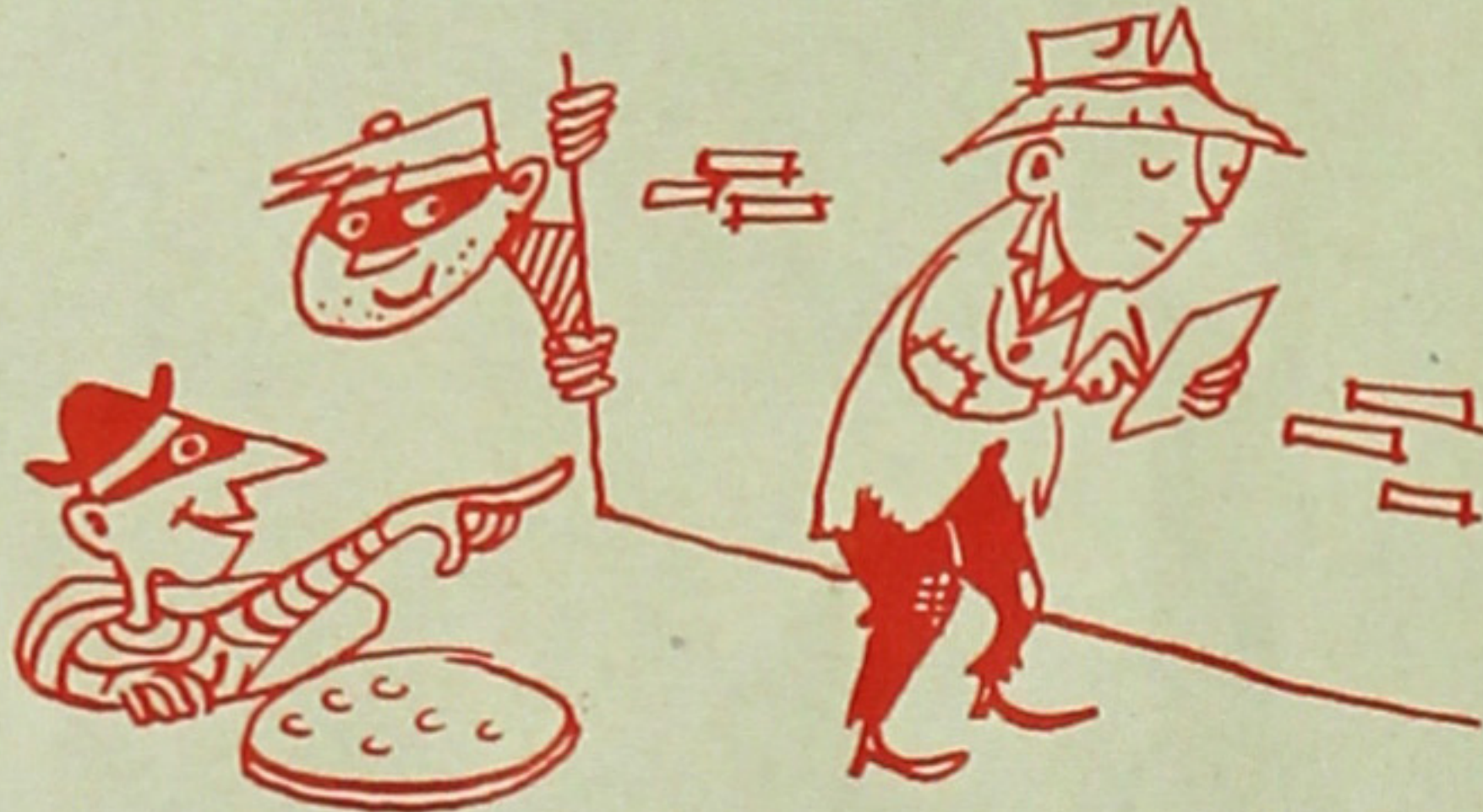
JAPONICA

NEVER TOO CORNY

Japanese producers of "The Mikado," the Gilbert & Sullivan operetta long banned in Japan, are staging it with a vengeance. In Tokyo recently, the script of the latest version was changed slightly so that Koko turned down the chance for execution, saying, "I no die, I samurai, just fade away." The phrase had reference to Gen. MacArthur's speech to Congress after he was ousted as supreme commander.

CLOTHES TOO PLAIN

Being poorly dressed these days is the mark of a Tokyo gumshoe, metropolitan police detectives complained recently in a campaign to get new clothes from the department. They said they have worn their present clothes so long that criminals



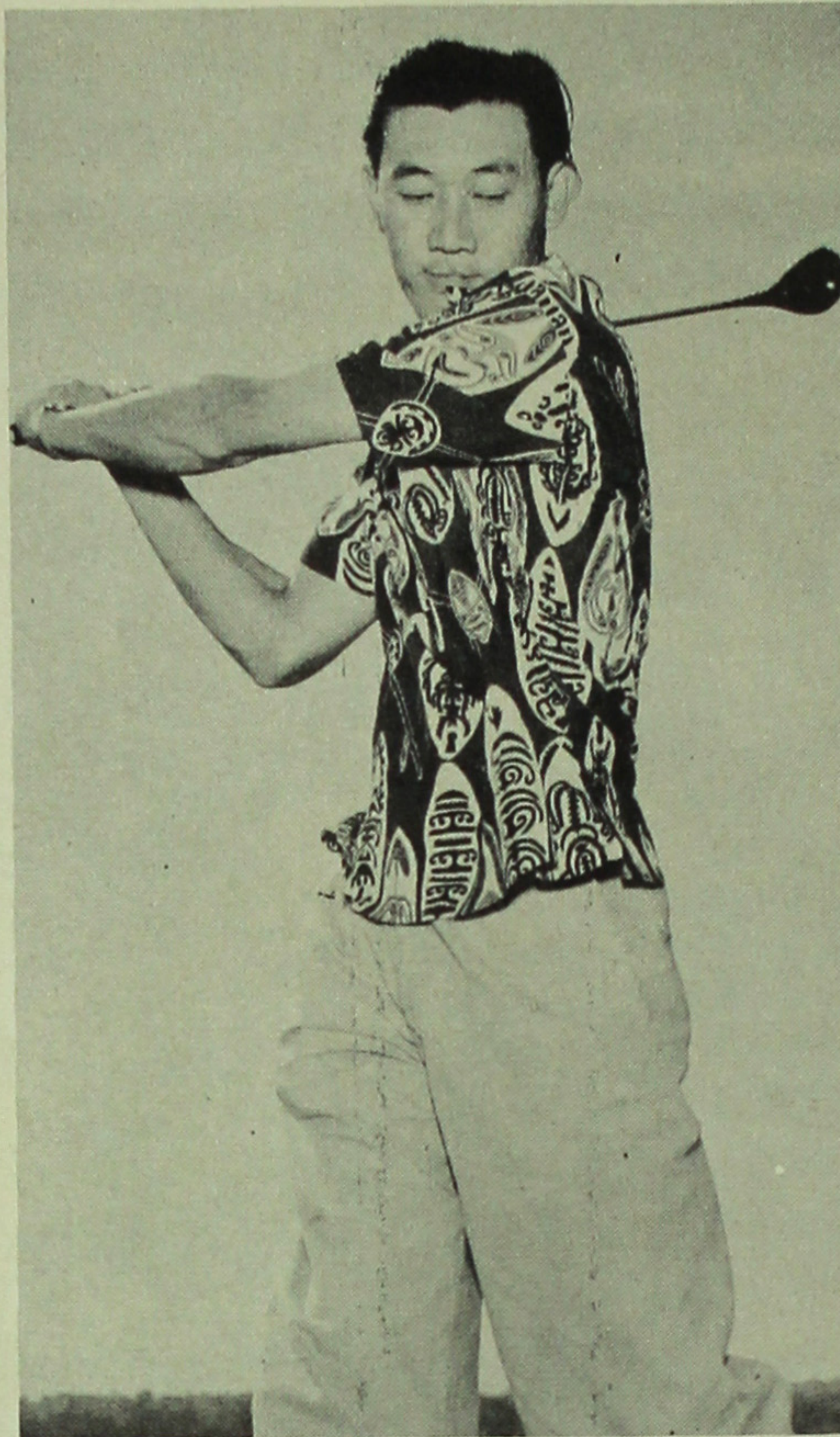
automatically regard any one wearing worn out attire as detectives—and they're usually right, they said. The effectiveness of plainclothesmen lies in their not being spotted by criminals but when their clothes become so plain that it helps criminals spot them, why it's high time to do something about it, they pointed out. A police official said new clothes would be issued.

FOOD FOR THOUGHT

Tom Tobufisa Suyenobu of Tokyo is an enterprising young man who wants to become eligible for enrollment at the University of California at Los Angeles. So when he got news that entrance exams would be given in Tokyo in January, he scurried around trying to raise the amount of the fee charged prospective students taking the exams. He wasn't able to raise enough cash. In lieu of it, therefore, he packaged up some Japanese biscuits, fruits, cake and candy and sent them to the examination board at Los Angeles hoping, he wrote, that the board would



consider them as a substitute for the cash fee. The examination board sampled the Japanese delicacies and after some deliberation decided to accept Suyenobu's offer. They took up a collection just to keep the records straight and informed Suyenobu he could take the exams in January.



ON HIS DAYS away from work, Mayeda trades his soldering iron for a wood and tees off at the links.

Minimize Frequency Drift" and a third told how to make a "Wide-Range Phono Amplifier." All of the articles are about

radio circuits of his own design.

It is in this creative aspect of radio engineering that Mayeda is most interested. He wants to be creative and the urge, though far from frustrated at Northwest Airlines, finds a temporary relief in articles that he writes for the magazines. He wants most to get into the field of electronic research and designing.

Mayeda, 34 and a bachelor, lives quietly with his parents and a brother and sister on an avenue called Pleasant in St. Paul, Minn. In the living room of the Mayeda home sits a wondrous instrument, a phonograph housed in a rather crude, plywood cabinet. But turn it on, put on a record and you won't hear a finer-toned instrument this side of say, \$1,000. Naturally, it's custom made—by Mayeda.

最近各地で上映された映画「ゴ
1 フォーア ブロックは日系
四四二部隊から取材したもの
であるが暗号を敵にさとられ
ない為め日本語で話す場面が
あるがこれは今ノースウエス
トエアラインの本社で電信係
りとして活躍してゐるバカビ
ル出身の二世前田チャールス
氏が同部隊の電信係として佛
伊戦線に従軍中考へ出した妙
案で其奇才を謳われたものだ



MAYEDA LIVES in St. Paul with his family and likes to spend evenings with records which he plays on an instrument of his own design, a "wide range phono amplifier."



Kyodo photos

What is it?

By Kay Tateishi

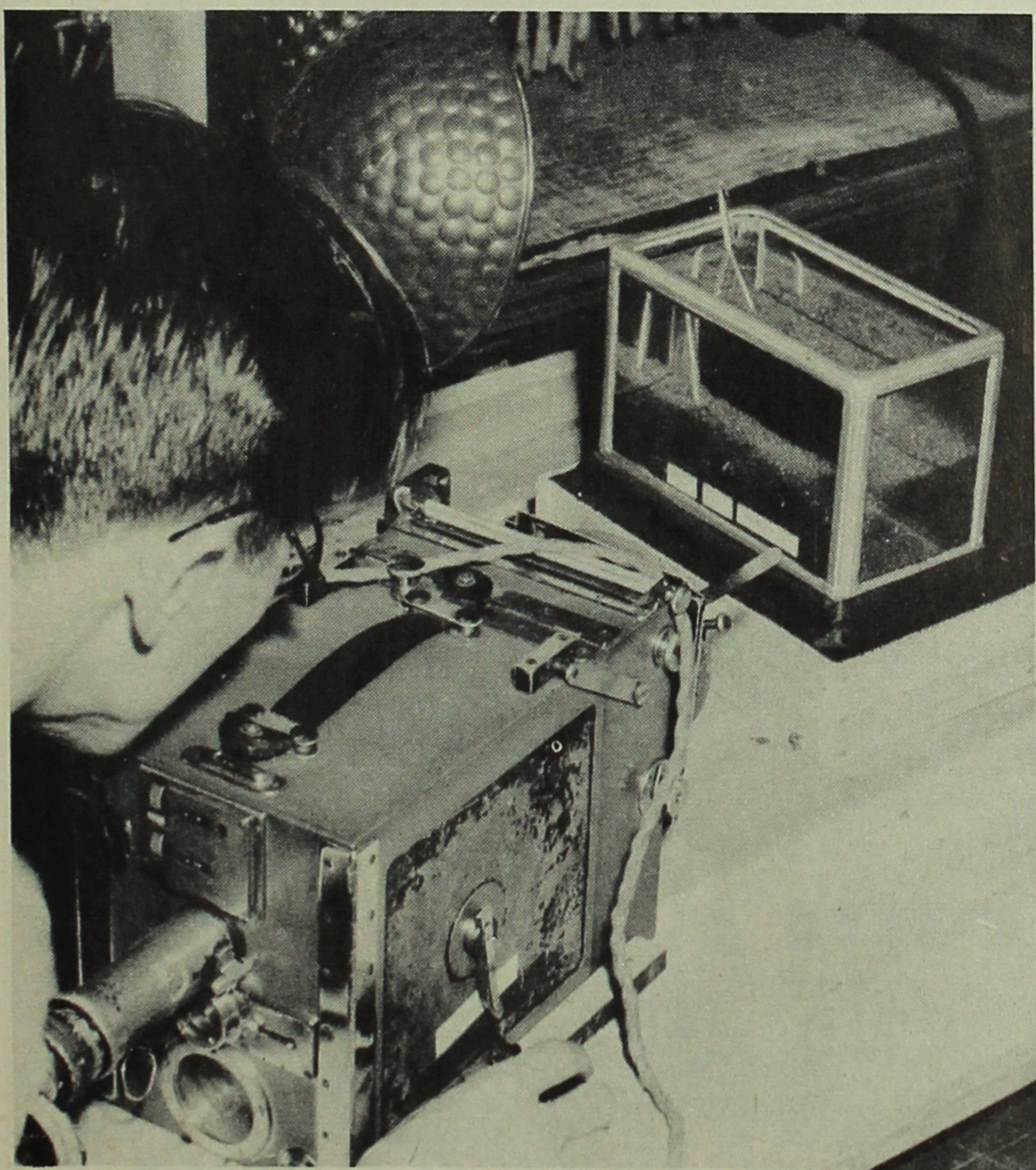
LOTUS SEEDS estimated to be anywhere from 1,000 to 2,500 years old have been brought to life by 69-year-old Dr. Ichiro Oga, former botany professor at Tokyo University.

The seeds, believed to be the oldest in the world, sprouted about six months ago. Dr. Oga, popularly known as "*Hasu Hakase*" (Professor Lotus) for his lifetime researches in this field, expects a crimson flower to bloom in a year.

He discovered the seeds in a peat-bed at Kemigawa-machi, Chiba City, last April. Their age was estimated from fragments of a canoe found in the same spot. But the professor is not certain whether the canoe and the lotus seeds belong to the Stone Age (2,500 years ago) or Iron Age (1,500 years.)

Oga succeeded last summer in making a 500-year-old lotus seed, found in Manchuria sprout. He also tried to revive a 10-century-old lotus seed found in Namegawa town, Chiba Prefecture, but failed due to an error by one of his assistants.

Dr. Oga knows his lotus well. He has devoted all his life to its study. He can sit for hours and talk nothing but lotus. He spent years in Manchuria and was in the United States for two years (30 some odd years ago) furthering his lotus re-



THE PHOTOGRAPH at the top shows a lotus seed estimated to be more than 1,000 years old shortly after it has sprouted. A technician records the various stages of sprouting by shuttering the camera every 12 minutes. The seeds are placed in a special tank.

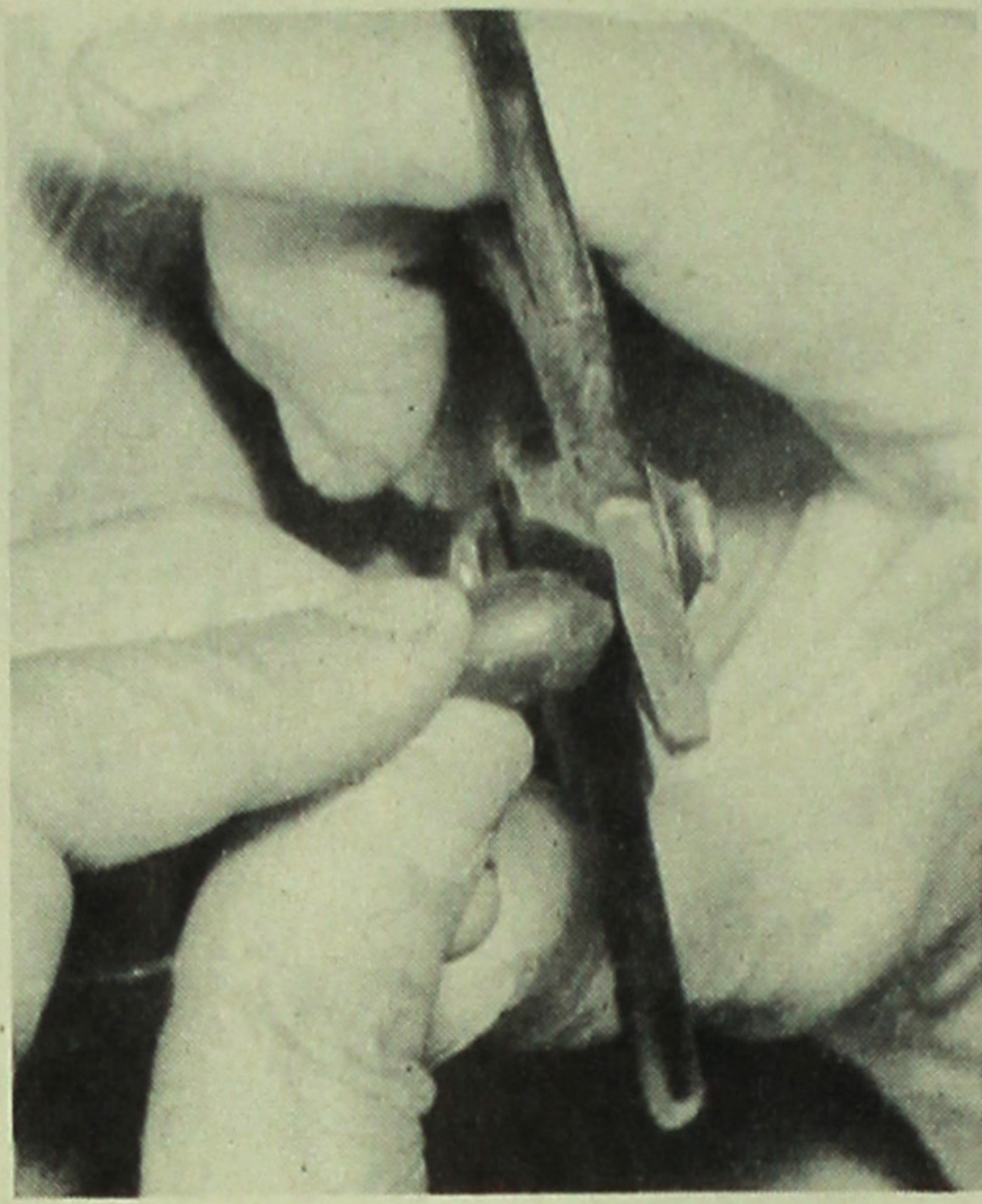
searches. He has produced volumes of scholarly reports, made photographs, sketches, water-color paintings — even silk-like thread from the sticky-gum-like substance which comes from a lotus or root when it is broken in two.

In 1938, Dr. Oga, together with a group of poets, writers and scientists founded the Lotus Society. This group assembles periodically to further observations on the lotus which, incidentally, plays an unique and important role in Japanese life. Said Dr. Oga, who is a Christian: "To us Japanese, the lotus is part of our daily life. It serves as food. It is revered among Buddhists. It cannot be divorced from our art and literature. It even serves as a source of meditation."

The Lotus Society's gathering is highlighted each year when its members gather around a lotus pond, usually the Shinobazu pond in Ueno Park, in late July to try and determine whether the flowers make an audible sound when they blossom.

On a humid summer's day Japanese to this day still argue about the popping of the lotus buds.

Professor Lotus, whose research bears him out, says they do not.

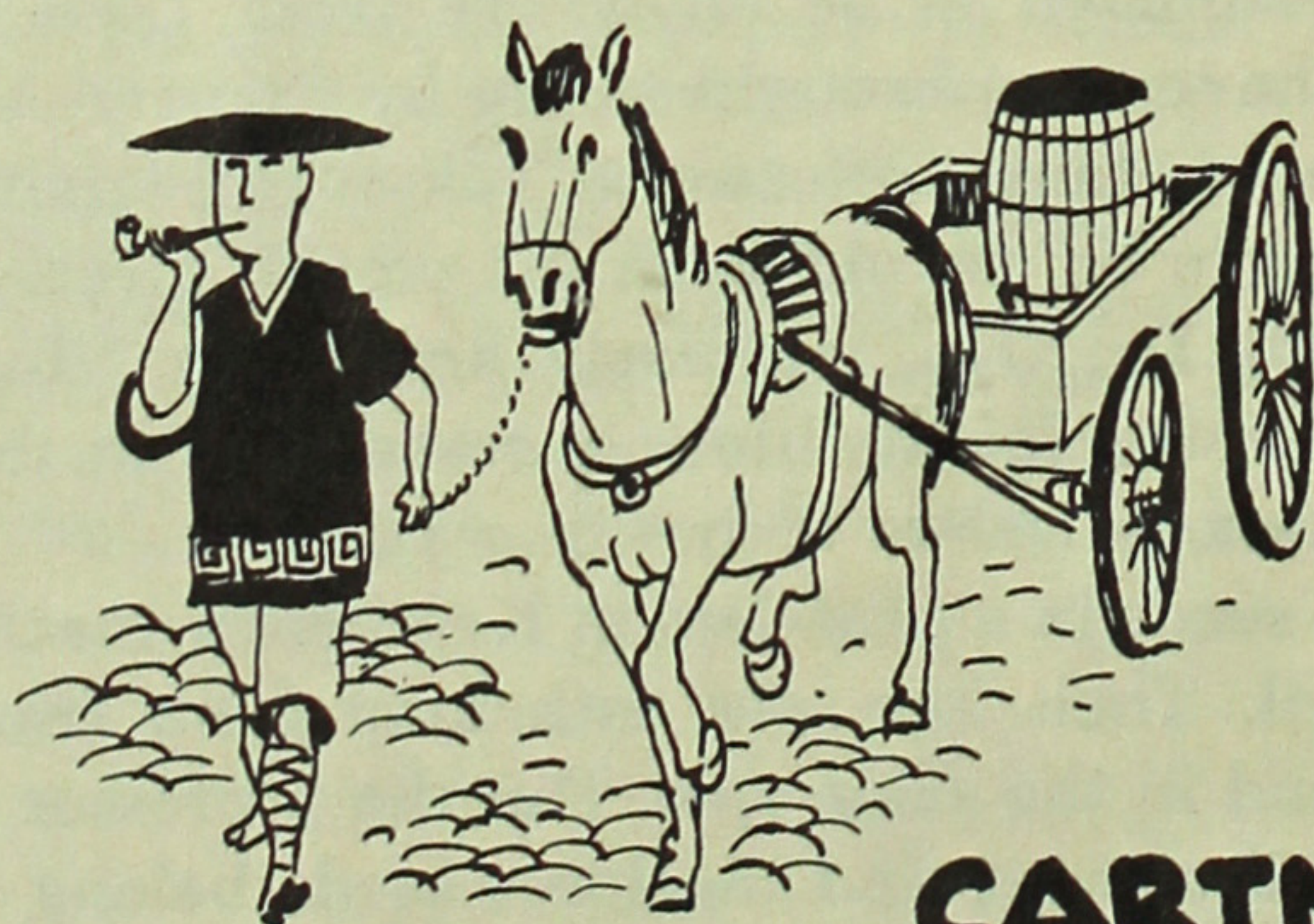


蓮の博士で通つてゐる東京大
學教授現學博士大賀一郎氏は
一生の研究を蓮の花一つにか
けてこの程千葉縣で發見され
た千年から二千五百年前に咲
いてゐたという蓮の實から美

事な芽を出さすのに成功し、
うまく行けば千年も前の蓮の
うてなで好いた同士が差し向
いという花を咲かすかも知れ
ない。

DR. OGA, a botanist who has devoted most of his life to the study of lotus seeds, prepares a 1,000-year-old seed for an experiment calculated to make it bloom.

SCENE Facts and Oddities

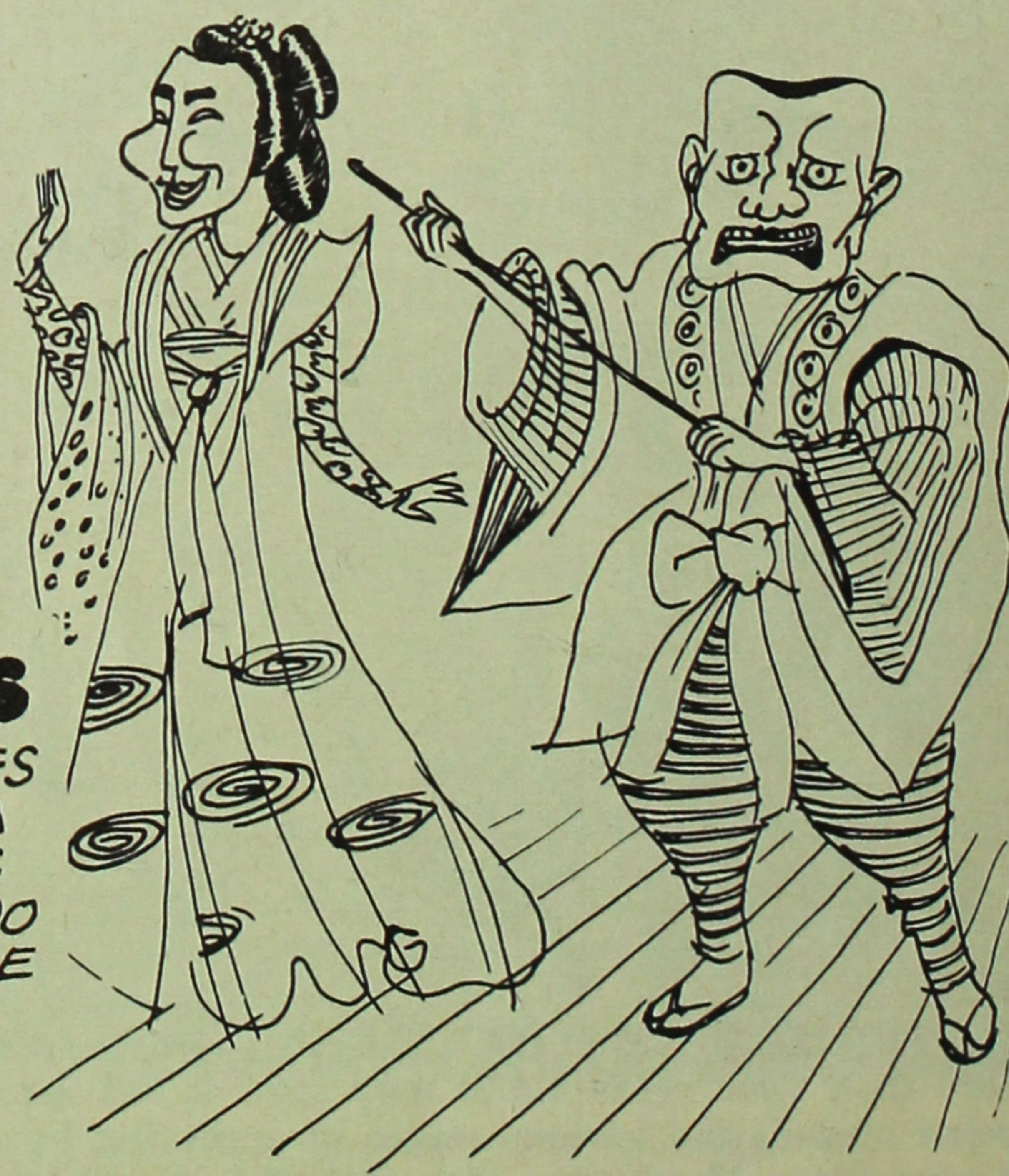


CARTMEN LEAD HORSES

IN JAPAN ONE SELDOM SEES A HORSE BEING DRIVEN; HORSES ARE LED BY A SHORT ROPE - AND RARELY DOES ONE SEE A CARTMAN SITTING ON HIS CART, WHETHER OR NOT IT IS LOADED. AS IT IS ESTIMATED THAT THERE ARE 200,000 HORSE-DRAWN CARTS IN JAPAN, SOME IDEA OF THE TIME WASTED BY THESE CARTMEN CAN BE FORMED.

SPEECHLESS DRAMA

NO WORDS ARE SPOKEN IN MIBU KYOGEN, A FORM OF JAPANESE DRAMA WHICH ORIGINATED IN THE 10TH CENTURY. YET EVEN CHILDREN ARE ABLE TO UNDERSTAND THIS TYPE OF PLAY. ACTORS WEAR WOODEN MASKS THAT REPRESENT EITHER ANGER LAUGHTER OR SADNESS.



253-pound lineman

JIM KAJIOKA'S frame was so big that the equipment manager of the San Jose State College didn't have shoulder pads large enough to fit him.

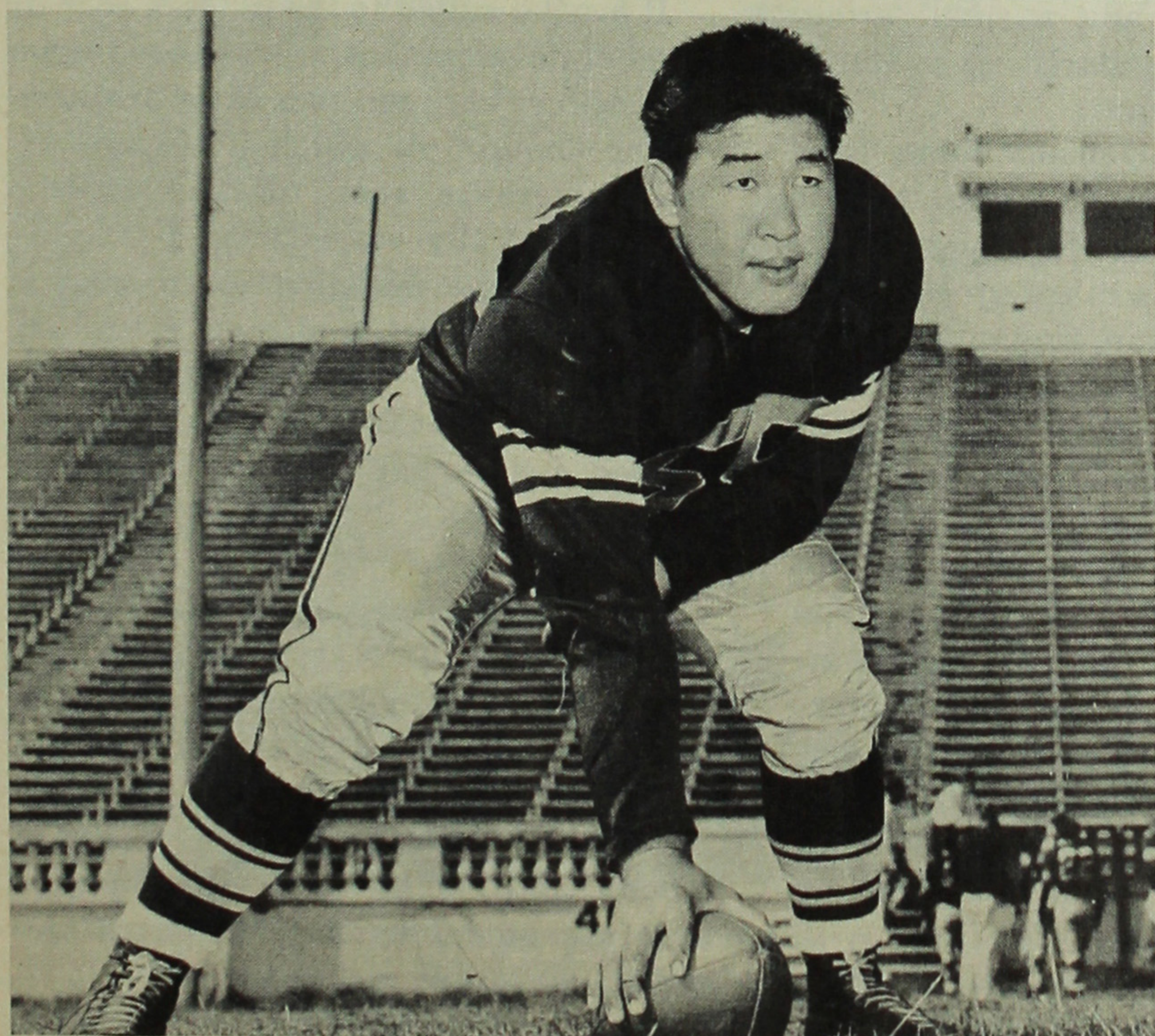
Kajioka, a 5 foot 11 tackle who played with the Modesto (Calif.) Junior College eleven last season, weighs 253 pounds and probably is the largest Japanese on any gridiron squad. He won all-conference honors last year at Modesto.

Not yet a first stringer but one who shows plenty of promise is freshman Tom Yagi of Livingston, an all-league star last year. He played center at Livingston where Bob Bronzan, the Spartan coach, was football mentor before taking over at San Jose.

A third Nisei, Harry Kawano of Oceanside, triple-threat back, rounds out the Japanese players on the squad. Also a freshman, he was a starter on the all-Southern California team that defeated an all-Los Angeles team at San Diego earlier in September.



JIM KAJIOKA, 5 foot 11, 253 pound tackle for San Jose State College.



TOM YAGI, former Livingston all-league center, also is on the Spartan roster.

Actor's group 'stages' one-act experiment



THE FIRST PLAY that the experimental group "staged" was a one-act opus by Hiroshi Kashiwagi. No conventional stage props or scenery was used. In fact, there was no "stage," in the accepted sense of that word. The audience sat around the bare space of the floor in which the action took place. (Photos by Jack Iwata)

SOMETHING NEVER before attempted is being tackled by a group of Los Angeles Nisei actors and dramatists who believe that the ancient art of the Japanese drama has a place somewhere in the American scene.

Founded a couple of years ago with the purpose of developing a competent body of actors able to give expression to problems and thoughts peculiar to the Niseis, the company calls itself the Nisei Experimental Group.

Organized in January, 1950, as an intimate group of people seriously interested in all phases of the theater, the emphasis at the outset was on study and training. Thoughts of early production and box office profits were put aside. Organized as a non-profit group, the idea was to develop slowly along a long-range plan.

The group was aptly named. It was essentially experimental in character. It wasn't especially interested in attracting publicity or audiences. The public, in fact, was urged to look elsewhere if all it wanted was the usual spectacle of charm and color.

The idea for an experimental company of Nisei actors originated with Hiro Okubo, a student who was majoring in drama at Los Angeles City College. He soon found others interested in such a project and a small group started meeting regularly in a Maryknoll school classroom.

Aid and encouragement came from the City College drama department and the Orchard Gables Repertory theater and Okubo was able to set up classes in speech, diction, acting, staging and production.

Every now and then, to break up the monotony of the lessons, the "students" read short scenes from different plays and, little by little, something resembling an actors' company began to take shape. In between the members attended various plays, less to be entertained than to observe staging and acting techniques. Before long, the "students" were given scenes to study, learn and act out before "audiences," mostly friends.

They had been studying and learning for six months before Okubo felt they

were ready to actually put on a play. In keeping with its experimental nature, the group selected an original one-act play, "The Plums Can Wait," by Hiroshi Kashiwagi of Los Angeles.

It proved suited to the players at their level of development. It was based upon the conflict between two Nisei brothers.

The "house" in which it played was the conference room of the Miyako hotel. Centrally staged, the first production of the fledgling group played to a small, select audience. It is debatable whether the playgoers considered it a treat but the play was performed twice that night to the same spectators.

Ted R. Samuels of the Orchard Gables theater directed one version, Okubo the other. Each production had a different cast. Under Samuels' direction, the play was given a straightforward interpretation. Okubo gave it the oriental touch, using Japanese wooden blocks and "yoko-bue" (a plaintive flute accompaniment) to heighten and sustain dramatic moments.

Their performances didn't draw rave

notices but the sincerity and the striving for integrity by the Nisei actors was carried over to the audience.

For its second project the players will attempt to stage a series of five *Kyogen* plays with dialogue in English. It will mark the group's first attempt at both comedy and the Japanese play.

Kyogen, or "mad words," are short, classical comedies which serve as comic interludes between heavy *noh* tragedies. The origin of this type of play goes back to the 14th century when it was developed and encouraged under the daimyo Ashikaga Yoshimitsu.

In essence, it was a discovery of the comic element in the lives of the simple folk and plays based upon their common experiences quickly won a permanent place in the acting repertoire of the day. Presentation of such plays is guided by extreme restraint of Zen (Buddhist) standards of taste and the trite, the obvious and the exaggerated is avoided. By subtle suggestion the humor of the *Kyogen*, which always is in good taste, "kindles the mind to laughter."

The production will be staged with costumes of the period worn by the lords and ladies and the priests and peasants of feudal Japan.

Not all of the experimental players are Niseis. Two of them, Albert Acebo (whose stage name is "Ashibo") and Leo Schrier, a New Yorker, are Caucasians. Schrier gave such a solid per-

formance in "The Plums Can Wait" that one critic was moved to write, "Leo Schrier's stage experience . . . brought out the lack of it in others." Schrier never had set foot on a stage before "The Plums."

Other members of the company are Miki Fujimoto, Frank Watanuki, Rose Hatakeyama, Fumi Kawamoto, Kenji Suyematsu, and Mas Suyeshi.

Ibsen's "Wild Duck," is being considered for a future production. As adapted by Albert Saijo, this play becomes a powerful and revealing study of a Japanese family's loss of integrity through illusion and false ideals—a situation not uncommon in present-day Japanese American society.

The Nisei Experimental Group likes to think that it is one group whose integrity will remain intact.

Said Hiro Okubo upon an occasion recently.

"We're the only real thing in this town."

羅府に最近組織された二世演劇研究会では大久保ヒロ氏が指導格として日本の狂言其の他の古代劇を現代化すると共に米國式に表現する爲め、過日都ホテルで試演會を持ち各面の注目を惹いたが氏は近く狂言を英譯して上演の準備中である。一座の中には多數米人も交り東西兩藝術の粹を取つて一つの纏まつたものを作り出そうとする研究である。



MEMBERS OF THE experimental group; Sitting (l. to r.)—Mr. Yokoe, Frank Watanuki, Miki Fujimoto, Hiroshi Kashiwagi and Leo Schrier. Standing—Hiro Okubo, Albert Acebo, Mas Suyeshi, Ryo Kashiwagi, Shig Suzuki, Kenji Suyematsu, Karl Westerman (Los Angeles City College drama instructor) and Ted Samuel.

italics

ALBERT SCHWEITZER, interviewed at Frankfurt, Germany, where he accepted a peace prize from French and German publishers: Peace can only begin when everyone has enough to eat, when everyone has work, and when men try to find out what unites them rather than what separates them.

ARCHBISHOP RICHARD J. CUSHING of Boston (*Interracial Review*): In the very diversity of our racial strains and in the harmony of their blend lies the secret of America's greatness.

RALPH J. BUNCHE (*Christian Science Monitor*): There is widespread knowledge in the world of imperfections of American democracy, of the anti-democratic racial and religious attitudes which weaken our unity and sap our strength. We know that there are these imperfections. We talk about them; we face them frankly. Instead it is a part of our strength that, in the democratic framework of our society, we are entitled to point to our shortcomings.

LARRY TAJIRI (*Pacific Citizen*): The fact of the matter is . . . that a home run by the Giants' Bobby Thomson in the last of the ninth . . . rocketed through the American consciousness with greater impact than the news, the same day, that the Russians exploded another A-bomb.

BILL HOSOKAWA (*The Colorado Times*): It is certain Japan's road to recovery will not be easy. But it is apparent, even at this early date, that Japan can be made a stronger anti-Communist ally, and a more friendly one, if other nations live up to both the spirit and letter of the treaty signed at San Francisco.

MIN YASUI, discussing the new Department of Justice evacuation claims forms (*The Colorado Times*): When do we get the money? . . . don't be anticipating spending your claims money for the 1951 Christmas season, or else you'll be sorely disappointed.

GOVERNOR EARL WARREN of California, on a visit to Hiroshima, when shown pictures of the atomic bomb damage (*The Nichi Bei Times*, San Francisco): May it never happen to California or any other state.

REV. FRANK L. ESPERMAN, San Francisco Evangelical and Reformed Church, in letter to local newspapers: Would it not be a courteous thing to do to refrain from offending regained friends by referring to them as "Japanese" instead of "Japs"?

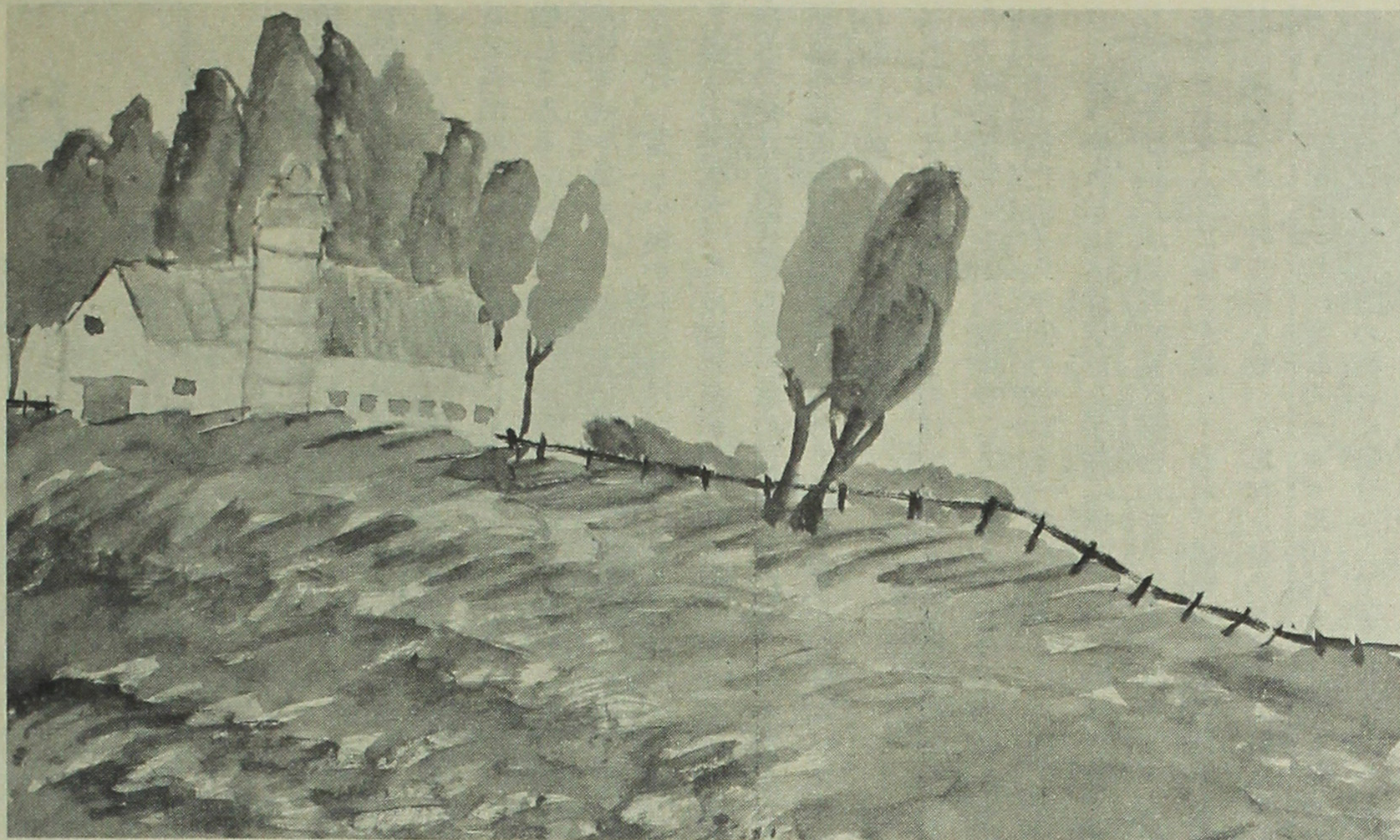
TAKEO KOBAYASHI, Tokyo correspondent, (quoted in *The Hokubei Shimpō*, New York): The latest of a seemingly endless series of graft scandals here in Tokyo has led Tokyo wits to suggest that John Foster Dulles bring Senator Kefauver with him when he comes again.



GRAND PRIZE - \$25.00

Sumiko Matsuura, age 7
Nishinomiya, Japan
Daughter of Mr. and Mrs.
Ryokichi Matsuura

CHILDREN'S ART CONTEST
WINNERS



FIRST PRIZE - \$15.00

Toshiko Kitagawa, age 7
Los Angeles, Calif.
Daughter of Mr. and Mrs.
Toshio Kitagawa

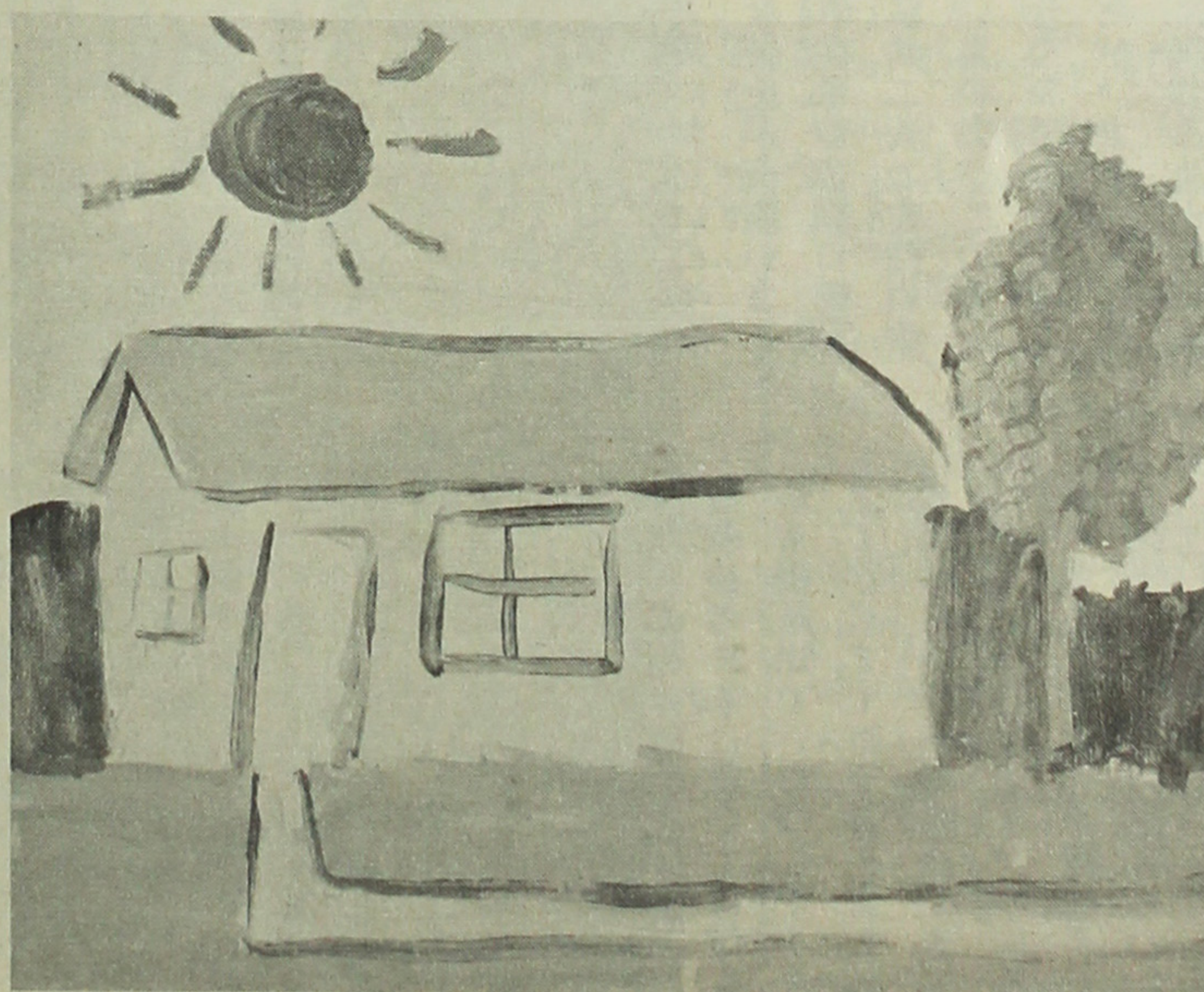


SECOND PRIZE - \$10.00

Billy Allen Okazaki, age 5
Pullman, Wash.
Son of Mr. and Mrs. Shiro Okazaki

THIRD PRIZE - \$5.00

Margaret Tashiro, age 6
San Antonio, Tex.
Daughter of Mr. and Mrs. Yukio Tashiro



横顔

永田生

山内務論

(シカゴ同胞社会の先達)



T. Yamauchi

講和條約の調印も成り日本も愈々六年と二ヶ月振りに獨立國家として再び世界の檜舞台に登場することになった。従つてシカゴの同胞社会も今後續々として日本からの來客もあろうし、又米人方面との交渉も益々頻繁となりそれ相當のお附合いはどうしても否むことは出來ないであろう。然るに困つたことには、維府に次いで一番多數の日本人が在居してゐるシカゴに、實は、これと言ひ代表的な有志家が無いことである。曾つて西部沿岸では牛島ボート・キングとか、荒谷ガタール等の如き大物があつて會長さんとなれば「宜しい私が引き受けた人様に御迷惑はかけない」と財布を投げ出して公共に盡したものである。今は御時世が違ふから昔のような事を望むことは無理かも知れないが然し、現在は餘りにも有志家の粒が小さくなり、堂々米人等と對立する教養と氣力と經驗の具つた人物が遺憾ながら極めて稀であることは大シカゴの同胞社会としてはまことに心細い次第と言わざるを得ない。

それにしても想ひ起されるのは、日本人社会に愛憎をつかして隱棲態々大公望を極め込んでゐる傑物タム山内務氏のことである。氏は早稲田大學政経科の出身、恩師大山郁夫教授の米國亡命十六年間の世話を一手に引き受けた熱情漢で戰前ループを中心にしてチェン・システムによる洋食店を手廣く經營し、一時は百數十人の使用人がありセント・クレア・ホテルに六百弗の室代を拂つて大隈老侯ソツクリの豪奢な生活振りに米人の度膽を抜き日米人間に重きを爲してゐた。總領事や支店長なんかは問題にならず、卒先して同胞間の諸事には自腹を切つて奉仕之務め日米名士連との交友は元より藝能人に至る迄辛いところに手の届く歡待でシカゴに山内ありと廣く知られたものであつた。先年寶塚歌劇團が來た時などその歡迎に自分一人で遊覧船を借り切つての豪華版は今猶お世人の記憶に新たななる所である。

氏は福井縣農家の家に生れ、大學時代は馬に乗つて通つたという變つた性格で氣宇宏大なところ頗る大隈老侯に似通つた所があり、所謂早稲田スピリットの旺盛した闘志満々覇氣縱横ともいふべく稀に見るの明朗な人である。激しい反面に極めて情誼に篤く一旦交われれば何處までも親交を續けてゆく敦厚にして誠意があり、今日まで氏によつて引き立てられた多くの人々は何れも氏の徳を誦歌しないものはないという。

戦後感ずる所あつて總てから隱棲されたがシカゴ同胞社会の現狀に鑑み氏の如き人材が再び出蓋して陣頭に采配を振られるならば確に同胞社会は活氣付くであろうし一段と精彩を添えるであろう。人は言う今はモウ二世の時代であると。然しながら實際的に見て未だ一家の財布は一世が握つてゐる間はまだ頭立つのはお年寄りじやなくては收まらぬ。どうか山内氏のような方が再び出馬することを望むや切なりである。



最近日本や各方面から種々な方々が續々と本社を訪問されてシーン・グラフ世界の評判や忌憚なき批判を承る機会が多くなつた。編集する者としては誠に有難いことで、斯うした御注意や御忠告はほんとうに本誌を益々向上せしむるもので衷心から嬉しく感謝してゐます。東京支社の活動で日本方面からは毎號豊富なる記事や一流商社の大廣告が殺到するし、技術部では轉手古舞いの姿です。殊に映畫欄は寫真が鮮やかに出るので評判良く、先日日本人スターの月丘夢路さんも「あなたの雑誌なら綺麗に出るからこれを差上げます」と曲線美豊かなお得意のポーズで撮つたプロマイドを置いて行つた。四、五十万からある南米ブラジルの人々がシーンを是非見たいとの注文で、今度いよいよ南米方面へ力を入れることになり邦字欄を増すことに致しました。◆それに印度を中心とし

て南西アジア諸國方面からも日本支社へ大量注文申し込みがあり、英國からも、フランスからも、アフリカからも多數購讀を申し込んで來ました。但しロシアからは只今のところ一冊も申し込みはありません。◆斯くして本誌は今や世界に到る處に行き届くようになりました。これは何と言つても米國の力が反映してゐるのでも日米文化の交流を中心として編集してゐる私共の目的がほんとうに認められて來た結果だと思ひ、誠に愉快に堪えません、と同時にその責任の重いことも自覺しまして編集員一同は一層の奮闘を期してゐます。◆シカゴはもうスツカリ秋となり、纏て半月もすれば雪となるでしょう。(一〇の五)

茂木女史より

時の流れと共に互いの生活にも大きな變化が御座いました。大戦中在米の皆様は御安否は常に私共二人の會話の中にお懐しいあの方、この方と言つた具合でお噂申し上げて居りましたが、太平洋という海は兎角に御無沙汰がちななり過ぎる傾きのある海で申し譯ないと思ひながら、何處へも御無音に過ぎました。御許し下さいませ。毎度素晴らしい「シーン・グラフ世界」を

刻々と變り行く世界の情勢に遅れまいとする私共も一生懸命でございます。

敗戦後の日本に就いては何もかも御承知でいらつしやることと存じますので省きますが米國から受けた指導は生きて残ることと存じます。中には齒の浮くような「米國通？」も御座います。彼等として反省の時が來ると存じます。何卒御社の御發展を祈ります。群馬縣一の宮町茂木治子(筆者は戦前永らく桑港の元日米新聞に隨筆を執筆され、多數の讀者を有して居た閨秀作家)

About our ADVERTISER

TOYO SEN-I CO., LTD.
Established: March 5, 1918

Capitalization: Y 150,000,000
Main Office: No. 2 Muromachi 2-
chome, Nihonbashi
Chuo-ku, Tokyo
Branch Offices: Mihara, Hiroshima;
Osaka
Kumamoto city

Mills in eight cities.

Business: Degumming and bleaching of various kinds of fibers; trading of finished ramie and mixed products of ramie and silk, wool, and cotton; weaving; manufacturing and trading of agricultural machinery.

History of the company: The Toyo Asaito Boseki Kabushiki Kaisha (Toyo Ramie Spining Co., Ltd.) was established March 5, 1918 with a capitalization of ¥2,000,000. The first spinning mill was built in Yokohama the same year and another in Mihara, Hiroshima, in 1922. A weaving mill was established in Hikone, Shiga, in 1922. A bleaching and finishing mill was established in Notogawa, Shiga, in 1937.

In 1943 the Yokohama Hampu Kabushiki Kaisha (Yokohama Duck Co., Ltd.) was merged with this company and total capitalization was increased to 925,000,000 yen. In 1943 the company name was changed to Toyo Koku Sen-i Kabushiki Kaisha. Directly after the war it was again changed to Toyo Sen-i Co., Ltd. Another spinning mill was established at Yatsushiro, Kumamoto, in 1947, and two ramie cultivation farms were opened at Tokatta in Tohoku district and at Tatsutayama, Kumamoto. The first postwar export was made in June, 1947.

The Toyo Sen-i has a monthly production capacity of 340,000 pounds of ramie yarn and 80,000 pounds of wool yarn, 596,500 yards of fabrics, 361,000 yards of dyeing and finishing.

講和條約調印 記念祝賀會

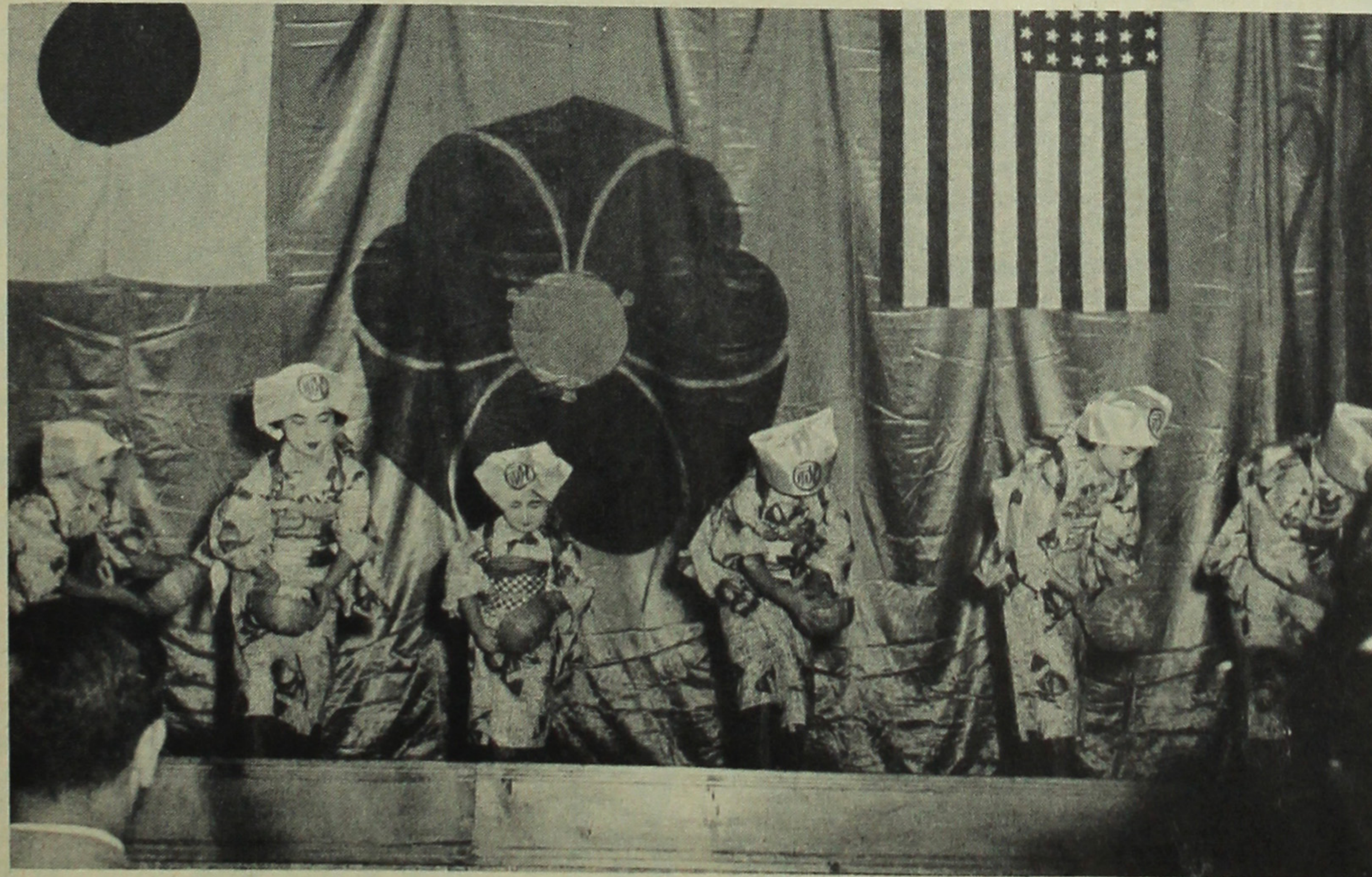
餘興演藝會も満員

日米講和條約調印記念祝賀會はシカゴの各團體が連合して去る九月廿日午後五時から西オーーク街二一八番オーークホールで盛大に開催されました。日米大國旗を舞台の正面に飾

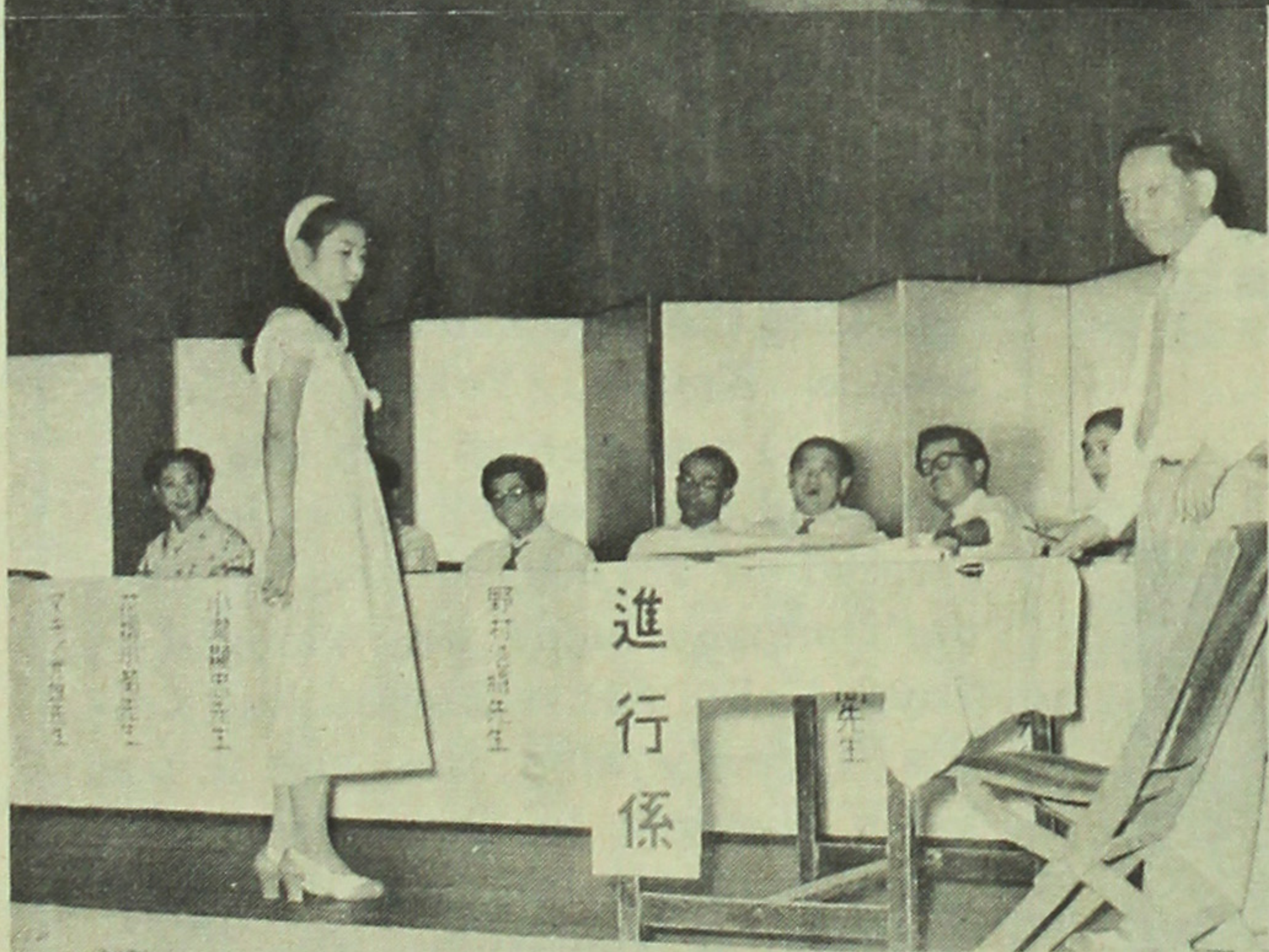
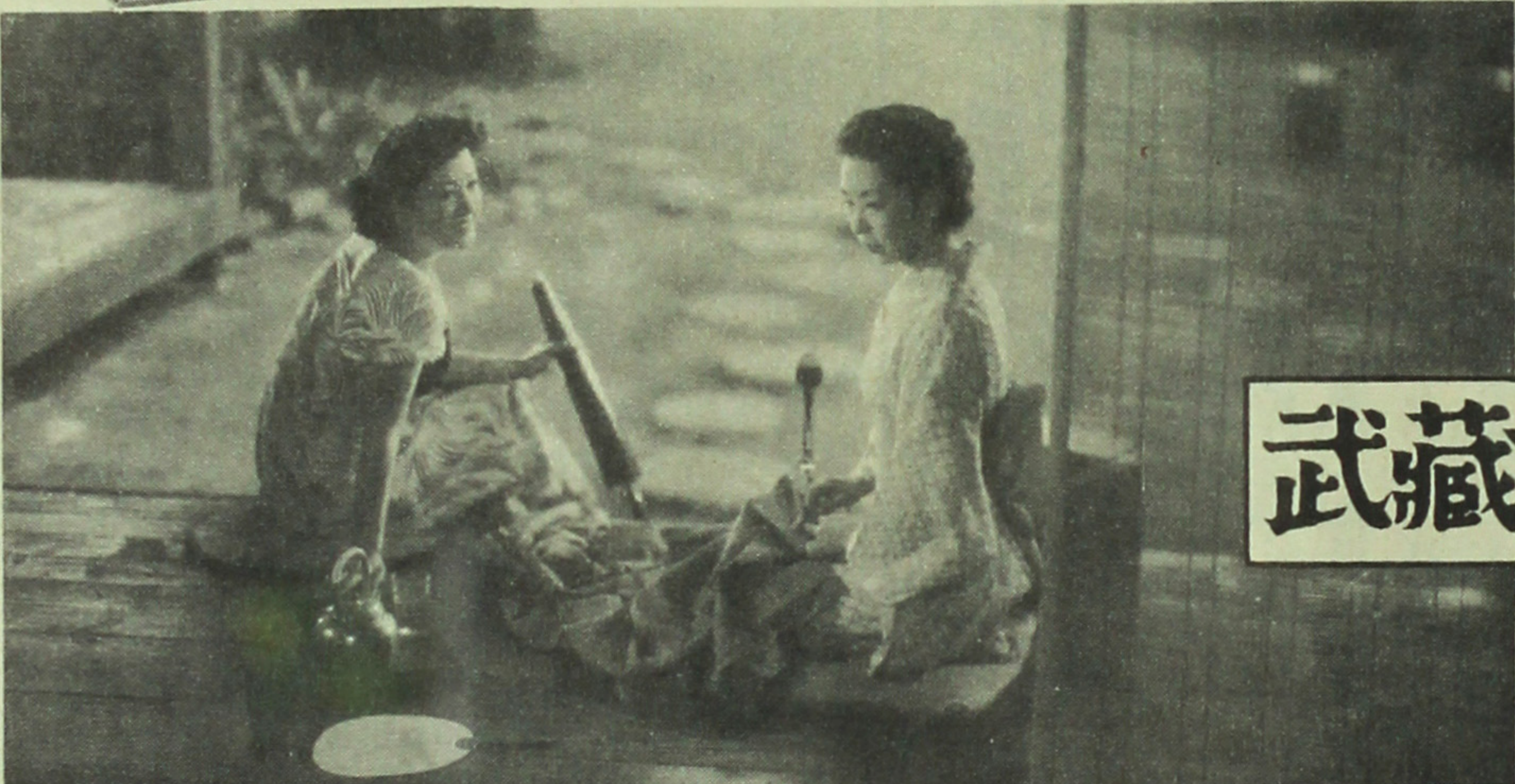
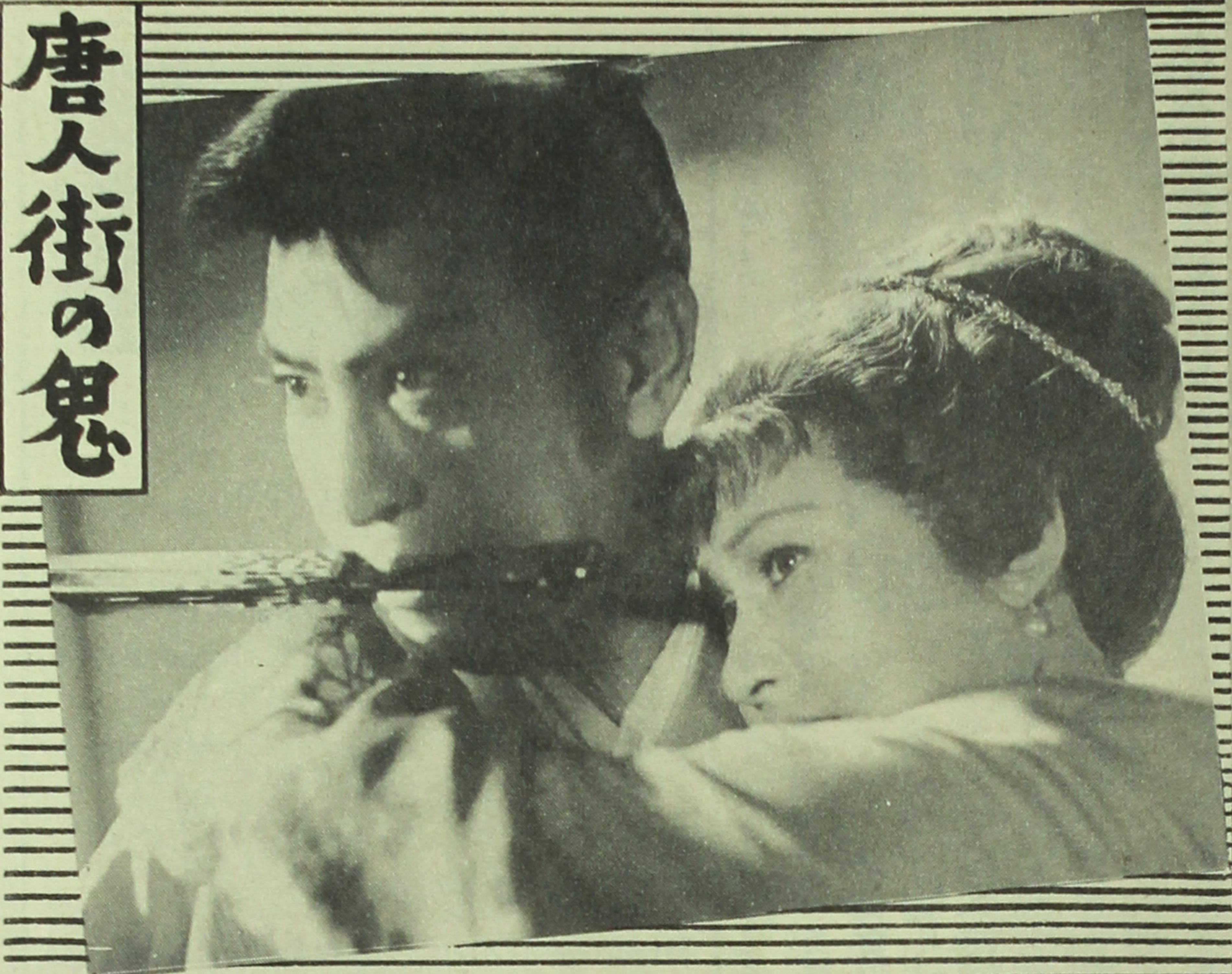
り、各國旗の裝飾も美しく、第一式は總務委員長戸栗遵氏の司會で各團體代表の祝辭があり日米兩國々歌、万歳三唱で終り、お辨當にビール、ソーダ水の乾杯、第二式に入り餘興演藝部委員長日高虎雄氏の挨拶で、可愛らしいクラーク街の少女手踊りから長唄壽會の連中が紋付日本着の素晴らしい勢揃いは日高静子、井邊静子嬢等の踊り、天才流行歌手森下恭子嬢に中川節子さんの踊り等盛澤山のブログラムはそれからそれへと展開され満場の大喝采を博し最後の美人總出の華やかな音頭踊りで御開きとなった。「寫眞は當夜の盛況」



M. Furuyama (top), decked out in flags of the U.S. and Japan, dances the "Banzai odori" during the festivities commemorating the signing of the Japanese peace treaty held last month by Issei organizations of Chicago. In the picture below costumed girls dance the "Shukuga odori" (felicitation dance). Dancers are (l. to r.): Naomi Nishimura, Hisae Harada, Keiko Harada, Alice Tanabe.



唐人街の鬼



A reviewing board judges a participant in the "Goemon Contest" during Toho Studios' nation-wide search for two to take the two leading roles in its forthcoming movie, "Ichikawa Goemon."



武藏野夫人

Utaemon Ichikawa (upper left) rescues an Eurasian maiden in distress in "Tojingai no Oni," a story about Nagasaki. "Musashino Fujin" is about Kinuyo Tanaka (above) who is torn between her husband, a professor, and her young lover.

★「唐人街の鬼」東映作品、市川右太衛門、加藤嘉月形龍之介、山口勇、小林重四郎、上田吉二郎、花菱アチャコ、宮城千賀子、井上由利子、杉狂児、其他の出演で、物語は佐々木味津三原作旗本退屈男シリーズ第三話、快傑早乙女主水之介が異國情緒豊かな長崎に現はれ、怪盗團、密輸商、悪代官等をこらしめ、混血の美女を救うという右太衛門の大殺陣が見ものという映画。混血の美女には本もの、混血児で俳優座の井上由利子が出演しているが、映画には初めてという感が深い。この映画は右太衛門と花菱アチャコでもつて

いるようなもので、在來のチャンバラものから一步も出ていないが、この種娛樂ものも今後一と工夫をしなくてはならぬ。

★「武藏野夫人」東宝映画で大岡昇平のベストセラーの映画化。「武藏野夫人」は今秋を飾る文藝作品として期待されているもの。演出溝口健二出演は、田中絹代、森雅之、山村聰、轟多起子、中村美那子、片山明彦、進藤英太郎、平井岐代子、大谷玲子(ポロランド生れの二世)等で、武藏野に育つた薄倅の女、道子に絹代が熱演しているが、森、山村、轟等の一流メンバーに依つてこの映画は生きていく。東宝が今年のベストテンをねらう野心作といつていい。

★「五右衛門コンテスト」左の寫眞は、檀一雄原作の『石川五右衛門』の映画化で、東映が全國から募集した五右衛門とおふうの主役のコンテスト風景である。審査員は檀一雄原作者、萩原遼監督、花柳小菊、野村浩将、藤間紫、マキノ光雄其他である。

榮龍、万龍、浪曲の美容軒、麗花等六名がブラジルへ行つた。

▲更にこの秋、學生演劇で、二十年の歴史を持つという玉川學園演劇部が『日本學生演劇使節團』として總勢三十六名がにぎやかにブラジルへ行くという事である。これは中村嘉壽氏の斡旋でブラジル新報社々長黒石清作氏の招待によるものである。

▲藤原歌劇團では去る九月一日から十四日まで二週間、オペラ『ミニオン』を新橋演舞場で上演し非常な好評を博した。

▲藤原義江氏も今年十二月頃二ヶ月位の豫定で歐米を廻り、戦後の歌劇、衣裳等の研究、視察をしていく由。

▲藤原氏の渡米は十六年振りである。

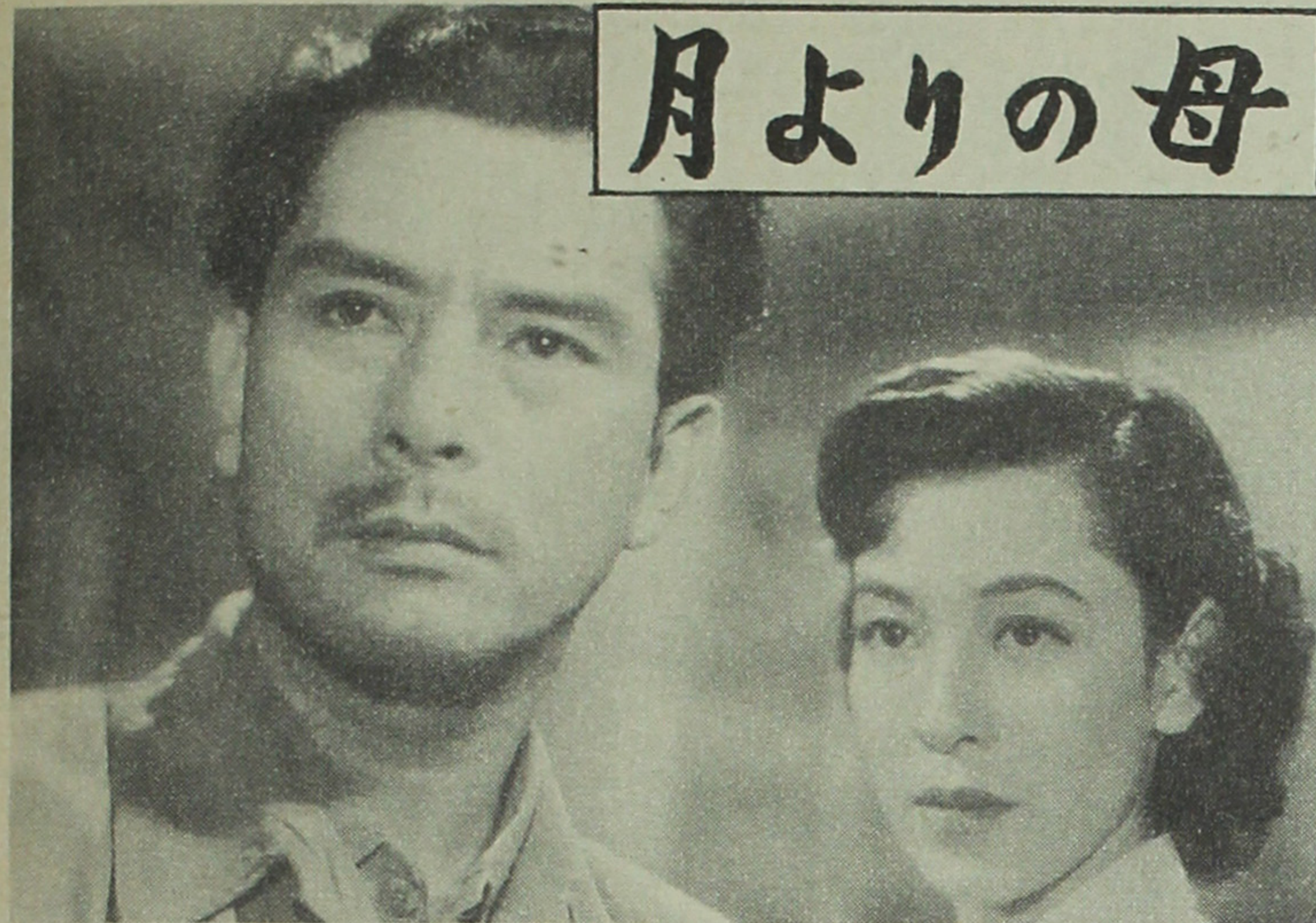
▲日本映画は相變らず洋面に押されているが、殊にこの秋豫定されている『イヴの總て』二十世紀フォックスのザナック作品で一九五〇年度のアカデミー賞を六つも授與されたという作品だけに期待は大きい。それともう一つの大作『サンセットブルバード』も期待されているが、これらと對抗するような邦画はまぶない。

▲ケニー・ダンカンが日本に來て、笠置シズ子と共に『女次郎長ワクワク道中』に出演、例の馬とピストルの妙技を示している。

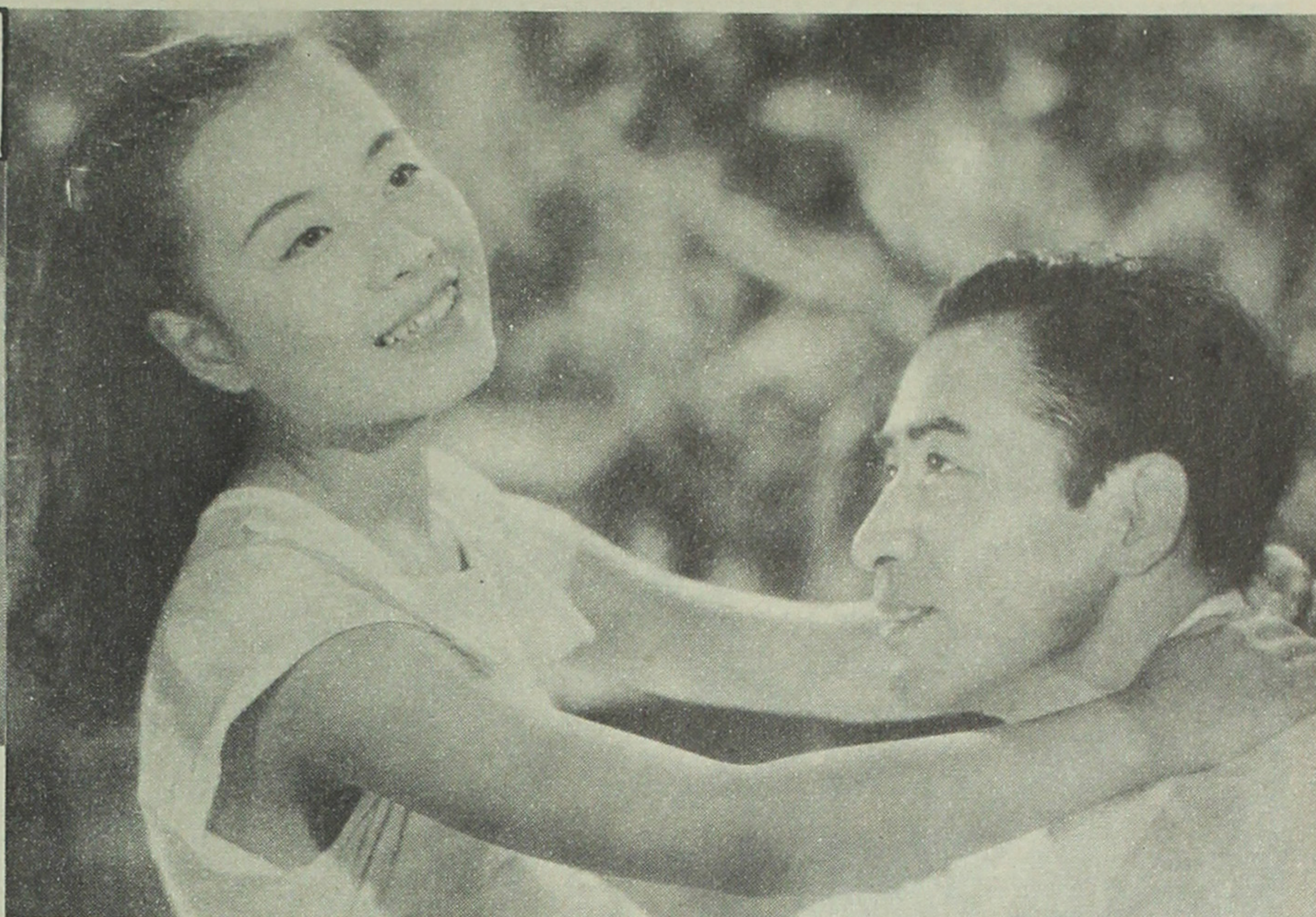
▲日本映画一本の平均製作費は二千六、七百万円で昨年中の製作費合計約五十三億円。此に對し収入四十八億円で一年に五億円の不足、映画は儲からない。

▲故高橋是清氏の孫で日本舞踊の最高峰にある藤間勘素娥さんが渡米の噂がある。こんな人の舞踊を在米同胞も一度見せ度いものだ。

月よりの母



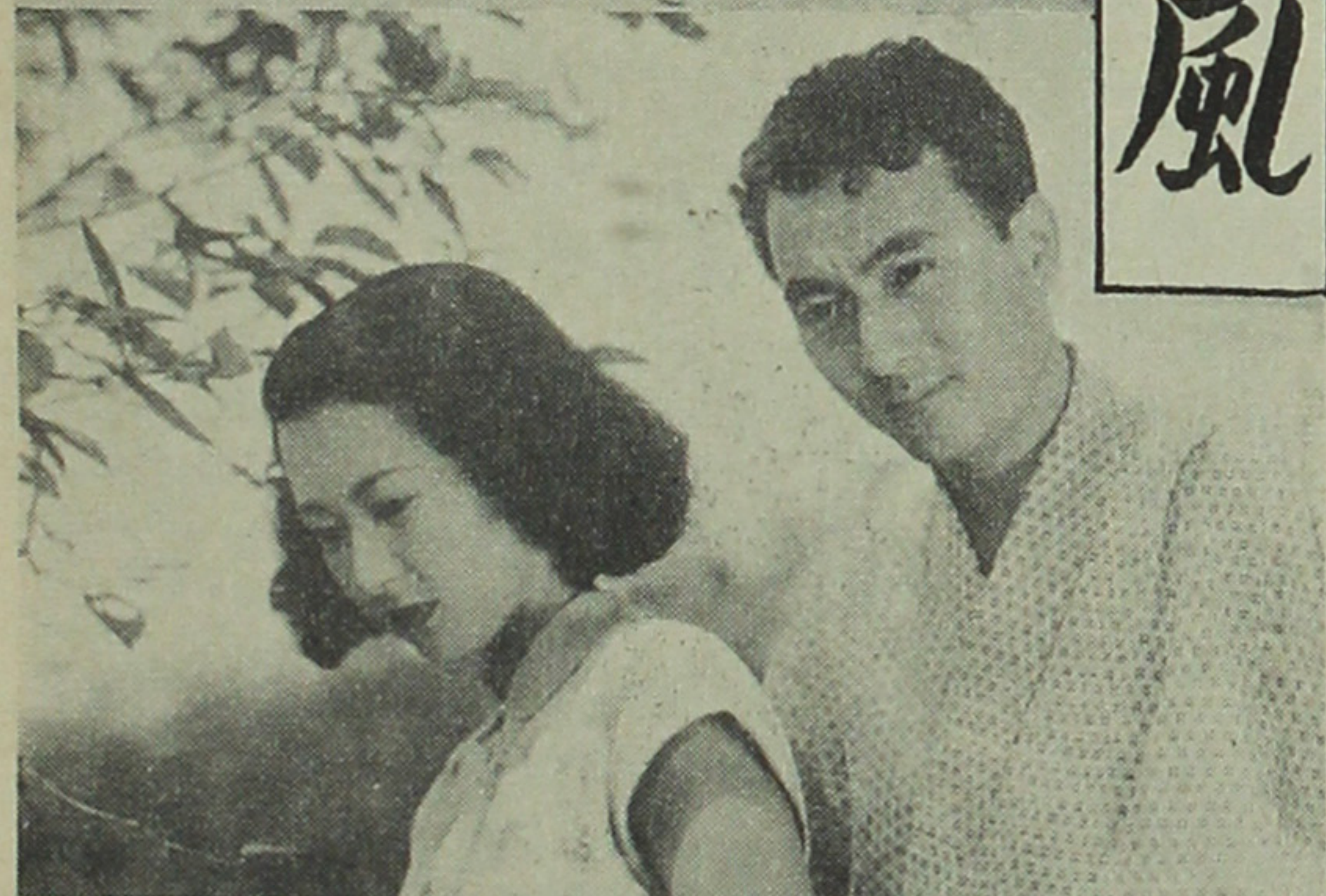
Ken Uyehara and Asami Kuji in "Tsukiyori no Haha," a tragic story about the life of a widow.



Hibari Mizora, Japan's golden voiced recording artist and child actress, dances, sings and emotes in "Hibari no Komori uta."



"Nanpu" is about two rival judoists starring Masao Wakahara (left).



南風

日本映画

し、それに名犬バフも出るというわけで、文句なく楽し

★『ひばりの子守唄』在米日系人間にもおなじみの美空ひばりが一人二役で笑と唄と涙の大活躍。美しい親子の愛情を描いたもので、水戸光子、山村聰、杉狂児、今古亭しん生、荒川さつきなどが出演

ひばりの子守唄

★『南風』富田常雄原作の映画化で、若原雅夫、高峰三枝子、吉川満子、柳永二郎、岸恵子、坪内美子等の共演になるもの。『姿三四郎』で賣つた富田常雄の小説には大低柔道の強いのが出て来るが、この映画にも演と云う六段と伊丹と云う六段が宿命のライバルとして壮絶な柔道試合を行ふ場面がある。若原雅夫の演六段が、戀人高峰三枝子の環を得るため、伊澤一郎の伊丹六段と、實力日本一の榮冠を

★『月よりの母』新東宝の大作といはれる。上原謙、夏川静江、久慈あさみ、小林桂樹等の主演で、苦難の道を歩む母の姿を、哀しい一女性の生涯として描いたもので、夏川静江が二十六才の未亡人から六十才の老婆に至るまでを熱演している。世にありがちな家庭悲劇として誰の胸をも打つ物語りで、新東宝の母ものである。

しめる映画である。ひばりの人気は歴史的で、映画にレコードに彼女の出るところ不成功というところを聞かない。不思議な少女である。

本一の榮冠をかけた試合し見事六段が勝をしてみると結婚するといふのがそれであるが、その蔭にはひそかに演を慕いながら悲しく諦める濱の恩師津田青峯の娘、岸恵子の美彌があるといふ物語りである。

映画界消息

▲最近の日本映画の傾向は、未成年者入場お断りというより内容の映画が多く、それと共に、またチャンバラものが復活し出した。これは大衆目當の一時的傾向であろうが、性的映画は徒らに下品になり、チャンバラものは普通の内容に新味のないものが多いため、日本映画のために淋しいことである。

▲さて、秋の大作映画はなんといつても大映が十周年記念に製作する『源氏物語』であろう。三百二十組の衣裳代だけでも一千万円という豪華さである。

それと共に松竹映画、小津監督の『麦秋』も呼び聲が高い。

東映の呼びものは植一雄原作の『石川五右エ門』の映画化で、この主役五右エ門とおふうを全国から募り、応募者三千人の中から選出出すというわけで、これだけでも宣傳百パーセント。東宝の期待映画は『佐々木小次郎完結篇』火野葦平作の『赤道祭』の映画化などである。

▲新東宝では中山義秀書下しの『平手造酒』と『ブンガワン・ソロ』などが期待されてる。

▲『東は東』に出演した山口淑子は去る九月下旬帰国したが、歸朝第一回作品は、大佛次郎原作の『霧笛』で一躍国際女優になった山口淑子だけに期待されている。

▲戦後北米へは相次ぐ芸能人の渡米で、現地側が食傷で當分芸能人の渡米は中止ということになったが、その代りブラジルは益々さかんで、今度キングの松平晃、ダイ・ヘイのメ香、ピクター



菊人形
秋の呼び人形です、有名な丸

橋忠彌（左）と松平伊豆守の
場面をかた取つたものです。

An annual feature of autumn in Japan are the colorful displays of the "Kiku ningyo." Life-size dolls are

dressed in chrysanthemums of varying colors. These two represent a scene from a famous Kabuki play.

中金龍子女史

來訪

美容界の大家

大阪大丸の美容部主任で卓越した美容法に新天地を拓いた中金龍子女史は今回單獨で米國に於ける最新の美容法と優秀な化粧品各種の視察調査の



Mrs. Tatsuko Nakagama, Japan's top-ranking beautician who recently toured the U.S. at the invitation of a New York firm.

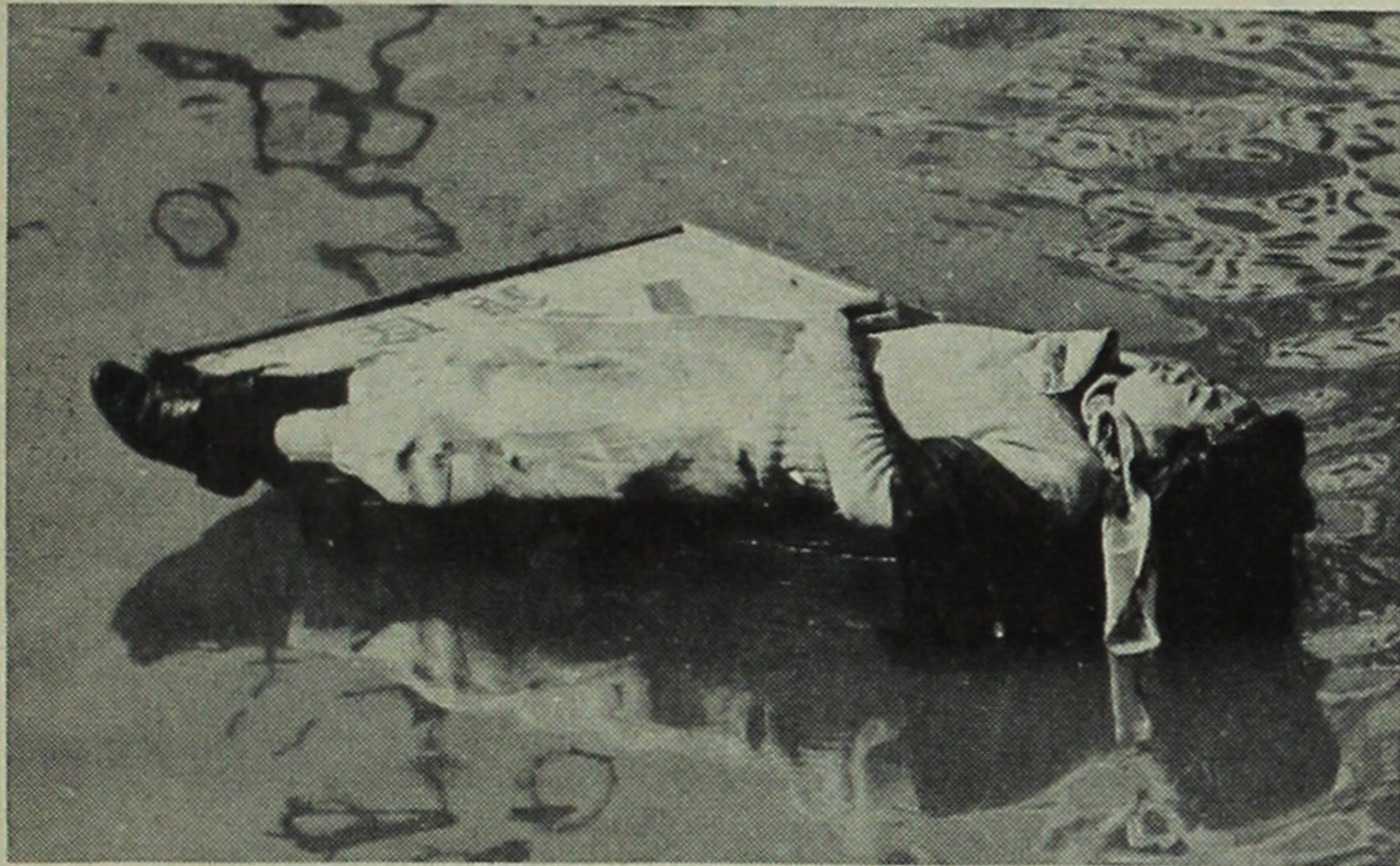
ため、紐育の米人大會社よりの招聘で東部各地を旅行中であつたが、九月十六日シカゴ市デアポーン街のモダン・ビューティーション雑誌社訪問婦人記者ナポリ女史、其の他同社幹部と會見（中金女史は同雑誌社の日本總代理者）社内各施設を見學した。さす



Three-passenger motor scooters, which recently have appeared in Japanese cities, have proved an immediate success. The easy-to-manuever scooters can attain a speed of 32 m.p.h. and carry five gallons of gasoline. They sell for ¥200,000 (about \$560).

新らしく出現したモーター・スクーターです。三人乗りの時速卅二哩、五ガロンノギヤスリンを保ち価格は一台日本金の廿万圓です。

がは米國一の美容雑誌社のこととて到れり盡せりの完備した組織は大いに参考とされる所があり、それより本社に來訪の中金女史は語る「シーンは日本でも大變評判が良く私の關係してゐます方面には多數の讀者があり、特に米國の事情を知る唯一の雑誌として非常な期待をかけられてゐます。本社をお伺いしまして其の設備万般の整つてゐるのには全く敬服致しました。切に御發展を祈ります」云々。
中金龍子女史は戦前羅府日本會の書記長であつた鹿兒島縣出身中金榮氏の夫人で、日本美容術界の第一人者として知られてゐる（寫眞は中金女史）



The "sandwich man" leads a tough and embarrassing life in postwar Japan. But probably the ultimate in attracting a crowd was achieved by the "sandwich man" who dressed like a woman, strapped himself to a floating billboard and drifted about in one of Tokyo's canals advertising a night club.

宣伝と廣告、何んでも人の異表に出て注意をひこうと言う
狙いで生命がけの凄惨な廣告が

現われて来ました。これは東京目抜き橋の下へ屍体が流れる様な格好で浮かんで

おるサンドウキツチマン、何んとこれは銀座のナイトクラブの廣告です。

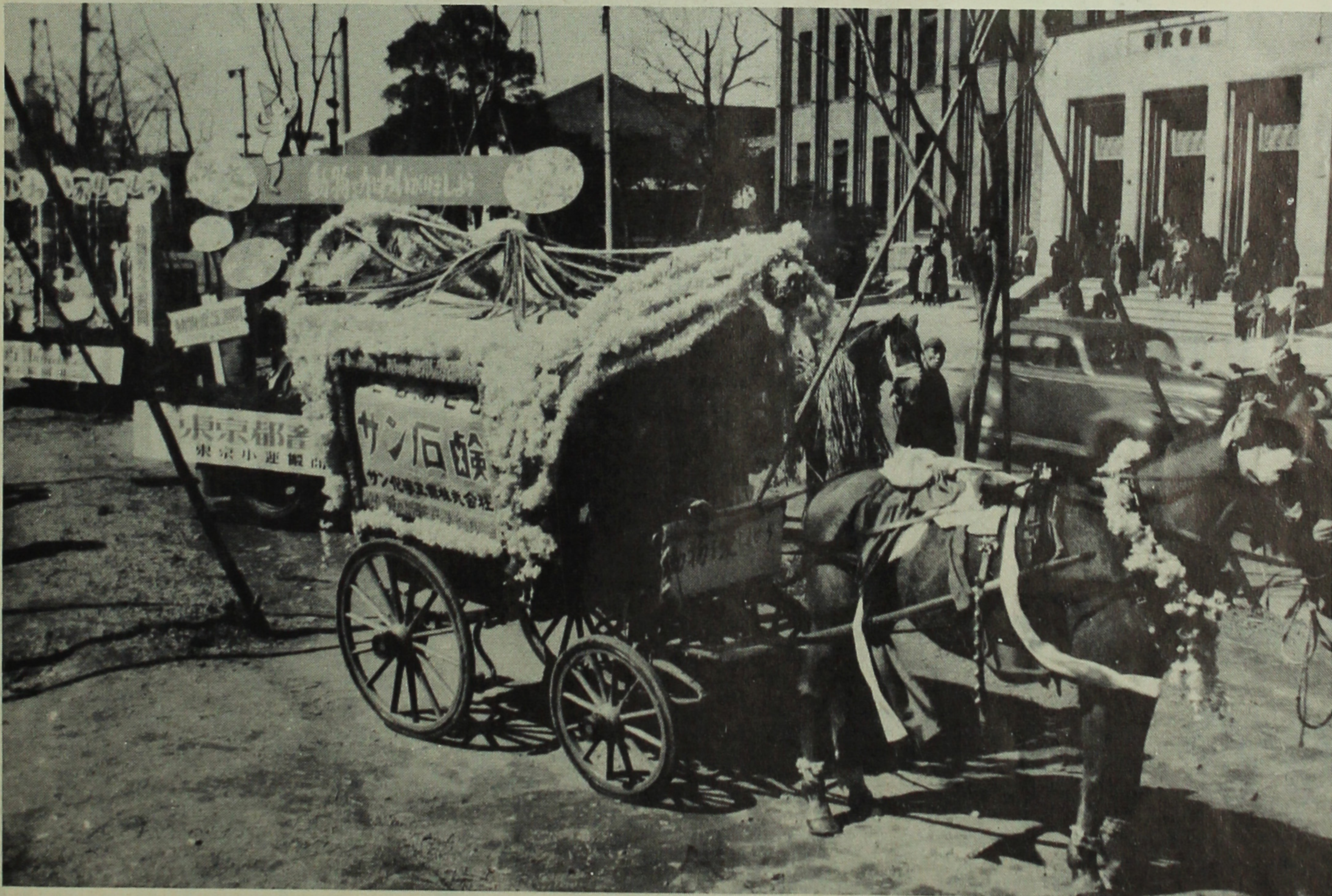
サンドウキツチマン



安曇穂明



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機械文明が極度に發達した今日昔の様な動物虐待はもう日本では見られませんが、動物愛護日に銀座を練つて歩いた
荷馬車にはこうしたお飾りがしてあり、馬の長い顔も嬉しそうでありました。

Gaily decorated wagons and horses participate in Tokyo's "Be Kind to Animals Day."

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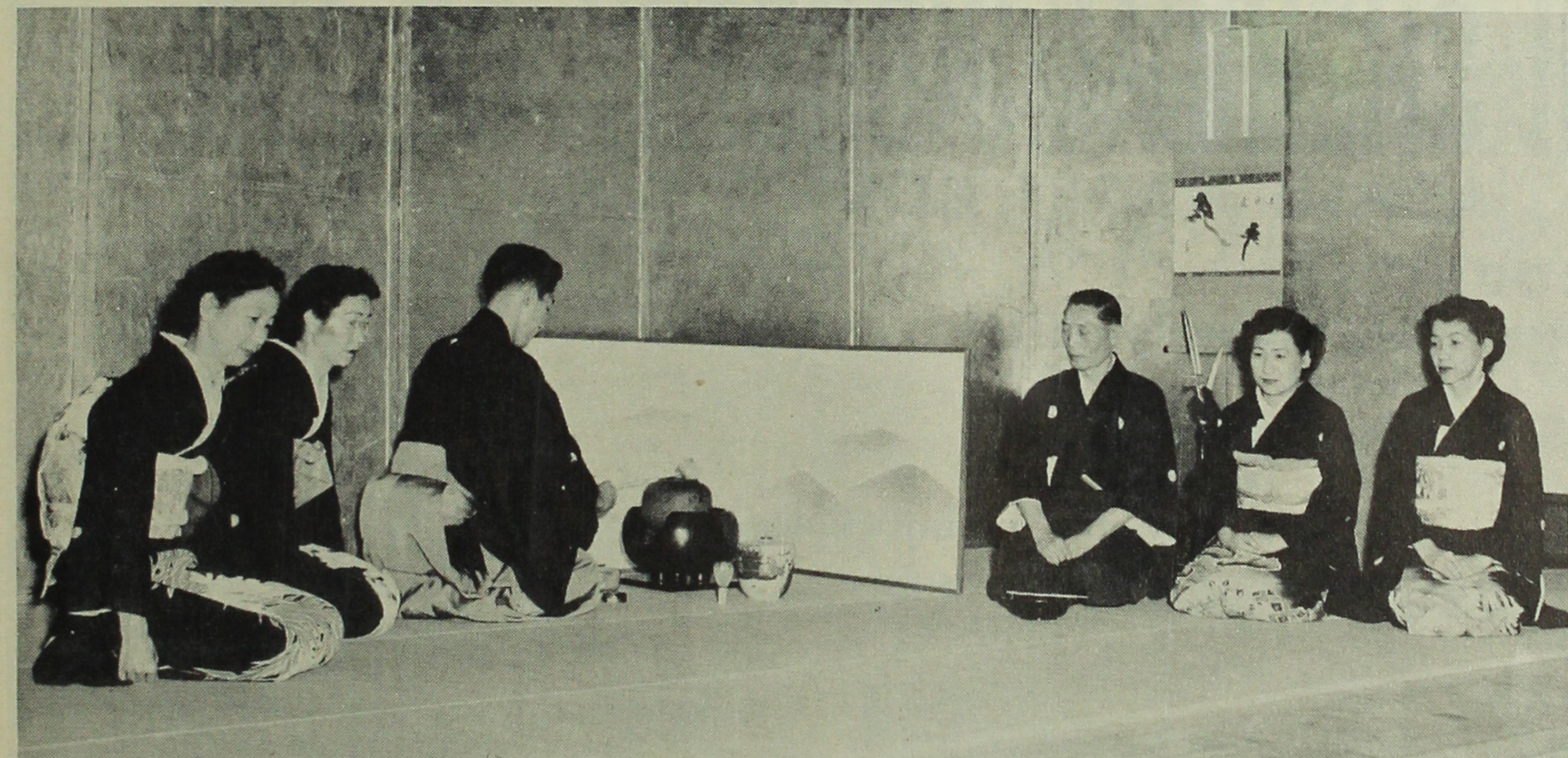
Sen Hounsai Soko, young tea master from Japan.

千利休から累代の茶道裏千家の千宗興若宗匠は北米各地の茶道旅行を終えて、目下ホノルル市滞在中であるが左の如き北米紀行記を寄せられた。

御無沙汰幾重にも御赦し下さい。何分にも旅から旅を続け茶道開拓の爲め一日と多忙さを加えて居りました爲め、心と反對に筆を取ることが出来ず、つい／＼本日迄延びてお別れいたしました。シカゴでお別れしてから大陸を二周いたしシアトルでは日本博に、ニューヨークでは上出雅孝氏や二宮きみ子女史の肝入りで支部

も出来、メンバーも六十名、そしてニュージャージー州のウッドレイキにあるジョージヤン・コートカレッジより裏千家百万の門弟中より女子留学生を選抜しスカラシップの金一万弗を獲得し又一方ボストンの大にも別に一人の留學生を日本より迎えるようになり、豫期しない大きな収穫がありました。コロンビア大学、メリノール・チイチャス・カレッジ、ジョージヤン・コートカレッジ、アジア協會、エービーシーテレビジョン出演と茶道紹介普及に非常な効果をおげ得ました。

六ヶ所の支部設立
が出来ました。シカゴは久保瀬先生や増山、山中、吉村さん等の御力で大きくして行きたいと念願してあります。他の支部は何れもメンバー五十名以上で迎もろまく行つて居ります。講和條約も無事お芽出度く調印されましたが、我々の歡喜は獨立日本の前途多難な困苦の途にも通ずるものであり、此の際大いに日本人が自覚し眞の友情を持つアメリカに對し信頼を裏切ることなく、平和の爲め日本再建のため協力一致活躍せねばならず將に此の際傳統文化である茶道の精神



茶道裏千家御點前の千宗興師

During the past seven months, Sen has demonstrated the proper techniques of the tea ceremony to groups throughout the country and set up branches of his school in six cities.

「和敬清寂」を全世界に普及し、そして、日本の眞の平和と愛する落ちついた心を知らしめたいと思つて居ります。恰度桑港に於

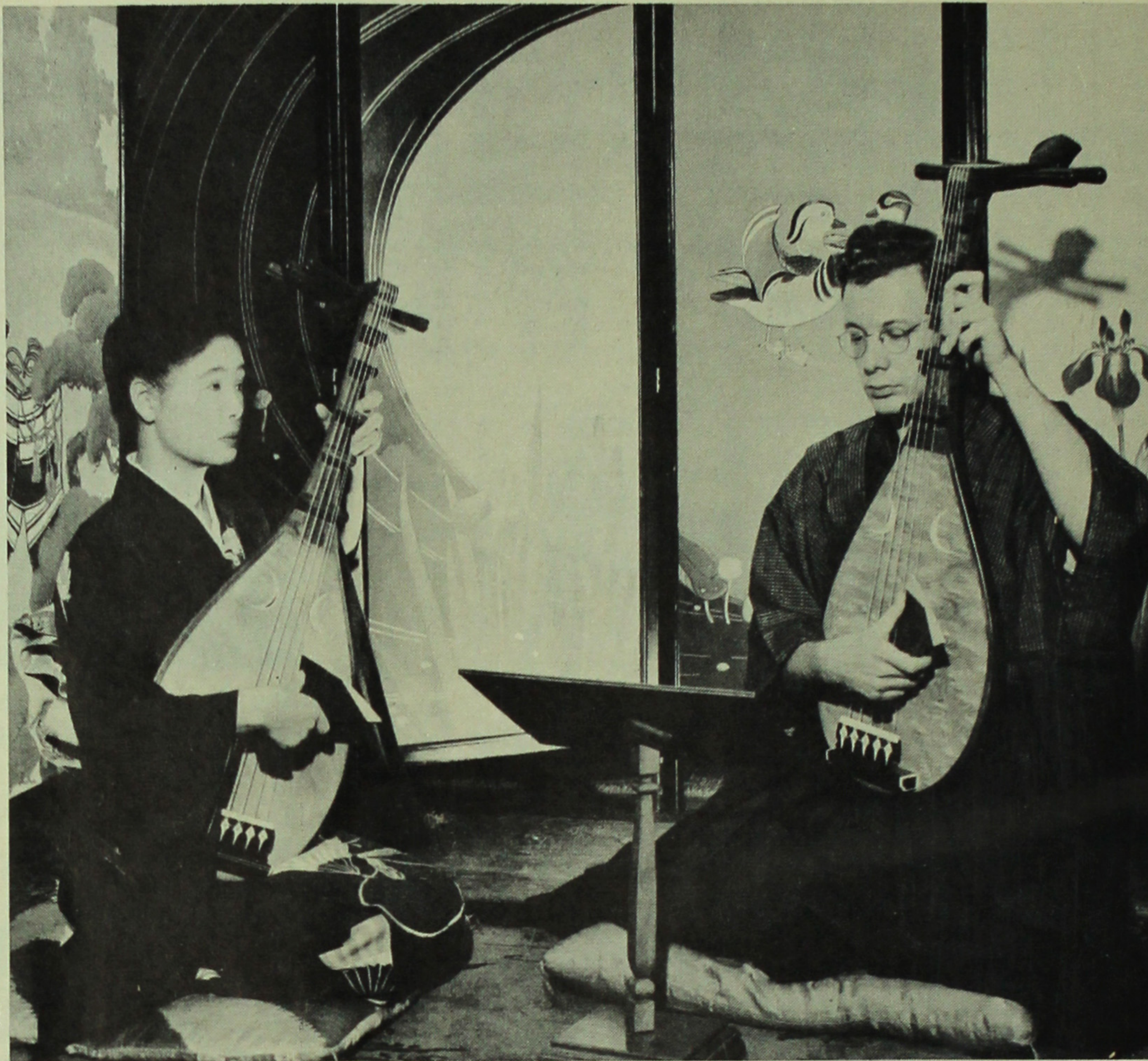
いて講和會議に参加見學出來ました事は私に取つて誠に有難いチャンスでありました。其の上日本政府、アメリカ政府主催の日本古美術展が九月

五日からゴールデンゲート、パークのデイヤング・ミュージアムで記念のため開催され私も其處へ正式招待を受け、九月七日午後八時から特別参加行事として茶道紹介エキジビションを各國の代表其の他有力諸氏及び一般の方々が集まること一千名の前で行い實にサクセスに立派に出来ました。私のアメリカ大陸七ヶ月の茶道普及の旅の最終に斯うした有意義な催しの中に入れて戴き、私が微力ながら御役を果たし得ました喜びは大きく一生涯の私の歴史の第一頁に華々しく飾ることが出来ます。これも利休居士始め、祖宗の御加護、一門社中の御祈念、そして海外の皆々様の御支援御助力の賜ものと深く深く感謝申して居ります。九月七日のエキジビションをすませ八日の
調印式拜見
十日に七ヶ月振りで出發點の布哇ホノルルに戻つて参りました。ホノルル支部では餘り私の大陸滞在が長期だつたので、半待ちくたびれましたが相變らず熱心なメンバー百名以上に迎えられる、毎日愉快に過ごして居ります。十一月頃歸國の豫定であります。来年初夏の頃にはロスアンゼルス支部の要望當番にて再渡米致す心組で居ります(下略)



竹屋彌惠春師匠に就いて舞踊を習うペトラチャン夫人（大和花子）

Petra Chan, another student learns the *odori* from Mrs. Yayaharu.



筑前琵琶の高村旭鳳師に就てお稽古のドン・ヒリツビイ氏

Philippi learns how to play the *biwa* from Mrs. Setsu Takamura. Many Caucasians are enrolled at the Yayaharu school of music and dancing in Los Angeles.

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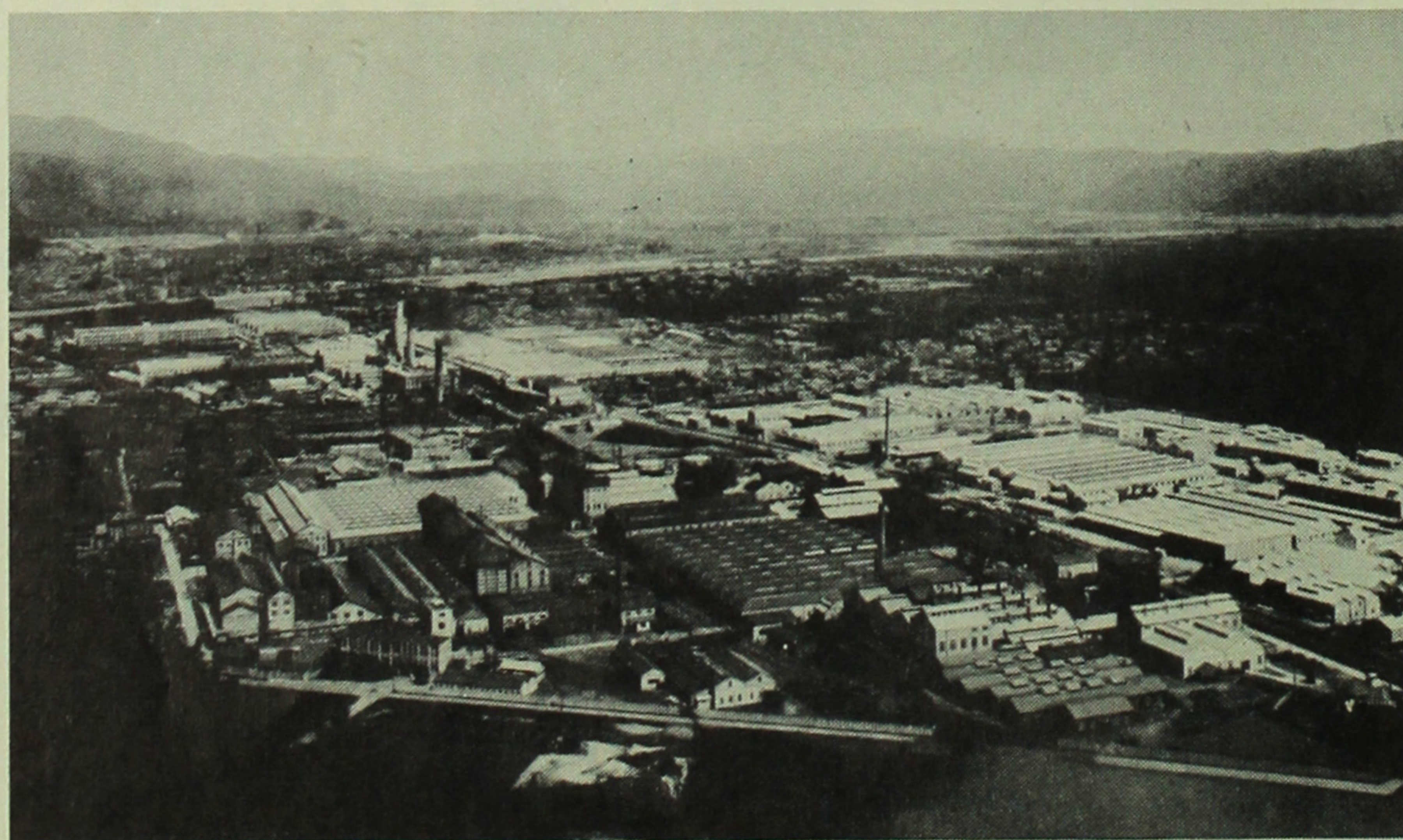
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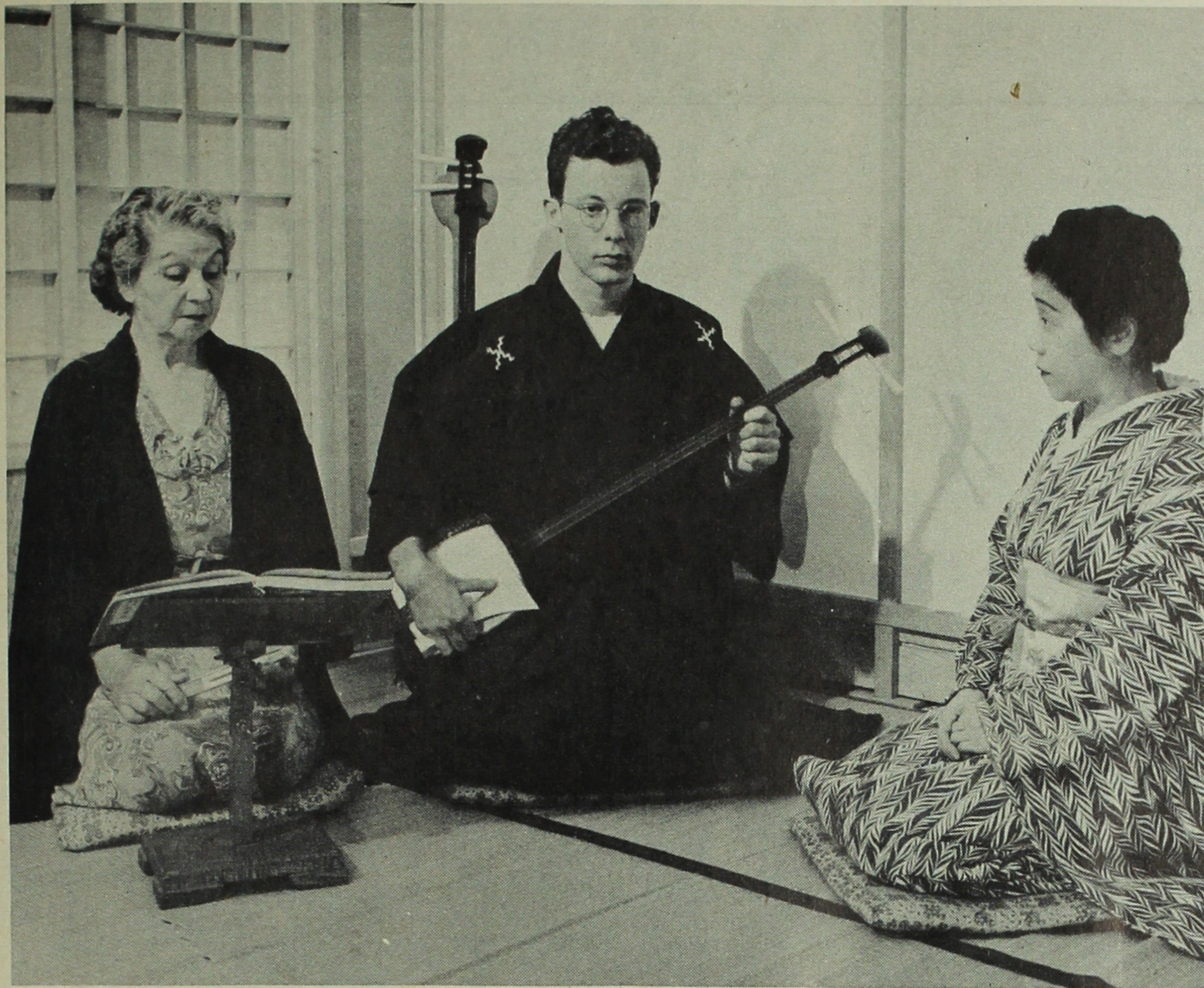
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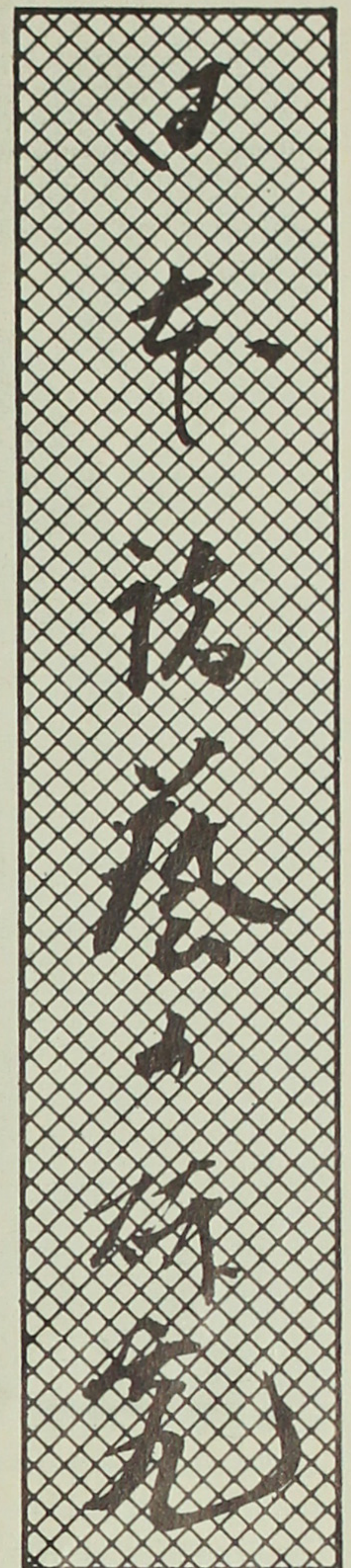
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Don Philippi, a student at the U. of Southern California, provides accompaniment on the *samisen* while Mrs. Binda sings a *nagauta*. Both are students of Yayeharu Kineya (right).



戦後米人の日本に對する關心は各方面に亘つて深められて

來たが、特に諸藝方面で日本獨特の各音樂、舞踊、生花、

茶道演藝の研究は素晴らしい勢いで擴がりつとあります。

長唄を杵屋彌惠春師匠に習うピナ夫人と三味線ドン・ヒリツピイ氏(南加大學生)

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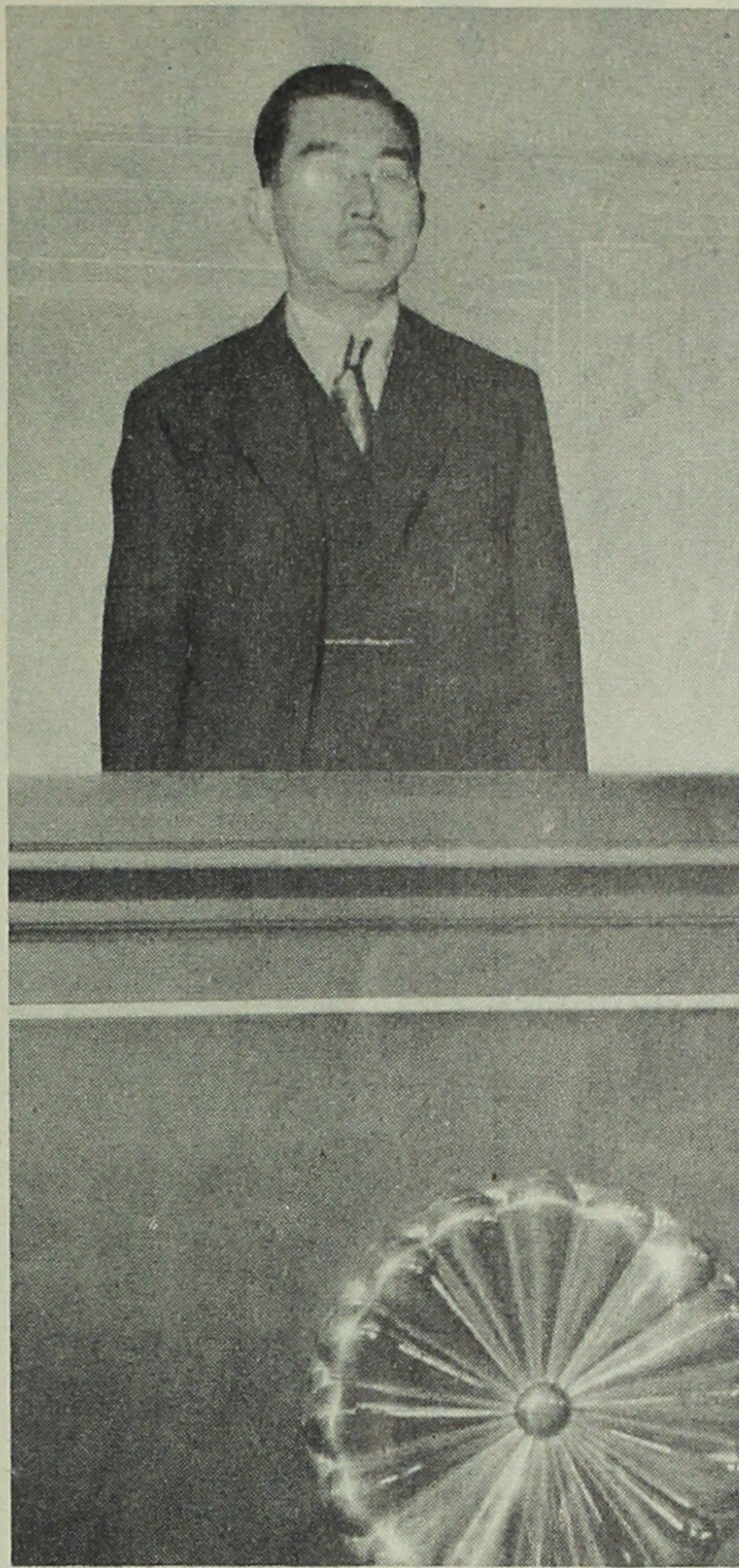
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天皇陛下



Far Eastern sources recently reported the possibility that Emperor Hirohito may come to the U.S. to meet President Truman, possibly in April or May after the Japanese Diet ratifies the Japanese peace treaty. If this materializes, Hirohito will become the first emperor of Japan to visit a foreign country.

天皇陛下・來春御來米か？

皇后様御同列との報もあり

桑港で日米講和會議が開催される前後を通じて華府から日本の天皇陛下は近く米國を御訪問され、トルーマン大統領と御會見なされるであろうと電報が數回各新聞に發表された。これに對し、日本の外務省では井口次官が「まださういふ話は聞かず何等御決定になつてゐない」と否定してゐるが、最近特に講和會議が芽出度く調印され、吉田全權以下の日本代表が歸國して以來、今度は東京電報で再びこれを蒸し返して來た。其の極東筋の傳えるところでは

一、陛下は日本國內では勿論、國外にも民主日本の印象を與へることに非常に御努力されてゐる。

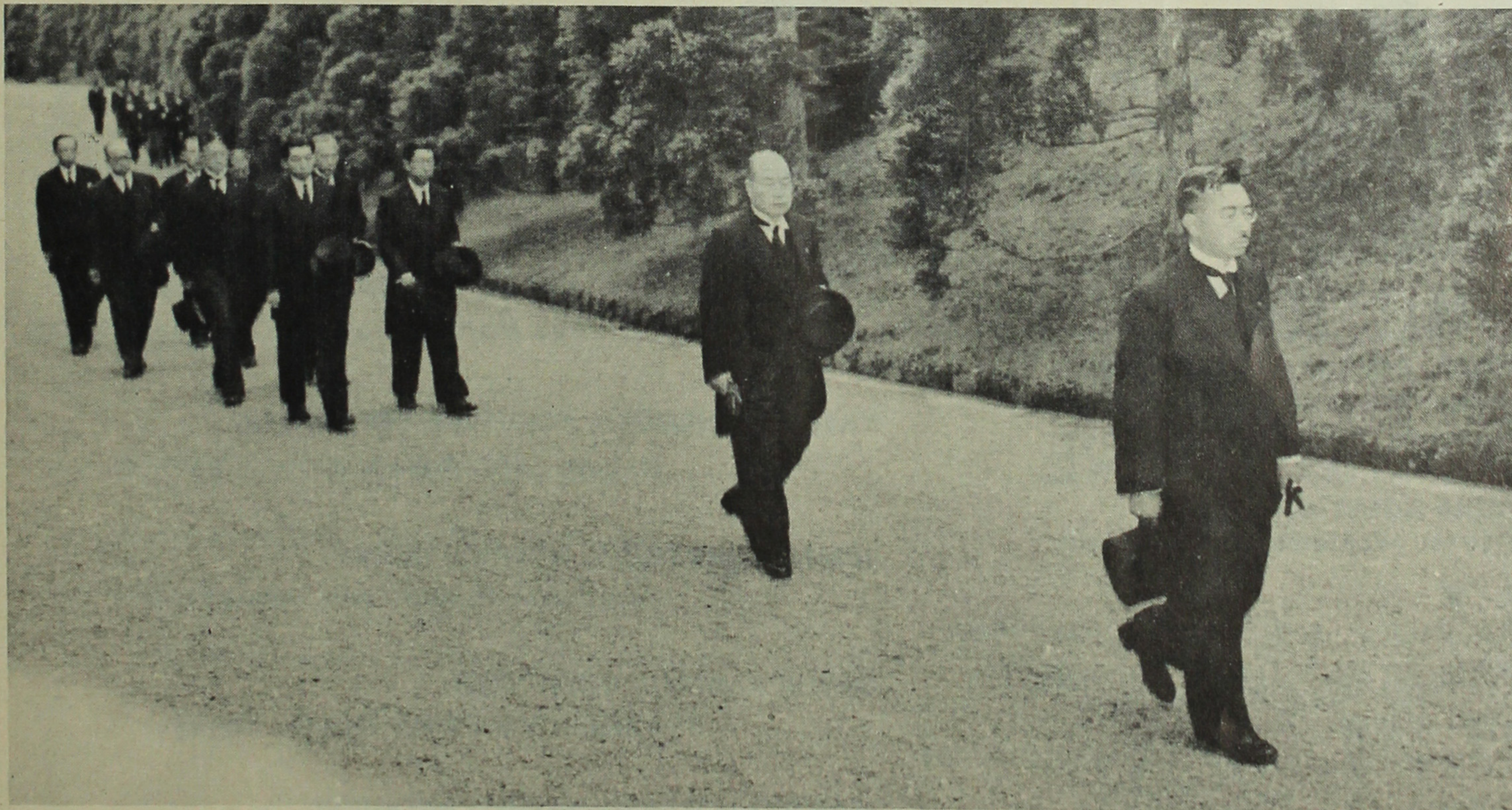
二、講和條約に對し日本國民の或部分は反對意見を表示してゐる（社會黨の一部）ので陛下は此の點を御心配になつて居られるようである。

三、陛下が米國を御訪問されることによつて日本が必要とする經濟、軍事の援助が得られると共に日本國內の反對派も米國の眞意を充分に了解するであろう。の三點を擧げて講和條約批准後に陛下は米國を御訪問されるであろうと觀測してゐるのである。

當然國賓

御待遇

若し陛下が米國御訪問が實現するとなれば米國の國賓として迎へられることは當然のこととで、現に英國のプリンセス エリザベスがカナダから米國を御訪問になつた如く非常に意義ある御來訪となることであらう。新憲法の下に陛下は人間天皇としての御在位であるから元の憲法第三條は最早



最近の天皇陛下
 貞明皇太后御大喪儀の御時

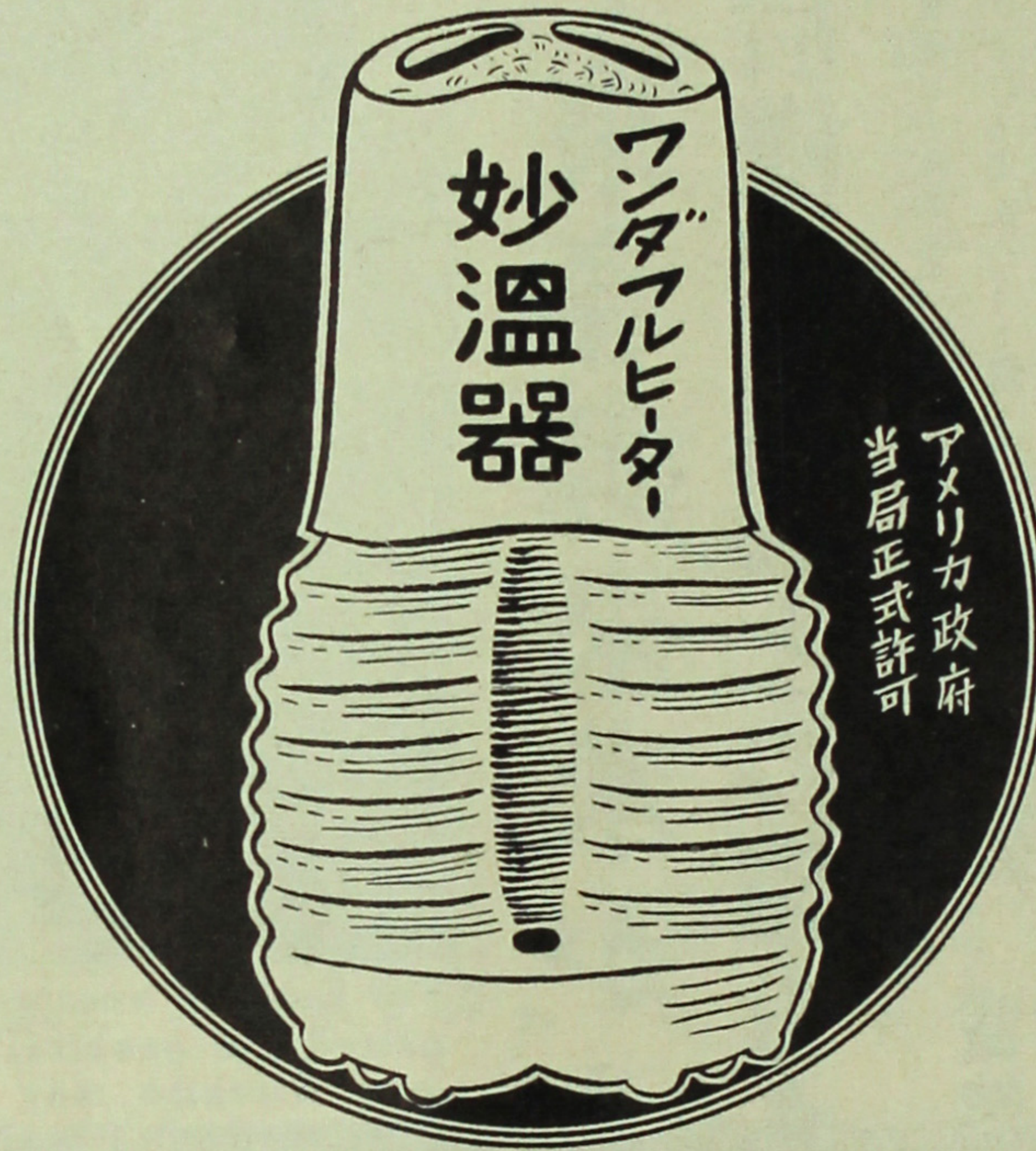
Hirohito's most recent public appearance was made when he attended the funeral of the Empress Dowager.

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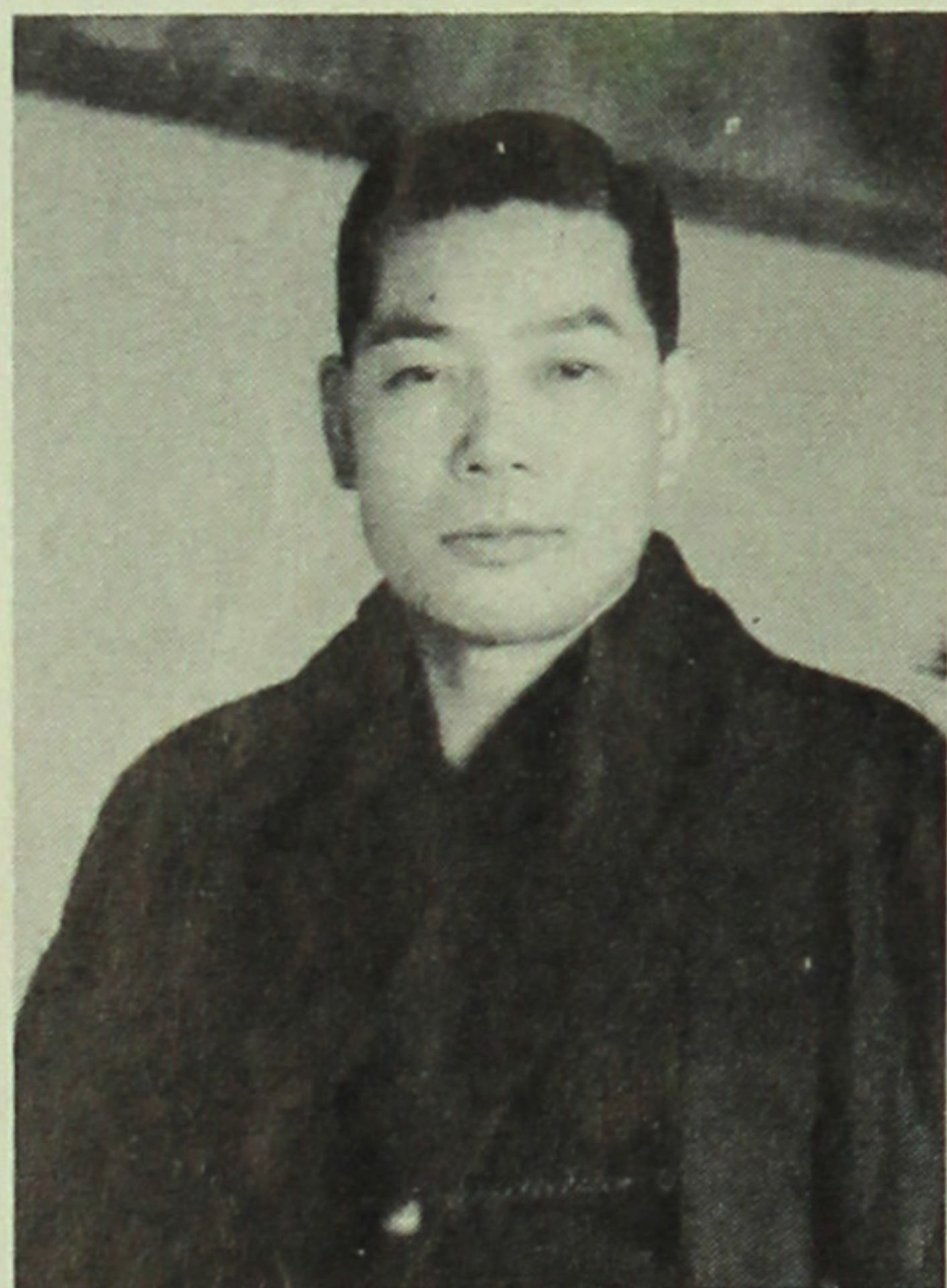


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急性慢性の重難病の回復に、疲労の回復、健康長壽に、神経病、炎症性疾患、喘息、中氣豫防、癌豫防に、頑固な皮膚病其他婦人病、小兒病に適應。

全世界の人々の病惱救済の目的で發明された療器です。治療の法則に飽く迄徹底した本療法の比類なき効果は、只ワンダフルの一語につきまします。家庭で誰でも簡単に使へる本療器が病人の九〇%乃至夫以上を治してふであらうことをお醫者なら誰でも認定されませう。海外の無醫村の邦人の方の福音であることも体験者は語つています。

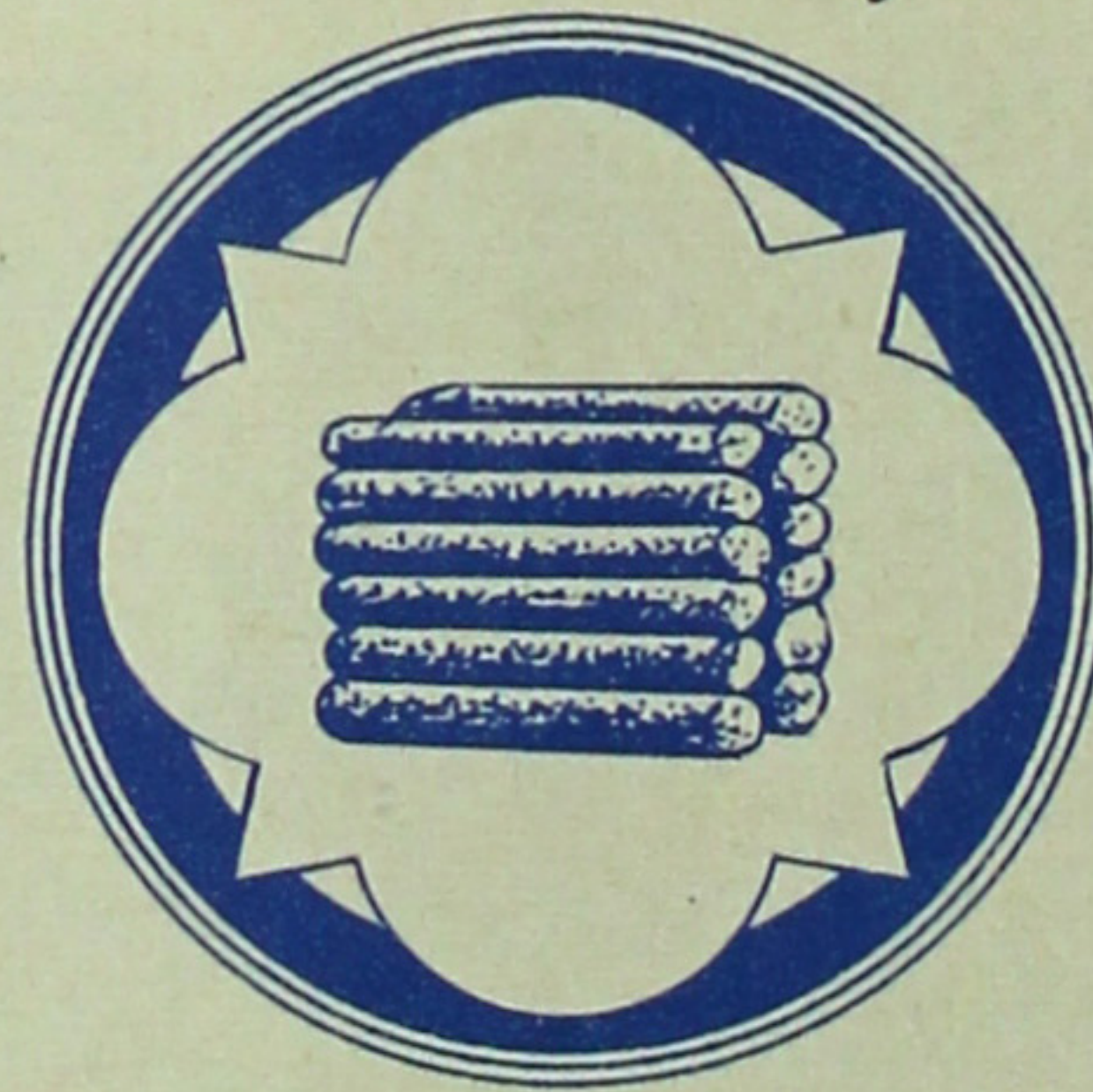


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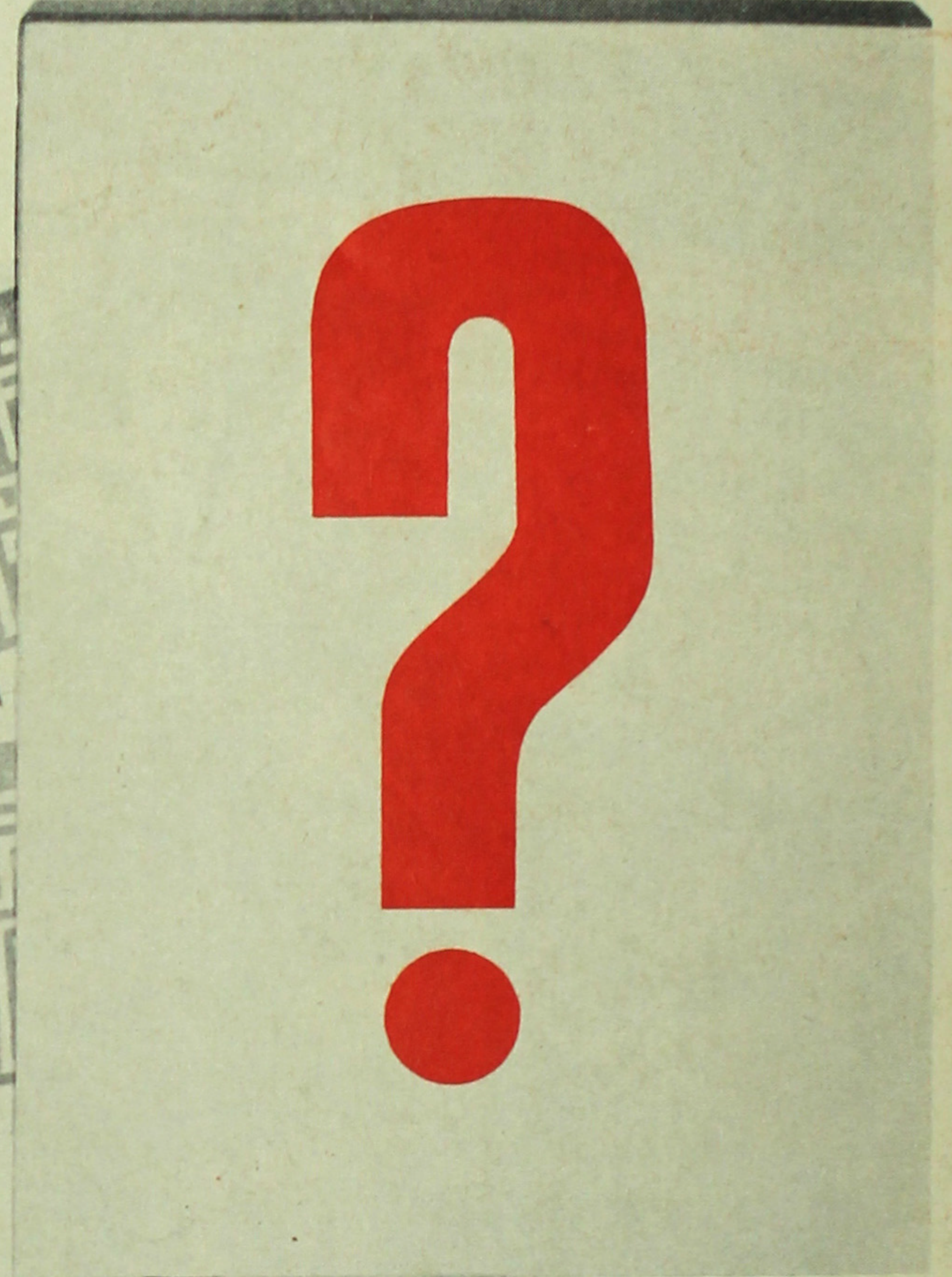


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