

# SCENE

the PICTORIAL MAGAZINE

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*Ukiyoé*

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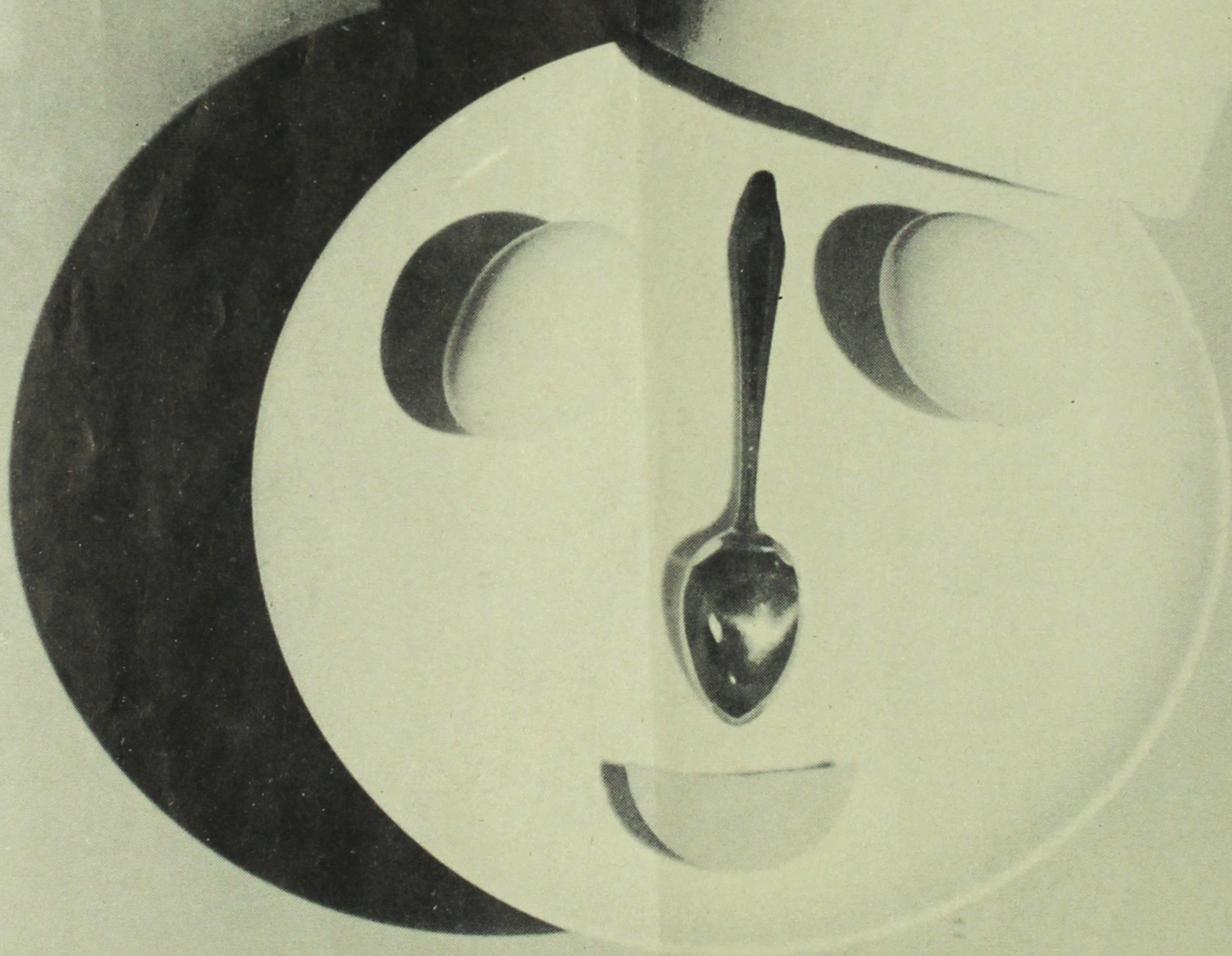
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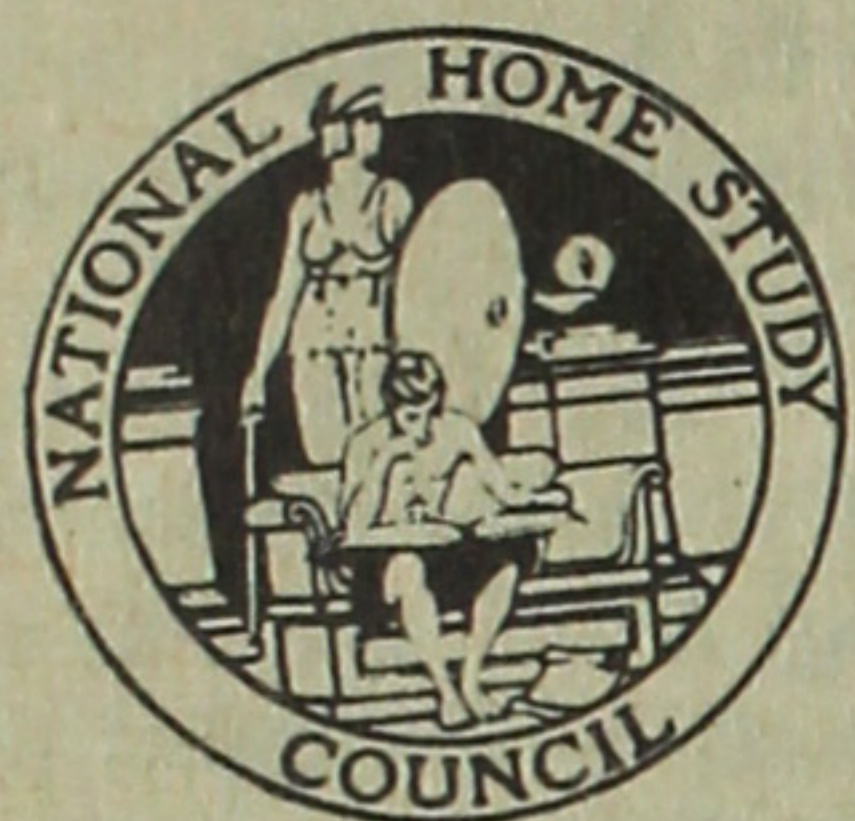
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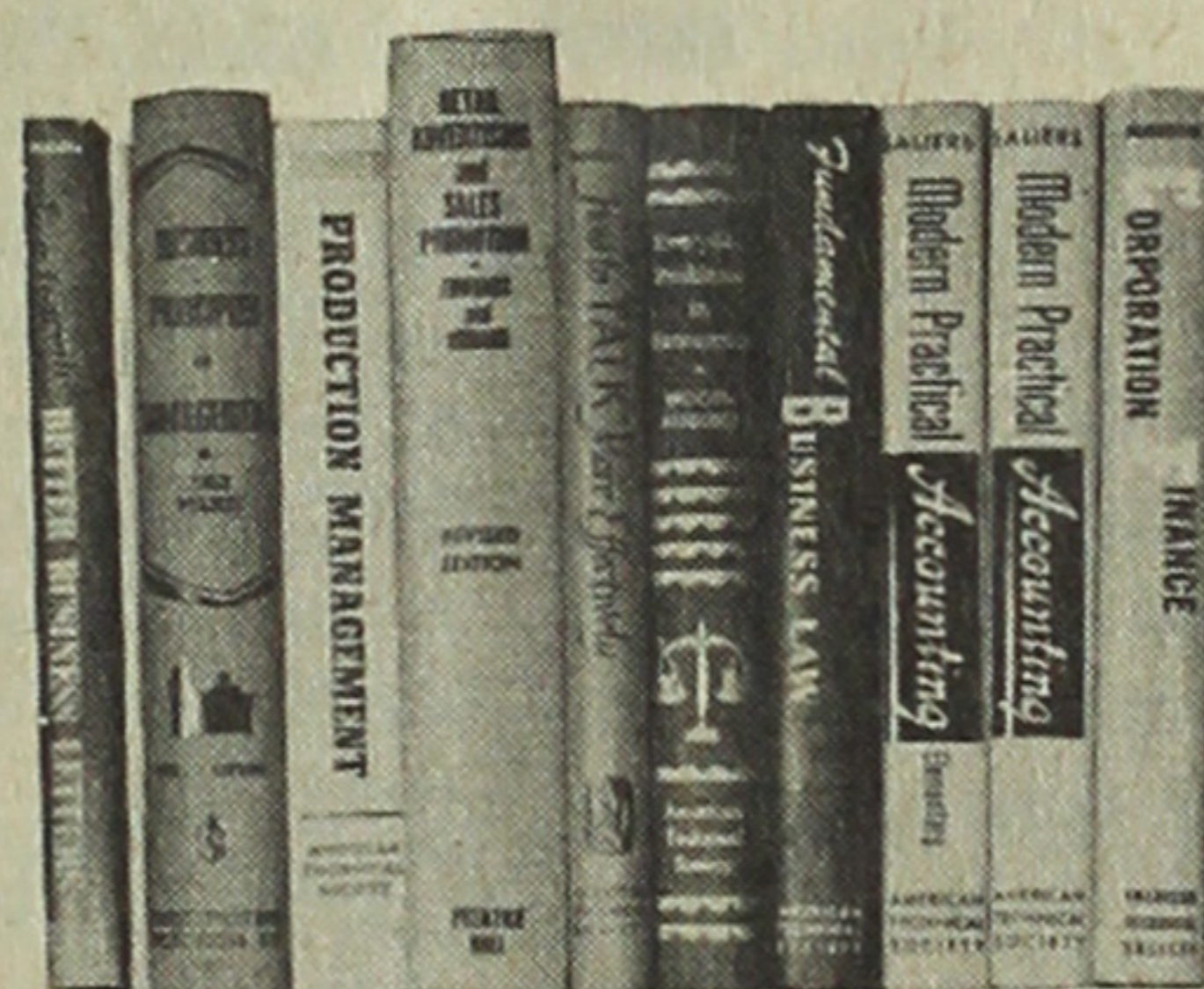
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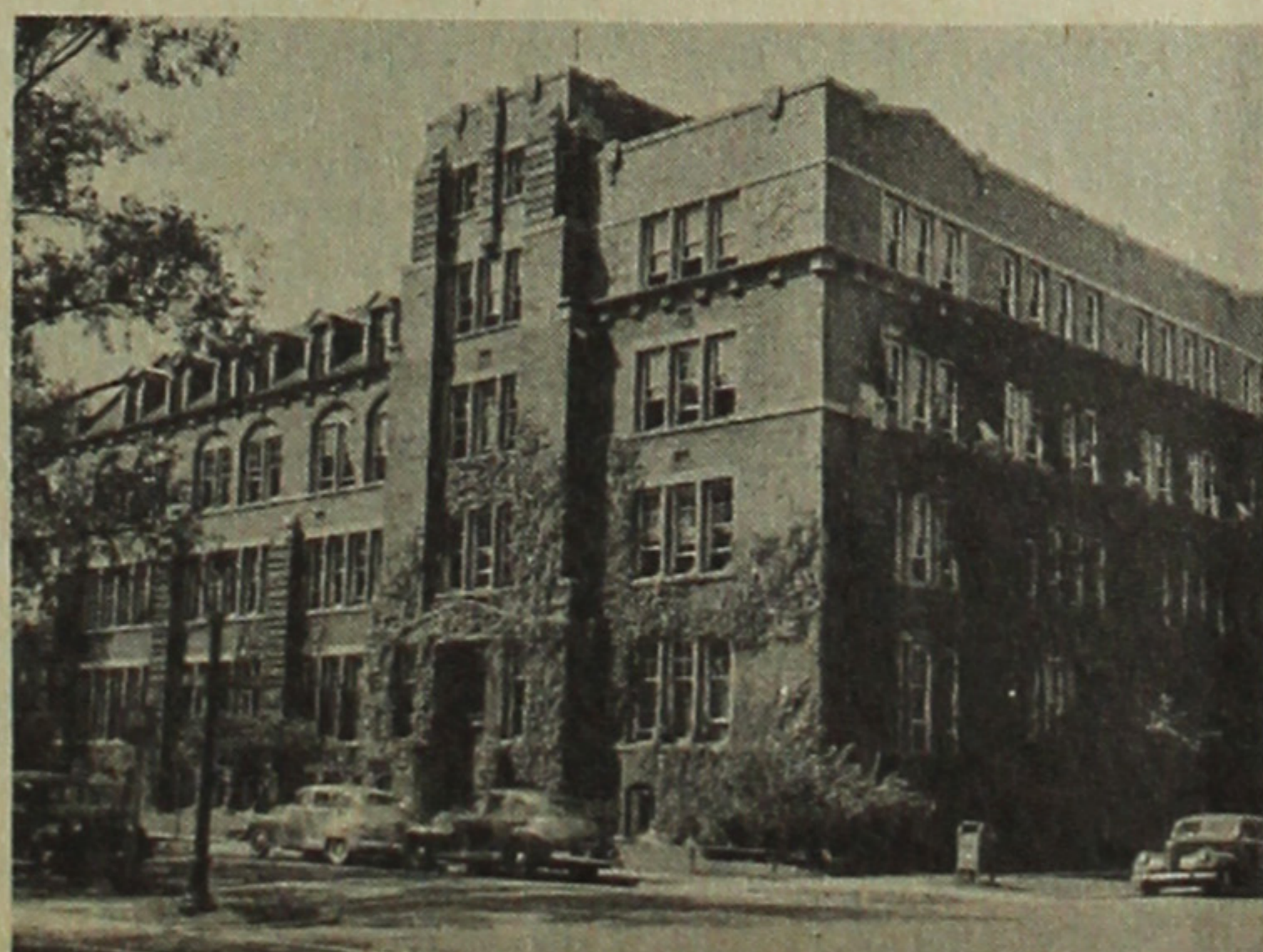


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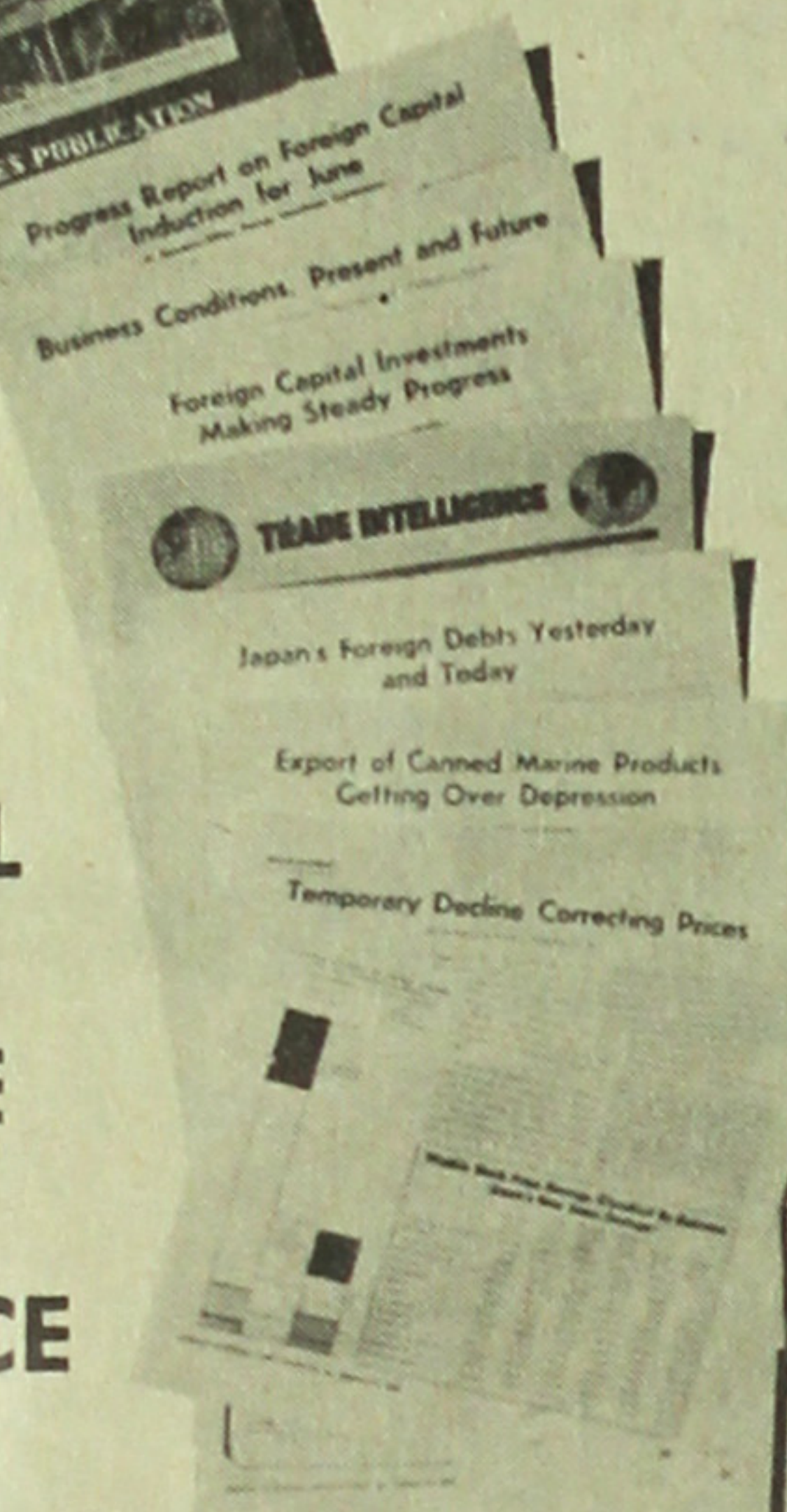
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# Letters to the Editors

## SWEET MUSIC

Dear Sirs: The September issue of SCENE is handsome and significant. I know what a lot of work such an edition is. You and your staff are certainly to be congratulated for this contribution to building relationships between the United States and Japan. Thank you for the copies, which I am distributing to all key persons whose interests lie with the Far East.—HARRY B. LYFORD, Liaison Officer, U.S. Foreign Language Media, Intl. Press Service, Department of State, Washington, D.C.

Dear Sirs: I wish to extend to you the appreciation of the Embassy for the fine edition of SCENE magazine commemorating the reestablishment of diplomatic relations between the United States and Japan and the opening of the Embassy in Washington. In view of the excellence of the report, I would like very much to have this particular issue distributed to the persons on our mailing list . . . This is one more demonstration of your valuable contribution in creating friendly and lasting relations between our two countries.—TOMIO MORI, Press Attache, Embassy of Japan, Washington, D.C.

## THE GIRLS TELL US

Dear Sirs: We on the Girls' Inter-Club Council of Chicago . . . thank you for the article about our organization . . . in the June issue . . . As for the Council itself, program clearance, to which much attention was given in the SCENE article, is only one of our purposes. Perhaps I can elaborate by listing this year's goals . . . (A) To create opportunity for clubs to work together in joint projects sponsored by the Council . . . of a social and/or service

nature. (Our) social program clearance . . . attempts to eliminate conflict of social affairs not only of girls' clubs but also of all Nisei organizations . . . (B) To aid in the development of leadership qualities of club officers by sponsoring workshop-type sessions . . . (C) To help each individual club progress . . . to discuss problems common to all clubs as well as those peculiar to a club . . . (D) To help each individual representative learn effective group-work techniques . . .

All of these . . . are interrelated. The underlying goal . . . is for the individual Nisei girl to develop an awareness of community and national responsibilities and to be able to accept them as good citizens. A pretty high goal, you say? . . . but it's a goal we all should be striving for . . . —FRAN WATANABE, President.

## LOVE THAT MAG!

Dear Sirs: . . . have been receiving the pictorial magazine SCENE. Not only do I enjoy it thoroughly, but it appears that many others do too. Unless I "rescue" the copy from my mail basket shortly after it arrives, the magazine makes the rounds for a week or more before it circulates back . . . —DAVID H. REST, Institute Engineer, Quartermaster Food & Container Institute for the Armed Forces, Chicago.

Dear Sirs: . . . I really enjoy . . . SCENE. My Japanese friends get a big kick out of your articles . . . They show a great interest in Nisei and Issei goings on in the States . . . monthly discussions, knocking heads over a copy of SCENE, give me a chance to show my friends a little "Americana" from eyes similar to mine. Perhaps, without my painfully explaining those difficult terms, democracy, human rights, freedom, enterprise, et cetera, they are

### STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT AND CIRCULATION

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GEORGE KOSAKA

Business Manager

Sworn to and subscribed before me this 30th day of September, 1952.

(SEAL)

OTTO L. KUPKA

Notary Public

(My commission expires January, 1954)



getting an idea of what those terms mean—what America stands for . . . Thank you for your help and keep up the good work.—Cpl. CHOSEI KUGE, APO No. 704, c/o PM, San Francisco.

### JACL-ADC SQUAWK

Dear Sirs: SCENE's August editorial, "What Price Victory?," regards the enactment of the new Immigration and Nationality Act with dim favor. The editorial charges that the JACL ADC, by working for the passage of that legislation, has alienated from all Niseis our friends of the past years.

The editorial's contention . . . is deduced largely from an observation of an unnamed "critic" writing for The New Leader, who asserted: "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." . . . we are surprised and distressed that the editorial gives so much credence to the opinions of an individual who . . . hid behind the skirts of anonymity.

. . . our standing with other liberal organizations is, if anything, better now than it has ever been before. As an example: For the first time, the JACL ADC was invited by the liberals . . . when the controversy on the Walter-McCarran Omnibus Bill was the most intense, to participate with them in drafting the "Civil Rights Plank" and in arguing for its acceptance before the Republican and Democratic platform committees . . .

As a further example: The JACL ADC was asked again this year . . . to testify for Fair Employment Practices legislation before the Senate Subcommittee on Labor and Labor-Management Relations . . .

Moreover, by implying that liberals will refuse to cooperate with us . . . because of present disagreement on this one issue, the editorial maligns our friends. The essence of liberalism is the right to disagree, the right to follow the dictates of our own

conscience. Freedom of speech, after all, is but the right to differ.

While pointing out what the President said about the bill in his veto message, the editorial ignores the other side of the picture . . . The State Department, the Department of Justice, the Immigration and Naturalization Service, the Federal Bureau of Investigation and the Central Intelligence Agency strongly recommended enactment of the omnibus measure.

. . . In conference, the Senate and House conferees met 11 of the 12 objections (of the President) by revisions or clarifications . . .

The major point of difference between the conferees and the President was the National Origins principle of allocating immigration quotas, which the Congress, as indicated by its past actions, has no intention of scrapping. In recognition of this obvious political fact, even the opponents of the omnibus measure retained the National Origins principle in its counter-legislation, the Humphrey-Lehman-Roosevelt bill.

Yet the President devoted the bulk of his veto message to censuring the National Origins principle, which the Walter-McCarran bill also retained but with significant improvements on its present application. If the President's veto had been sustained, these improvements would have been lost . . .

Although the new . . . act is particularly beneficial to persons of Japanese ancestry, there are numerous liberalizing provisions in it affecting all prospective immigrants. The "redemption" clause allowing ex-totalitarians to enter the United States, the removal of sex discrimination, the easing of the literacy requirements for naturalization, the extension of non-quota status to all spouses and unmarried minor children . . . are humane advances over existing law.

It has been predicted that by these liberalizations the total immigration flow into the United States will be increased

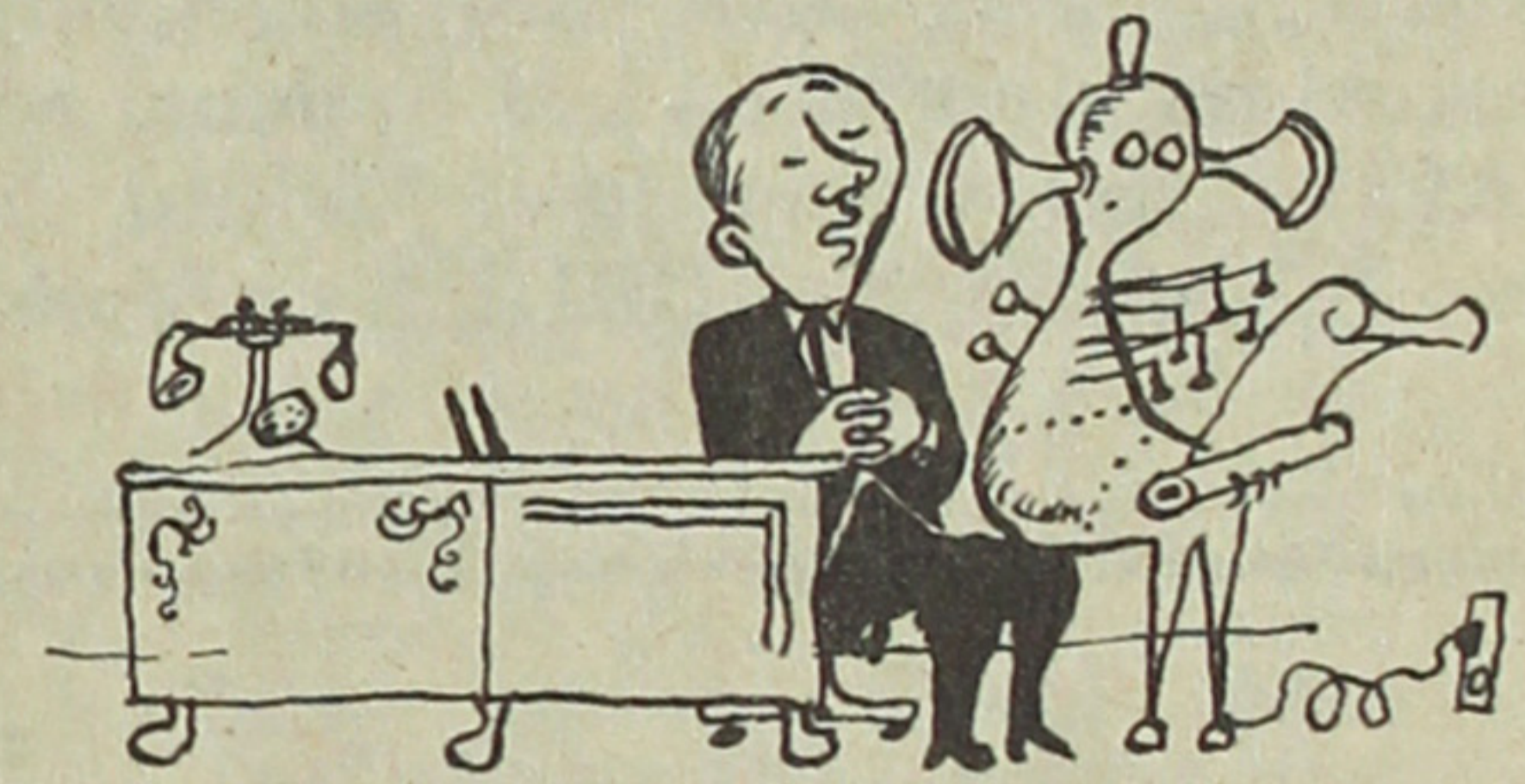
# JAPONICA

### TOE TWINKLER

The latest in evening footwear for women are "firefly sandals," invented by an ingenious shoemaker in Asakusa, Tokyo's amusement center. Priced at less than \$5 a pair, the sandals are equipped with tiny electric bulbs on the toes and a baby battery in the heels. The bulbs, which come in various tints, flicker on and off while the woman wearing the sandals is walking or dancing.

### YAK TYPING NEXT

If a Tokyo electronics expert makes good on his prediction, the stenographer will be as useless in an office as a fourth vice president. Dr. Hideo Seki, of the Japanese postal ministry's radio wave research institute, announced this summer



that he has worked out the underlying theories for construction of a "voice typewriter" which will write out automatically whatever is spoken into it. He predicts he'll perfect it within two years.

### UNCOMMON COMMONERS

A Tokyo newshound with a nose for blue-blood wanted to find out what had happened to members of the old nobility after they were stripped by the occupation of position and unearned increment. He found:

One princess running a beer stand and serving up the suds herself when business was brisk.

A brother of the empress who flopped as a perfume manufacturer, orchid grower and director of a dressmaking school. He decided to fall back, after his floundering in the business world, on the proceeds of his six-million yen imperial grant.

A couple of other princes, one a son of the "surrender premier," Prince Naruhiko Higashikuni, toiling as ordinary, salaried white-collar workers.

Still another prince hanging on to his dignity—and eating regularly—as president of a skating federation.



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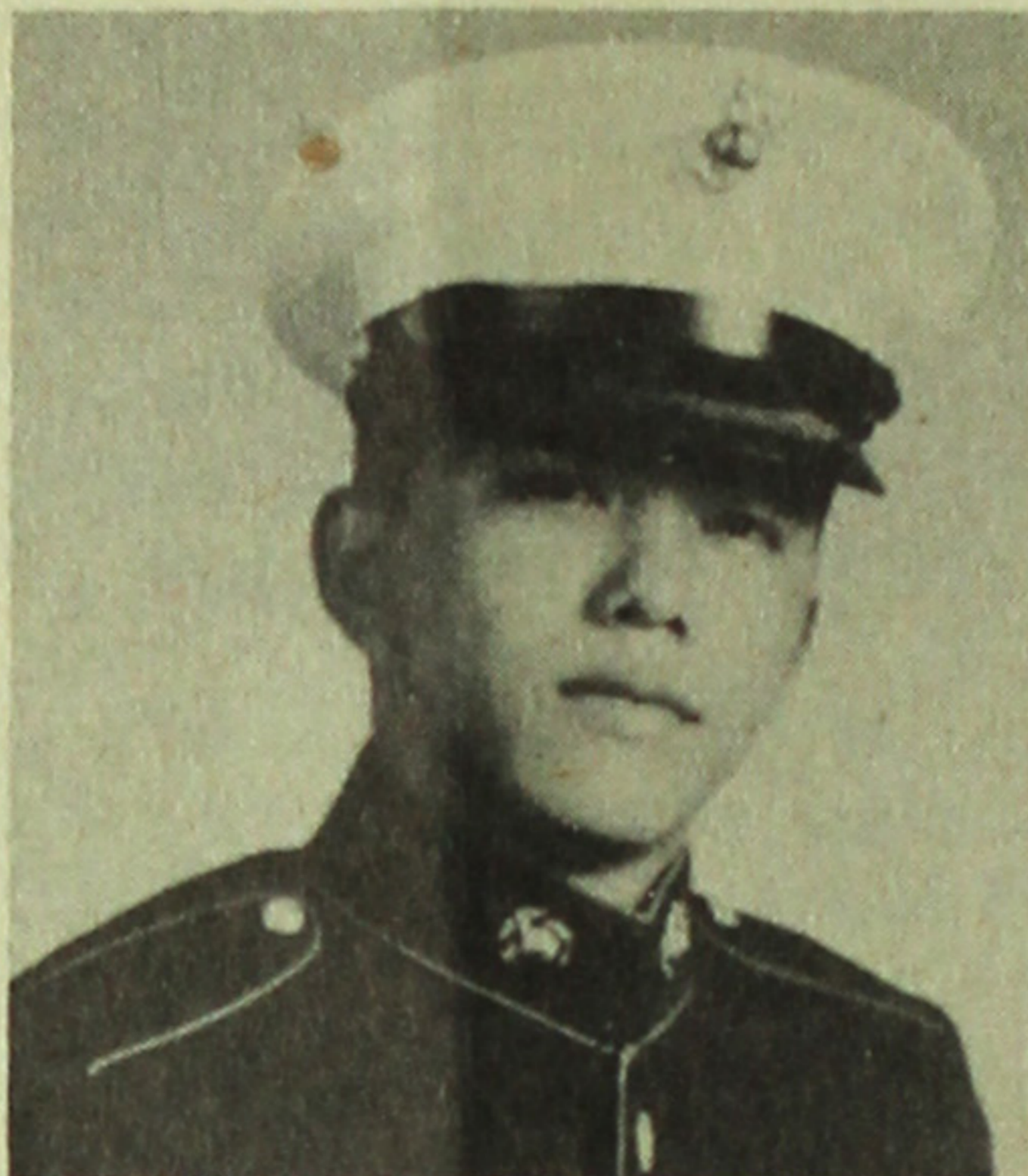
annually by several thousands beyond that of any previous year since the Immigration Act of 1924 went into effect.

It is also noteworthy that in the recent . . . Latva case the attorneys for Carl Latva are counting on the new Immigration and Nationality Act to give their client the administrative relief denied him under the stringent provisions of the present law . . . —RICHARD AKAGI, Associate Legislative Director, JACL ADC, Washington, D.C.

#### THE OTHER SIDE

Dear Sirs: SCENE . . . is to be commended for its pointed editorial . . . in the August issue. Contrary to the impression created by the jubilant JACL . . . the passage of the McCarran-Walter Immigration law did cause concern in some Nisei quarters, even to the point of wiring President Truman to veto the bill. It is inconceivable and appalling that the JACL Anti-Discrimination Committee has lobbied . . . for the enactment of a law which is so flagrantly discriminating on the basis of color, race and religion. The restrictive implications embodied in this law for any naturalized citizen, who can never be more than a second class citizen with dubious rights, are enough to make its rescission imperative. A denunciation of the bill by the JACL ADC, in spite of its benefits for the Japanese, could have very effectively emphasized its injustices—and in doing so, the JACL ADC would have gained in stature . . . —ANNA K. HOHRI, New York.

## HONOR ROLL



Cpl. Richard Y. Kono

**T**HE HONOR ROLL for this month presents the names of those Japanese-Americans listed by the Department of Defense during September as Korean war casualties.

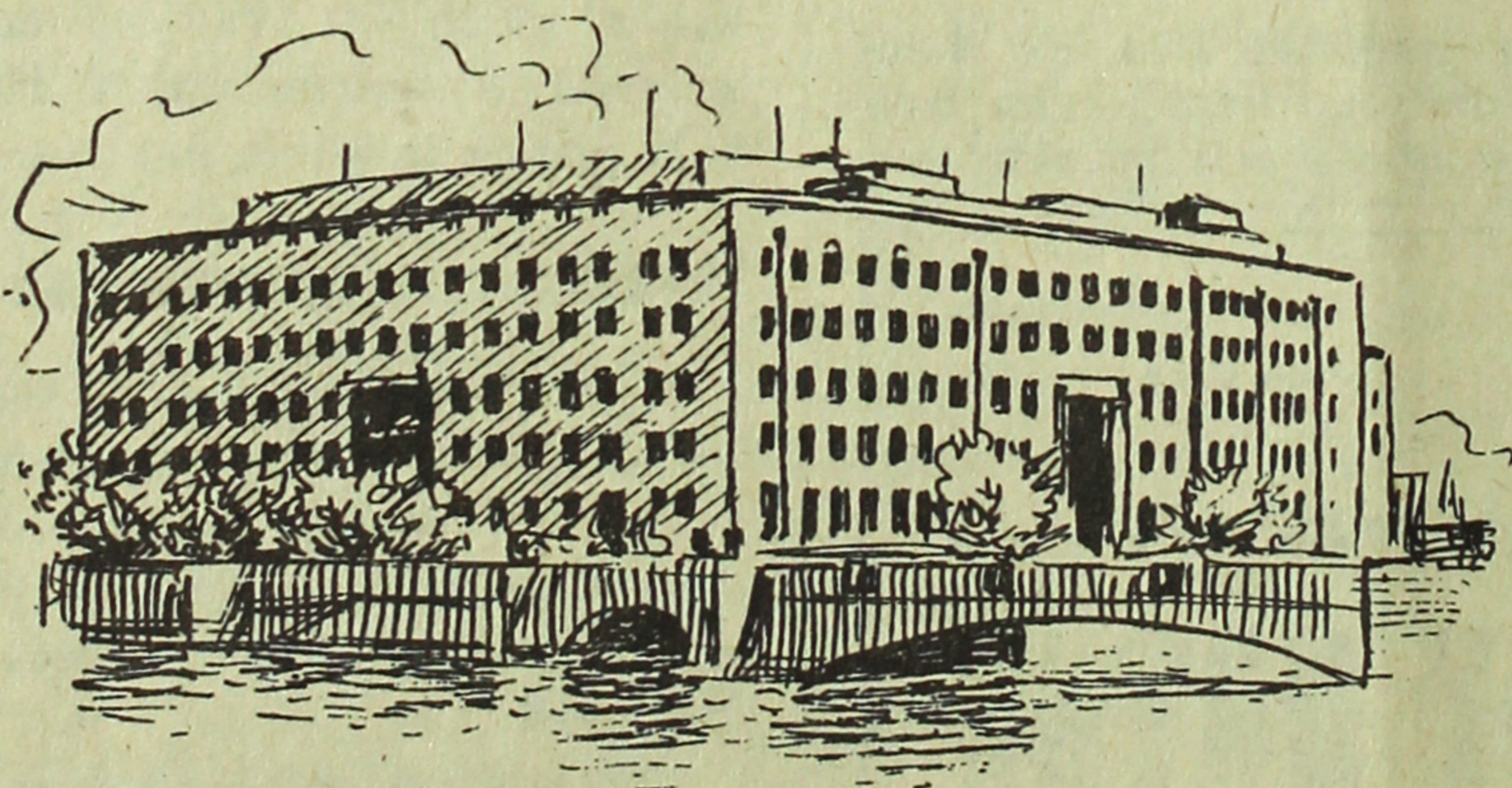
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# SCENE

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1952

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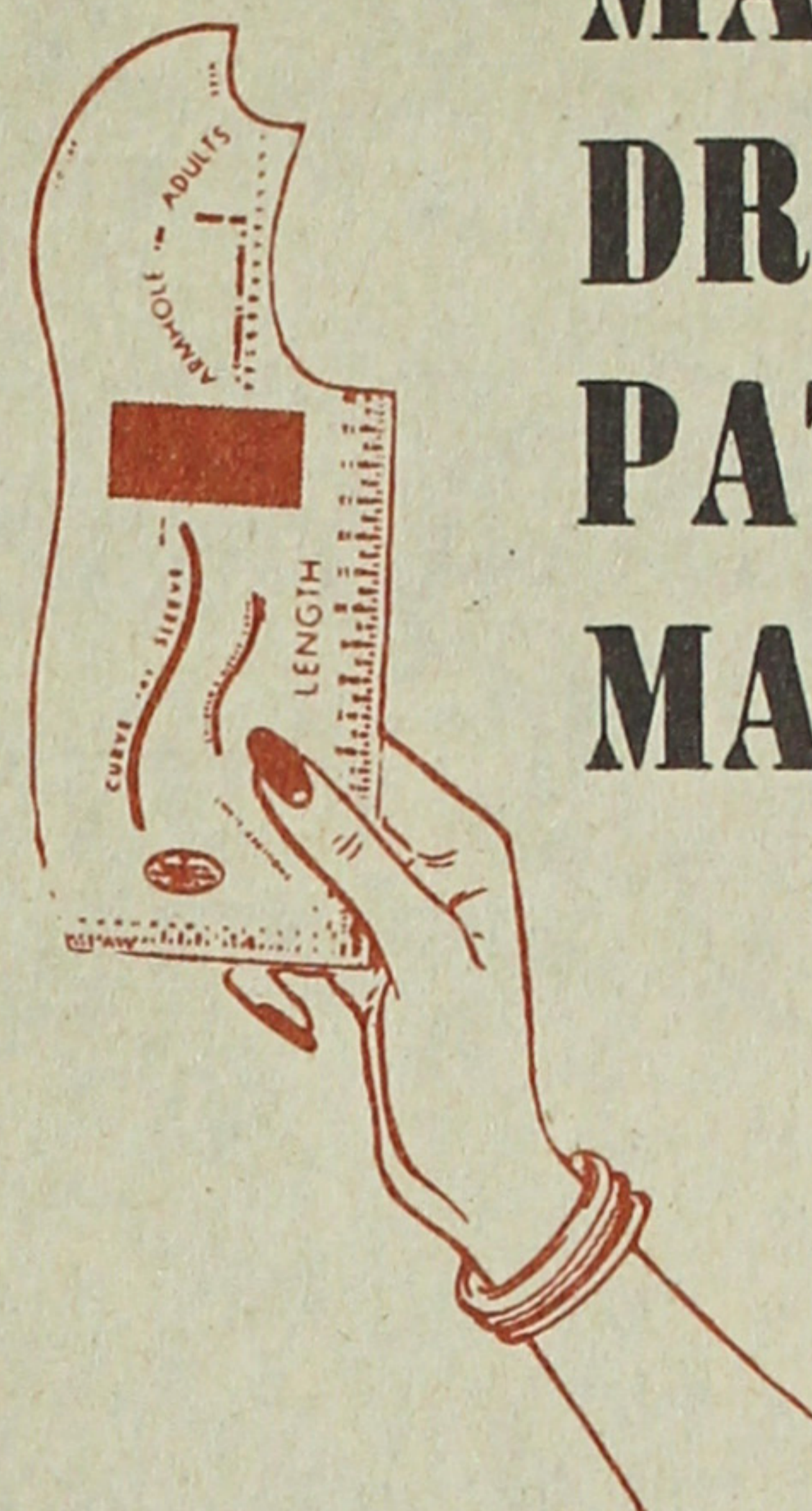
### THE COVER FOR THIS ISSUE

reproduces a wood block print of a painting, "Mother and Daughter," by Utamaro. The artist's instructions to the wood block engraver specified pink, green-grey and black and white as the colors to be used. SCENE's artist superimposed across the faces the outlines of the types of chisels used in the wood block engraving process — to keynote the special feature on Page 22 which recounts the history and techniques of Japan's famous ukiyoe art.



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**A** KIND of import-export organization, headed by a brother of the emperor, may be the guarantee that Japan never again will bring war to the Pacific.

It doesn't deal in the goods and machinery of commerce. It doesn't make money for its officials or backers.

It deals in something that neither cash nor political power nor strength of arms can buy or create. And it thereby holds out the hope that the days of conflict and misunderstanding between Japan and the rest of the world are gone forever.

In Japanese, the organization's name is the Kokusai Bunka Shinkokai. In

English, it is the Society for International Cultural Relations. The name is forbidding and awesome in either language and, hence, usually and understandably ends up being referred to by the initials KBS.

KBS exports the best of Japanese artistic and intellectual accomplishments and imports the end-products of western culture. Since Japan today is politically allied with the West, it can be assumed that cultural intercourse is a natural consequence, something that would just happen.

It does happen, of course, but it takes some agency to give it controlled direction. KBS is that agency.

Here are some of the things KBS did last year to shorten the cultural distance between Japan and the occident:

Put on an exhibit of contemporary Japanese art in Los Angeles (Jan.).

Took part in an international architectural show at Hanover, Germany (May).

Lined up Japanese entries for the first international art exhibit to be held in Sao Paulo, Brazil (December).

Arranged showings of prize Japanese movies at various world film festivals.

In between, KBS has made available to the international public more than



15,000 books on all phases of Japanese culture — written in English, French, Italian, German, Dutch, Spanish, Portuguese and Russian, as well as Japanese, and believed to be unobtainable anywhere else.

Scholars the world over, if their field of research is Japan, will be beating a path to this collection, now deposited in the Akasaka detached palace in Tokyo. The palace formerly was the private study of the emperor, where entry by anyone outside the imperial family was an invitation to *hara kiri*.

KBS publishes a series of books ranging from landscape gardening to the beginnings of classical Japanese literature. They are among the best to be had in English.

Lexicographers commissioned by KBS recently completed a dictionary of Japanese words for foreign use after five years of work. Other scholars, also at KBS bidding, now are translating into English the Encyclopedia Nipponica (a 10-year project) and compiling the second edition of a biographical register—a Who's Who—of notable Japanese and Far Eastern personalities, past and present.

The little known and even less appreciated music indigenous to Japan—her gagaku, folk-songs, the musical accompaniment to Buddhist rites and Noh plays, the subdued tones of instruments like the biwa, koto and samisen—are being recorded for world posterity by the society, and every visible evidence of the country's artistic richness is being preserved on 35 mm. and 16 mm. films.

Aside from all this, KBS is a continuous liaison agency for cultural exchange between Japan and the outer world.

It brings foreign lecturers to Japanese podiums, sends Japanese students and artists abroad (one outstanding example is Ruka Hasegawa, the painter, now working on a mural in Italy). It also provides material to individuals, schools and groups in America and Europe and serves as a cultural coordinator in Japan for such organizations as the international YMCA and YWCA, the Japan Pen Club and the Institute for Study of Pacific Problems.

Set up in 1934 with Prince Konoye as chairman, KBS before World War II maintained the Japan Institute in New York's Rockefeller Center and was represented in Peking, Shanghai, Saigon, Sidney, Rome, Paris, Berlin and Rio de Janeiro.



MESSAGE BY PRINCE TAKAMATSU  
President

Since its formation in 1934, the Kokusai Bunka Shinkokai has strived for strengthening of understanding and friendly relations with other countries through the medium of international culture exchange. The activities of the organization decreased considerably immediately following the end of war due to unsettled conditions, but now with the return to normalcy and Japan's reentry in the world family of nations KBS is determined to redouble its efforts in the direction of its objectives.

It is my belief that never in the past has friendship and mutual understanding between peoples of the U.S. and Japan existed to the extent enjoyed today. This is due largely to how well Americans got to know Japan during the occupation. It is extremely gratifying to note the extent to which this unprecedented scale of person-to-person association has served to solidify the friendly relations between the two countries.

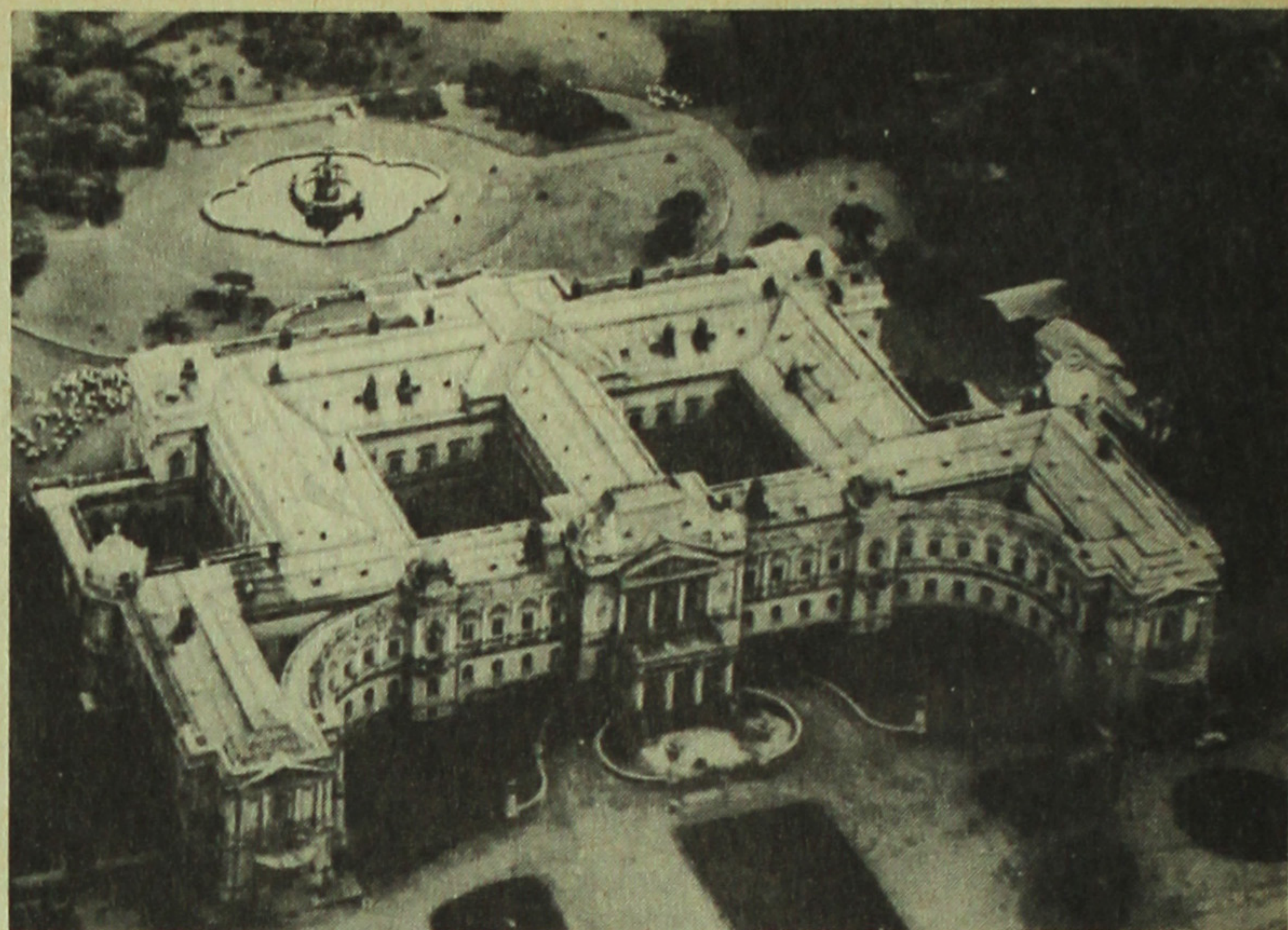
It is my earnest desire that mutual understanding and friendship will be further enhanced through the introduction of Japanese culture. It is for this reason that I wish to solicit an increasing number of KBS supporters.

It is a matter of great satisfaction that the Chicago Publishing Corp. has become a supporter. It is sincerely hoped that more will follow suit and through combined effort strive towards materialization of the aims of KBS. In view of past experiences of the KBS, I am convinced that in combined effort there is sufficient strength to achieve our goals.





**THIS OPULENTLY** appointed corner was once the emperor's private study. It was turned over to the KBS after the war.



Sangyo Keizai Shimbun

**THE AKASAKA** detached palace now is the government library, a section of which is the depository for some of the 15,000 volumes belonging to the KBS collection.



**HEAD OF** the Sao Paulo, Brazil, art museum (left) exchanges notes in Tokyo with Prince Takamatsu (right) and other officials of the KBS.

The prewar society did pretty much what it does today, but there was one significant difference—it operated then on a government subsidy. Finances, therefore, never were a serious problem. But the society's official status inevitably turned out to be a handicap—especially after the ascendancy of the military in Japanese politics.

Reactivated in 1946, KBS enjoys the prestige given it by Prince Takamatsu (third of the imperial brothers of whom Emperor Hirohito is first). As the society's president, the prince has indicated by his active participation in its affairs that he is no honorary figurehead. And the present KBS, financed solely by private sponsors, is free of governmental ties and restrictions.

The work of KBS has attracted the attention and help of many influential Americans who share KBS's basic philosophy—that the degree of peace

is proportionate to the degree of understanding each nation's people have for the culture of the other.

Perhaps the outstanding American supporter of KBS is John D. Rockefeller III who, on several post-war trips to Japan, has shown special interest in the society.

Hisaakira Kano, a KBS board chairman under Prince Takamatsu who describes himself as "an aged businessman," has said of Rockefeller:

"In my brief contacts with Mr. Rockefeller, I have been much impressed by his modest attitude and his indefatigable efforts in behalf of American-Japanese cultural relations."

The Kokusai Bunka Shinkokai today is stepping up activity in all phases of its ambitious program. Arrangements are being made with the Library of Congress in Washington and the United Nations library in Geneva to ex-

pand the KBS library in Tokyo. Also being planned is re-establishment of the Japan Institute in New York and general expansion of all KBS overseas projects.

Today, as always, the statesmanlike thing to say is that the world must have more good will and understanding between all nations. Said by many, it is just another platitude.

The Kokusai Bunka Shinkokai doesn't say it often. It's too busy working at it.

#### 國際文化振興會

内外情勢の變化と共に改組された國際文化振興會は高松宮殿下を總裁に加納久朗理事長以下有力幹部より國民相互の感情、學問藝術の連絡交響の文化的活動に全力を盡し着々其實を擧げているが、同會の事業は▶文化各部門に亘る著述編纂、翻譯及び出版、外國に於ける日本文化の宣傳、講演、展覽會、演奏會、文化資料の寄贈交換、知名外人招聘其他





THESE 'MUM growers were among those awarded blue ribbon prizes at the California State Fair recently. They are (l. to r.) H.

Ichihō, I. Rikimaru, Sakaye Yamane, Kenji Yamane, Mrs. Rikimaru and Mrs. Ichihō.

Photos by Toyo Studio



well

CHRISTMAS

*gift order form*

sacramento in Sep-

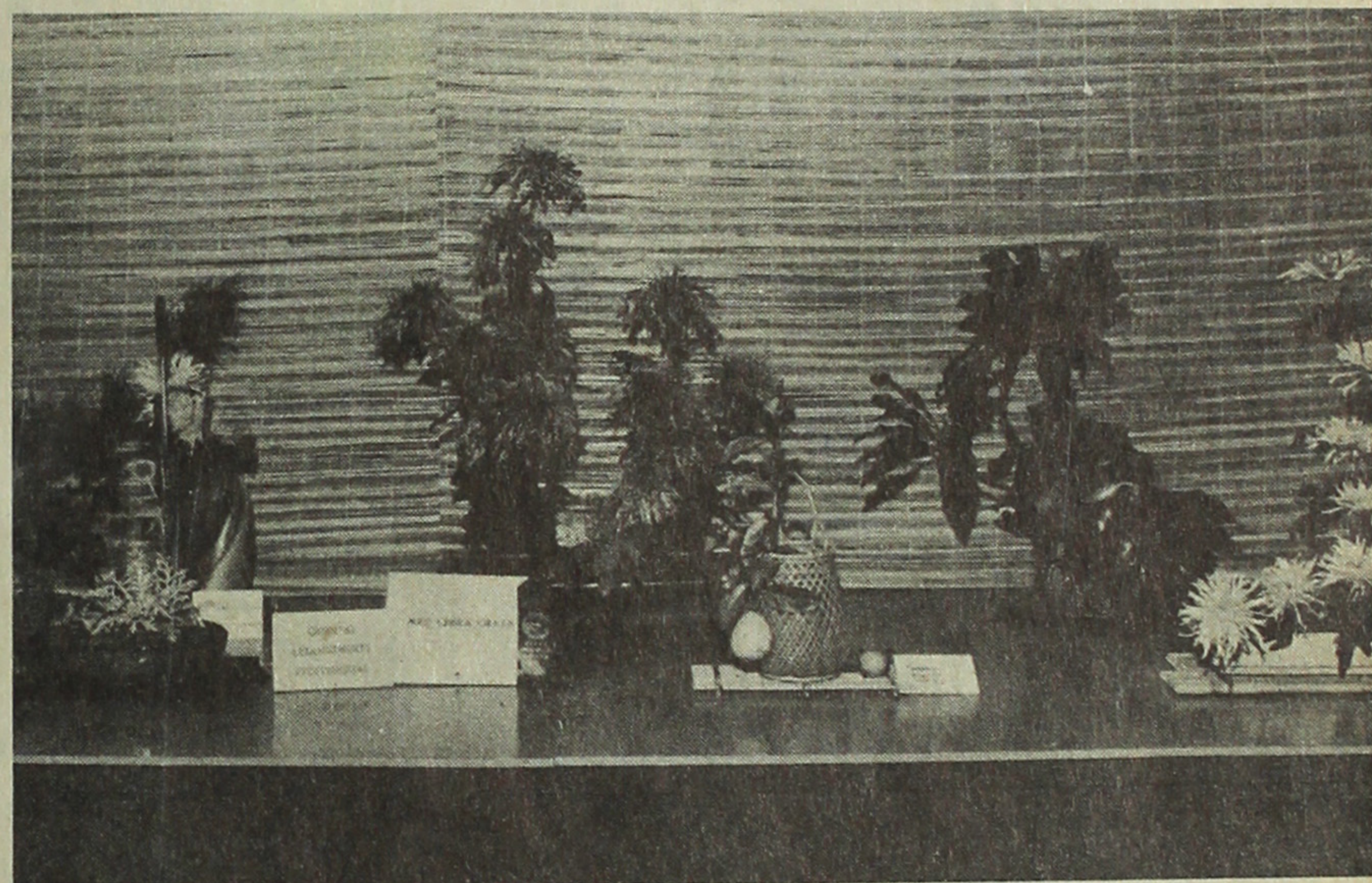
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jam got help from a special police officer, George Masuda. And all who stopped for a look at the Placer County exhibit admired the lung-power of a certain Tom Yego as he gave a lively description of the scenic splendors and fertility of his home county.

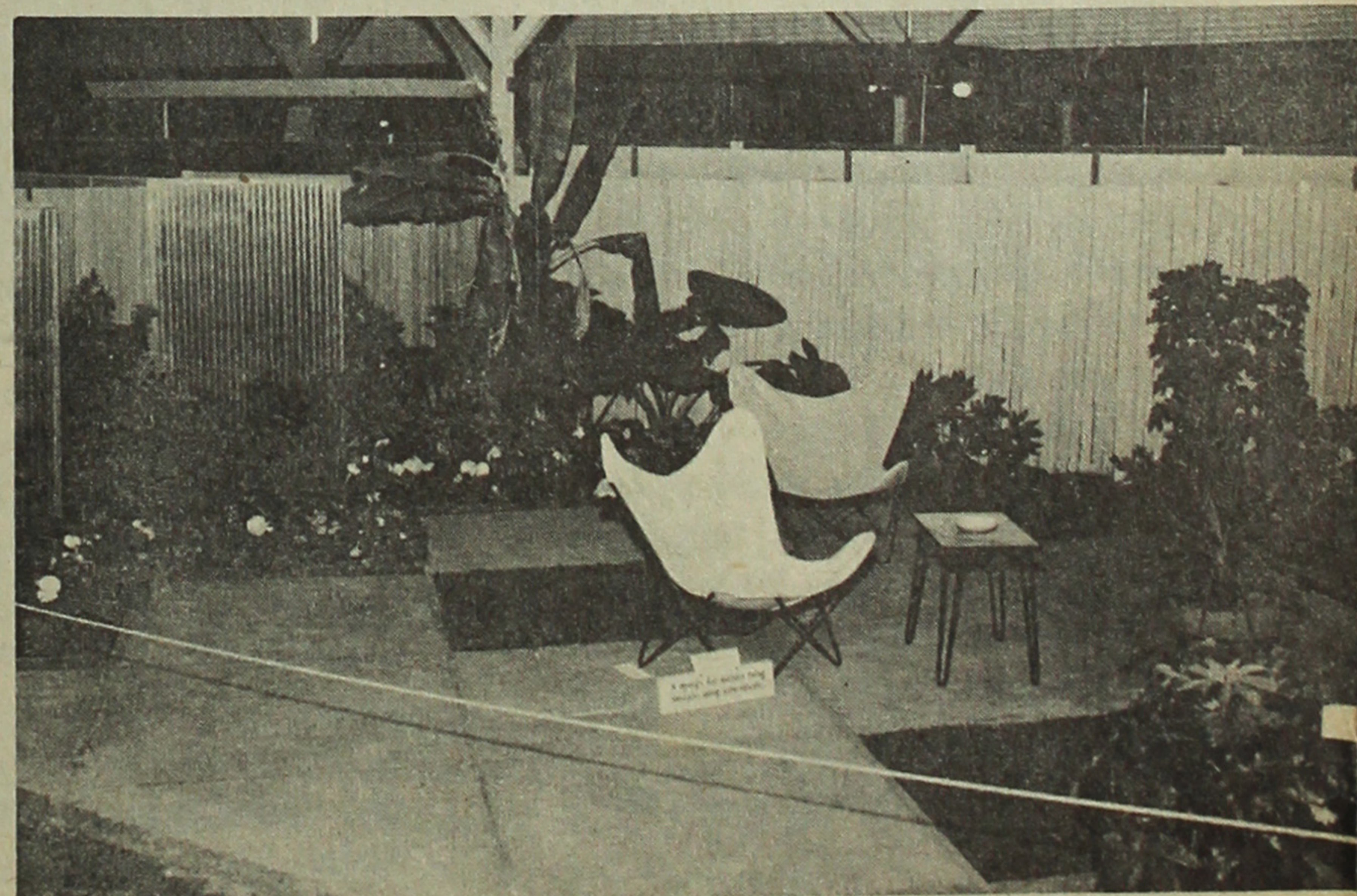
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The California Chrysanthemum Grower's Association of Redwood City, headed by Issei J. I. Rikimaru, won all the blue ribbons awarded at a floral exhibit. In contests sponsored by the Future Farmers of America, Henry Hirota of Linden took first in egg plants and Victor Kondo of Sanger dominated the swine shows with his prize hogs.

At least 10 other Issei and Nisei Californians were first or second in other events that showed off the state's products and talents.

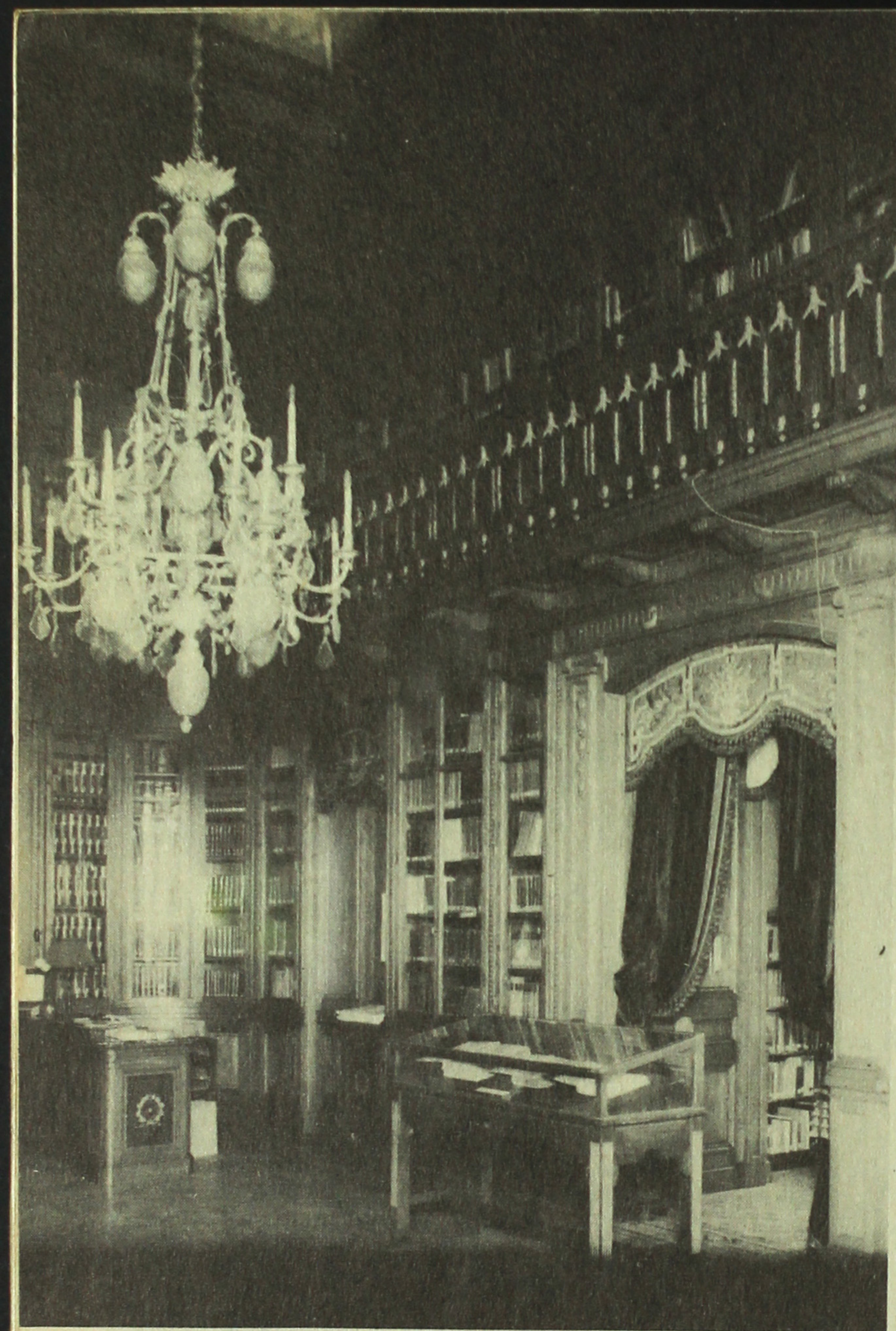


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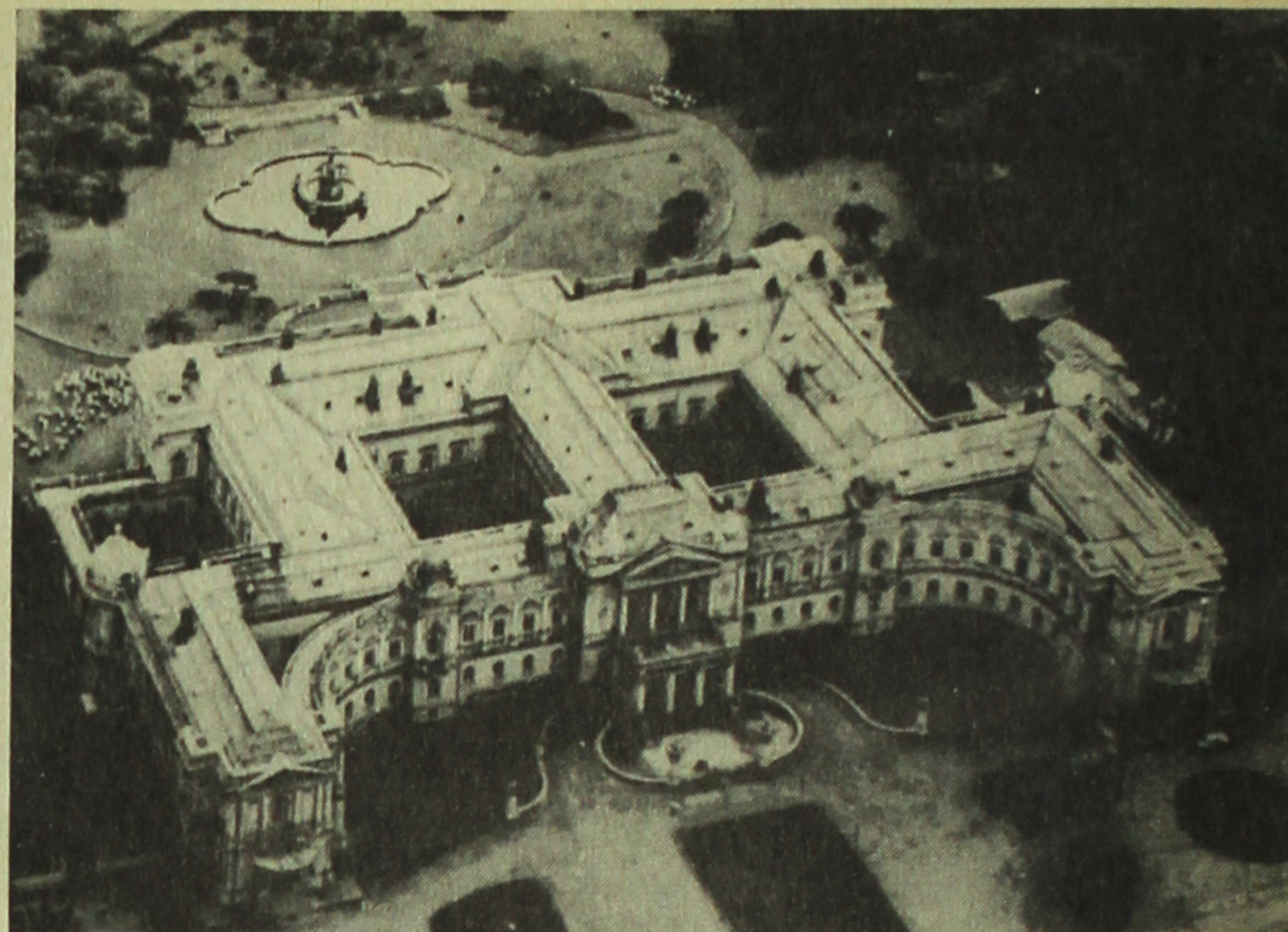


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Photos by Toyo Studio

# They fared well at the fair

By EUGENE OKADA

**I**T WAS the California State Fair at Sacramento in September.

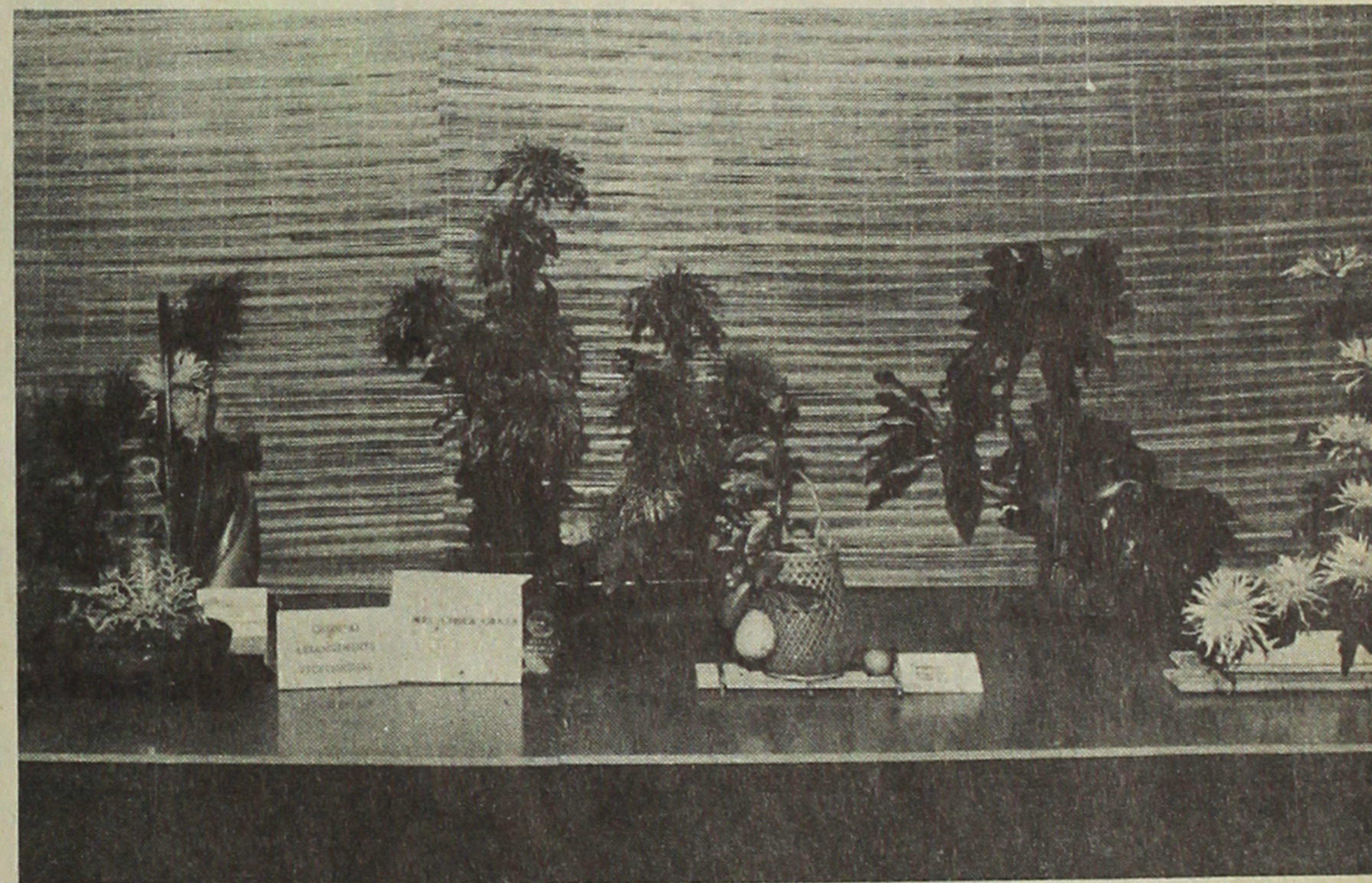
Among the gate-keepers smiling their welcome as thousands of visitors streamed into the fair grounds were a couple of fellows named Tomo Uyeda and Tom Muraki.

People who had trouble finding their way around in the jam got help from a special police officer, George Masuda. And all who stopped for a look at the Placer County exhibit admired the lung-power of a certain Tom Yego as he gave a lively description of the scenic splendors and fertility of his home county.

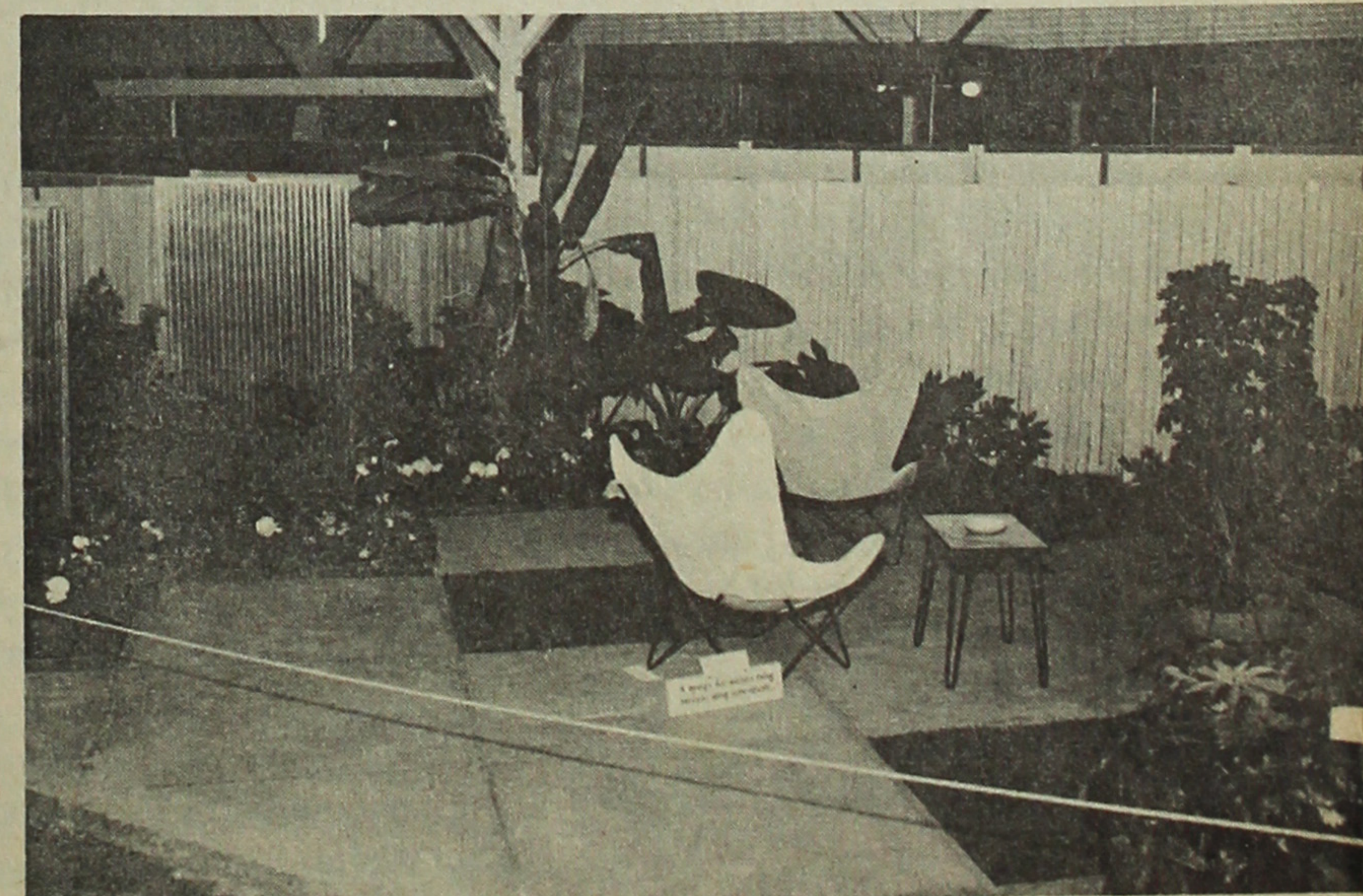
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## The cup of humanity

TEA began as a medicine and grew into a beverage. In China, in the eighth century, it entered the realm of poetry as one of the polite amusements.

The fifteenth century saw Japan ennoble it into a religion of aestheticism—Teaism. Teaism is a cult founded on the adoration of the beautiful among the sordid facts of everyday existence. It inculcates purity and harmony, the mystery of mutual charity, the romanticism of the social order.

It is essentially a worship of the Imperfect, as it is a tender attempt to accomplish something possible in this impossible thing we know as life.

The Philosophy of Tea is not mere aestheticism in the ordinary acceptance of the term, for it expresses conjointly with ethics and religion our whole point of view about man and nature. It is hygiene, for it enforces cleanliness; it is economics, for it shows comfort in simplicity rather than in the complex and costly; it is moral geometry, inasmuch as it defines our sense of proportion to the universe. It represents the true spirit of Eastern democracy by making all its votaries aristocrats in taste.—*Okakura Kakuzo in the book of Tea.*

## Salud!

**T**HE *Pacific Citizen*, official weekly organ of the national Japanese American Citizens League, has turned a corner. There is a new editor at the wheel, and the road immediately ahead looks comparatively smooth.

Times have changed for the *Pacific Citizen*. Ten years ago, when Larry and Marion Tajiri went to Salt Lake City to accept the wartime challenge of editing the paper to help rescue the Niseis from their evacuation plight, funds were limited, support was meager. The Tajiris performed a great service, and they kept to their post faithfully and well. They left with the satisfaction that they had seen the organization through its worst years to its best.

The *Pacific Citizen* has moved to Los Angeles at a time when the national Japanese American Citizens League is at one of its peaks in strength and support. It is now a well-organized group of aggressive and alert citizens who are out to raise a large endowment fund. How successful that endeavor turns out to be may well depend upon the quality and effectiveness of the publication under the board chairmanship of Susumu Togasaki, the managership of Saburo Kido, and the editorship of Harry Honda. SCENE extends its best wishes to the new *Pacific Citizen*.

## Democracy is home-made

**A** SCENE reader, Nancy McArthur Echols, of Fort Sills, Okla., is honorary president of the New Family Center movement of Japan. The president of that organization is Kichisaburo Nomura, former Japanese ambassador to the United States.

The NFC, now in its third year, has as its aim: "to help the Japanese, especially the young people in their teens and early twenties, adjust to Western civilization and understand basic personal democratic relationships, while at the same time preserving the best of their own culture and restoring their lost self-respect."

Mrs. Echols is the wife of Col. M. P. Echols, who was General MacArthur's Public Information Officer during the Occupation. During the four years she spent in Japan, she became widely known through a column she wrote, first for *Kyodo News Service*, later for the *Nippon Times*.

The NFC maintains an office in Tokyo and a small staff. Its program is educational. Like another movement in Japan, KEEP (Kiyosato Educational Experiment Project), it puts great emphasis upon leadership training of Japan's youth. It seeks to strengthen Japanese understanding of America and Americans.

Mrs. Echols' record in Japan exemplifies some of NFC's goals. An indefatigable worker, she organized and taught classes in oral English, in American manners and customs to a wide variety of Japanese pupils — to girls in private schools, to men of the Tokyo Board of Trade. She privately tutored the Emperor's daughter, Princess Higashikuni, and her husband.

"Japan," says Mrs. Echols, "has had a measure of serenity under the Occupation. In the possibly stormy days ahead, these young people — all those who truly and deeply desire democracy — are going to need a great deal of encouragement."

The motto of the NFC movement of Japan is: "Democracy is home-made." It is, nevertheless, a movement in which Americans have a great and continuing stake.



# Officially No. 125

**T**HE POMP and ceremony of the "Rittai-shiki" on the 10th of this month will make official what has been assumed by the Japanese public all along—that Prince Akihito, the 17-year-old son of Emperor Hirohito, is heir apparent to the Japanese crown.

Since the accession of Emperor Jimmu in 660 B.C., Japan has had 124 emperors. The young prince, when the time comes for him to sit on the throne, will be the 125th.

Prince Akihito, currently the subject of an American best-seller ("Windows for the Crown Prince" by Elizabeth Vining), takes great interest in all forms of sports, but particularly favors horsemanship. As captain of the equestrian team at the Tokyo Peers school, he won a number of prizes. He now is a freshman in the university department of the school, majoring in political economy.

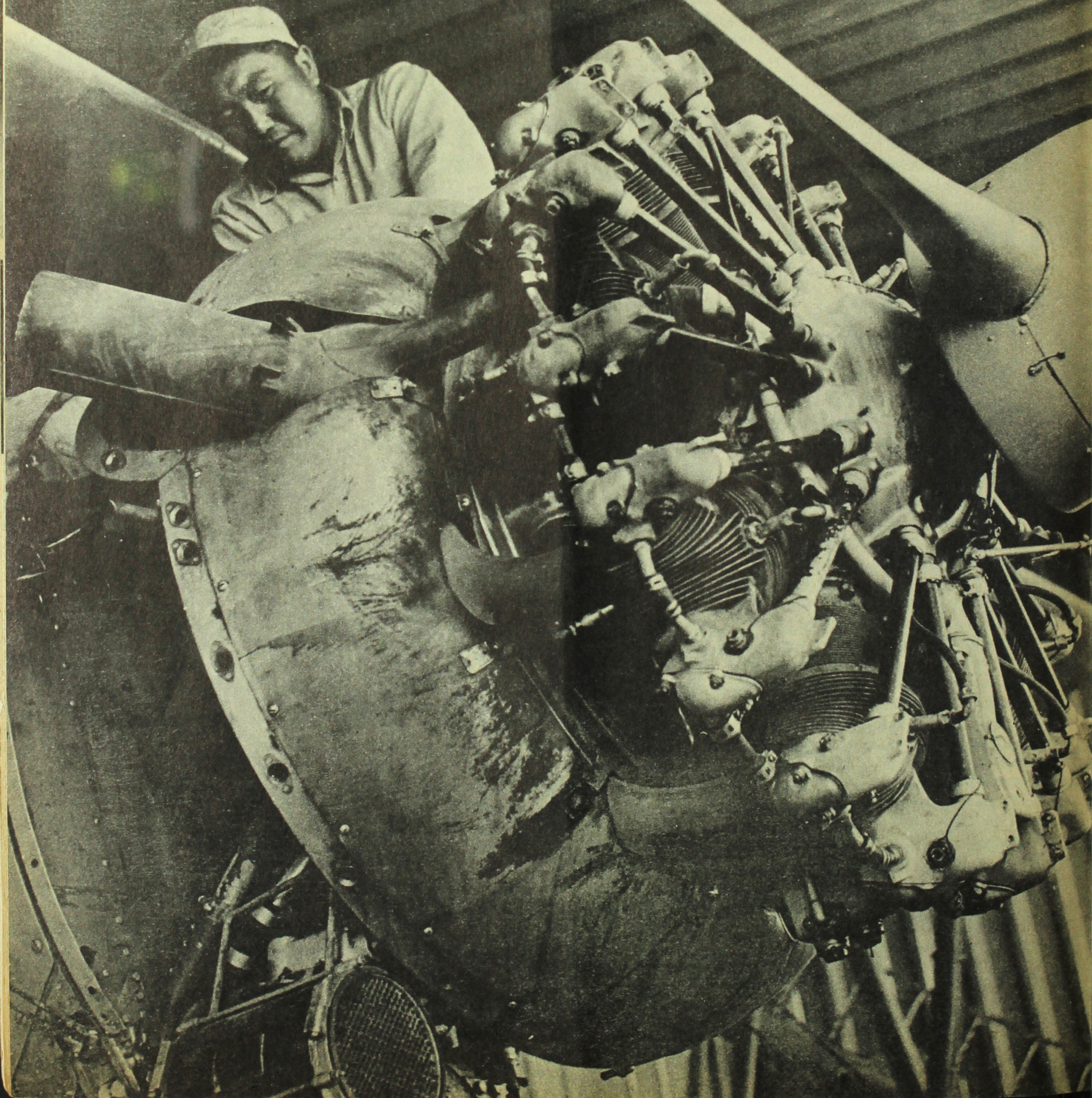


## 立太式を迎える 皇太子さま

我らの皇太子さまの立太式と成年式が十一月十日行はれます。皇太子さまはスポーツがお好きですが、わけて馬術はお得意で、学習院高等科の時には馬術部の主将として、對校試合にも數度か優勝されています。今皇太子さまは、学習院大學の政經學部一年に御在學中です。



**OVERSIZED ENGINES** such as this give a crop-dusting plane quick maneuverability, extra power in the pinches. Mechanic Hershel Abe keeps engines at top efficiency.





# Able Abe, air mechanic

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By Bill Hosokawa

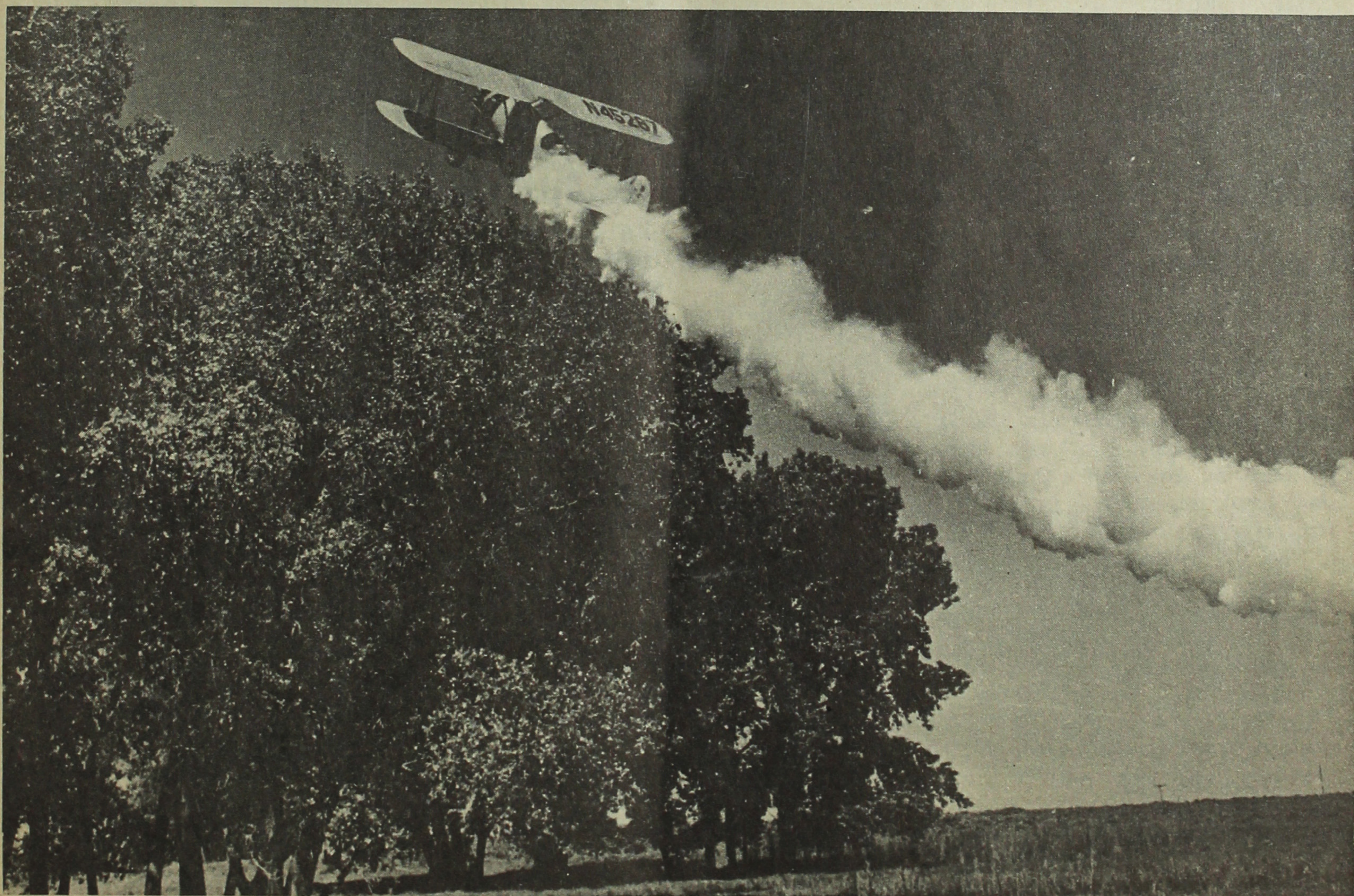
**F**ROM DAWN to dusk daily between May and September, the five planes of the Baird & Abe Air-Ag Service criss-cross the eastern Colorado prairie. Their cargo is lethal, but their mission is peaceful.

The targets are the vast fields of grain, sugar beets, potatoes and onions, and the objective is to kill weeds, insects and plant diseases with chemical dusts and sprays applied from the air.

Baird & Abe is a young but prospering partnership in the relatively infant business of crop-dusting. Its headquarters are at the municipal airport in Sterling, Colo., and the farmers on the high, arid plains for hundreds of miles in each direction have come to depend on them for fast and effective airborne treatments.

Dean Baird, tall and gray at 31, an Air Force veteran of numerous flights over the Hump of China, is the flying part of the partnership. Hershel Abe, husky, jovial and 37, is the mechanic who sees that the planes keep flying.

To ask which is the more important is like trying to de-



Photos by O. A. Sealy

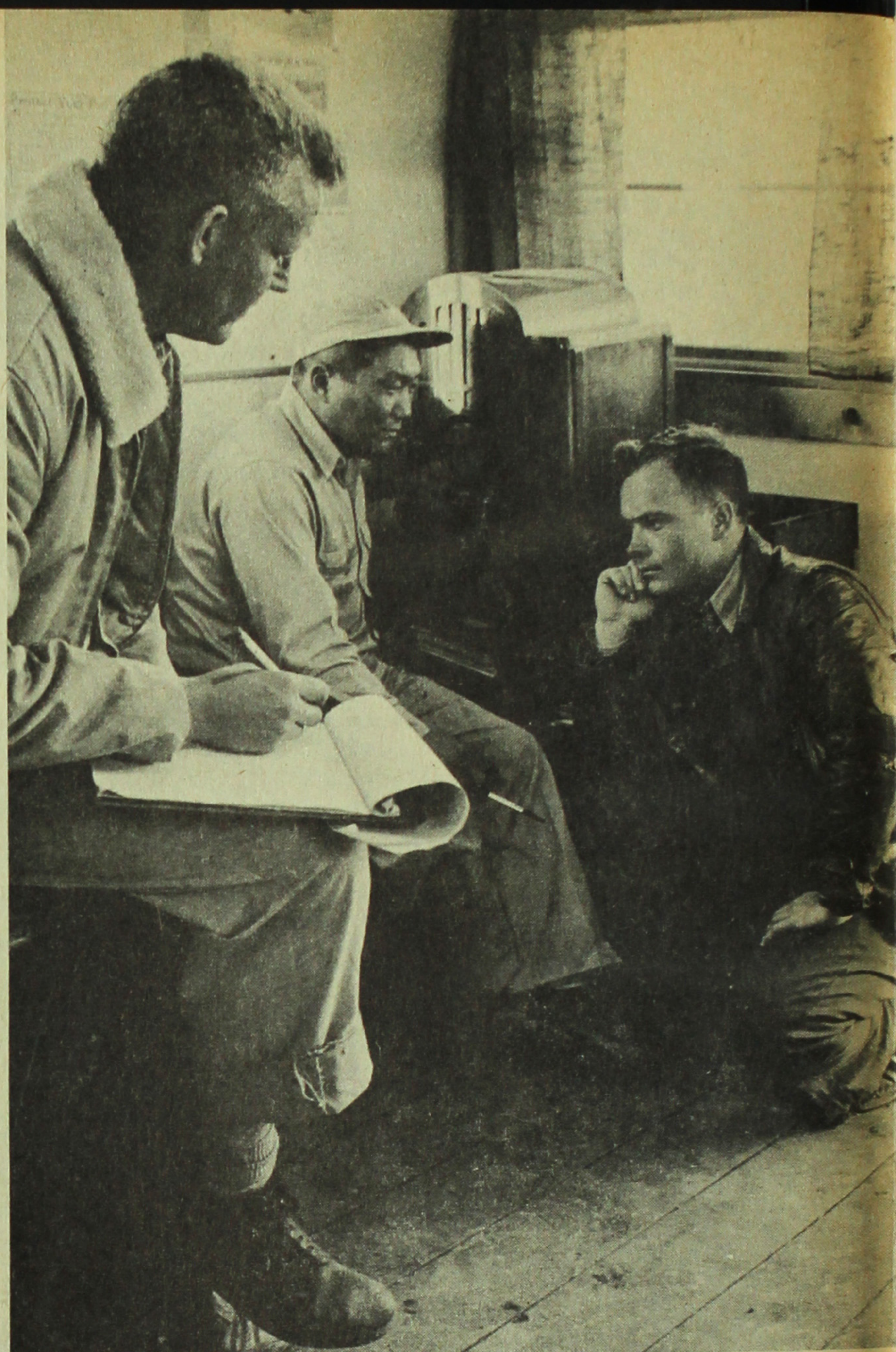
**DEAN BAIRD**, Abe's partner in the crop-dusting enterprise, clears trees at end of field with little room to spare. Work such

as this calls for planes in top mechanical condition. Abe keeps them that way.





**PILOT BILL RIGGS** and Abe check detailed map of an area they have been called upon to dust.



**BAIRD, ABE** and Riggs listen to a weather report. For efficient dusting, wind must not exceed 15 m.p.h.

termine which of a man's two eyes is the more necessary. You need both, and Baird and Abe make a finely balanced partnership.

Crop-dusting puts a lot of importance on aircraft dependability. The reasons are several. Planes are usually loaded to capacity. Rapid maneuverability is essential. Take-offs and landings are usually on short, rough fields. And the business calls for flying low and slow—so low that fences, trucks, telephone wires and even rock piles are collision hazards.

When spraying a crop, the pilot may fly anywhere from four to eight feet off the ground. In dusting, 18 inches is considered an ideal altitude. Pilots say they turn the leaves over with their landing gear and dust the undersides. All this is done at an average speed of

somewhere around 100 m.p.h.

Between 1946 and 1951, 165 pilots were killed throughout the United States in crop-dusting and spraying flights. Little wonder, then, that insurance rates are extremely high for aircraft in this business and maintenance is constant and exacting.

Abe brought aircraft experience, reaching back to 1935, into the partnership. In California he took a three-year course in aircraft mechanics, and has been in some phase of agricultural flying since 1938. He moved to Colorado in 1941 and lives at Sterling with his wife, Gladys, and sons, Paul, 10, and Alan, 5.

Abe is one of the few men in the area designated as an aircraft maintenance inspector. This means he is qualified to issue a Civil Aeronautics Ad-

ministration certificate attesting to a plane's fitness.

Baird and Abe have two Stearman PT-17s, two N3N navy training planes, and one J3 Cub. Abe took the original low-power engines out of the Stearman and N3N planes and installed 450-h.p. Pratt & Whitney power plants.

During the winter Abe gives all the planes a complete overhaul and builds spraying and dusting equipment for sale to other firms.

The high regard all fliers hold for Abe as a mechanic was voiced recently by Bill Riggs, one of Baird & Abe's pilots:

"I'm never concerned about a plane's condition after Hershel has gone over it," he said. "He's a top rate mechanic, and a darned nice guy to boot."





**ABE AND** a helper transfer insecticide from truck to plane containers.

飛行機は単に乗り物として使用されるばかりでなく現代の農園経営には必要不可欠のものとなつた。コロラド在住の同胞二世の阿部ハッシュア氏〔卅七〕は米人と共同で害虫駆除薬を飛行機で撒く會社を經營して成功しているが、完全に薬を撒布するには低空農作物とすれすれに飛行せねばならぬので危険も伴うが其の効果は著しいものがある氏は一九三五年から飛行機の研究に従事して現在はメカニクで州の飛行機検査官も兼ねている



**ABE CHECKS** effectiveness of a dusting job with Perry J. Pomeroy, whose field was treated by Baird & Abe.



# Foot magic and a veteran tumbling trio

By Tooru Kanazawa

**F**OR HALF a century now Manie Kanazawa has made a living while lying on his back. He juggles with his feet. At the age of 66, when most men are thinking of retiring, he is going strong. With his feet he can still spin a 150-pound man like a top.

In vaudeville the Kanazawa Trio, which Manie heads, is known as a rizzly act. In this routine an acrobat juggles parasols, barrels and human beings with his feet. It got its name, one source says, from an Englishman, Risley, who introduced a foot juggling act into England from Japan.

According to Manie, foot juggling originated in Japan. A century or so ago, some fishermen were caught at sea by a winter storm. Their hands froze and had to be amputated. They learned to juggle with their feet to earn a living, Manie says.

Manie is about five feet five, strongly built, looks like a man in his forties, and performs like a youth of twenty. He has a lump the size of a hen's egg between his eyebrows. He got it during a performance in Los Angeles some years ago when everything was "jinxed," he reports.

"Foot juggling is in you or it isn't," he says. "If you have 'it,' you can become good in two or three years. If not, you can try for 10 years and you still won't be any good. But what gets me is that the crumby ones turn to comedy and make 10 times as much as I do."

His early struggles to gain a footing in his profession goes back to the time of Queen Victoria's death at the turn of the century. His tutor was his uncle, Asataro Kanazawa, even then an old show hand. The latter owned a theater adjoining his home in Osaka, and Manie's earliest recollections are of taking tickets at the door. But the pull



Photos by Toge Fujihira

**THE KANAZAWA** troupe, veteran vaudeville performers, practice backstage in between acts. That's Manie supporting Jimmy as Kami watches.



of the road was too much and the elder Kanazawa would take his nephew on road tours to Shanghai, Bombay and the Malayas.

His most terrifying experience as a boy, he recalls, was when the carriage carrying his six companions broke down on a Malayan jungle road. All night long they huddled in the carriage, which he says resembled an old Western stagecoach. Monkeys chattered in the trees and tigers roamed the jungle around them. When they finally reached their next stop the villagers said they had been given up for lost.

In 1903, he decided to come to the United States. That was the period in Japan of Sentaro, juggler to the Court of Japan, descendant of 10 generations of jugglers, of Matzui, a 16th generation top spinner, and the Fukushimas, the Royal Japanese Troupe of Jugglers. Matzui could throw a top 30 feet away and cause it to return to him, or make it climb a long cord hanging from the ceiling.

So at the age of 16, Manie signed a contract to perform in America with the three Kitamura brothers. The brothers controlled 57 performers and had numerous acts on the road in the United States. They bore such names as the Asahi and Banzai troupes.

Manie's purpose was to gain more experience and to save enough money to form a troupe of his own for a tour of the East Indies. Unfortunately, he learned the fundamentals of dice

shooting and poker. He's been here ever since.

He was paid \$50 a month with clothing, lodging and food thrown in. "I'd give anything to go back 30 years," he says today. "You could buy a tailor-made suit, the best, for \$18. Sox cost six cents and you couldn't wear them out."

At that time, he lived in a boarding house for \$4.50 a week, which included good food with a choice of three kinds of meat. An apartment large enough for three people rented for \$8 a week. Beer was five cents a large glass, with a wide selection of food to go with it free. In Pittsburgh, Manie recalls, he got charcoal-broiled steak sandwiches free with his beer. During a European tour he bought genuine goulash in Austria-Hungary for two cents a plate.

After a year-and-a-half with the Kitamuras, Manie, although he spoke little English, decided to strike out for himself. With another performer he worked up a double of acrobatics and

juggling, featured by a slide for life. In this, Manie slipped backward on his feet down a taut cable strung at about a 40 degree angle. He received \$250 a week and paid his juggler \$15.

About 1906—Manie's a little hazy on the exact year—he joined Buffalo Bill's Wild West Show, which had as one of its stars the famous Annie Oakley. Although Manie and his troupe were well received in most places, they had a rough time in San Francisco. Anti-Japanese feeling ran high there and, whenever they showed in the Bay City, they were greeted with the usual over-ripe vegetables.

In the old days, Manie and his troupe trained at a gymnasium that the Kitamuras maintained on Malone Street in what is now Union City, N. J. Today they train at Banta's gym, over the Automat on 42nd Street between Seventh and Eighth Avenues in New York.

They don't work up new acts. Experience has taught them that there are a few acts that are sure fire. The more elaborate ones may impress, but they don't bring down the house.

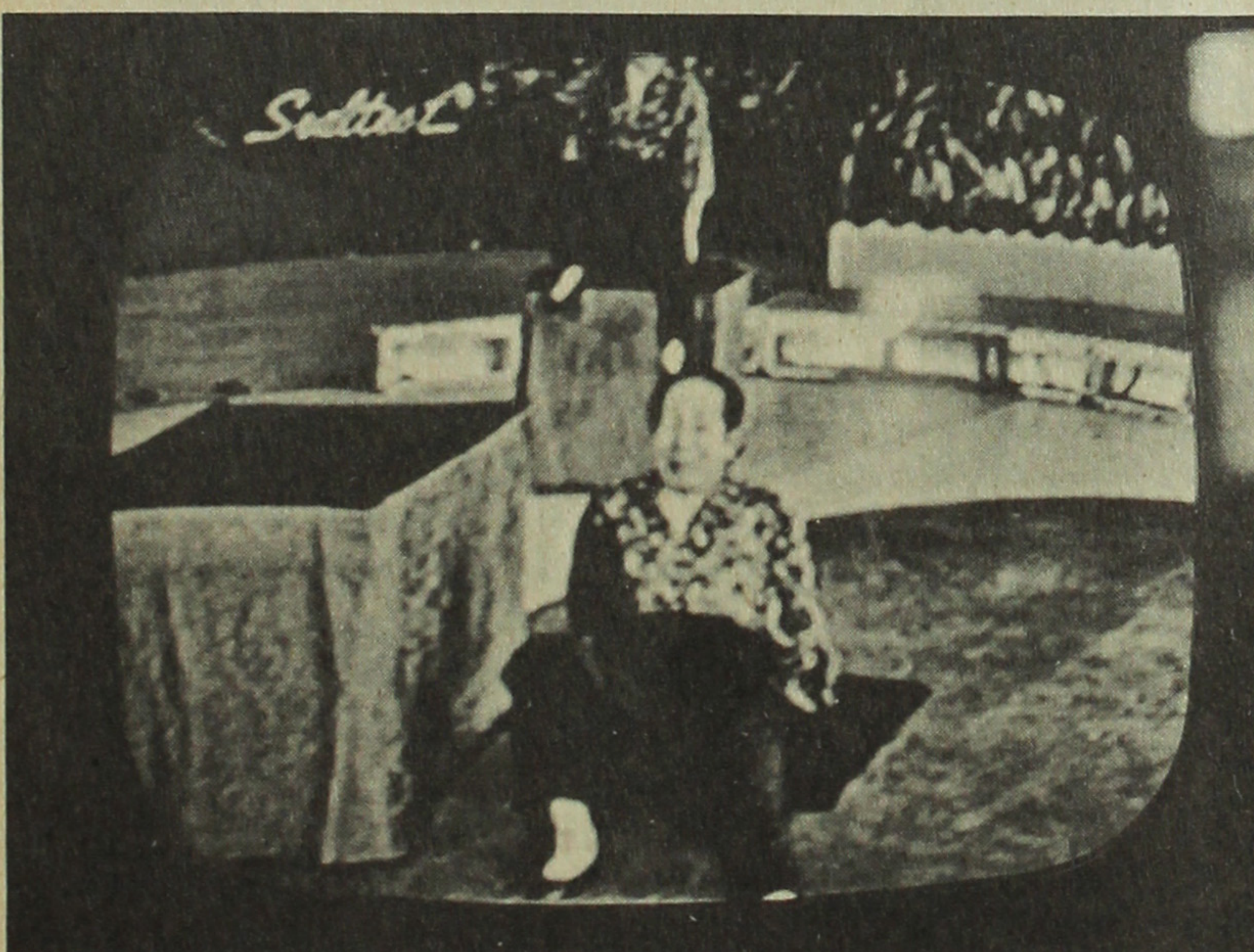
The other members of the Kanazawa Trio are Kami Tetsuwara, who is 46 years old, and Jimmy Kanazawa, 36 years old, who goes by the same name as Manie but is not related.

Jimmy is top man in the two-high act. He sits on Manie's feet, turns a somersault and lands sitting up again

(Continued on page 39)

#### 輕業の名人

紐育を中心に各地で得意の輕業興行で人気を博している金澤マニエ（大阪生れ）さんは足業の名人で百五十斤の間でも軽い傘でも樽でも二本の脚にかけて自由自在水車を如く廻す水ぎわ立つた美事な藝に各地から引つ張り嵐です。一九〇三年十六歳で渡米、爾來五十年輕業で送り本年六十六才になりますが、まだまだ隠退しそうもない元氣です



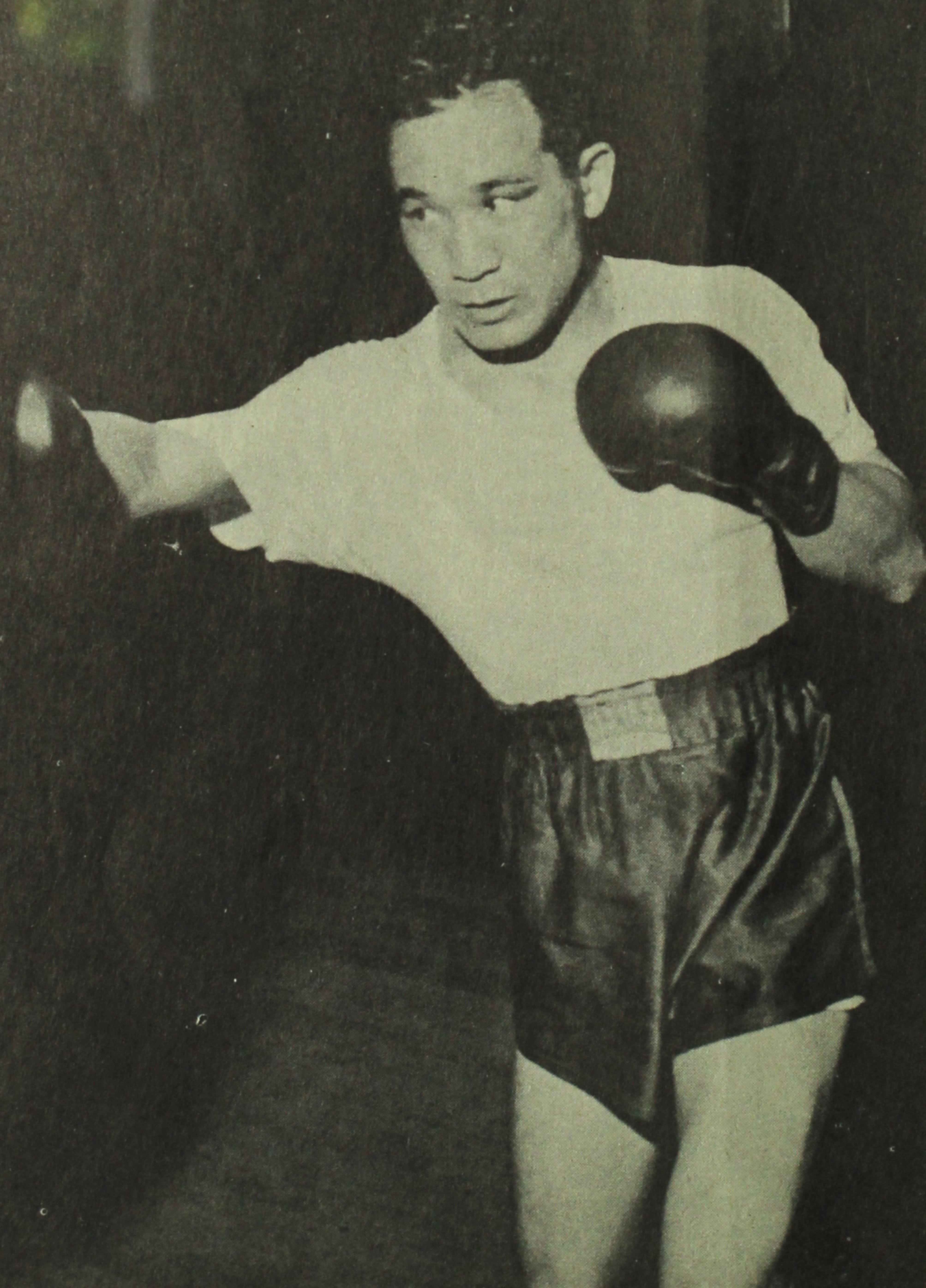
**THE TUMBLING** act looks like this on a TV screen. The trio has appeared on "The Big Show." Manie has taken a deliberate fall in a comic sequence.



**MANIE**, who began his stage career in Japan nearly half a century ago, applies makeup while Kami (left) and Jimmy watch.



# Two-fisted 'Go for Broke!'



**CURRENT NISEI** boxing hope, bantamweight Tommy Umeda, has suffered one defeat since his upset win over Keeny Teran. But the 442nd "Go for Broke" veteran is recognized as a major threat to top bantams and flyweights.

By George Yoshinaga

**A** SMASHING left hook to the bobbing head of undefeated Keeny Teran proved to be the most important blow in the struggling career of tough Tommy Umeda. For it was this punch that carried the "Go For Broke!" boxer from obscurity to the California bantamweight crown and recognition from the National Boxing Association as "outstanding" among the world's flyweight boxers.

Umeda is the first Nisei fighter in boxing history to win such recognition from the NBA. He also is the only Japanese-American ever to win the California title.

Despite the new laurels reaped after the sensational win over Teran, it was the fight itself that brought most satisfaction to the hard-hitting Purple Heart veteran of the 442nd Combat Team.

Umeda had tried twice and failed to beat the baby-faced Mexican pug who was riding the crest of a 17-fight winning streak. Twice he dropped hard-fought decisions before a highly pro-Teran crowd. Yet, he was certain he could whip Teran. When his manager, Sparky Rudolph, gave him his third chance, he literally "went for broke" and knocked Teran flat.

Umeda's career as a fighter has paralleled his struggle to turn the tide against Teran. It has been uphill all the way. Twice he had decisions called against him that were so suspect that the boxing commissioner reversed them.

On his transpacific jaunt to Australia, he was at first refused entry because he was not a Caucasian. Only after it was disclosed that Umeda had fought for the United States in the war was he allowed to enter the country.

More difficulties confronted the Nisei battler when he tried to line up matches. Jimmy Carruthers, bantamweight champion of Australia and leading contender for the world crown, continually dodged a match with Umeda. In the meantime, Umeda fought and defeated Bluey Wikins, a featherweight titleholder. After that, Carruthers was even harder to sign for a match and the Nisei left Australia in disgust.

While Umeda was fighting in the Pacific Northwest shortly after he

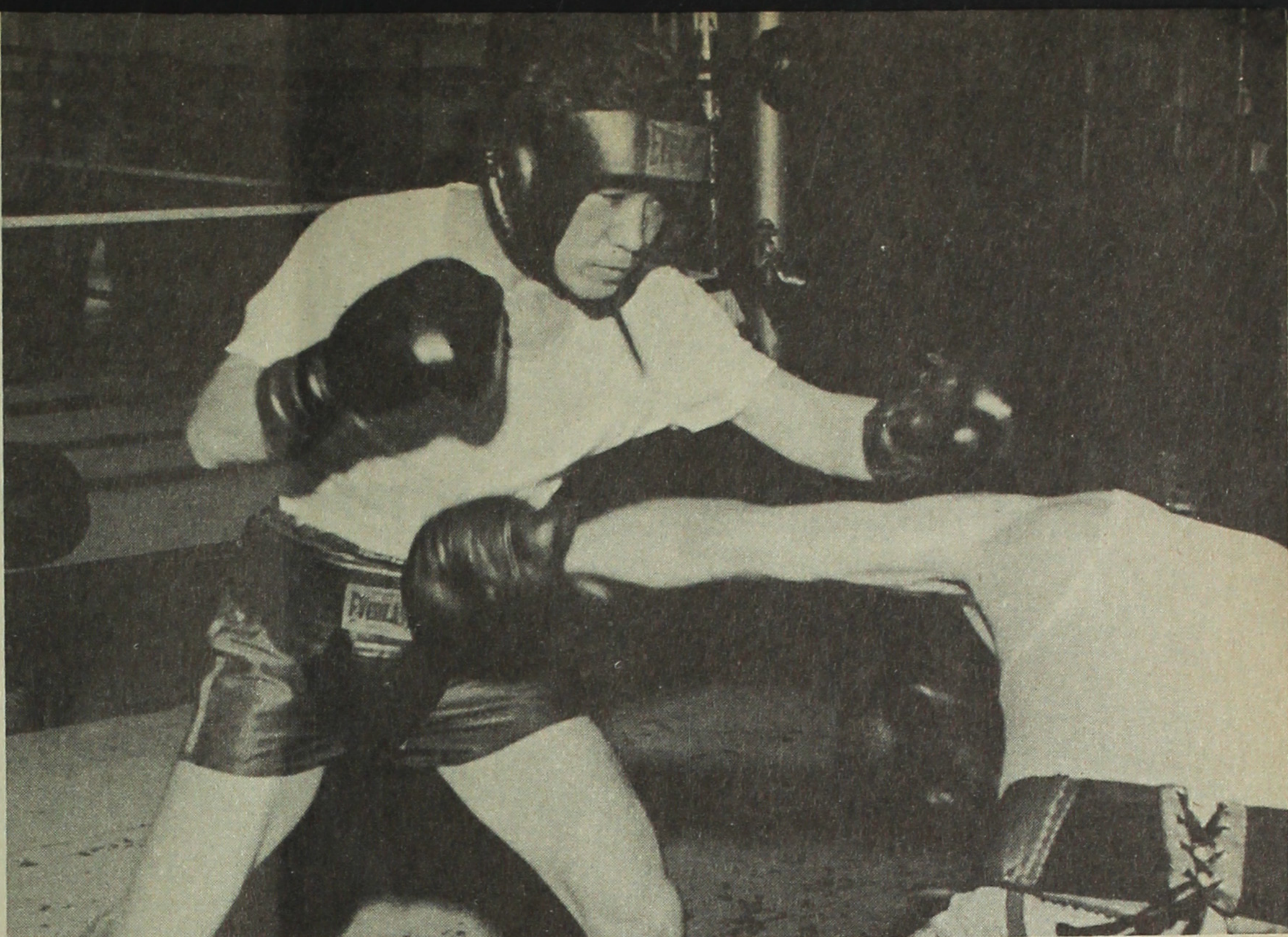


turned pro in 1946, he ran out of opponents. He won 17 of 18 bouts against bantam and featherweights. Unable to find anyone his weight, he moved into the Los Angeles area. He has been coming along fast ever since.

The new California bantam king started fighting at 15, concealing his age so that he would not be barred. He turned to fighting when he discovered he couldn't outgrow his 5 feet-3 inch, 118-pound stature. Born in Honolulu, he won the CYO amateur featherweight title early in his career.

He attended McKinley high school in Honolulu but volunteered for the army before his graduation in 1943. Along with the other recruits he took basic training at Camp Shelby. Richard Chinen, boxing coach for the 442nd, trained Tommy for his pro debut in 1946. Chinen also trained Yoshio Shirai, world flyweight champ, for the Dado Marino fight.

If the popular slugger continues his present pace, he may well get a crack at Shirai and the flyweight crown or a chance to meet Vic Toweel of South Africa for the world bantamweight crown.



Photos by Jack Iwata

**HONOLULU-BORN** Umeda is only Japanese-American ever to hold the California bantamweight crown. Nisei fans wonder how he would make out against Japan's Yoshio Shirai, the world flyweight king.

拳闘王座を狙う

ハワイ生れて加州の拳闘バンタム級選手権把持者の梅田タム君は十五才の時年齢をかくして拳闘をやり出しました程の拳闘好きで、一九四六年遂に職業選手となりましたが、北

加で十八回闘い十七回勝つたという記録を持ち羅府でタイトル把持者テランと三度試合し最後に彼をノックアウトして加州の選手権を獲得し、次の世界選手権を狙って精進しています。

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they were used for wrapping paper



All prints courtesy  
Art Institute of Chicago  
unless otherwise specified.

A few women were employed by publishers of the color prints but the great majority of craftsmen were males. This triptych by Utamaro shows in brief the techniques used in wood block printing.

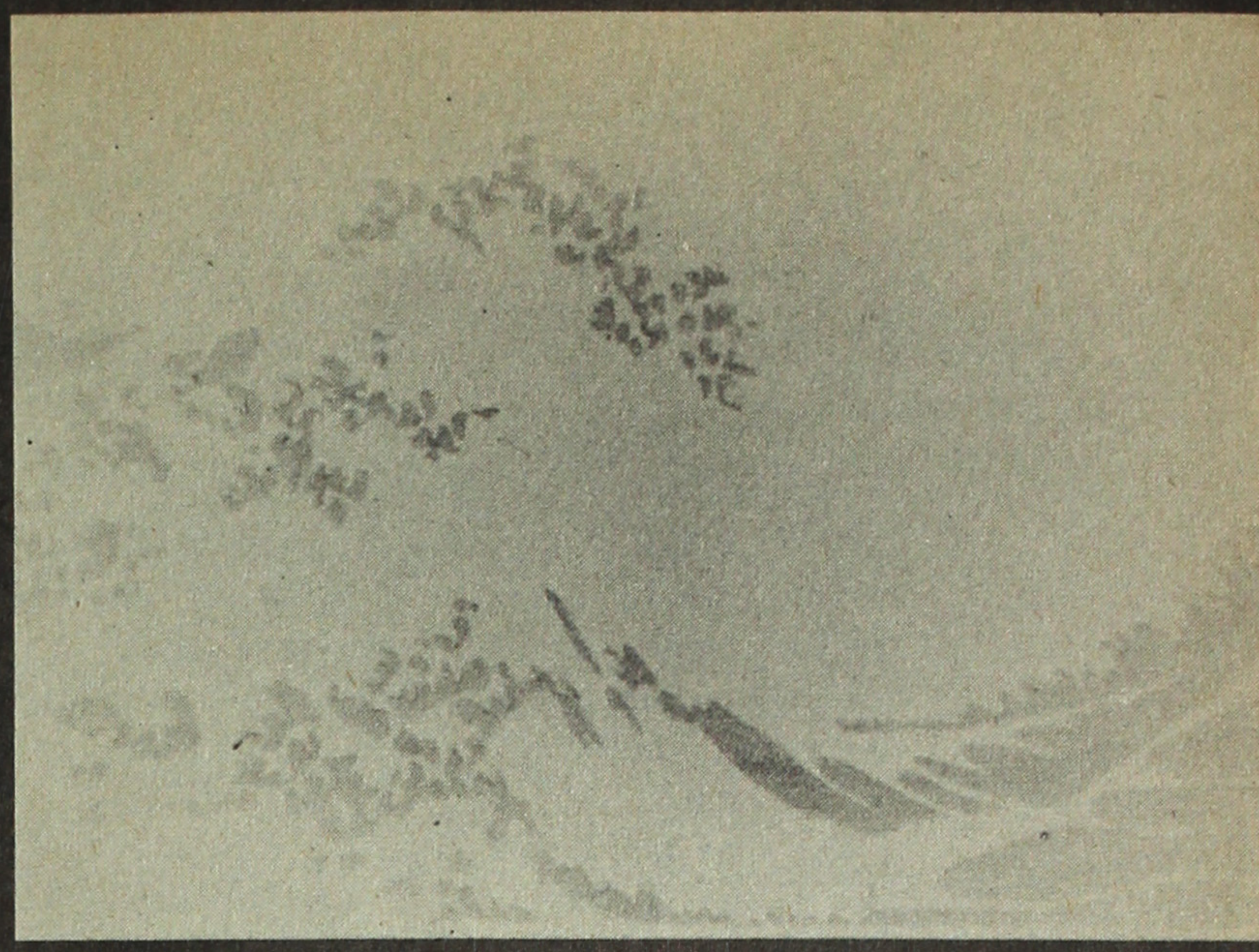
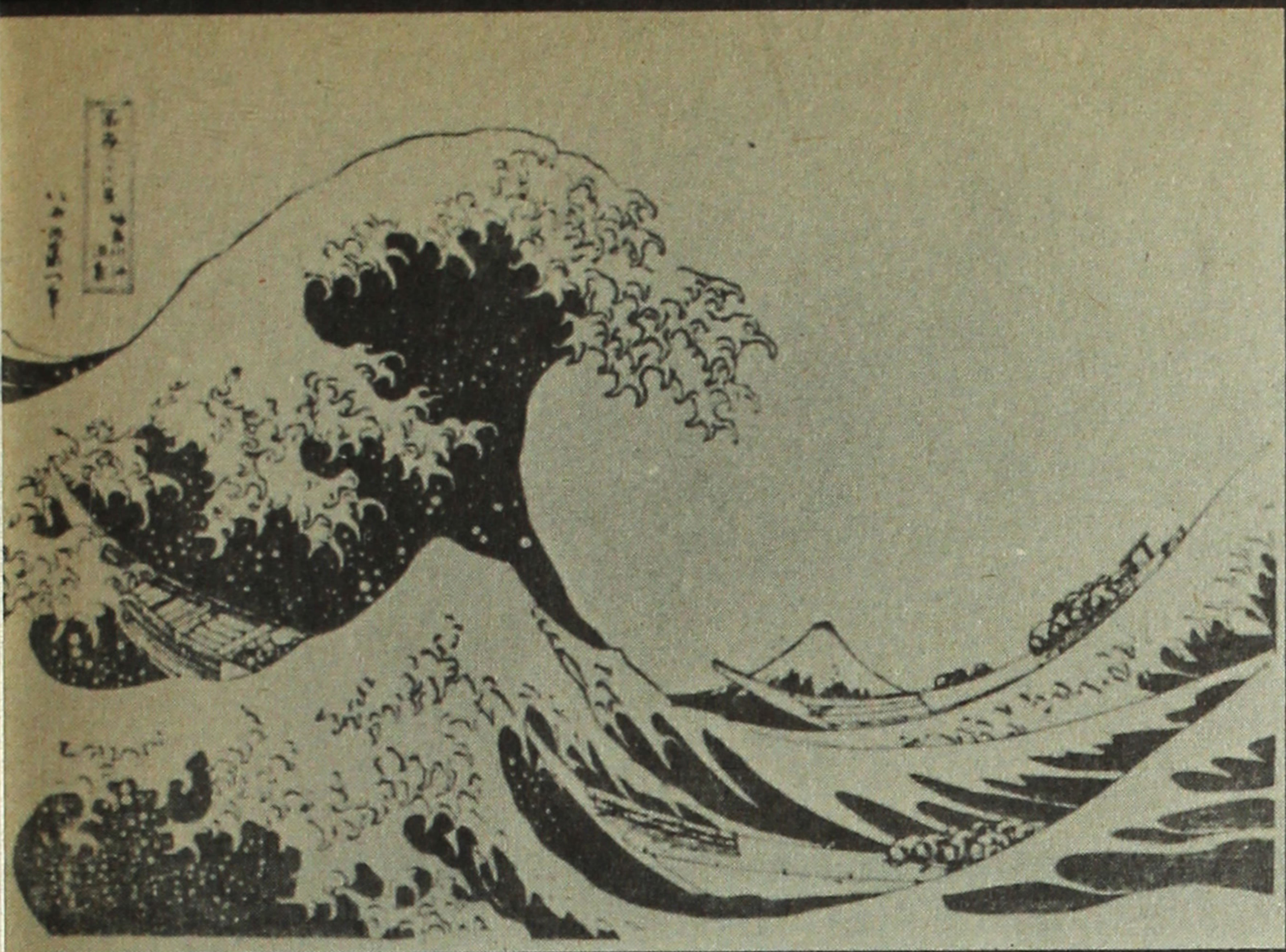
**T**HE JAPAN Society of London gathered one evening in 1896 to hear an essay on Japanese prints. The speaker was Edward F. Strange, a curator of the British museum and an authority on wood block color prints.

Strange discussed the technicalities of the Japanese process, traced the de-

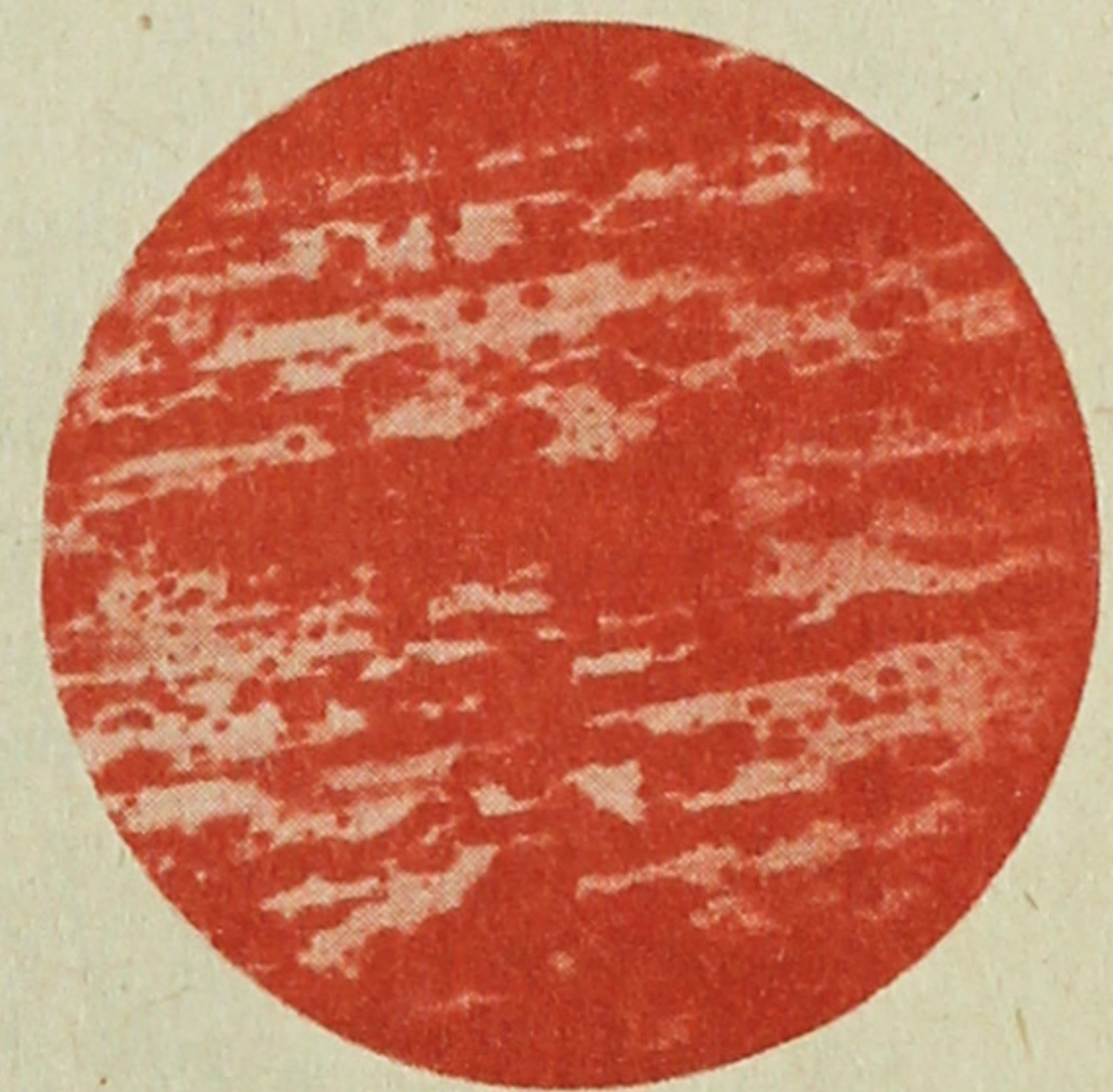
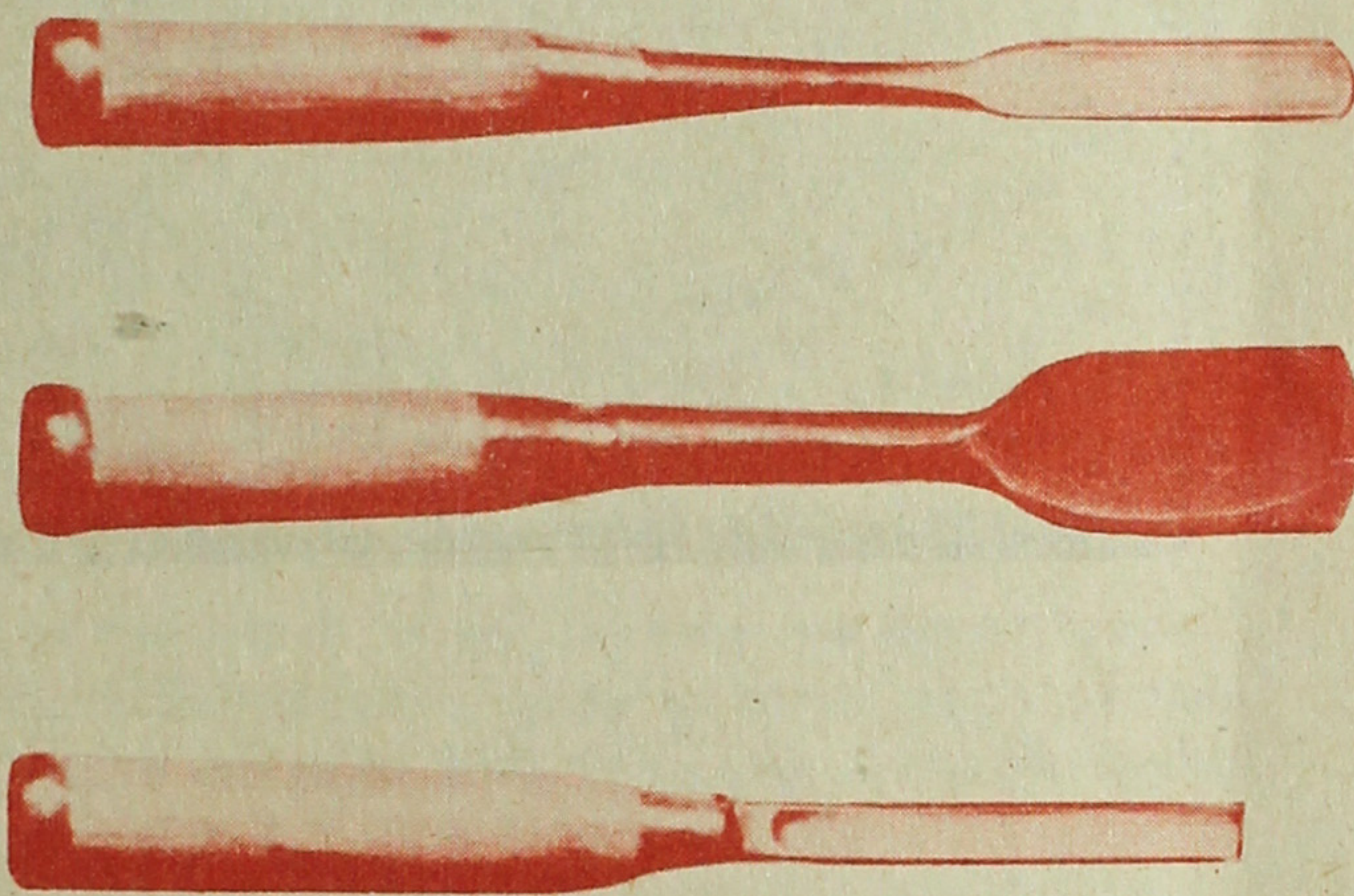
velopment of the art and concluded with a suggestion that European painters, especially Britons, could learn much that was valuable by a study of the techniques of Japanese painters.

In the general discussion that followed one member of the society complained that the faces depicted in the



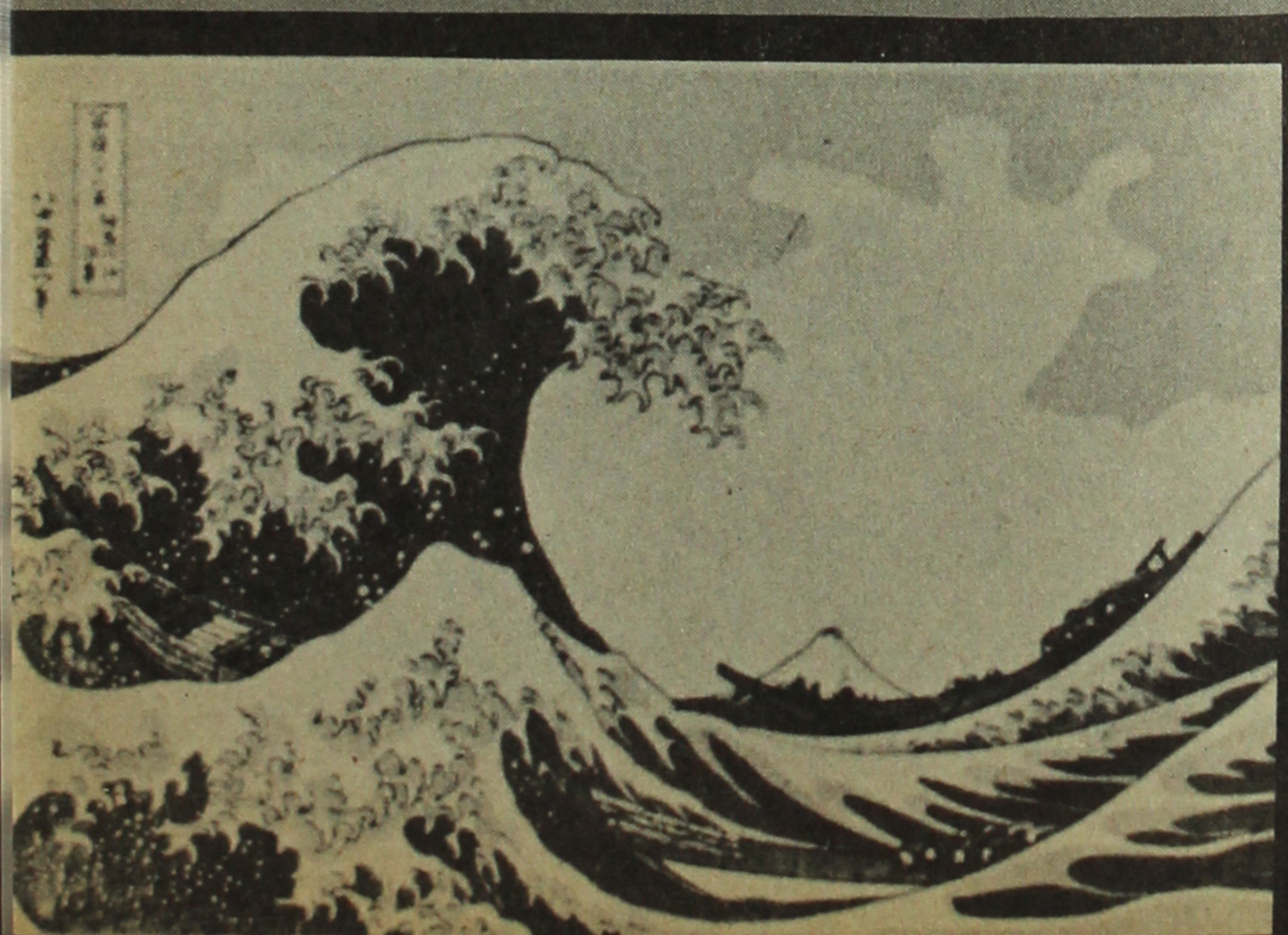


The prints here and on page 25 illustrate the steps in producing a polychrome reproduction. Print from the first block (left) is in black. Print from second block adds a color to the black.



Another color fills in the background. The print is one of a series of 36 views of Mount Fuji by Hokusai, a 19th century contemporary of Hiroshige.

Same colors often were used more than once to strengthen an existing shade or to soften its tone. As many as 16 impressions have been used to produce a single print.





color prints were "absolutely insane." He doubted that there ever existed women with faces such as those in the *ukiyo*e prints. Another remarked that he could not imagine "why Japanese art should be utterly wanting in facial expression."

At that point the Japanese minister to Great Britain, who was at the gathering, felt the need to make the remark that such criticisms probably were justified because *ukiyo*e prints were rather "common."

The criticisms which evoked the response from the Japanese minister indicated nothing more than ignorance.

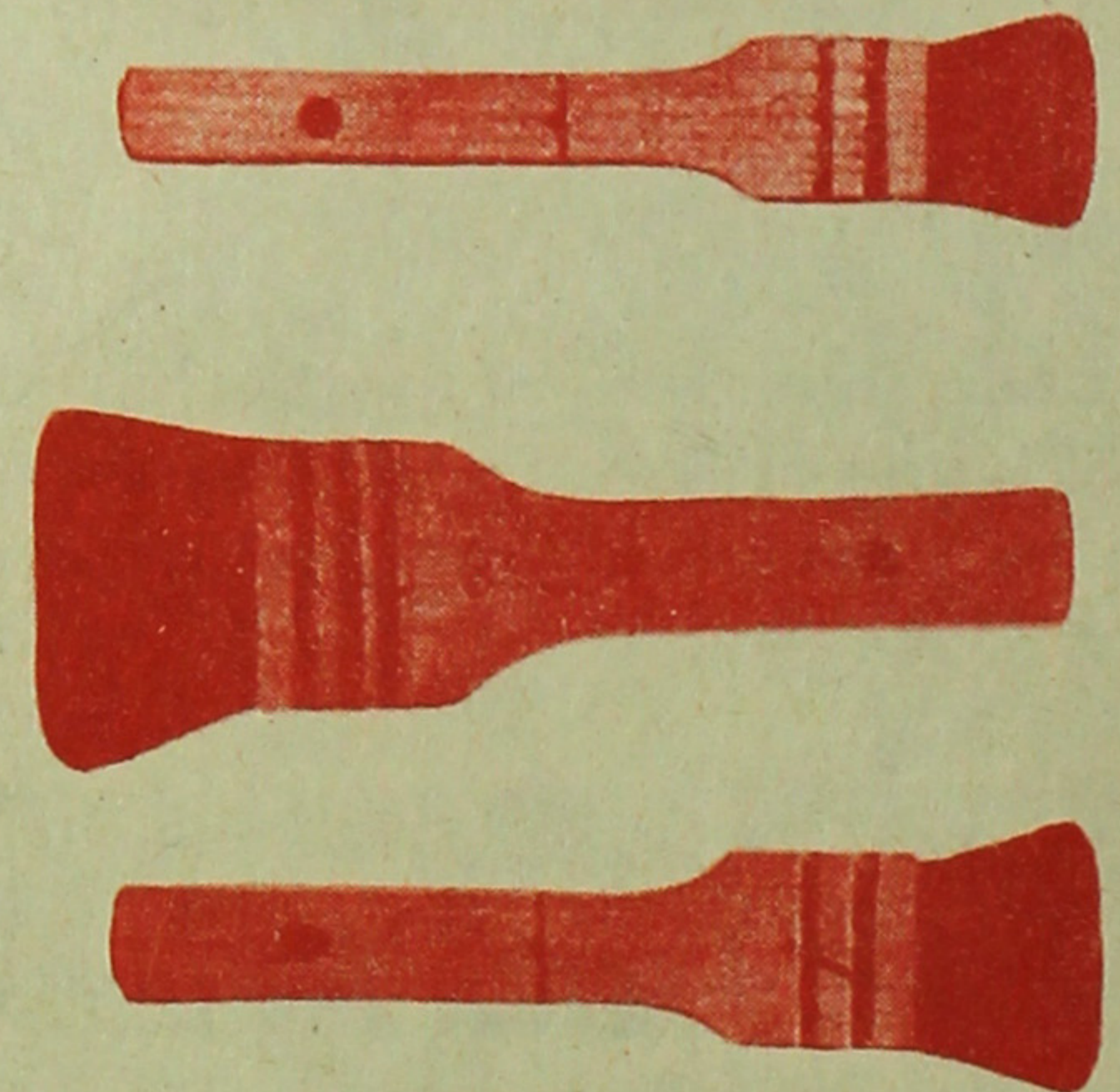
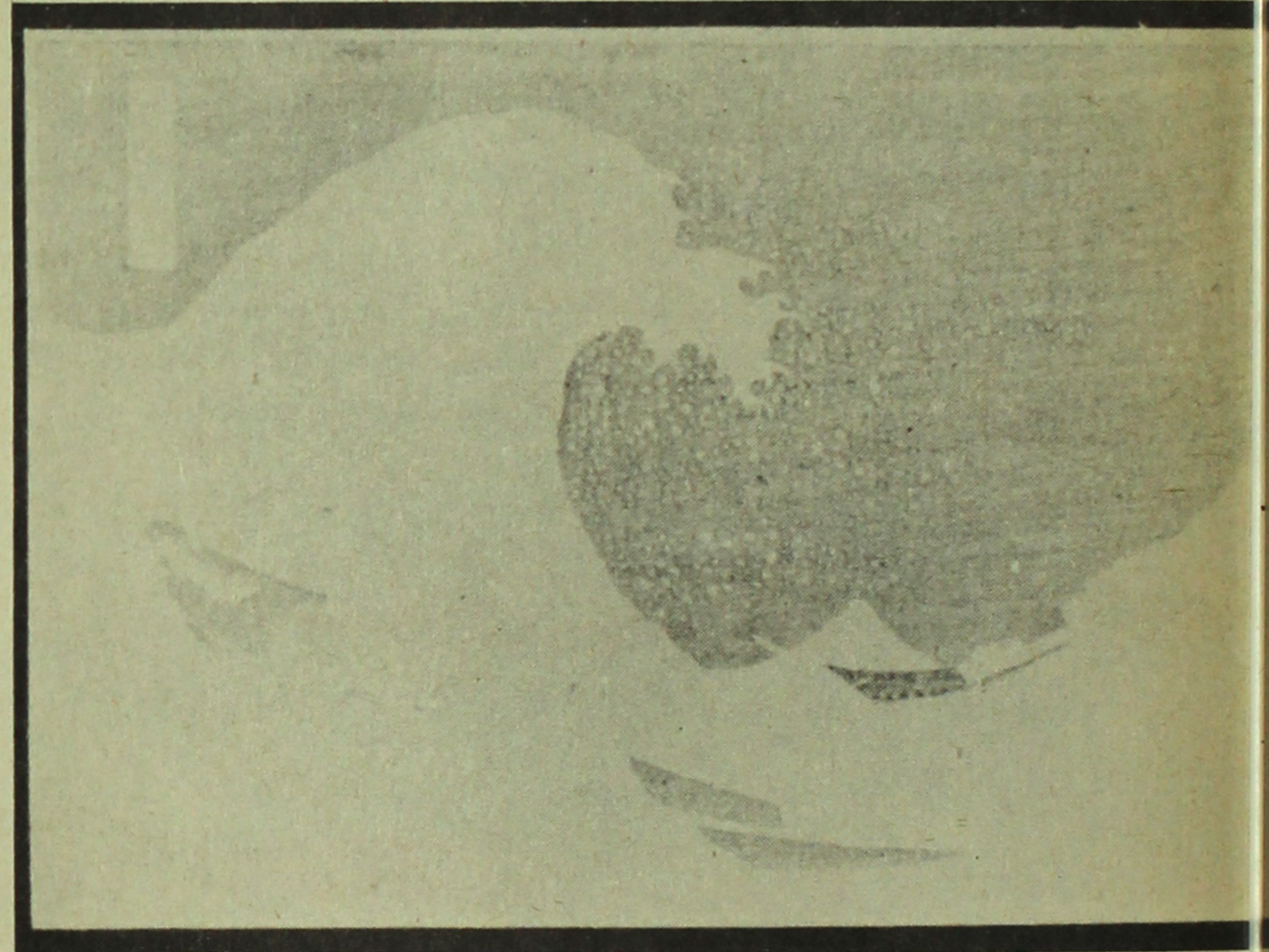
But the minister's dismissal of *ukiyo*e prints as inferior expressions of art aroused the comment that the envoy perhaps didn't know what he was talking about. On the other hand, it is probable that the minister was entirely sincere, since the Japanese themselves always have regarded with puzzlement the foreigner's enthusiasm for what, to them, are patently common pictures.

However the Japanese may have belittled the efforts of the *ukiyo*e masters there had sprung up in Europe well before the turn of the century groups devoted to the collection, admiration and dissemination of the Japanese color prints.

These admiration societies were mainly in Paris, whose Edmond de Goncourt was the first to intellectualize the efforts of Hokusai and Utamaro.

There is evidence that color prints were appreciated elsewhere long before such works made their impact upon the French painters of the 19th century. Almost 100 years before, Dutch traders were intrigued by *ukiyo*e art and one of the more discerning, a commercial attache, is said to have commissioned Utamaro to turn out a number of prints for him.

The development of wood block printing in Japan dates from the 11th century when Buddhist figures were re-



Brushes such as these were used to mix a rice paste with colors and to apply the mixture to the blocks.



produced for use in Buddhist services. Most of such prints were monochromatic, but colors were added by hand to some after printing.

The ancient art, however, was not destined to become a new art form until its development by Ishikawa Moronobu (1618-1694), who utilized wood cut printing as an inexpensive means of picturing the contemporary life of the people.

For if the classic paintings, based on the ancient Chinese canons of art, were for the nobility to enjoy, the paintings turned out by Moronobu and his later followers were peculiarly the people's art.

Such hand-painted pictures at first were admired and treasured only by wealthy tradespeople, but the further development of plebeian culture created an appreciation and a demand among the middle and lower classes.

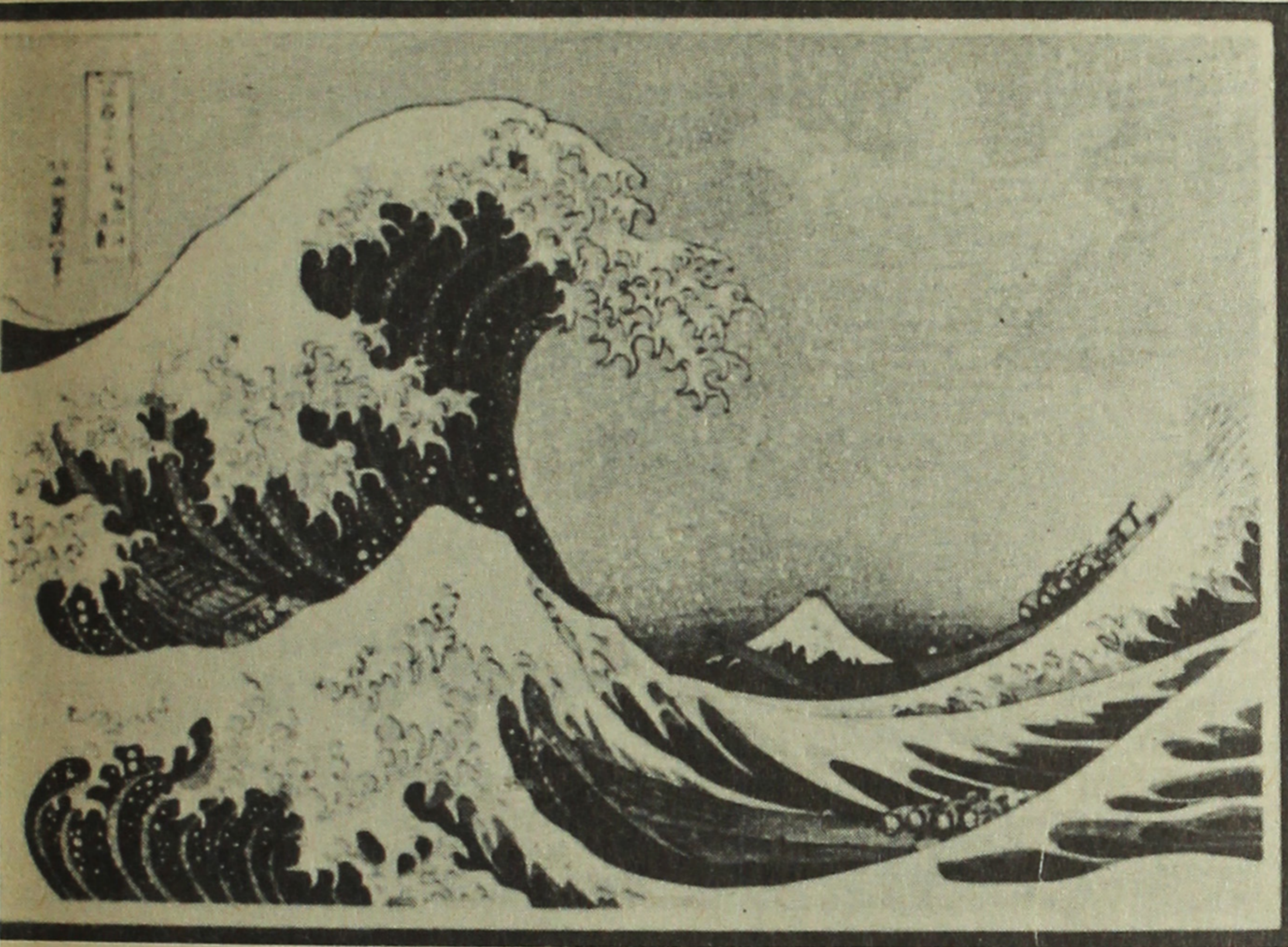
And the commoners, for the first time in hundreds of years, could afford the luxury of art appreciation. The Tokugawas, under whom Japan was to prosper for the next 250 years, had taken over and their able administration of government launched the nation on a long era of peace.

Paintings, however, were too expensive. Wood block reproductions were the answer for low-cost prints. Moronobu adapted his style to the limitations and possibilities of the engraver and designed chiefly for books.

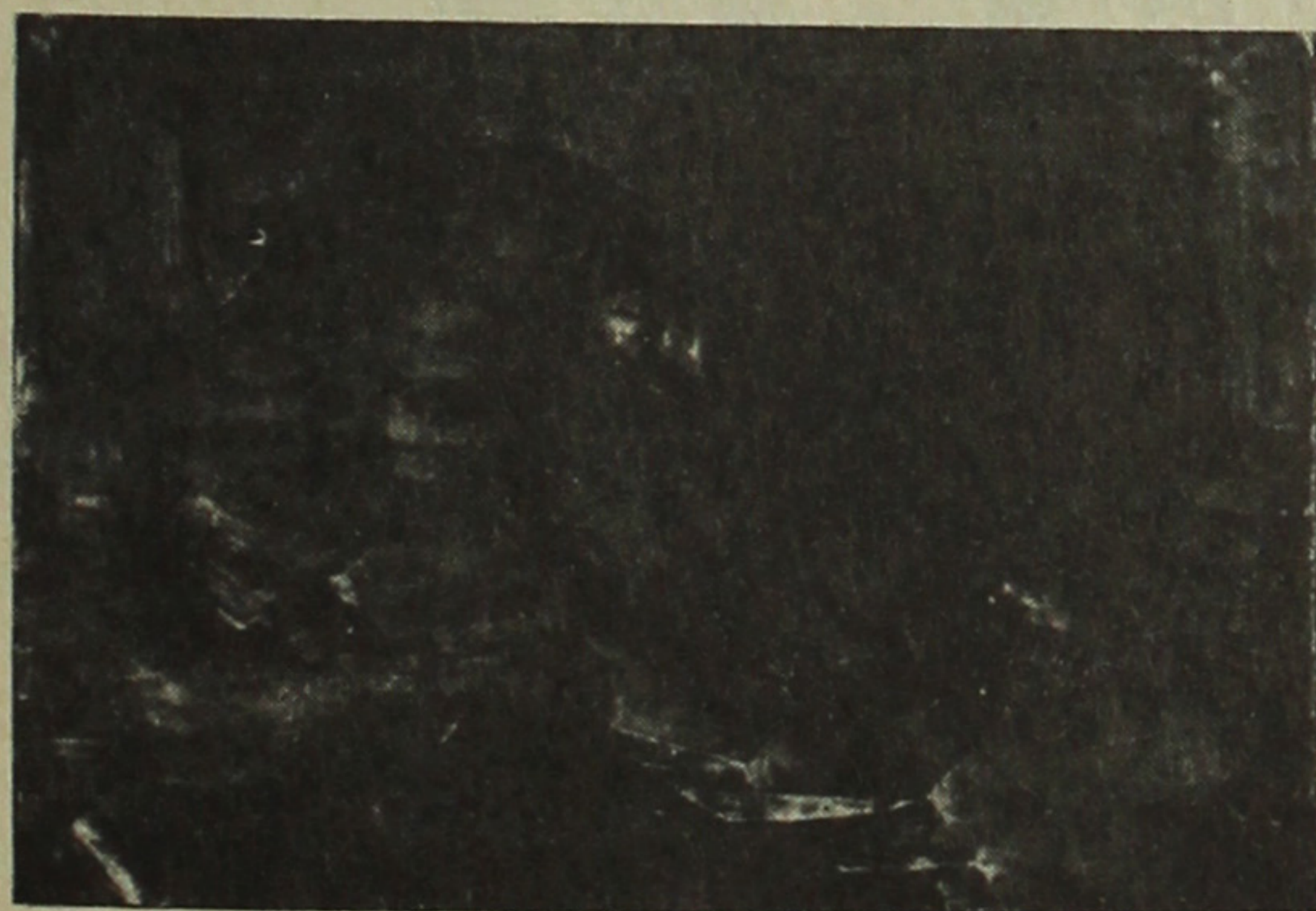
A comparison of Moronobu's earlier works (1660) with his later books show what immense strides were made by the engravers under the stimulus of Moronobu's genius.

The first color print, however, was not to be turned out until some years after Moronobu's death. In 1740 or 1741 the first two-color print appeared. Even within the limitations of red and green, the two colors first used, the early works were masterful.

Harunobu was the first of the *ukiyo*



The gray tone of the block at left softens the background, at the same time adding more body to other parts of the print. Finished print at right has been put through eight printings.



This block produced the print shown above left. The foreground, except for a smaller area, has been cut away.





Masanobu Okumura (1686-1764) produced superior works after the style of Kiyonobu, founder of the Torii school of painting. He was the first to apply to wood block prints the principles of linear perspective. A representative work is shown at the left. Kiyomasu, a later painter, excelled in benzizurie (crimson prints). An example of his work is reproduced below.

Harunobu was the first of the *ukiyo*e masters to turn out a polychrome print. He also was the first to issue the familiar smaller-sized sheet with smaller figures of exquisite grace. The excellence of his work set the pace for other artists of the time and his style was everywhere imitated.

Another painter whose prints were in great demand was Kiyonaga who dominated the field from 1780 to 1790. He was noted for his depiction of women drawn with stately poise and quiet dignity.

Utamaro was the unsurpassed master of figure design. Eishi and Toyokuni competed in popularity with Utamaro in the last decade of the 18th century. Another painter of that period was Sharaku, whose prints never achieved widespread popularity with the people but whose work was admired by artists and the actors he portrayed.

After Utamaro's death in 1806 the *ukiyo*e technique deteriorated and not until Hokusai (1760-1849) found a new inspiration in landscape did it again achieve the caliber of its earlier days. Hokusai's series of 36 views of Mt. Fuji and some of his other sets contain some of the finest landscape designs ever made.

Hiroshige was the other preeminent artist of the 19th century whose works also treated mainly of landscape.

The gaily colored prints of beautiful women, favorite actors of the time and the incomparable landscapes by Hokusai and Hiroshige became so abundant that they began to be used as wrapping paper.





And as wrapping paper for oriental curios exported to Europe they first came to the attention of Parisian art circles of the 19th century.

Subject matter of the prints ranged from illustrations for childrens' picture books to intimate glimpses of life in the Yoshiwara (the licensed quarters of Tokyo). Utamaro, generally acknowledged to have been the finest painter of beautiful women, especially was attracted by the ladies of the Yoshiwara whose manners and dress he drew as none other was able.

Utamaro's reputation at the peak of his career was such that there were imitators and copyists who painted in his style and even forged his signature. Collectors of Japanese prints find consolation in ownership of a spurious Utamaro in the fact that so well was Utamaro's style copied that forgeries often are superior to some of the master's works.

Too often has little credit been given to the craftsmen who performed the actual work of producing the prints—the engravers and the printers.

The technique of producing color prints began with the artist, who drew his picture on a tissue-thin transparent paper of the dimensions of a finished print. The design would be in a single color—black.

The engraver would take the drawing, paste it face down on a block of cherry wood and proceed to cut away all of the drawing except the parts intended to print. He would then get instructions from the artist about application of color, and suitable color



Courtesy of Honolulu Academy of Arts

Shunsho was one of the outstanding ukiyoe painters whose superior talent and skill produced excellent paintings and prints of beautiful women and actors. His work influenced a later generation of painters—Kiyonaga, Utamaro, Sharaku and Toyokuni. One of his pupils was Hokusai.









Courtesy of Honolulu Academy of Arts

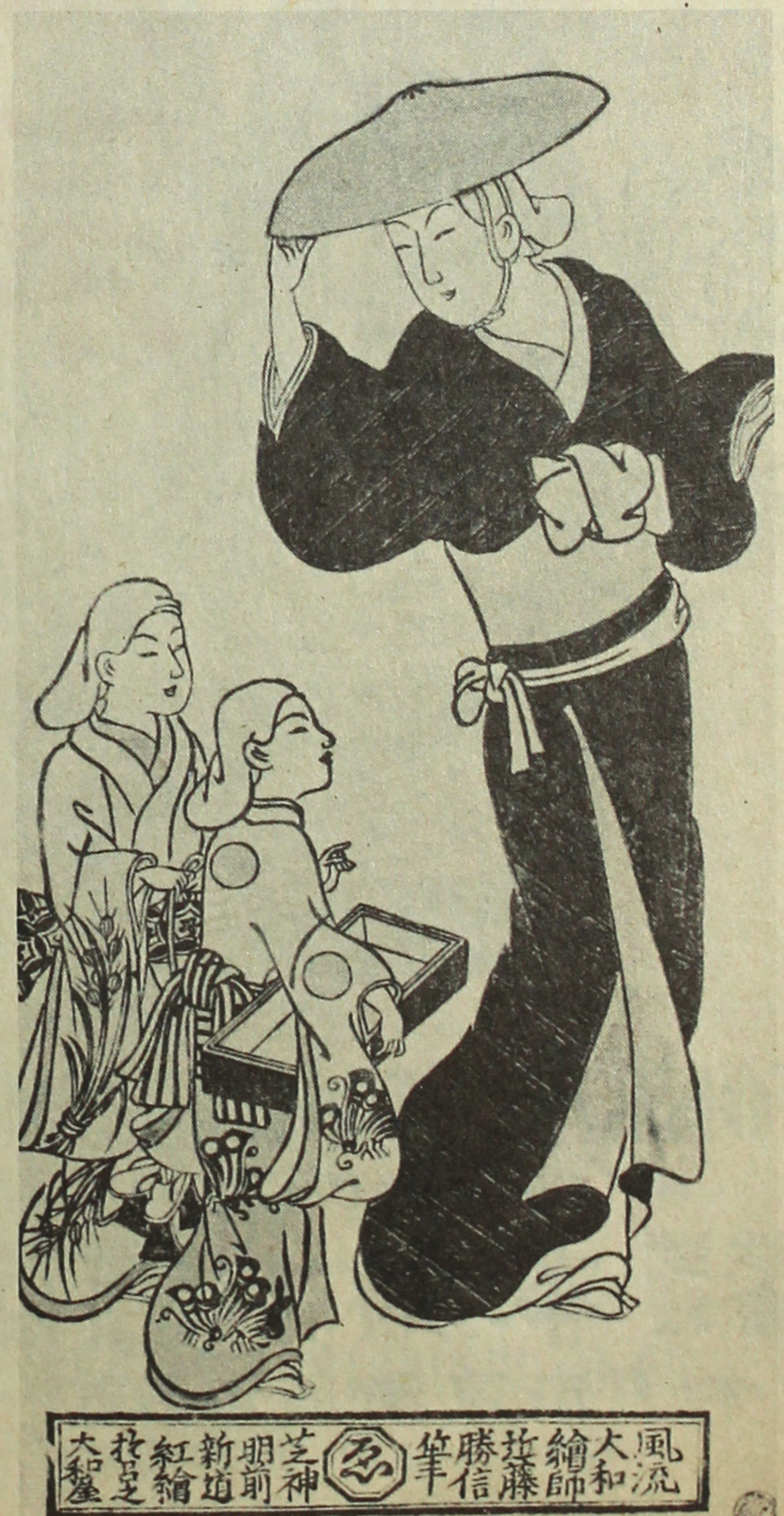
Print on the opposite page is a portrait of the novelist Santo Kyoden by Eiri. Above: Okita and a geisha by Utamaro. Right: Actor portrays a samurai in the work by Toyokuni. Below right: A work of a little known painter, Katsunobu Kondo, shows embossing in kimono of the central figure, achieved by use of a special paper and application of pressure on the block.

cation of color, and suitable color blocks were similarly carved out.

The process eliminated any possibility that the original exists of any color print, although claims have been made that originals do exist. However, some drawings never made into prints are in the hands of some collectors.

Native scorn of the works of the *ukiyo*e masters and their appreciation abroad have resulted in the best specimens of 18th and 19th century color prints ending up in European and American collections. There is hardly an art museum anywhere that does not have a collection of Japanese prints.

The largest and finest collection of any is that of the Boston Museum of Fine Arts, which has more than 14,000 prints gathered by Ernest Fenollosa, an American educator in Japan.

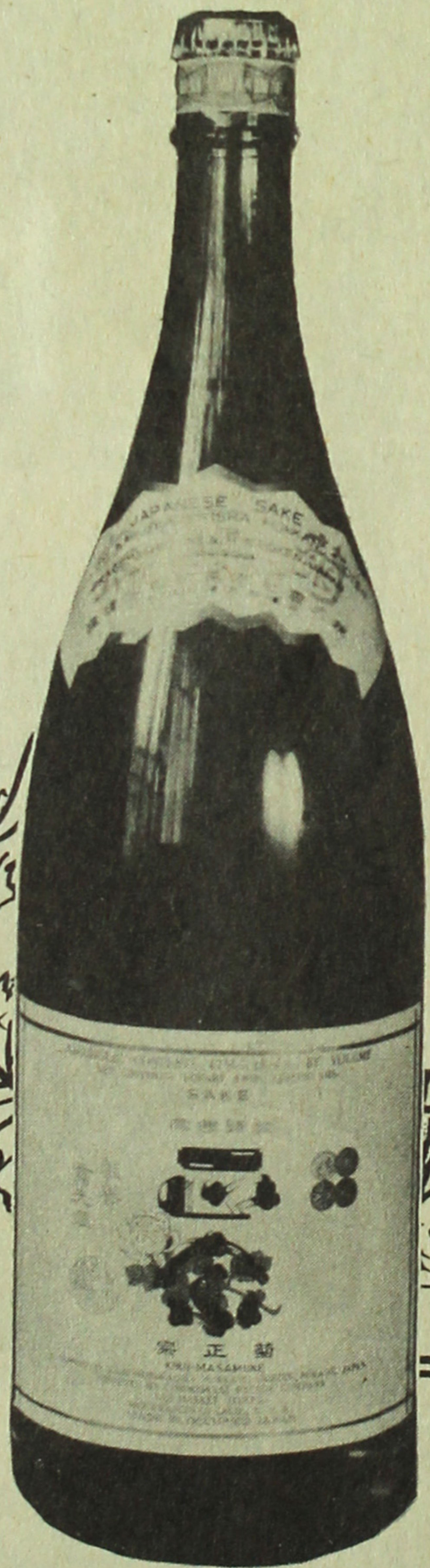




# Sake

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## What bourbon is to Kentucky

THERE IS a Chinese legend for everything.

Many centuries ago, one of them goes, a bevy of sparrows, mindful that times can be lean as well as fat, picked up some grains of rice and stored them in an upright length of bamboo.

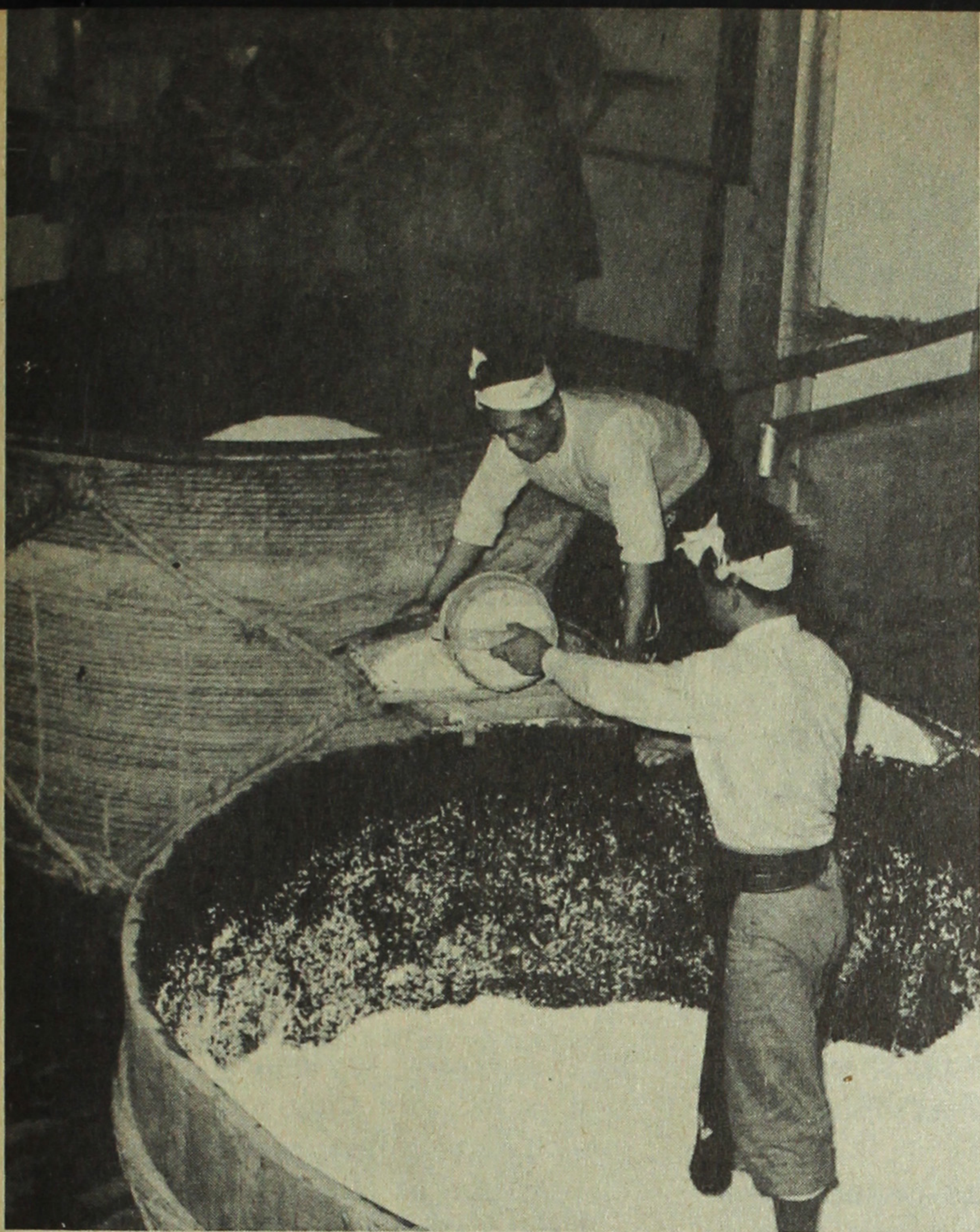
The rains came and, after a while, the rice fermented. So by the accident of nature, the east Asian world discovered rice wine.

To this little tale is ascribed the fact that the Chinese ideograph for the beverage (酒) consists of "water" (水) and "bird" (酉). And the Japanese derivative for the same thing—*sake*—is said to come from the ideograph for *sasake* (literally, "bamboo smell"), a contention supported by *sake* retailers in Japan who traditionally decorate their store fronts with twigs of bamboo.

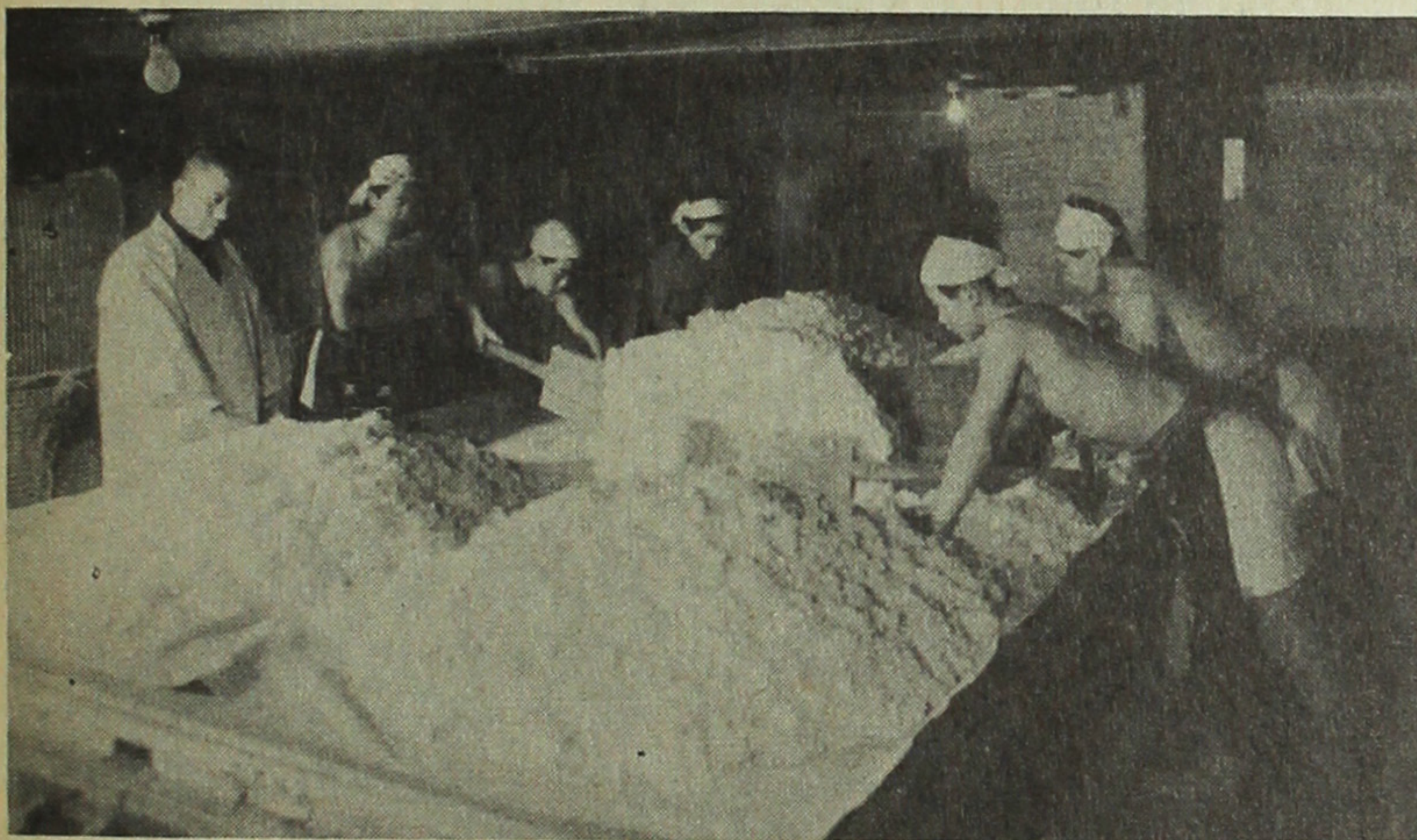
*Sake*, of course, is to Japan what bourbon is to Kentucky and what Scotch is to England — and more. Whether Japanese gather for celebrations or for tears and mourning, *sake* will be there in plenty.

An old Japanese song testifies that "The cherry blossoms of Yoshino and the autumnal foliage of Tatsuta are





**FIRST STEP** in sake-brewing is thorough washing of long-grain rice which is put into steamer (rear vat) to make "koji" or malt.



**"KOJI,"** the most important ingredient for brewing, is carefully turned and treated under expert supervision.



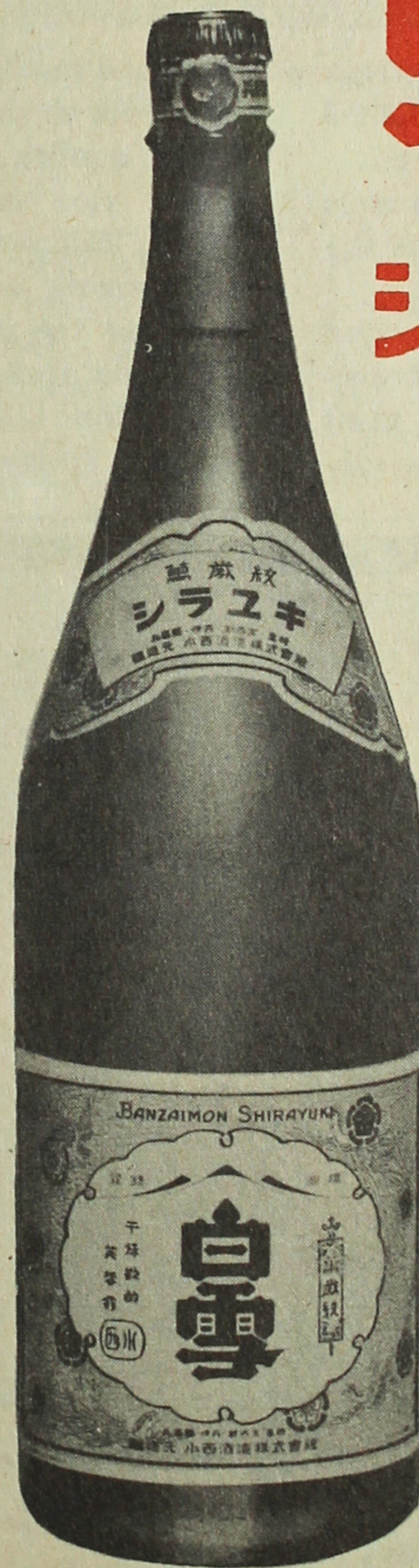
**COOKED RICE** and water are added to the malt and thoroughly stirred. *Sake* is brewed in about 20 days.

Refined Japanese Sake

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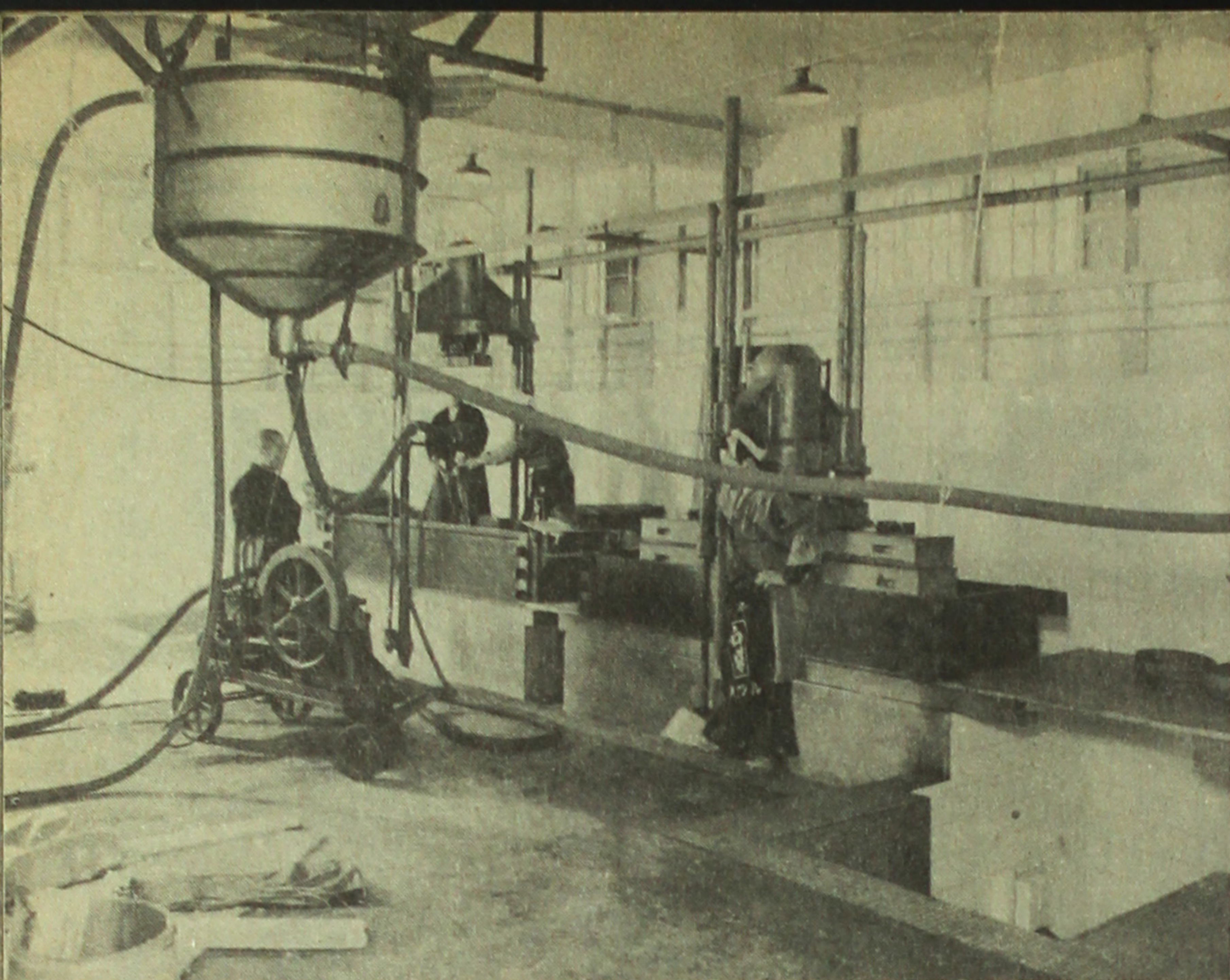


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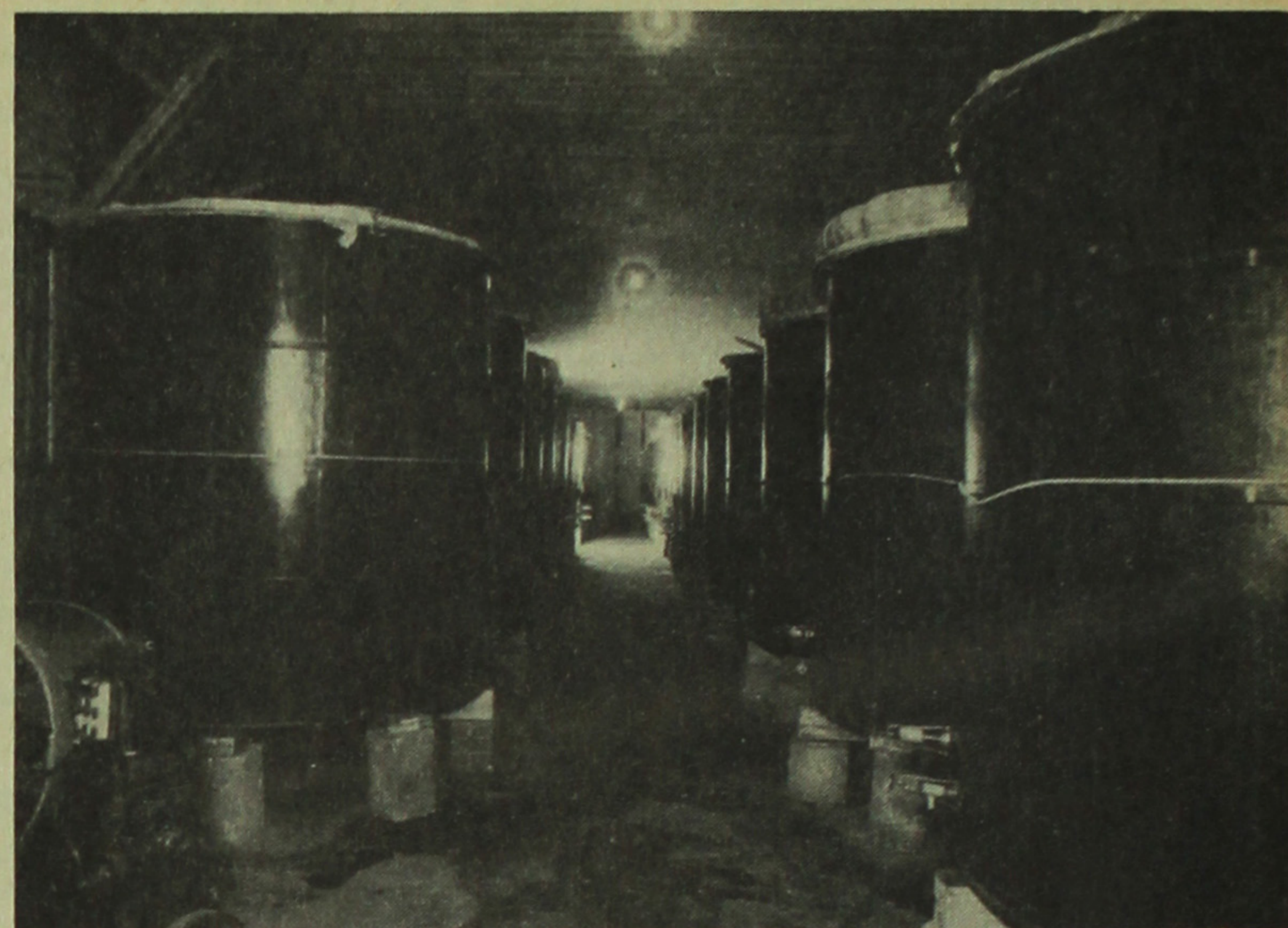
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**FINISHED PRODUCT** is stored in warehouse in huge tanks before it is bottled for distribution. Special allotment goes for export.

but commonplace when viewed through sober eyes." And the fount from whence flows the best of the stuff that challenges Japanese sobriety is the famous Nada region, most of which now is the city of Kobe.

Over the centuries, few have disputed Nada's pre-eminence as a *sake*-brewing center. Nada produces the most *sake*, and the best, thanks to its cli-

mate and ready access to rice and water that seem especially suited to the brewing of quality *sake*.

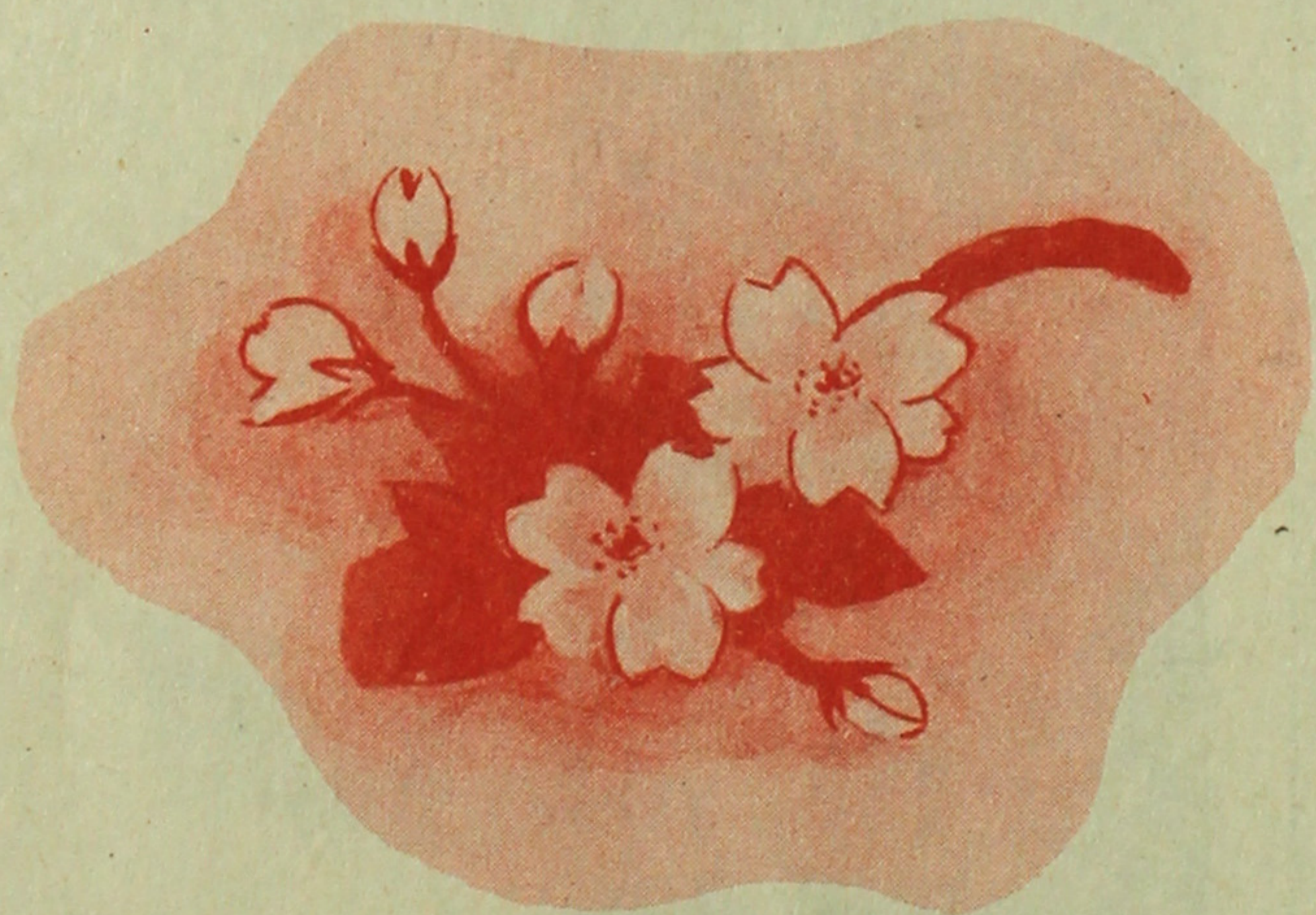
The rice is a large-grained type called "Banshu-mai" and the water is hard spring water.

Before the war, 120 *sake* brewers in the Nada area produced about 24 million gallons (12 per cent of the national output). Today, the number of brewers

has decreased to 70 and their output is a little more than four million gallons. The decrease is due to controlled distribution of rice.

Today's output is hardly enough to meet domestic demands, but special allotments are set aside for export—to acquire the dollars Japan so badly needs.

New crops of rice make the best



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brew. *Sake*-making begins in December after the fall harvest. By June the following year, it is ready for distribution. So great is the demand that part of the supply is sold as early as March, and the brew sold and imbibed during this cherry blossom time is called "flower-viewing *sake*."

The brewing process begins with the steaming of the rice to make malt or yeast. Cooked rice and water are then added and allowed to ferment. It also is now common practice to add a reinforcing amount of alcohol two or three days before bottling—and the whole process takes only about 20 days.

This fresh brew is put through a modern hydraulic compressor to remove the sediment and next is heated to stop fermentation.

In earlier, pre-scientific days, *sake* taste and quality varied with each brewing. Today, of course, scientific supervision enables brewers to keep taste and quality relatively constant.

But to this day, the brewer who would guard his reputation does not rely solely on modern science, no matter how rigorously it is applied. He retains the services of a *toshi* (master brewer) who, with his unscientific



**SCIENTIFIC RESEARCH GOES** on in fully equipped laboratories maintained by the brewers to improve and to maintain constant taste and quality.

tongue, can detect the slightest flaws in taste. Not a single keg or barrel leaves the brewery until the *toshi* samples its content and gives his approval.

Up to the war, mass-production *sake*

was stored in kegs made of cryptomeria (Japanese cedar). Now, all *sake* is bottled—and many an old-time drinker often mutters that the stuff just isn't the same any more, even as he hoists his little cup for another shot.

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*Japan's largest selling sake*

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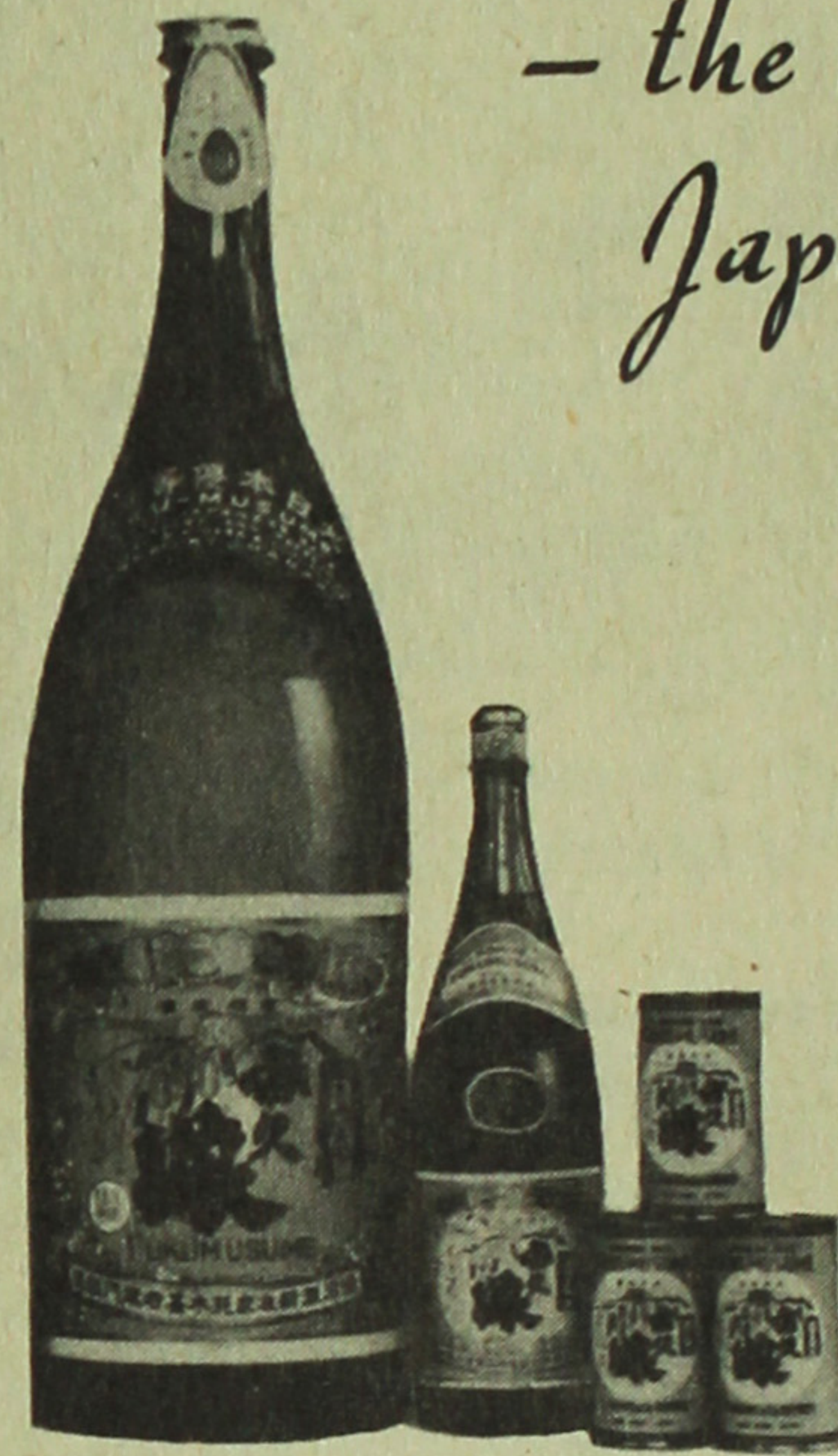
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**FUKUMUSUME**  
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Canned for  
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Low Freightage &  
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**SAWANOTSURU**  
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澤之鶴





A **BIG KING** salmon equals a new Ford car. That's how it added up for James Matsuoka, left, and Kyutaro Yamato. Latter landed

third largest fish and Matsuoka the fifth largest in annual Seattle Times salmon derby.

## Two anglers land new cars in derby

Story and Photos by Elmer Ogawa

**A**LL summer the big king salmon are running good in Seattle's salt water front yard and lure thousands of rod and reel sportsmen and women to favored spots in Elliott Bay. Each angler's hope is that skill and luck will land a fish big enough to qualify him for the city-wide salmon derby sponsored every September by the Seattle Times.

In recent years, 40 to 50 Isseis and Niseis annually have won the right to be out on the bay from sunrise to 11 a.m. on derby day. This year, two of them—Issei Kyutaro Yamato and Nisei James Matsuoka—caught the third and fifth largest kings and were among the five in a field of 1,000 contestants who won a brand new Ford.

No persons of Japanese ancestry competed in the big derby before the war—not through any fault of the sponsoring Times, but because boathouse owners refused to rent boats to them.



**CONTESTANTS** and spectators listen anxiously as weight of each fish is announced. Five cars for winning anglers are lined up at top left.





**AIRLINER'S** myriad controls are bewildering, but not to a girl who has been through training grind at school for air hostesses.

# Wings alone don't make an air hostess

Story and Photos by R. B. LAING

**AIRLINE STEWARDESS** Kiku Hori quit a San Francisco department store job to cloud-hop across the Pacific.

**CREW OF FOUR** men and a girl get last minute briefing at Oakland airport before take-off to Tokyo.

## エヤ ガール

世はもう飛行機の時代で旅客機に乗って、お客の世話をするエア・ガール（ホステス）は二世嬢美望の的となつています。桑港の堀きく子嬢は加州イースタン・エヤ・ラインに採用され、毎月三回日米間空の往復に勤務して大變成績がよく人気も評判も大したものです。ホステスになるには年齢、体格、容色、學歷、看護法等の嚴重な試験をパスして採用されるのです。







**IF A PLANE** gets dunked and a passenger gulps too much ocean water, the stewardess will know what to do. And she knows a lot more.

**H**OW DOES a girl become an airline stewardess? Or an air hostess, which is the same thing?

In the case of poised and attractive Kiku Hori, it involved walking out from a nice job with one of San Francisco's better department stores and going to school. To put it quip-like, she took a step backward in order to work higher up.

Now cloud-hopping across the Pacific and back on the average of three times a month, Kiku is a seasoned up-in-the-air working girl for the California-Eastern Airlines. And she wants to stay up there as long as she can—or until some man grounds her and sells her on marriage.

Before her career took on wings, Kiku was a buyer for the Joseph Magnin store in San Francisco. She picked out dresses and accessories for out-of-town shoppers. It was a good job, and her employers thought well of her aptitude for satisfying customers' tastes.

But being a girl who knows what she wants and isn't afraid of taking chances to get it, she quit and headed straight for the Taloa Academy of Aeronautics at the Oakland air base to

be trained and groomed for her present career.

It wasn't enough, of course, just to want to be an air hostess. Kiku made sure she met the basic requirements.

There is no point in applying for the air hostess courses at the Taloa Academy unless a girl is 21 to 30 years old, stands five-two to five-seven in height and weighs between 110 and 130. In addition, she must be a citizen, a high school graduate with two years of college or its equivalent and have no character blemishes.

Kiku satisfied all these physical, educational and moral standards, as well as one other unwritten but well enough understood requisite — a nice smile lighting up a pretty face.

With 30 other girls, Kiku soaked up an intensive 120-hour course served up in lectures, movies and field trips. Airline passengers may think all a stewardess has to know is how to pat a pillow, serve a food tray, occasionally attend to the air-sick and be soft-spokenly pleasant. Any girl who, like Kiku, has submitted herself to the rigors of stewardess-training will tell you different.

By the time an air hostess is assigned to her first flight, she has a detailed picture of just about every aspect of airline operations. She knows government codes and regulations governing flights. She can fill out customs, immigration and public health documents just as readily as she can fold diapers and draws upon more than innate common sense in taking "diplomatic care of irate or obstreperous passengers."

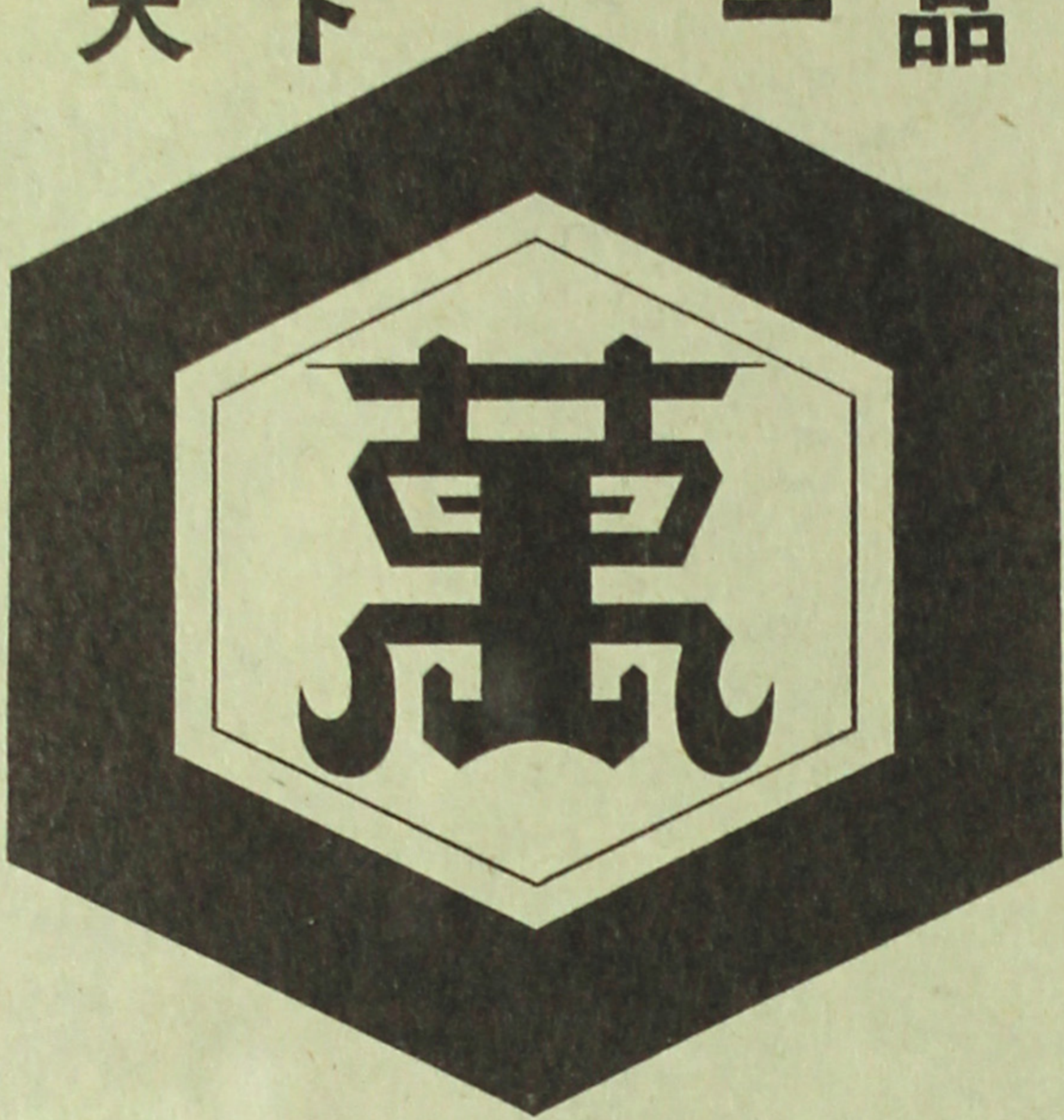
She also knows more than a smattering of basic aerodynamics and meteorology—and may well be the one on whom your life will depend in case of a crash in mid-ocean.

During a stop-over on Wake Island a few weeks ago, stewardess Hori got a hair-raising, first-hand look at a typhoon. The storm made a tangled mess of the air installations and Kiku, together with other airline personnel, was evacuated to Honolulu and returned to San Francisco.

It was a scarifying experience. It also was the sort of excitement that keeps drawing adventurous girls like Kiku away from humdrum, land-anchored routines.



天 下 一 品

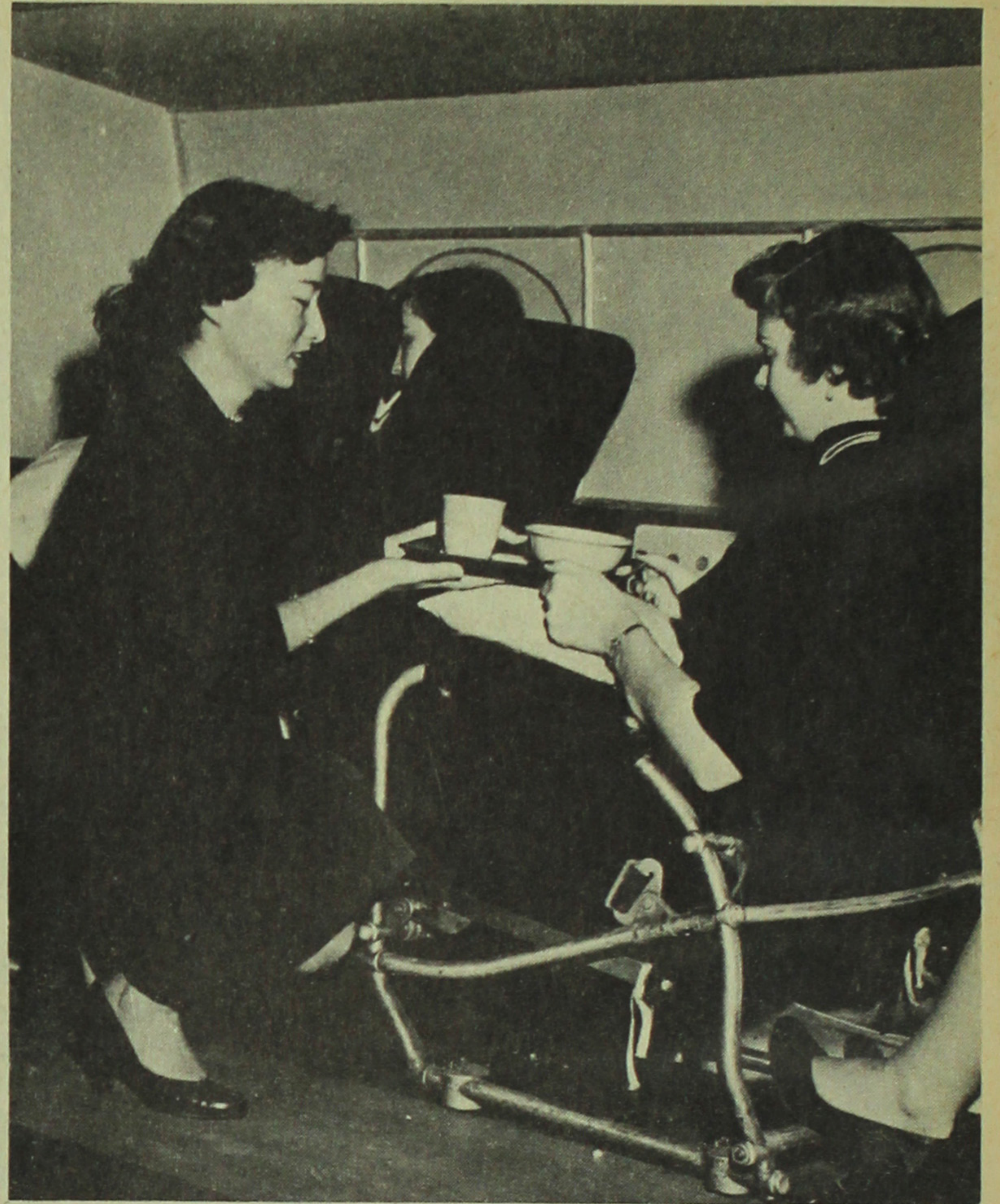


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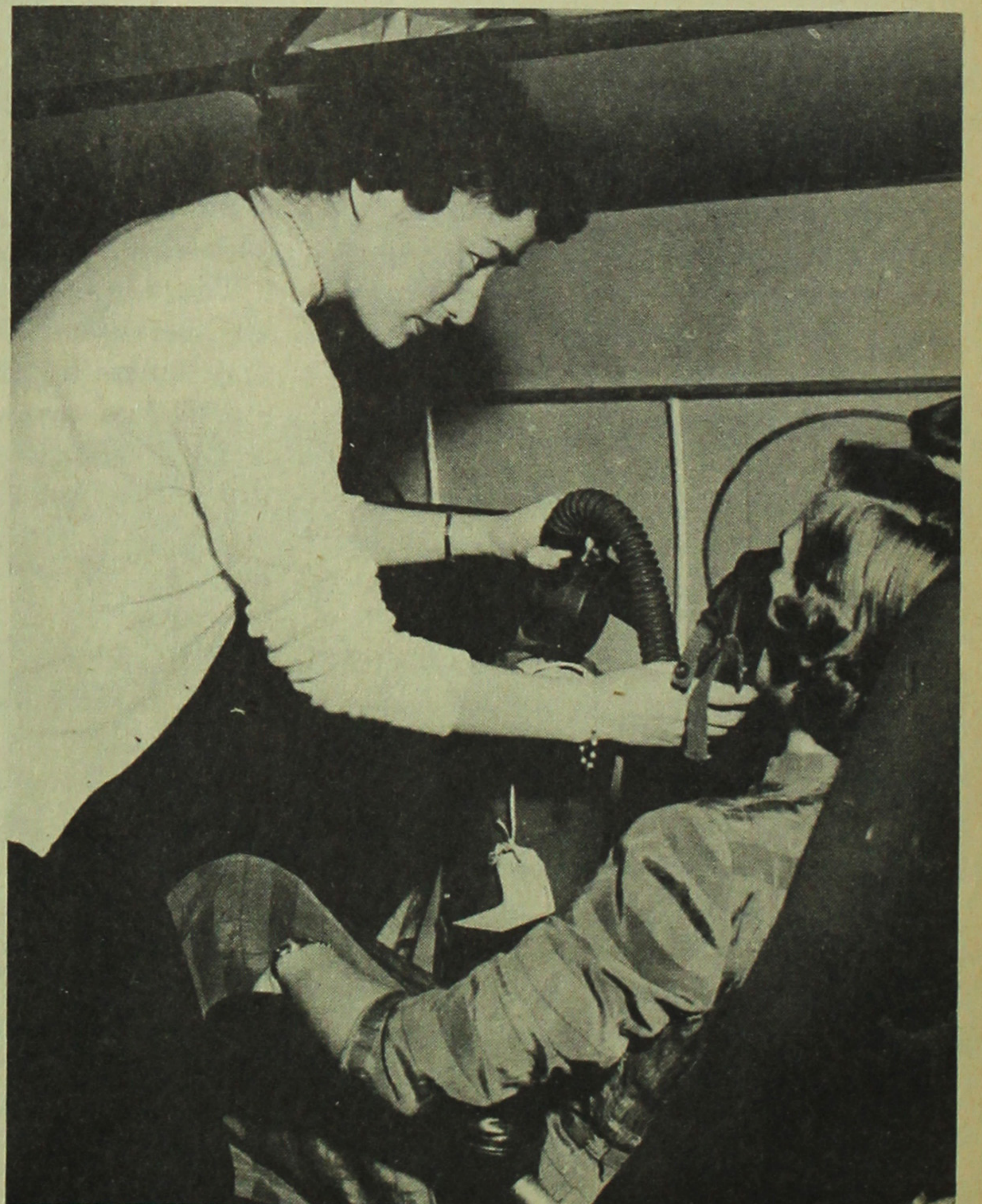


**KIKKOMAN SHOYU**

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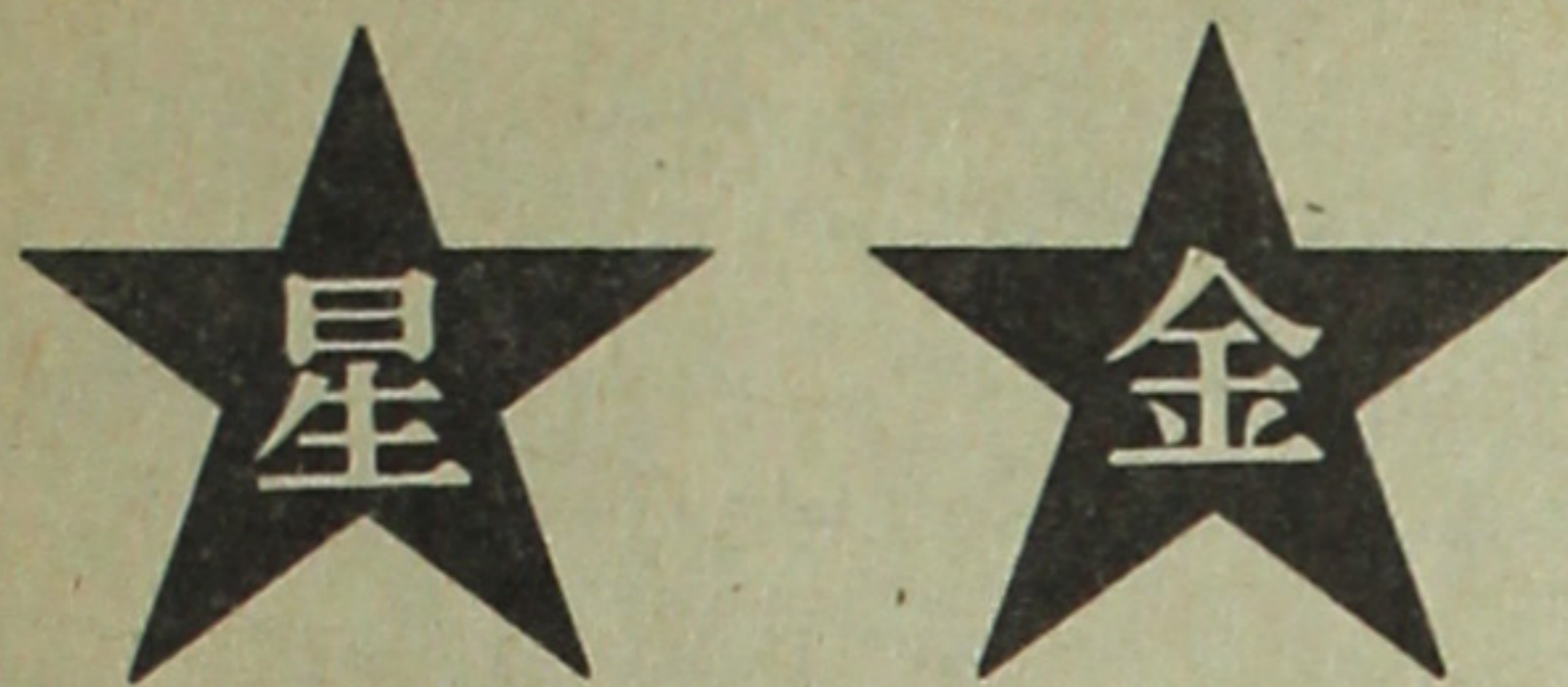
**SHE LEARNS** how to serve food while plane is in flight. "Passengers" are other girls undergoing stewardess training.



**JUST ENOUGH**—not too much— oxygen must be administered to passengers who suffer from its lack at higher altitudes.



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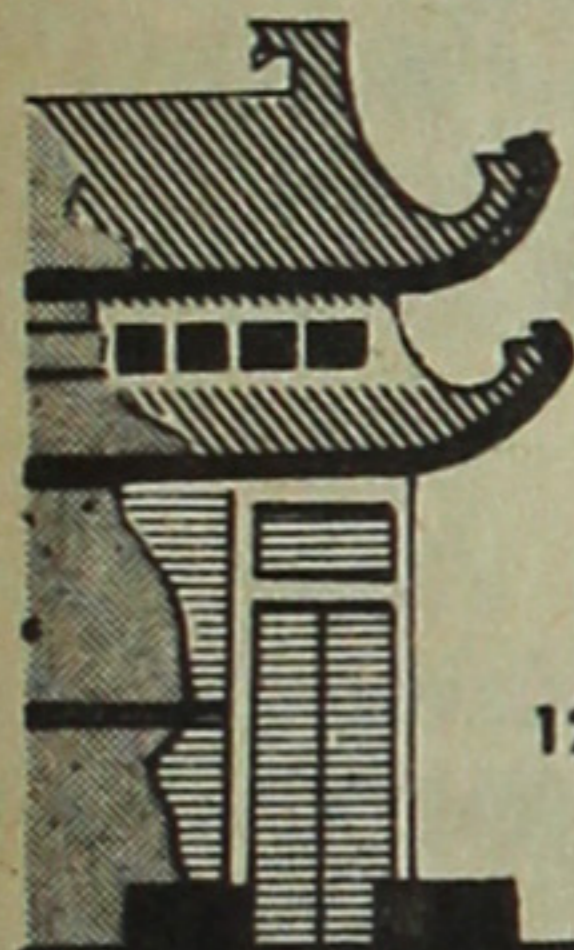
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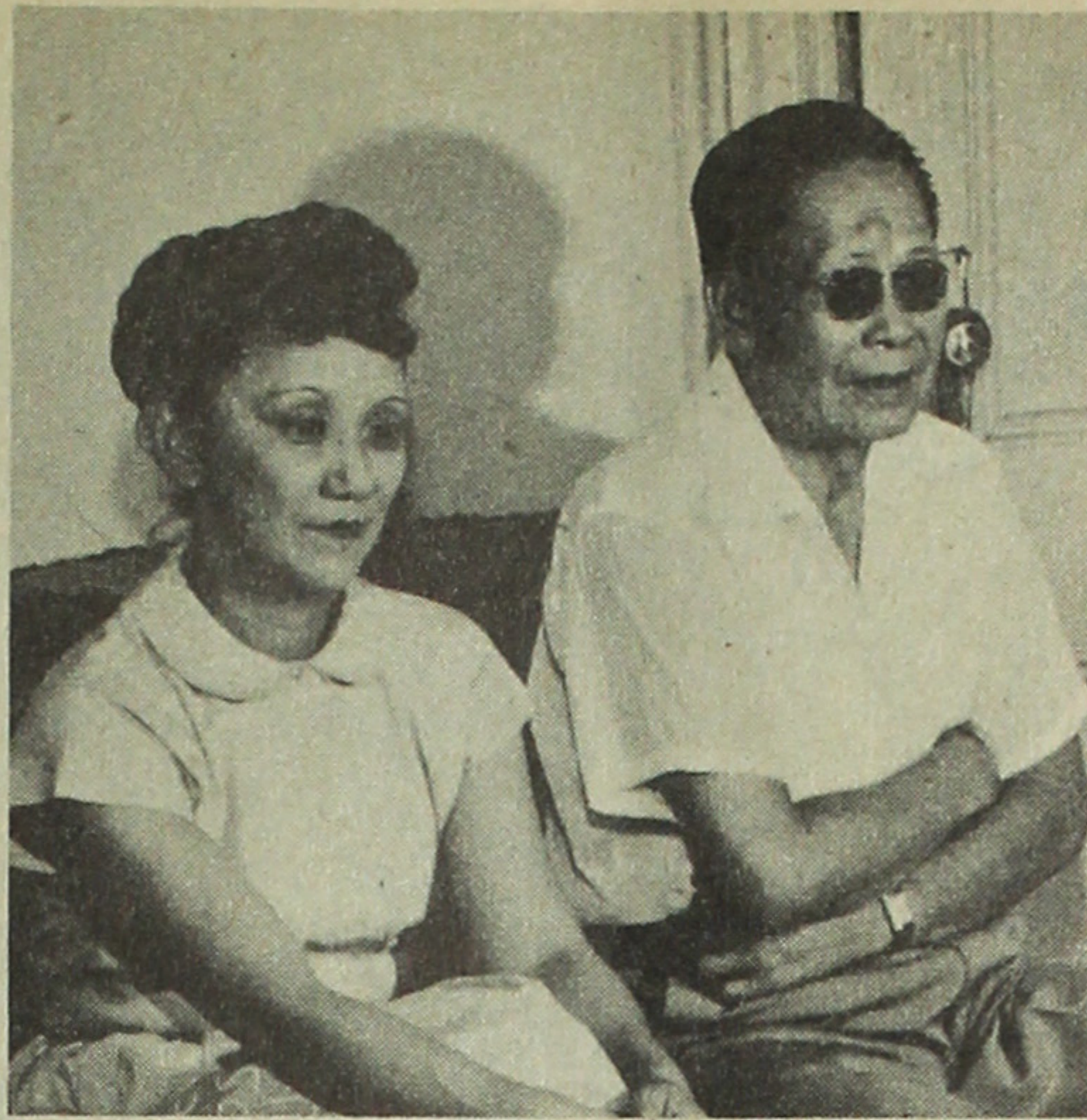
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MANIE KANAZAWA and his wife, Yuki, are lower West Side apartment dwellers in New York. Lump on Manie's forehead is an early memento from a "jinxed" performance.

on Manie's feet. In another part of the act he lies face down, spread-eagled on Kami's feet, and is spun like a propeller. In still another hit number, Manie and Kami toss a barrel back and forth—with their feet, of course. This was the stunt they put on at the Aquashow staged at the Flushing Meadows Amphitheater last summer.

Part of their routine is to create suspense by deliberately making misses or near misses. But what happened at the Hotel Biltmore in Los Angeles wasn't part of their technique. Jimmy stood on Manie's feet. His part called for him to turn a somersault in the air and to land again on Manie's feet. Something went wrong and Jimmy landed headfirst on Manie's head. That's why Manie has the hen's egg between his eyebrows today.

At the evening performance their feet didn't make connections and Jimmy sat down across Manie's eyes and blacked them both.

Television would seem to open a new field for their talents, but Manie isn't too enthusiastic. The Trio appeared on "The Big Show" last summer for which they received \$750 for six minutes. But to perform regularly they would have to work out a new routine each time and soon they would run out of tested crowd-pleasers. "We should get six months' pay for the audience we cover," he says.

Next year, Manie will celebrate his fiftieth year in vaudeville. It might be amazing, but it would not be surprising, if he is still performing on his seventy-fifth birthday nine years from now.

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#### ANNOUNCEMENT

We hereby announce that the American Chicktester Company of Los Angeles, California, was appointed as our representative and sole distributor for the entire United States on March 28, 1952, for a chick sexing machine known as the CHICKTESTER, which is manufactured by this company.

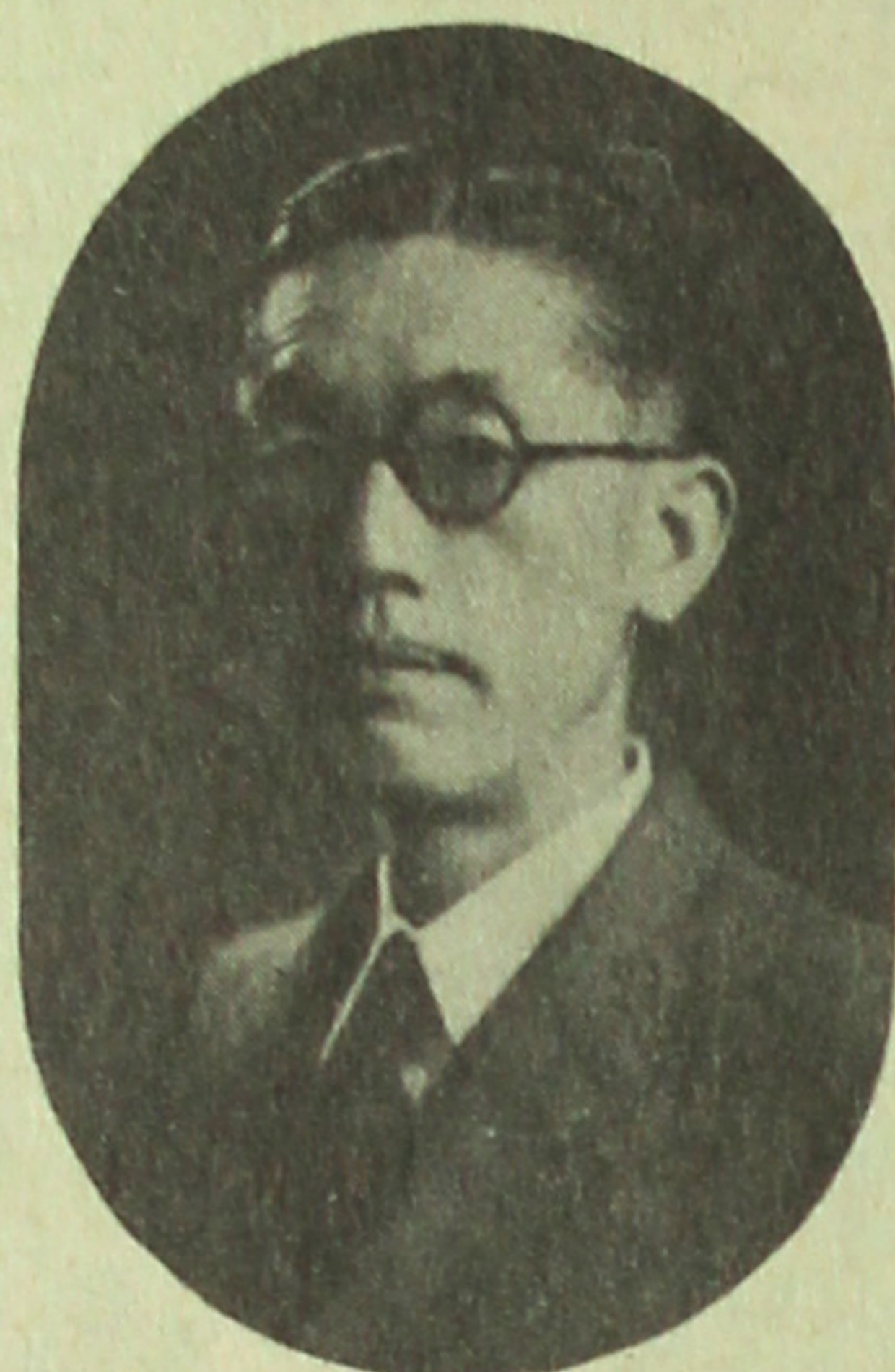
The American Chicktester Company is also authorized to formulate all policy on the distribution of the CHICKTESTER in all countries in North and South America.

It has come to our attention that an unauthorized Nisei firm has been offering the sale of the CHICKTESTER without our consent. Any firm other than the American Chicktester Company or their appointed agents, will be doing so without our authorization.

SAN EI SANGYO CO., LTD.  
Nobuo Sakamoto, President



# Gumma prefecture, tourist's mecca



The key to Japan's scenic beauty is its fascinating kaleidoscopic panorama. Its scenery is uniquely devoid of monotony.

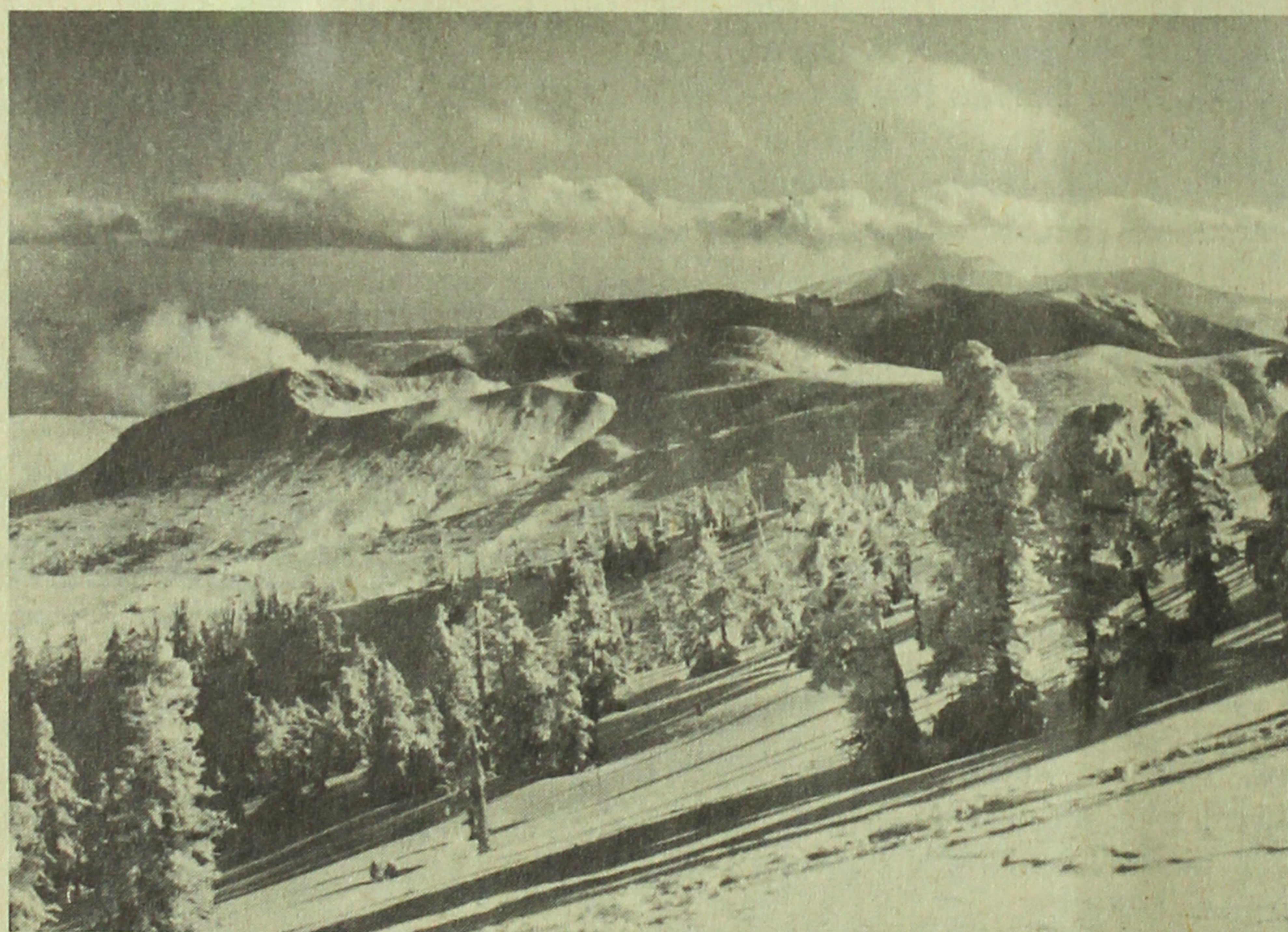
This holds true especially in Gumma prefecture, which has two national parks, the Nikko and Joshinetsu-Kogen. Not only do these parks abound in natural chameleonic beauty, but they contain also a number of hot springs which have been turned into popular resorts.

The combination is ideally suited for anyone who wishes to fully appreciate the essence of Japan's natural beauty. To the Japanese, there is nothing so satisfying as a relaxing dip in a mountain top hot spring.

This vacationland is only 60 miles from Tokyo, less than three hours by train. We will feel honored if Isseis visiting Japan will include our prefecture in their itinerary. We would like to show them that Gumma prefecture, which the Isseis knew principally as a silk center, also has developed into one of Japan's leading tourist centers.

SHIGEO KITANO

Governor of Gumma prefecture

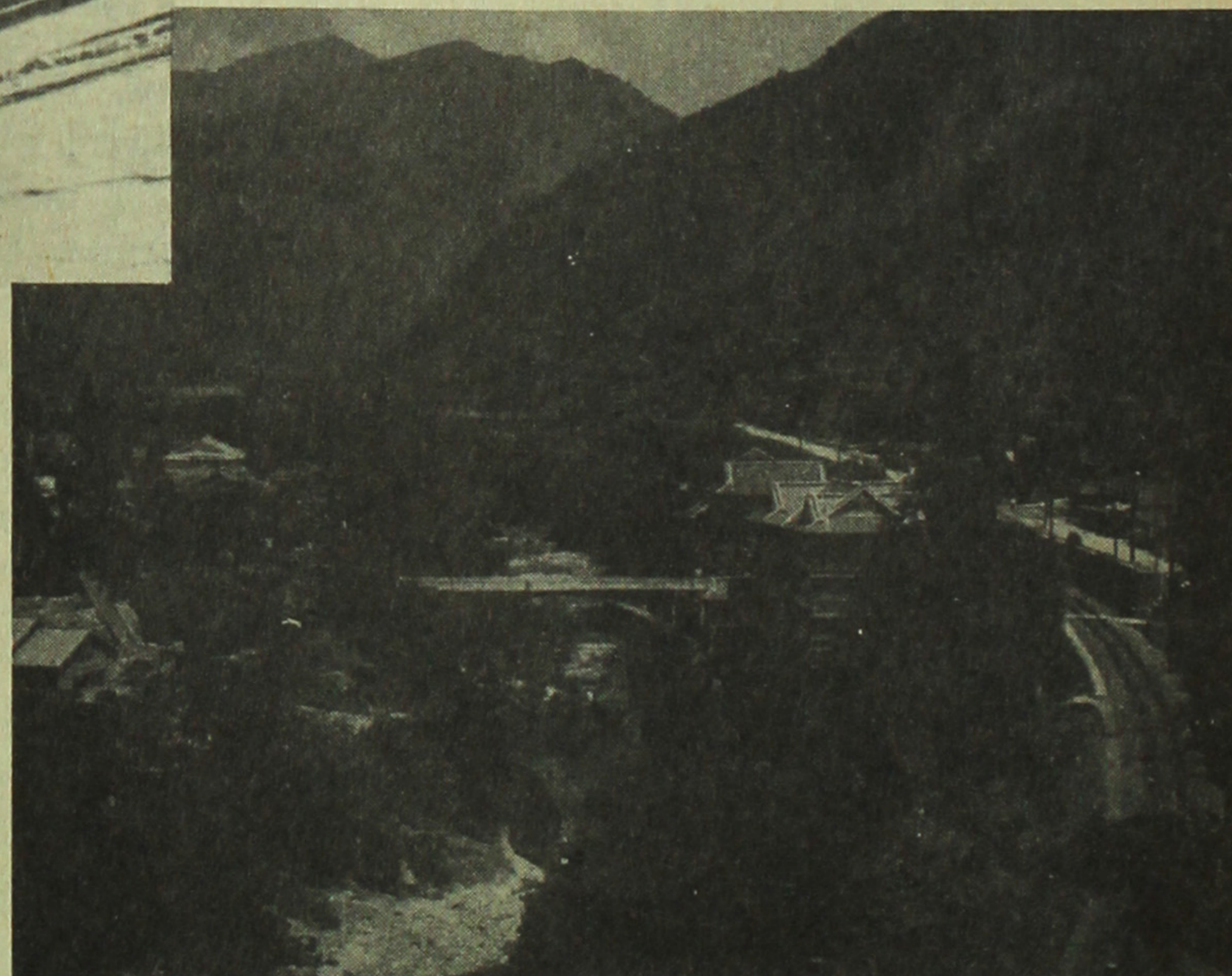


**草津白根山** 標高 2162 米、草津温泉の西に當る活火山で、夏はハイキングに冬は雄壯なスキーのツアコースとして名高い。

Mt. Kusatsu-Shirane, active volcano rising 6,000 feet above sea level, is a winter wonderland famous for its excellent skiing courses. In the summer, mountain climbers trudge along the hiking course from Kusatsu to Manza spa through one of Japan's most scenic mountain areas.

**水上温泉** 山岳高原の風景美を誇る上信越高原国立公園の俊峰谷川岳を背に利根川上流の溪谷に臨む。東京から5時間、登山起点にまた休養地にと親しまれている。

Minakami hot spring, on the banks of Tone river, is surrounded by rangy peaks and verdant hills of the Joshinetsu-Kogen national park.



Lake Haruna, located at the peak of Mt. Haruna, is a year-round resort. Swimming and yachting in the summer, ice-skating and fishing for pond-smelt in the winter. In the spring and autumn, the district's foliage and flowers attract vacationers.

**榛名湖** 標高 1448 米、榛名山の山頂にある火口原湖で山腹に有名な伊香保温泉がある。海のない本縣として唯一の楽しい水泳場である。





王冠を州代議士田村幸重氏より授與される 富川サチ子嬢

## SCENE cover girl

### chosen 'Miss Colonia'

Sachiko Tomikawa, SCENE cover girl for October, last month was chosen "Miss Colonia" in colony-wide beauty contest held by the Brazilian Japanese of Sao Paulo. She is congratulated by Yukishige Tamura, only Nisei member of the Sao Paulo state legislature. Sachiko, daughter of a chiropractor, has three brothers and four sisters.

### ミスコロニア

聖市の日系二世により組織されているピラチニンカ文化体育會の第一回ミス・コロニヤで美事一位に當選した富川サチ子嬢の父君富川富與氏は聖市に在住十七年在留邦人間に著名な柔道師範で信望の厚い人である。三人の息子さんは日本に留學、現在東京で大會社の重役その他實業界に活躍しており、聖市にはサチ子さん以下の姉妹四人圓滿な家庭として有名である。又氏の經營する公認整骨療院は内外人間に廣く知られている

懐しい故國とあなたを結ぶ

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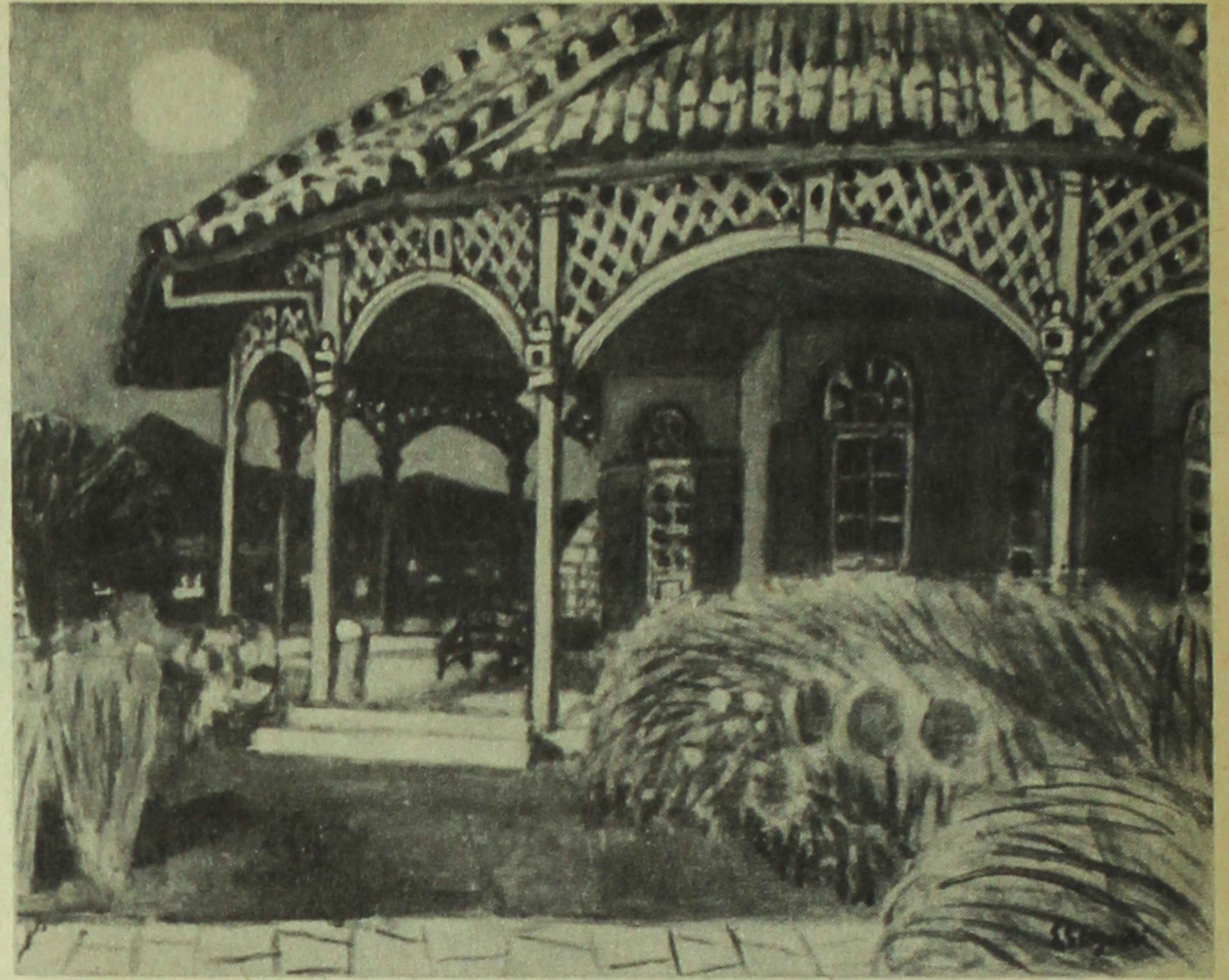
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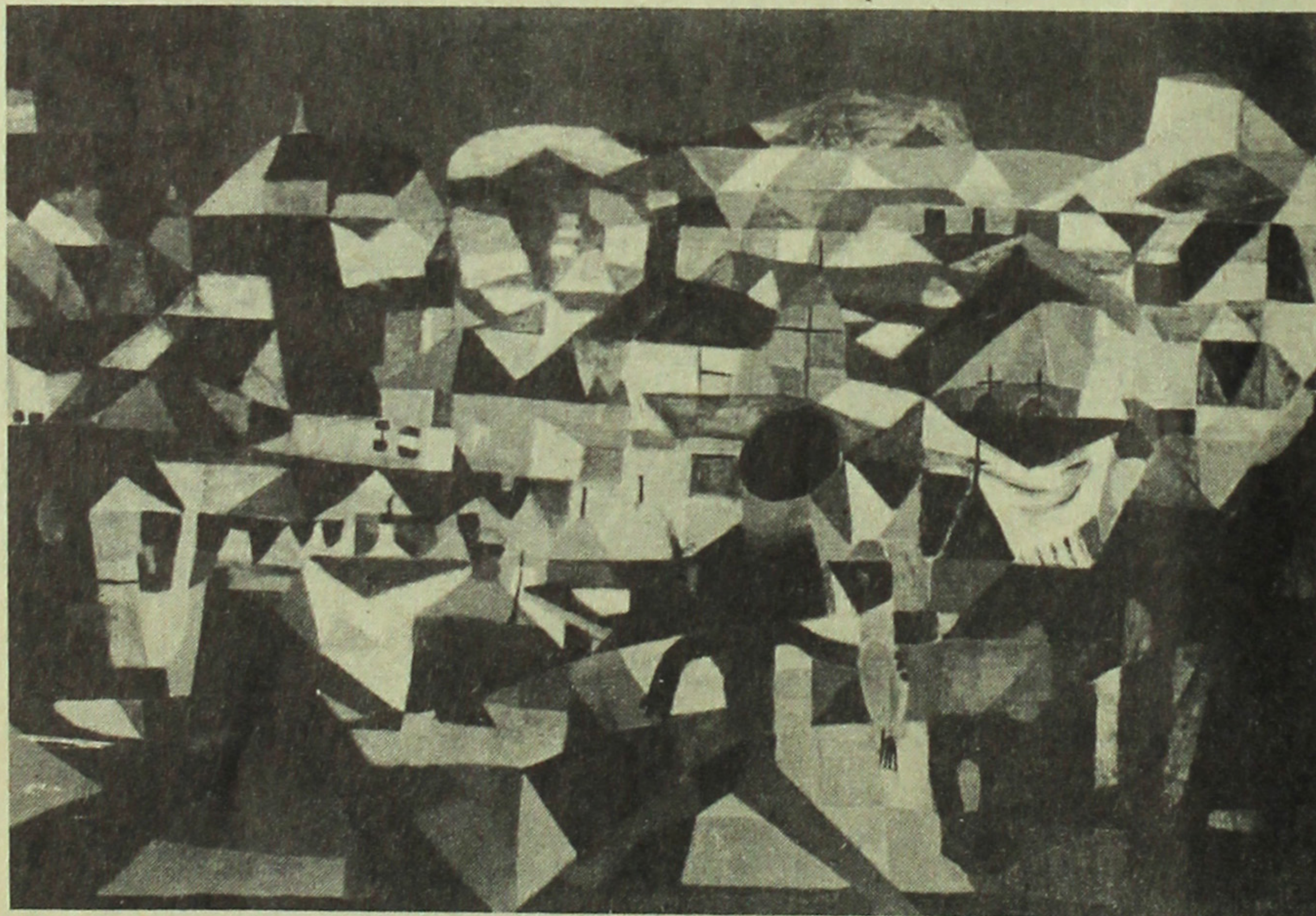
# ニ科展



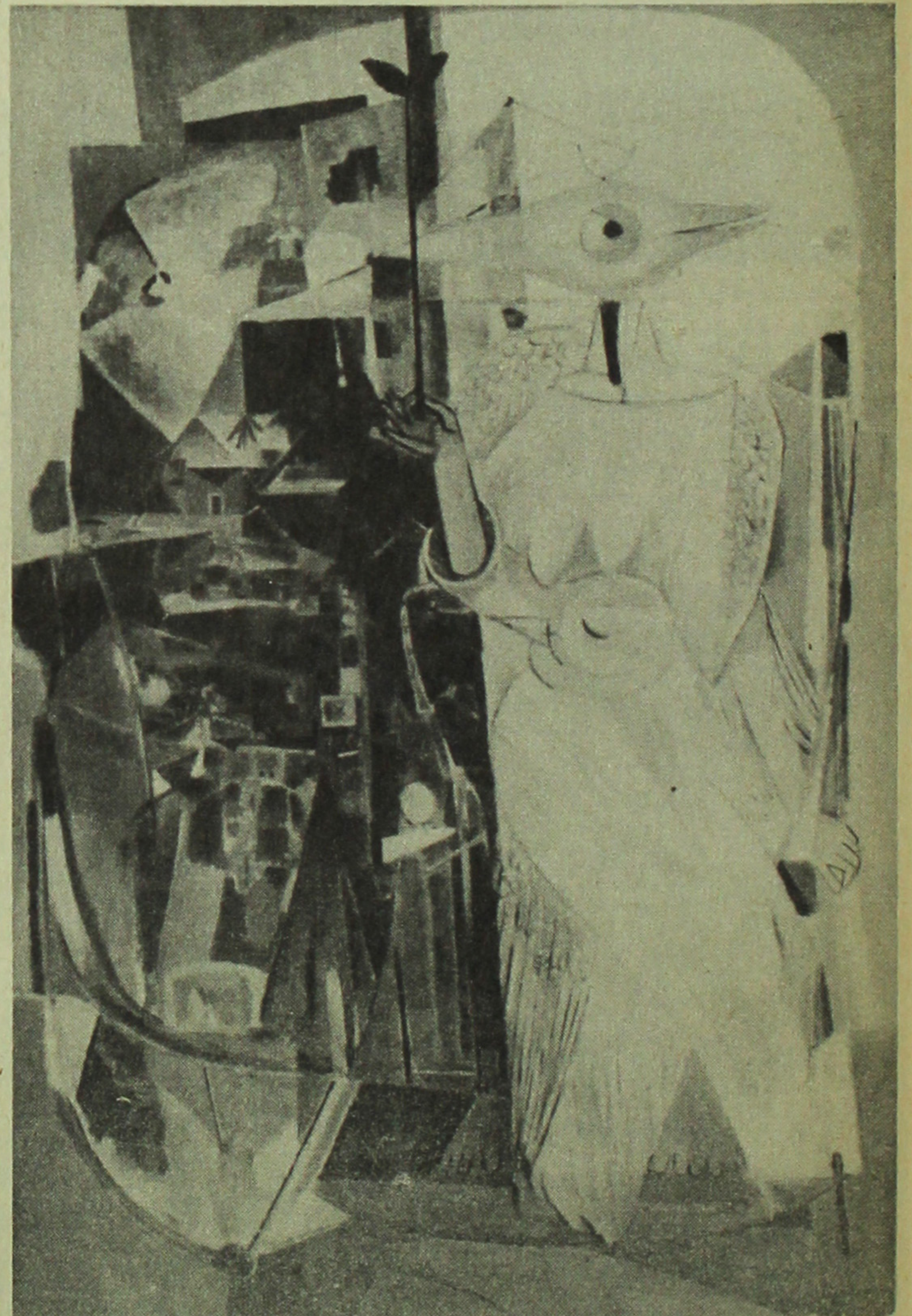
哀愁 東郷青児 *Sorrow by Seiji Togo*



蝶々夫人の家(長崎風景) 鈴木信太郎  
*Home of Cho Cho san by Shintaro Suzuki*



街と子供と 野村守夫 *Children of the City by Morio Nomura*



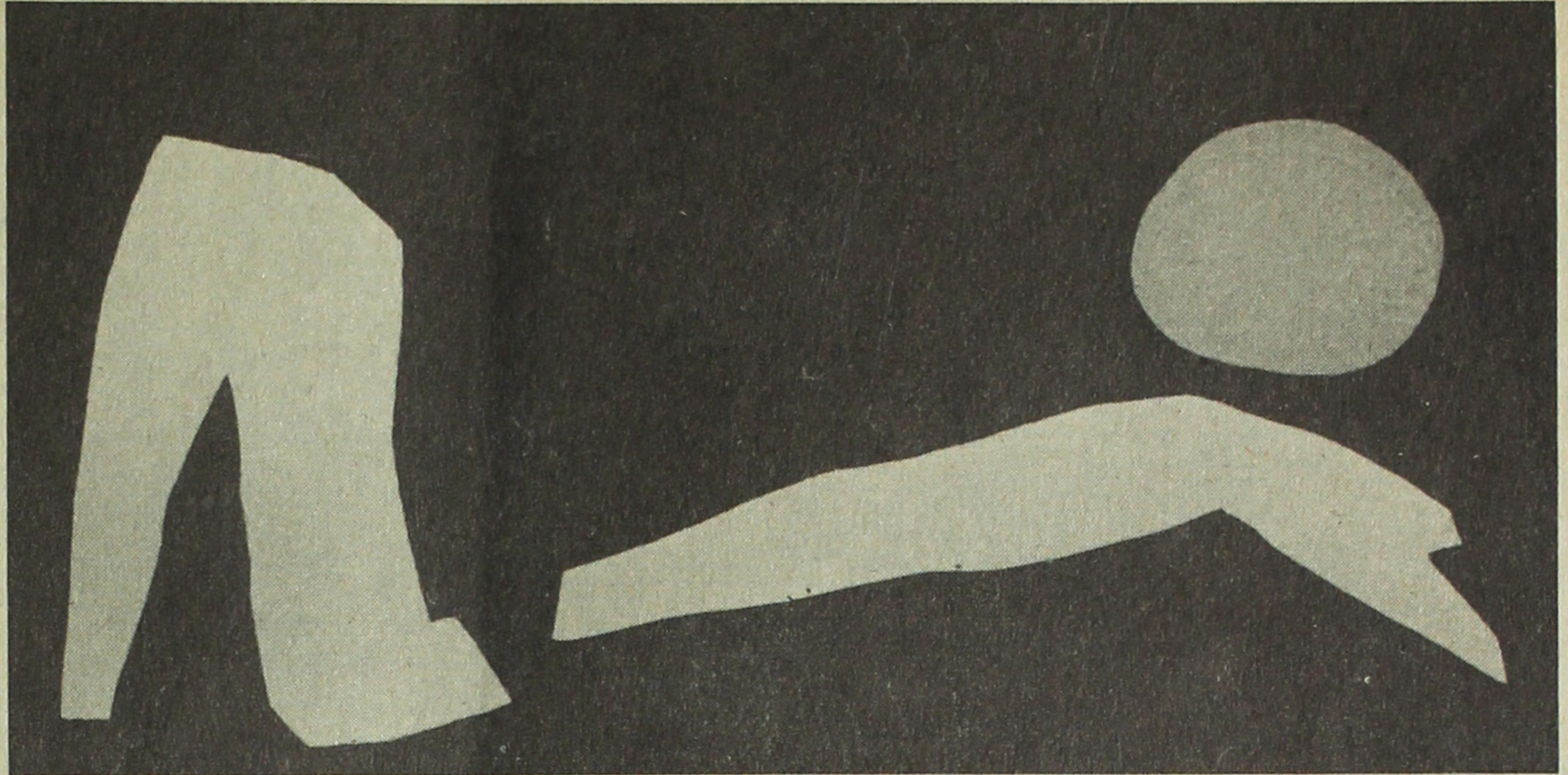
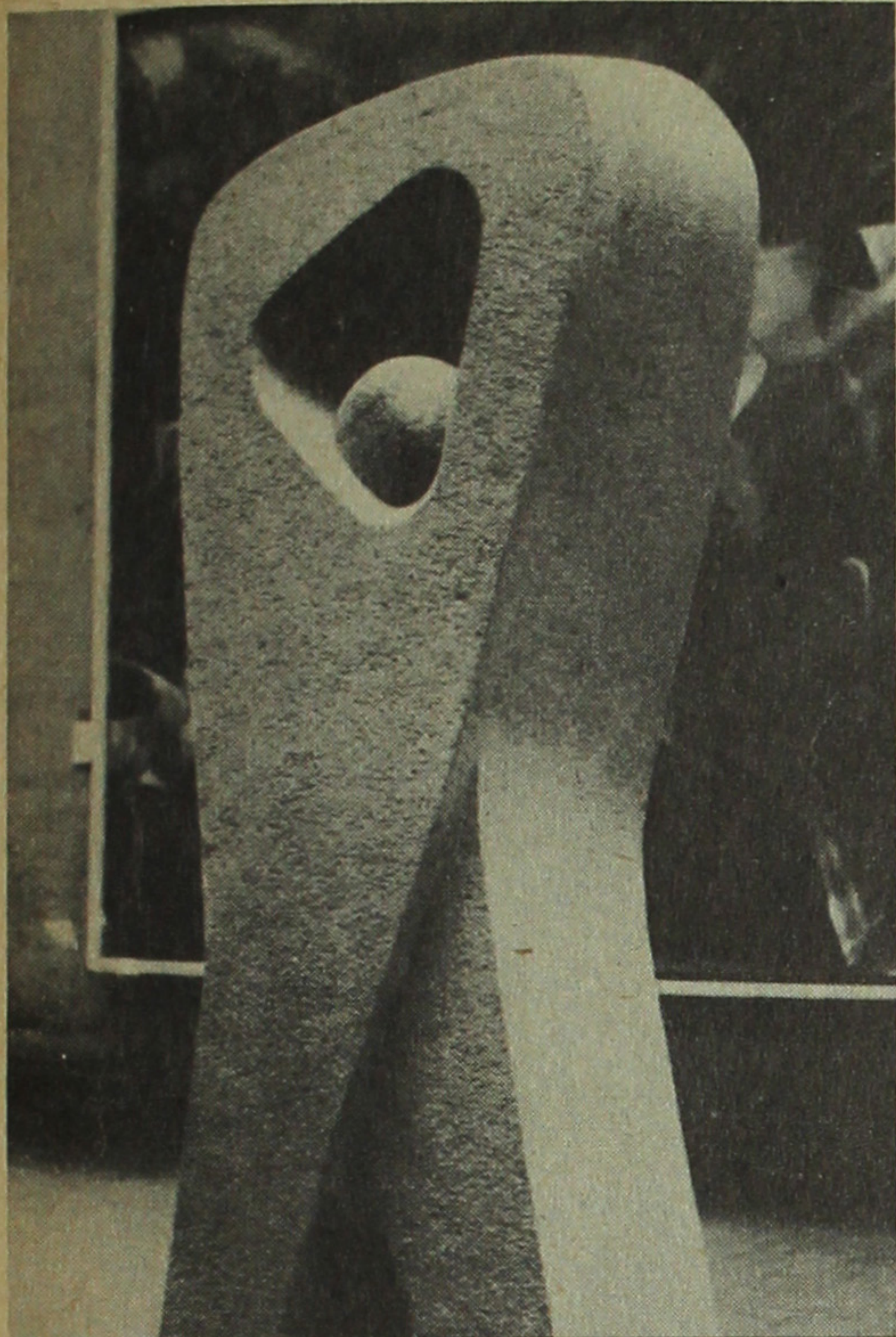
ユネスコ村 寺田竹雄 *UNESCO Village by Takeo Terada*

## A long way from Hokusai

Reproduced on these two pages are some of the paintings shown at the Nika exhibit at Tokyo's Ueno Art Institute this fall. One of the three biggest annual art exhibits in Japan, the 37-year-old Nika show is the most progressive and receptive to works of artists identified with the latest

esthetic trends and values of the West. Not all the Japanese who see the Nika exhibit are at ease when they gaze at the paintings and sculptured pieces, but all know that most of what they see would have the same effect on the old Japanese masters whose paintings have been preserved in the wood block prints.





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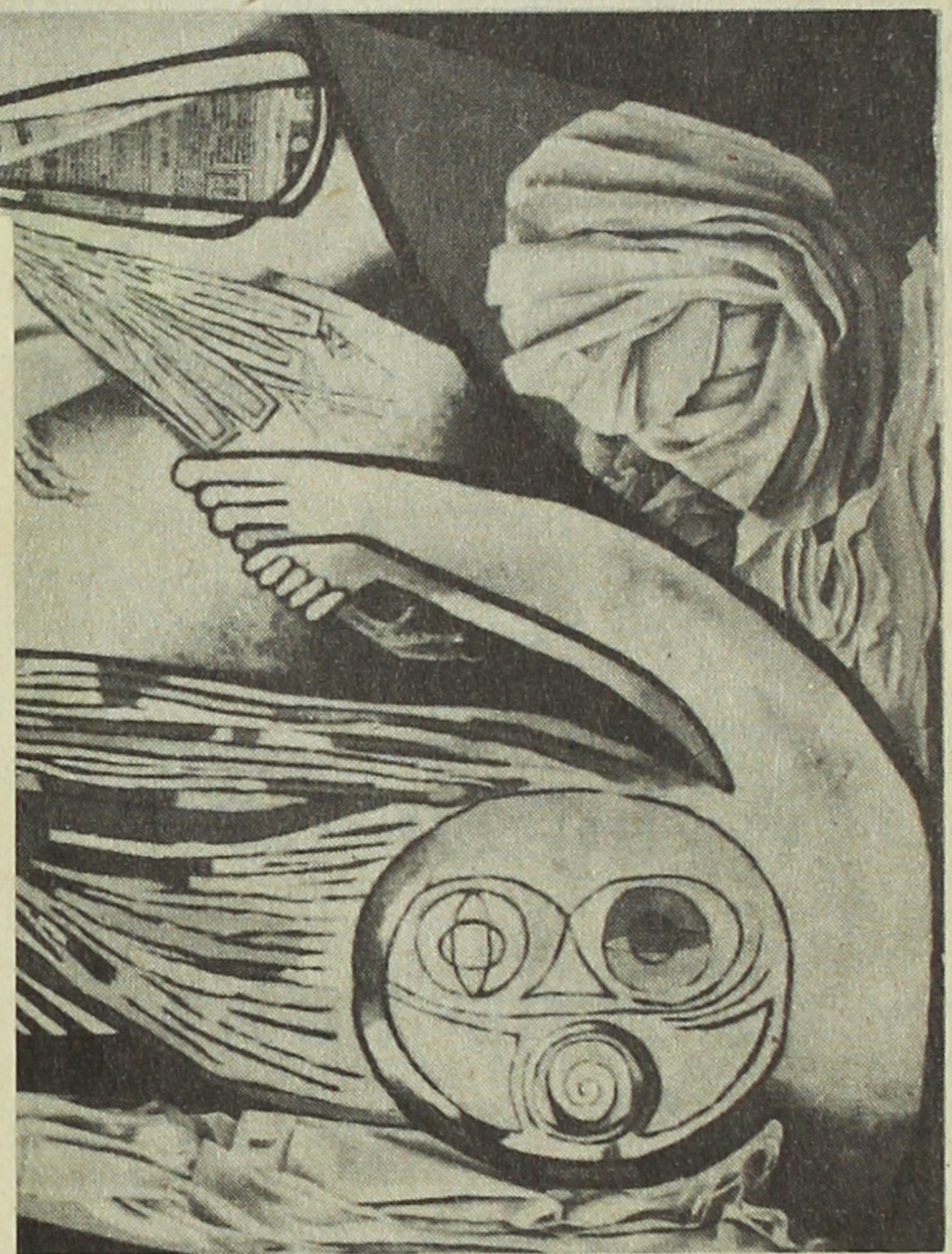
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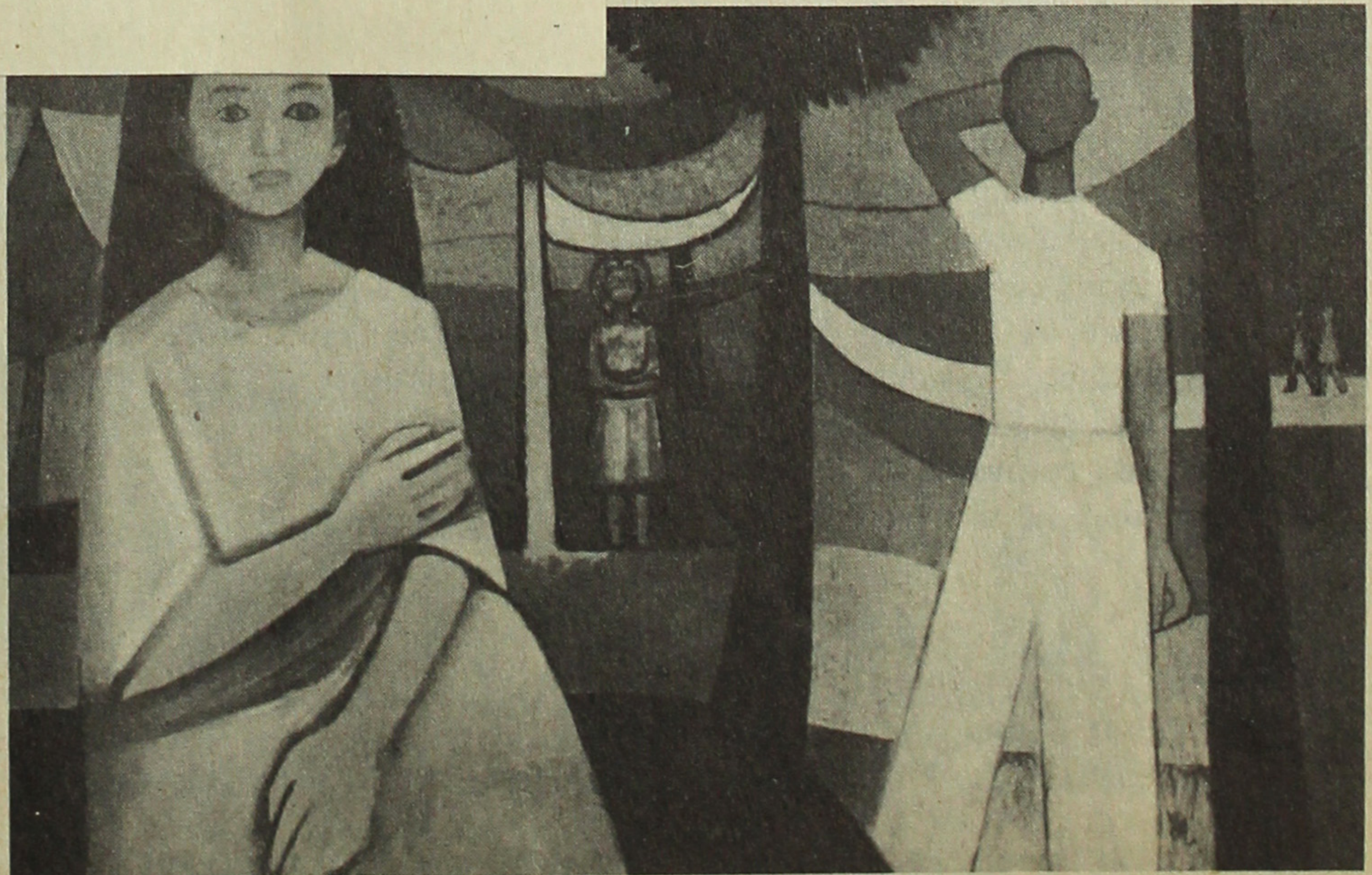
Resistance by Yukiko Katsura

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術の創造に向つて清新潑刺たる歩みを續けているが、その作品は本誌掲載寫眞でも判るやうに時代の最先端を歩んでいる。二科の御大は東郷青兒画伯で、今日の二科の發展はこの人の政治力に負うところ實に大きい。二科は毎年秋のトップを切つて、9月1日から展覽會が開かれるが、その前夜祭なるものが、物凄い。会員は黒ん坊になり、東京の有名なストリッパーを数名自動車にのせ、東京の街をねり歩き上野へくり込むのであるから、観る人はまづどぎもを抜かれる。今日ではこれが一つの名物になり、色々の批判もあるようだが、よせなくなつてしまつたようだ。宣傳戦ではまづ群を抜いている。それに最近、漫画部に商業美術部も設け、間口の廣いところをみせ一層觀覽者も多くなつて來た。上野美術展で黒字になるのは、日展と院展それにこの二科であるということだ。マチスやピカソやブラックの展覽會にワンサと押しかける日本人である。二科の繪が解らないとあつては恥しいのだらう。

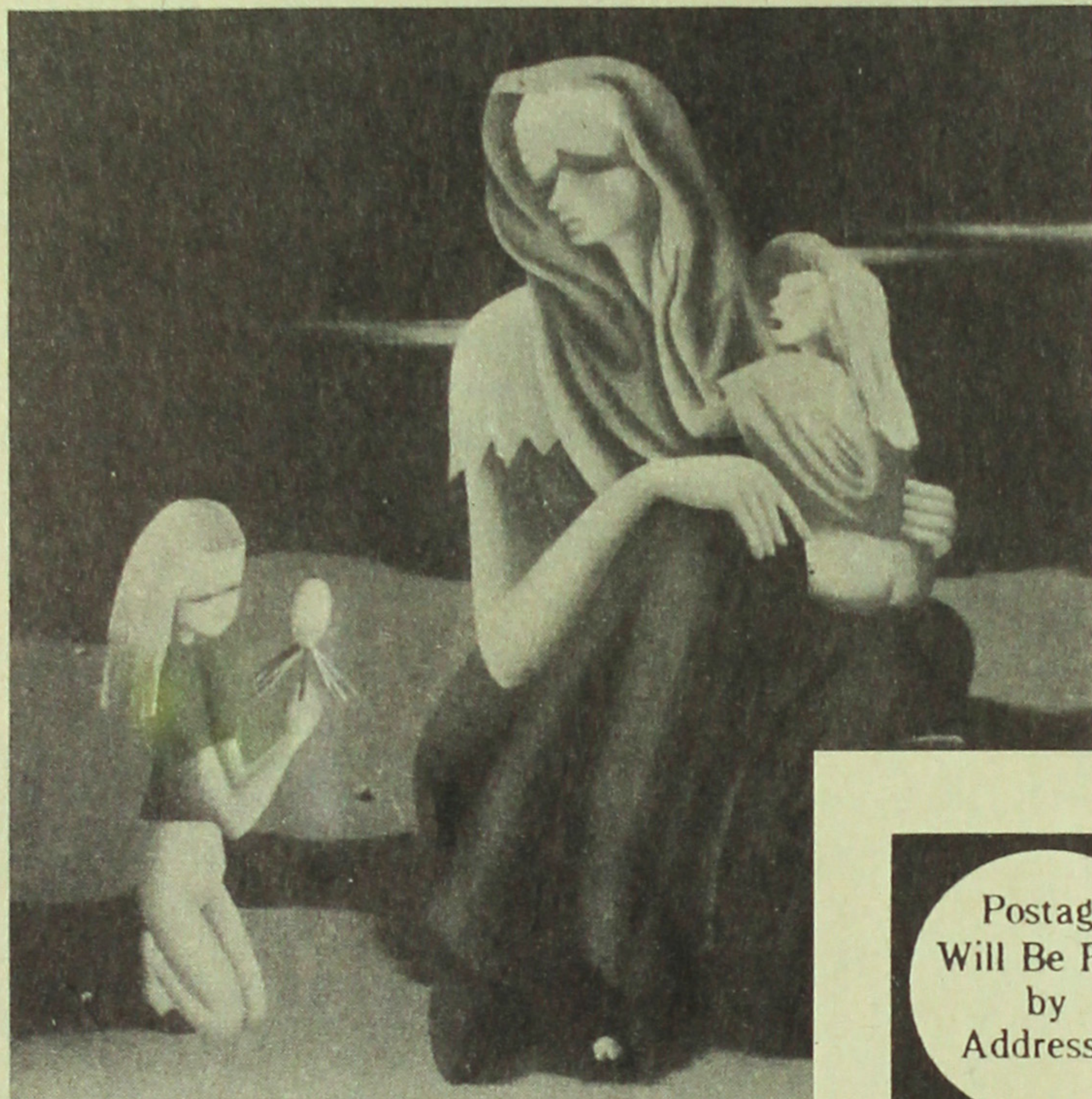


森の人 大沢昌助

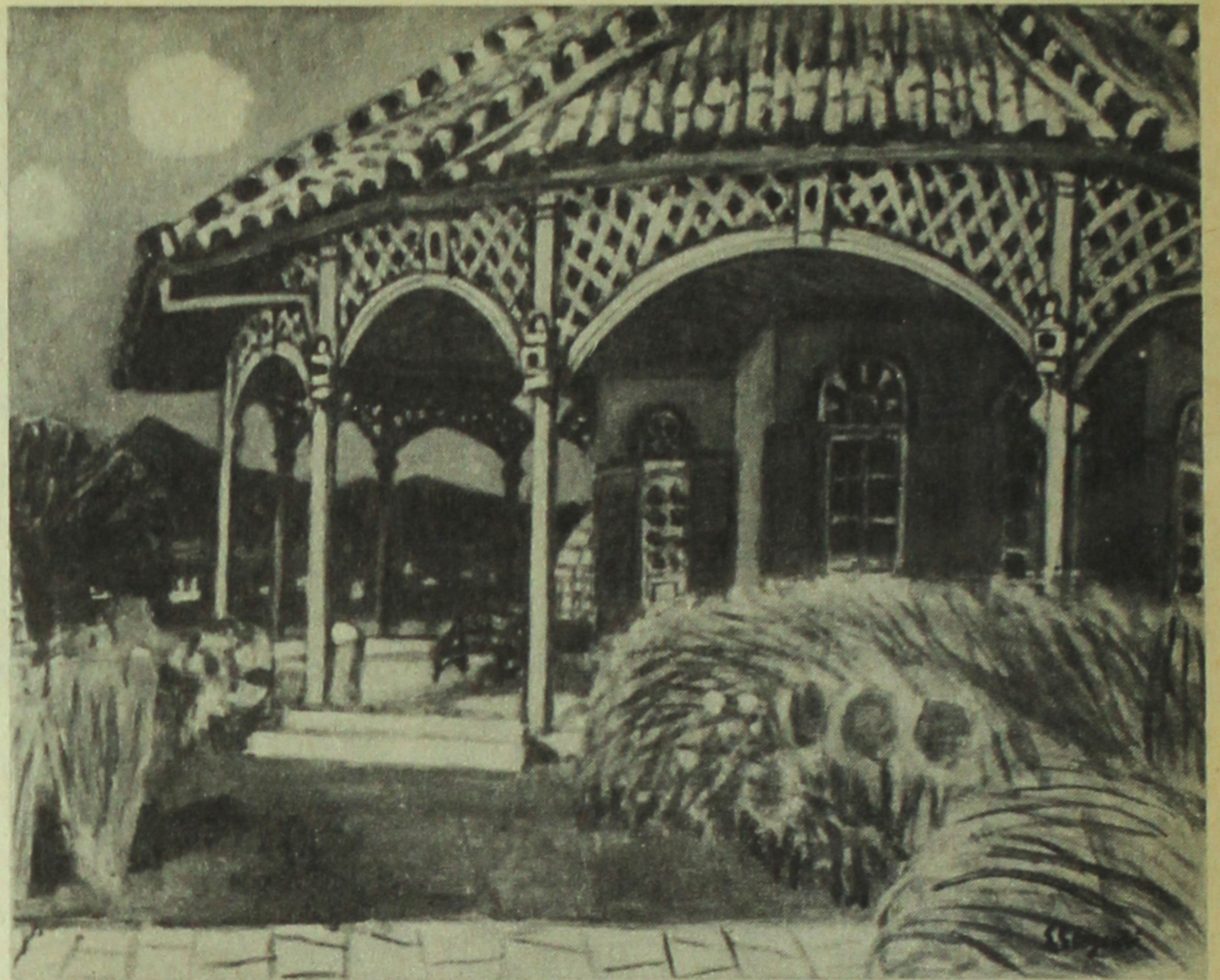
People of the Woods by Masasuke Ozawa



# ニ科展



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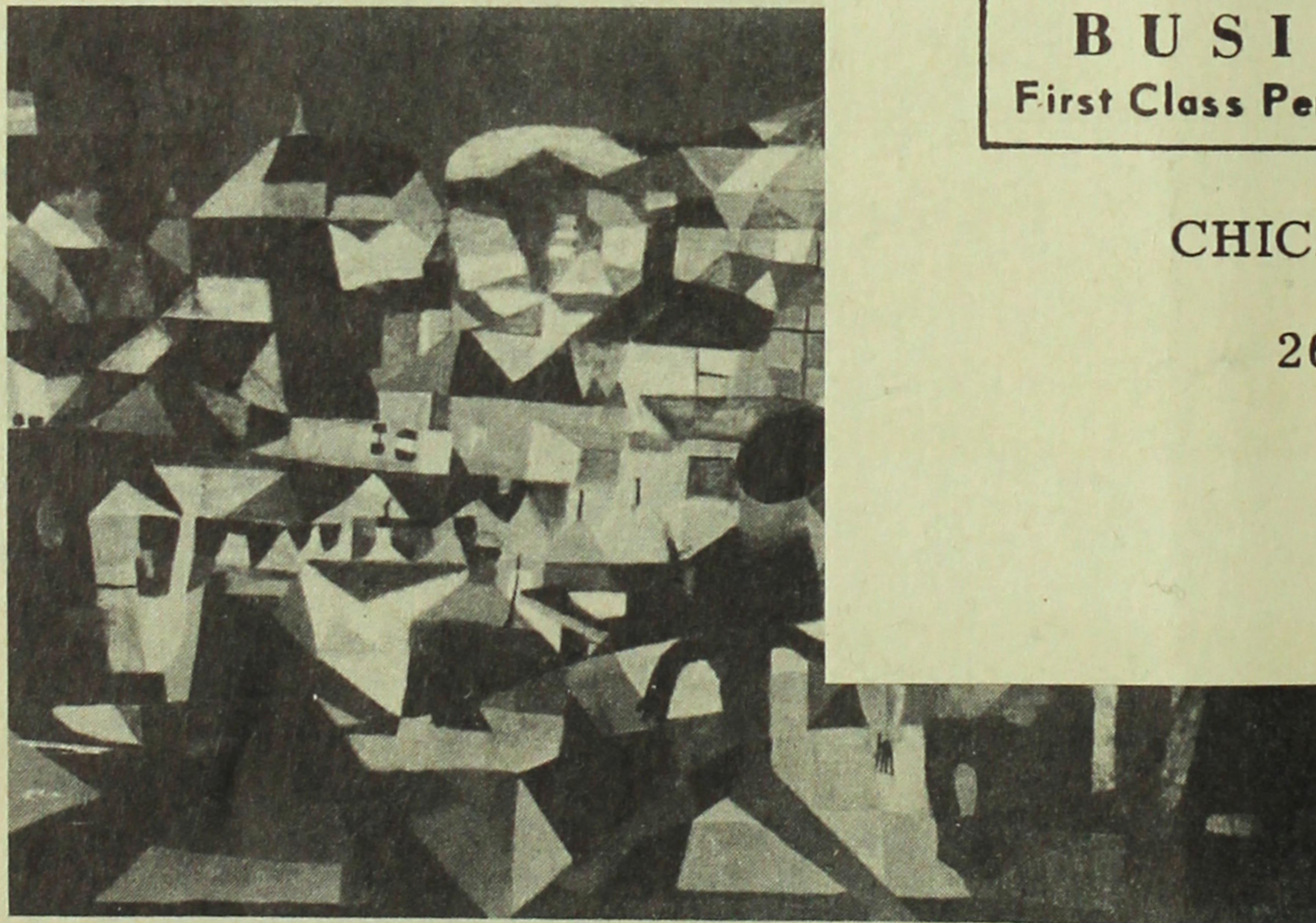
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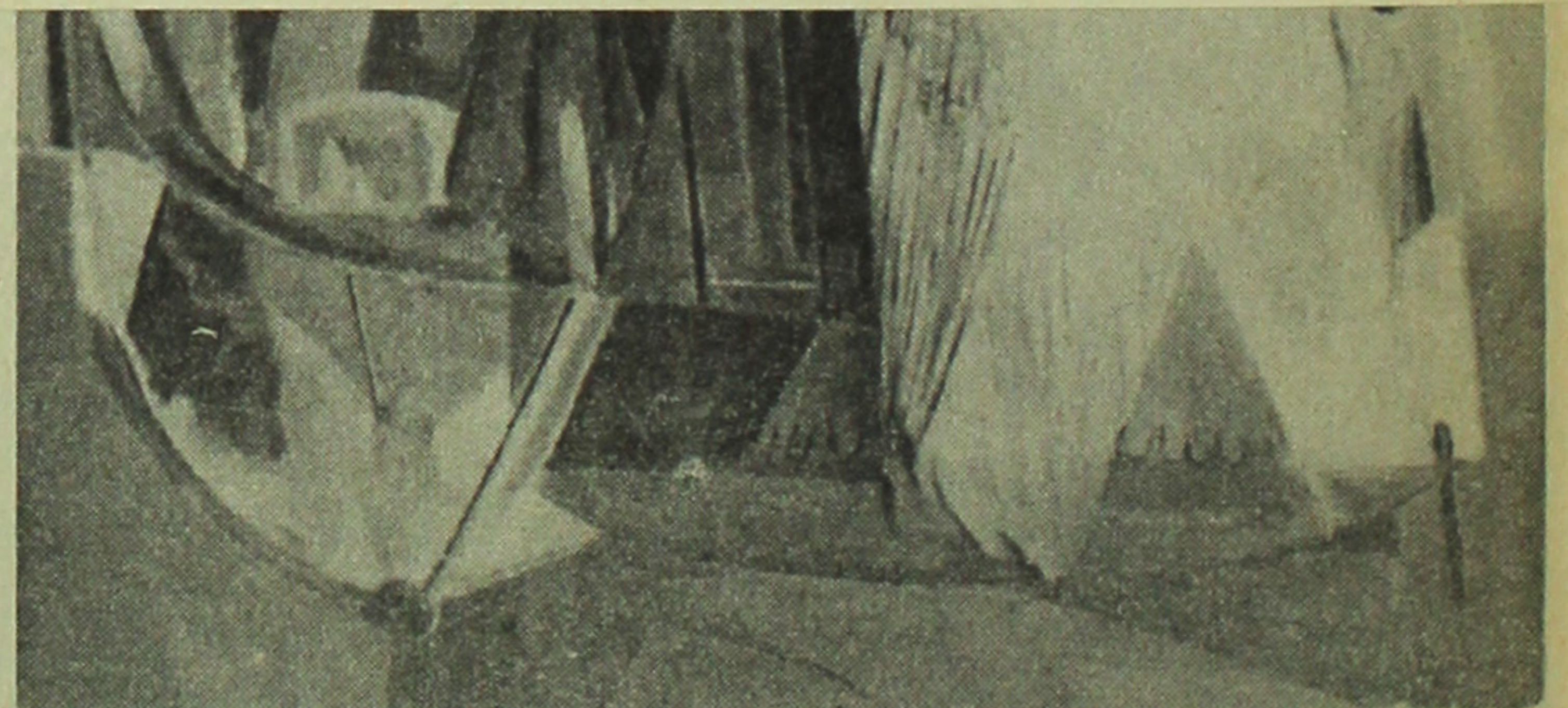
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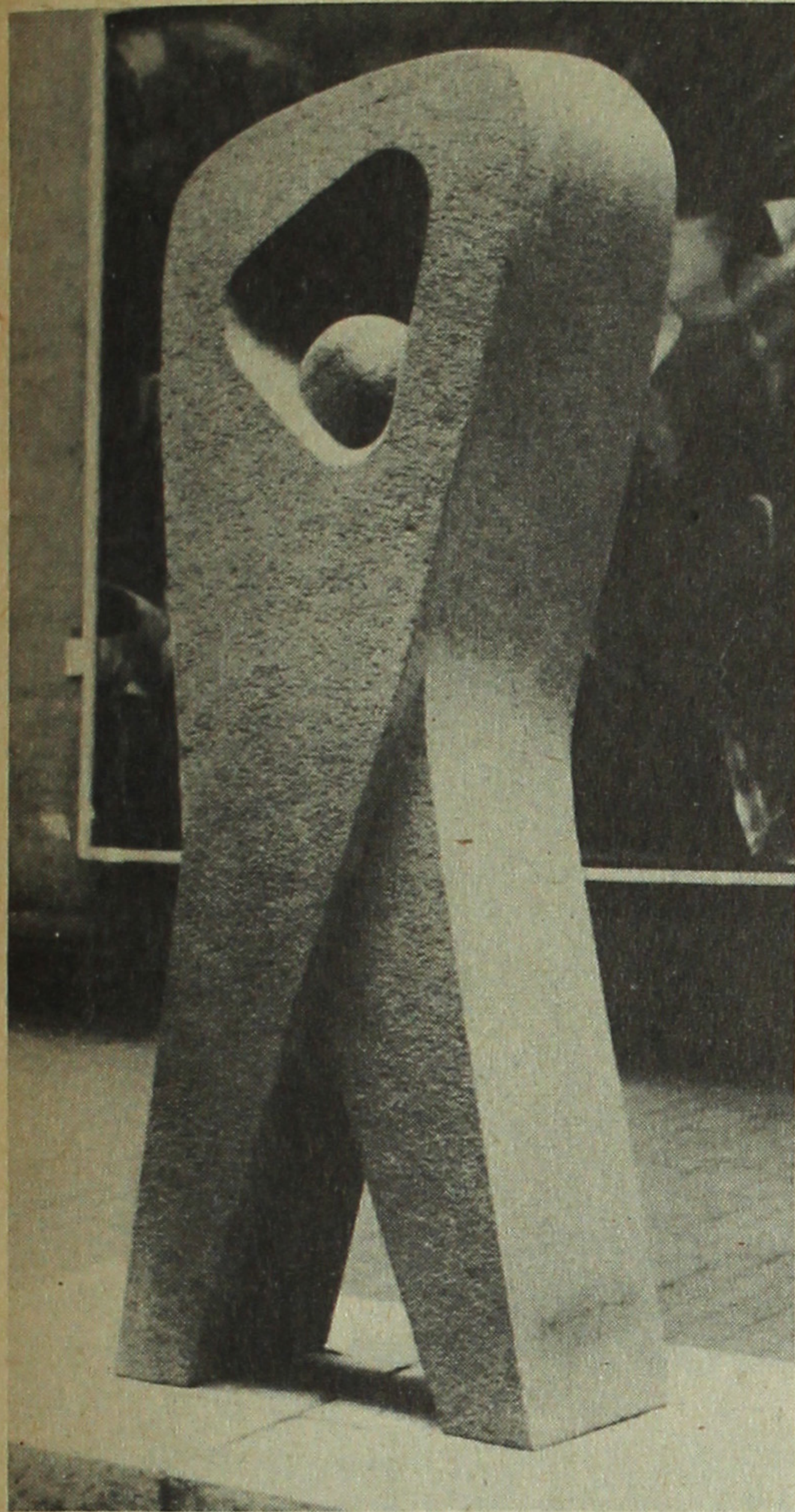
ユネスコ村 寺田竹雄 UNESCO Village by Takeo Terada

## A long way from Hokusai

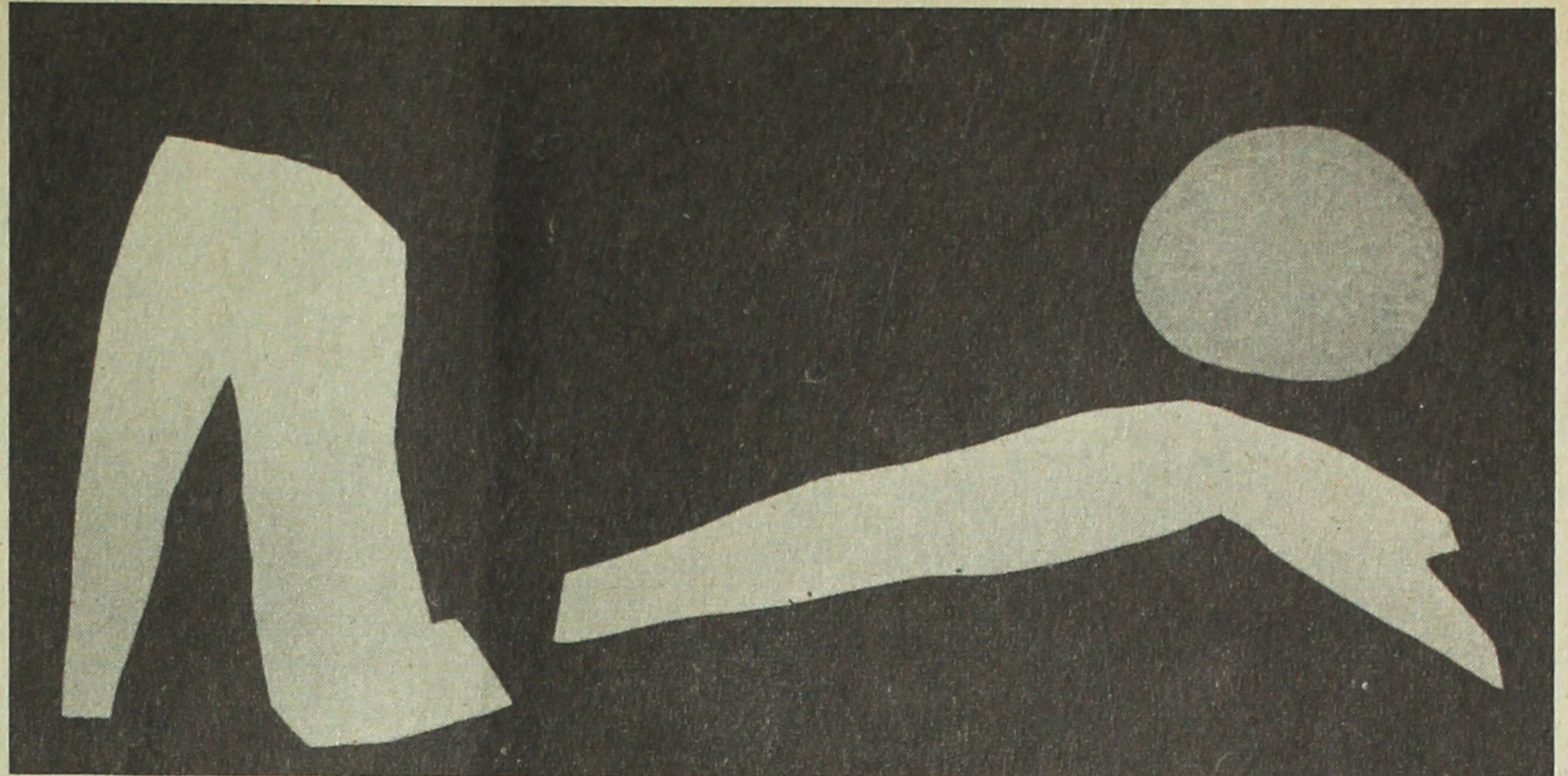
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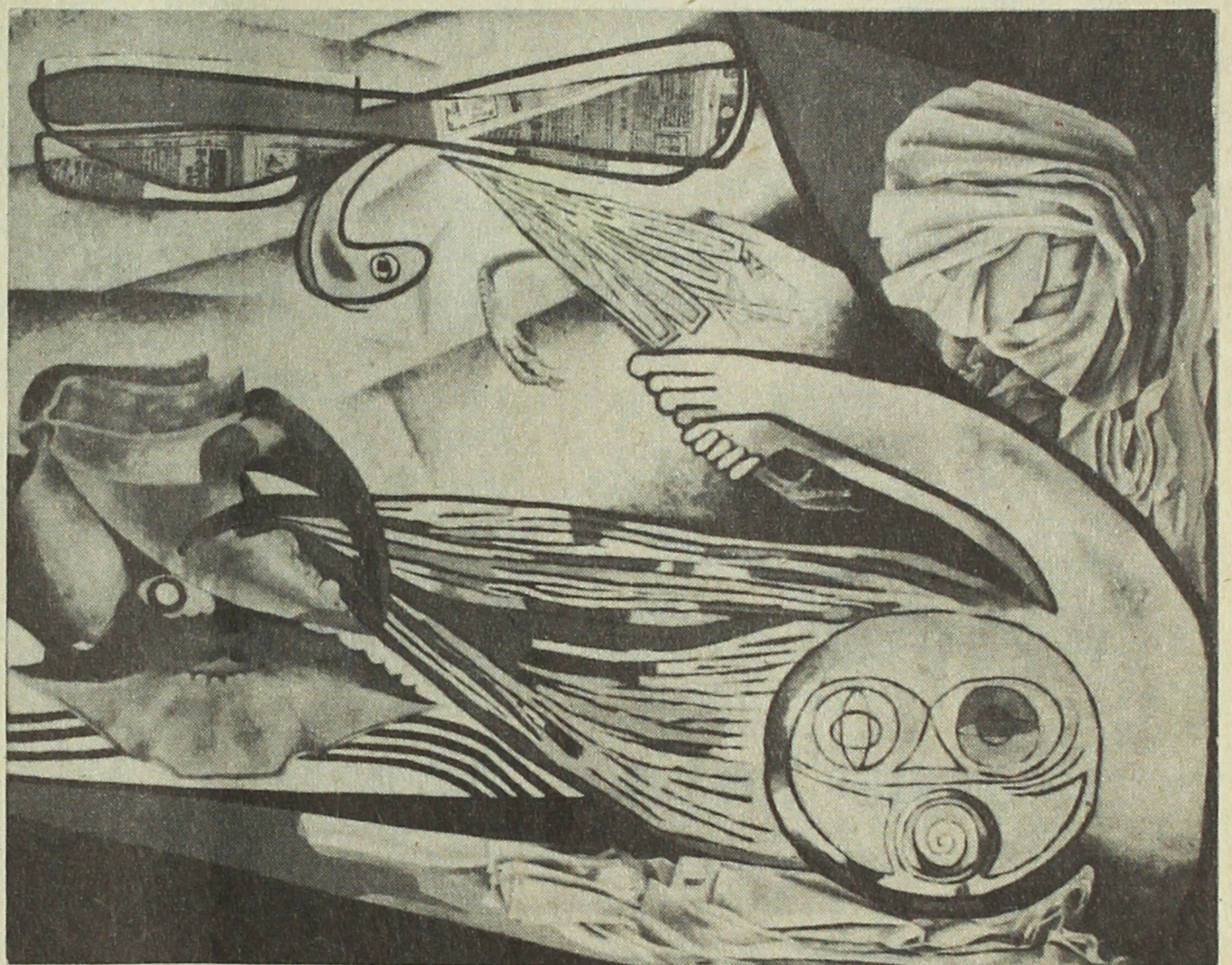


力 笹置季男 *Strength by Suetaka Kasagi*



作品 山口長男

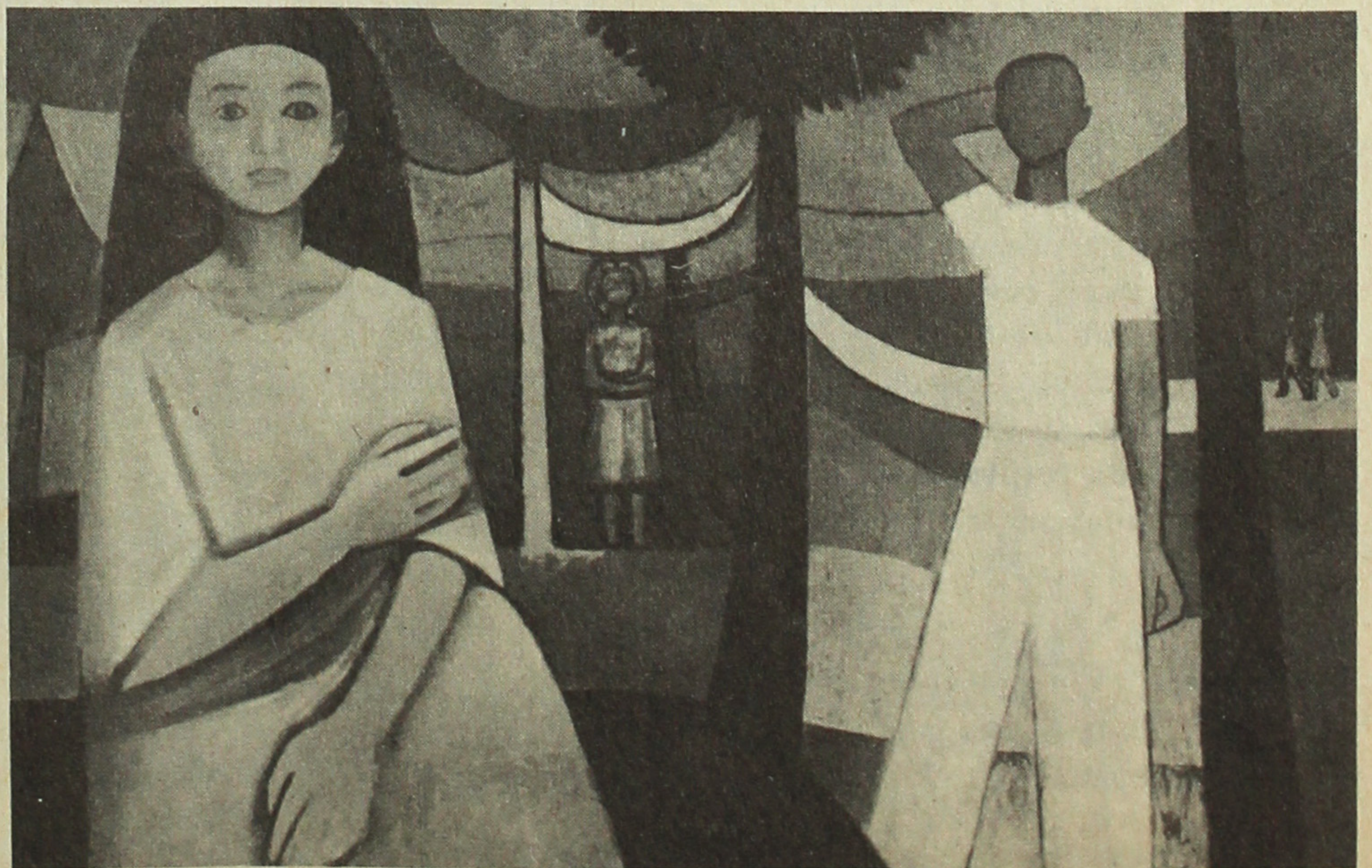
*By Nagao Yamaguchi*



抵抗 桂ユキ子

*Resistance by Yukiko Katsura*

毎年本誌で紹介して来た上野美術展も日展、院展と、本年は二科展の紹介を試みた。二科にはアメリカ出身の寺田竹雄画伯が會員として重きをなしている。二科は發足以來既に37年の永い歴史を持ち、その傳統精神は一流一派に方向を限定することなく、常に新しい價値の創造に向つて不斷の發展を期するのが信條であるというそれだけに、常に世界的視野に於ける新しい藝術の創造に向つて清新潑刺たる歩みを續けているが、その作品は本誌掲載寫眞でも判るように時代の最先端を歩んでいる。二科の御大は東郷青兒画伯で、今日の二科の發展はこの人の政治力に負うところ實に大きい。二科は毎年秋のトップを切つて、9月1日から展覽會が開かれるが、その前夜祭なるものが、物凄い。會員は黒ん坊になり、東京の有名なストリッパーを数名自動車にのせ、東京の街をねり歩き上野へくり込むのであるから、観る人はまづどぎもを抜かれる。今日ではこれが一つの名物になり、色々の批判もあるようだが、よせなくなつてしまつたようだ。宣傳戦ではまづ群を抜いている。それに最近、漫画部に商業美術部も設け、間口の廣いところをみせ一層觀覽者も多くなつて来た。上野美術展で黒字になるのは、日展と院展それにこの二科であるということだ。マチスやピカソやブラックの展覽會にワンサと押しかける日本人である。二科の繪が解らないとあつては恥しいのだらう。



森の人 大沢昌助

*People of the Woods by Masasuke Ozawa*





## Western style mural adorns Tokyo store

**M**AN of the hour in Japan's art circles is Takeo Terada, American educated artist who in September completed Japan's first mural painted according to the seven century-old fresco painting technique.

Practiced in the West since the 13th century, the method involves coating a wall with live lime and powdered marble and painting on the coating while the wall is still damp. Terada learned this technique in the U.S. The fresco painting in San Francisco's famous Coit tower, completed in 1934, is one of Terada's works.

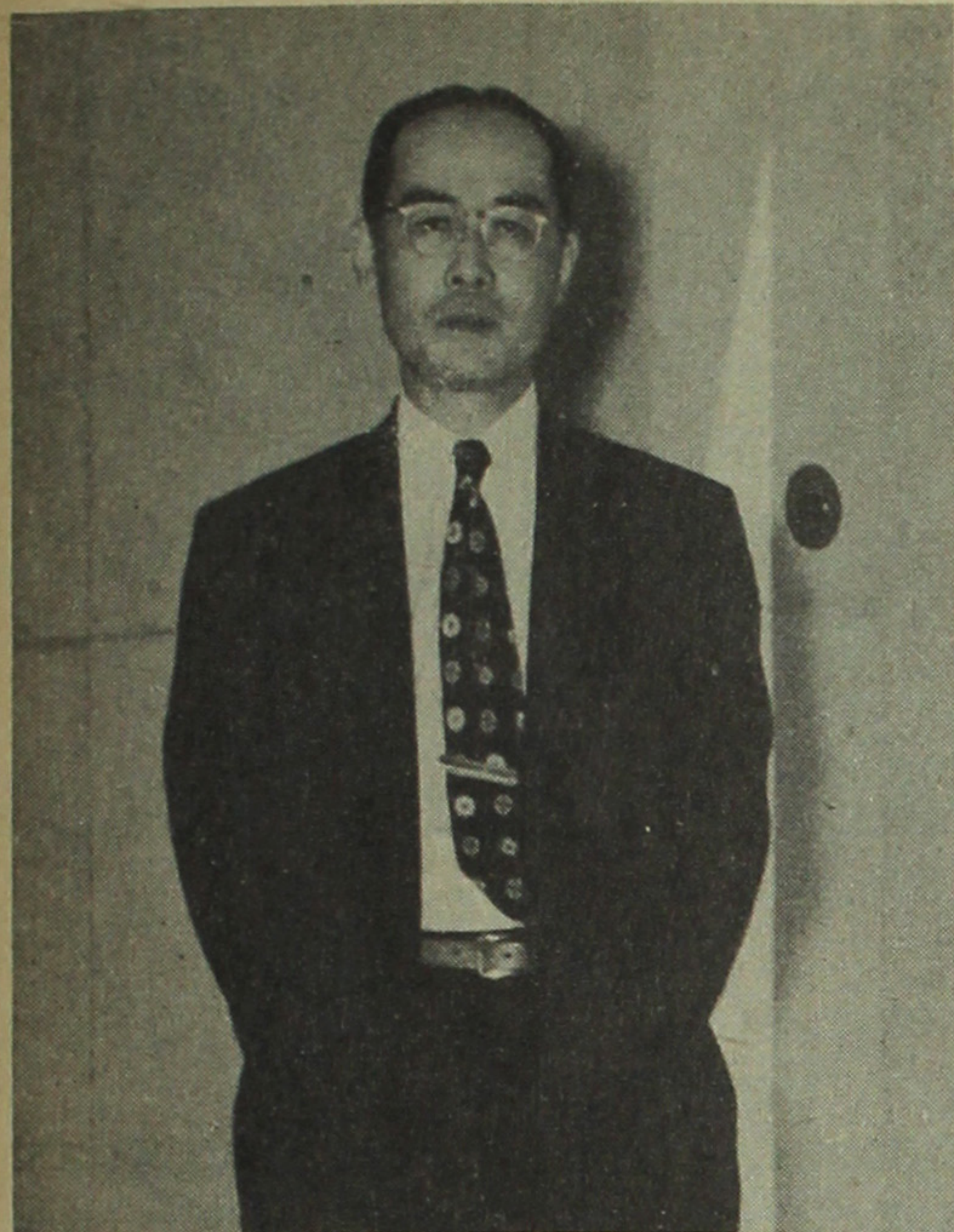
The above picture shows parts of fresco mural executed by Terada in a Tokyo department store. It measures 40 feet by nine feet.

Terada returned to Japan in the late 30's and is now a member of the exclusive Nika-kai painters group.



日本に歸つた寺田竹雄画伯は、派閥でむずかしい日本の画壇に克苦十數年、今日では二科會の會員として押しも押されぬ地位を築き上げたが最近画伯の最も得意とする壁画が完成し話題になつている。日本では最初のフレスコによる壁画を東京池袋の某デパートに40尺に9尺四壁に亘るといふ尅大なものを画き終えた。夫人は重い肺を病み再世不能を傳えられる中に、2人の子供をかゝえ藝術に精進する画伯の姿は涙ぐましい





Dr. Hideki Yukawa, Japan's first Nobel Prize winner.



Three-story building recently built in Kyoto in honor of Dr. Yukawa. The building is to be a center for research in nuclear physics.

A handsome building named after Dr. Hideki Yukawa, first Japanese Nobel Prize winner, recently was completed in Kyoto by the scientist's alma mater, the Kyoto University.

The three-story, 30 million yen building will be a research center where visiting professors from Tokyo, Osaka and Nagoya will join scientists of Kyoto University for nuclear studies.

Dr. Yukawa was awarded the Nobel prize in physics in 1949 for the meson theory which he conceived some 14 years earlier. The meson was originally called the "yukon" for Dr. Yukawa, but the name was changed because it would inevitably be confused with the Alaskan river. The 45-year-old scientist is a visiting professor at Columbia University.

## 物理学の殿堂 湯川記念館落成

湯川秀樹博士は、日本が生んだ最初のノーベル賞受賞者として、世界に誇る偉大な學者であり、その業績は今更云々する迄もないが、博士の偉業を記念すべく、京都大学では同大学構内に、工費三千万円を投じて湯川記念館を新築中であつたが、七月二十一日帰国中の湯川博士夫妻出席の下に開館式が舉行された。この日湯川博士は日高文部次官、服部学長、鳥養前学長等関係者とパーテーに臨み「私の爲にこんな立派な記念館を造つて戴き、深く感謝します」と挨拶を述べ、午後は記念館講堂に於て「素粒子論の現状と將來」と題する記念講演を行つた。

同記念館は京大工學部森田教授の設計による鐵筋三階造りのスマートな近代的建物で、京大構内でも最も美しい環境である農學部植物園内

の櫻の老樹に囲まれた一角にあり、屋上からは比叡山、大文字山を連ねる優美な東山が一望の下に眺められ、自然と人工の美が渾然一体をなすこの美しい林間の白アの殿堂こそ今後第二、第三の湯川博士を生み出す理論物理学のメツカとなるであろうことが期待される。

この會館の初代館長は京大理學部の長谷川教授が就任することとなつてゐるが、その運営には京大のみならず、東京、大阪、名古屋各大学の教授も参画し、研究部と事業部に分け、研究部門にあつては素粒子の研究を主とし、事業部は粒子論に関する出版等を行ひ、來秋にはオツペンハイマー博士、モット博士等世界有数の物理學者を招聘、國際理論物理学界も同記念館で開催される豫定である。(京都永田正夫)

# Banco Popular do Brasil S.A.

Matriz: Rua 15 de Novembro, 265

SAO PAULO - BRASIL

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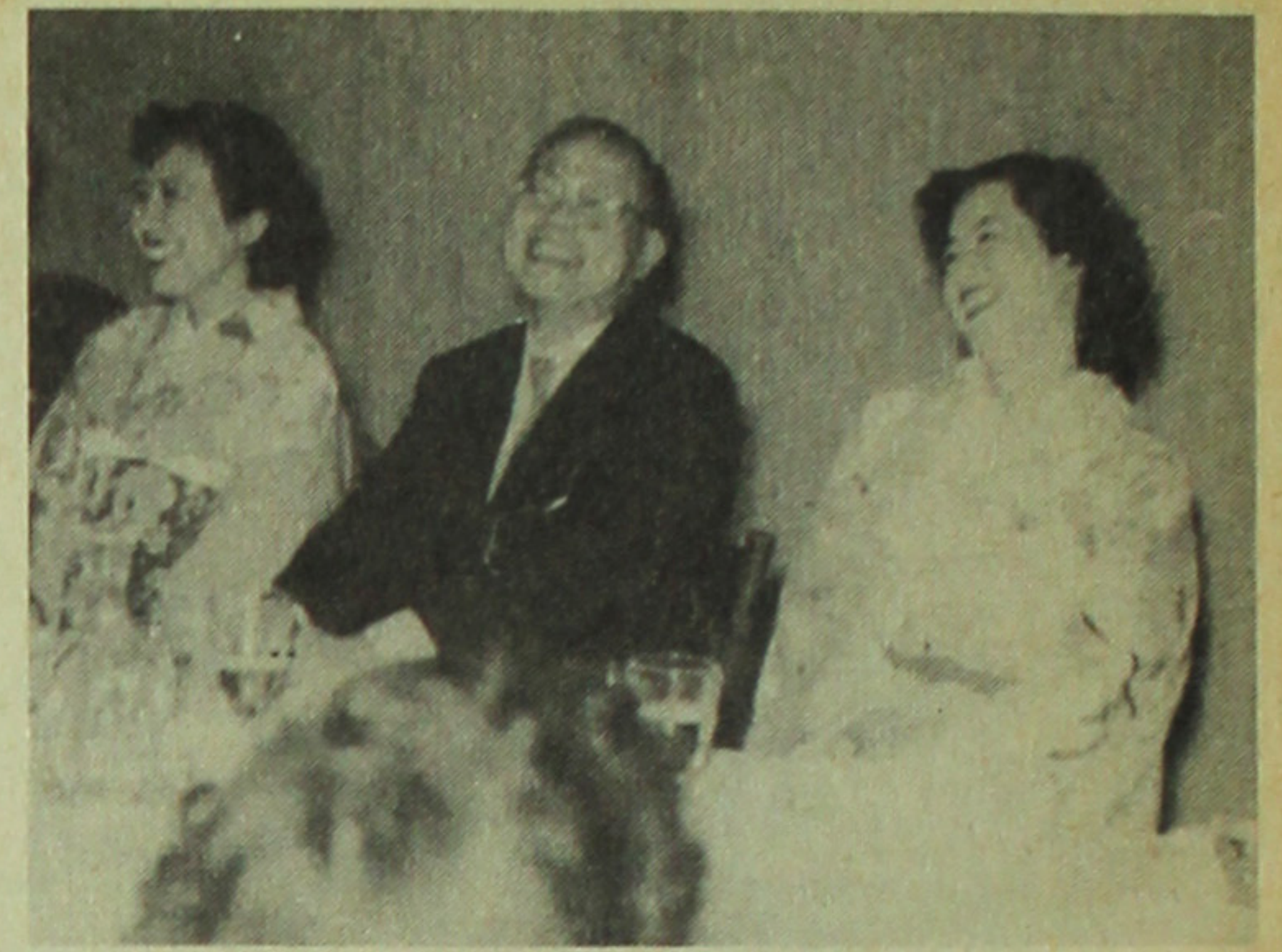
# 新木駐米大使

## ニューオルレアン訪問

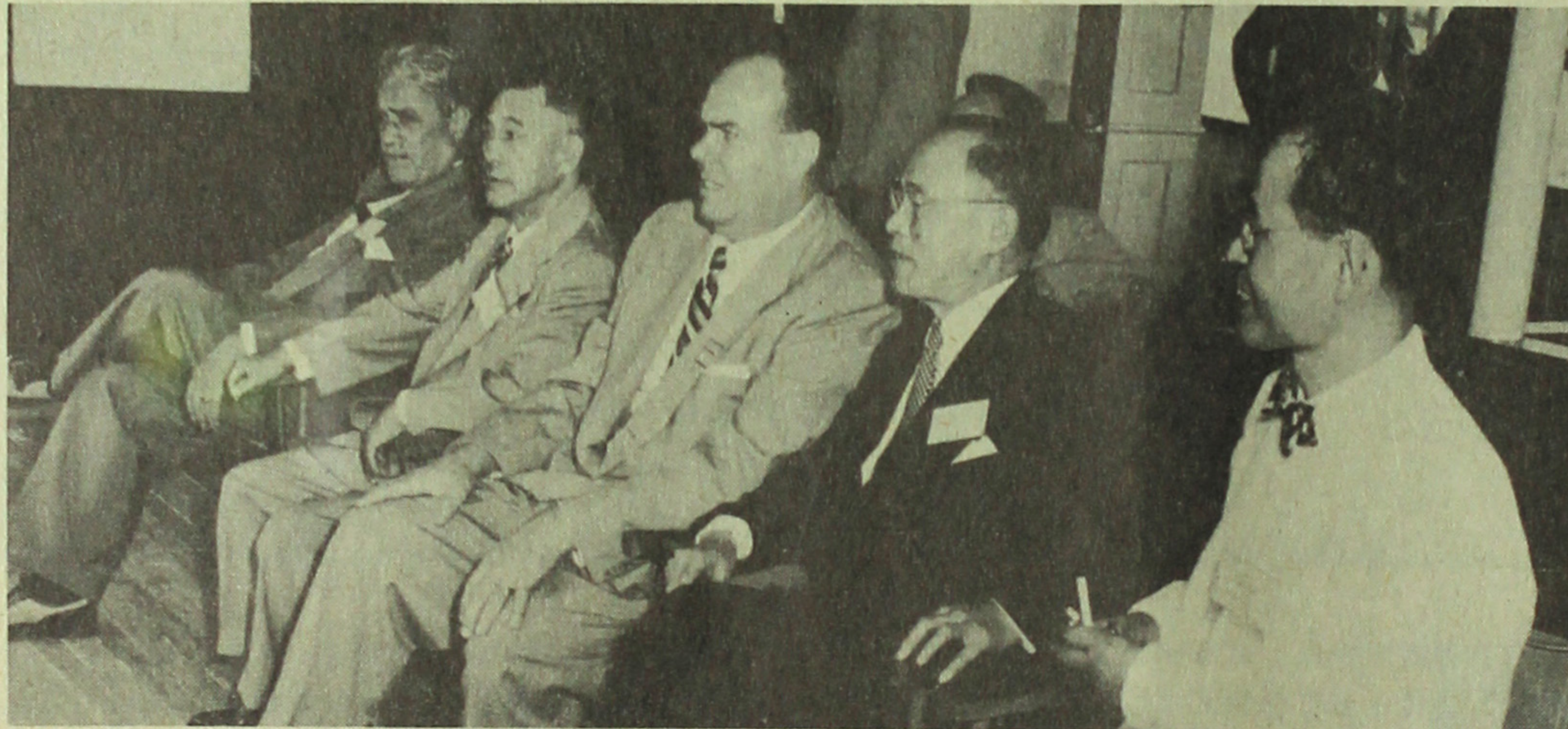
沙港で開催された極東貿易博覧會に出席した華府の新木駐米大使は歸途、珍らしく九月十一日、ニュー・オルレアンス市に立寄つた。以前にも日本の大使が公式に、ニュー市を訪問したことはないので突然の訪問に市も商議も在留邦人も此の珍客に對して、一せいに大歓迎をした。

モリソン市長から名譽市民として鍵を渡され

たり米人商議港務部等の大歓迎もあり、九月十二日、八時アーノルトレストランで在留邦人主催の歓迎晚餐會を開催した。出席者五十余名同地の先達、泉寛吾氏が司會し、ジョージア州ホワイト・ホールの元老佛圓幸彦氏が出席者一同を代表して歓迎の辭を述べ、後新木大使は、「日米友好關係の好轉の事實を語りお互に自重して經濟的確立を期さねばならぬ」との挨拶を述べ大盛會に終了した。



Araki shares a joke with wives of Japanese consuls in New Orleans during a reception dinner.



Amabassador Eikichi Araki of Japan (in dark suit) on board the yacht "Good Neighbor" as guest of the Port of New Orleans Board of Commissioners. New Orleans figures to become a vital link in Japan's foreign trade network.

寫眞はアーノルド・レストランにおける在留邦人主催歓迎會、正面が新木大使、其右が石田副領事夫人半分見えるのが佛圓幸彦、大使の左側が吉村領事夫人竹田春海一等書記官、左端服部夫人、白服背後が吉村領事の諸氏。

寫眞は、グットネーボア郷（港務部）、甲板からミシシッピー河の壯觀を眺める大使及歓迎委員一行、左より米國商務省ジャクソン、泉寛吾、港務部宣傳部長、新木大使、吉村ニューオルレアンス領事の諸氏。

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(もとの安田銀行)

本店 東京都千代田區大手町一丁目

故國日本への御送金には長い傳統と高い信用のある

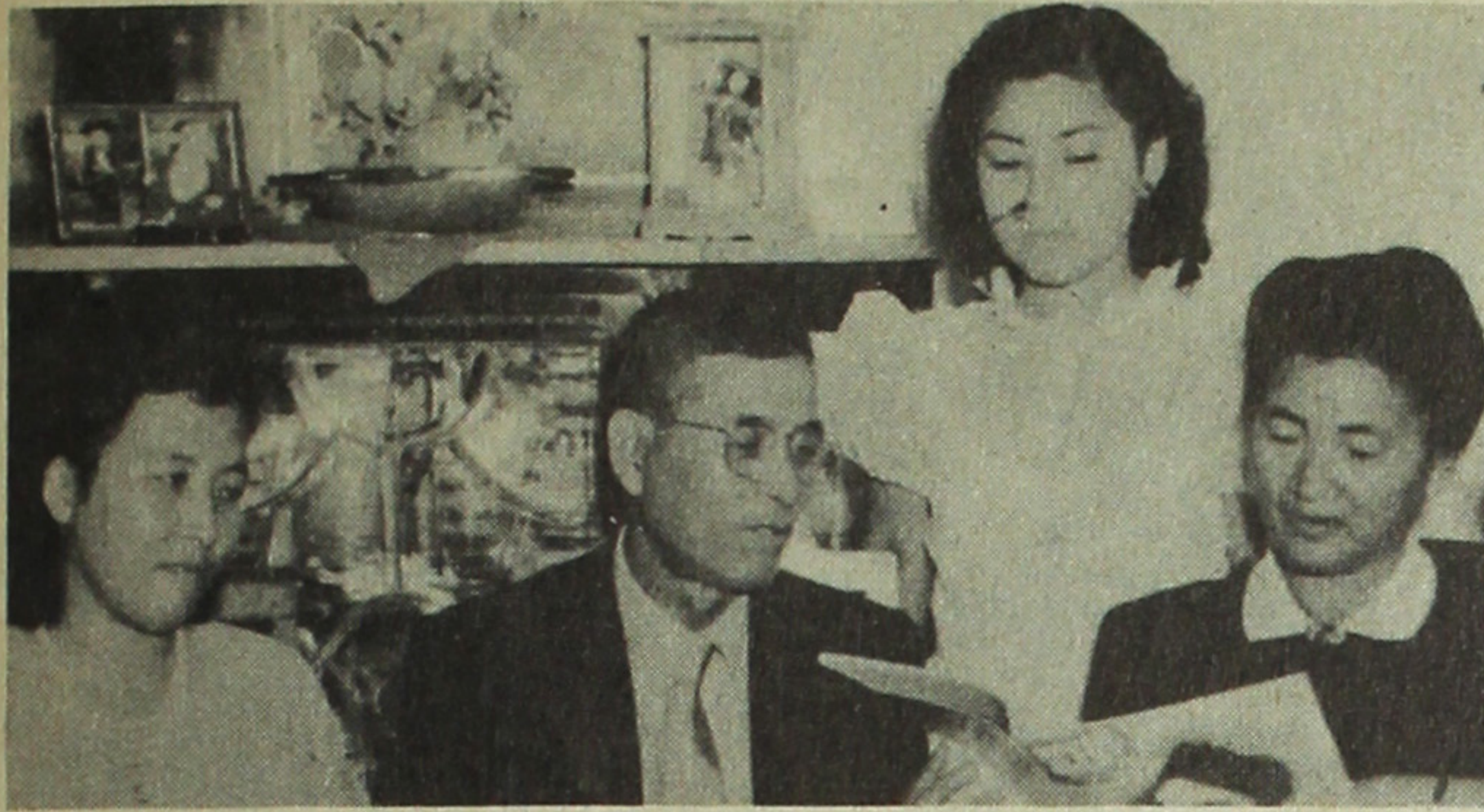
**富士銀行**を御利用下さい

御送金の場合は下記の當行コルレス先を御利用下されば全國186ヶ店の當行支店網を通じ迅速確實に皆様の御郷里に御届け致します。

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Seattle First National Bank  
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of Los Angeles  
Wells Fargo Bank & Union  
Trust Company





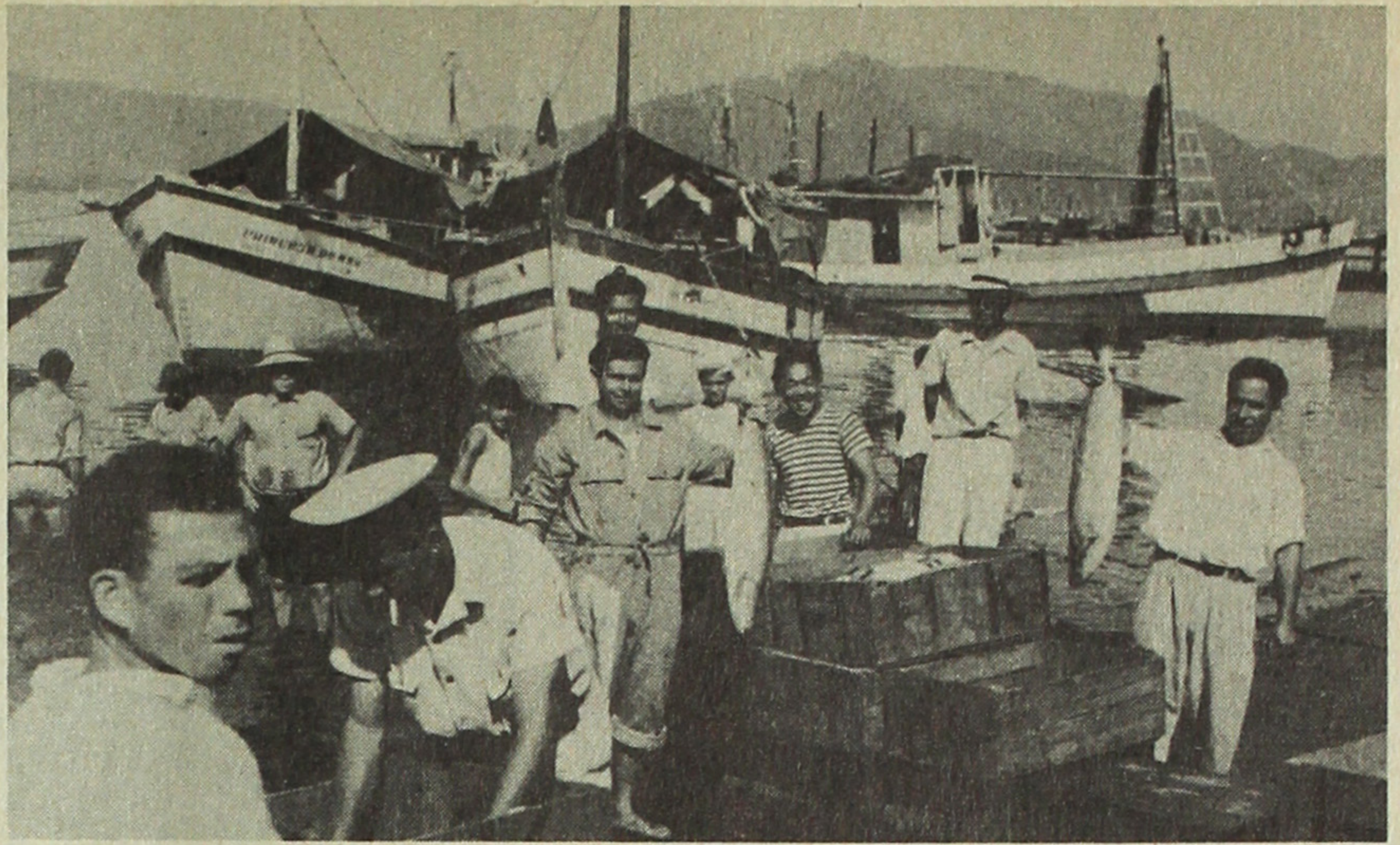
"Fishing King" Kikuchi with his wife and two daughters.

## 漁業王 菊池弘策氏一家

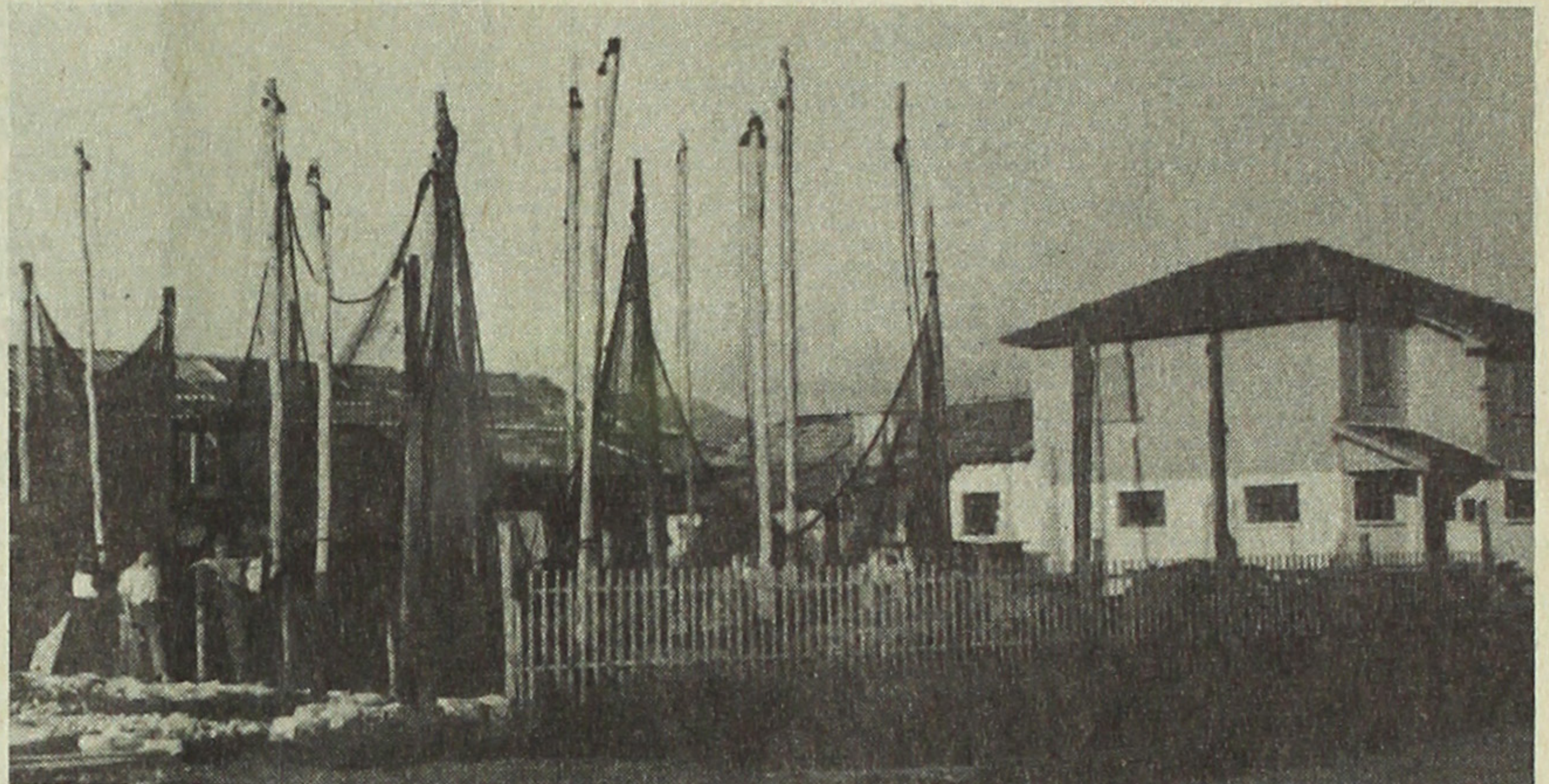
遠洋近海漁業用大型發動機船十數隻と一千万円をかけた製氷機、これらに働らく使用人約百名を擁し毎日數百噸の鮮魚を氷詰めにして大サンパウロ市場に積み出しているサントス港切つての大漁業家菊池弘策氏一家こそは、在伯三十年終始一貫誠実と協和を固く守つて來た立志傳中の一家である。

數多いサントス港の邦人漁業家中、群を抜いているのは、都築、大野、菊池の三氏でサントスのみならず伯國に於ける邦人漁業家として伯國人間にも有名である。

新築の菊池家、前庭には林立する大地曳網、海濱には銀鱗を満載して歸つた船がずらりと並び周圍は戰場のように忙しい。一族で一千二百万円の會社を組織し、事業はすべて菊池氏夫妻、長女次女三女の三夫婦に長男を加えて漁獲からサンパウロでの販賣までをやり海から直接消費市民への供給を行い長女とみさんが、その總支配人である。



Brazilian fisherman working for Kosaku Kikuchi pile up part of their catch on the beach. Boats in the background are part of a fleet of 12.



The Kikuchis live in a neat two-story building facing the beach. Fish nets are strung up to dry in the lot adjoining the house.

Gold is where you find it — if you have enough persistence. Take the case of Kosaku Kikuchi of Sao Paulo, Brazil. He dropped his first hook and line 30 years ago. Today, he has a fleet of 12 large fishing boats, a huge ice-making machine and more than 100 workers bringing in fish for him. Around Santos bay, Kikuchi is called the "Fishing King." His boats bring in several hundred tons of ice-packed fish daily.

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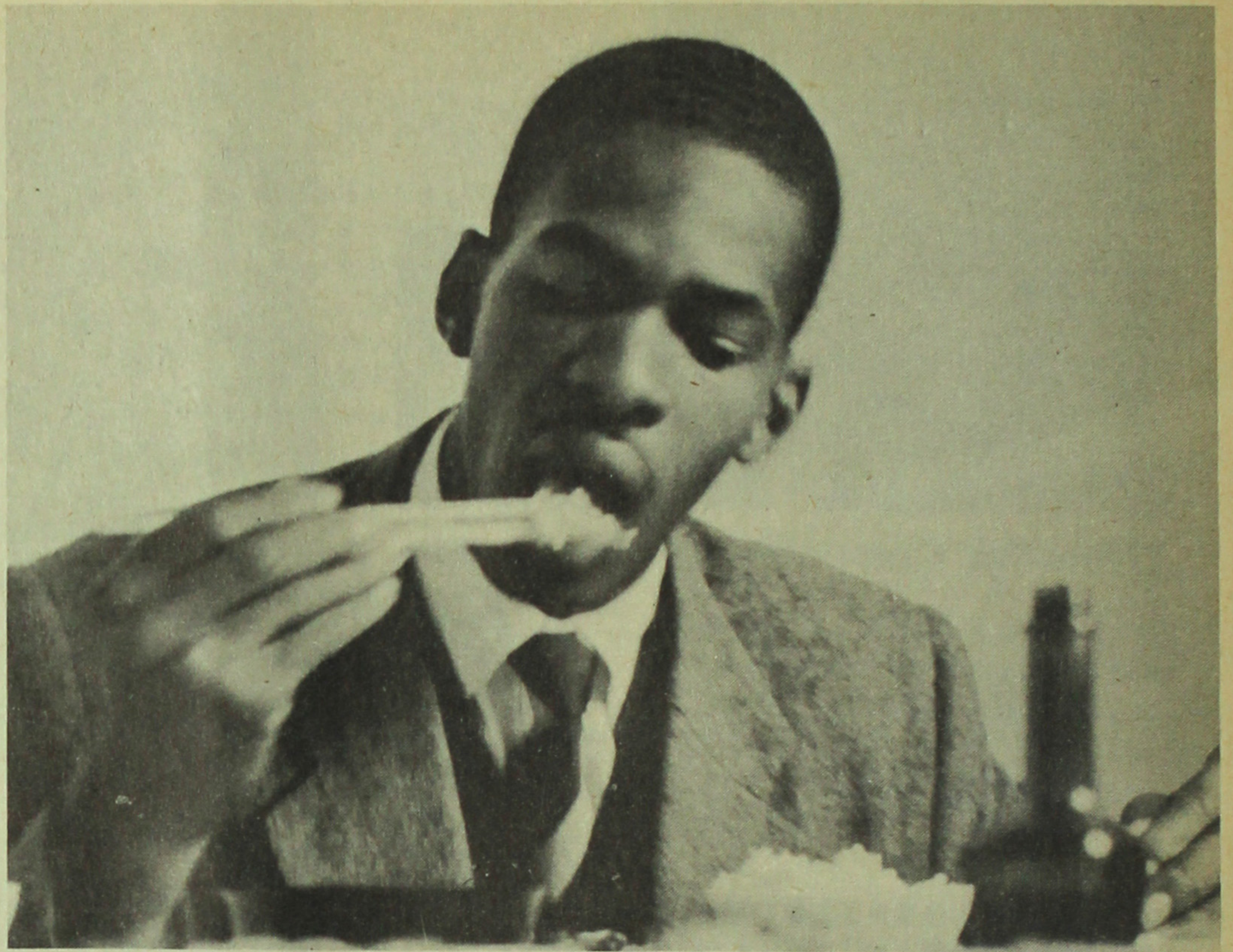
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OLYMPIC CHAMPION, Adhemer Ferrera DaSilva of Brazil practices with the chopsticks before his departure for a tour of Japan.

Adhemer Ferrera DaSilva discovers that fame has its price. It all started when the slim athlete from Brazil won the hop-skip-and-jump event last summer in Helsinki. When he returned to Brazil, he received a transoceanic telephone call from one of Japan's leading dailies. "Won't you come to Japan and put on a few demonstrations?" the caller asked. The Brazilian accepted and headed for the nearest Japanese restaurant to learn how to manipulate a pair of chopsticks. After a laborious session, he reached the conclusion that jumping 16.22 meters was much easier.

これだけは苦手!  
ハシに棒にもかからぬ  
跳躍王、ハシの練習汗ダク

ヘルシンキ・オリンピック大会で三段跳に十六米二二という超人的記録を樹立したアチマール・フェレイラ・ダ・シルバ選手を日本へ招待したいとの交渉が行われた



DA SILVA receives invitation to visit Japan by transoceanic telephone. Looking on are his coach and Japanese newspapermen in Sao Paulo, Brazil.



# 日本株式投資の研究

## 海外よりの注文は激増の一途

去る7月1日から「外資に関する法律」が改正され、その趣旨は大幅な制限緩和と外資優遇であつたため内外の注目を浴びてきたが、その後1ヶ月半の今日までに送り出しは果して順調であつて証券投資は激増した。これについて海外からの市場経由証券投資の現況は下記の通りである。改正前の6月には23万株2679万円であり、投資信託はまだ外資法の適用がなくて極く僅かの件数が大蔵大臣の許可を受けていたにすぎなかつた。

これに對して、7月になると、株式は約75万株2億円、投資信託は8月15日現在約2千口、1千万円以上となつてゐる。株式では3倍強、投資信託は發足早々からの好調である。外資法制定以來約2年市場経由取得の道が開けてから1年の間に海外の投資家も漸く外資法の手續に馴れて来たところ外資法が改正されたので強く海外の投資家にアツピールしたと日本經濟の復興とその將來に對する國際的信用がゆるぎもしないことが如実に示されているものといえる。このような増加は關係方面でも豫期してゐなかつた模様であつて殺到する問合せに驚いてゐるが、海外からの投資手續について、この際萬遺漏なきように十分な知識をもつてもらふため山一証券株式会社から既報手續の補足説明をしてもらつた。

### 株式の賣買

ドルの送金により株式を買付けた場合、配當金は從來からその都度ドルにして受取れるものであつたが、改正法によれば、買付けた株式を2ヶ年間持ちつゞけて賣却した際にはその賣却代金の2割づつを第3年日より毎年ドルにして受取れることとなつた。この賣却代金というのは勿論値上り益を含んだ總代金のことである。

尙この代金でも保有期間2年未滿の賣却代金でも他の株式や投資信託受益証券等をドル保証で買ふことが出来、その場合配當金のドル保証、2年後の賣却代金のドル保証の点は全く同様に取扱われるものである。

### 投資信託の受益証券

ドル送金によつて買付けた場合には株式と全く同様で、配當金のドル送金は勿論のこと、償還期(通常2年)に受取る償還總額はその總額の2割づつ毎年ドル送金出来る。この償還金というのは値上り益も含むものであつて、現在山一証券株式会社の投資信託1口の最初の投資5千円の例に取ると次のとおり値上りしている。

(8月13日現在)

回数	時價	税引後	設定日
1	9063円	500円	51年7月5日
2	8978円	500円	全7月30日
3	8583円	250円	全9月5日
4	8184円	250円	全10月30日
5	7755円	250円	全12月20日

6	6548円	250円	52年2月5日
7	7249円	[末]	全3月20日
8	6005円	[末]	全5月15日

投資信託とは1口5千円づつの受益証券を賣り出した資金を活用して証券会社が株式を賣買して出資者に儲けてあげる仕組であつて遠方の地で日本の市場の状況の分らない人などに適している。つまり専門家がうまく運用管理するから安全有利、確實で素人でも手軽に利用出来るこのため昨年7月發足以來一般の人々からは大好評を博しており既に3百億円の投資があるが締切期日前に申込みが超過する有様である。

### 支拂濟配當

尙外資法改正案では償還金中元本(1口5千円)はすぐドルで受取り値上り分が毎年2割づつドルになるとなつてゐたが、株式の取扱いと均衡をとるために株式と同様に償還金額(元本を含め)の2割づつが毎年ドルで受取れる様になつた。参考までに、いままで外資法にあつて外国投資家が市場から買付けた株式の主なものをあげれば下の通りである。

昭和27年7月末現在

……山一証券株式会社の調査による……

会社名	株数	件数
東洋レーヨン	895,200	139
八幡製鐵	422,000	191
武田藥品	267,600	93
富士製鐵	265,300	94
帝國人絹	212,950	58
王子製紙	198,900	66
神岡鋳業	197,600	91
三菱電機	195,000	60
新日本窒素肥料	178,300	65
東洋紡績	173,100	103

又、東京証券取引市場株式の平均利廻は7月末日で9.89%となつてゐるが、事業別には次の通りである。

事業別	平均株價(円)	平均利廻(%)
諸工業	100	14
化学	92	13
織維	122	12
製紙、印刷、木材業	119	12
鐵道運輸	81	12
瓦斯電力	78	10
造船造機	118	10
鑛業石油	165	10

＝山一証券株式会社の調による＝

昭和27年8月末現在

なお外國の投資家がすることになつてゐる複雑な手續は山一証券のように大きい会社では代理することになつてゐるから、公証人のサインのある委任狀を1通送つておけば1年間位有効で、あとは証券会社が全部代理する。(東京支社調査)

# 編集室より 永田生

九月に刊行しました本誌の『國交復活記念號』は米國も日本も南米も到るところで壓倒的好評を博し、各地からの讚辭と激勵のお手紙は文字通り机上に山積するという好反響に編集同人を大いに感激せしめて居ります。從來日本から種々な印刷刊行物が配布されますが、米國に地盤がない關係上實際に於いては思つた程の効果が上つて居らないのを遺憾とされておりました、然るに本誌は米國の中樞地シカゴに本據を構え、東京に極東總支社、伯國に南米支社を設置して各々緊密なる連絡の下に一糸亂れざる陣容を整え其の使命達成に努力邁進いたしました結果今や本誌の讀者は世界何れの所にも散在されるようになり本誌を通じて國際親善、文化向上、經濟發展の實を着々とあぐるに至りました。海外日系人出版界の一事業としてお喜び下さ。

世界藝術寫真界の第一人者シカゴの重田欣二(ハリー)氏を中心に本社が計畫しました『全日本寫真コンテスト』は日本文化交流の一助として開催します。其の作品は日本、米國各主要都市で展覽會を開きこれを紹介します。懸賞付きで推薦五万圓、特選二万圓、準特選二名一万圓、入選十名三千圓佳作卅名へ記念品を贈呈します。締切り日は東京總支社へ十二月廿五日迄、發表は明年四月であります。別項廣告参照、多數御参加下さい。

十一月號を『國際文化振興會號』としました。絶對世界平和を叫んで立つた甦生日本は國際文化の交流を目指して世界の人々の生活標準をもつともつと向上させなければならぬ大きな使命があります。その目的貫徹のために生れたのが、畏くも高松宮殿下を總裁に戴くこの『國際文化振興會』であります。その事業の内容や目的を廣く世人に知らしめ至難な同會の事業をして光輝あらしめたい。これを御援助申し上げることは日系人としての務めであると信じ特輯號とした次第であります。

## グラフ世界

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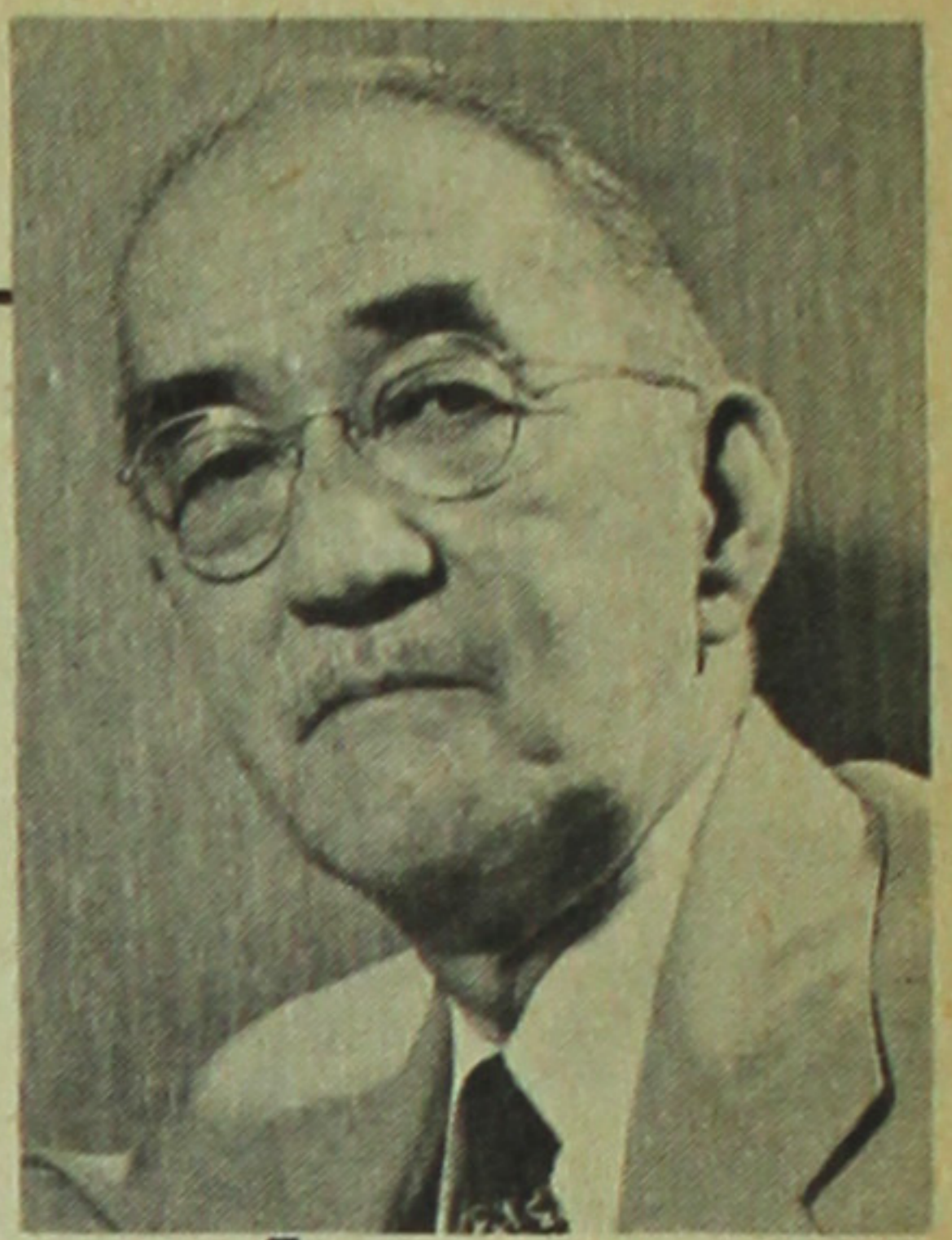
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# 日米文化交流の爲の 全日本写真コンテスト



Harry K. Shigeta.

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今回本社は日米文化交流の一助にも致し度く日本の各フィルム会社、各カメラ会社協賛の上、左の如き計画の下に二大写真コンテストを行うことになりました。審査員はシカゴのハリー・K・シゲタ氏外米国有力写真家が其の審査に当ります。入選作品は「シーン・グラフ」の誌上に掲載し全米に発表します。

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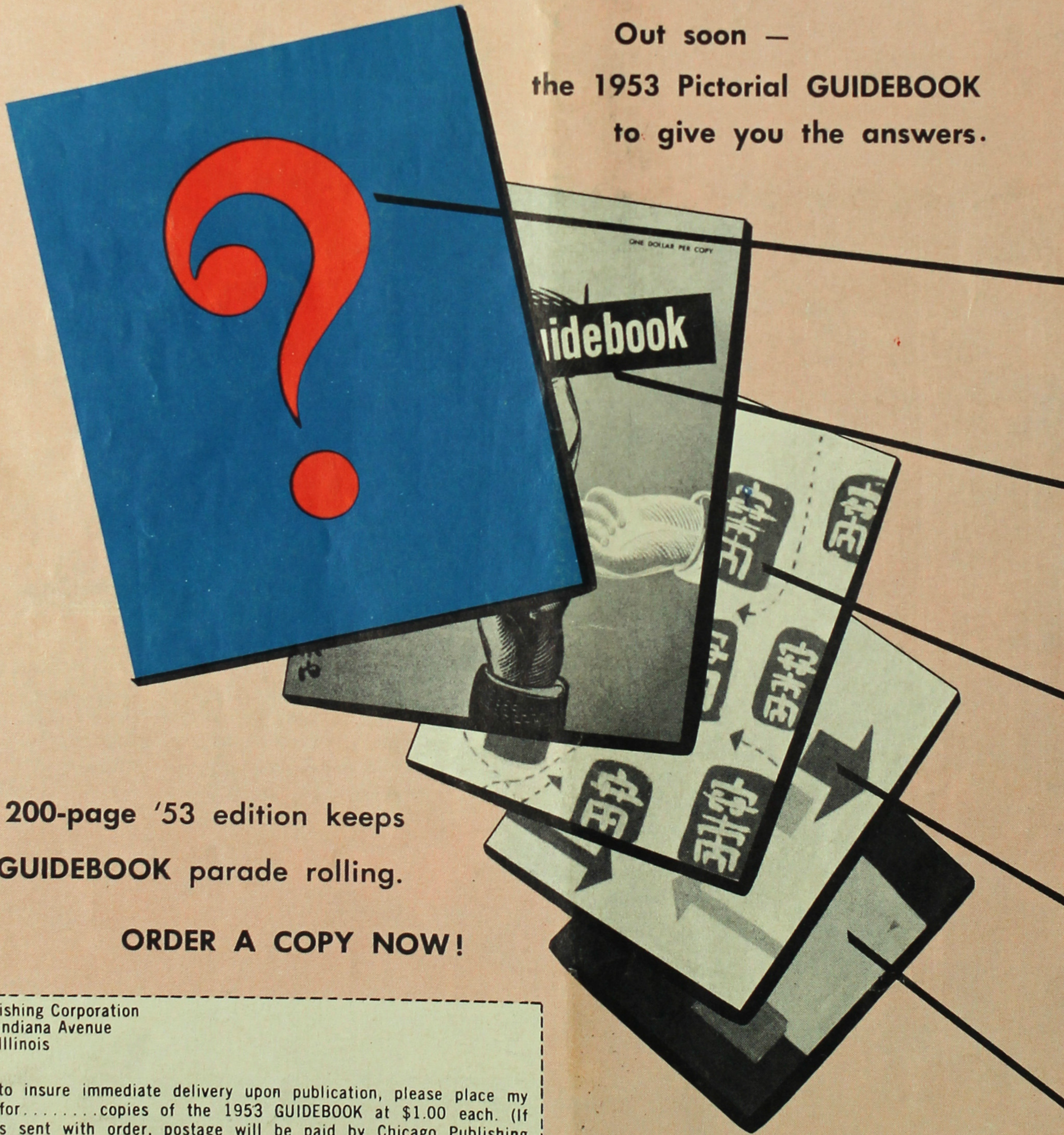
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