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the PICTORIAL MAGAZINE



JACL Convention pictures

Kyoto pinup girl

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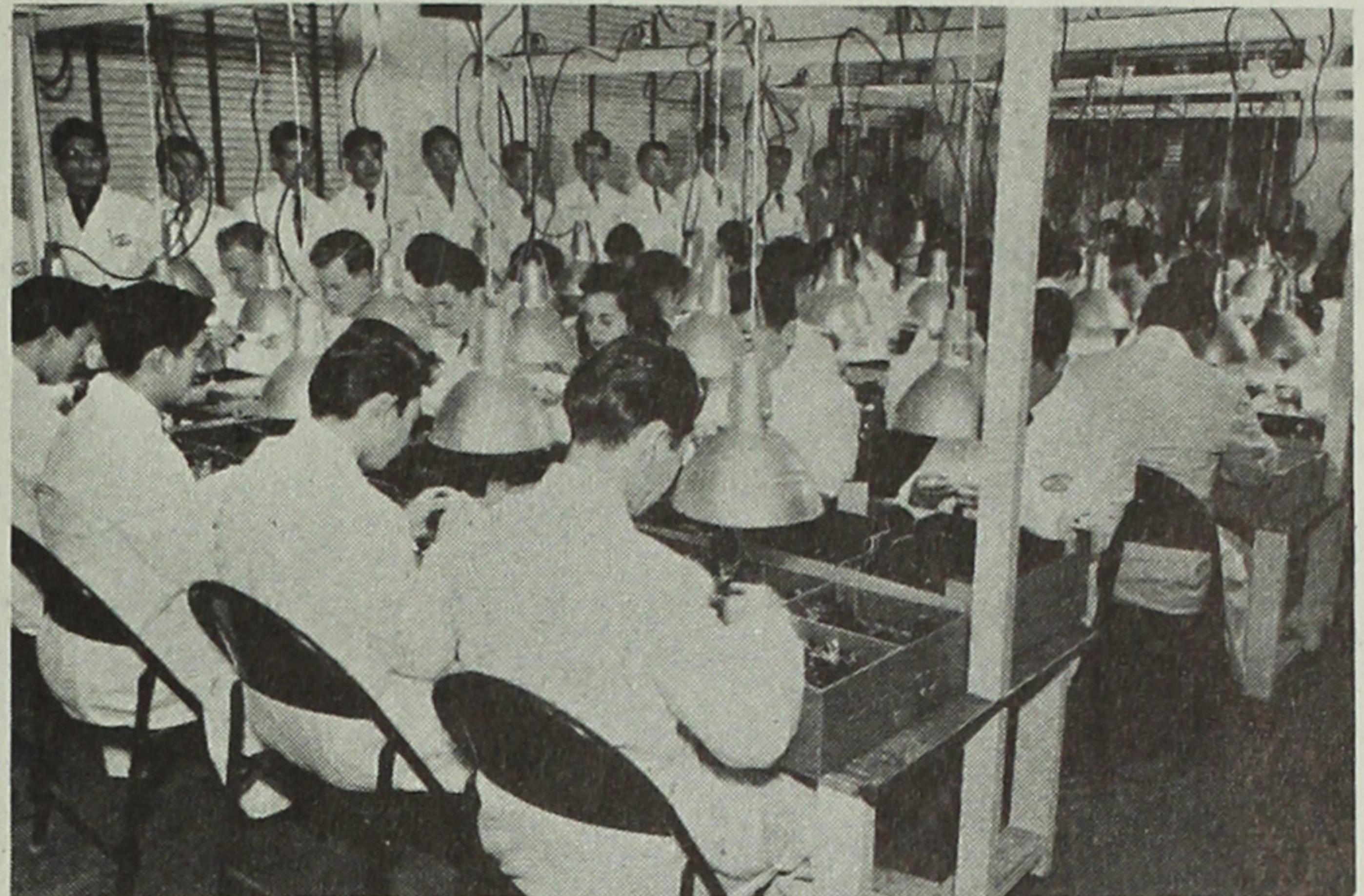
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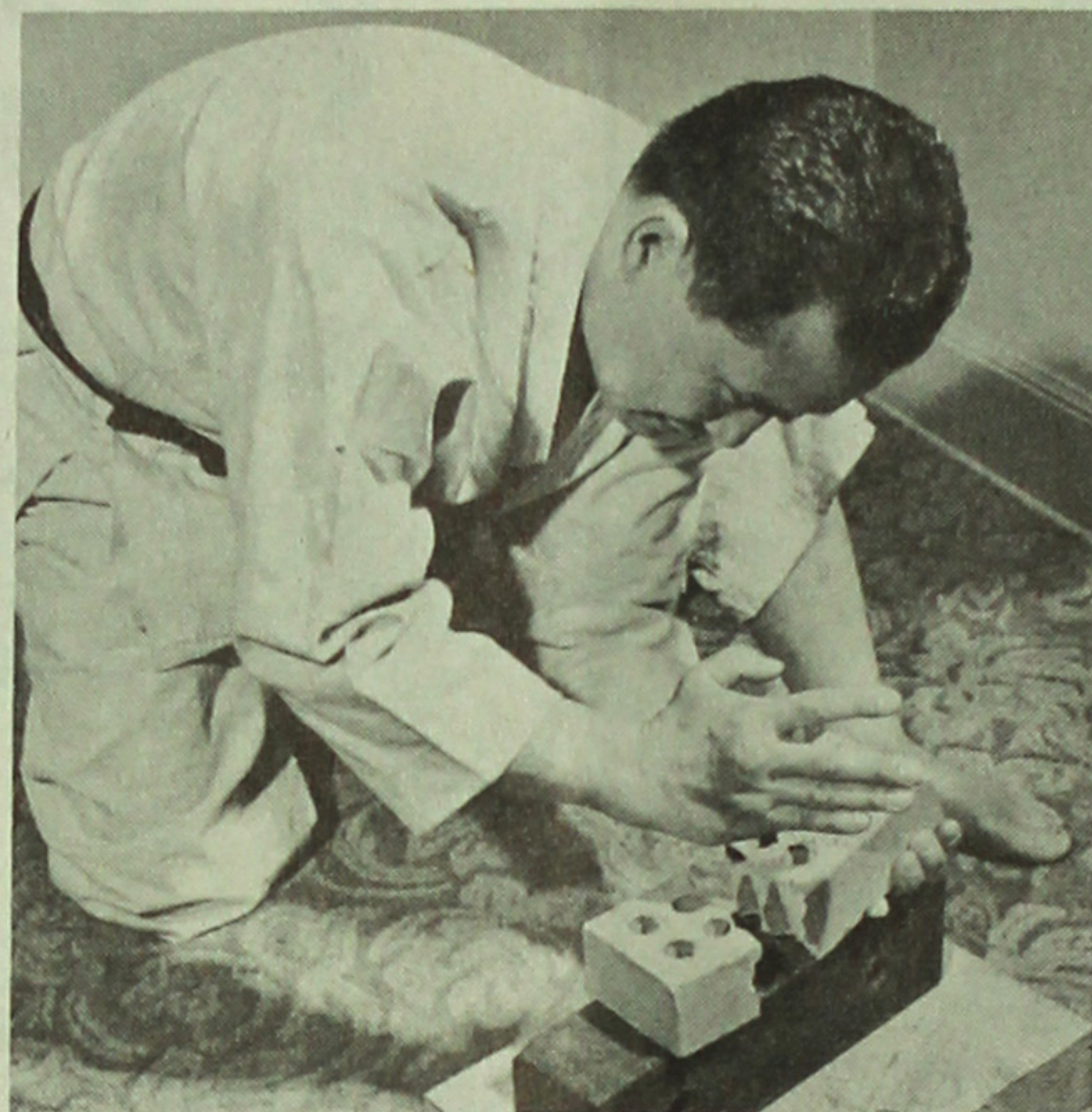


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"... sounds like a P.T. Barnum billing."

STICKS AND STONES . . .

Dear Sirs: . . . human flesh and bone against a slab of wood and brick? . . . owwww! "Thunderbolt" Togo (SCENE, June) still sounds like a P. T. Barnum billing . . . —SAM TAKEMURA, Chicago.

Dear Sirs: I saw this gentleman on television. His claims are not in the slightest exaggerated. My brother, who witnessed the same demonstration, however, thinks there might have been a flaw in the brick when it was split with the blow of a bare hand . . . —FRANK NISHI, Chicago.

Dear Sirs: . . . must be done with mirrors . . . Has anyone collected the thousand dollars that this karate expert offered?—M. TURNER, New York City.

Dear Sirs: . . . Must be some hokum somewhere. If "Thunderbolt" Togo is the brother of the Great Togo, how to explain the article about the latter—whom I understand is not a native of Japan at all but is a Nisei from Denver?—MARION SANO, Detroit, Mich.

Dear Sirs: . . . an extraordinary article . . . and what a bloody sport! An invention of priests, you say? I must admit that the whole article is a bit large to swallow on first reading.—WILSON MAURER, Cleveland, O.

We, too, were skeptical of "Thunderbolt" Togo's ways with brick and wood. But one of SCENE's editors eye-witnessed a special demonstration, felt, hefted and jumped on the wood and brick slabs before and after "Thunderbolt" cracked them. The editor's verdict: "Absolutely no fake!" No one has collected the thousand dollars to date. The Great Togo may be from Denver, but that doesn't mean "Thunderbolt" isn't his brother.—ED.

EXTRACTING THE MYTH?

Dear Sirs: I have just cooled down from my utter annoyance at the . . . article, "Putting the Myth Back into Japanese Mythology" (SCENE, June) . . . In my opinion (which I leave open to your critical judgment), the author should have done the subject the courtesy of having arranged the facts according to the original text. Of course, I refer to the *Kojiki*—a fair Japanese equivalent of the Hebrew biblical legends — and which appears in English translations. The article's errors are so profuse, both in statement of matters in which the text is quite clear and in the weird identifications of the Shinto Kami with the imported Buddhist pantheon . . . The fact that Japanese patriotism is centered in the emperor as the grand sire of the Sacred Islands is hardly evidence that the Shinto cult had its origin in the militarist clique. I agree that the military faction was able to unify the Japanese people under the emperor, using many familiar devices of home propaganda in which the evidence of his divinity was established by the tales of the mythological period—and a pleasant fiction created that his nibs was "by the Grace of Heaven, Emperor of Japan, seated on the Throne of a line unbroken for ages eternal." The fact that, with a gun at his head, he admitted to his loyal subjects that, after all, he was just a bit of common clay, in the eternal order of things means nothing. The emperor is still the titular head of the Shinto cult . . . —LT. COL. EMORY L. TALLEY, Arlington, Va.

Reader Talley's incisive analysis of our June article prompts us to get a fuller coverage from him. Watch for it in an early issue.—ED.

SENATE KILLS TARIFF ON TUNA

Dear Sirs: Since SCENE has viewed with some alarm the specter of trade barriers between the United States and Japan, I trust you approve the action taken by the U.S. Senate in June to kill the proposed tariff on fresh-frozen tuna. This tariff is deemed necessary by those of us who depend for our future upon the growth of the West Coast fishing industry. When SCENE wrote about "Willie's Dilemma" (December, 1951), I could have written you on behalf of all the Willies I know that it was no dilemma for them. Straight and simple, we need that tariff to protect our own industry. The House of Representatives has recognized that need and helped us. But the Senate beat us again. The fight is not over . . . —H. JACOBSEN, San Francisco.

INFORMATION, PLEASE!

Dear Sirs: . . . My wife and I enjoy SCENE . . . we are enclosing \$5 for a two-

year subscription. I was very happy in Japan and left many Japanese friends there, but I hope sometime to be able to return . . . Would you know of some restaurant here in Massachusetts where we could go to for sukiyaki? Or any place where we could obtain the ingredients to make it? Would you also give me the address of the newspaper, Hokubei Shimpo, in New York?—SGT. JOHN EADIE, Fort Devens, Mass.

Sorry, but we don't know of any sukiyaki places in Massachusetts. Ingredients for Japanese cooking may be obtained from several New York Japanese provisions outlets advertised in the Hokubei Shimpo, whose address is 524 W. 25th St., New York 1, N.Y.—ED.

**WASHINGTON AND LINCOLN
—SHINTO DEITIES?**

Dear Sirs: I came across this clipping recently while going through my files. It's from the *Pittsburgh Post* of May 15, 1935. The caption reads: "Portraits of two American heroes have just been enshrined in a tiny Shinto temple in 'Little Tokio,' the Japanese section of Los Angeles. Dr. Sekuichi Sutow, priest of the temple, is shown before the pictures (of George Washington and Abraham Lincoln). Feb. 12 and 22 have been added to the calendar of worship as a result of the ceremony which added the American heroes to Japanese lore."—A. V. CASSELMAN, Reading, Pa.



SCENE'S ANNUAL GUIDEBOOK



Sorelles club

Dear Sirs: Congratulations to the editors of SCENE for the Pictorial Guidebook. The current issue is by far the best. It is a picture-filled year-book—and just what Nisei readers have been looking forward to. It is representative of the Niseis throughout America and well balanced. It has been very well received out here on the West Coast. Our first supply ran out in less than 24 hours after we plugged it in the newspaper . . . —E. OKADA, The Yorozu, Sacramento, Calif.

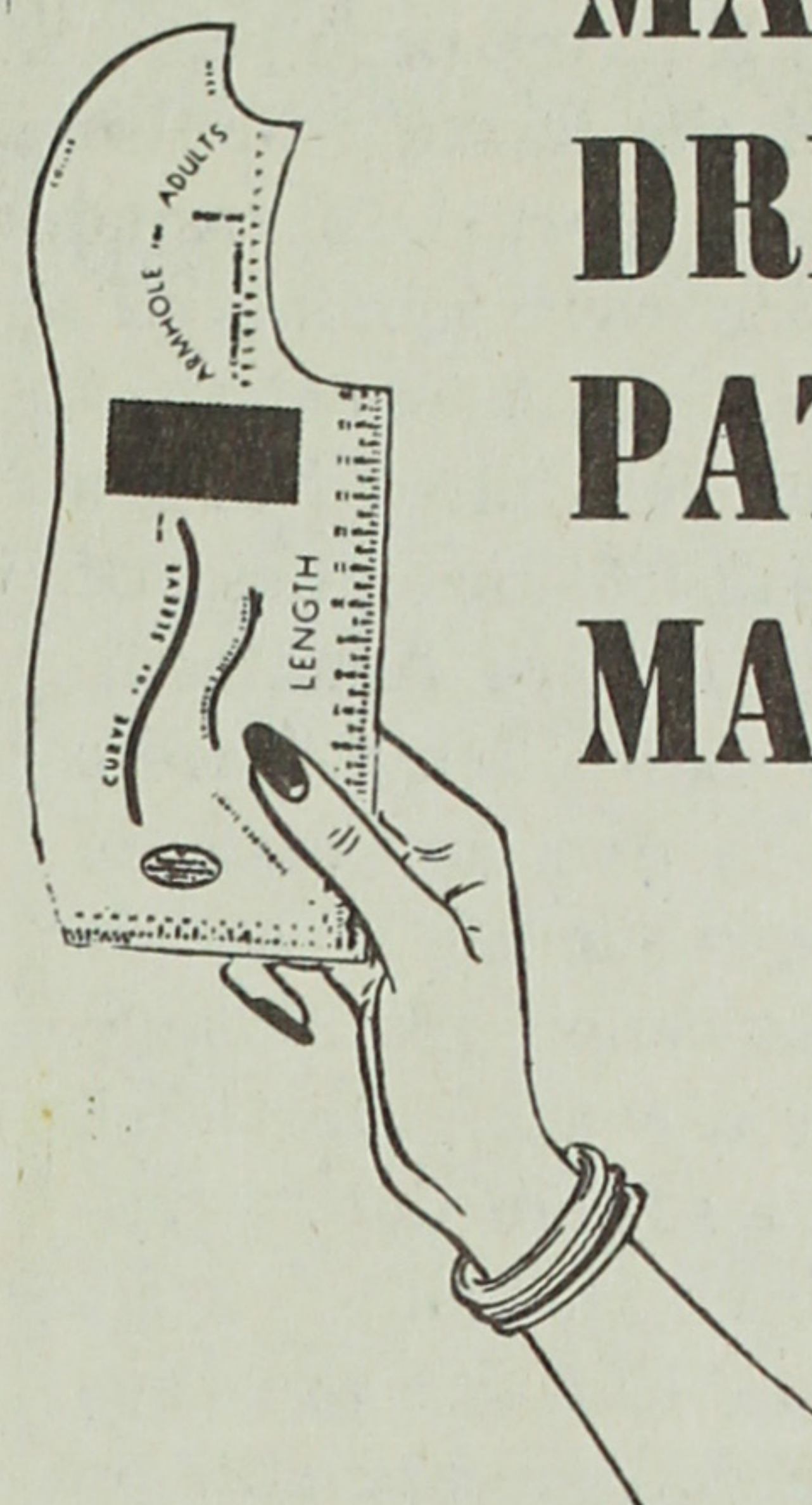
Pictures like this one of the Sorelles Club of Chicago helped make the 1952 Guidebook an eye-catching item. Which reminds us that the 1953 edition is now under preparation. Nisei organizations everywhere are invited to send pictures and articles.—ED.

SPECIAL FIBER FRAMES

Dear Sirs: . . . I wonder if you could tell me if veterans of the 100th Infantry and the 442nd Regiment would be interested in frames for their insignia, title, and their motto, "Go for Broke!"? The frames I have for sale are not ordinary wooden frames but are fiber or flocked frames. I'd be glad to send an illustration to any interested party . . . —SHUICHI OKAMURA, P.O. Box 41, Paho, Hawaii.

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CUT ALONG DOTTED LINE

HONOR ROLL

IN TWO YEARS 551 American soldiers of Japanese ancestry have been reported as casualties of the fighting in Korea, the Defense Department has reported. (The Pacific Citizen reported 615 casualties. Its list includes names of early Hawaiian casualties which were announced at Fort Shafter on Oahu and not released through the Defense Department in Washington))

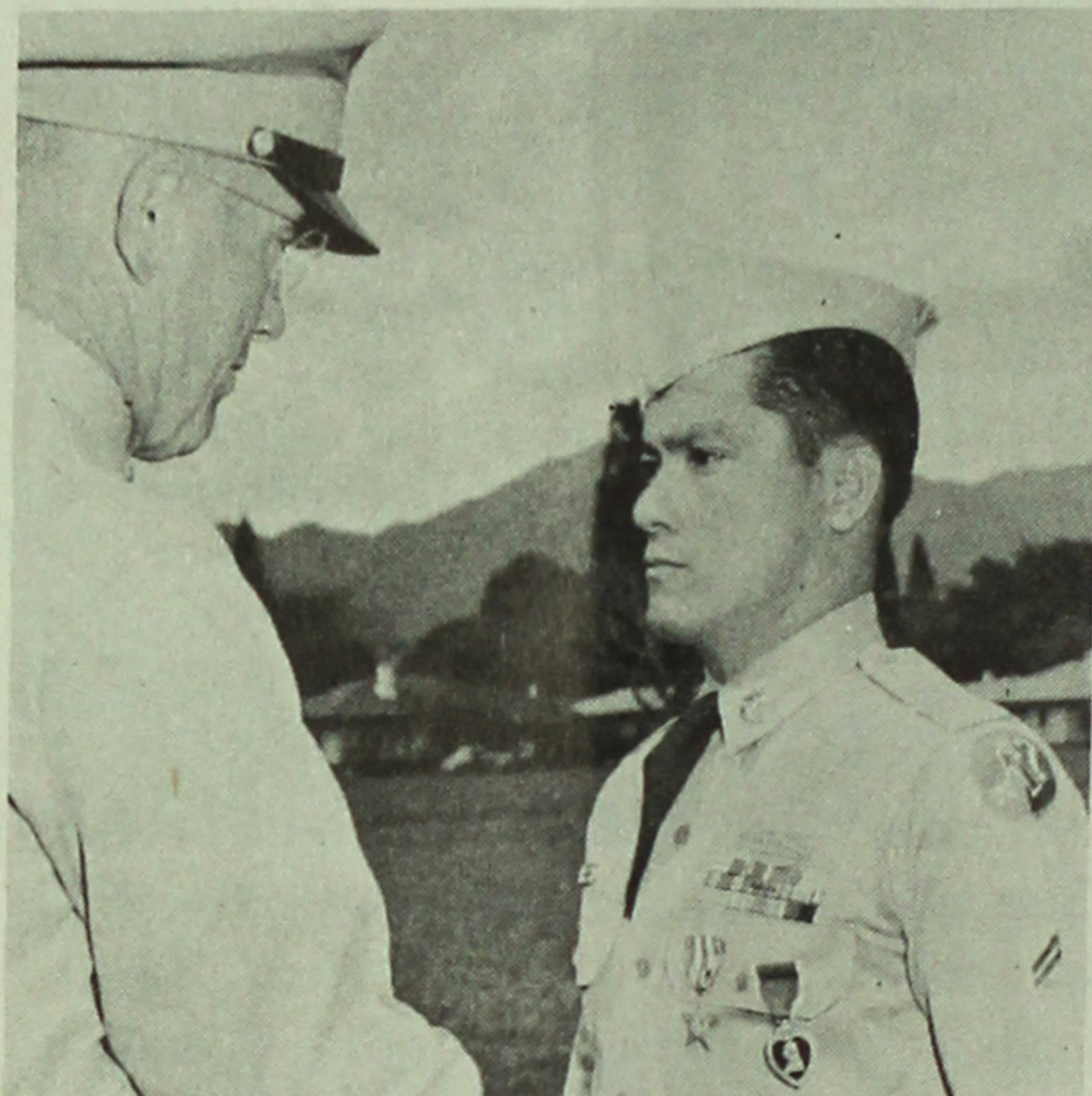
In the same period, United Nations troops suffered 419,456 casualties. Of this number, 109,971 were Americans.

Of the 551 Nisei casualties, 129 were either killed in action or died of wounds, 308 were wounded in action, 83 were missing in action and 31 were declared prisoners of war. Of the total, 255 casualties were sustained by Japanese Americans from Hawaii.

More than 3,500 Nisei GI's are estimated to have served, or are still on duty, in the Korean and Far Eastern theaters.

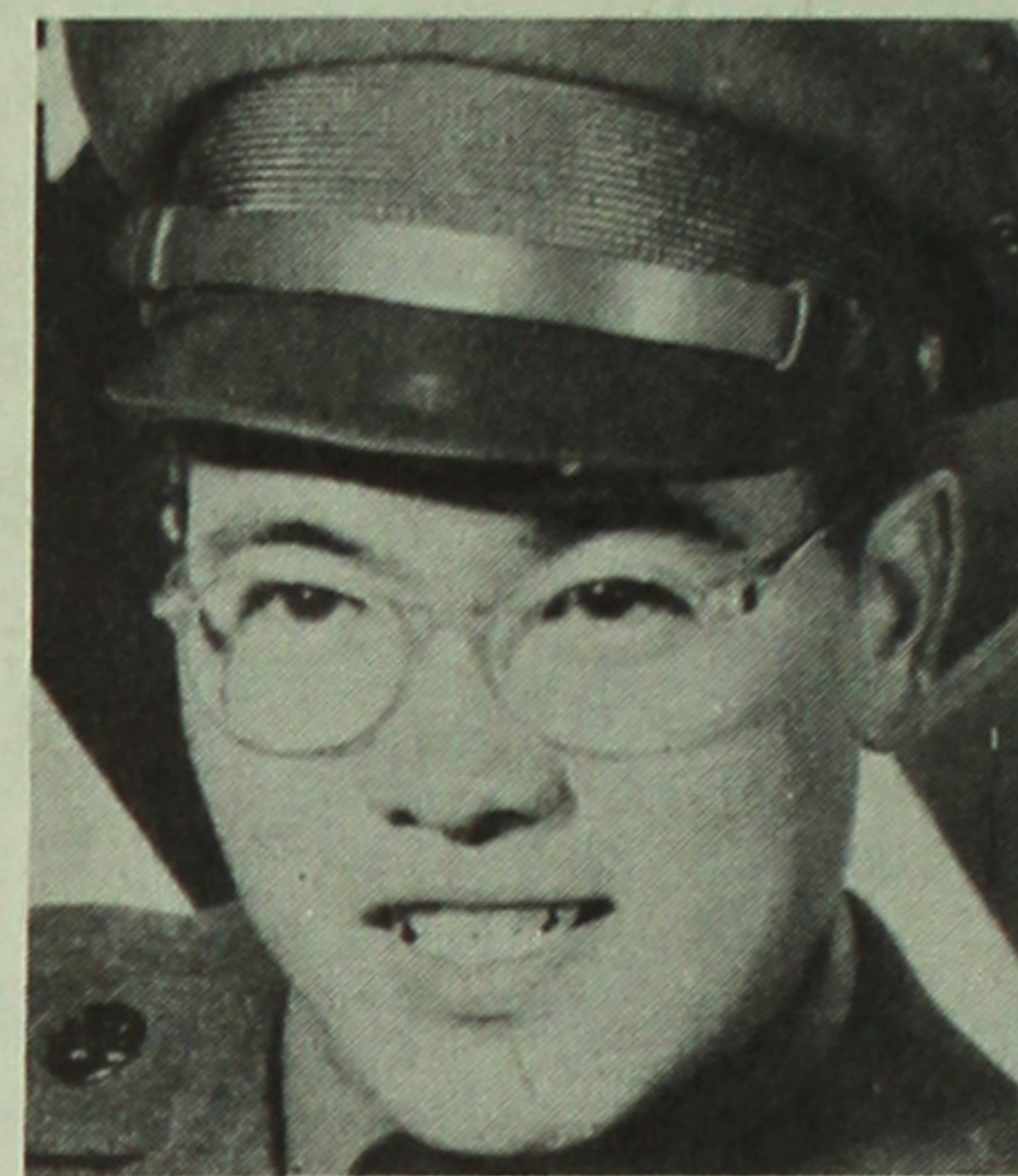
The first Nisei reported as fighting in Korea was Pfc. James Kobayashi of Philadelphia. An Associated Press dispatch of July 5, 1950, listed him as among American troops on patrol.

The first Nisei reported killed in action was Pfc. Mitsuru Goto of Denver, Colo.



Pfc. Jack Arakawa receives decoration

The first Nisei decorated for bravery in action was Pfc. Jack G. Arakawa of Honolulu. He was cited for action near Taejon, July 16, 1950. Arakawa first



Pvt. Ichiro Miyasaki

was reported as killed in action and a medal was conferred posthumously. He later was reported alive.

* * * *

Three casualties are reported in announcements released by the Defense Department during June. They are:

KILLED IN ACTION:

Pvt. Ichiro R. Miyasaki, brother of Tateshi Miyasaki, Route 1, Sugar City, Idaho.

WOUNDED:

Pfc. Herbert Fujii, son of Toshio Fujii, 2463 Kuhio Ave., Honolulu.

Pfc. Shigeru Higa, son of Mrs. Goxe Higa, Camp No. 2, Spreckelsville, Maui, T.H.

(註) 一・二・三回の基準価格は配當金を差引いた価格です。
 一 九五二・五・二八
 なお今後も益々弊社の充實せる調査網と多年に亘る経験を生かし皆様の御期待にそむかぬよう運用に萬全を盡し所期の成果を挙げたいと存じますからよろしく御願ひ致します。

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2	八〇〇〇・六五	七月三十日	"
3	七二四二・七二	九月五日	"
4	六八二九・七八	十月三十日	"
5	六九三六・二五	十二月二十日	"
6	六〇〇五・二五	昭和二十七年二月五日	"
7	六一七〇・八二	三月二十日	"

益々御清榮大慶至極に存じ上げます。
 扱て弊社投資信託は回を重ねること九回、設定額は第九回を含めて六十五億圓の巨額に達し、更に引續き募集の豫定でございます。これひとえに御加入下さいました皆様の山一証券に對する御信頼と御後援の賜と深く感謝申上げる次第でございます。
 御承知の如く投資信託は最も新しい資産運用の方法として総合投資の妙味を發揮し皆様から大變御好評をいたゞいておりますが、最近における各回の受益証券一口當りの拂込金の五千圓が左記のように目ざましい値上りを示しており、その有利であることを如實に物語つております。

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JAPANESE SECTION

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COVER

You'll see more of Aiko Ogomori, SCENE's cover girl for August, during Nisei Week in Los Angeles later this month. Aiko was last year's Nisei Week queen who'll, nevertheless, be around quite a bit during the annual festivities in Los Angeles Li'l Tokio. Aiko was photographed at Zuma beach near Los Angeles by SCENE photog Jack Iwata. For the record: She's 19 years old, weighs 105 pounds and is 5 feet 2 inches tall.



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Tall girl

THE OUTSTANDING thing about this year's Miss Nippon was the fact that Japan's candidate for international beauty honors was a whopping 5 feet 6½ inches tall — almost gigantic for a Japanese girl, big even for Nisei women.

Hinako Kojima, the current Miss Nippon, had a trim figure, a nice smile and a warm personality but they weren't enough to win her the title of Miss Universe, which was what she came to the United States seeking.

She did, however, get to hold hands with her idol, Tyrone Power, in Los Angeles. The Miss Universe contest was held in Long Beach, Calif.



MISS JAPAN stood almost a head taller than Aiko Ogomori (left), 1951 Nisei Festival queen, and Grace Aoki. They met her at the airport.



AMONG OTHERS in the contest were (L. to R.): Miss Hongkong, Miss Hawaii, Miss Philippines and Miss Australia.

STRAIGHT LEGS, a warm smile and height weren't enough to win Hinako Kojima the title of Miss Universe at a contest in Long Beach, Calif., recently. She was Japan's entrant for the honors.



去る六月二十九日に米國ロ
ングビーチで開かれたミス・
ユニバース世界美人コンク
ールに日本代表として嚴選の上
小島日女子嬢が選ばれた。産
業經濟新聞社主催にて日本代
表の榮冠を得た小島嬢は大阪
市の出身、身長五尺六寸、体
重十五貫、水泳がお得意の日
本女性としてはまれに見る体
軀の持主である。選ばれた時
の小島嬢は「嬉しいだけです。
美しい方々の間に入り自分が
ミス・日本になるなんて到底
思つても見ませんでした。」と
その喜びを語っていた。

Miss Nippon got quite a thrill when she met Tyrone Power on a movie set at Universal studios. He's her favorite actor.



Victory in Washington made Conga line livelier at convention "Sayonara" ball.

Photos by Kido Studio

JACL convention

First, gloom —then victory

THE ATMOSPHERE was glum, if not downright gloomy, as the biggest biennial convention in JACL history got going in San Francisco's St. Francis hotel the last week in June.

The day before the opening session, President Truman had vetoed the McCarran immigration and naturalization bill, the cornerstone of the JACL Anti-Discrimination Committee's legislative program.

The fierce controversy touched off by the bill in and outside of Congress had had a deep emotional effect on all JACL'ers. As partisans in a crusade—which is what JACL's interest in the

bill had become—the convention delegates were plainly depressed by the momentary defeat inflicted by the President in Washington.

By the end of the first convention day, however, the gloom began to lift. The House had over-ridden the Truman veto. The JACL National Council went into an emergency session and emerged with instructions, quickly followed, that every single convention delegate urge his Senators by wire to nullify the veto.

The next morning, word raced through the tense convention hall that the Senate had, by a two-vote margin,



CONVENTION settled down for elegant banquet in Peacock Court of Mark Hopkins hotel on last day. This was occasion for present-

ing gifts of appreciation to Dr. Randolph Sakada, outgoing national JACL president, and Masao Satow, national director.



Mike Masaoka, though used to acclaim, was moved by 200-delegate victory welcome at airport.

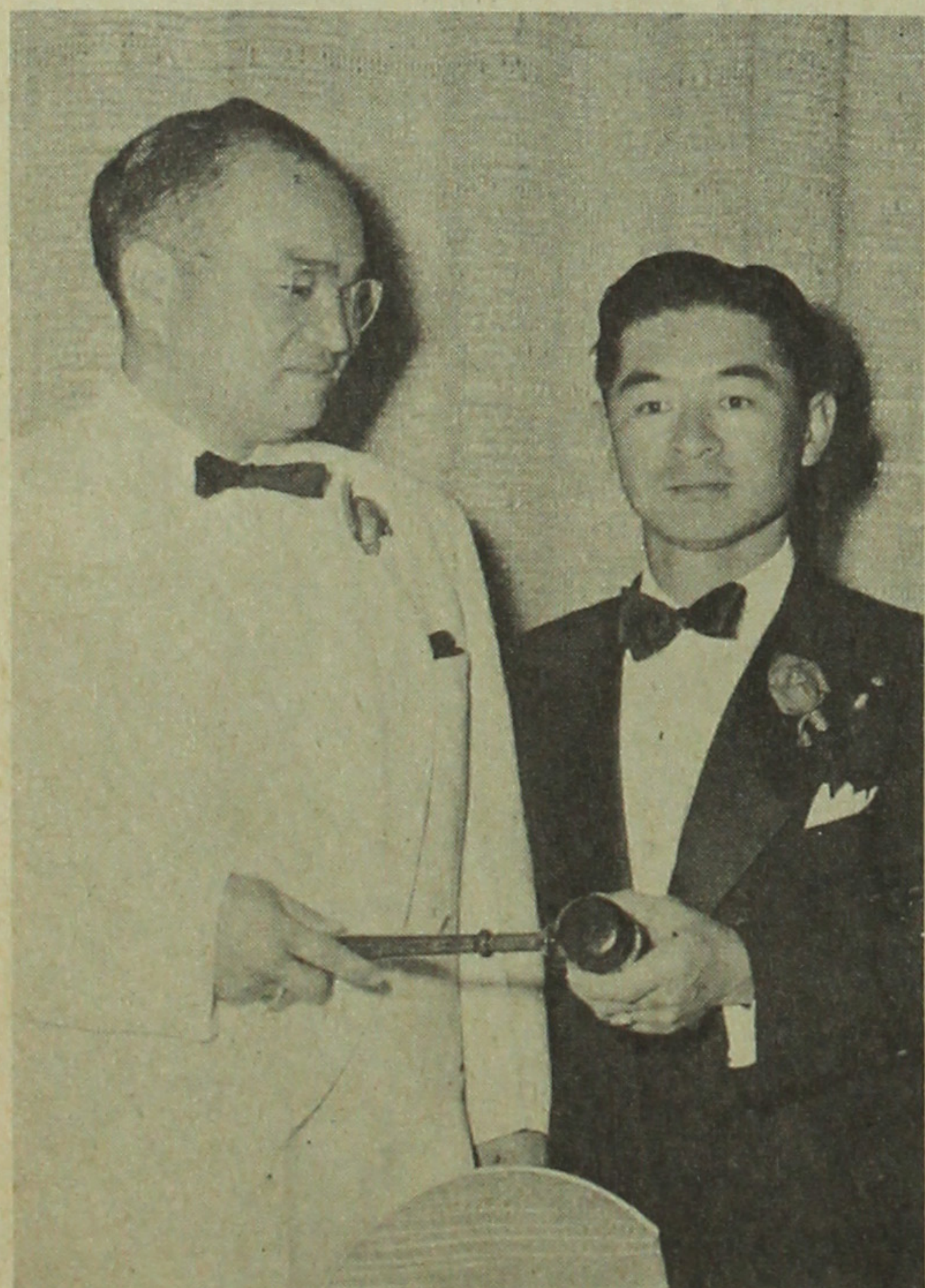
enacted the bill into law over the Presidential veto. In a matter of seconds, the hall resounded with screams and yells of victory. In the happy disorder, many delegates wept and made no attempt to hide their tears.

When Mike Masaoka, JACL-ADC's legislative director, stepped off the plane to come directly from the Washington battlefield as a tardy and tired but happy delegate, 200 conventioners were on hand to give him a wild welcome.

It was easily the most dramatic gathering of JACL'ers in the 20-year history of the organization.



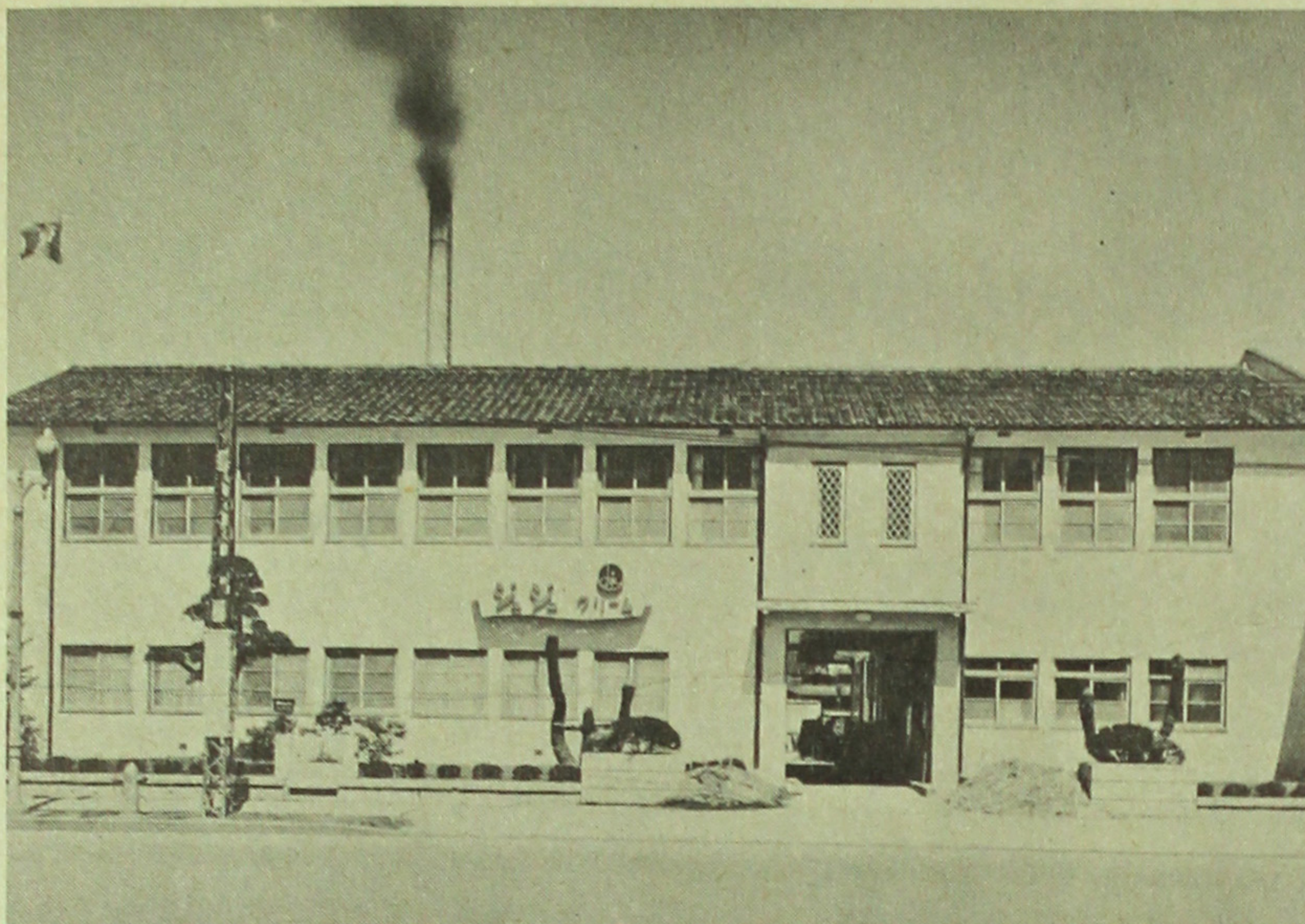
CONVENTION OUTING at the Pink Horse Ranch just west of Los Altos—"down the peninsula"—drew bigger crowd of victory celebrants than any other single convention event.



RETIRING president Dr. Sakada (r.) hands gavel to successor George Inagaki.



DR. T. T. YATABE, first national JACL president, installs new national officers (l. to r.): Harold Gordon, Dr. Roy Nishikawa, Patrick Okura, Tom Hayashi and George Inagaki.



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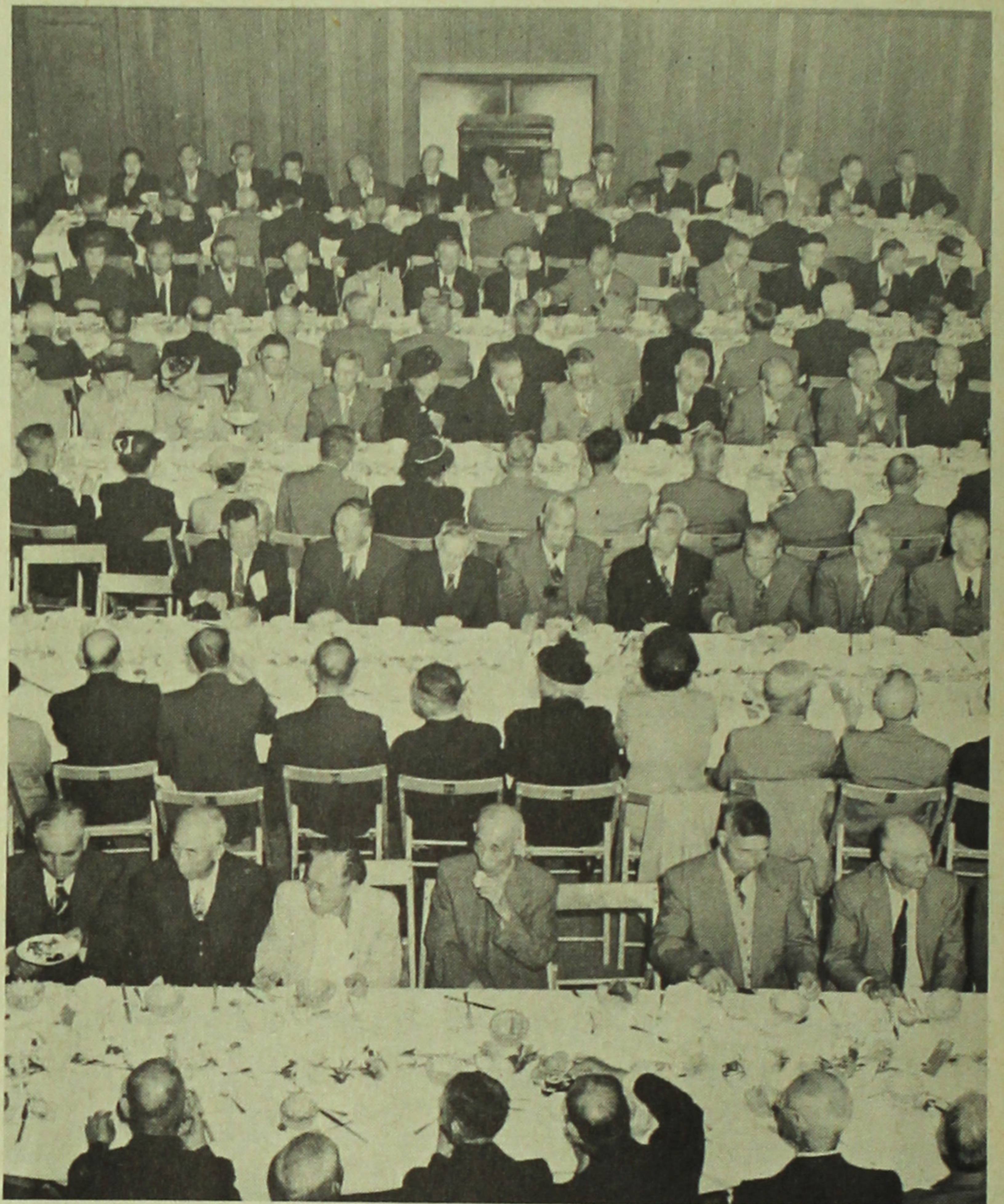
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- JUJU LIQUID
- JUJU ORANGE



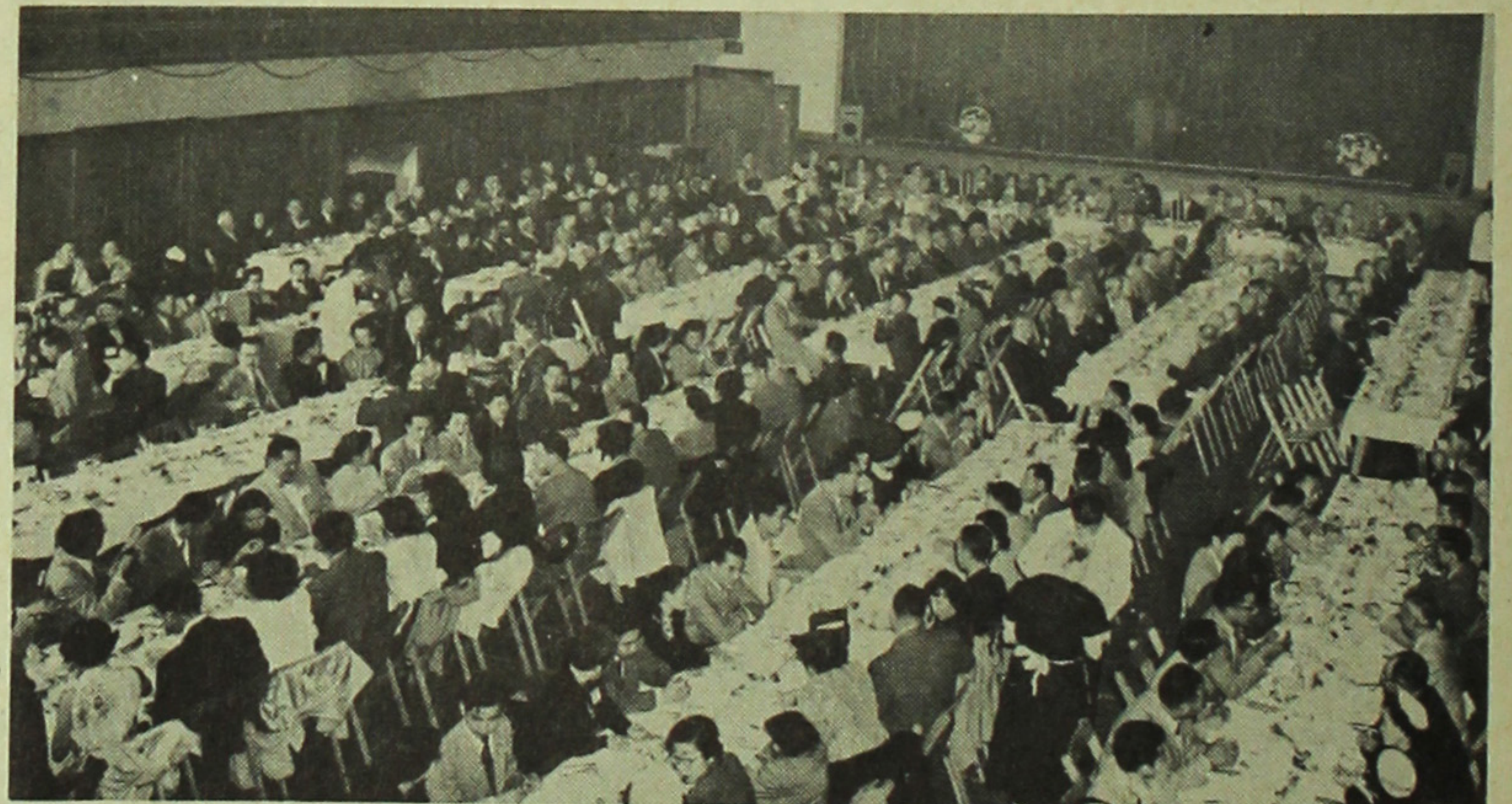
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Koenji 3-chome, Suginami,
Tokyo, Japan

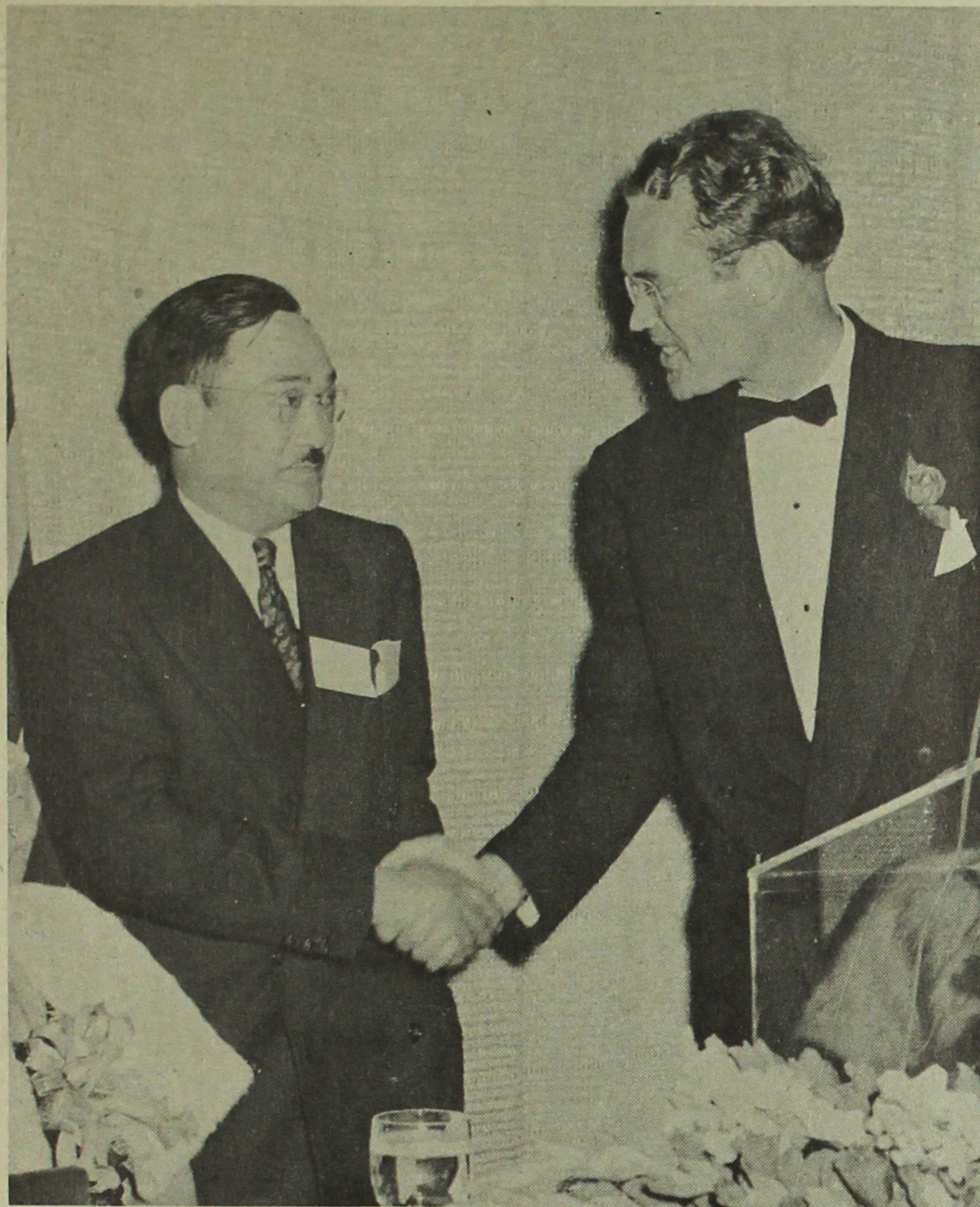
Big day for Isseis



IT WAS A GREAT night for the Isseis who stood to benefit most from the new naturalization law. More than 200 Isseis were present at the Pioneer Night dinner.



MIKE MASAOKA and Edward Ennis, JAACL-ADC legal counsel, pose with Issei leaders during picnic near Los Altos, Calif.



THE "NISEI OF THE BIENNIUM" award went to Min Yasui, Denver attorney. He is congratulated by Fred Ross, executive director of the California Federation for Civic Unity.



QUEEN ROSE KAJI (center) and her court, who reigned over the Sayonara Ball, stand before floral arch made of 20,000 flowers. Farewell dance was held in Gold Room of Fairmont hotel.


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What price victory?

THE McCARRAN-WALTER bill is now law. In December, Issei Japanese who have taken preliminary steps will be eligible to get their final U.S. citizenship papers. Immigration from Japan will be off the exclusion list and on a quota (185 a year) basis.

To our readers of Japanese descent, these two changes in the U.S. law stand for solid achievement. They wipe out two more psychological barriers to genuine American-Japanese good will and understanding.

Viewed in this light, the McCarran-Walter bill can be hailed—as it was by the national Japanese American Citizens League convention in San Francisco—as a step forward of historic significance. Not only within the framework of the limited objectives of the Japanese-American minority in the United States, but also in the larger area of U.S. relations with Japan, the new law represents an improvement.

But that is still only part of the total picture.

In a dramatic contest, Congress overrode President Truman's veto of the bill. The President made it clear that he was for Issei naturalization and for putting Japan on a quota basis. But, looking at the bill as a whole, he called it "infamous."

He could not sign it in spite of the provisions he favored. "The price is too high, and in good conscience, I cannot agree to pay it," he said.

In his veto message, the President warned that the bill was "imbedded in a mass of legislation which would perpetuate injustices of long standing against many other nations of the world, hamper the efforts we are making to rally the men of East and West alike to the cause of freedom, and intensify the repressive and inhumane aspects of our immigration procedures."

The majorities in both the House and Senate disagreed with the President. They overrode the veto and the bill became law.

For the JACL's Anti-Discrimination Committee, it was a great victory. But by a stroke of irony, in the great hour of victory, hardly one of the nation's leading champions of civil liberties and anti-discrimination stood with the Niseis.

The American Legion, Veterans of Foreign Wars, the conservatives, the restrictionists — even the anti-Semites — lined up solidly with the Niseis. Opposing passage of the bill had been groups such as the National Council of the Churches of Christ in the USA, the Friends (Quaker) Committee on National Legislation, the CIO, AFL, Synagogue Council of America, American Civil Liberties Union, National Catholic Welfare Council and a dozen other groups.

It was this situation that prompted the JACL-ADC's Mike Masaoka to acknowledge—after the bill's passage—that "we had to wrestle with our conscience." Measured by the results achieved, it was brilliant strategy for a short-run objective.

Commenting upon the JACL's role in the fight for passage of the McCarran-Walter bill, a critic wrote in *The New Leader* that "... the JACL can dispense with future support from those liberals who would be aghast to learn they have been supporting new racist bars and breaking down old constitutional rights."

The success for JACL-ADC objectives leaves in its wake, for all Niseis, the problem of rebuilding their relations with groups that for 10 years helped in the Nisei struggle to emerge from the setback of mass evacuation.

In the future, there may be a day when Niseis again will need the support of those groups. And if organized Nisei relations with such groups have been damaged beyond repair, it may turn out that too high a price was paid in 1952.



JAPANESE FUDES are made of rabbit hair, but last just as long as fresco brushes which cost 10 times as much.



MURALIST CHARLOT signs his name to completed mural, holding his Japanese brush western style. Charlot was indentified with Mexican renaissance of 1920's.

Mural painter adopts the 'fude'

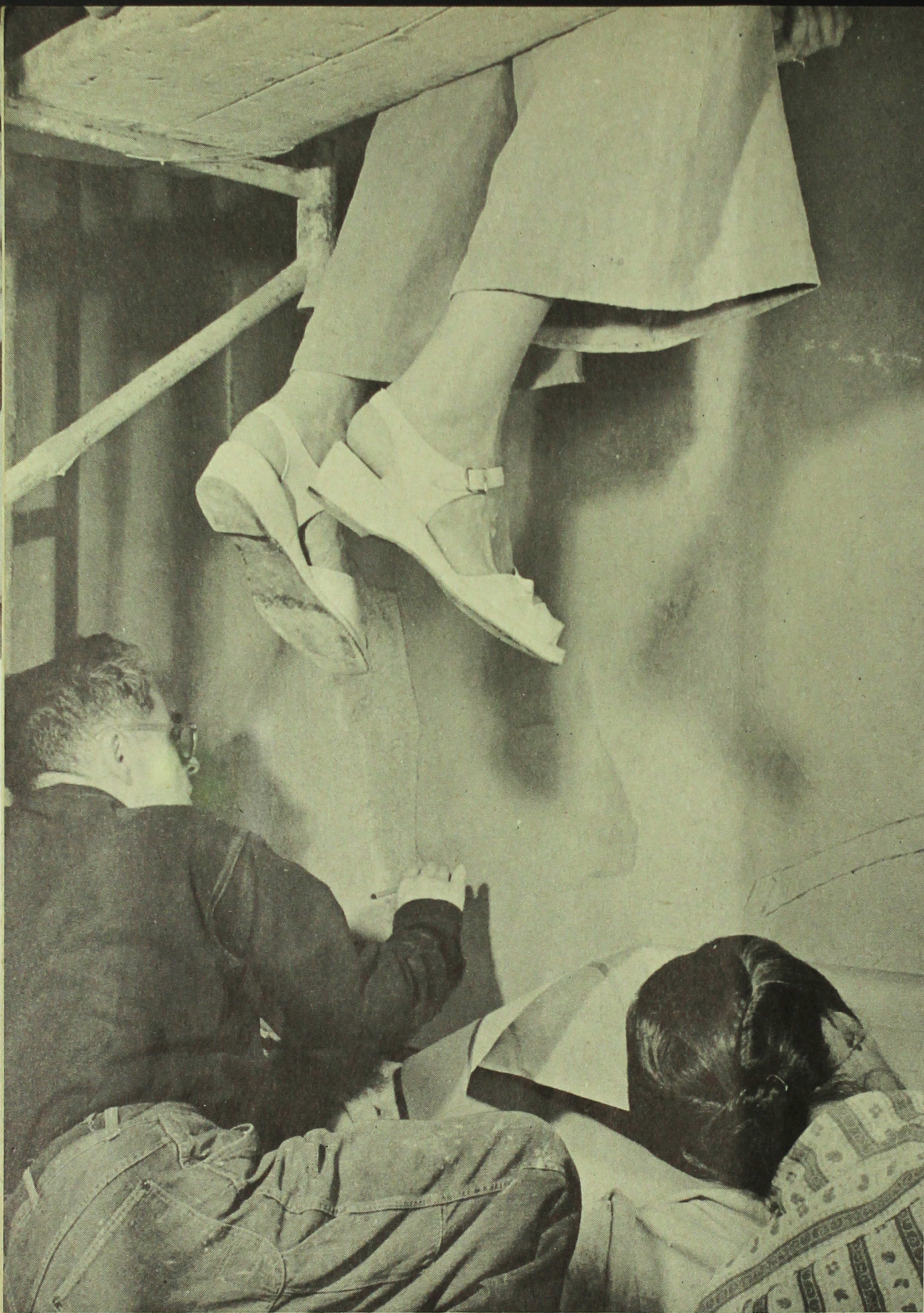
Story and photos by R. Wenkam

AT ONE TIME or another for 24 days last October, callers at the new Waikiki branch of the Bishop National bank in Honolulu heard a voice barking out the exhortation:

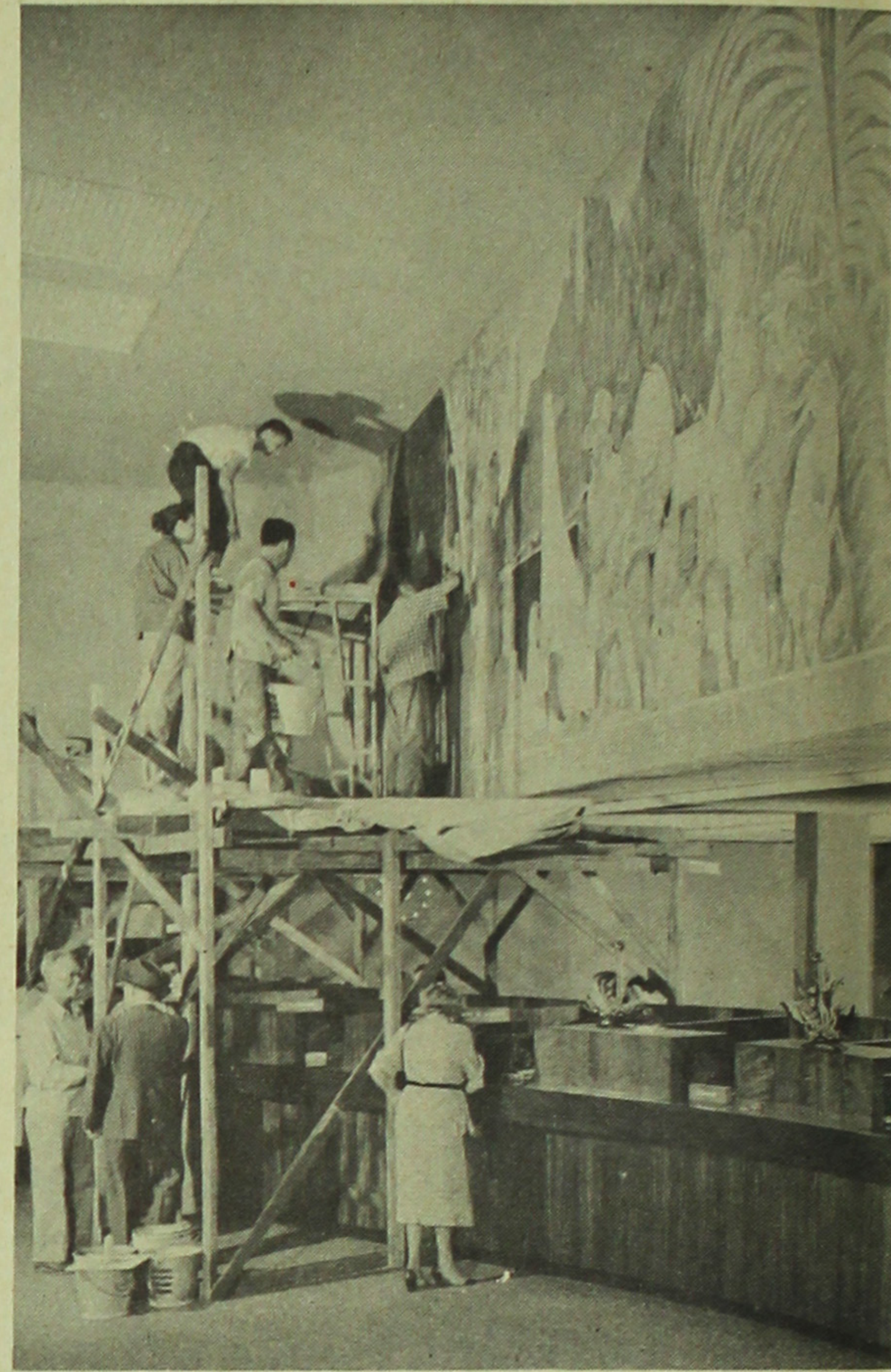
"Be sublime! And don't dip too far in!"

It obviously was not the jargon ordinarily spoken in the conduct of bank business.

The voice behind the words belonged to a lean, sandy-haired Paris-born master fresco painter named Jean Charlot who, with a dozen or so as-



MURAL IN HONOLULU bank was worked on in sections. Muralists worked on painters' scaffolding using tiny fudes (Japanese brushes).

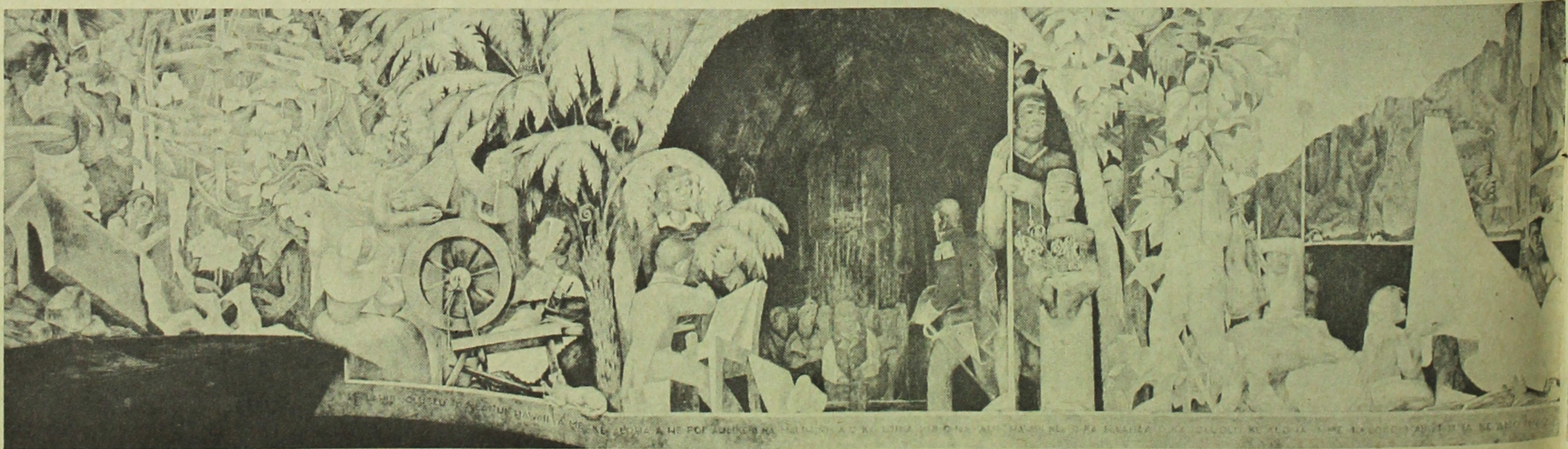


THE HUGE MURAL depicts, in six scenes, Hawaii's cultural heritage, the amalgam of

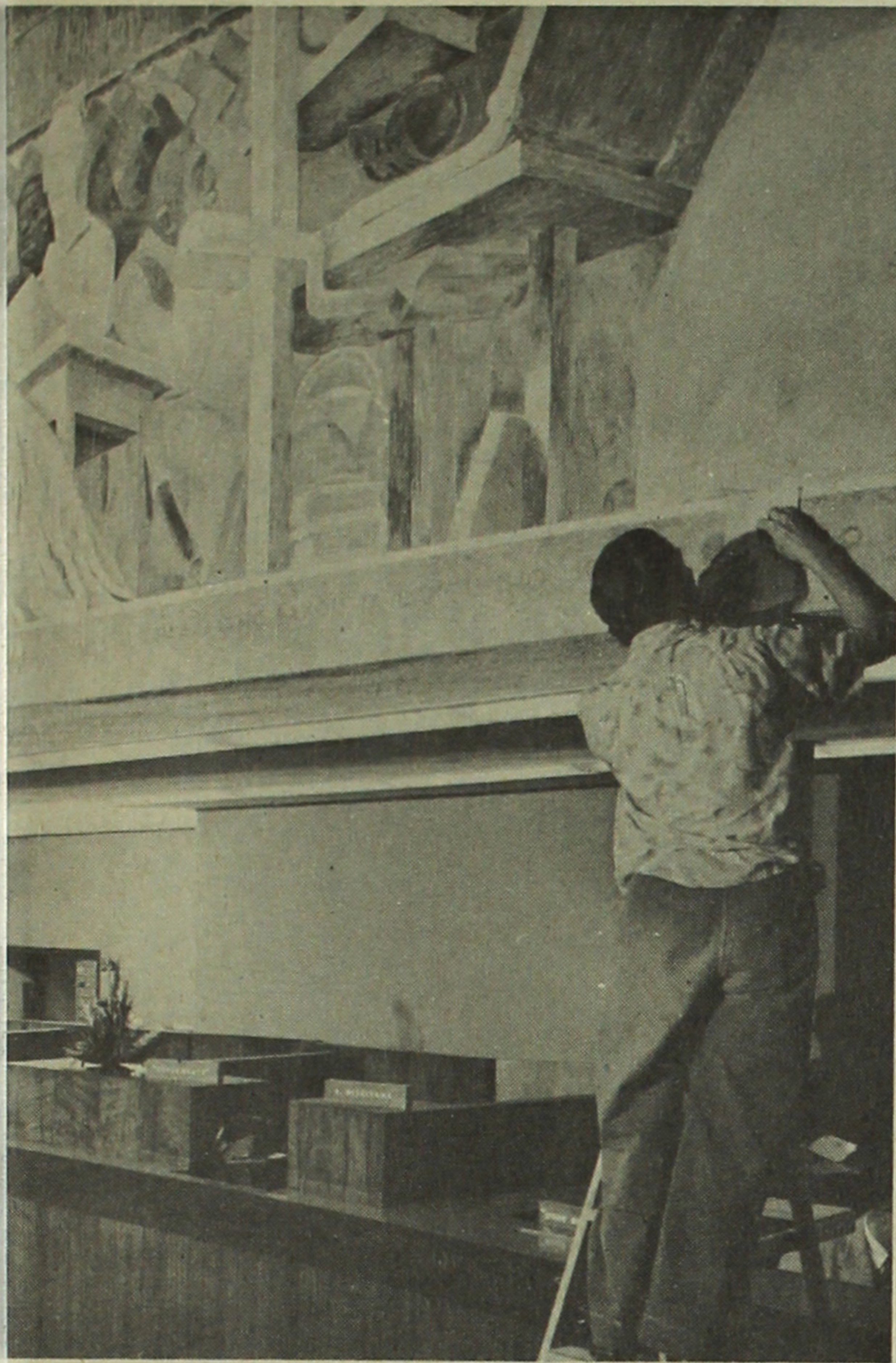
sistants, was hard at work on a scaffold high above the bank floor—painting a sprawling, 73-foot mural depicting Hawaii's first cultural intercourses with the outer world.

The first half of Charlot's already-quoted instructions to his aides—"Be sublime!"—could roughly be translated thus:

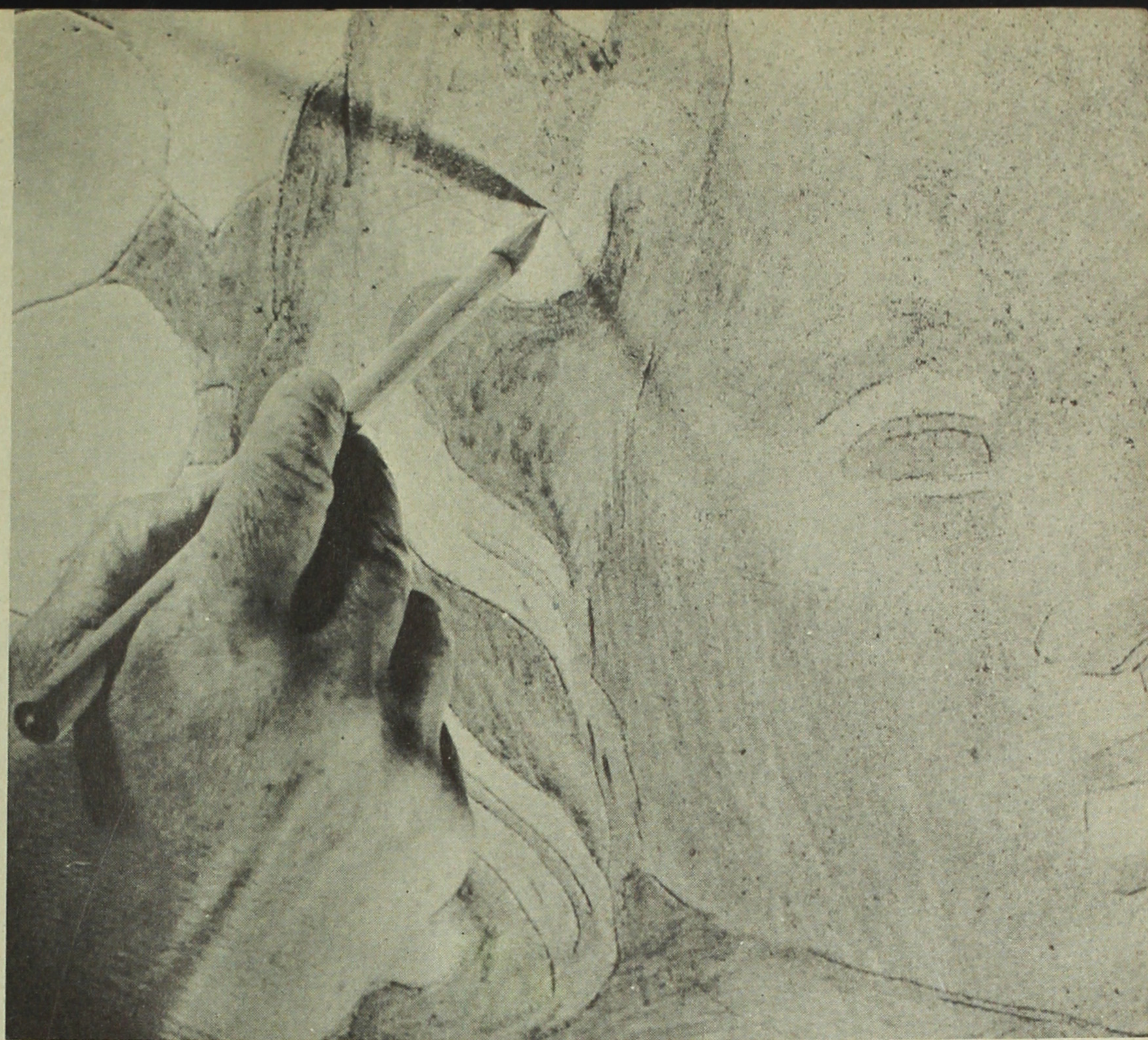
"Never mind the dull, mundane business going on below the scaffold. Let your soul and working hand project your artistic best onto the wet plaster before you."



About a dozen artists worked with Charlot in rendering the huge, 73-foot long fresco



peoples and societies that has shaped the history of the islands.



ARTISTS FOUND the fude equally good for painting fine lines and broad surfaces, as when working on the face shown here. Two different types of western brushes would be required to do the same thing.

The second half—"and don't dip too far in!"—became a battle cry as work on the mural progressed. It takes a good deal more explaining.

Charlot, one of the world's great muralists, learned and mastered the techniques of contemporary fresco painting in Mexico. Along with Orozco, Rivera, Siqueiros and others, he was part of the great Mexican renaissance of the 1920's with which modern mural art is so closely identified.

To Charlot now goes the added distinction of being the first to use the

Japanese *fude* (fu-deh) in painting a fresco in the Mexican tradition. Use of the Japanese brush in the execution of Charlot's Honolulu bank mural explains his admonition, "don't dip too far in!"

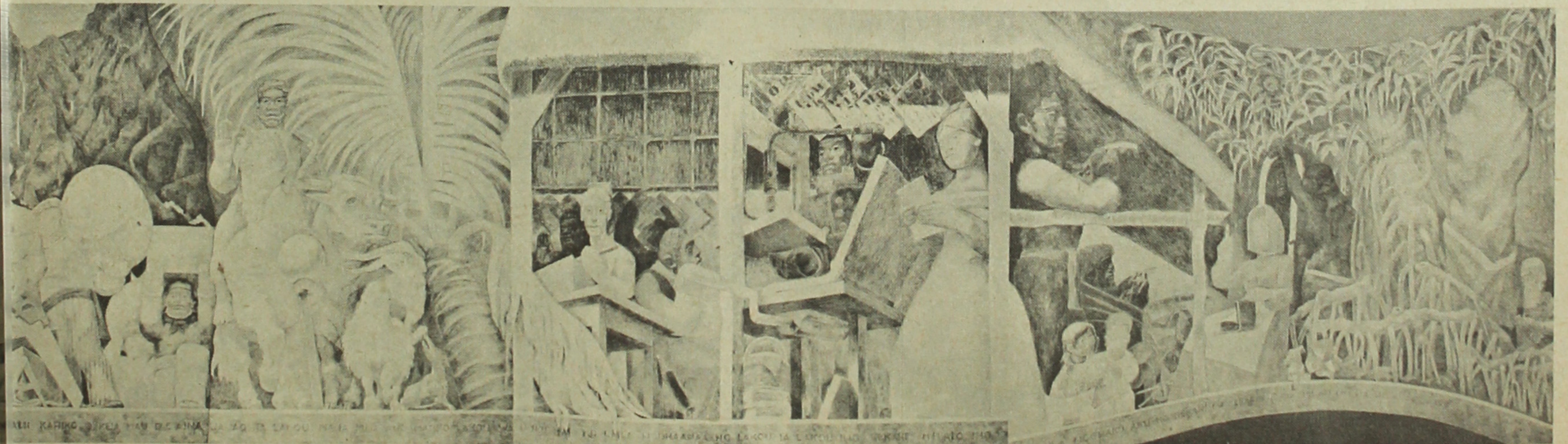
The *fude* is primarily designed for calligraphy, a high art among the Chinese and Japanese, but is also used in Japan for painting in oil or lacquer. For whatever purpose the *fude* is used, its Japanese wielders never plunge the entire brush tip into the ink or paint.

While mass and space are dominant

in occidental art, the important thing in oriental art is line—and the design of the *fude* points up this difference.

Usually a cluster of the hairs of a rabbit, badger or some other animal fashioned to a fine point, the Japanese brush tip is simply tied together and fitted into the opening of a bamboo or, more rarely, a wooden or ivory handle.

While the *fude* tip is fitted securely enough for the requirements of oriental painting, it is easily loosened from the handle when used in the more robust



mural conceived by him in the great Mexican tradition of Rivera, Orozco and others.



CHARLOT AND a fellow artist, Julliet Mae Frazer, learned to use the fude in the oriental manner from a Chinese classical painter at the University of Hawaii.

western style—especially when heavily soaked with paint and applied to the rough mortar surface of a mural.

Charlot and his staff of assistants received pointers on how to handle the *fude* from Charlot's colleague on the University of Hawaii art faculty, Tseng Yu Ho, who paints in the classical Chinese style. Even so, casualties were high among the *fude* used by the group. Hence, Charlot's repeated warnings.

One artist lost his *fude* tip in the middle of a bold stroke and found it after a 12-minute search. It had dropped into the thick blonde hair of a girl artist, Nesta Obermer, who was working on the lower deck of the scaffold. She hadn't even been aware of the accident, and the paint on the lost brush tip was a yellow that matched the color of her hair.

Judging from such incidents, or accidents, the first assumption is that Charlot made a mistake. You quite naturally ask, "Why use a brush as fragile as the *fude*?"

Charlot's answer is that it is still very practical, and that there is nothing

paradoxical about its practicality.

"For one thing," he says, "the *fude* is far, far cheaper than any other brush we could get."

Investigation of prices at a couple of Honolulu art goods shops (one of them Japanese) show that Charlot is right. The price tag on a good western water-color brush—the kind ordinarily used in fresco painting—is \$3. The Japanese brush used by Charlot for the Bishop bank mural, a rabbit-hair *fude* with an inch-long tip, costs only 30 cents.

Charlot adds: "Remember that fresco painting is hard on all brushes. Even the best, most expensive western ones

昨年未布哇ホノルルへ新らしく建築された銀行の壁畫(七十三英尺)を描いた世界的知名の畫家ジョン・シャロー氏はこの壁畫を描くのに日本の筆を使用している。畫伯は語る「日本の筆はブラシユを使うより第一値段が安く、細い線も太い線も唯一本の筆で自由自在であり、且つ濡れた土にも乾いた壁にも自分の思うように筆を走らすことができるので壁畫には日本の筆に限る」と激賞しています。同畫伯は最初ホノルルの支那人から始めて筆の使い方を教えられ、慣れる迄は少々具合が悪かつたのですが、種々調べて見ると、日本の有名な壁畫でも何でも皆この筆一本で描かれていたことを知り、ブラシユで表現出来ない妙味が筆にあることを發見して以來断然日本筆を使用しているのです。云々」

wear out fast when you work on a mural."

He explains that he first tried the *fude* as an experiment. It's cheapness was to its credit, but that alone would not necessarily justify its use on his mural.

As an artist who has also written a book on art under a Guggenheim fellowship and has taught extensively (Yale, University of Georgia, Colorado Springs Fine Arts School, University of Hawaii), he has delved into the history of Japanese art. So he knew that some of the most important paintings of the Nara period in Japan were frescoes, among them the fresco in the famous Golden Hall of the Horyu-ji monastery and the fresco of Kichijoten in the Shoso-in collection of the Nara Imperial Household Museum—all of which had been done, of course, with the *fude*.

"We used all kinds of brushes in the early stages," Charlot says, "but when we neared completion we were using almost nothing but the *fude*."

These were some of the salient reasons:

Ordinarily in mural painting, a soft brush is used while the mortar is soft and a stiffer one when the mortar dries. Charlot found that the Japanese brush works equally well on both soft and hard surfaces.

The incised line at the limit of a fresco section requires a fine brush to work up to the edges and a heavier type for the wide adjacent areas. Here again, the Japanese brush did a dual job, and did it better.

The Japanese brush was especially excellent for executing fine lines, preserving a hair-line point even when holding plenty of paint.

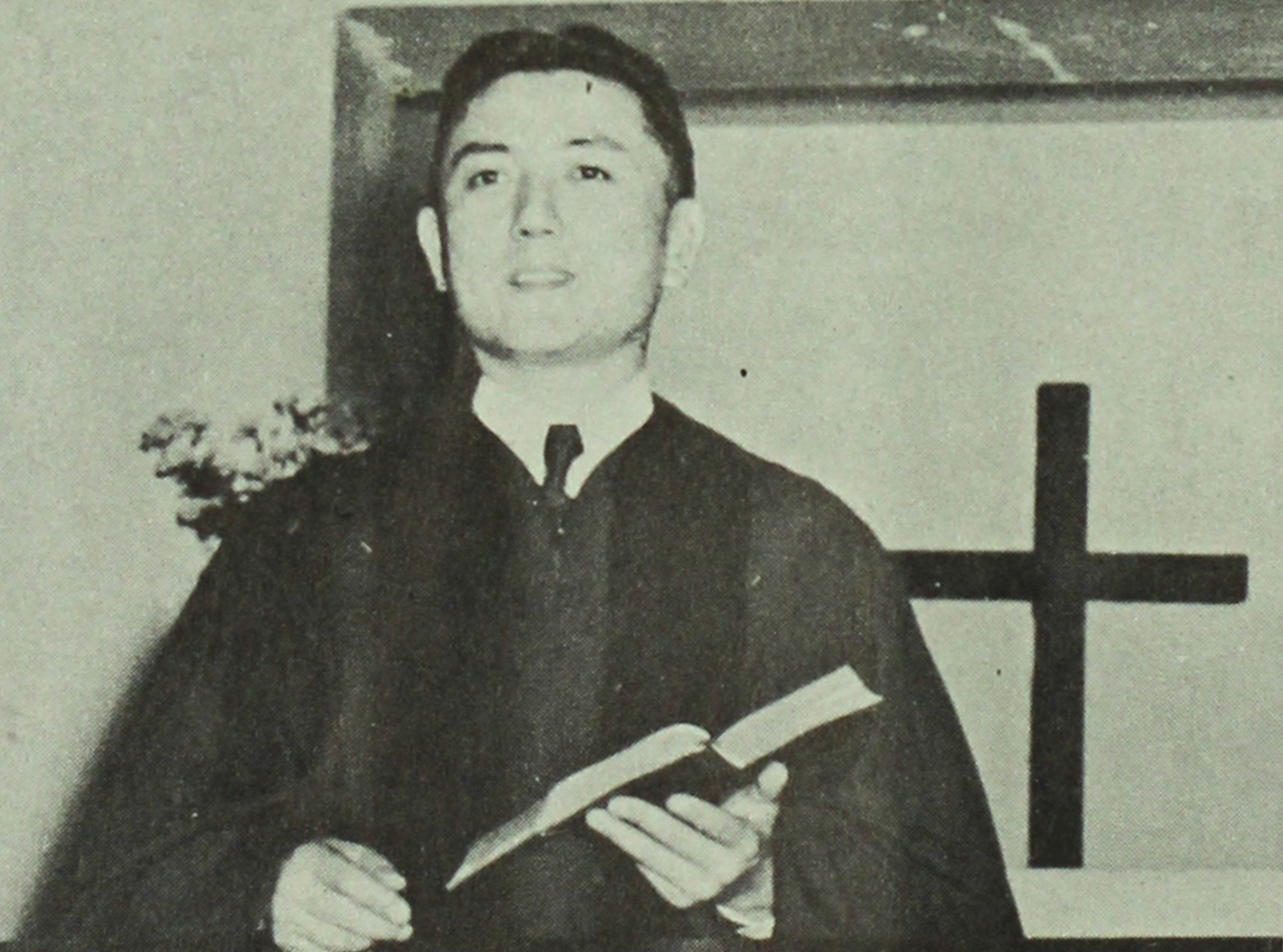
Charlot feels the *fude* is satisfactory for other types of paintings, as well. He has, in fact, used it for wash drawings, water colors and even oils. Several other artists in Hawaii are also using the Japanese brush.

The West, in short, has again borrowed from the East.



CHARLOT GOT the idea of using the cheaper fude from the frescos at Horyuji temple at Nara, Japan. The 1,340-year-old murals were painted with fudes. Fire virtually destroyed 11 of the 12 paintings in 1949. Copying experts have preserved many of the ancient frescos of Japan.

They practice what he preaches



KEY ASSIGNMENT of worship leader for the Baptist convention in Chicago went to the Rev. Jitsuo Morikawa, Vancouver-born pastor of Chicago's First Baptist church. More than 10,000 U.S. Baptists attended the convention held at the International Amphitheatre.

CHICAGO'S International Amphitheatre was a vast "smoke-filled room" when the Republicans and Democrats picked their presidential standard-bearers there last month. But for five days in May, the place resounded with hymns and prayer—not political oratory.

Better than 10,000 U.S. Baptists were in convention—and for three successive mornings their worship leader was a young, handsome, athletic-looking minister whose eloquence was magnificent but whose name, to most of the 10,000, was a puzzler.

The Rev. Jitsuo Morikawa was named for the key assignment by the national program committee of the American Baptist Convention. The committee did not publicly announce its reasons for the selection, but a good explanation is offered by the Rev. Dr. W. Alfred Diman, executive secretary of the Chicago Baptist Association.

"The Rev. Morikawa was the only speaker to receive a standing ovation at our convention in Buffalo last year," Dr. Diman says, "and he is making an outstanding contribution in the realm of Christian race relations."

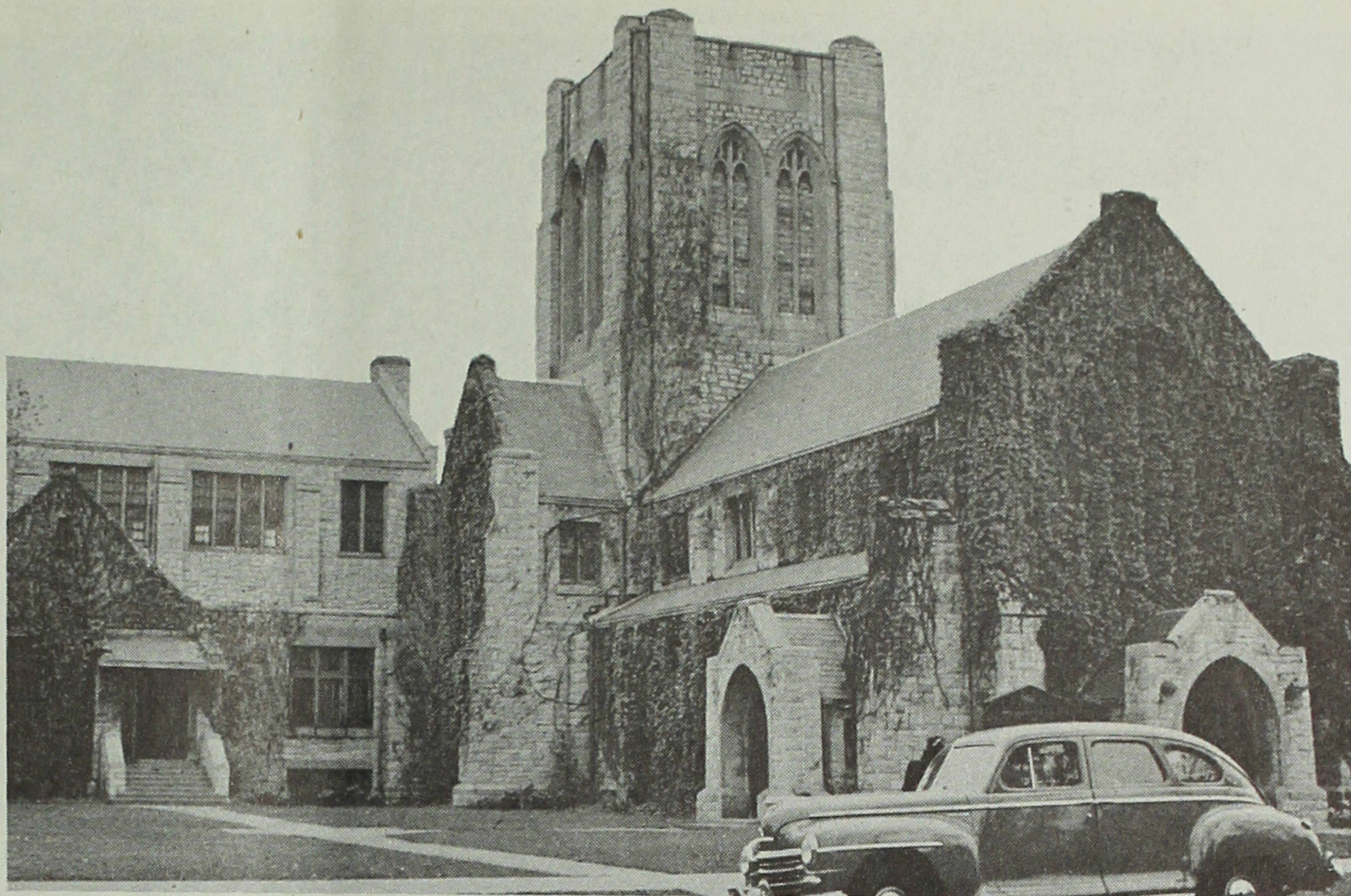
The object of this praise is the pastor of a congregation that practices what he preaches. Exclusively white for most of its 119-year-old history, the First Baptist church of Chicago—a beautiful neo-Gothic stone edifice on a quiet, well-kept street in the Hyde Park section—now has a mixed membership of whites, Niseis and Negroes.

One observing Nisei, active in a church of another denomination which also has a mixed congregation, says of the Rev. Morikawa's church:

"I recently met some of his white parishioners and was struck by the fact that they are completely unselfconscious about it all. I'm no more sensitive than most Niseis, but I know our congregation is not yet so thoroughly at ease with the actuality of racial brotherhood."

As might be assumed from the atti-

NEO-GOTHIC stone edifice in Chicago's Hyde Park section is the 119-year-old First Baptist church.



tude of his flock, the Rev. Morikawa is forthright to the point of bluntness in expressing what is among his first articles of faith:

"I consider it a heresy for any Christian to condone racial discrimination and segregation," he says.

And he does not keep that conviction locked up in his church. He is an active member of the board of directors of the Hyde Park-Kenwood Community Conference—organized two years ago to combat what the 39-year-old minister calls "the pagan idea that you cannot have a respectable community once it becomes inter-racial."

The unfortunate pattern throughout the U.S., he explains, is that communities are allowed to deteriorate into slums and tension areas when non-whites—specifically, Negroes—move in.

For its efforts to change this pattern in one section of South Side Chicago, the Hyde Park-Kenwood Community Conference has won national recognition as a model organization.

Of his own activity in the community group, Morikawa modestly says: "I am learning more than contributing." The thing he is learning from, and appreciating the most, he elaborates, is that the group went into spontaneous operation, with each of the participating religious, racial and civic elements frankly working together out of self-interest.

"It is not a case of whites doing something for Negroes or Niseis, and it is not a case of a minority seeking help from the majority," is the way he puts it.

Last year, the Nisei minister served as president of the Hyde Park-Kenwood Council of Churches and Synagogues. The National Council of Churches of Christ in America, recognizing the experience he has gained in his "community laboratory," has enlisted his membership in its race relations department.

This year, he was named as candidate for "Man of the Year" by the

B'nai B'rith in the Hyde Park area. And at the Baptist convention in May, he was elected to the denomination's national Council on Christian Social Progress.

Morikawa was born on a farm near Vancouver, B.C., to Buddhist parents. When he became of school age, his parents for some reason sent him to a Baptist Sunday school. He was baptized at 16.

The most that is ordinarily expected of an adolescent Sunday schooler is that he come to church well-scrubbed and curb his restlessness while his teachers give scriptural counsel. Such, however, was too minimal a standard for young Morikawa.

Within a year after his baptism, he enlarged the membership of the local church considerably by directing his budding persuasiveness at his neighboring contemporaries and converting his parents and brothers.

When he was graduated from high school, his minister—who couldn't help but notice the Nisei's fervent faith—asked: "Why don't you devote your whole time to winning more for Christ?"

That is exactly what the one-time

farm boy has been doing ever since. At no time, he says, did it ever occur to him that there might be some other calling for him.

To prepare for the ministry, he crossed the border into the U.S. in 1931, was graduated from the University of California at Los Angeles and went on to earn his Master of Theology from Southern Baptist Theological Seminary in Louisville, Ky. He was busily at work as minister to three Japanese Baptist churches — in Los Angeles, Gardena and Terminal Island —when the bombs fell on Pearl Harbor.

He was called to an associate pastorate at Chicago's First Baptist church in 1943, shortly after being released from the Poston (Ariz.) evacuee center. The congregation's vote approving his appointment was unanimous—although taken on the Sunday after the news of the Bataan Death March was released to an outraged American public.

Because of his Canadian and Japanese origins, Morikawa is not a U.S. citizen. Church members, therefore, have sought private legislation that will make him a citizen. He has vetoed all such proposals, saying he wants nothing by special dispensation.

去る五月シカゴのアンファシヤで五日間に亘つて開催された浸禮基督教會の大會には全米各州よりの代表者一万餘名が出席して盛會を極めたがその大會に名譽ある祈禱の司會者を勤めたシカゴの森川實雄牧師は優れた二世牧師として有名である。師は昨年の大會で代表説教をして米人牧師より絶讃を受けた人で三年後には六百十万の信徒を有する浸禮教會のプレジデントになるであろうと、その將來を豫想されている。師は加州バークレー市に生れ、本年まだ卅九才の若さでシカゴ最古の米人浸禮大教會の牧師として令名あり、人種的差別を超越した熱烈なる信仰は各人種の人より尊敬され親しまれ、その教會は年と共に盛大に赴きつゝあり、米國キリスト教界注目のまとなつてゐる。

OPERATIC BIG LEAGUER

No real "Cho-cho-san" had sung for the Metropolitan Opera since Japan-born Tamaki Miura warbled for the company 30 or more years ago. In May, when the "Met" stopped in Minneapolis, the title singer for its presentation of Puccini's "Madame Butterfly" was soprano Tomiko Kanazawa, who thus became the first Nisei singer to make the operatic big league.





TADAATSU MATSUDAIRA, first Japanese resident of Colorado, died in 1888. He was buried in Denver, Colo.

High-born pioneer

By Bill Hosokawa

NEARLY 100 YEARS ago, in Shinshu province, Japan, a son was born to Tadanori Matsudaira, feudal lord of the Ueda clan and a blood relative of the mighty Tokugawas. The boy was named Tadaatsu. He was to die 33 short years later in the state of Colorado, U.S.A., buried in a grave that was lost for nearly a half century.

Only a year before Tadaatsu's birth in 1855, Perry had opened Japan to the western world. Tadaatsu grew up in a country in ferment. Strange and wonderful things were being introduced from the lands across the sea. The old values were in decline. It is apparent that Tadaatsu was a spirited youngster, intrigued by progress and western

civilization which had so much to teach his country.

By 1872, at the age of 17, Tadaatsu was on his way to the United States. There is no record of where he landed, or how he managed to get along without knowing English. But somehow he made his way to Rutgers university in New Brunswick, N.J., and there was



Photo by David C. Snyder

TWO RESIDENTS of Denver, Dr. K. Miyamoto (left), and S. Nomura, read the inscription on the memorial erected to Tadaatsu Matsudaira by Japanese of the Rocky Mountain area. Matsudaira arrived in the U.S. in 1872.

awarded a degree in civil engineering in 1879. He was 24 at the time.

For an unknown reason, he chose to seek his future in Colorado, at that time only three years into statehood. He worked for a time with the Union Pacific R.R. which was laying tracks across the Wyoming wilderness. The U.P. was using Chinese coolies for labor, but Matsudaira was an engineer,

and was accorded the respect due a man of education and culture.

Next, he went into the then flourishing mining industry. He attended the Colorado School of Mines at Golden for a period, and not long afterward, became an engineer for the State of Colorado. He is reputed, according to some sources, to have drawn up the original plans for the world's highest

suspension bridge that now spans the Royal Gorge near Canon City.

Sometime during this period he met and married Virginia Thompson, daughter of a Gen. Thompson, a retired army officer who was superintendent of the state Boys' Industrial school at Golden. One of the sons of that marriage, Kinnosuke Matsudaira, plays a key role in the drama of re-discovering the Matsudaira story.

Tadaatsu Matsudaira died in 1888 when only 33 and was buried at Riverside cemetery in Denver.

The Matsudaira story would have been forgotten there—only a handful of Japanese immigrants had reached the Pacific coast by 1888—had it not been for an unusual coincidence. In the mid-'twenties Viscount Tsuneo Matsudaira was named Japanese ambassador to the United States. One day, he had a caller who identified himself as Kinnosuke Matsudaira, who wanted to know whether they were related. Kinnosuke told the ambassador about what he knew of his father.

The ambassador made inquiries through one of his aides who wrote to Kakunosuke Nakagawa, then publisher of the Colorado Times in Denver, asking him to investigate.

Nakagawa found there were virtually no records on Tadaatsu Matsudaira, but he tracked down every possible lead.

He found Matsudaira's grave, unmarked and unattended, at Riverside. When Nakagawa died some years ago, another Denver newspaperman, Kyoryo Abe, took over. Abe hunted up a member of the McNeil Mining Co. family, an old man, who had known Matsudaira personally. Abe learned Matsudaira had been a close friend of the McNeils and had often visited the McNeil home.

Abe did not glean much more than personal remembrances about Matsudaira from the old man.

The Matsudaira grave was restored, after a fashion, and sometimes a few members of Denver's tiny prewar Japanese community would visit it with flowers. That was the situation when the war began and evacuees from the West Coast who relocated to Denver heard the Matsudaira story.

"The story fascinated me," says K. Kako, a rice broker who had moved to Denver from San Francisco. "My friends and I felt that somehow there was a connection between Matsudaira's accomplishments and the hospitality



EVACUEES who resettled in Colorado, as well as Japanese residents of the area since before the war, gathered for dedication

rites at Matsudaira's memorial on Memorial day, 1952. Services were conducted by the Rev. Tamai.

we encountered when we sought refuge in Colorado. We decided to erect a permanent memorial to Matsudaira as a gesture of gratitude."

Kako had planned to raise money from among the evacuees for such a monument, but nothing ever came of it. But a few years later, in 1947, an Oriental Culture Society was formed in Denver and this group took up the Matsudaira memorial project. Over the years nearly \$1,100 was contributed by 360 individuals in Colorado, Wyoming, Nebraska, New Mexico and as far away as Texas. A seven-foot block of Colorado granite was purchased.

The original of the Japanese inscription, "Matsudaira Tadaatsu no Hi" (Memorial of Tadaatsu Matsudaira) was written by a famed calligrapher, Abbot Koyo Ohtani, of the Buddhist Higashi Hongwanji sect, who visited Denver. It was inscribed into the stone.

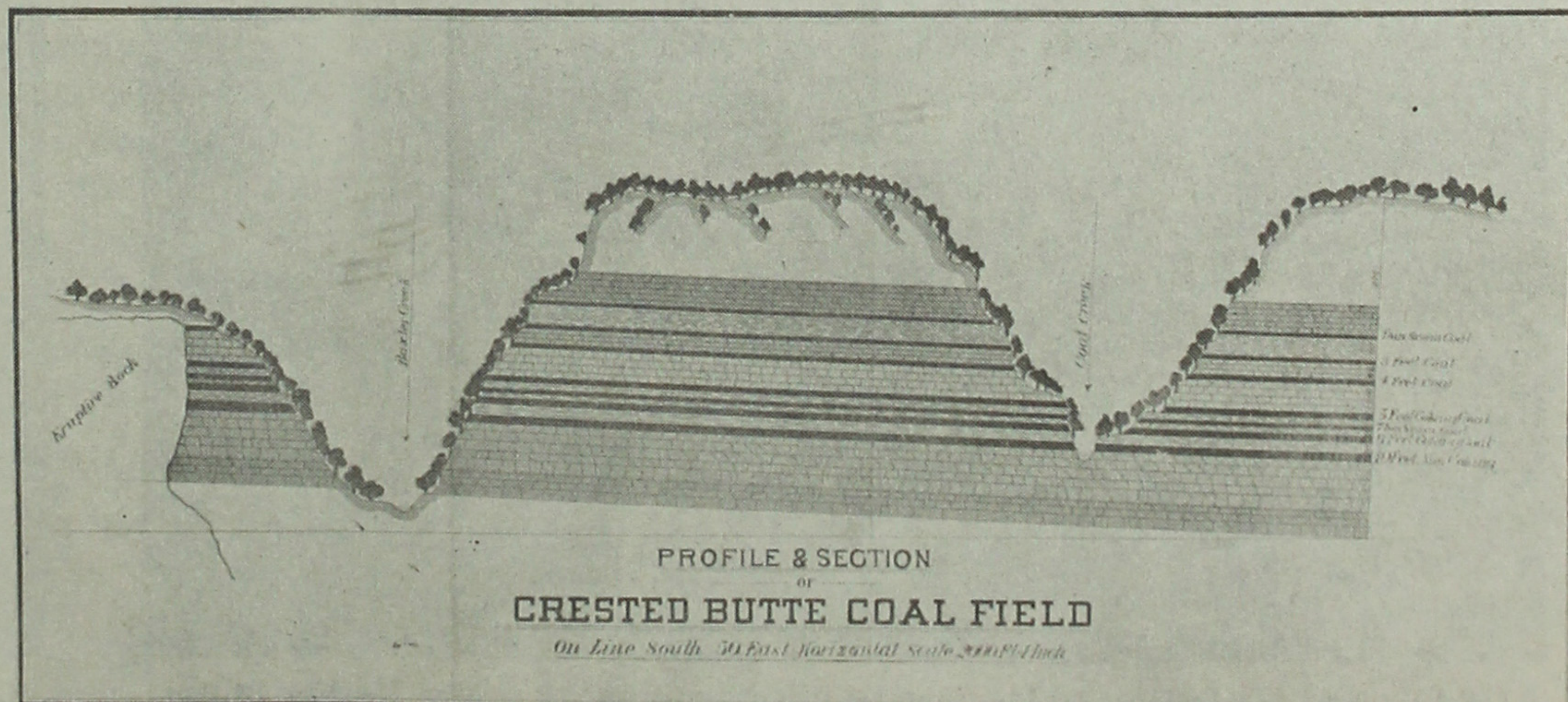
The memorial was unveiled and dedicated on Memorial day, 1952.

One of the features of the memorial is a steel tube partly encased in the concrete base. Sometime soon, Kako

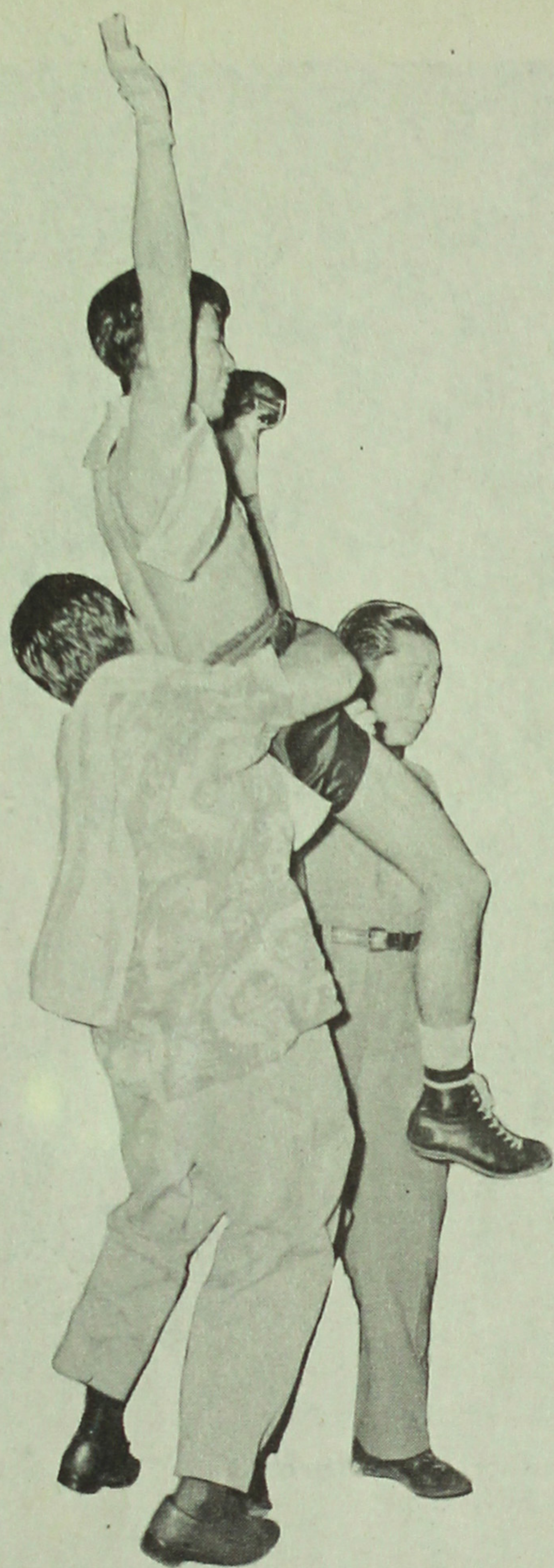
says, various documents, photographs, newspaper clippings and this issue of SCENE will be placed within the tube. The tube will then be sealed and buried in concrete.

Thus the story of Tadaatsu Matsudaira, pioneer, gentleman and first Japanese resident of Colorado, will be preserved for posterity.

コロラド州日本人常住の第一人者であつた松平忠厚氏は信州上田藩主松平忠禮の弟として生れ、一八七二年渡米、鐵道鑛山の技師として中西部開拓に盡し、病を得て一八八八年(明治廿一年)卅三才を以て逝去した先達であります。今回傳馬市東洋文化協會の斡旋で立派な碑がリバサイド墓地に建立され去る五月卅日盛大な除幕式が舉行されました



A DRAWING reportedly made by Matsudaira.



GLEEFUL TRAINER (left) hoists victorious Shirai when the referee gave the nod to Shirai.

What made Shirai world's top flyweight?

By Masao Ekimoto

YOSHIO SHIRAI, the first Japanese fist fighter to win a world title in the 30-year history of professional boxing in Japan, was a grammar school fifth-grader when he made his debut inside the ropes. His opponent in that amateur engagement was a trained kangaroo.

Tokyo-ites who saw the stunt recall that, shortly after the opening bell, the boy Shirai rocked the animal back on its haunches with a wild haymaker that landed solidly on the kangaroo's tender nose. There was a moment of inaction as the two looked at each other in flatfooted surprise. Suddenly, the kangaroo kicked out with its powerful hind legs and sent the boy flying.

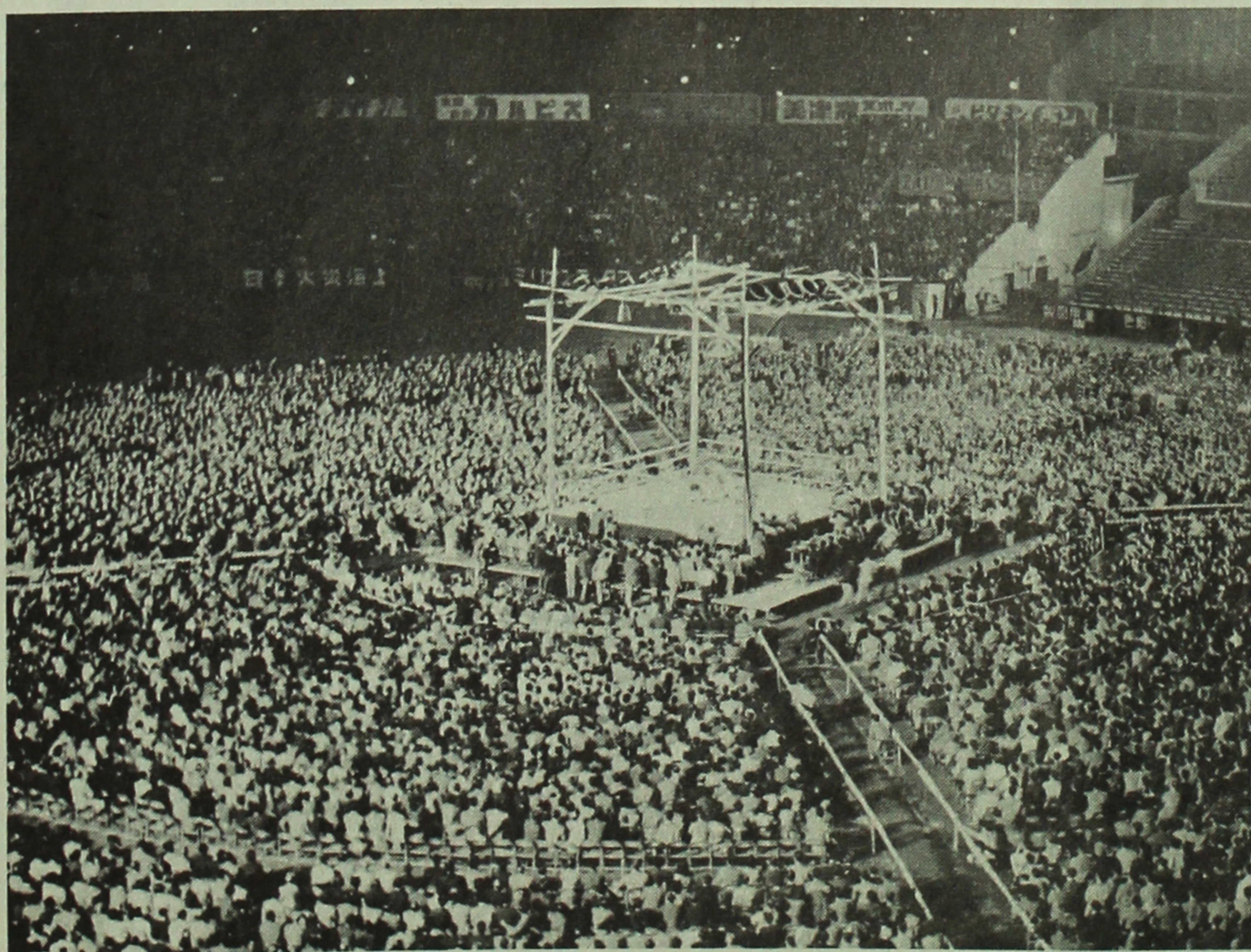
The judges gave the fight to young Shirai on a foul, but the future fly-

weight champion of the world was flat on his back on the wrong side of the ropes when the decision was made.

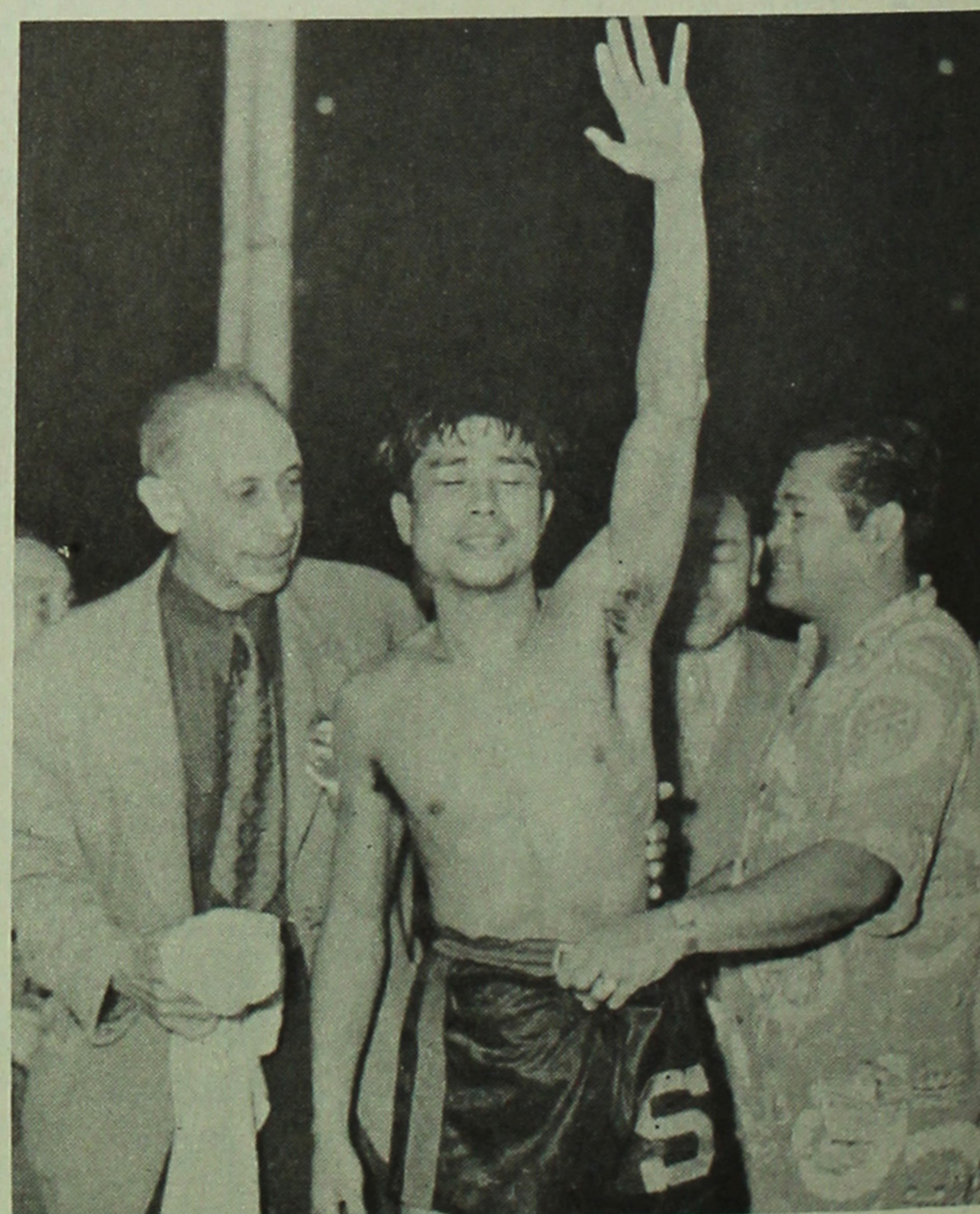
In May of this year, when he took the flyweight crown from the veteran Dado Marino in Tokyo, Shirai proved he had learned well a fundamental fighting rule: Never be caught flat-footed. Perhaps, that kangaroo was his first teacher.

Shirai's present manager, Dr. Alvin R. Cahn, has said Shirai's neat footwork is one of his chief assets.

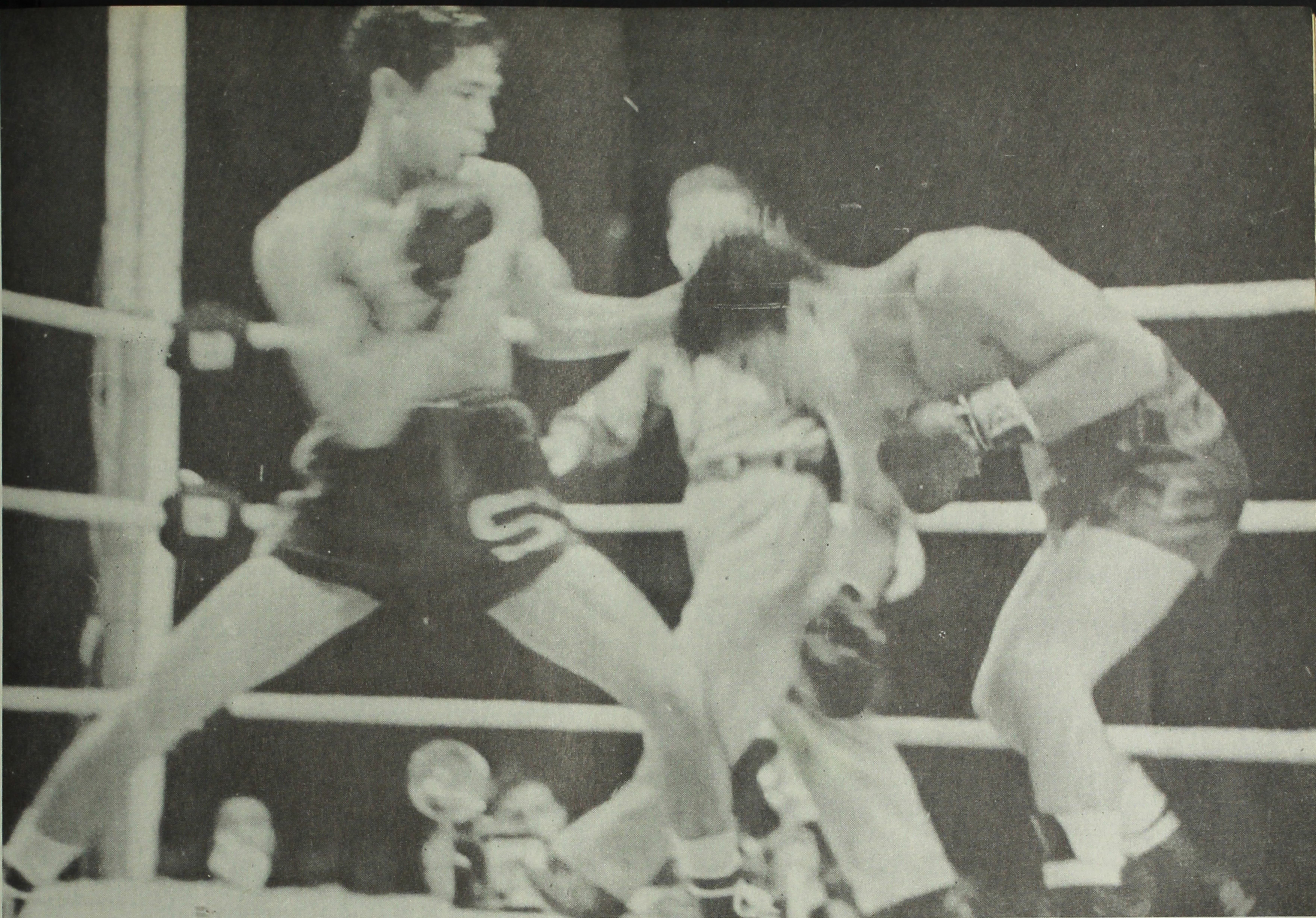
Dr. Cahn, a Chicago zoologist attached at the time to the Occupation forces' GHQ, first spotted Shirai in Tokyo's Ginza boxing club in July, 1948. Cahn immediately noticed that Shirai was about the only Japanese fighter he had ever watched who was not an artless



KORAKUEN STADIUM in Tokyo was filled to capacity when Yoshio Shirai, Japanese flyweight champion, wrested the world's crown from Dado Marino of Honolulu in May. Shirai also won a non-title match from Marino last December.



MANAGER ALVIN CAHN and trainer Bob Chinen share acclaim of 40,000 fans who cheered the victory.



MARINO WAS TIRING in the 12th round when this photograph was taken. Shirai, with his right ready to blast Marino again, had

just connected with a left hook to jaw which rocked the champ. Shirai piled up points in the last half of the fight.

slugging machine.

Cahn saw, too, that Shirai, who stands 5 feet 6 inches, had a good reach for a Japanese, knew how to maneuver at long range, could hit hard with both hands and was very fast.

"From that day," Cahn says, "I literally gave him everything I had."

Shirai, in turn, says: "I owe Dr. Cahn everything: My future is in his hands."

Rain or shine, the one-time University of Illinois zoology instructor, dropped in daily at the club to help train the promising Japanese youth. Cahn's estimation of his protege rose as Shirai's intelligence, intentness and natural ability became increasingly apparent during the daily workouts. Language was no barrier.

Within 11 months, the American steered Shirai to the Japanese flyweight and bantamweight championships — both won by knockouts — by having on hand a vast number of cards with instructions printed in English and Japanese. The cards with the appropriate instructions — "Lead more with your

left," "Go to right," etc. — would be handed to Shirai's seconds between rounds. In time, Shirai began to pick up English, and the cards became less and less necessary.

A carpenter's son, Shirai was born on Nov. 23, 1923—about two and a half months after the catastrophic Tokyo earthquake—in one of the Japanese capital's humbler sections. He is the fourth of five brothers and sisters. The family was always in difficult circumstances, and Yoshio left school when he was 15 years old.

While in school, however, he excelled in baseball, basketball, kendo (Japanese fencing), swimming and track. He

was the 200-meter sprint champion at the Arakawa commercial high school.

Shirai joined a boxing club when he was 20. He turned professional after two weeks and went on to win eight of his first nine bouts by knockouts. The exception was won by a decision "because I hurt my hand."

During a 15-month hitch he served in the Japanese army as an air force mechanic, he contracted rheumatism and returned to civilian combat in bad shape. He was knocked out in his first postwar match.

Shirai's home had been destroyed during the war. His family was destitute, and he himself was ailing. The

今は栃木縣に隠棲している
渡邊勇次郎氏が米國から拳闘
を日本に持ち歸つてより三十
年、ピストン堀口や徐廷權等
の時代を経て漸やく今度始め
て白井義夫選手がフライウエ
ト級の世界選手権を獲得した
去る五月東京後樂園の晴試合
に美事デドマリノと闘つて判
定勝で日本人として始めての
世界選手権の把持者となつた
のだ。白井選手は一九二三年
東京に生れ二十才の時から拳
闘を始め爾來敗れたことのない
記録の持主で終戦後進駐軍
のカーン軍醫に見出されて純
然たる米國式の科學的な猛練
習に精進して以來メキメキと
上達し日本のバンナム及びフ
ライウエトの選手権を取り今
度いよいよ世界選手権の王冠を
戴くことになつたのである、
斯くして今後日本は白井を先
驅者として段々と優秀なボク
サーを出す事になるであらう



SHIRAI WAS a neighborhood hero when he returned home. Young fans crowded about him for autographs. Shirai was uninjured in the fight except for a slightly bruised right eye.



AS TUNNEY liked to recite Shakespeare, Shirai takes to the gentler art of bonsai, the growing of miniature trees. With Shirai are his mother and fiancée, Toshiko Shioya.



MODEST TRAINING quarters of the Oji Boxing club in Tokyo was where the new flyweight champion trained for the title.

slightest exertion brought on recurrences of rheumatism. He was seriously considering quitting the ring.

A neighborhood shoe shop owner, Kazuo Kinoshita, took him in hand at this time. Kinoshita, now Shirai's assistant manager and president of the Oji boxing club to which Shirai belongs, helped the despairing fighter get back into shape, constantly encouraging him to continue working out at the club.

When Dr. Cahn came on the scene, Shirai had trained himself back into peak condition.

The flyweight champ has now fought 46 matches. Eleven of his 38 triumphs were achieved via the KO route. He has fought three draws, and been defeated only five times. He best demonstrated his two-handed punching power in his second meeting, a non-title bout, with Marino in Honolulu last December. In achieving his TKO win

then, he sent the Filipino-American to the floor six times—three times with his left and three times with his right.

Shirai disagrees with the assumption, commonly held by non-Japanese, that *judo* (modern *jiujitsu*) is good training for boxing. Shirai says *judo*, on the contrary, is harmful to boxing technique. The *judo* stance, he insists, hinders light, nimble footwork.

On the other hand, he credits his *kendo* training for his exceptionally quick eye, and also puts in a good word for the bayonet practice he got in the army.

"The fundamentals of the footwork used in bayoneting and boxing are essentially the same," he says.

Dr. Cahn joins Shirai in debunking the still popular theory that Japanese make poor boxers because their heavy rice diet makes their stomachs soft and because they lack the protective bone ridge over their eyes.

Cahn explains that the shortcomings of Japanese boxers are due mainly to the fact that they train only about two weeks for a fight, low pay making additional effort unwarranted. He had Shirai train two months for the May championship fight with Marino.

Unlike most Japanese fighters, who confine their training to punching the bag and shadow-boxing, Shirai trained with sparring partners. He also did plenty of road work, something that his fist-slinging compatriots tend to neglect.

Cahn's other major criticism of Japanese boxing has to do with style. He believes most Japanese boxers are handicapped because they adopted, with little or no variation, the wade-in-and-slug method made popular by "Piston" Horiguchi in the 1930's, and have not learned to put their bodies behind their blows.

"Horiguchi's influence on Japanese

boxing will continue for another 10 years," Cahn says, "because you can't take the present-day Japanese sluggers and make boxers of them."

Shirai's more scientific boxing derived from the pointers he got from his first coach, Toyo Sato, a one-time pro featherweight (now dead) who visited the U.S. more than 25 years ago. This technique, polished further by Dr. Cahn, has armed Shirai with a beautiful defense to back up his more spectacular offensive capabilities.

Another who has contributed to Shirai's rise to ring glory is Richard Chinen, an ex-AAU flyweight champ who now manages a stable of promising young boxers in Hawaii. Chinen was one of the trainers who sharpened Shirai for his non-title TKO drubbing of Marino in Honolulu last December. Chinen was called to Tokyo by Dr. Cahn this spring to act again as Shirai's trainer for the championship re-match with Marino.

Shirai is engaged to be married, and still lives with his parents, a younger brother and a divorced older sister. Of her impending marriage with the champ, Toshiko Shioya says:

"We'll have to wait for the return match with Marino-san, so it probably



MANAGER CAHN, former University of Illinois zoologist, discovered Shirai four years ago, was impressed with Shirai's ability to box, not merely slug.

won't take place until after September or early next year."

When he's not keeping in trim at the Oji club, Japan's boxing idol spends many hours at home tending to his *bonsai*—the cultivation of dwarf trees hundreds of years old. "*Bonsai* quiets

my nerves," he says of his decidedly unpugilistic hobby.

Like many other athletes, Shirai also cultivates something else — superstitions. He never shaves on the day of a fight. And before each bout, he has Cahn tape a four-leaf clover on the back of each hand. One of the most strenuous of Cahn's managerial duties has been to direct a constant search for these four-leaf clovers. He says he now has enough of them for 200 fights.

An unshaven chin and the clovers with an extra leaf may be of psychological help to Shirai, but his fans—and his opponents—reserve their respect for Shirai's fists and the balding, fifty-ish American zoologist turned fight manager who taught the 28-year-old product of Tokyo's slums how best to use all of his physical endowments in the ring.

And Japanese fistic enthusiasts, whose number was vastly increased when Shirai became the first to bring a world boxing crown to Japan, are not forgetting that Shirai came to the fight game a very hungry young man. They've adopted the favorite adage of their western counterparts—that a good fighter is, among other things, a hungry fighter.

Boxing in Japan before Shirai

THE FIRST professional boxing match in Japan took place in an open-air arena in Kudan, Tokyo, on May 27, 1922. Two American fighters, "Spider" Roach and Young Ketchel, were the main-eventers.

In the early 1930's, "Piston" Horiguchi aroused the world's interest in Japanese boxing with his colorful, aggressive slugging "style." Horiguchi's relative success led most Japanese fistic hopefuls to adopt his technique—if the word can be used to describe Horiguchi's way of boring-in with both arms pumping and with little or no regard for the defensive-offensive subtleties of feinting, blocking, counter-punching, etc.

Many Japanese fight commentators have ascribed the popularity of the Horiguchi "style" among Nipponese boxers to one other factor: the advent of prewar militarism with its exaltation of irrational fortitude and aggressiveness.

Possibly the best "all-around" prewar Japanese boxer was Jo Tei Ken, the "Tokyo Terror" who was born in Korea and educated in Japan. A tricky, fast-moving tactician, he became a popular and winning fighter in U.S. rings.

Tei Ken was the first Japanese fist artist to be rated among the world's top 10 in any weight division. He ranked sixth among the world's bantamweights in 1933.

Japanese boxing slithered to a sad low after the war with

washed-up prewar fighters dominating the scene. But with the emergence of Shirai in 1943 and his fast rise since the war, Japanese boxing has approached a new level of quality and popularity.

Last year saw the visit of Joe Louis for a series of exhibition bouts. The Brown Bomber could find no Japanese big enough to take him on and had to limit his engagements to scuffling with Occupation GI's, but there's no doubt that he helped ignite new interest in the sport.

Louis was followed by the then flyweight king of the world, Dado Marino, who tangled with several Japanese fighters, including Shirai. And in October, Hawaii's leading lightweight, James Perry, invaded the Japanese ring.

Shirai has a contractual obligation to meet Marino again by the end of the year. His manager, Dr. Cahn, has named Tokyo, Honolulu, Los Angeles and New York as acceptable sites for the return match. If Marino doesn't ask for a re-match or is defeated again, Shirai will consider "any reasonable offer for a fight anywhere against any opponent—even in London."

Dr. Cahn presumably has in mind as possible contenders, other than Marino, the European and British flyweight titleholder, Terry Gardner, or the former world champ, Terry Allen.

Old Japan inspires new hairdressing



MODERN COIFFURES for wear with the kimono still retain features of the traditional Genroku era hairdressing styles. Some are practically unchanged.

TOKYO

IF THE LATEST thing in coiffures in Japan reminds you of the feudal maidens in wood block prints, it's not a coincidence. Japanese hairdressers planned it that way.

Taking their inspiration from hairdos of the Genroku era (1688-1703), when the well-dressed woman sported a forelock and two sidelocks, Tokyo hair stylists have turned out the results shown in the accompanying photographs.

The trend away from strictly western-style coiffures began shortly before the end of the Occupation when a reaction set in against indiscriminate borrowing of occidental customs.

Japanese stylists sought a different treatment of milady's crowning glory—one that wouldn't be a throwback to the ungainly, albeit apropos, coiffure of feudal times, yet would complement the native Japanese costume, the *kimono*.

Some of their results were well conceived, others not so well. In general, the hair experts were most successful when they stuck to the neat, unfrilly coiffure that retained the lines of Genroku styling.

Attempts to over-streamline that style resulted in some "neither fish nor fowl" effects that were rather startling.

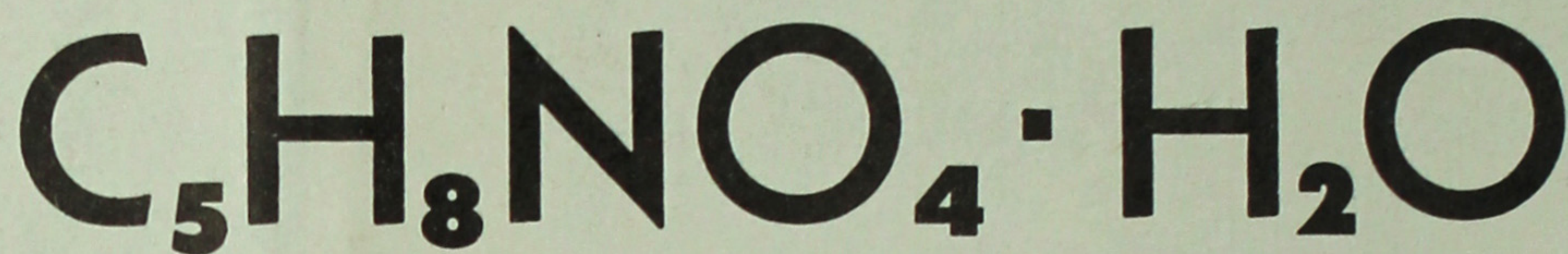
Hair worn western style still is popular, however, especially with western dress. The "pahmanento" (permanent) is here to stay.



THE ABOVE COIFFURE retains almost intact the outline of the classic hairdo. Below: Waved hair replaces straight, brushed back locks as worn by samurai on the battledore.



女性の命とりは髪かたちであります。最近日本で流行している結髪は寫眞の如く、洋風に多分の日本趣味を加えた古い島田や丸鬚髷等のアデアを巧みに取入れて前髪や髪を生かすことに工夫を凝らしたもので元祿文化の粹を昭和の現代に表現しようと云う新しい試みであります。



AN AMERICAN Occupation officer once asked a Tokyo university scientist if any Japanese chemical industries manufactured products of original research.

The Japanese scientist promptly answered:

"There have been two. One was the shale oil industry in Manchuria. The other is the Aji-no-moto industry in Japan proper."

Chemists know Aji-no-moto as monosodium glutamate ($\text{C}_5\text{H}_8\text{NO}_4\text{H}_2\text{O}$) or MSG, one of the many amino acids that has been isolated in crystal form. The Japanese housewife knows it as an indispensable seasoning powder, a pinch or two of which does wonders for her cooking.

American housewives, too, have learned to use it—or similar powders adapted from the Japanese discovery—to bring food flavors to the taste surface and thus delight jaded appetites.

With the exception of seafood, Japanese-prepared food — especially in comparison with the dramatic flavors of Chinese food — is generally bland and plain to the taste. A determination to do something about this led Dr. Kikunae Ikeda, a renowned chemist, Shakespearean scholar and gourmet, to the discovery of Aji-no-moto.

According to a now-famous account, Dr. Ikeda left his laboratory for his home one night in 1908 in a discouraged mood.

Like poets, artists, composers and ball-players, scientists sometimes fall into distressing "slumps." The harder they try to break through to their research objective, the more unattainable it seems to become.

Then, at a moment when they are

resting from their conscious labors, some unpredictable mental association ignites a new chain of thought—and the "slump" is broken.

Dr. Ikeda's "slump" was shattered by the sound of a horn blown by a soybean curd peddler. The horn recalled to the tired and despairing homebound chemist the dish of *Yu-dôfu* (hot soybean curd with a sauce) he had enjoyed for lunch. The soybean curd is served in various ways, but Dr. Ikeda liked his dipped into a soup made from tangle, a seaweed, because it tasted especially good that way.

The chemist surmised from this that the lowly seaweed might hold the secret. The next morning, he returned to his laboratory with renewed enthu-



HORN BLOWN by a soybean curd peddler started Dr. Kikunae Ikeda on experiments which resulted in the Aji-no-moto.

siasm. In time, after a series of complicated experiments, he successfully extracted the long-sought "flavor catalyst."

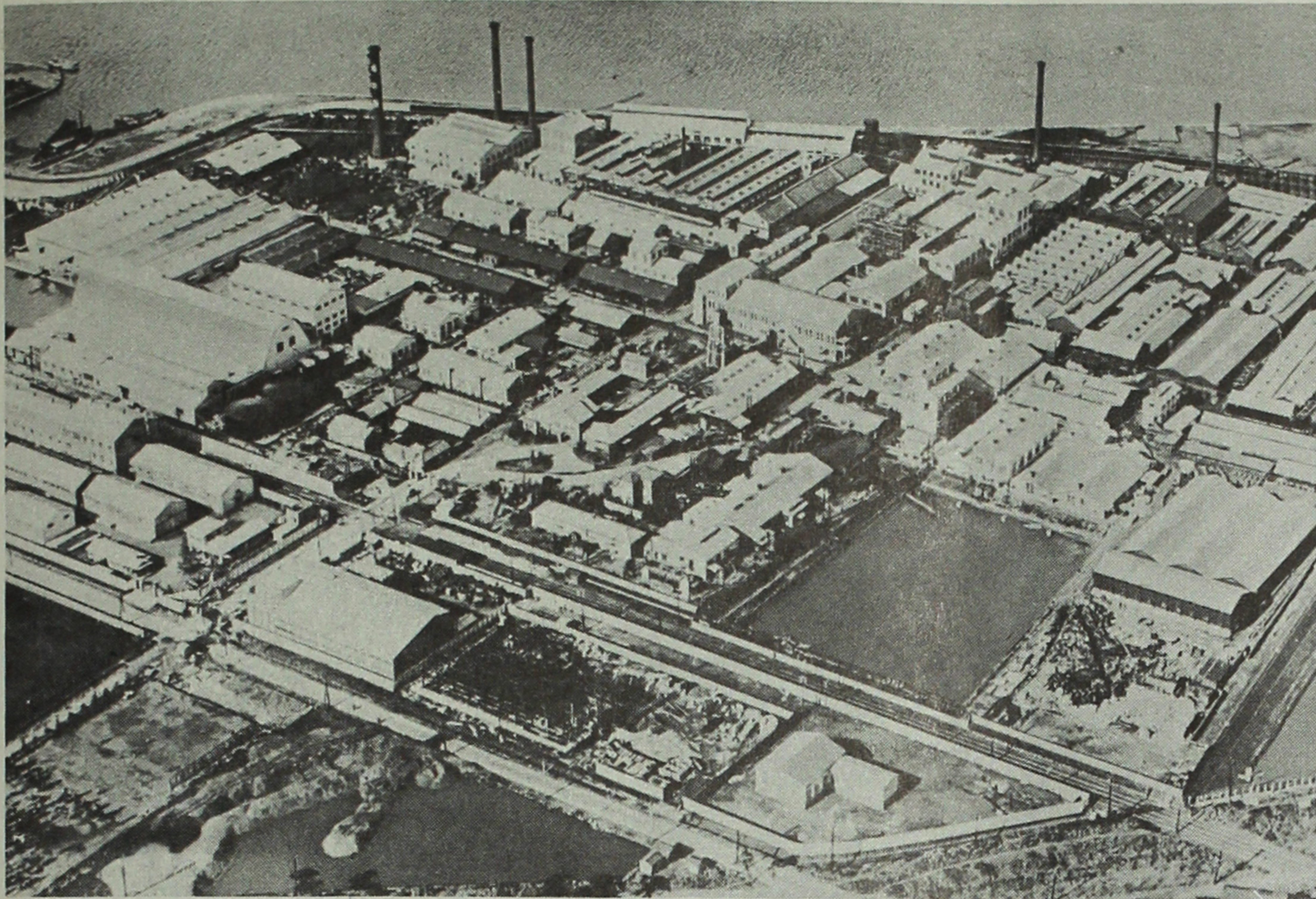
Industrial production of the seasoning began when Dr. Ikeda discussed his discovery with Saburosukey Suzuki, a friend who was as enterprising in business as Ikeda was in the laboratory. It is not known whether it was Suzuki or Ikeda who gave the substance its trade-name, but there is no doubt as to its aptness. Aji-no-moto weans "essence (or source) of taste."

Dr. Ikeda, who was a member of the Imperial academy and an honorary professor at Tokyo Imperial university when he died in 1936, would have found interesting some recent studies published in American neurological and psychiatric journals. At least two such journals have reported the favorable effects of glutamic acid on children suffering from epilepsy, Mongolism and mental defects. This, inevitably, has inspired among some enthusiasts the claim that Aji-no-moto is a "brain food."

As a direct result of Dr. Ikeda's scientific pioneering, Aji-no-moto today is made from wheat, soybeans and other vegetable proteins. From 18,000 tons of hard wheat are obtained 432 tons of Aji-no-moto for export, and 15,000 tons of soybeans yield some 384 tons of the seasoning.

The Aji-no-moto company, at its factories in Kawasaki and Yokohama, uses every bit of the raw material from which its most famous product is derived. Every shred is converted into something useful.

In the same process by which Aji-no-moto is made from hard wheat, a



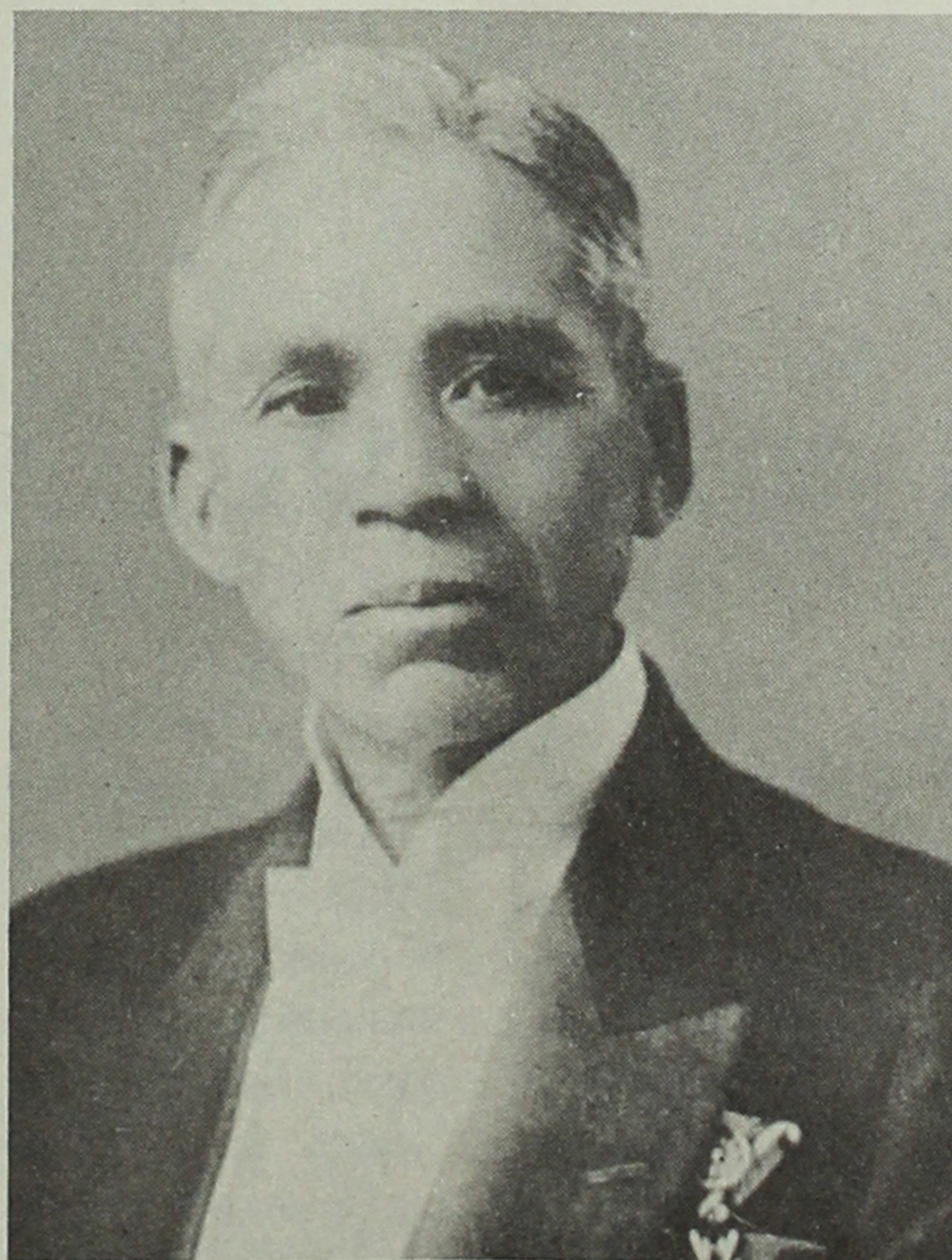
FACTORIES of the Aji-no-moto company at Kawasaki, near Tokyo, where the famous food seasoning is produced. By-products are manufactured in factories in nearby Yokohama.

starch of many uses is extracted. This wheat starch serves as a sizing material for textiles. It is also used in the manufacture of paper and leather and in making *kamaboko*, a pressed fish cake.

From both wheat and soybeans, moreover, comes enough amino-acid soy sauce to keep more than 15 million people well supplied for a year. And still another by-product of Aji-no-moto manufacturing is a much-favored cooking oil.

The amino-acid soy sauce, a fairly recent discovery, has pushed the old

type soy sauce almost completely out of the market. Whereas the old type required years of fermentation, the Aji-no-moto company has by-passed the fermenting process and, in 10 scant days, makes a sauce that is less salty and biting. What's more, the new process has boosted soy sauce production at the very time that Japan is faced with a shortage of the wheat and soybeans needed for its making.



INDUSTRIALIST Saburosukey Suzuki commercialized Dr. Ikeda's discovery and gave it world-wide fame.

最近日本に進駐していた米國の某將官が東京大學を訪問して龜山博士に面談し「日本の獨創により世界的に貢獻した化學工業は何であるか」との質問した。龜山博士は之に答えた「それは二つある、一つは滿洲國で製産する碩岩油と今一つは日本の味の素工業である」と語つた如く、鈴木氏の「味の素」は世界的調味劑として日本に起原を發する唯一

の近代、工業科學の新發明品で頗る經濟的の上に使用は極めて簡便でこの味の素は一九〇年日本の化學界で有名な東京帝大の故池田菊苗博士の「うまい味」の研究を製造業界の鬼才鈴木三郎助氏と其の子息三郎氏及び三郎助氏の令弟忠治の三氏が血のじむ苦心の結晶が「味の素」として工業化された今日の大を爲したものである。

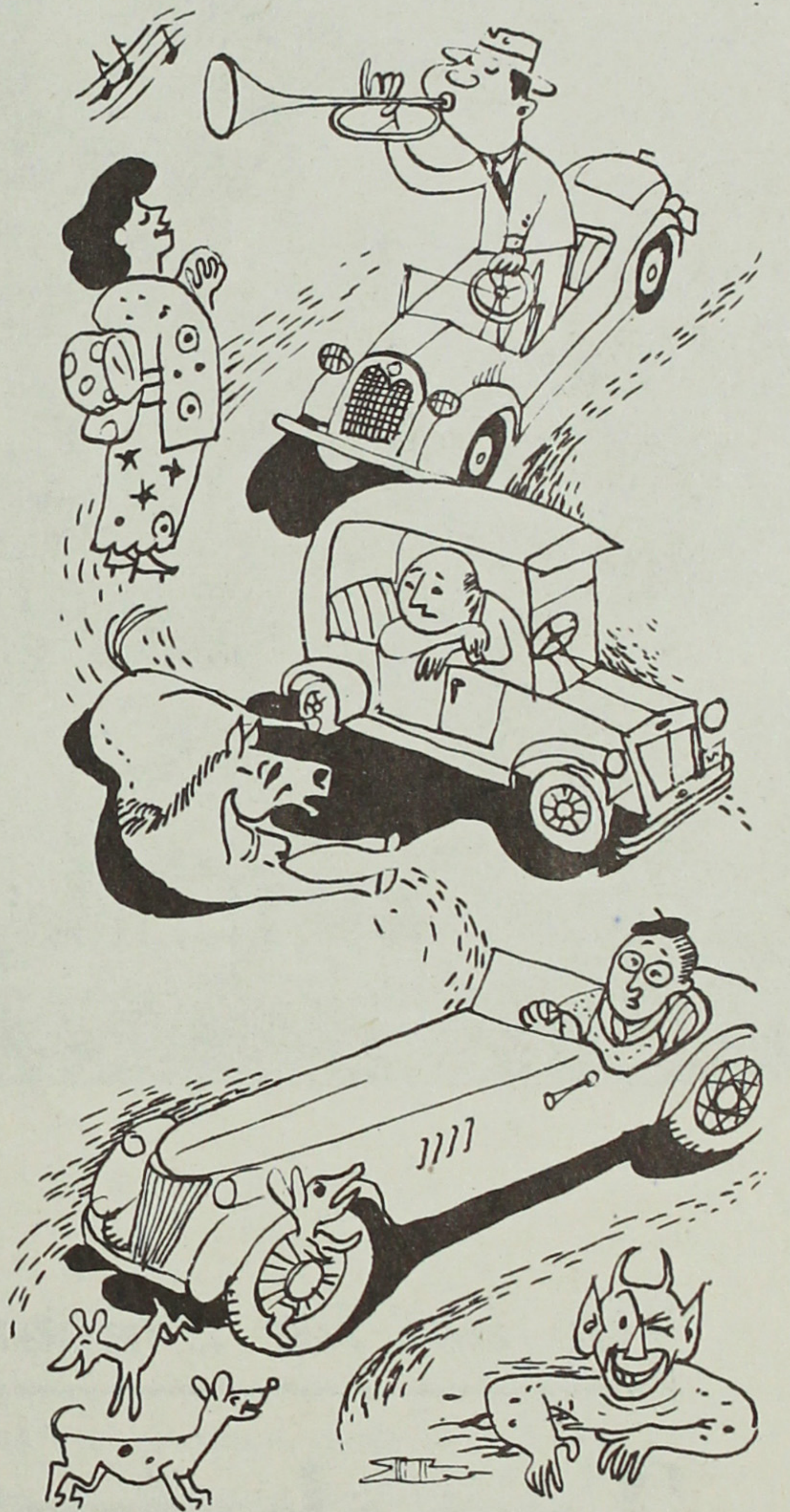
JAPONICA

SMOOTHINGLY AND SOOTHINGLY

A Tokyo translator of a digest of Japanese traffic laws recently demonstrated thusly the possibilities of the English language:

"At the rise of the hand of policeman, stop rapidly . . .

"When a passenger of the foot hoves in sight, tootle the horn trumpet melodi-



ously at first. If he still obstacles your passage, tootle him with more vigor and express by word of mouth the warning 'Hi, Hi.'

"Beware of the wandering horse that he shall not take fright as you pass him. Do not explode the exhaust box at him. Go smoothly by, or stop at the roadside till he pass away. Give big space to the festive dogs that make sport on the roadway. Avoid entanglement of the dog with your wheelspokes.

"Go soothingly on the grease-mud, as there lurk the skid-demon. Press the brake of the foot as you roll around the corner to save the collapse and the tie-up."



Too hot for tempura?

Try shrimp salad to beat heat

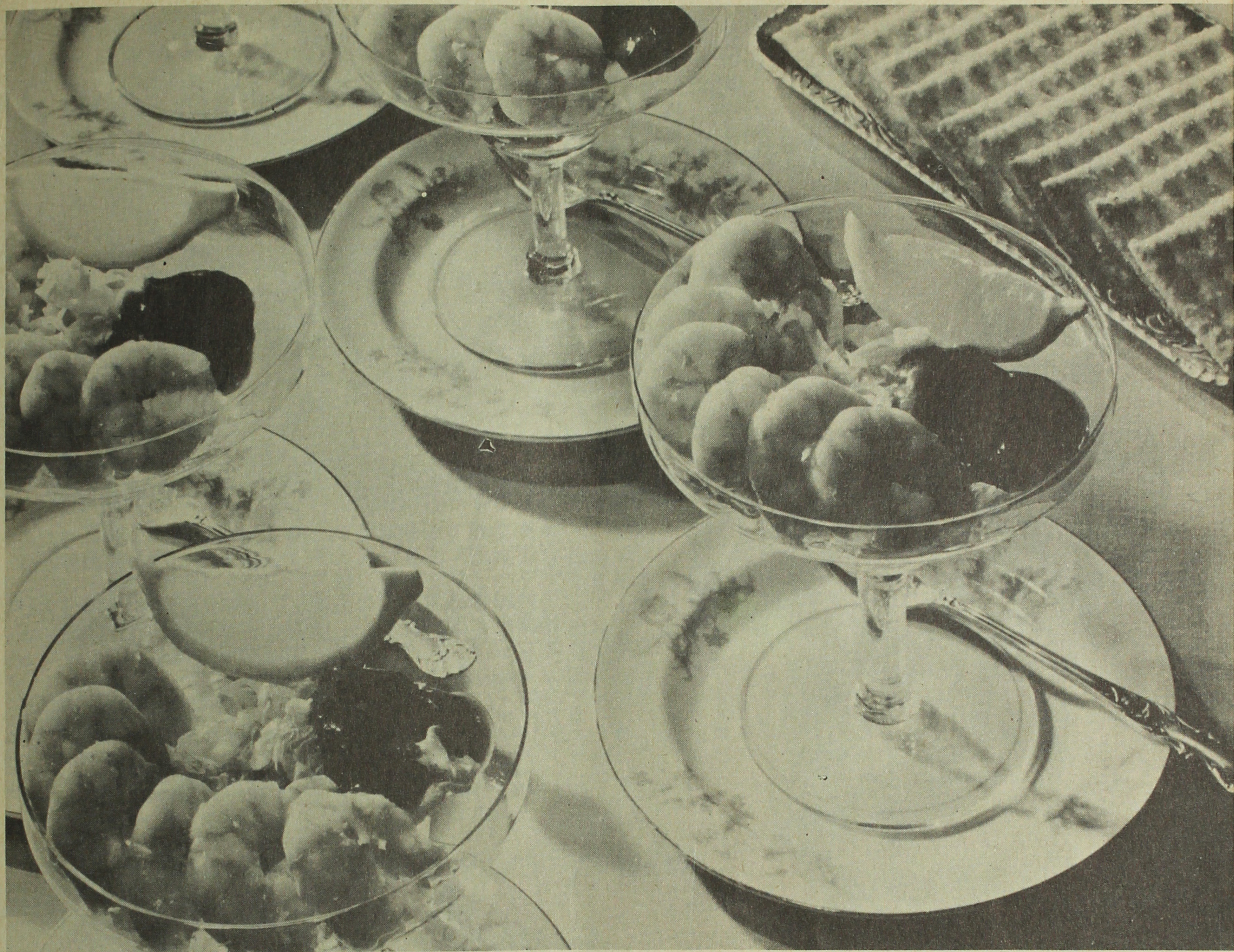
NOBODY WANTS to stand over a sizzling pan of oil on a scorching day—which is what you'd have to do to make shrimp *tempura* in August.

Luckily, shrimp can be a first-class treat served and eaten cold. The country's favorite crustacean, as the center of attraction in a salad or as a tangy cocktail, deserves a special place on your list of summer recipes.

Shrimp salad and shrimp cocktails provide generous amounts of proteins and minerals, nutrients sorely needed in hot weather. And since about 90 percent of

the millions of pounds of shrimp bought each year by American housewives comes either iced or quick-frozen, they are always readily available.

Many people think that the smaller and cheaper variety (26 to 30 shrimp to a pound) are sweeter tasting, but you may prefer the larger, more expensive ones. In any case, it's generally agreed the secret of preparing succulent, plump shrimp is to be sure not to overcook. For directions to be followed in making shrimp cocktail and salad, see next page.



SHRIMP COCKTAIL

Prepare shrimp by cooking five minutes in boiling salted water (1 quart for 1 pound fresh or quick-frozen shrimp), or in court bouillon made this way: To the water add a few slices of carrots, two onion slices or a clove of garlic, two bay leaves, 1 tablespoon salt, $\frac{1}{2}$ teaspoon pepper, stalk of celery. Add shrimp after water comes to a boil, and let simmer four or five minutes. Drain the shrimp, chill them and serve in seafood cocktail glasses, with a spicy sauce. Garnish with watercress, chicory or shredded lettuce.

To make cocktail sauce: Mix together 2 tablespoons prepared horse-radish, $\frac{3}{4}$ cup tomato ketchup or chili

sauce, 2 tablespoons lemon juice, dash of tabasco and salt to taste. Serve in separate bowl or pour over individual cocktails. Makes enough sauce for four cocktails.

SHRIMP SALAD

Prepare shrimp in same way as for shrimp cocktail. After shrimp are drained and chilled, for 1 pound of shrimp add juice of half a lemon, 1 cup chopped celery, 2 tablespoons capers, $\frac{1}{4}$ cup French dressing, salt to taste. Moisten with $\frac{1}{2}$ to $\frac{3}{4}$ cup mayonnaise. Serve in lettuce cups. If desired, garnish with strips of green pepper. Makes three salads.

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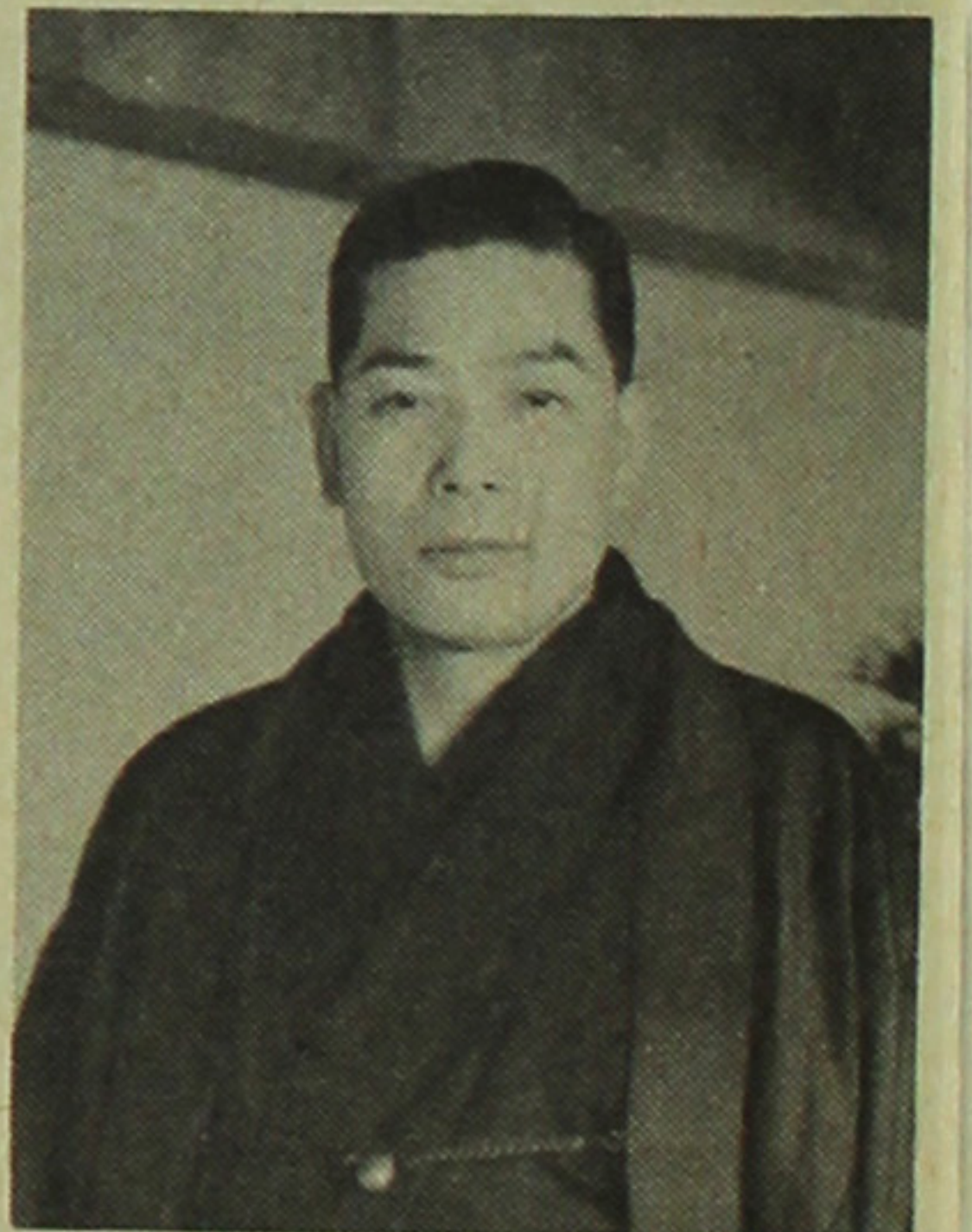
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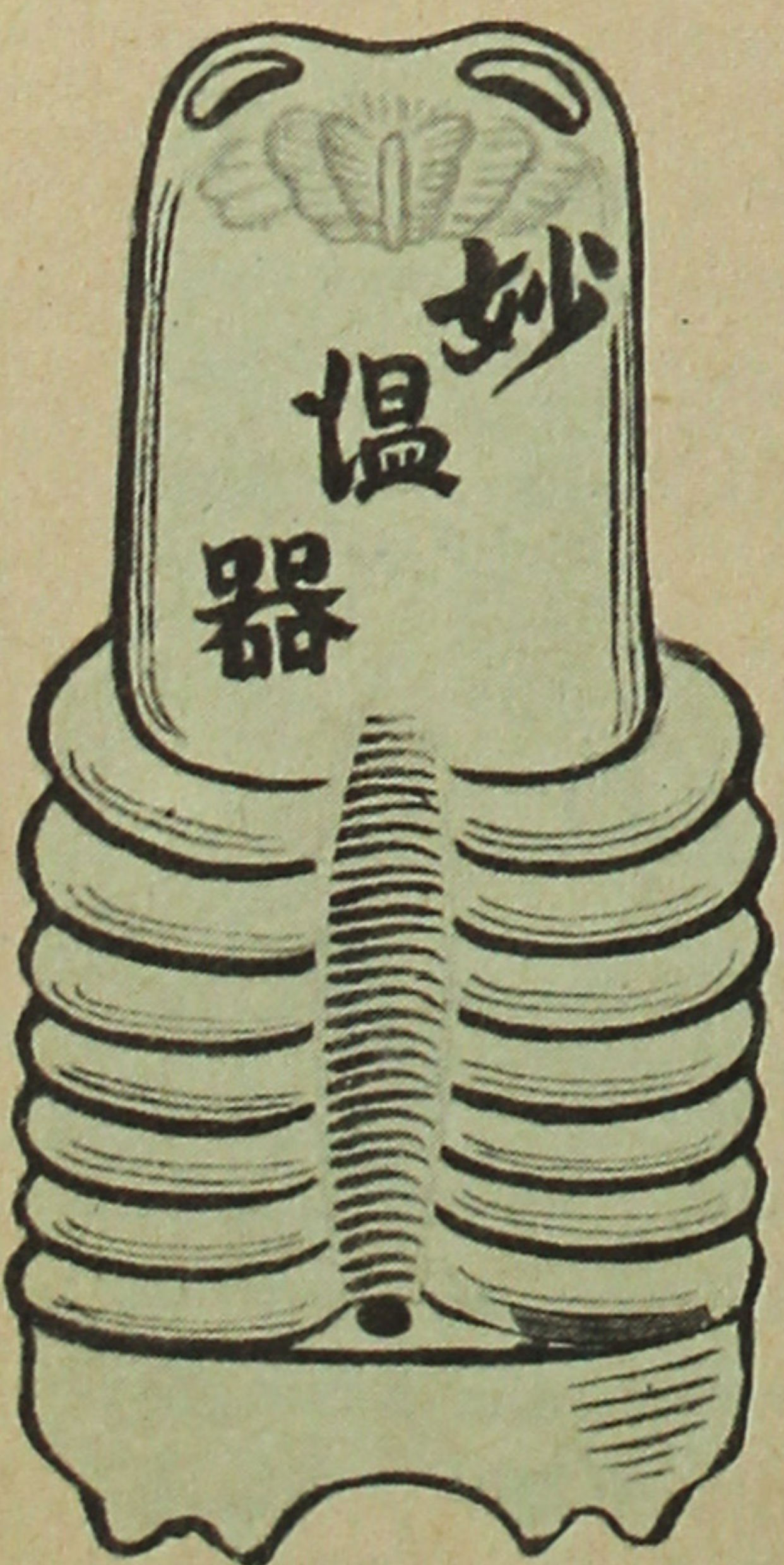
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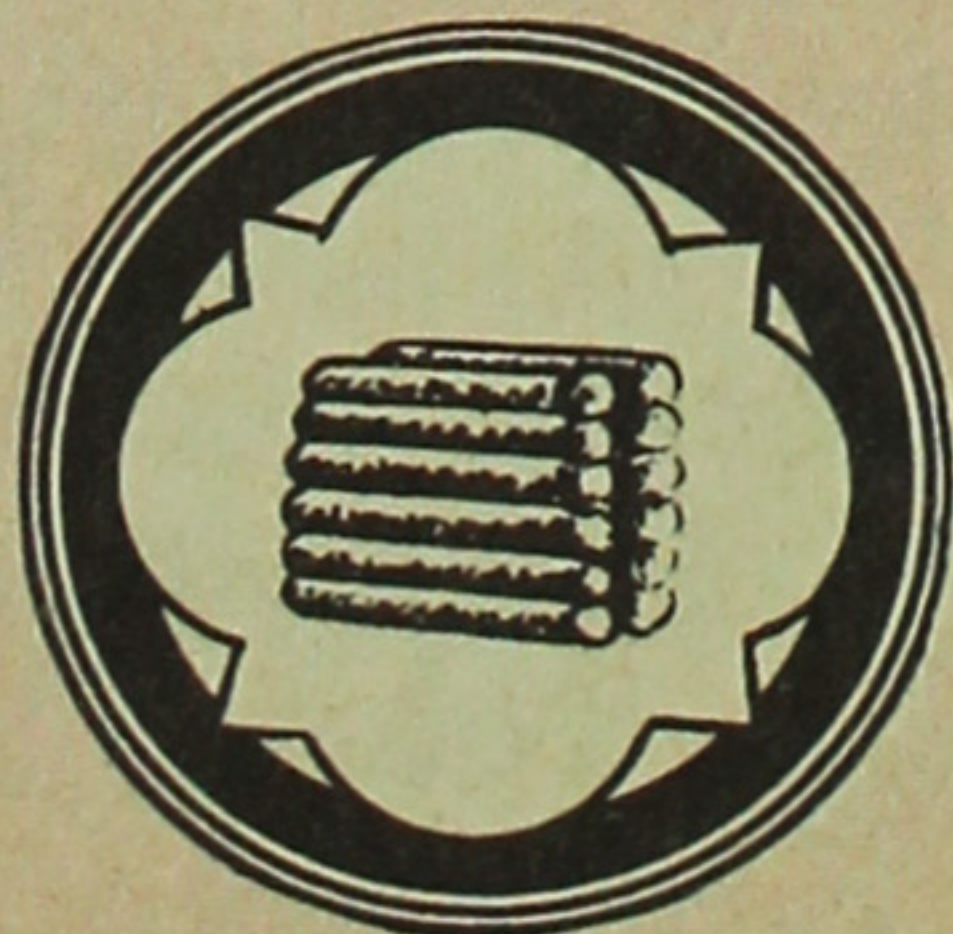
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相賀安太郎氏夫妻歓迎會

ハワイ・タイムス會長相賀安太郎氏夫妻は十七年振りで歸朝、各方面から歓迎攻めに會つてゐる。去る四月七日には銀座交詢社ホールで日本ハワイ協會主催にて相賀氏夫妻の歓迎會が開かれた。當日の出席者は、

赤松祐之、同夫人タツ、芹野正、同夫人たか子、千葉早智子、福永立身、福岡豊吉、原田健、同夫人和歌子、細田喜一、細野軍治、林屋友二郎、服部逸郎、東武清、糸井謹治、飯山七郎、飯島博、木下靖之甫、甲斐兼藏、木村憲次、同夫人君子、勝

Yasutaro Soga, 79-year-old publisher of the Hawaii Times, and his wife were accorded a grand reception when they visited Japan recently for the first time in 17 years. The reception was tendered by the Hawaii Association of Japan. Above picture was taken at the Ginza Kojunsha. (Mr. and Mrs. Soga are seated center front row.)

村昌夫、加藤兼郎、川口良助、鎌田章平、加藤木保次、寛光顯、桑島主計、門脇定吉、香川義信、小谷徳水、三澤義助、水澤孝策、同夫人順子、本川二郎、茂貫利次、同夫人新子、諸橋宏、同夫人子、松田元市、同夫人春江、村山悠紀雄、本重和助、増尾春代、本重宏、松澤貞子夫人、野村吉三郎、中村辰一、中島覺、永岡典子、内藤喜久子、貫川善作、大島重男、小川徳助、同夫人春子、折口信夫、岡田達岡田兼一、奥田亮太郎、沖本伊三次、尾川政七、奥田乙治郎、志保澤伊志、志保澤時子、佐渡高一、末光清一、鈴木且三、新庄哲雄、柴田津多榮、柴田正和、島川聖明、清水俊輔、鷺田成男、田丸忠雄、同夫人節子、田島金次郎、寺本慧達、常光浩然、田中吉太郎、高橋雪、土田保三、立花盛技、友影秀三、後田龜太郎、浦田ハリエツト、山隈瀧人、山崎静子、安井美然、山下草園

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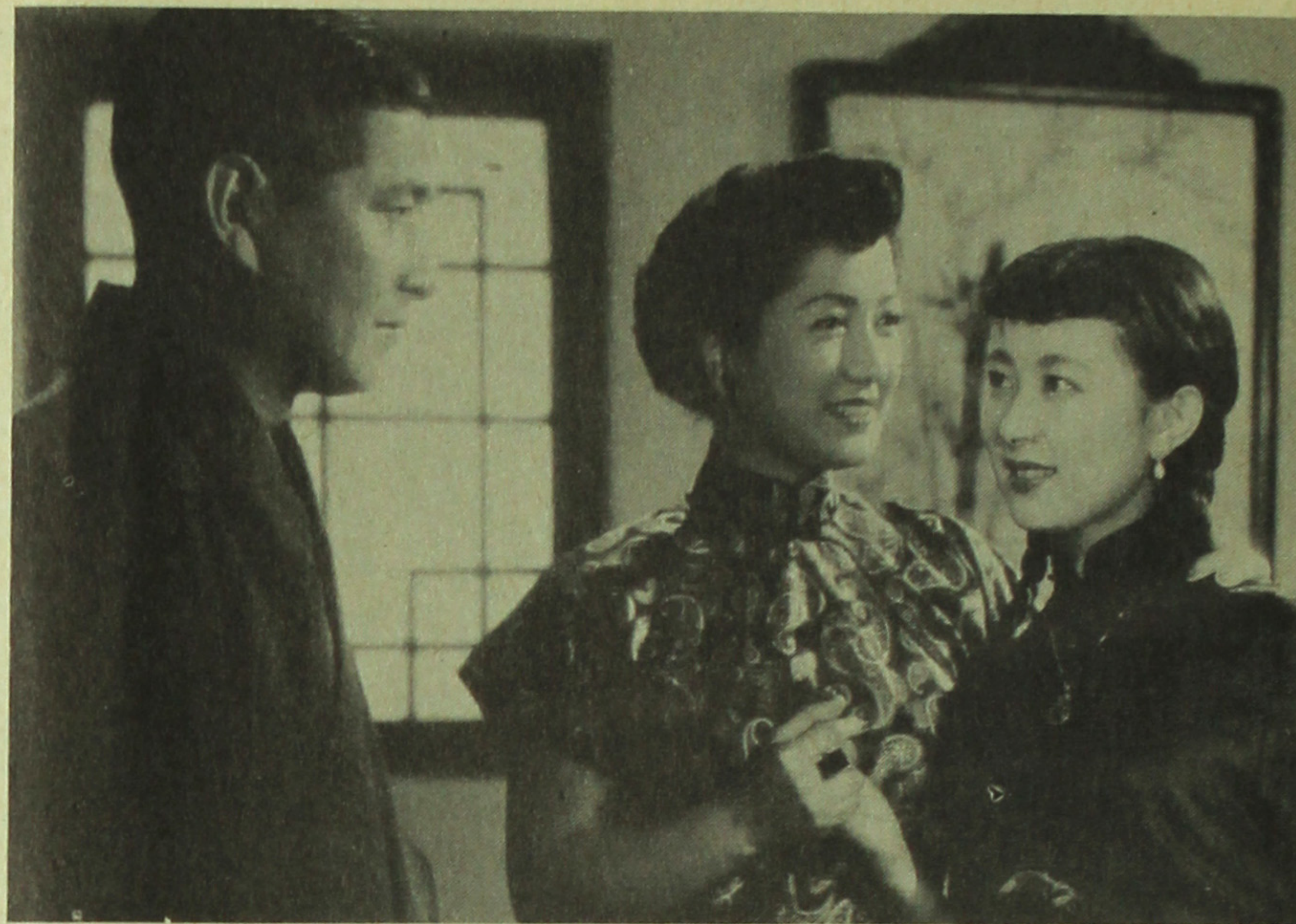
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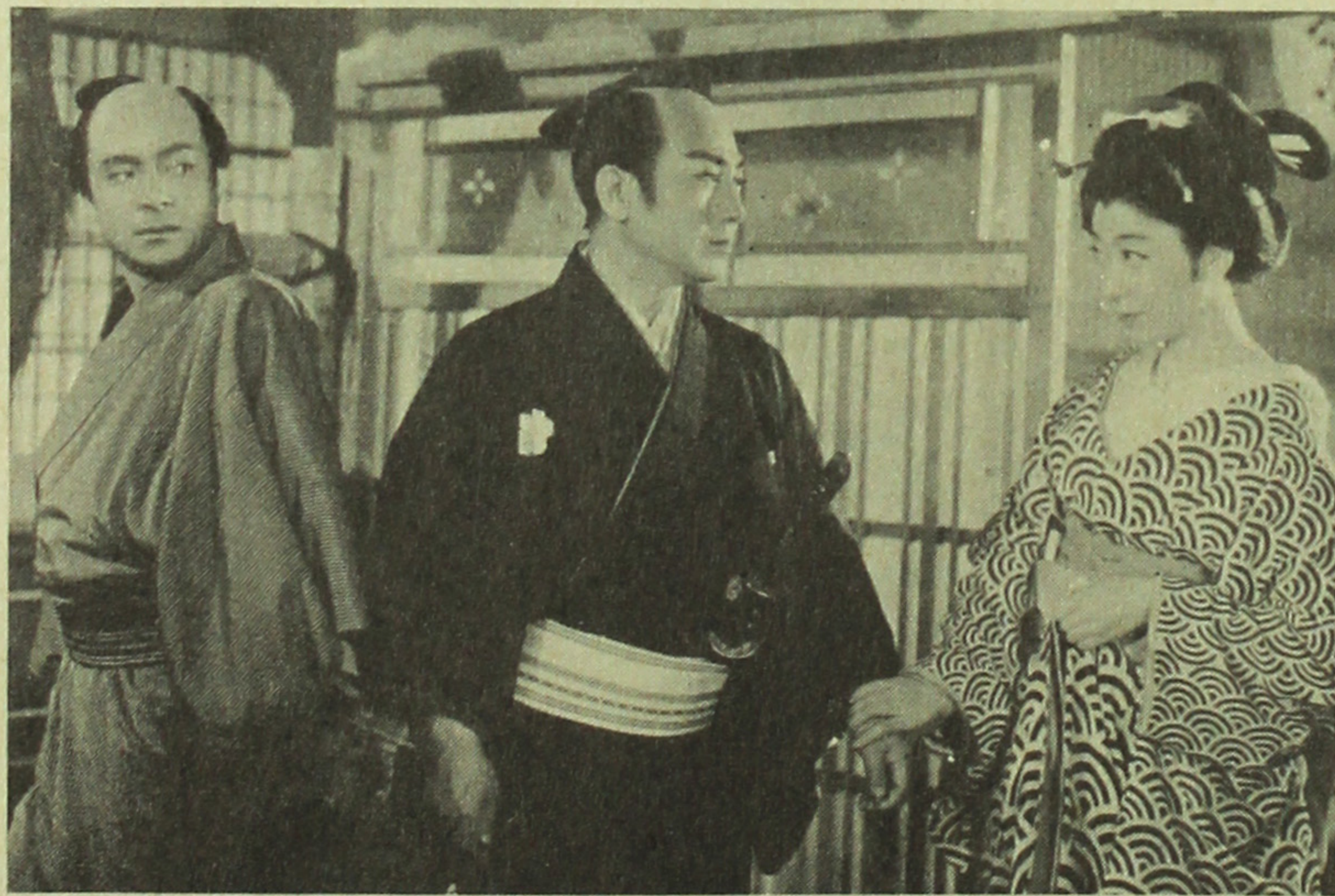
右 郷愁

主婦と生活に連載された吉屋信子原作「幻なりき」より脚色して「郷愁」の映画化、松竹作品で、出演者は藤多起子、佐野周二、高田稔、岸恵子、三宅邦子、其他である。物語は日本へやって来た美貌の佛印華僑、揚芳蘭、實は日本女性岸本比奈は日本人と結婚して一女を設けるが、封建的な家族制度の犠牲となつて佛印に歸りそこで華僑と結ばれるが、日本に残した愛兒を求めて再度日本へ来るが、ついに愛兒の育ての親に對する氣持をきき淋しく佛印へ歸つて行くという筋である。岸恵子が好演している。



Kyoshu A young bride, harassed by her despotic mother-in-law, finally is forced to divorce her husband. She goes to French Indo-China where she marries a Chinese. Her child, Yukiko, is adopted by the Kuribayashis. Eighteen years later the mother returns to Japan to claim her daughter. Yukiko, torn between her real mother and foster parents, finally decides in favor of the latter. Picture on right shows (l. to r.) Suji Sano, as Kuribayashi, Yukiko Todoroki, as the mother, and Keiko Kishi, as Yukiko.

Tokyo no Ekubo "Tokyo no Ekubo" is a light satire-comedy produced to counter the notorious reputation ("City of Crime") postwar Tokyo has earned. The plot is simple. A young zaibatsu scion, a rubber-stamp executive, at the suggestion of a young policewoman and a typist disguises himself and lives with a poor but happy family. For the first time he feels free. The movie pictures vividly present-day Tokyo. Picture at right shows Ken Uyehara, as the executive, and Hideko Takamine, the pretty policewoman.



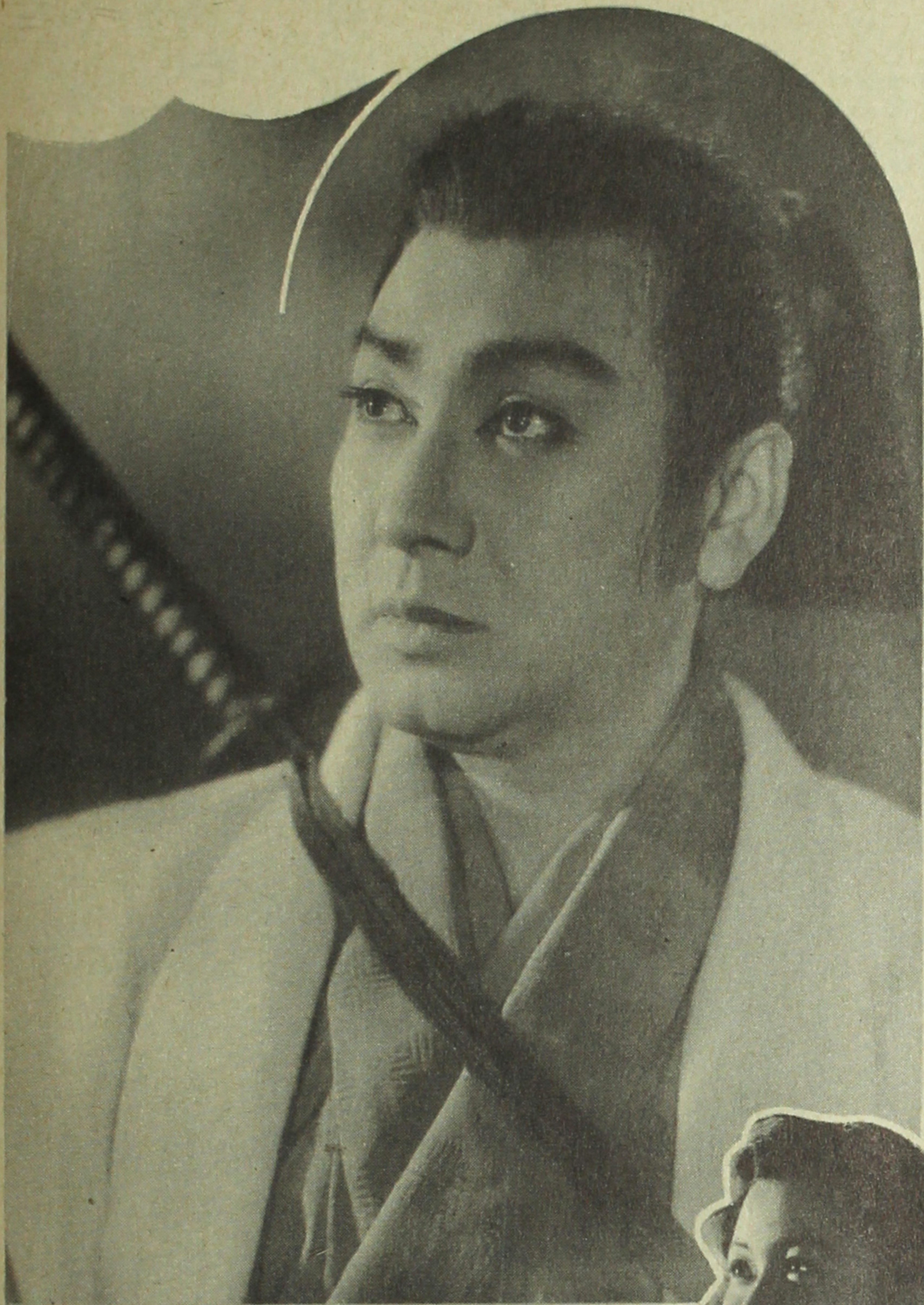
下 東京のえくぼ

新東宝、三ツ本プロの提携作品「東京のえくぼ」は、犯罪都市のように戦后云はれている東京の反面にも、こうした明るい物語りもあるという、意企の下に作られたもので、現代の東京を知る上に好ましいものという事が出来るキャストは上原謙、柳家金語楼、古川ロッパ、清川虹子、高峰秀子、江川宇禮雄、その他。



左 はだか大名 大衆作家山手樹一郎原作、時事新報連載の「はだか大名」の映画化である。東映作品、キャストは片岡千恵藏、花柳小菊、田崎潤、御園祐子その他で天保末期武士の権力と町人の金力と町のダマの暴力等が悪の華を競つた乱世江戸を背景とし、明石十萬石の若岐松平直之助が破邪の劍をふるうという剣劇もの。寫眞(上)は花柳小菊、片岡千恵藏、田崎潤。(下)は藝者小稻に扮する花柳小菊。

Hadaka Daimyo This movie describes the latter part of the Tenpo era (1830-43), probably the most corrupt period in Japanese history, when arrogant samurais, greedy merchants and plain hoodlums operated freely outside the law. The plot is simple. A rightful heir to lordship (Chiezo Kataoka, above left, center), cheated out of his title by a despot whose dissipation taxes the community, sets out to eliminate the despoilers. Left, Kogiku Hanayagi portrays a geisha.



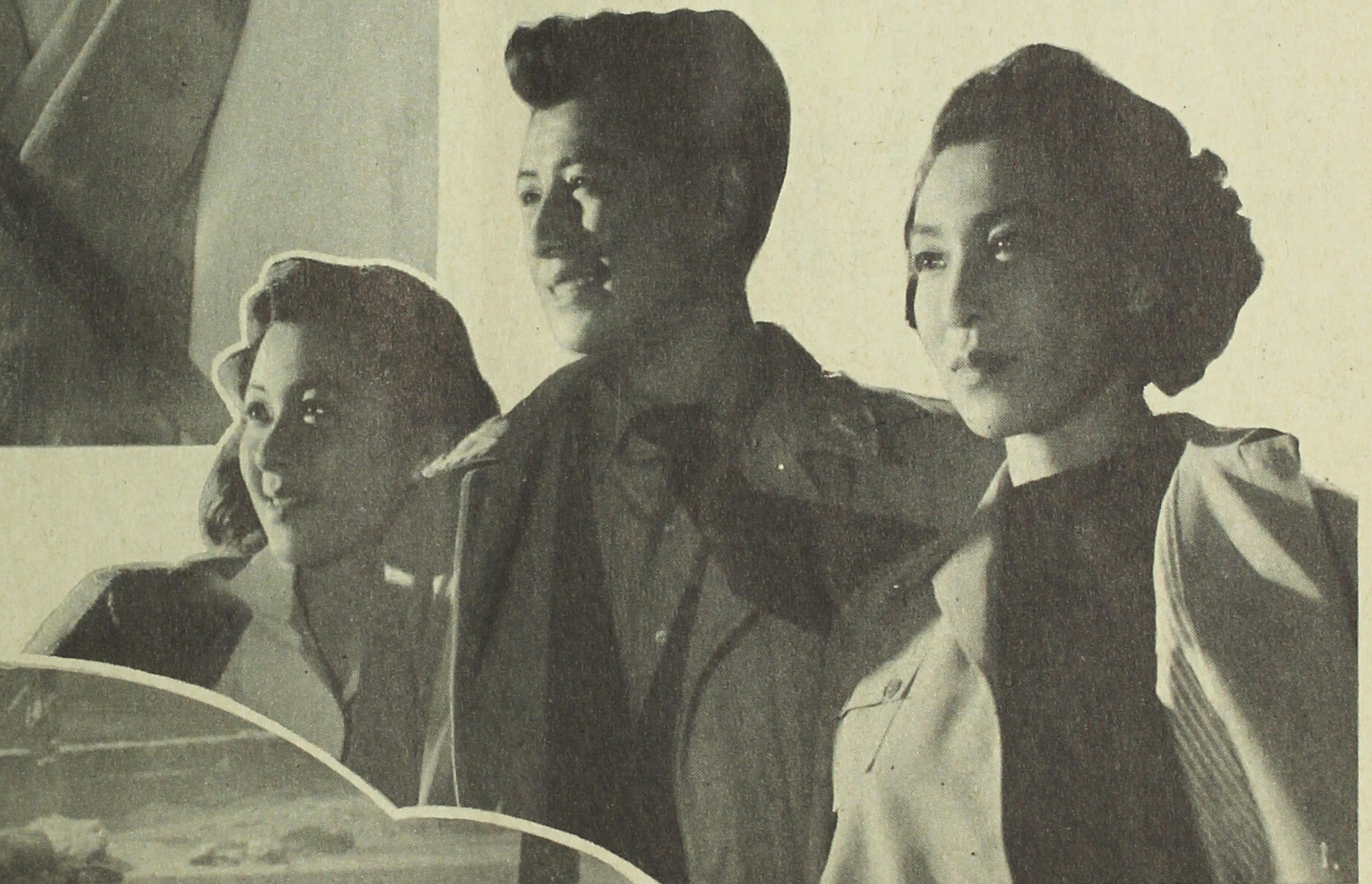
日本の映画

Japanese Movie

右 振袖狂女

毎日新聞連載、川口松太郎原作の「振袖狂女」の映画化である。大阪落城後、科手の里に住む若き豪士彌右工門が秀頼の遺児鶴姫を守つて家康を討んとし苦心する物語である。出演の主なる俳優は長谷川一夫、山根壽子、宮城野山美子、岡譲二、黒川彌太郎、小堀誠、その他で、原作が興味本位のものであり、チャンバラであるだけ、娯楽映画としては上々のもので評判はよい。松竹作品

Furisode Kyojo After the fall of Osaka castle, Tsuru, the four-year-old daughter of the vanquished Shogun Hideyori, was rescued by a country samurai (played by Kazuo Hasegawa, left). "Furisode Kyojo" is a 16th century tale about how the loyal samurai, with the aid of Saye, the little girl's lady-in-waiting, succeeded in keeping Tsuru from falling into the hands of Shogun Tokugawa Ieyasu. The cast includes Hisako Yamane, Yumiko Miyagino and Yataro Kurokawa.



上 若い人

石坂洋次郎原作「若い人」の映画化。キャストは池部良、久慈あさみ、島崎雪子、杉村春子、小澤菜、その他で、若い人の心を打つ清新な物語。これは戦前一度映画化したものだが、當時は検閲が厳しく原作の全貌を傳へなかつたが、今度は完全に映化されてゐる。大映作品上の寫眞は右より久慈あさみ、池部良、島崎雪子

Wakai Hito "Wakai Hito" (Young People) is based on the novel which caused a sensation in the early 1930's. This penetrating study of young emotions involves a high school girl, illegitimate daughter of a barmaid, who falls in love with her school teacher, Shintaro Mazaki. For emotional impact it compares with Dreiser's "An American Tragedy." Yukiko Shimazaki (left) is the girl, Ryo Ikebe (center) is Mazaki, and Asami Kuji is the school teacher also in love with Mazaki.

美容講座

美容整形篇 (中)

(About Cosmetic Surgery)

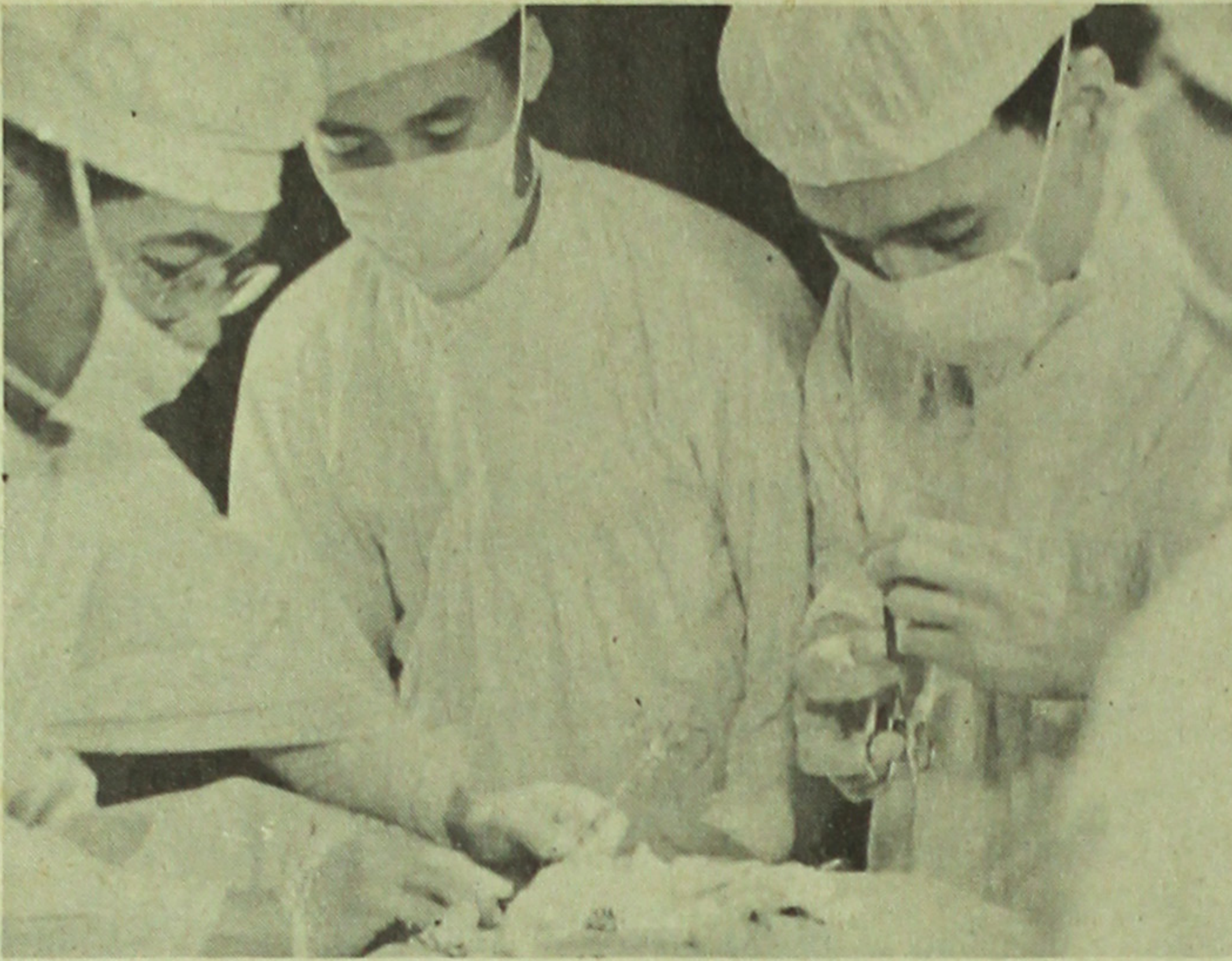
あなたを美しく

魅力的にする研究

(How to make you beautiful and charming)

醫學博士 梅澤文雄

先月號には醫學博士梅澤文雄氏に眼と鼻を美しくする研究について寄稿願ひましたが今回は更に進み殖毛、齒や口の整形、皺痕整形等の研究について御寄稿を願ひました。尙次號には皮膚の美化、乳房の整形、等をお願ひしてあります故御期待下さい。(編者)



整形手術中の梅澤博士(左端)

Dr. Fumio Umezawa, one of Japan's leading plastic surgeons, performs an operation in his Tokyo hospital. He has helped many women beautify their faces by correcting shapes of eyes, nose, mouth and by hair-planting.

殖毛及び脱毛の研究

(How to plant and depilate hair)

外傷や大傷で毛根が犯された場合。(眉、睫毛等)或は無毛症の婦人など頭髮を新しく毛根ごと移植することが出来る。薄いと移植することが出来る。薄いと眉も勿論同じ方法に依つて移植する事が出来る。尙頭髮を他の部分に移植しても、次第に自然の長さとなり生え揃つて来るから心配は要らぬ。顔、腋の下等のムダ毛は、毛根に電氣を作用させて完全に脱毛する事が出来る。尙日本人の嫌うワキガの如きも、腋の下の脱毛に依つて同時に完全に治癒する。



戦災ではげあがつた娘さん



前の方から順次植毛していきます

皺痕整形と植皮の研究

(Plastic surgery for scars and grafting)

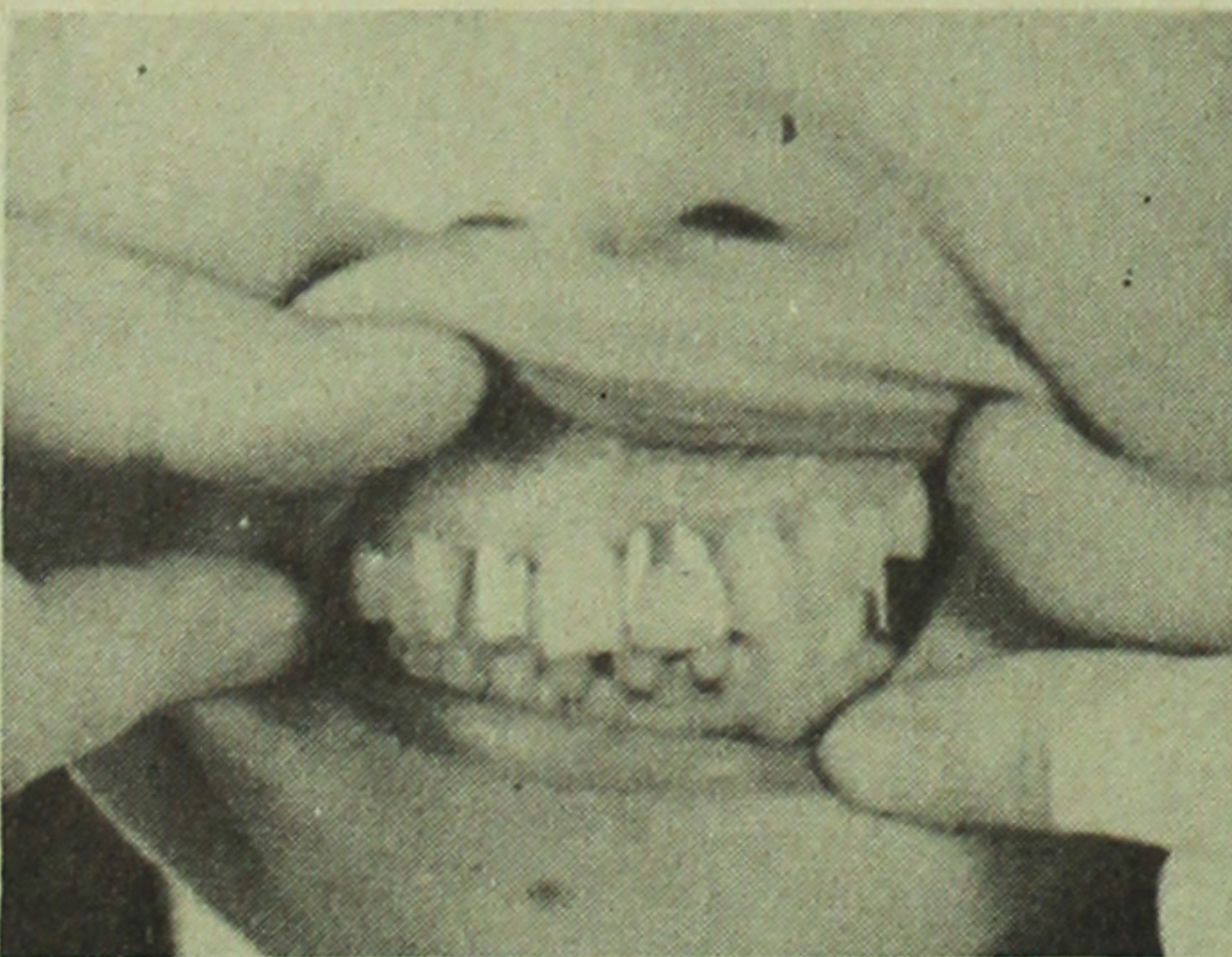
パーソン博士に依つて代表されるアメリカの皺痕整形と植皮の技術は大變進歩して居るが日本に於ても、近頃急速に進歩を來した。先天的に或は損傷火傷等に依る耳殻欠除或は手足の指や、鼻の損傷等も、新しい耳を生やし、指を生やし、鼻を形づけ、多數の不幸な人々を救う事が出来るようになった。その他、腫物の皺痕、外傷の疤痕等色々の皺痕も、極く小さい場合は、皮膚の伸縮性を利用して皺痕を切りとり、特殊な方法で縫合する事に依つて、殆んど目立たなくする事が出来るし、廣汎な場合は、その部分を二三回に分けて切り取り縫合して、整形する事が出来る。切り取つて縫合する事の不可能な場合は、植皮を施す、その方法も皮膚瓣をそのまゝ用いるのと、細かに切つて用いるのと、又有経緯に依る方法等色々ある。これらの方法に依つて、火傷、アザ、白ナマズ等もある程度目立たなく整形することが出来るのである。

齒と口を美しくする研究

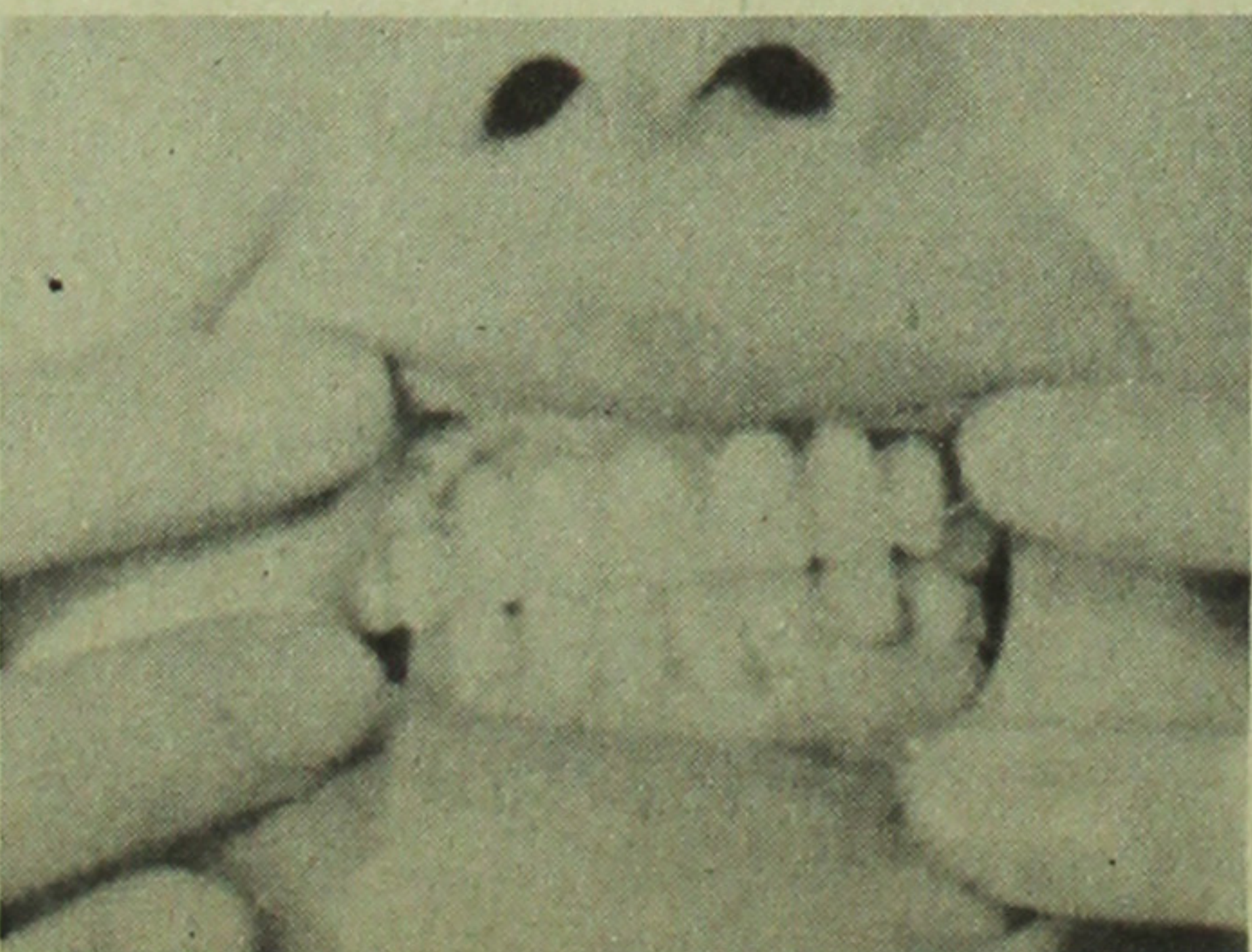
(How to beautify teeth)

東洋には、美人の形容に「明眸皓齒」と云う言葉がある。齒と口の美しさは人の容貌を引き立たせる大切な要素の一つである。目鼻立ちがよくても、下品な口の形では美人たるの資格はない。さて、日本人にあつてその口の形のわるい人の大部分は、出つ齒であるといつても過言ではない。これは歐米人と違つて東洋人の顎骨の構造に依つて、口吻が前えとび出して居る恰好で、歐米人に比較して東洋人の横顔に美しさが無いのは主として、その爲である。歐米人は、口吻がひつこんで、鼻と上唇との角度が直角又は、鈍角をなし下顎が前え出ている爲に、鼻、口、下顎の線に理智的な美しい線が形成される。東洋人は概ね鼻と上唇との角度を成し、口から出て下顎が後え引いて居るから、動物的な横顔の線となるのである。それで齒や齒並びのわるい場合は、人工的な陶材やプラスチックのツギ齒やイレ齒で形を變える事を、今日の齒科整形では盛んに行つて居る。特にひどい出つ齒やソツ齒の人は、外科的に、顎の骨を適當に削つて形を整えることも出来る。

尙唇の厚すぎても形がわるいのは皮下脂肪を除去し、反對に薄すぎる唇を厚くする方法は、口の中の皮下脂肪を利用して近代の厚い形のよい唇にする事が出来る。又、口の大きすぎる人は唇の兩端に於て、内部で適當に縫合し皺痕收縮を起させて形よく小さくする事も出来る。幼児に多い三つ口及び口蓋裂はなるべく早い時期に於て整形手術を受ける必要がある。



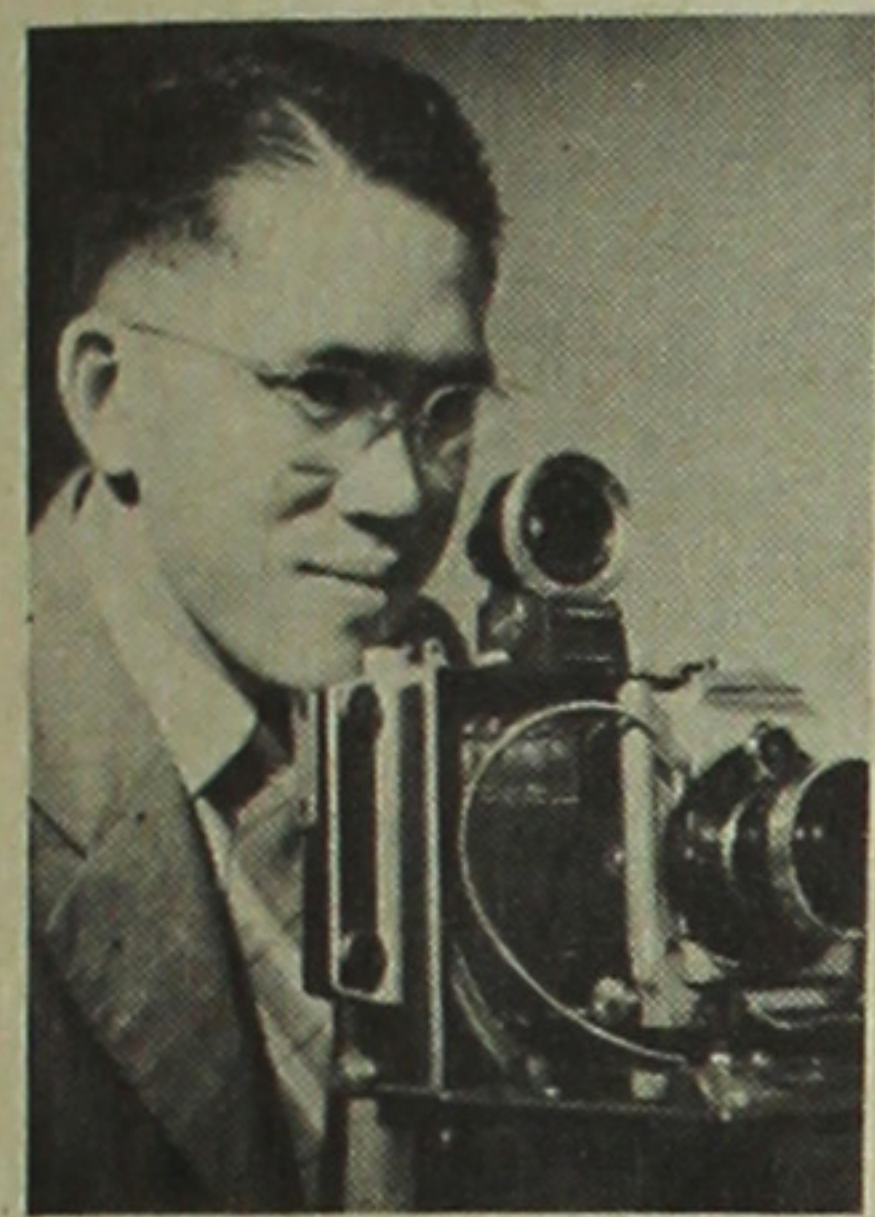
日本人に最も多い出つ齒



手術後はこんなに……

Above: before-and-after pictures show how technique of grafting hair-bearing tissues benefits young girl burned during the war. Left: contrasting pictures illustrate how buck teeth, prevalent among Japanese, is corrected through dentistry and/or surgery of jaw bone. Thick lips are corrected by removing fat tissues under skin.

Foto
Takayama



技術の優秀と迅速
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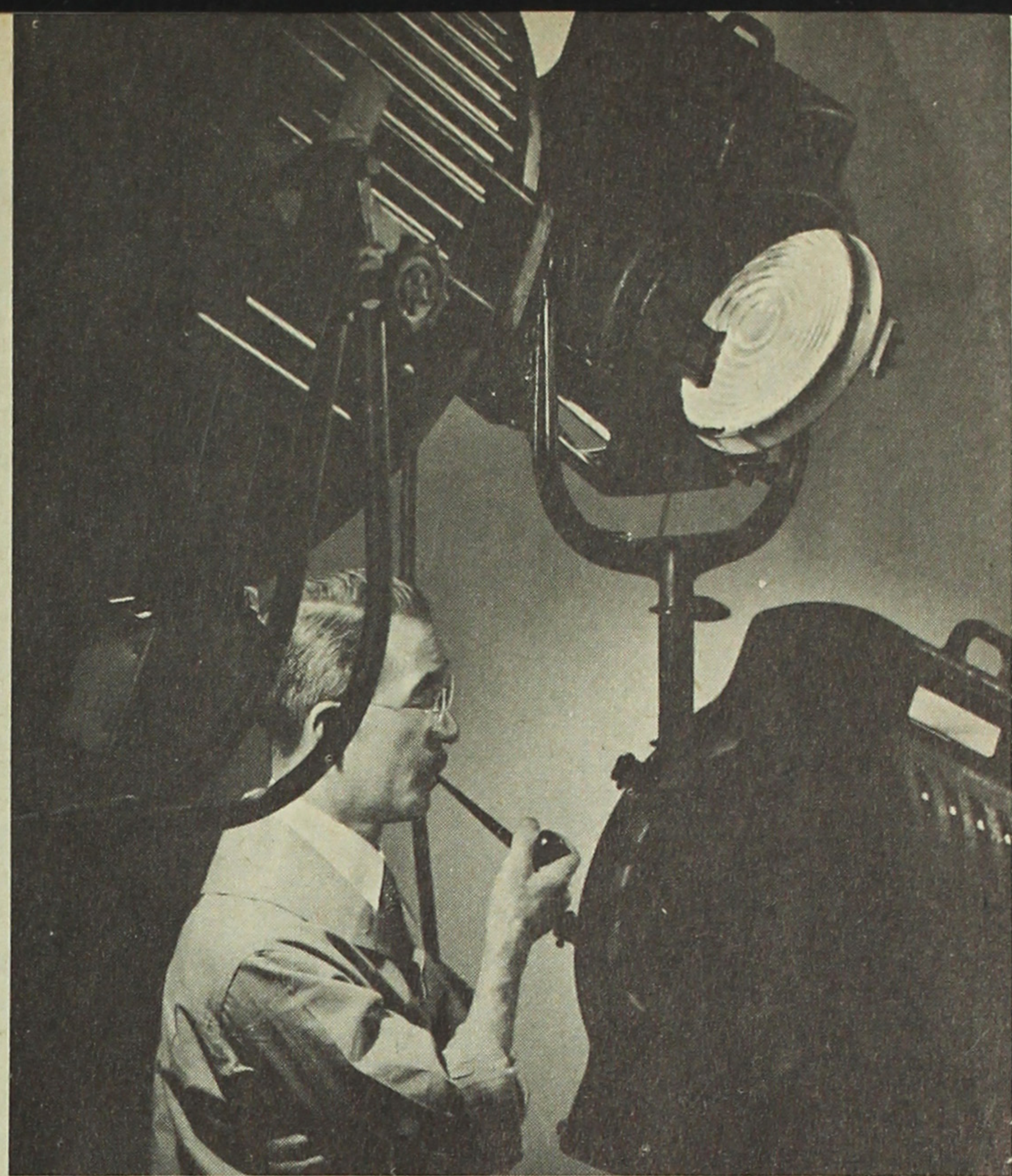
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TOP RANK photographer Harry K. Shigeta.

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ブラジル珈琲の花

在伯女性の活躍を描く

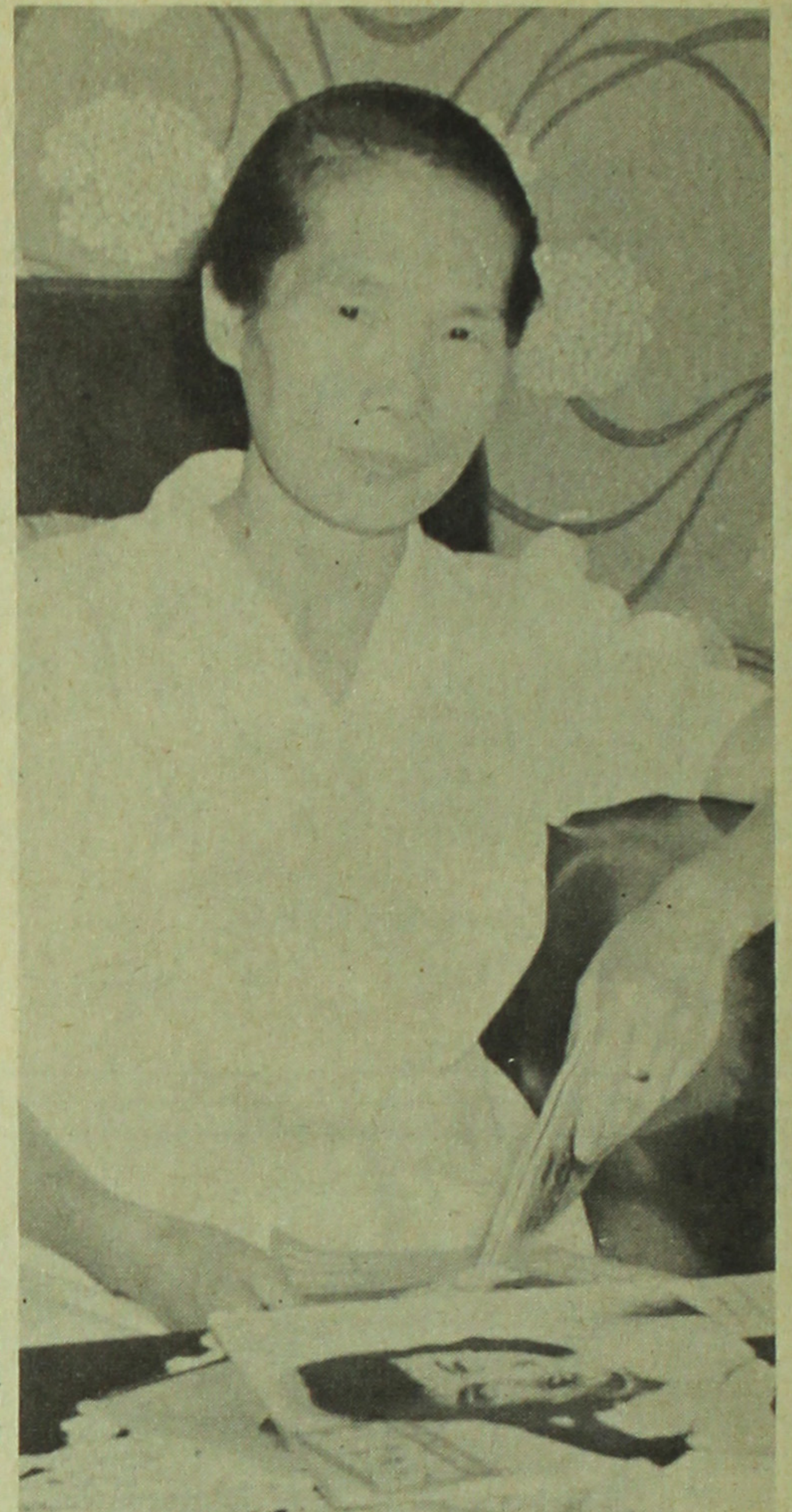
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サンタセシリア
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「日伯料理と製菓の友」の著者佐藤初江女史は伯國同胞社會の料理の權威者として二十余年輝かしい歴史の持主で目下サンタセシリア割烹學校を經營して二世の子女に日伯料理の哲理と實地を丹念に指導している。市内は勿論農村に

住む老ひも若きも一家健康を守る主婦として此の「日伯料理と製菓の友」は臺所の良き師であり友であり、佐藤女史の功績は特筆さるべきものである。一九二四年初々しい花嫁姿で渡伯して以來女史がそのいばらの路をきり拓いて今日まで歩んで来た努力は眞に日本女性の誇りといふべきである。

One of the most successful career women in Sao Paulo is Mrs. Hatsue Sato, founder and principal of the Santa Cecilia cooking school. Ever since 1924, the year she came to Brazil as a young bride, she has influenced the eating habits of the entire Japanese community. She teaches both Japanese and Brazilian cuisine and candy making. Mostly young Nisei girls attend her school, but Mrs. Sato is continually giving advise to older women who seek her help.



佐藤初江女史

Mrs. Hatsue Sato, dean of Sao Paulo's Japanese homemakers.



美しく丹念に出来上った菓子と佐藤校長及びその生徒

Students watch as Mrs. Sato explain how candy should be made.

公認エスベランサ婦人會
カトリック聖母婦人會

之卷

「戦争は男性がつくり、平和は女性がつくる」誠に人類の世界に在つて戦争に泣くものは女性であり、平和を熱望する者は女性である。ブラジルは有史以來大抵の場合世界の動亂をよそに恵まれた資源の國で平和の生活を享受して來たが、時代の變遷は人をして小さい場所には置かないし、概念もまた世界觀に立つて世界人たらねばならぬ時代が來ている。サンパウロの公認エスベランサ婦人會は單なる婦人の親睦、交流、慈善事業等毎月並なスローガンでなく少くとも一步高い目標に進まんとするものと活躍されている。又サンパウロ聖母婦人會はカトリック教を以て國教としてゐるブラジルであるが、邦人の婦人方もサンパウロを中心に漸次同教信者が増加し聖母婦人會が組織され、宗教的修養を怠らず信仰を生活に生かして實踐窮行され、宗教による文化向上に良きグループとして活躍を續けている。



公認エスベランサ婦人會の方々が村上慎一郎氏宅で他のグループの方々と懇親會を催した時の記念寫眞、前列左から谷垣光枝、寺島房江、蜂谷落子、野崎聰、北島文子、淀野光子、長谷川はま子、高岡せい子、三浦朝江、藤月まつ枝、細川あや子（後列）宮本しげ子、酒井夫人、加來光子、鈴木夫人、伊藤みや子、若松慶子

The two most influential women's group among the Japanese in Sao Paulo, Brazil, are the Esperanca women's club and the Catholic women's club. Picture was taken during a joint meeting of representatives of the two organizations. Their slogan: "Men make wars, women make peace!"



ORGAN BRAND

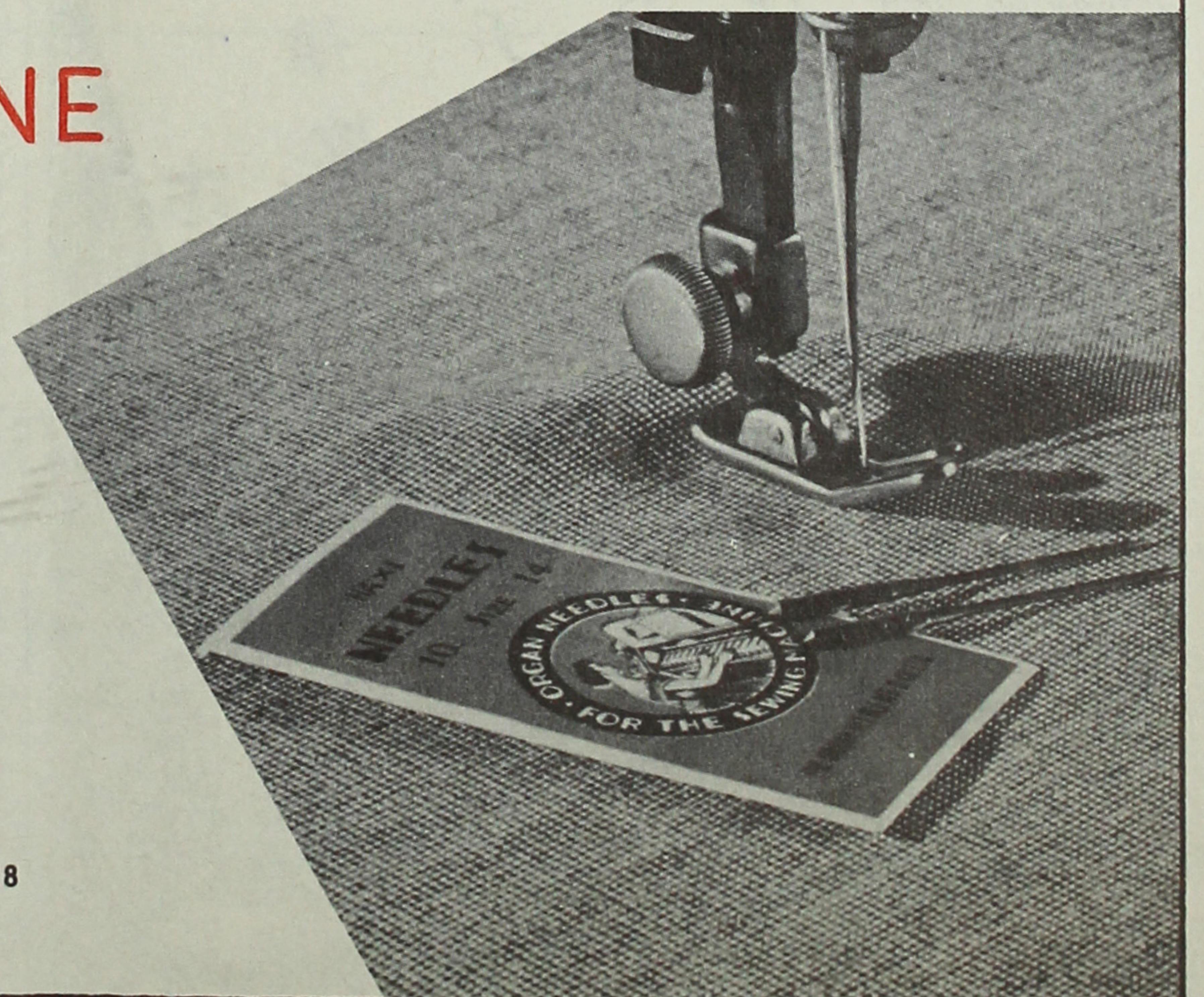


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Shigeno's daughter feeds a flock of select layers.

お嬢さんと鶏群



Ranch covers 5,000 square meters, has 82 structures.

四十万個を孵化さす鶏舎



滋野甚一氏と邸宅

Jinichi Shigeno (above) owns and operates the largest chicken hatchery in the state of Sao Paulo. With modern equipment brought from the U.S. his ranch in city of Mogi das Cruzes hatches 400,000 eggs and raises 100,000 layers a season. Only 40 years old, Shigeno began his business 17 years ago.

種鶏王 滋野甚一氏

リオデジャネーロ及サンパウロ市郊外は元よりサンパウロ州及隣接諸州の養鶏界に知られてゐるデグランドス・クルーゼス市の「グランジャ、シゲノ」

即ち滋野孵化場は、斯業の草分けで、十七年前フェ、ステ線アリアンサ移住地より轉住最初は微々たる養鶏場であつたが現在では四十万羽のヒヨコを孵化させ十萬羽の成鶏を擁すると云え設備技術名實共に

にサンパウロの第一の種鶏業者となつた、滋野甚一氏は四十才の働き盛り、北米から輸入した十數臺の精巧な孵卵器は休むことなく天使にも似た雛を毎日のように世に送り出している。

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卓球の女王

—世界卓球選手権者—

西村登美江嬢

世界卓球選手権者 西村登美江嬢の左手から迸る魔のサーブ(練習の一時)



Tomie Nishimura, world's top woman table tennis player.

Photos by J. Nagata, Kyoto

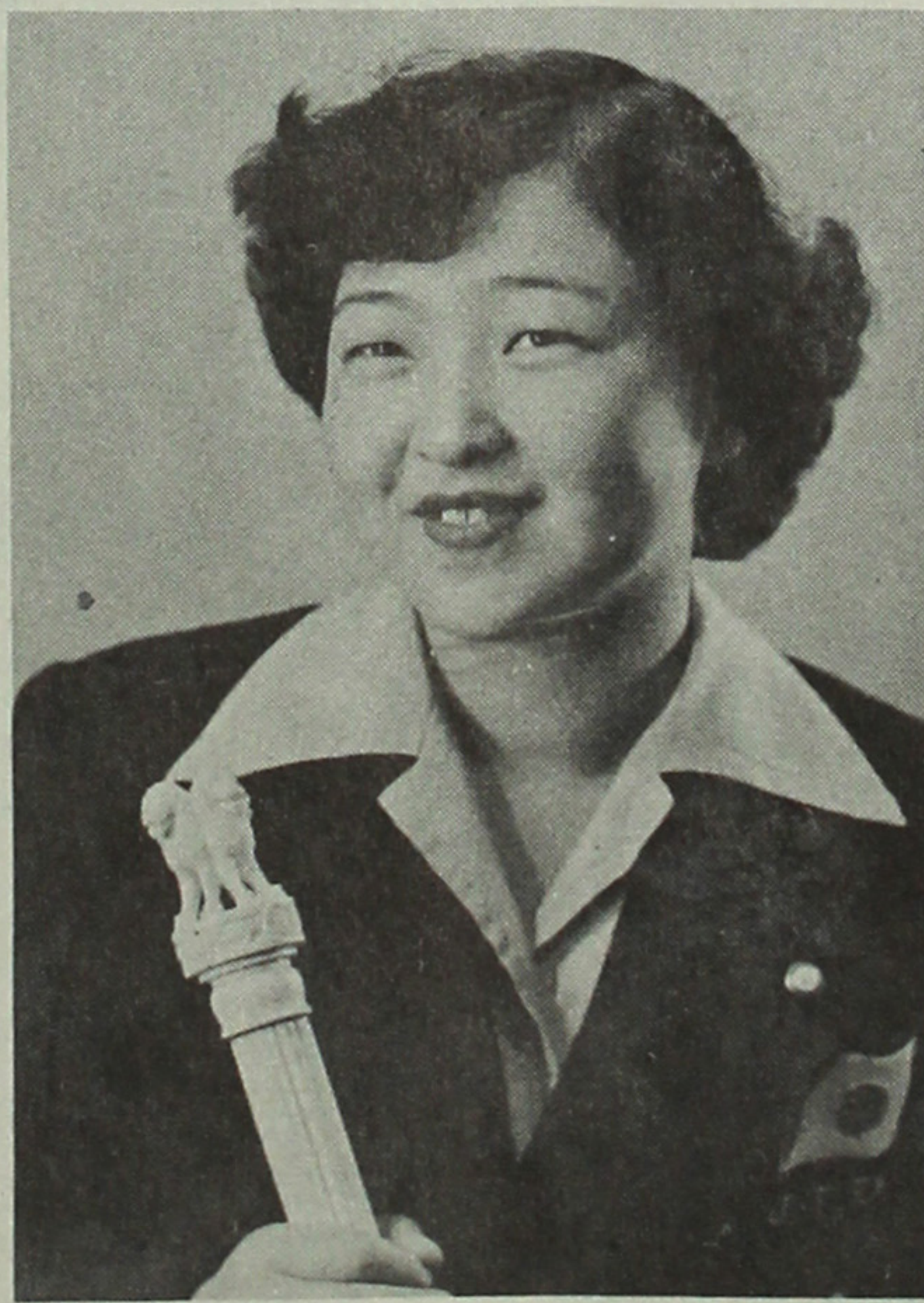
WORLD'S PING-PONG CHAMPION

Chubby Tomie Nishimura, 18-year-old daughter of a Kyoto candy store owner, last February became the world's ping-pong champion by winning the 10th World Table Tennis tournament. It was held in India this year. The young titleholder also brought home to Asia its first championship since the tournaments began. The southpaw's big gun was her twisting smoke-ball serve which handcuffed ranking players. The Kyoto girl began table tennis only five years ago. When not practicing she helps at her father's store.



淑やかな京娘西村登美江嬢(自宅にて)

The 18-year-old titleholder sits in front of the tokonoma in her home in Kyoto.



榮えあるコーピロン・カップを手にする西村嬢

New champ holds trophy she won at world table tennis tournament.

印度で開催された第十回世界卓球選手権大会に出場し、英國、ルーマニア等の強豪を倒し榮えあるコーピロン・カップ (Coplon Cup) と女子ダブルス優勝カップを獲得した「卓球の女王」西村登美江さん(一八)を京の御宅へ訪ねました。

西村登美江

五年にしかならないが天賦の才と良き指導者に恵まれ、彼女の技術は短時に伸び、本年二月印度で開かれた世界卓球選手権大会に於いて驚異的な成功を収め、初めて世界選手権をアジアに齎すという偉業をなし遂げたのである。彼女の得意とするのはその左手からくり出す變化に富んだサーブで(これは英國の強豪ロウ姉妹も相當悩まされた)小柄ではあるがビチ／＼

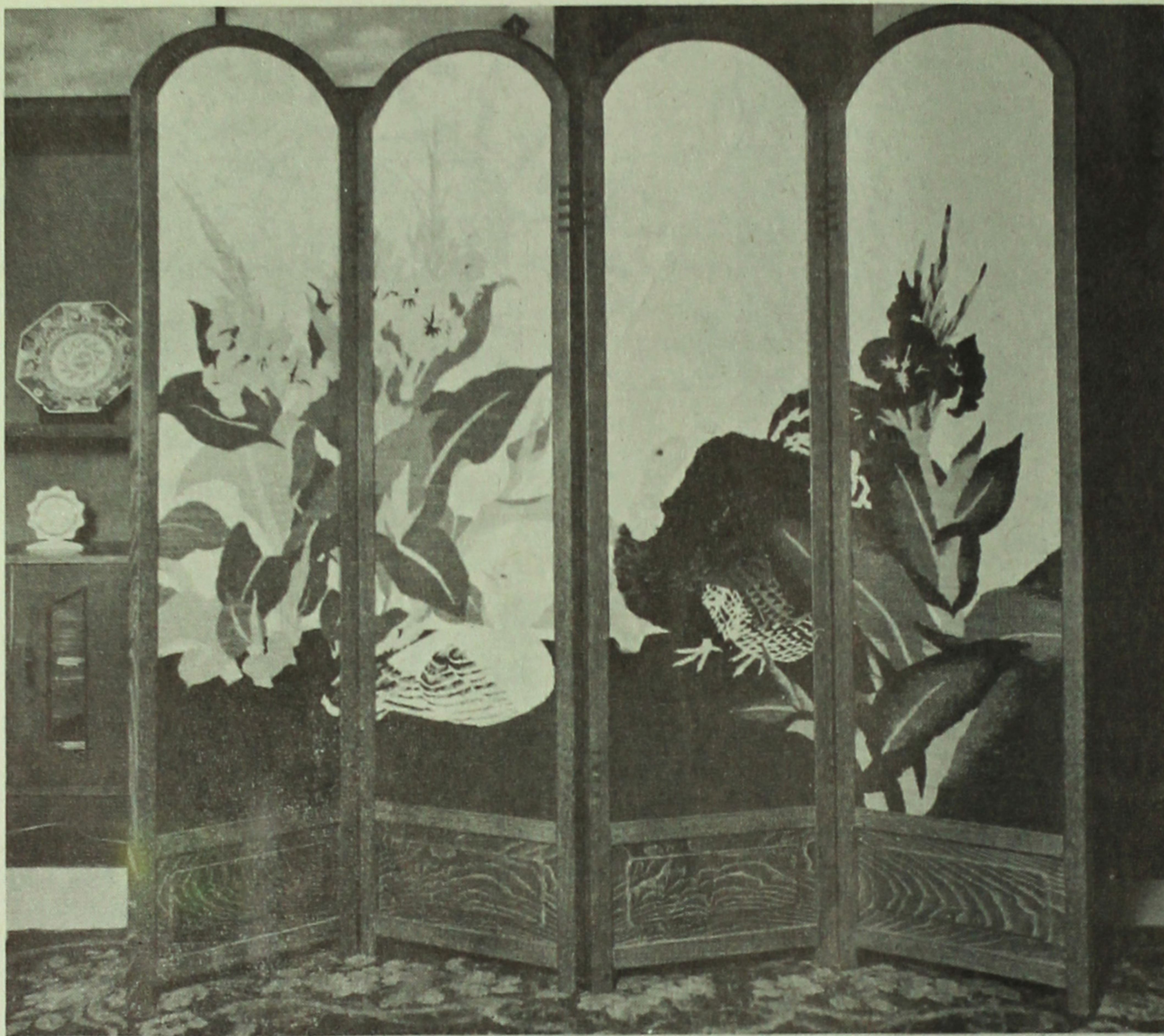
京都の

した体と、十八才という若さに似合わぬ試合度胸とそれに携まざる練習は今後益々彼女の技術を向上させることであろう。西南部の工場街の一角に小綺麗なお菓子屋さんがある。これが西村嬢の生家で、父君の西村寅造氏(五〇)と母のちよさん(四二)それに弟の彰君(一二)の四人暮し、恰度外出から歸つた西村嬢は美しい訪問着を

着てしとやかに挨拶をする。健康そのもの愛嬌のある娘さんで、これが一度びラケットを握れば其の左手から雲を起す女子卓球のナンバーワンと思われぬ。外出着を運動服に着換えた西村嬢は早速近所の小学校へ練習に出かける訪問着姿の京娘から忽ち「卓球の女王」西村登美江に還つた彼女は颯爽とコートに向い軽い練習を十数分。第二の西村たらんと熱心に練習を見守

家へ歸

る學童たちにも愛嬌を振舞い些かのおごつた様にもない。この女王様は近所でも却々の人氣者である。家へ歸れば、お父さんのお手傳いや店頭に立つてお菓子を買いに来るお客さんの應對もするという親孝行な娘さんだ。一無名の少女から一躍卓球界の女王になつた西村嬢の前途多幸を祈つて同家を辭した。(永田十藏寫、同正夫記)



A priceless, hand-woven "Tsuzure Nishiki" screen.

KYOTO PRESERVES ANCIENT ART

The 1,100-year-old art of "Tsuzure Nishiki" (similar to the Gobelin tapestry of the 16th century) still is kept alive in small workshops of Kyoto. Its technique and tools are practically unchanged. This art, believed to have originated in Egypt, was introduced into Japan from China in the 8th century during the Nara era. The art flourished among the aristocracy and it was not until after the Meiji Restoration (1868) that it became popularized. The delicate embroidering operations resisted mechanization and painstaking artisans still work over primitive looms. Kyoto workshops today produce murals, scrolls, screens, brocade sash, tablecloths and neckties.



下繪を描くところ

An artist prepares the detailed design which is copied on the loom strand by strand in matching colors.



綴の錦織上作業

Girls working on looms have nails filed saw-tooth fashion (right) to push down on cross strands.

最も原始的な手法を用い乍ら常に新しい境地を行く織物「綴錦」は、日本獨特の美術的織物でせう。この織物は遠くエジプトにその源を發しシリア、インド、中國を経て日本に傳へられ、既に奈良朝

つづれの
綴

にしき
錦

〔十世紀〕には宮廷の式服に用いられ、かの有名な正倉には、今も尙その儘のものが保存されてをり絢爛たる天平の昔を偲ぶことが出来ます。

綴錦の持つ獨歩の姿は、糸の使ひ分けが他の織物に比して極めて自由な點であり、糸の細、太、色彩、寸法等が機械織の如き制約を受けないので、原畫を最も忠實に織物化出来ることです。日本では明治以前は、公卿華族の間でこの技術が保存され育成されていたものであり、當時の金で「一寸一兩」と云はれた程の高價なもので一般大衆には凡そ縁の遠い貴重品でありました。明治維新以後こ

の技術が一般に解放され、始めて商品化されることになり大量生産が企てられましたが機械化することが困難なため依然として大古さながらの手法その儘を踏襲して織上げられていきます。寫真で見られるように極めて

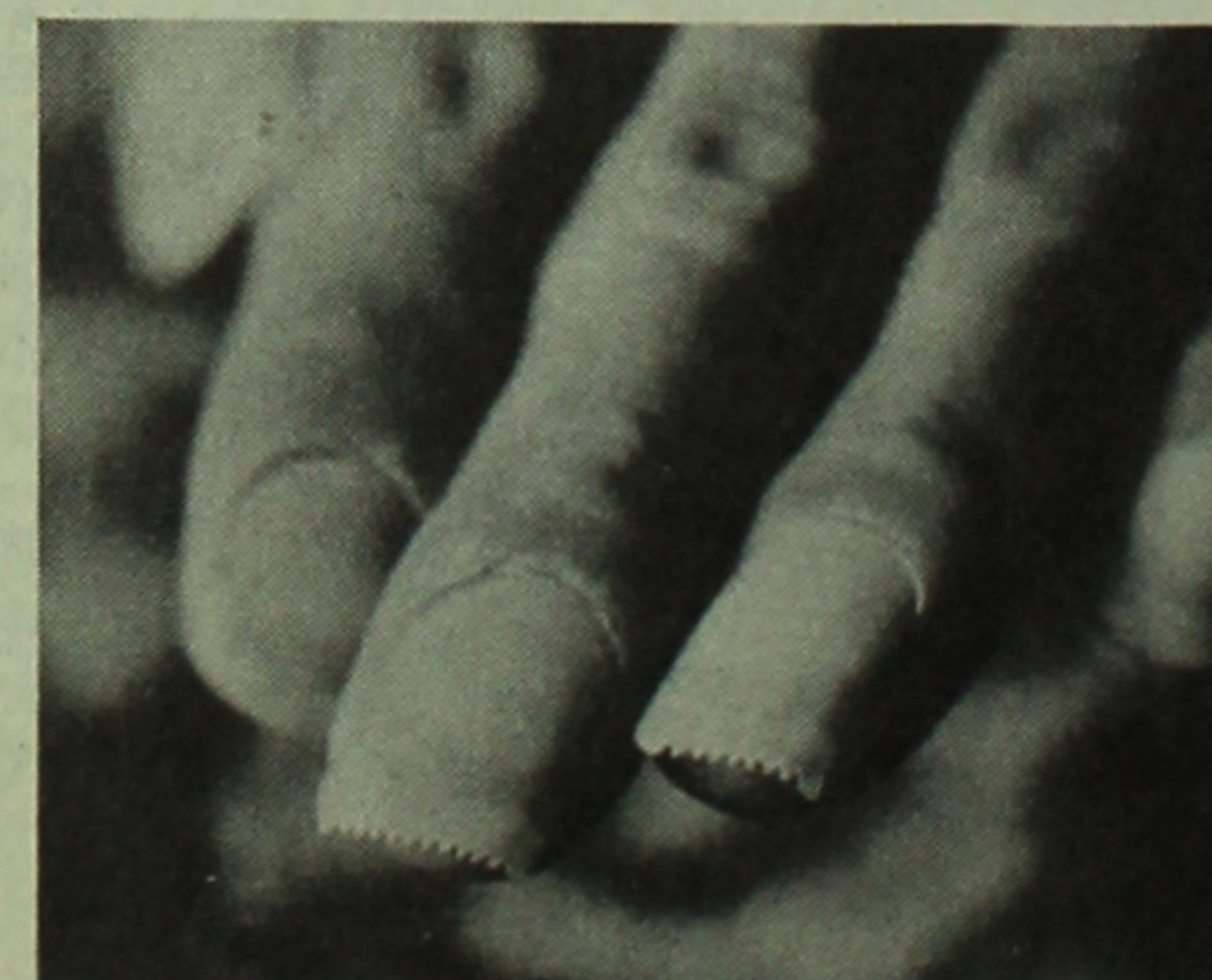
簡單な

織機によつ

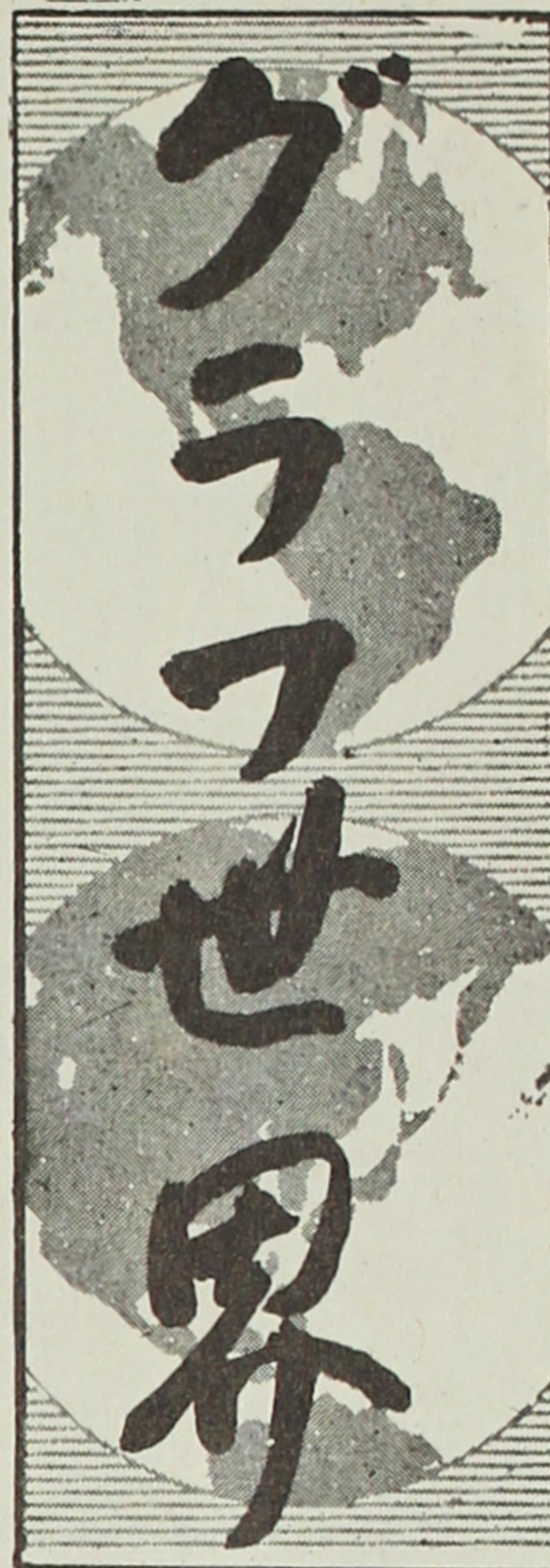
て、原畫を頼りに一本一本の糸を鋸狀の爪で掻き寄せて織り上げて行くので、複雑な圖柄になると僅か一寸を織るの一日を要する場合もありま

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文 同正夫



綴と此の鋸狀の爪

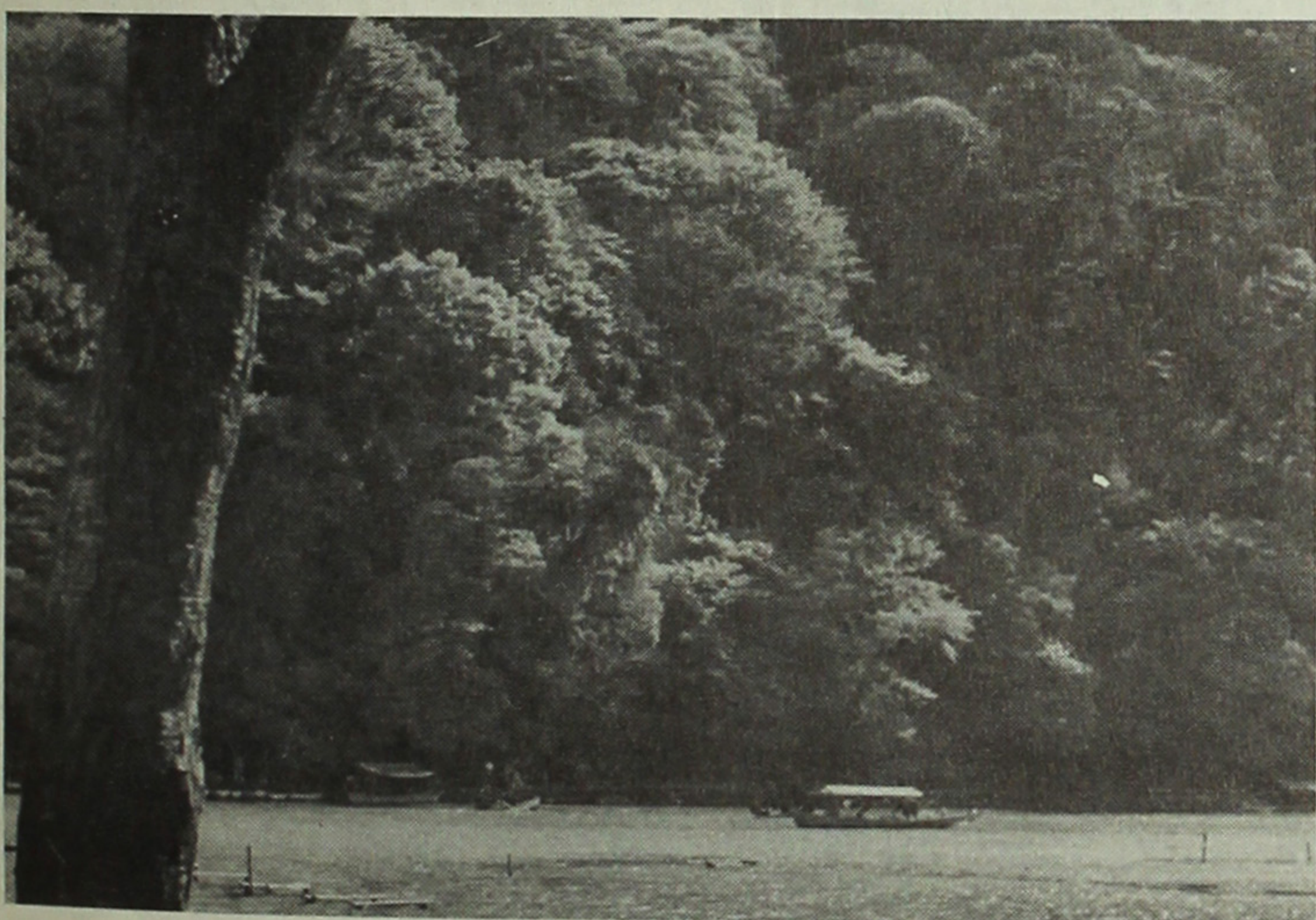
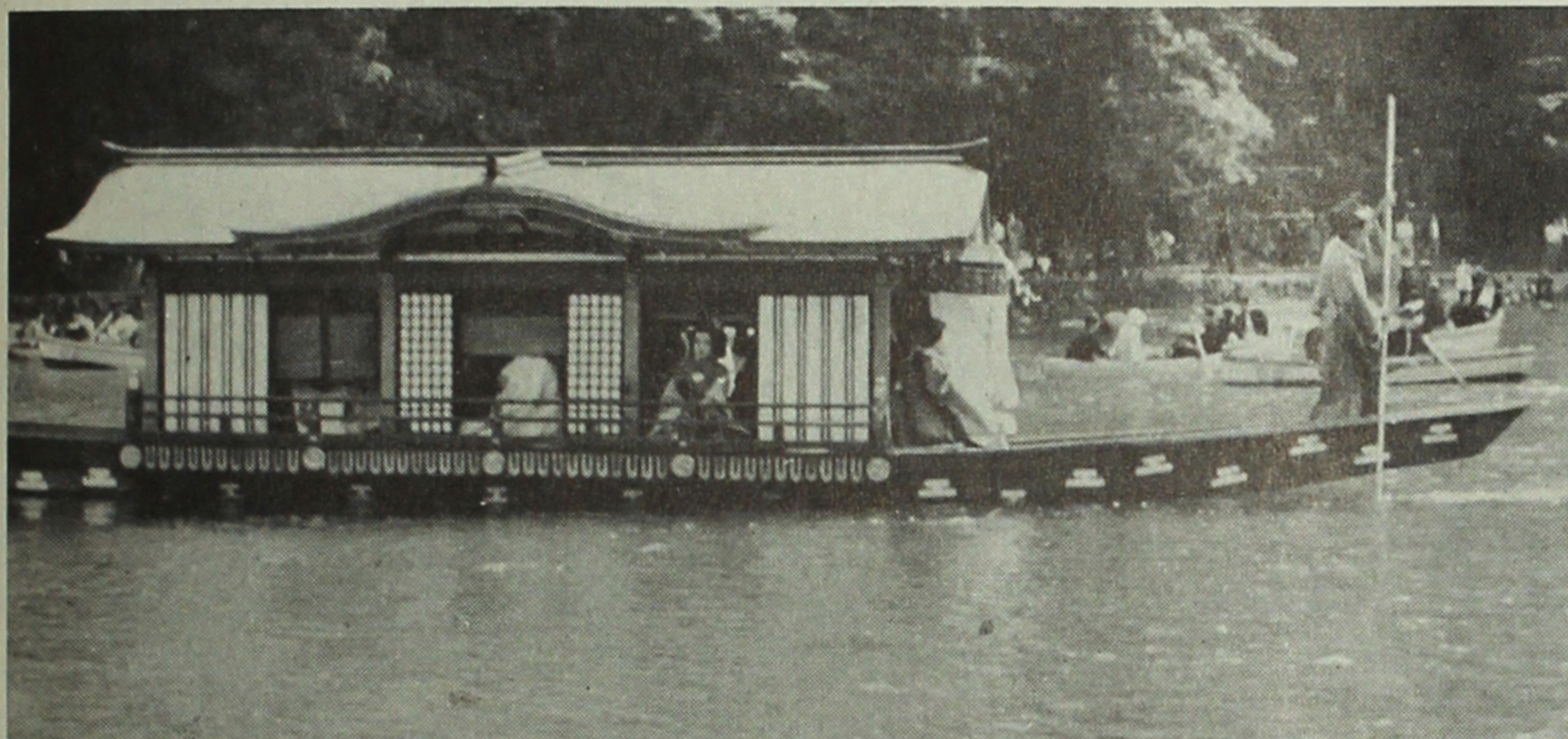
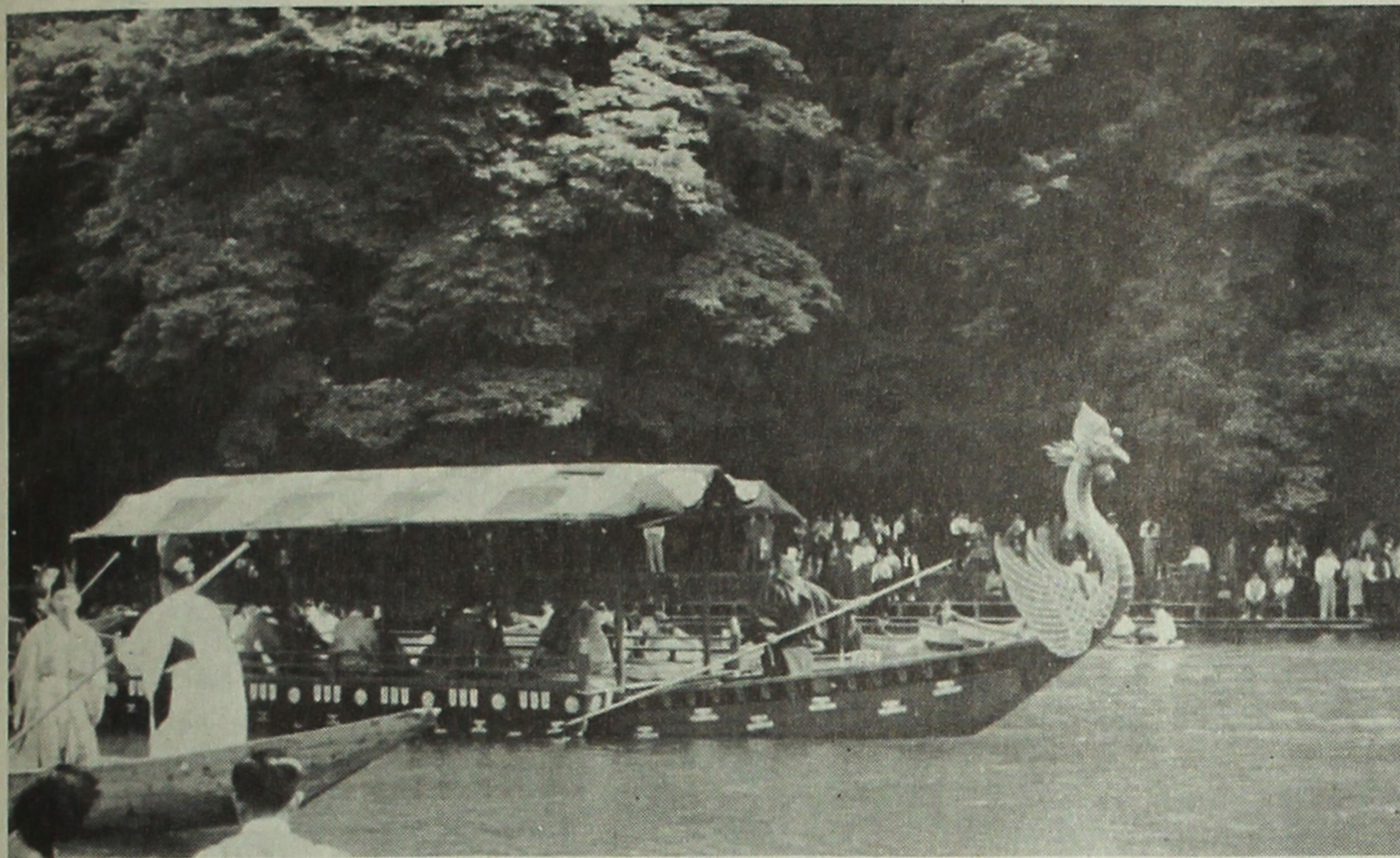


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古都千年の夢 嵐峽の水祭り

滴るばかりの新緑の影を浸す清冽な水面をゆかしくも流れる雅樂音、きらびやかな装ひを凝らした龍頭、げき首の舟、乗るは何れも水干、烏帽子姿の大宮人。思わず見る者をして千年昔の平安京に誘い、暫し現世の繁雑を忘却の彼方へ押しやる古典味豊かな祭りが京都には残っている。

げき首の船より流れる樂調



新緑に映ゆる嵐峽の碧潭



龍頭げき首の船

この祭り の起源は今を距る約千年の昔、宇多上皇が嵐峽の大堰川に於いて船遊びをされその華麗さに驚嘆した當時の人々が、この夢の如き情景をその時限りで終らせるに忍びず、爾後折りに觸れてその規模を再現、往時を偲んで見たのであるが、昭和の御大典を機に嵯峨車折神社の神事として採り上げられ毎年五月の第三日曜日に京都唯一の水上の祭禮として絢爛たる繪巻物をくり展げています

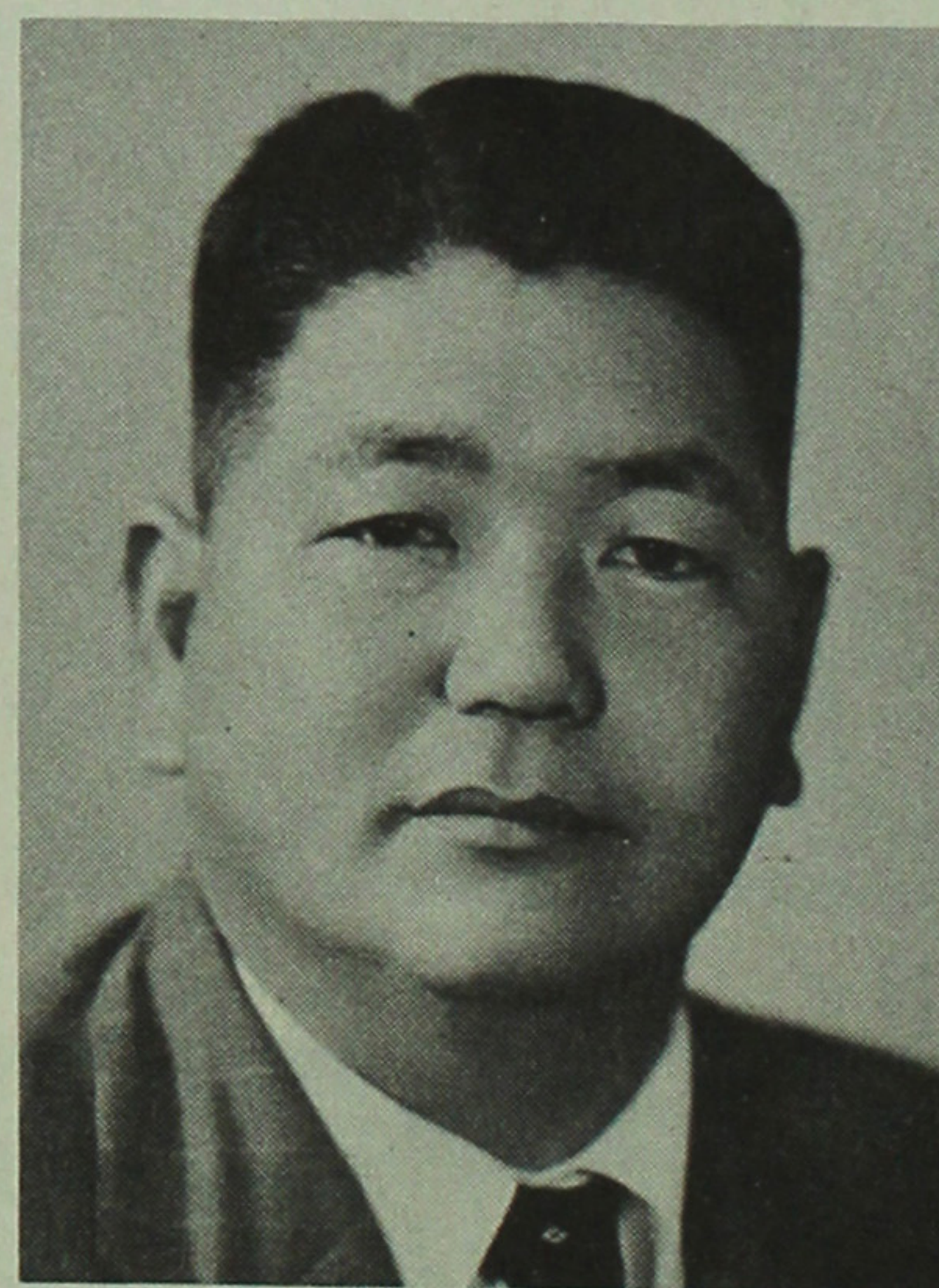
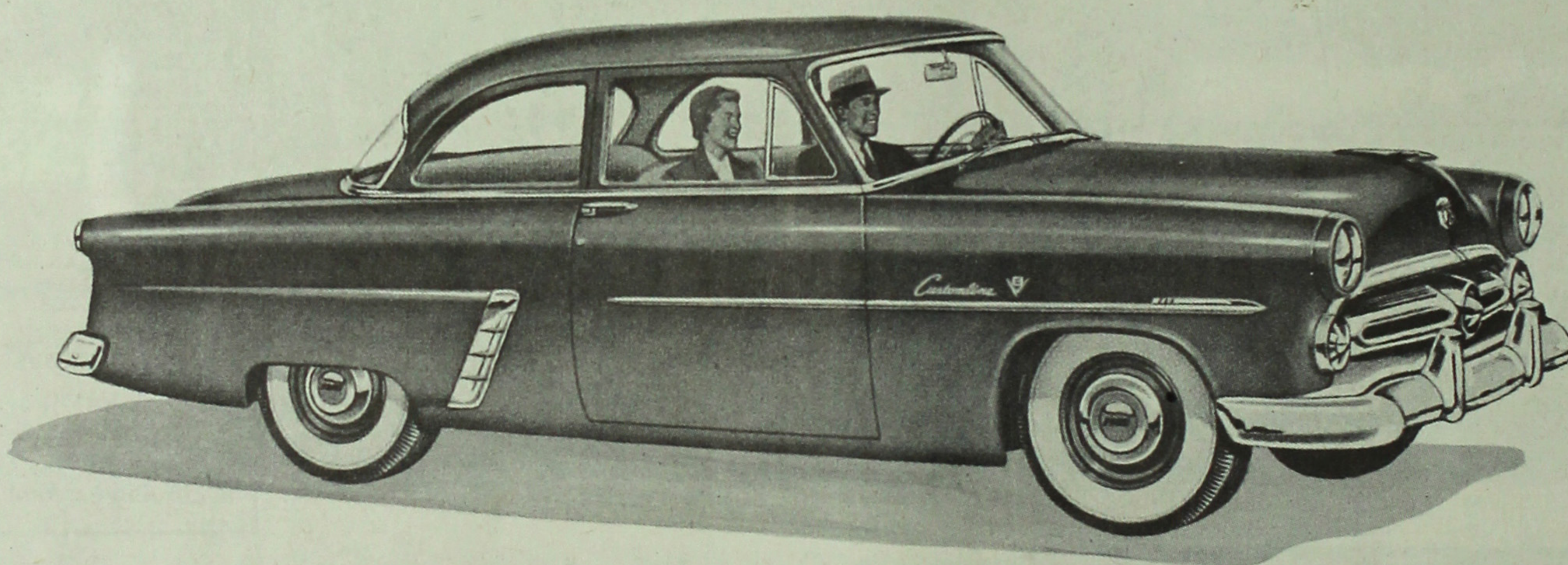
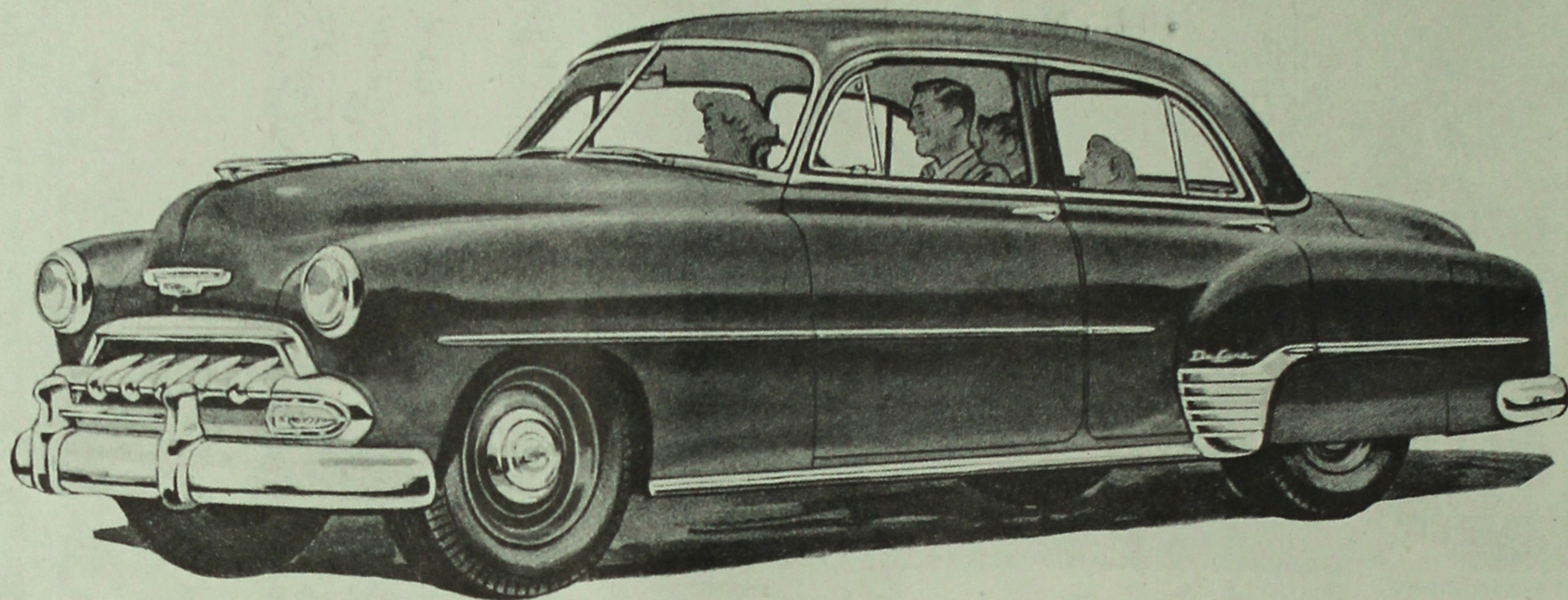
豪華な 御座船の中

心に龍頭(龍の頭を像どつた装飾を艫に附す)げき首(ゲキト)と言う想像上の鳥の首を附す)の船を配し、以下何れも

時恰も 五月の半

新緑に映ゆる天下の絶景嵐峽大堰川の碧潭を二十數隻の舟が千年の夢を載せ、流れ下る有様は古都京都ならではの味わい得ぬ所である(文並びに寫眞京都永田正夫、篠田幹雄)

One of the oldest festivals of Kyoto is the 1000-year-old "Water Festival." It annually re-enacts the pleasure-boat outing made by Emperor Uda (9th century) on the Oi river. The outing was repeated from time to time and in 1929, it was proclaimed an annual festival of Kyoto. The third sunday of May was set aside for this purpose. Boats carrying men and women in costumes of the Heian era leisurely float down the picturesque river as spectators watch from the banks. Singing, dancing, flower arrangement and tea ceremony take place on the boats. Traditional to the end, fans are dropped into the river to appease the gods of the river.



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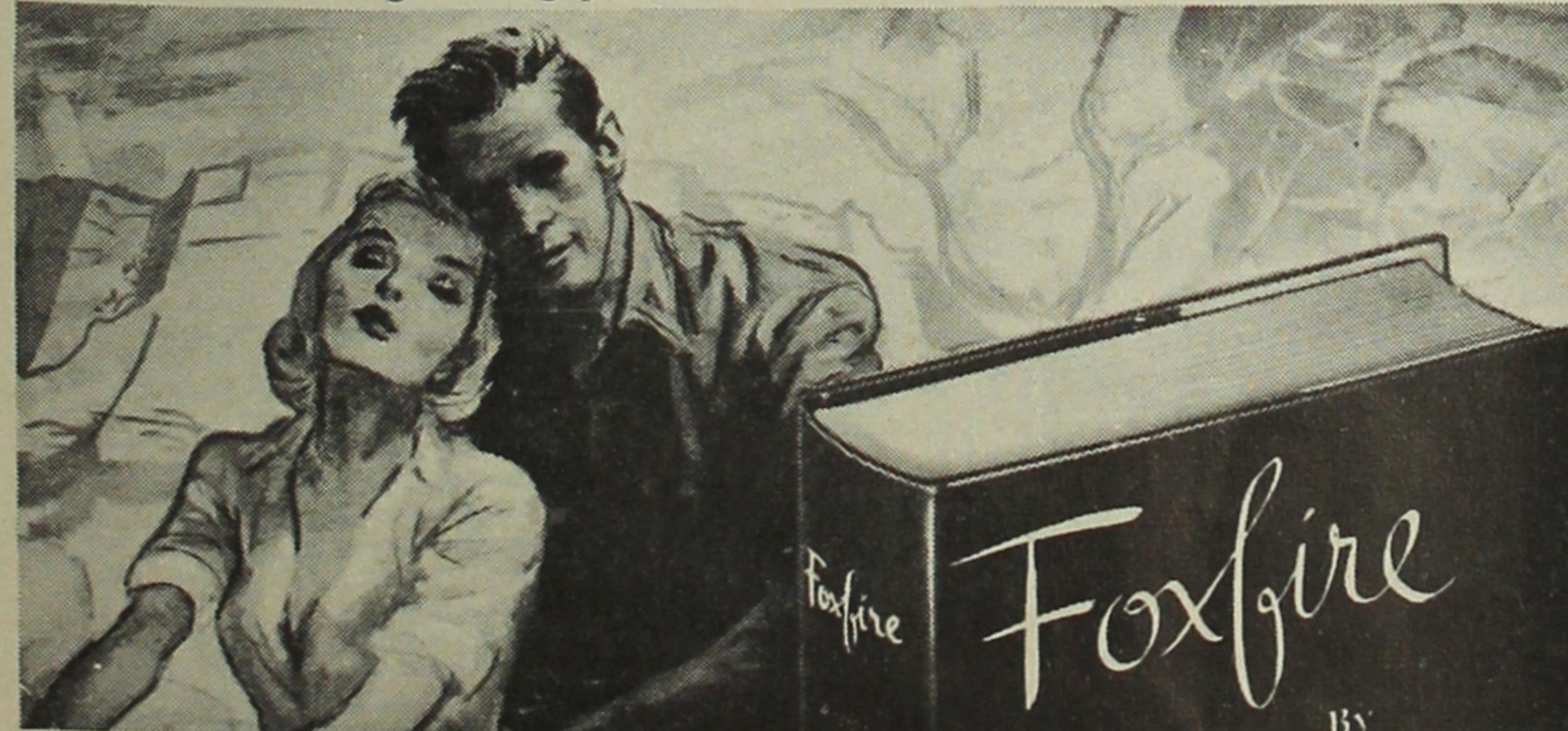
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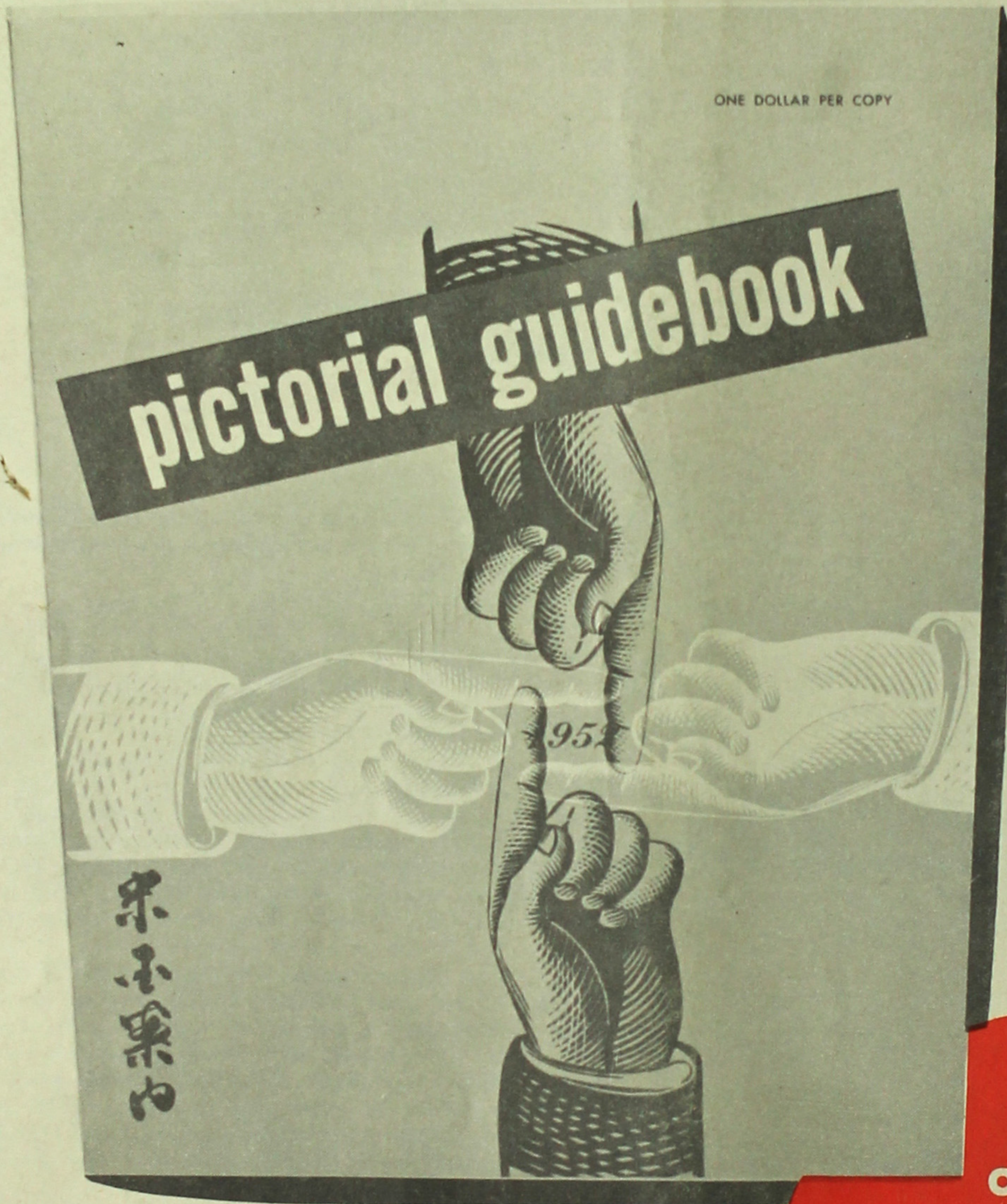


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