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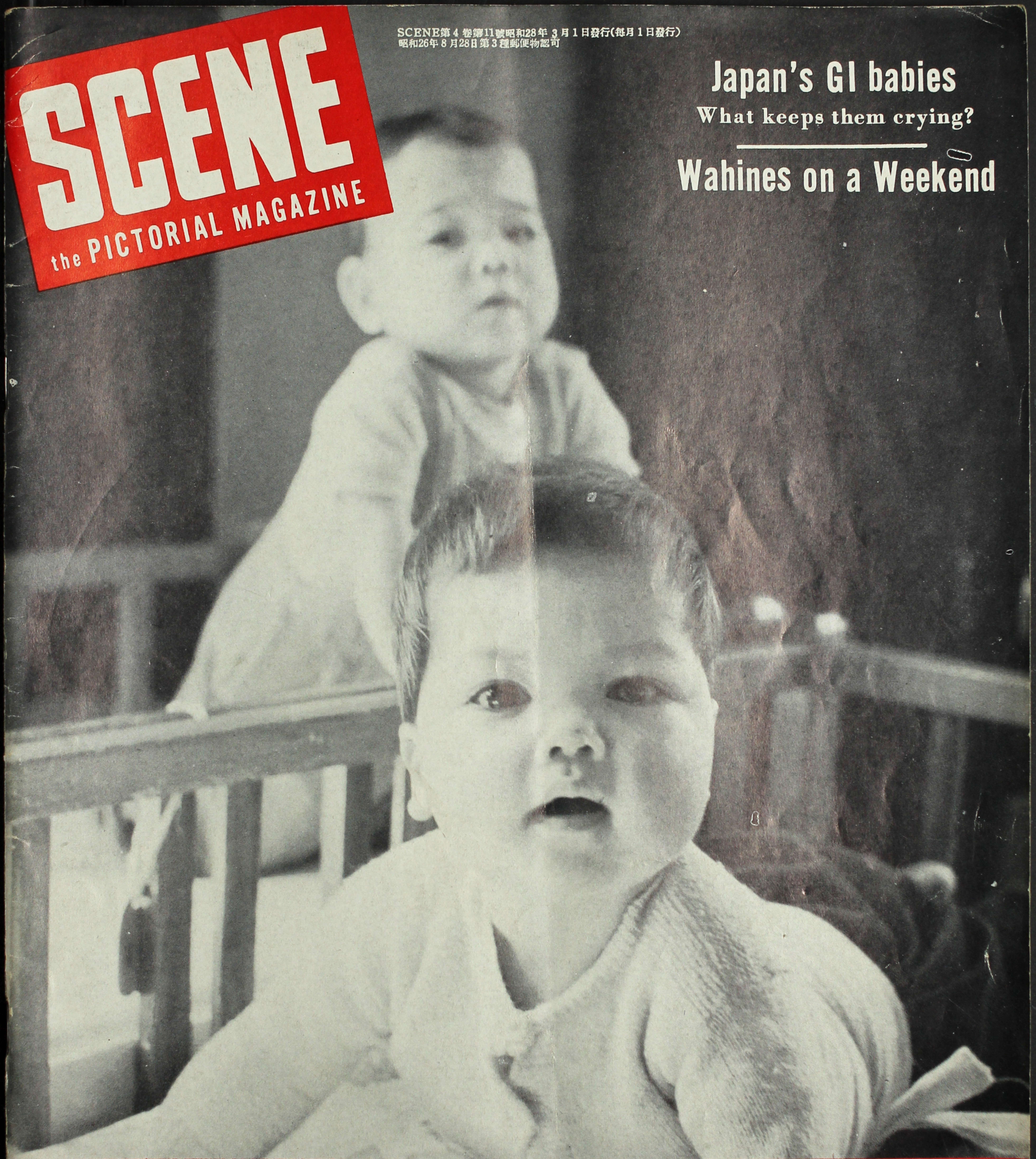
# SCENE

the PICTORIAL MAGAZINE

## Japan's GI babies

What keeps them crying?

### Wahines on a Weekend



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# グラフィック世界

MARCH 1953

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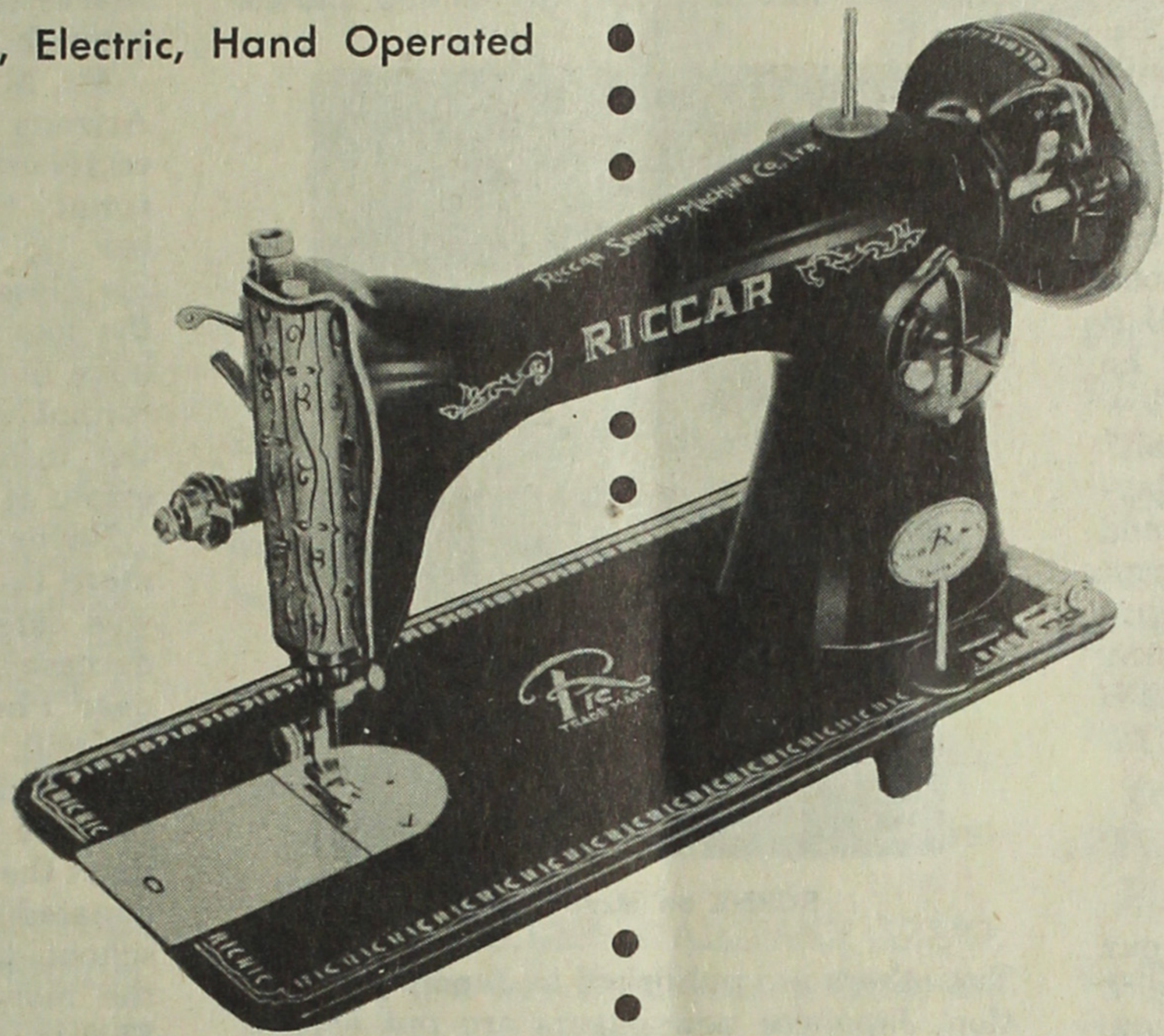
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# Letters to the Editors

## NOT SO, THEY SAY

Among the letters to the editors in SCENE's January issue was one from Miss Suzuko Mukai of Fukuoka, Japan, inquiring about the estate left by her father, Totaro Mukai, deceased since 1941. We who knew Mr. Mukai were greatly embarrassed by the letter which is without grounds.

Mr. Mukai was a small tenant farmer in Arizona for many years. He later contracted tuberculosis and was hospitalized in the county hospital where he died on September 14, 1941. In the absence of relatives, his close friends held funeral services at the local Free Methodist church. We who have lived in Arizona for the past 40 years cannot understand where Miss Mukai got the information that her father left an estate of 415 acres, two houses and \$20,000.

Never at any time did Mr. Mukai farm more than 30 acres. During his illness, he was cared for by Mr. Masao Fujii, (now deceased) a grocer who lived in Six Point, near Phoenix, Ariz. Mr. Mukai entrusted his will, which was read at the funeral, to Mr. Fujii. It instructed that funeral services be held at the Free Methodist church, that the "koden" (condolence gifts) be donated to the local Japanese language school, that tombstone costs be paid with the money entrusted with Mr. Fujii and \$200 be given to Mr. Fujii's two sons, and that any money left be sent to his daughter in Japan.

It is assumed that Mr. Mukai had left

## SKEPTICAL ABOUT "FORBIDDEN"

Dear Sirs: . . . the fact that even the best editorial effort can sometimes result in a slip is appreciated. The otherwise fine article by Toge Fujihira, which dealt with George Tahara, the Hawaiian movie man, in your February issue, sounded one sour note. That is the description of the Samoan island Tahara visited as "forbidden." If it was truly "forbidden," how is it that he was so warmly received and feted? How is it that he managed to step ashore at all? I for one suspect strongly that the adjective in question was used merely to add "color"—a journalistic device—or rather, vice—which I have long believed detrimental and which I would wish that SCENE would consistently eschew. — RALPH SUDERLAND, Jamaica, L.I., N.Y.

reading interest of Orient passengers, the only one published in the United States.

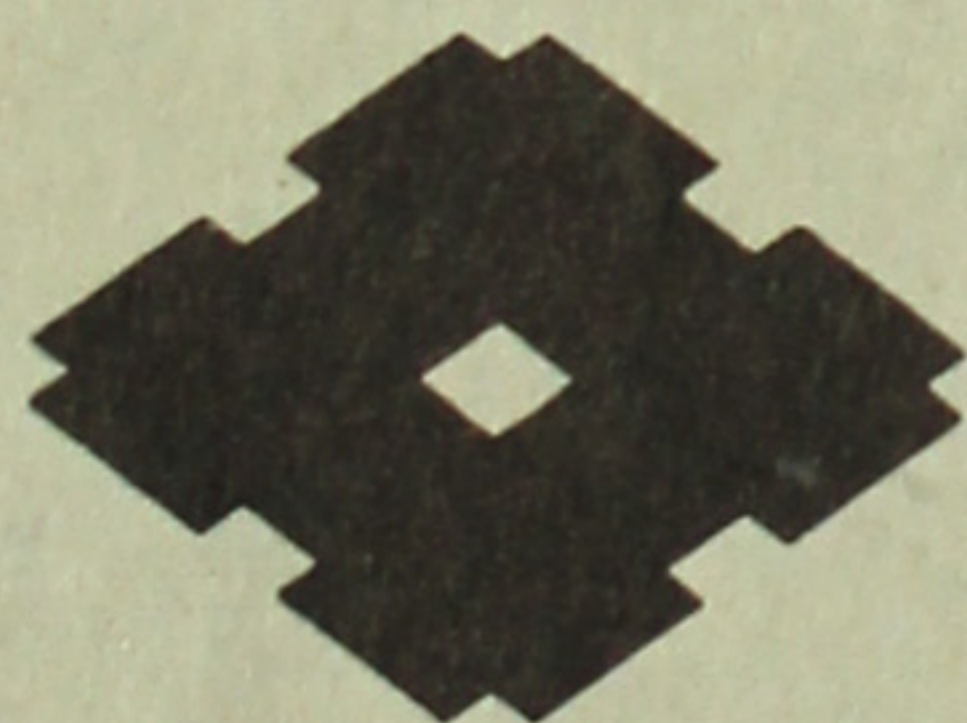


SCENE on Stratocruiser

## SCENE OVER THE PACIFIC

Dear Sirs: . . . the photograph is of our stewardess, Ruth Bloomquist, showing a copy of SCENE (January) to Grace Hata, Tokyo-bound from Los Angeles. SCENE is one of several Japanese publications put aboard our Orient Stratocruisers for the

The others are published in Japan. In addition, Japanese newspapers are put aboard the planes when they leave Japan enroute to the United States. — WILLIAM L. POLLOCK, Northwest Airlines, Seattle.



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only several hundred dollars at the time of his death.

We the undersigned are firmly resolved that the matter of estate as mentioned in Miss Mukai's letter is contrary to facts. — **Hitoshi Yamamoto** (chairman, Arizona Buddhist Church), **Kiichi Sagawa** (deacon, Free Methodist Church), **Katsuichi Fujii** (vice-chairman, Arizona Buddhist Church), **Tsunenori Okabayashi** (trustee, Free Methodist Church), Glendale, Ariz.

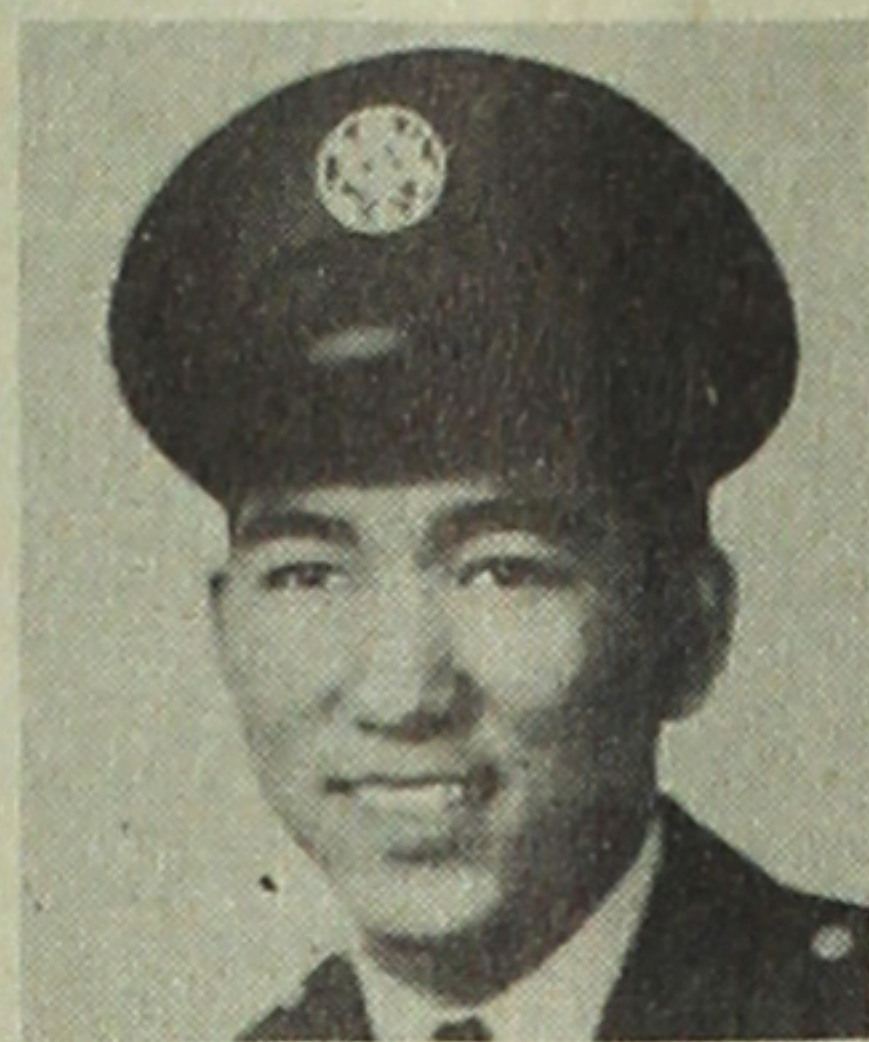
#### WORRIED HOSOKAWA FAN

Dear Sirs: Since I'm sending in a subscription renewal, please permit me to throw in a personal opinion . . . SCENE is the closest to being a real "professional" Japanese-American publication. But among the things I look for but don't find enough of . . . (is) more in the way of personality sketches of Niseis who are especially interesting for one reason or another. In connection with this complaint, isn't Bill Hosokawa associated with you any more? I haven't seen his by-line in recent issues and am wondering . . . I'm sure many other readers would like to read more articles by him . . . —**JUSTIN J. HASHIMOTO**, Chicago.

Thanks for the generous compliments. Bill Hosokawa is still a valued editorial contributor. Busy as he is as a first-rate working newspaperman in Denver, he will not be permanently absent from the pages of SCENE.—**ED.**



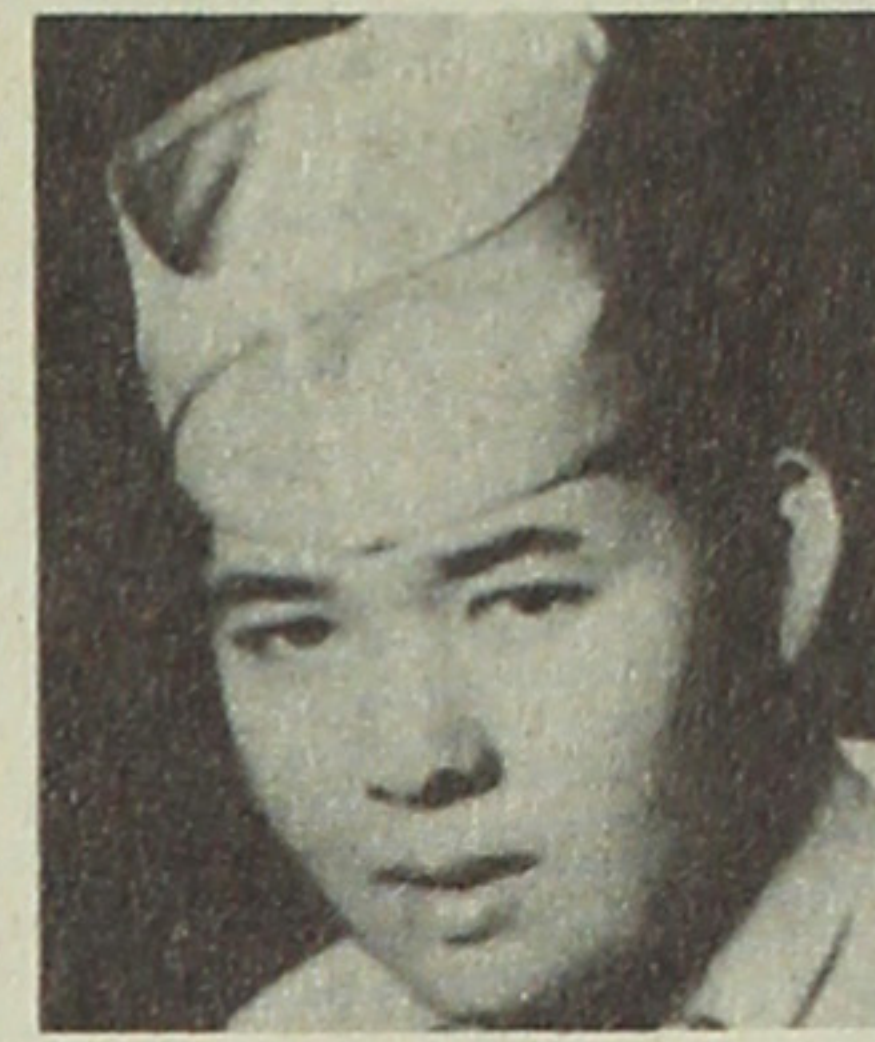
## HONOR ROLL



Pfc. Franklin N. Izuo



Pfc. Yukio Murata



Pfc. Tsugio Yamaguchi  
(Listed in Feb. issue)

**T**HE Japanese-Americans whose names go on this month's Honor Roll were among casualties in the Korean conflict announced by the Department of Defense between late December and the last week in January.

#### KILLED IN ACTION:

**SGT. THOMAS T. FUNAKOSHI**, brother of Doris Funakoshi, Wahiawa, Oahu, T.H.

**PFC. FRANKLIN NARUAKI IZUO**, son of Mr. and Mrs. Shurei Izuo, 926 15th Ave., Honolulu.

**SGT. CASEY N. TORIKAWA**, brother of Yukito Torikawa, 3207 Paliuli Ave., Honolulu.

#### DIED OF WOUNDS:

**PFC. YUKIO MURATA**, brother of Henry Murata, 1338 Peleula Lane, Honolulu.

#### WOUNDED:

**SGT. TORU IWASHITA**, nephew of Paul Nitta, 1343 Kinau St., Honolulu.

**PFC. ROBERT T. OUYE**, son of Mrs. Teruko Ouye, Kapaa, Kauai, T.H.

**PFC. HARRY Y. SHIMOJO**, son of Mrs. Uto Shimojo, Honolulu.

#### CAPTURED:

**CPL. HAYANARI MIZOGUCHI** (previously reported missing), son of T. Mizoguchi, 62 Showakadan Tenpaku, Aichi prefecture, Japan.



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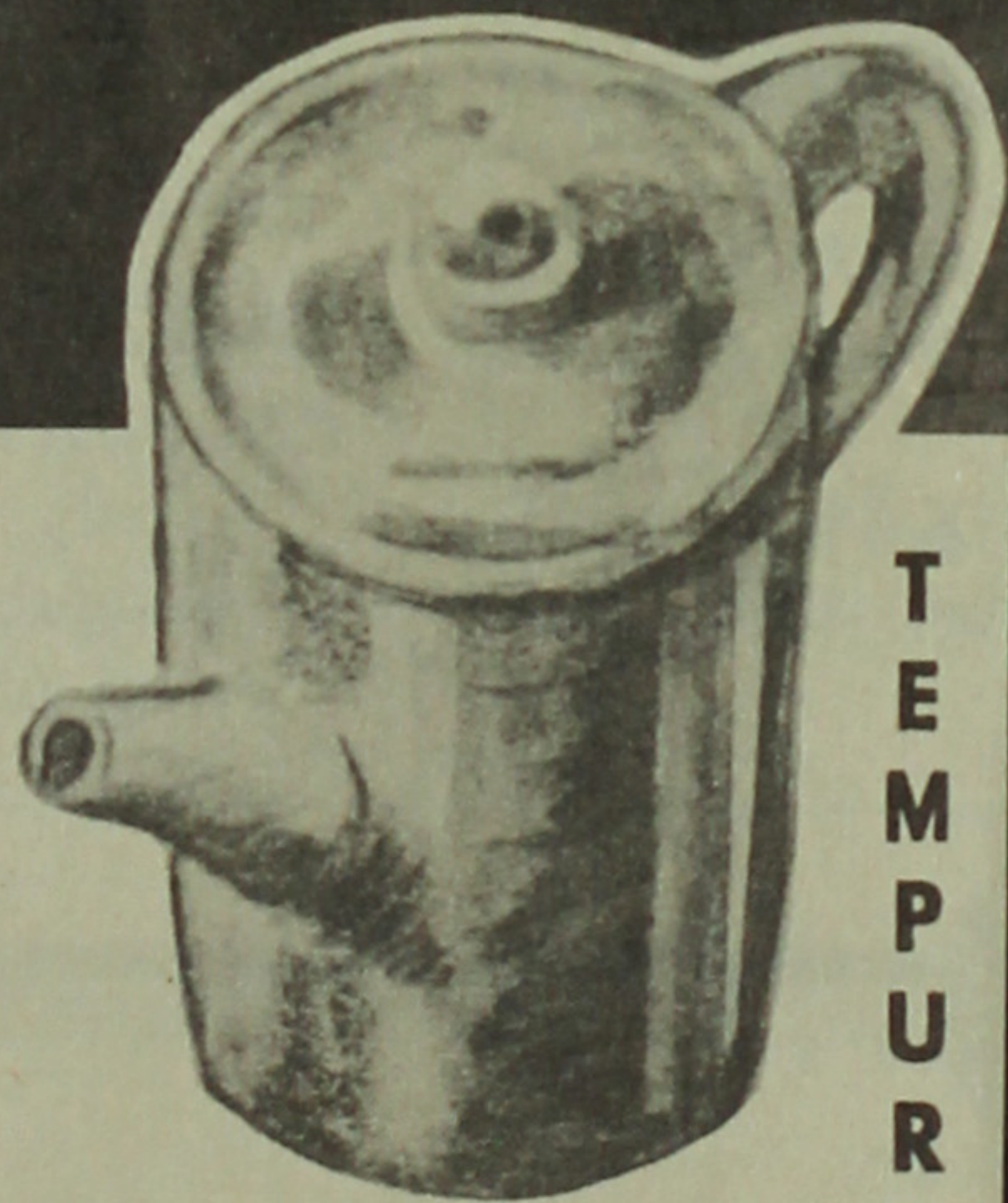


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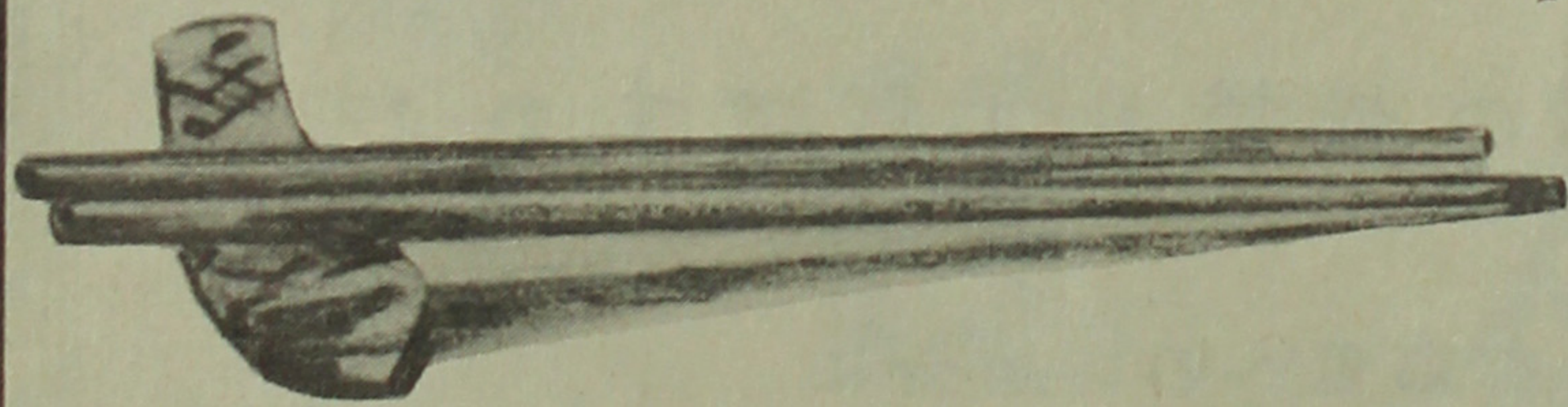
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**JOHN OSAKO**, fourth-dan of Chicago, throwing first-dan Marc Scala of Canada with neatly executed "uchimata makikomi" at pan-American judo meet in Havana. Osako won all-rank hemispherical championship.

# JUDO

## goes pan-American

By TOM WATANABE

Second Dan, Chicago Judo Club  
Secretary, Chicago Yudansha Kai

**E**VERYTHING else about U.S. Niseis has been thoroughly analyzed and recorded, but hardly anyone has ever noted the decline of their interest in judo.

There are all kinds of evidence showing how little Niseis — especially those in the middle west and east — now care for judo. Only a few of them are sending their Sansei sons to judo schools. Many of the younger Niseis, who once were active judoists, no longer belong to or visit the *dojos*.

At the Central States judo tournament last month, 90 per cent of the participants were white Americans. And the sport apparently is no longer of news value to the Japanese-American press.

For instance, most Niseis were completely unaware of the Pan-American judo championship matches held in Havana, Cuba, last October. No more than one or two Japanese-American community newspapers gave the event any attention, although it was of international and historic significance.

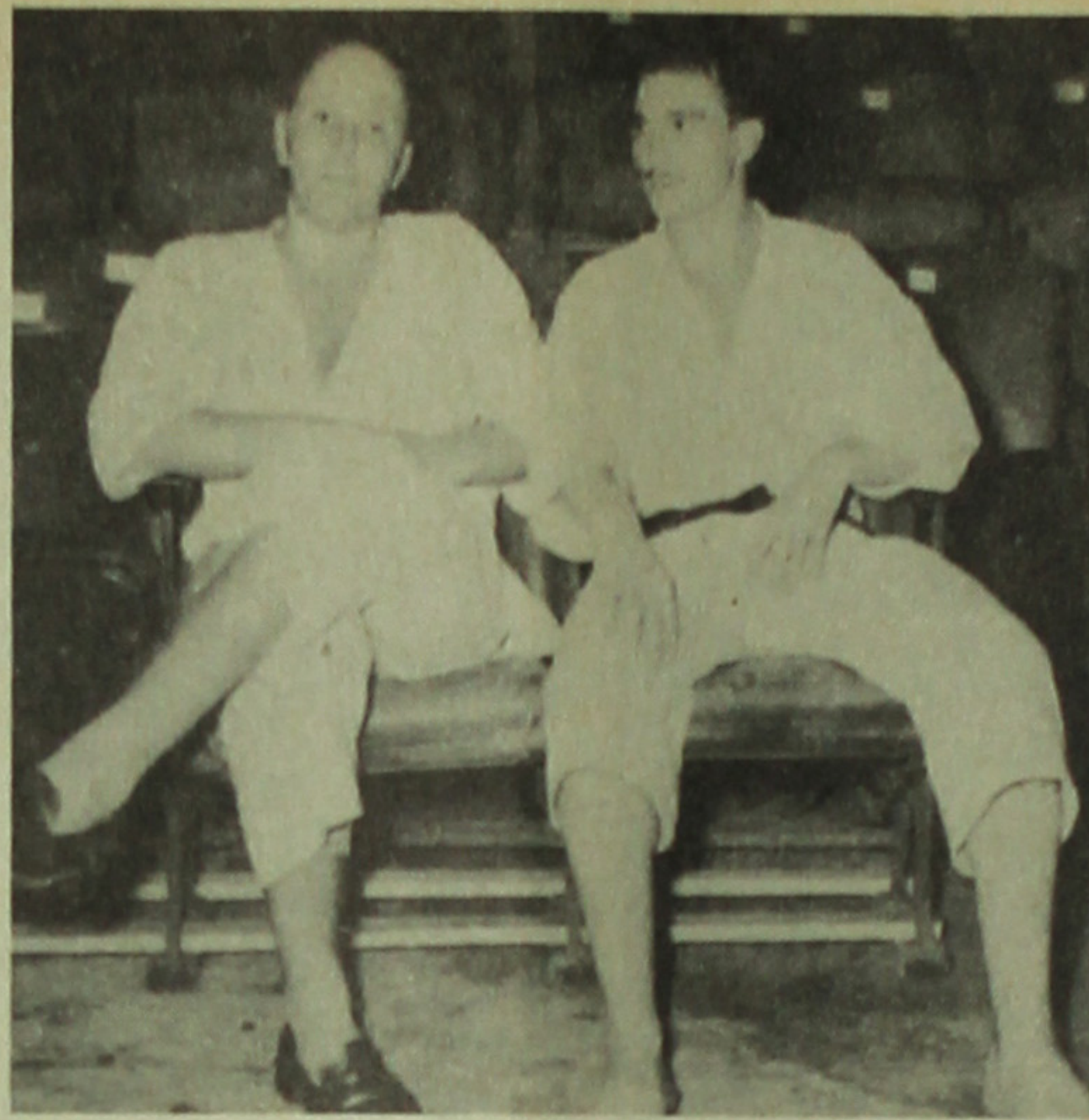








**PART OF U.S.** team, standing, l. to r., Bob Balhatchet, Jim Beres, Frank Hubbard, Louis Furukawa. Kneeling, Masato Tamura, left, and John Osako.



**ANDRE** Kolychkine, left, head instructor of fast-growing Cuban judo federation, relaxes with Marc Scala, 1952 Canadian champion.



**MORE OF U.S.** team. Standing, l. to r., Balhatchet, Tamura, Hikaru Nagao, Tom Watanabe (the author). Kneeling, Hank Okamura and Beres.

many appearances on television. Osako, a fourth dan, won the all-rank, individual championship in the Havana hemispherical matches. Major Draeger, also a fourth dan, was a special AAU representative, as well as a tournament contestant.

Others from the U.S. at the Havana events were Hikaru Nagao and Henry Okamura, third dans, Bob Balhatchet and Jim Beres, first dans, and myself — all from Chicago — and

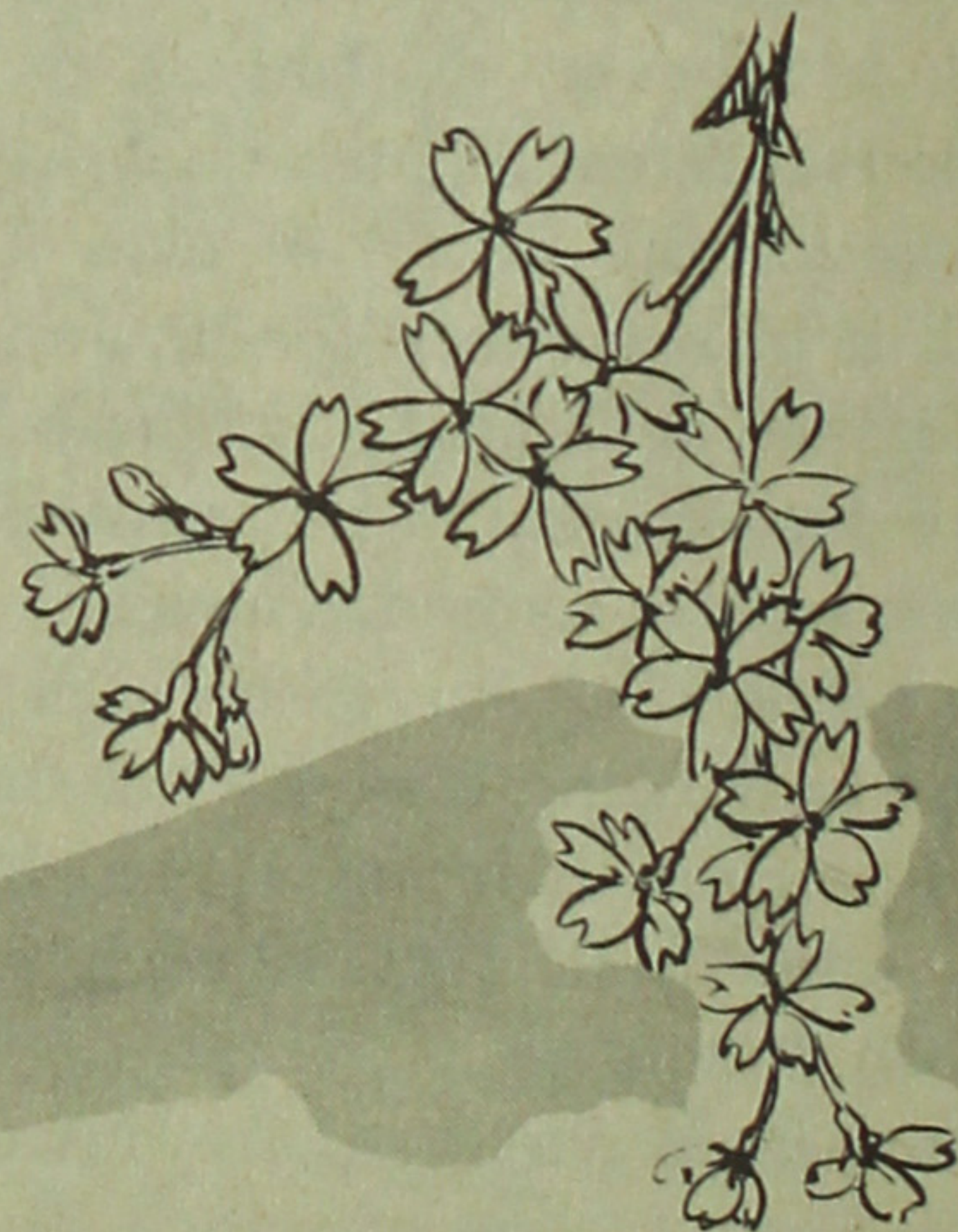
from Detroit, Frank Hubbard, second dan, and Louis Furukawa, first dan.

Wherever we went in Havana, except on personal shopping and sightseeing excursions, we were transported in a fleet of chauffeured motor cars with motorcycle police escort. And this report on Pan-American judo wouldn't be complete without mentioning that Argentina won the team championship in the tournament's finals.

懐しい故國に……

櫻が咲き初めました!

海外の皆様、再び故國にも春が訪れて参りました。やがて美しい山野に櫻の花が咲き亂れる事でせう……故國への御送金に又お取引には長い傳統と高い信用を持つ富士銀行をお忘れなく是非御利用下さい。



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# SCENE

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1953  
Vol 4 No 11

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## Contents

### NATIONAL SCENE

- Hawaii's champion hog-raiser ..... 10
- "Nisei Daughter" writes a book ..... 13
- Good digging, good eating ..... 22
- Wahines on a weekend ..... 30
- One garden in another ..... 32
- Salt Lake area organizations ..... 37

### INTERNATIONAL SCENE

- Japan's "mixed" baby problem ..... 15
- Noguchi exhibits, Yoshiko helps ..... 26
- In the Noh ..... 34

### SPORTS SCENE

- Judo goes pan-American ..... 6

### OTHER DEPARTMENTS

- Letters to the editors ..... 4
- Honor Roll ..... 5
- Behind the scene ..... 12
- Editorials ..... 14
- Japonica ..... 28

### JAPANESE SECTION ..... 42-49

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'a magic mirror'



## NISEI DAUGHTER

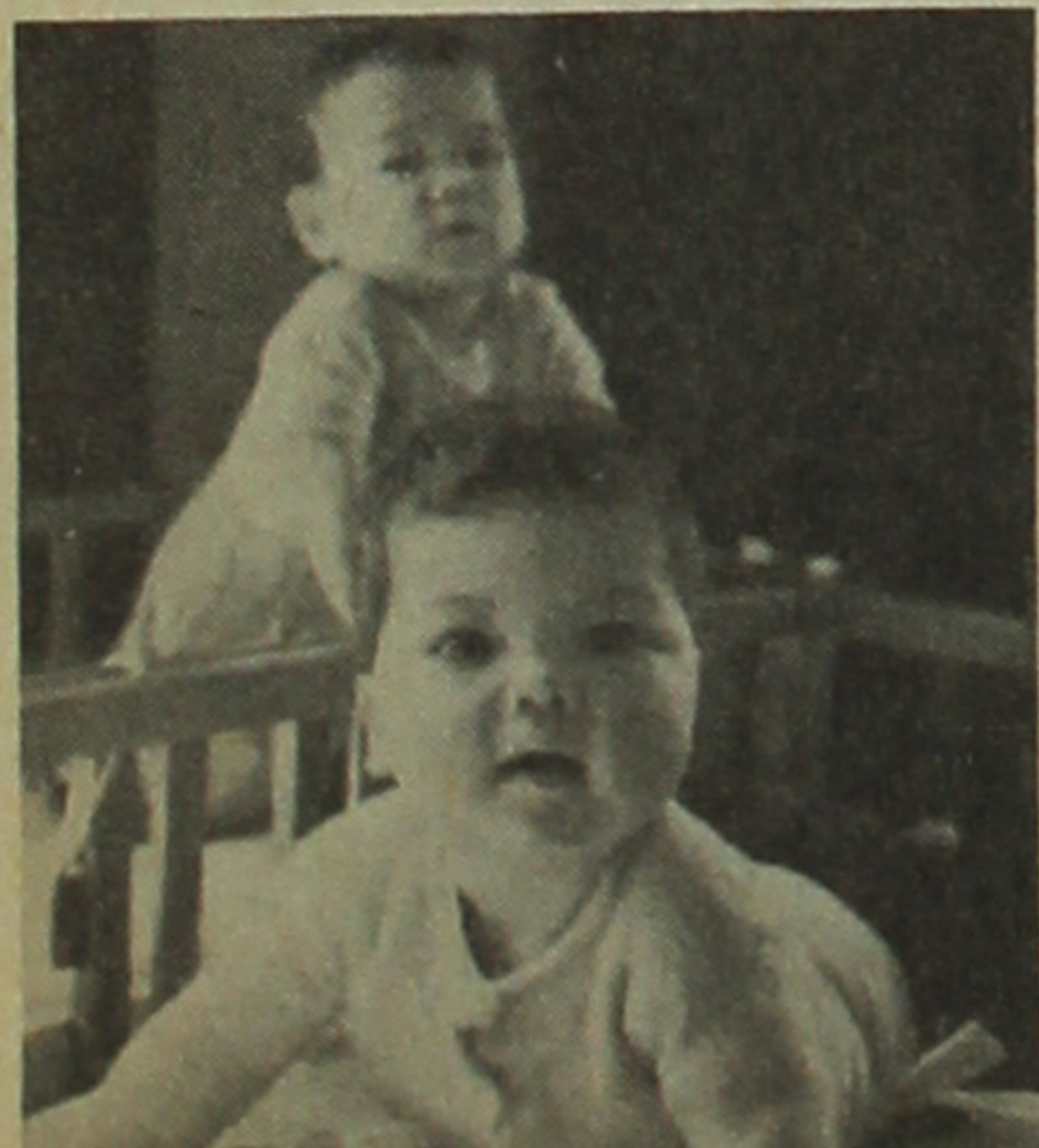
By MONICA SONE

Published by Atlantic-Little, Brown

FOR NISEI, reading "Nisei Daughter" will be like looking into a magic mirror. They will recognize familiar episodes, situations and odd-ball characters from their own childhood — all come to life again through Mrs. Sone's own recollections. It's a delightful experience.

For the greater American reading public, "Nisei Daughter" will be a deep, clear look — probably the first available — into the hearts, souls and origins of this minority that, through no desire of its own, has caused a sizeable national splash.

—Bill Hosokawa



Ernie Hill, Tokyo correspondent of the Chicago Daily News, wrote in a recent dispatch that the "GI baby" problem in Japan is being whooped up all out of proportion by that country's politicians, sob sisters and professional calamity criers. Hill may or may not be right. But in the meantime, what's to become of the thousands (some say 200,000, some 5,000) of half-white and half-Negro children begat out of wedlock by U.S. troops in Japan? What, especially, about the ones who were abandoned and who will grow up never knowing their mothers and fathers? Read about them — and see them — beginning on Page 15 of this issue.

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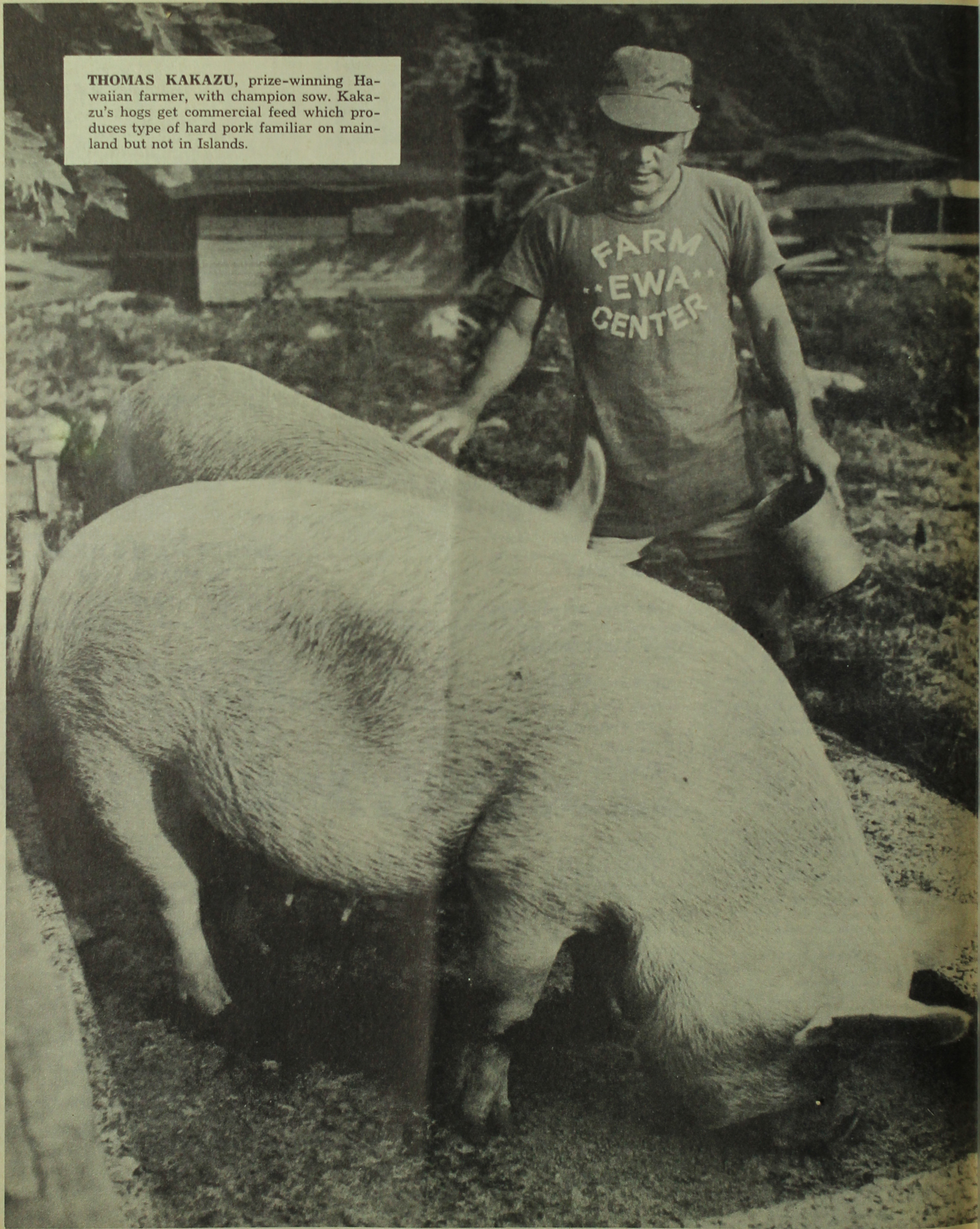
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**THOMAS KAKAZU**, prize-winning Hawaiian farmer, with champion sow. Kakazu's hogs get commercial feed which produces type of hard pork familiar on mainland but not in Islands.





# Hawaii's champion hog-raiser

By Eileen O'Brien

**O**NLY one farmer in all Hawaii has ever won two grand championships at Honolulu's annual 49th State Fair. He is hog-raiser Thomas Kakazu of Ewa, Oahu, who took top prizes in 1951 and again in 1952.

Despite the reputation thus acquired, Kakazu considers himself a beginner. "There's so much to do, so much to learn," he says. "I'm just getting started."

His start obviously is auspicious and is being made on 25 acres leased from the Ewa plantation, less than an hour's ride from Honolulu. The lease, good for 25 years, gives him more security than many other Island farmers can count on. It gives him strength in time. It makes improvements worth-

while.

With the help of friends, Kakazu built his own house and barns. He even did his own landscaping, tree planting included. Born in Hilo to a farming family, Kakazu has been breeding and raising hogs as a business since 1940.

He recently began raising chickens, as well, and hopes the poultry market will prove as rewarding as the hog market.

Hogs or poultry, Kakazu, who exemplifies a new generation of Japanese farmers in the Islands, is working on the assumption that there is a rising demand for Island-raised products. And to meet that demand, he does a lot of "home work" — which means boning up on scientific techniques.

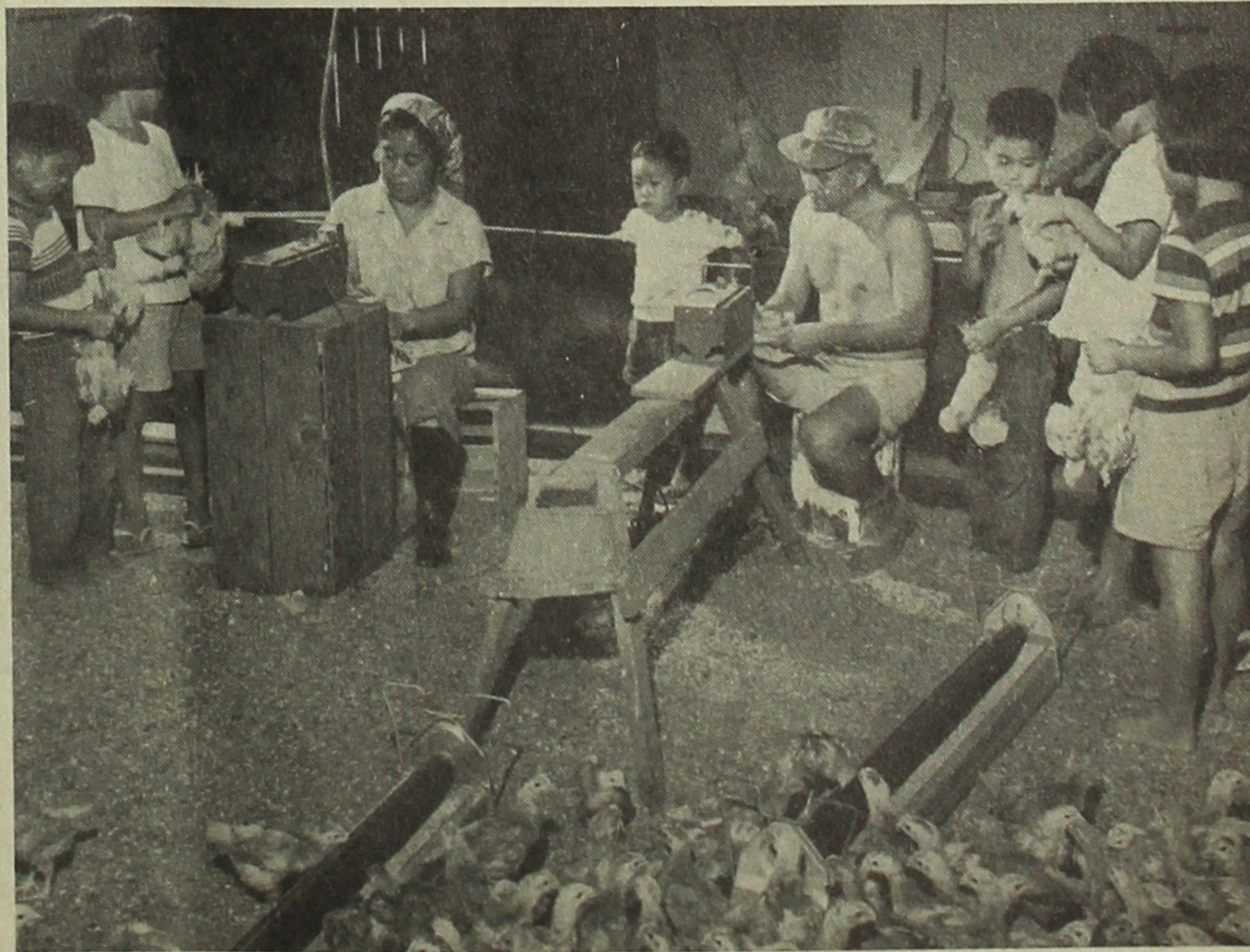
Photos by R. Wenkam



**KAKAZU PUTS** his newest and biggest cup on trophy shelf. He is the only farmer in Hawaii to win two grand championships in a row at Honolulu's annual 49th state fair.



**A MODEST MAN**, Kakazu nevertheless can't help wearing the look of a man who is used to winning as he is congratulated at the fair.



**THEIR OWN** and neighbors' children help Kakazu and his wife debark chicks. The Oahu farmer is counting on increased demands for Island-raised products.



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**THE** younger Ka-  
kazu children are,  
l. to r., Lillian, 8,  
Alvin, 4, and Mel-  
vin, 6.



**TWO** older daugh-  
ters, Dora, left, 16,  
and Nancy, 14, at-  
tend Mid-Pacific  
Institute.





MONICA Sone, Des Moines housewife, mother and author. Mrs. Sone was born Kazuko Itoi in Seattle.

## 'Nisei Daughter' writes a book

MONICA SONE is a Des Moines housewife. She is the mother of two healthy, active youngsters. Her daily routine — as mothers of small children know — is a never-ending race with time to finish ten thousand chores.

In between cooking, shopping, laundering, changing diapers, housecleaning, and occasionally refereeing small-fry squabbles, she wrote a book.

Last month, it reached the bookstores from New York to Los Angeles. Its arrival was heralded by favorable reviews in the New York Herald-Tribune, the Chicago Tribune, the San Francisco Chronicle and dozens of other newspapers from coast to coast.

The book, "Nisei Daughter," published by Little, Brown & Co. of Boston, may well turn out to be the best book about the wartime mass evacuation from the West Coast.

Mrs. Sone was born Kazuko Monica Itoi in Seattle in 1919. She grew up along Seattle's waterfront skidrow,

where her parents operated a hotel.

She lived in Seattle until the evacuation, when she went to Camp Minidoka, Idaho. In 1943, she relocated to Indianapolis, Ind., where she attended Hanover College. Later, she did graduate work in clinical psychology at Western Reserve in Cleveland, O.

She started writing the book 2½ years ago. About the trials of authorship, she says: "I have a mind like a sieve, and everything slips through into the dark beyond. So like a psychiatric patient lying on a couch going back to his childhood memories, I stayed awake nights in my bed, hauled up the past, and fastened them down on paper while my children took naps or played outdoors. After two and a half years of brow-wrinkling and great moaning, I completed the manuscript. Now that it's all over, I can say it was fun, but I doubt if I want to do it again. Not at least until a decade has passed and I have lived a little bit more and acquired some material."

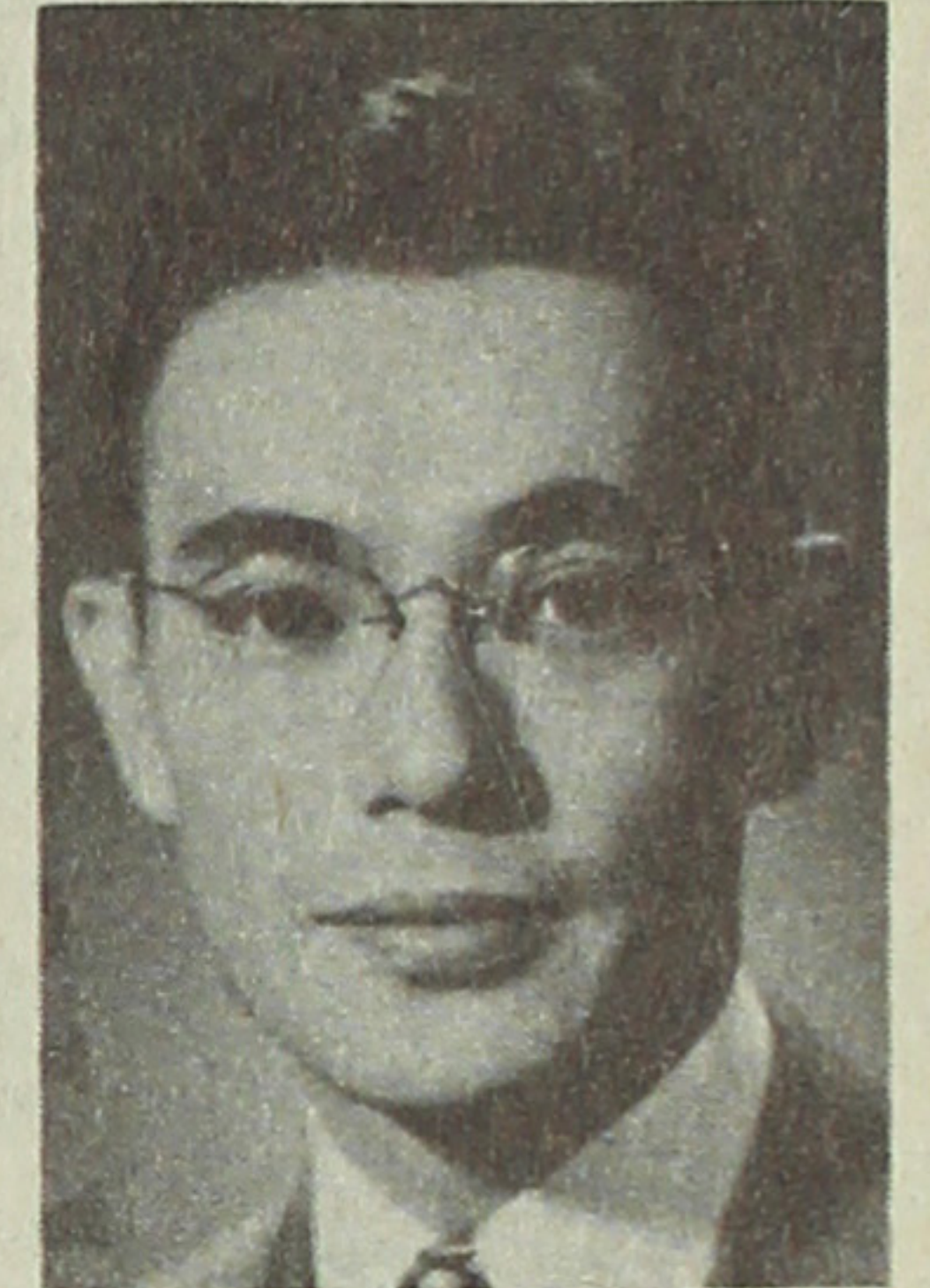
## Behind the SCENE

THE CHICAGO Publishing Corporation, publishers of SCENE, is, to boldly swipe a phrase, under new management. James T. Nishimura's resignation from the presidency, because of ill health, was accepted at the February meeting of the board of directors. The new president is Togo Tanaka, who will also continue to be Editor-in-Chief.

SCENE's home editorial staff is unchanged, but new plans are rarely far behind when a new management takes over. A bigger



James T. Nishimura



Togo Tanaka

and better field staff is being called in. This and other moves in the making will gradually result in visible improvements inside SCENE.

Out on the West Coast, Masamori Kojima, our first publications editor, is returning to our fold. He will be district manager for Southern California and contribute his talents, editorially and otherwise.

Energetic Bob Laing, whose stories and pictures have long been SCENE staples, is Northern California district manager.

\* \* \* \*

Honolulu contributing editor Eileen O'Brien and her husband, Jim, were Chicago visitors last month. Mrs. O'Brien, editor of the magazine *Paradise of the Pacific*, is chairman of the U.S. Treasury Bond drive in Hawaii. She was enroute to Washington, D.C., to meet with treasury officials.

\* \* \* \*

SCENE, since its launching in 1949, has attained a circulation far above any reached by any other Japanese-American publication. Our normal share of vanity says the magazine itself is to be credited, but we are by no means forgetting agents in the field who have kept plugging SCENE wherever potential subscribers reside. One such agent we'd like to mention and thank in public is Lou Schaffer, the ubiquitous, tireless plugger who is well-known to many of our most loyal subscribers in Southern California and the Southwest. Rebounding from a recent illness, Schaffer writes us that he is off on another subscription hunt. That means he will be roaming the territory already mentioned and that many more new subscribers will get to know and like him — and SCENE.



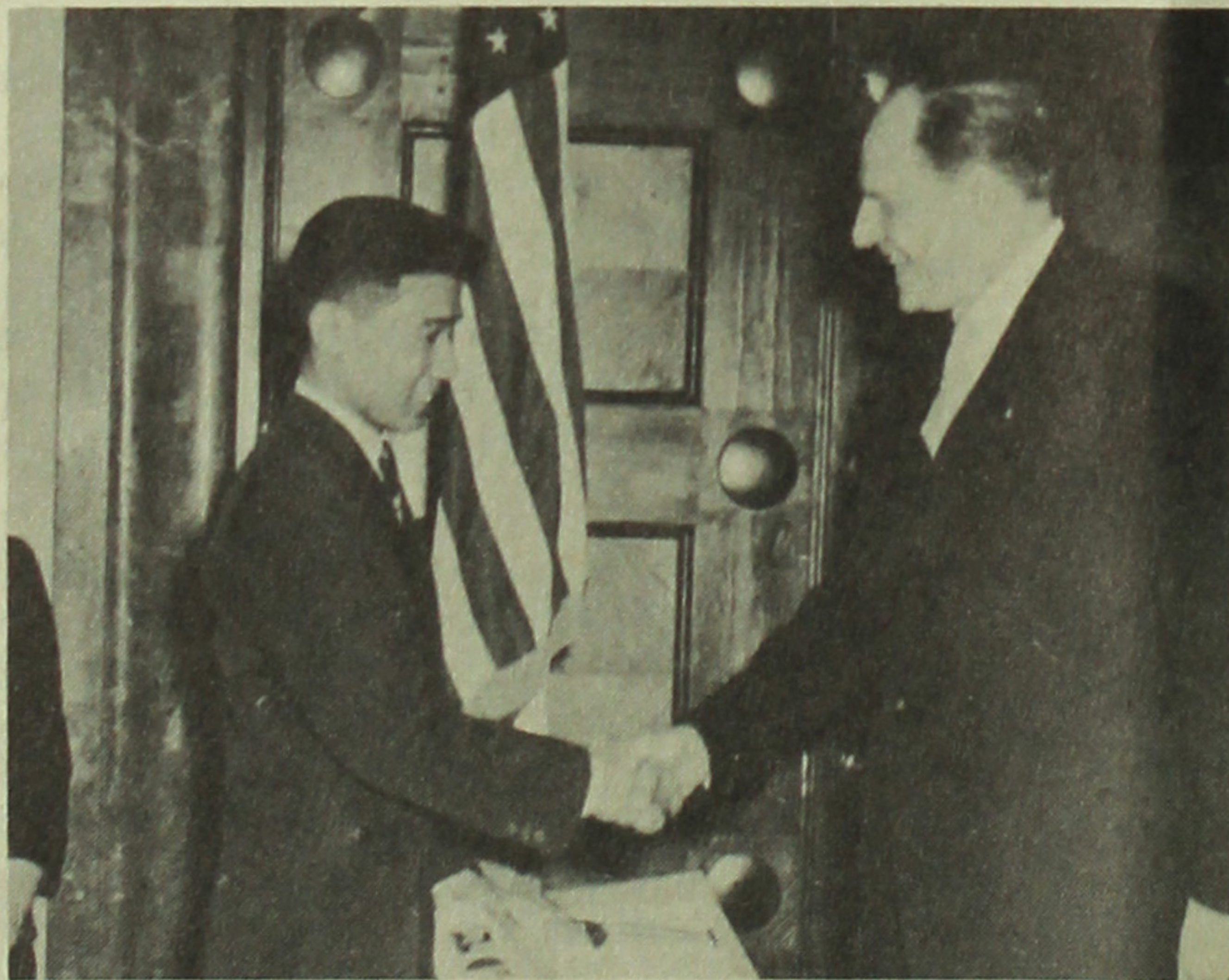
## Red pincers closing?

**S**TATE SECRETARY John Foster Dulles warns that the Communist pincers are closing in on Japan. The warning is not new. But its tone is more urgent.

Announcement of Japan's first postwar budget since she regained political sovereignty has had repercussions in Washington. Those Americans who are impatient for speedy Japanese rearmament are disappointed at the Yoshida government's cautiousness.

Some critics point out that defense expenditures by Japan are being reduced in the proposed budget. In reply, the Japanese Foreign Office has announced that the expenditures for this year are substantially the same as for last year.

Proceedings of our 83rd Congress in Washington, however, already reflect the growing American impatience with our Allies in the Far East. It is an impatience born not only of what is hap-



**FIRST JAPANESE** quota immigrant to U.S. under the new Walter-McCarran law is a 22-year-old future American farmer. He is Sozaburo Kujiraoka, who will go to San Joaquin Valley, California. His cousins, William and Edward Koda, are awaiting his arrival. Kujiraoka will study scientific farming. He is shown, above, receiving his visa and being congratulated by U.S. Ambassador Robert Murphy, who said to the youth: "My country welcomes you and all Japanese who will follow you. May your lives in your new homeland be happy and prosperous, and may each of you in your own way contribute to our mutual efforts to build a better and more peaceful world."

pening in Japan, but also of the general pattern of action by all our Allies in Asia.

Some of our more outspoken Congressmen are asking: Why do our Allies drag their feet? Do they not recognize the danger? Why do they persist in trading with Red China? Why do they not join us in an all-out effort to end the Korean conflict?

There is an obvious disparity between the slow, measured steps of the Japanese government and the U.S. desire for accelerated rearmament.

It is the same disparity that distinguishes the American position from that of our Allies in Asia over the question of a total blockade of Red China.

Yet there is a fundamental underlying reason for the attitude taken by our Allies in the Far East. The Ceylonese, for example, have been criticized for their new trade agreement with China. Some Japanese proposals for reopening trade channels with the mainland have been denounced.

But the Ceylonese need rice — their basic food — and they depend on China for a large share of it. The Japanese economy — in the long run — must resume trade with the mainland.

Short of an all-out war by the West against Red China, Japan's efforts to rearm are being dictated by the hard demands of her economic recovery. But Japan — no more nor less than any of our Allies in Asia — in the face of mounting Communist aggression, can ill afford to drag her feet.

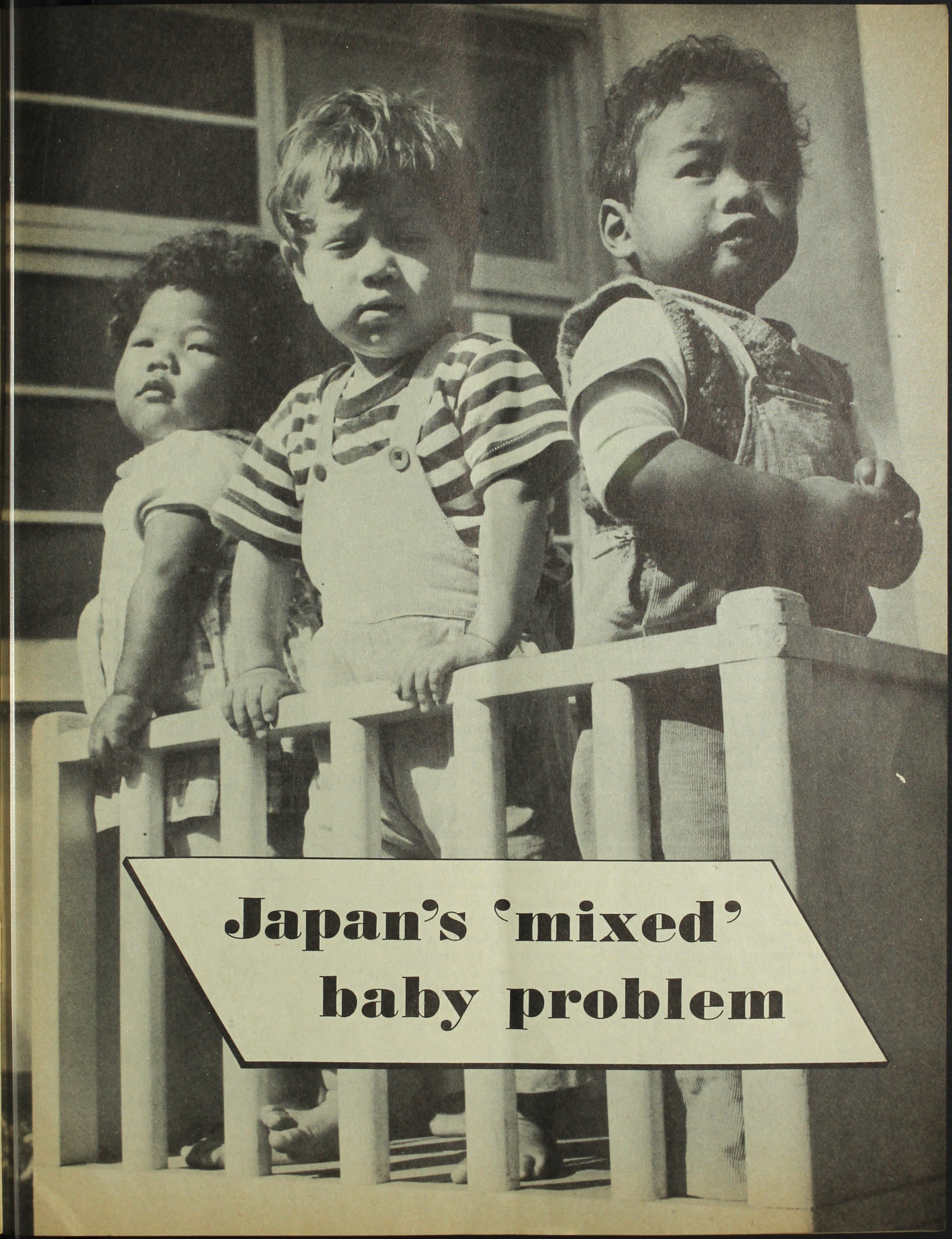
By BISHOP RAYMOND A. LANE  
Superior General of Maryknoll

**J**APAN has a grave problem. She cannot solve it alone. Other nations, and particularly the United States, must co-operate; meanwhile, of course, protecting with proper prudence the interests of its own people.

Japan can support her present population, and even a much larger one if she can increase her production. What is needed to increase that production? More capital; access to raw materials; a free market everywhere in the world, to sell her products; freedom of movement for her nationals, to travel anywhere in the world on legitimate business; and finally, the same freedom to migrate that is granted to any other nation.

Japan can increase capital accumulation internally by wise measures that will grant capital a larger freedom. Foreign capital should be given the same freedom as Japanese; and freedom should be given, as well, to send profits abroad. If foreign capital is not protected against discrimination, it will stay away from Japan.





**Japan's 'mixed'  
baby problem**



# How many 'GI babies'?

## Should they be segregated?

**T**EN months after American troops landed in Japan, a Japanese radio commentator was fired for announcing the birth of a baby.

With more sarcasm than discretion, he had described the baby, illegitimately born to an American GI and a Japanese girl, as "the first occupation present." The human by-products of Japan's defeat in war have had the whole country in an uproar ever since.

The "first occupation present" was soon multiplied by thousands. Their existence became luridly apparent when it got to be commonplace to find such infants abandoned — dead or alive — in trains, theaters, garbage dumps, hotel lobbies, on dusty country roads and even in public toilets.

Many who were abandoned but survived now live in orphanages. Others are being raised, not always by their mothers, among the relatively unconcerned residents of the big city slums or in rural villages where people are nosier. A few are being brought up in cloistered shame in middle or upper-class homes.

Luckiest, of course, are the kids whose fathers and mothers stuck it out, broke through red tape and brought the offspring to the U.S. to be raised in the sunshine of parental love. Almost as lucky are the ones that have been legally adopted.

Of the orphaned children, most were fathered by white GI's, others by Negroes and the fewest by Niseis. Some of the fathers don't know to this day that they are fathers. And some, whether they were aware of their paternal status or not, have been killed in Korea.

U.S. Army files are full of pathetic letters written by young, frightened Japanese mothers who sought help for their "GI babies." Some of these plaintive letters are addressed to fathers who "walked out" and went back to the U.S. to forget. Hundreds of these letters have never been answered.

But equally touching is the other side of the picture. Like the case of the ex-GI, now in a Kansas prison, who regularly sends most of his meager prison wages to the girl he "got into trouble" in Japan.

The "GI babies" (also labeled "Madame Butterfly's children" by one U.S. magazine) are comparatively fortunate if their fathers were Niseis. They look just like other Japanese kids. But many Japanese, maybe most of them, look down on the children of "mixed" blood.

For one thing has been made clear by the orphans of the occupation: A lot of Japanese still clutch the delusion that they are of a "pure" race. And it apparently doesn't occur to many of them that their own soldiers left their

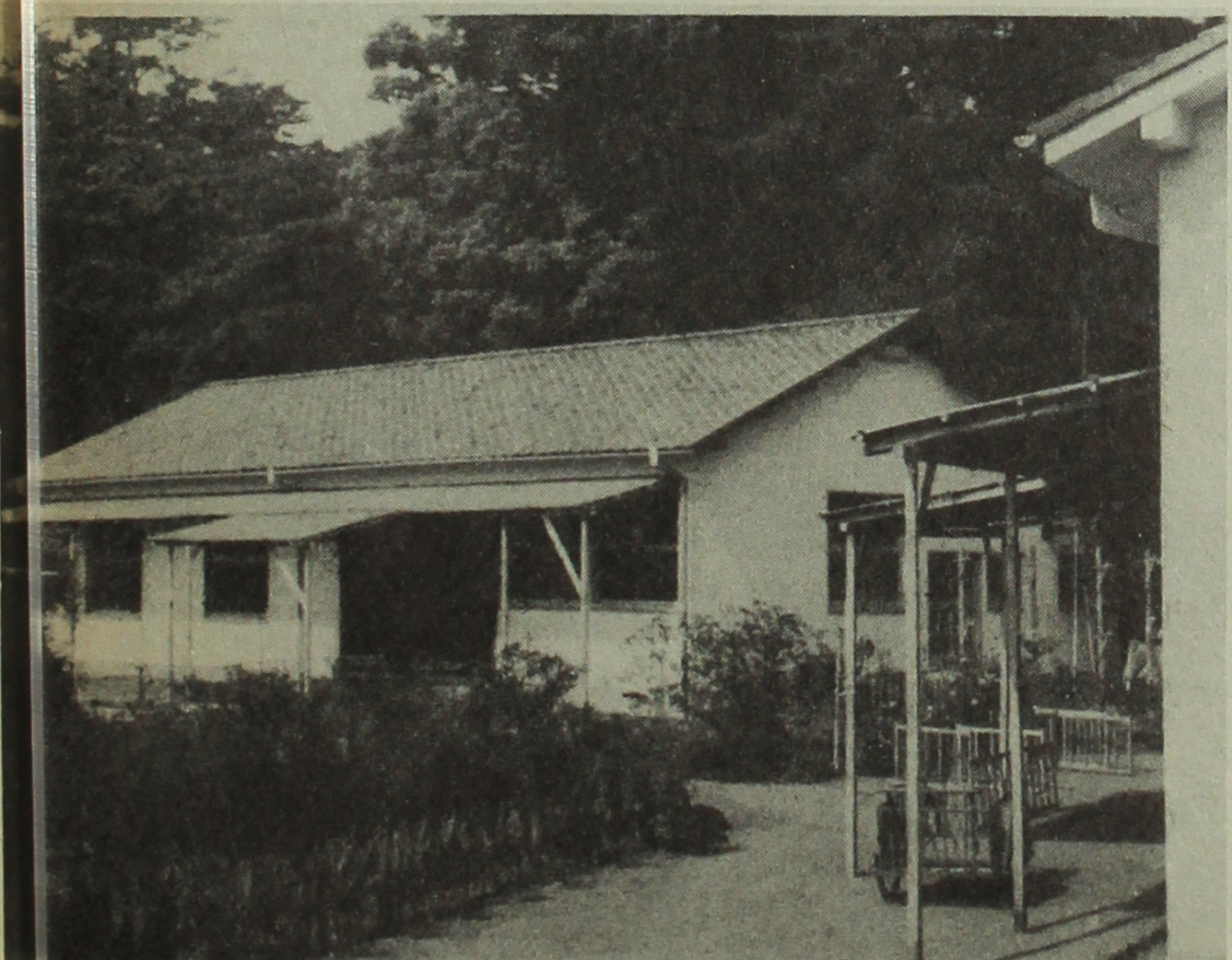
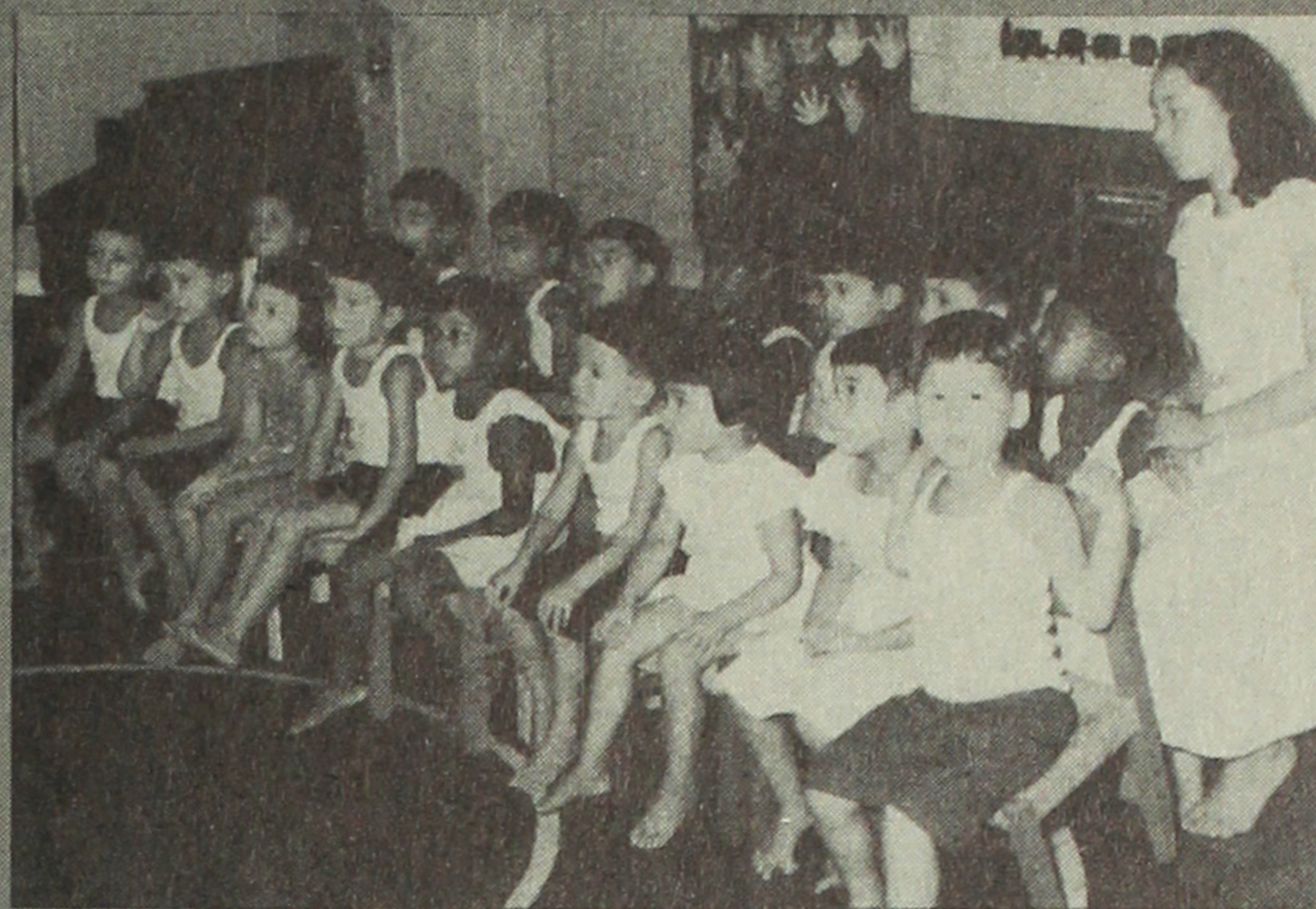


**MRS. MIKI SAWADA**, whose father headed the vast Mitsubishi industrial empire, runs one of best known havens for abandoned "GI babies."





**OLDEST** occupation "ainokos," like ones listening (above) to minister's Bible story, begin school next month. Controversy over "mixed" blood kids has been rekindled by question: Should they go to public or private schools?



**PART OF** Elizabeth Saunders Home, named after an English social worker. The orphanage is in Oiso, near Tokyo, and used to be the summer villa of Mrs. Sawada's father before the occupation.





**NATIONAL** welfare ministry favors placing kids in public schools as best means of hastening their acceptance. But many local officials and others say that would expose them to humiliation and

are for putting them in segregated schools. Most of the children now cared for by Christian institutions will probably attend schools operated by them with funds largely raised in America.





share of illegitimate children in China, Malaya and the Philippines.

Many Japanese politicians and newspapers have kept the babies of the occupation crying in public, so to speak, because the babies are highly effective instruments for beating the drums of anti-American sentiment. This has been especially true since the peace treaty ended the occupation and restored Japan's independence.

Estimates of the number of "GI babies" seem to vary according to the intensity of the anti-American feelings of the estimator. Newspapers, magazines, politicians and others mainly interested in blasting away at U.S. prestige in Japan placed the occupation-created "ainoko" population as high as 200,000.

The Japanese Welfare Ministry late last year got around to getting an official count. It queried more than 37,000 doctors, hospital officials and midwives, 77 per cent of whom responded. The number of "GI babies" accounted for by this survey is 5,035 — and the government frankly admits that the figure is not necessarily accurate.

One person convinced that the government figure is far short of the actual count is Mrs. Miki Sawada.

Mrs. Sawada, a member of the Iwasaki family which controlled the giant Mitsubishi industrial empire until the occupation, runs the Elizabeth Saunders home, a model orphanage for "GI babies" in Oiso, a seaside place just out of Tokyo that used to be the Iwasaki summer home.

She claims — rightly, probably — that the government survey did not cover many babies born "without the help of any midwife or doctor."

Mrs. Sawada visited the U.S. last year to generate sympathy and cold-cash aid for the children in her orphanage. She sought the help of the United Nations which told her that the post-war world is full of children like those for whom her large heart has been opened and that it was not appropriate to single out for special aid those orphans who were begotten in Japan by American soldiers.

Other objectives for which Mrs. Sawada worked in the U.S. were legislative changes that would make it easier for Americans to adopt the occupation orphans and private funds with which to build a school for the kids she has taken under her wing. She returned to Japan pessimistic as to the legislative goal.



**SISTER ODILIA** Lehmann, a German Catholic, operates another of several institutions for children fathered and abandoned in Japan by American and other UN soldiers. Many, but not all, such children will get government aid until 18th birthday.



**ON U.S. TRIP** last year, Mrs. Sawada visited a "graduate" of her institution who was adopted by the American couple, left, in Japan and brought to California.



Like Mrs. Sawada, others concerned with these children are worrying over what to do about their education. The oldest children will have had their sixth birthday by this spring and must enter school next month under Japanese law.

But will it be fair to these children, especially the Eurasians and Negro-Asians, to put them in public school and expose them to taunts and humiliation?

The Children's Bureau of the national welfare ministry is against segregated schooling. Its officials maintain that the sooner these "ainokos" are introduced to the mainstream of Japanese life, the better the chances of seeing them absorbed and accepted.

Right or wrong, this view doesn't seem to be shared by local officials who are shunting 90 per cent of the orphans to private Christian institutions.

Whatever means are chosen to school the children, simultaneous attention is needed for the education of the public the orphans eventually will have to face and deal with as adults.

The Japanese people, as the English-language Tokyo Evening News recent-



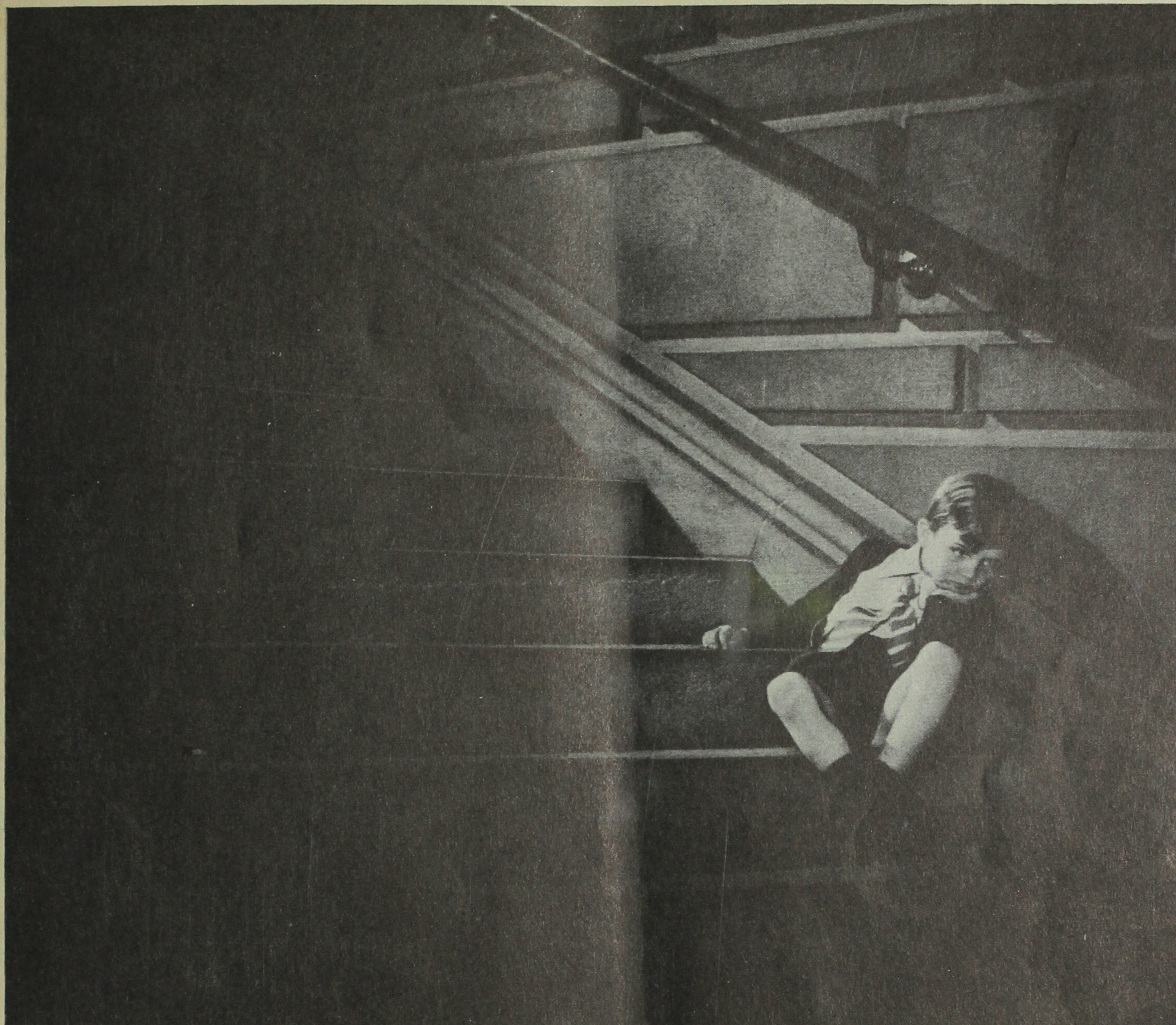
ly editorialized, are the product of a miscegenation of racial strains as extensive as that which produced any other nation in the world.

When this historically and scientifically indisputable fact becomes part of the thinking of most Japanese, some of the hybrid children of the occupation will not have to get their hair dyed black by their mothers.

**THE SIX** abandoned occupation babies sat for the top picture in the summer of 1948. They were lined up in the same order for the lower picture in spring of 1951, three years later.







*"Mother's asleep now, son," Dad told him. "She'll be asleep a long, long time. It's kind of like going away. We'll have to learn to get along without her, Johnnie."*

## To a statistic named Johnnie

Who's Johnnie? Just one of the 175,000 children under eighteen here in the United States who have lost a mother to cancer.

Statistics are a little too big for a boy this small to understand. Even the hopeful ones about cancer—and there are more every year.

**More and more today—  
cancer can be cured**

*Patients are being cured who could not have been saved—even five years ago. In 1952, some 70,000 with cancer were saved.*

*And this number could have been doubled, if treatment in all the cases had been begun in time.*

Your contributions to the American Cancer Society helped make such hopeful statistics possible. And they can make the story even brighter tomorrow.

Not for Johnnie, to be sure.

But for all the other children—they might be yours—who still have their mothers and fathers. If only one tenth of the millions of people

like you who have such good intentions would actually take the time to send us their contributions! *And would do it now—instead of turning the page . . .*

.....  
**AMERICAN CANCER SOCIETY**  
 .....

Gentlemen:  
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 Enclosed is my contribution of \$ \_\_\_\_\_  
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Simply address the envelope:  
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**CANCER STRIKES ONE IN FIVE**  
**Strike back — give to the American Cancer Society**



# Good digging, good eating

Story and photos by Elmer Ogawa



**IT MAY BE** messy, but clam digging is a great sport among Pacific Northwesterners. Razor clams, like the above, are especially rewarding at the table.

## *Notice* CLAM DIGGERS! CLAM LIMIT & SEASONS

Personal Use (Sport)

**LIMIT** 24 Clams catch/or Possession.

**SEASON** Mar. 1<sup>st</sup> to Oct. 15<sup>th</sup> Open Daily.  
Oct. 16<sup>th</sup> to Feb. 28<sup>th</sup> Sat. & Sun. Only.

**NOTICE** A digger must not dig another's limit  
and must retain all Clams dug as part of limit.

Commercial (licensed) digging under separate Regulations.  
STATE DEPT. OF FISHERIES.

**SIGNS** at approaches to beaches attest to popularity of sport. Industrial contamination of waters and more diggers brought about restrictions.



**I**T USED TO BE that a game warden in western Washington had only to patrol the precincts of the hunter and fisherman. Now he has to keep an eye out for clam diggers, too.

In years gone by, a family could travel to any of the numerous salt water beaches of Puget Sound and, of a Sunday, dig up bushels of clams in a couple of hours. No one cared. But now there's a limit on the number of clams any one digger can take home.

The statewide restriction of 24 clams per digger hasn't, however, discouraged the sport, most diggers agreeing that it was about time some action was taken to preserve one of the natural resources of the Puget Sound area.

These days a family out picnicking at one of the nearby Seattle area beaches and only incidentally interested in clam digging hasn't too much of a chance of getting enough for supper. The reason? There are just as many clams as there always were, but there are more people who want to dig them.

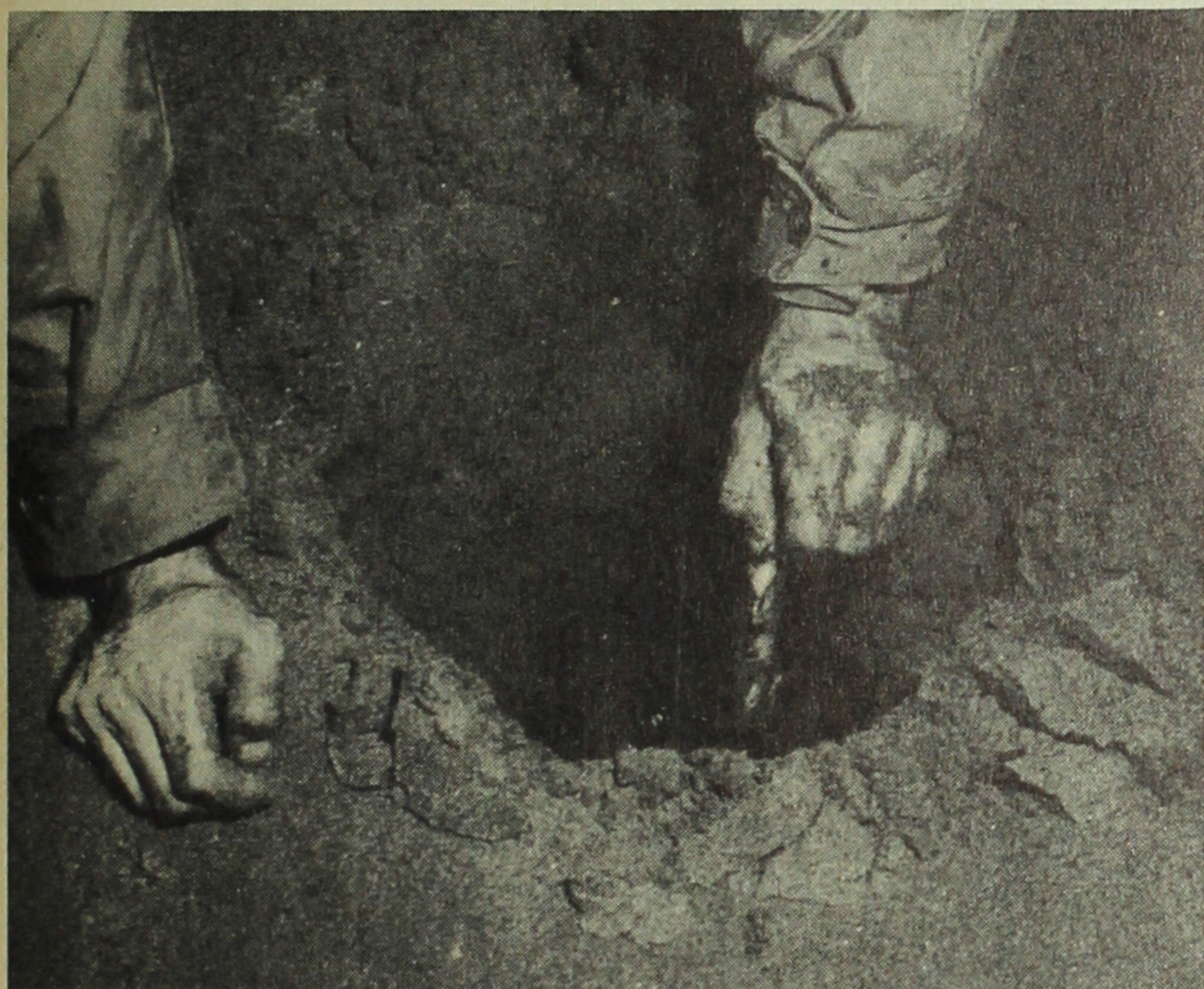
Unrestricted clam digging began to strip many beaches and an alarmed state department of fisheries last April clamped limits and curbs on most beaches.

It prohibited geoduck (pronounced gooeyduck) clamming on most beaches between Seattle and Tacoma. The limit on that species is three per person. The tasty razor clam, too, was given

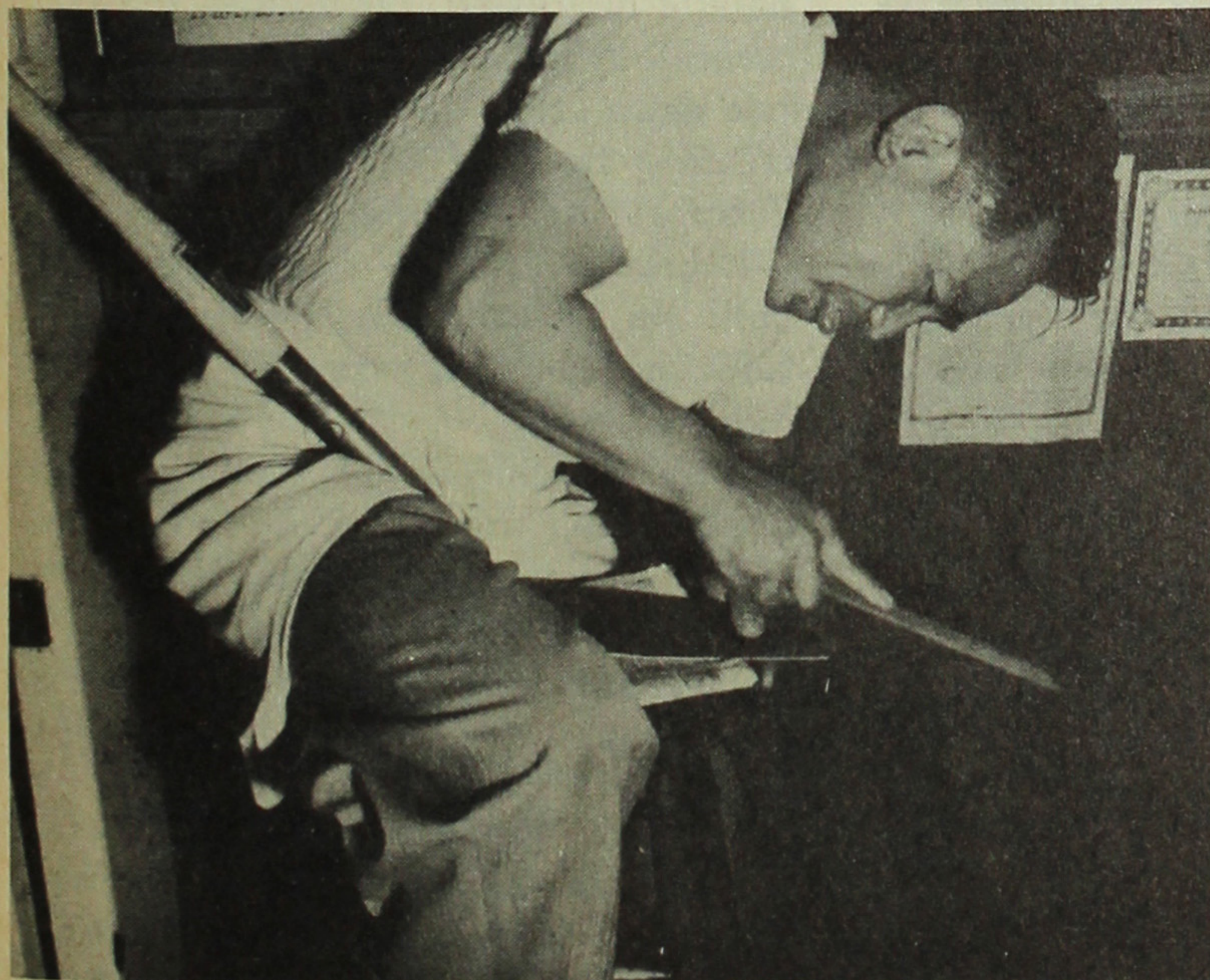
protection. It can be dug between March 1 and Oct. 15 and only on Saturdays and Sundays after the latter date.

Increased industrial contamination of Puget Sound waters, which discourages clam multiplication, plus more clam diggers are two of the main reasons why many Seattleites are traveling to Pacific Ocean beaches, 150 miles distant, in search of clams.

Beaches near the fishing village of Westport on the Washington coast are popular spots for those who seek the tender, flavorsome razor clam. Long and narrow, this particular species has a thin, amber shell soft enough to be crushed with the fingers.



**IF SPADE** or "gun" is faster than clam, latter's retreating neck is exposed for grabbing. Tug of war isn't always lost by clam.

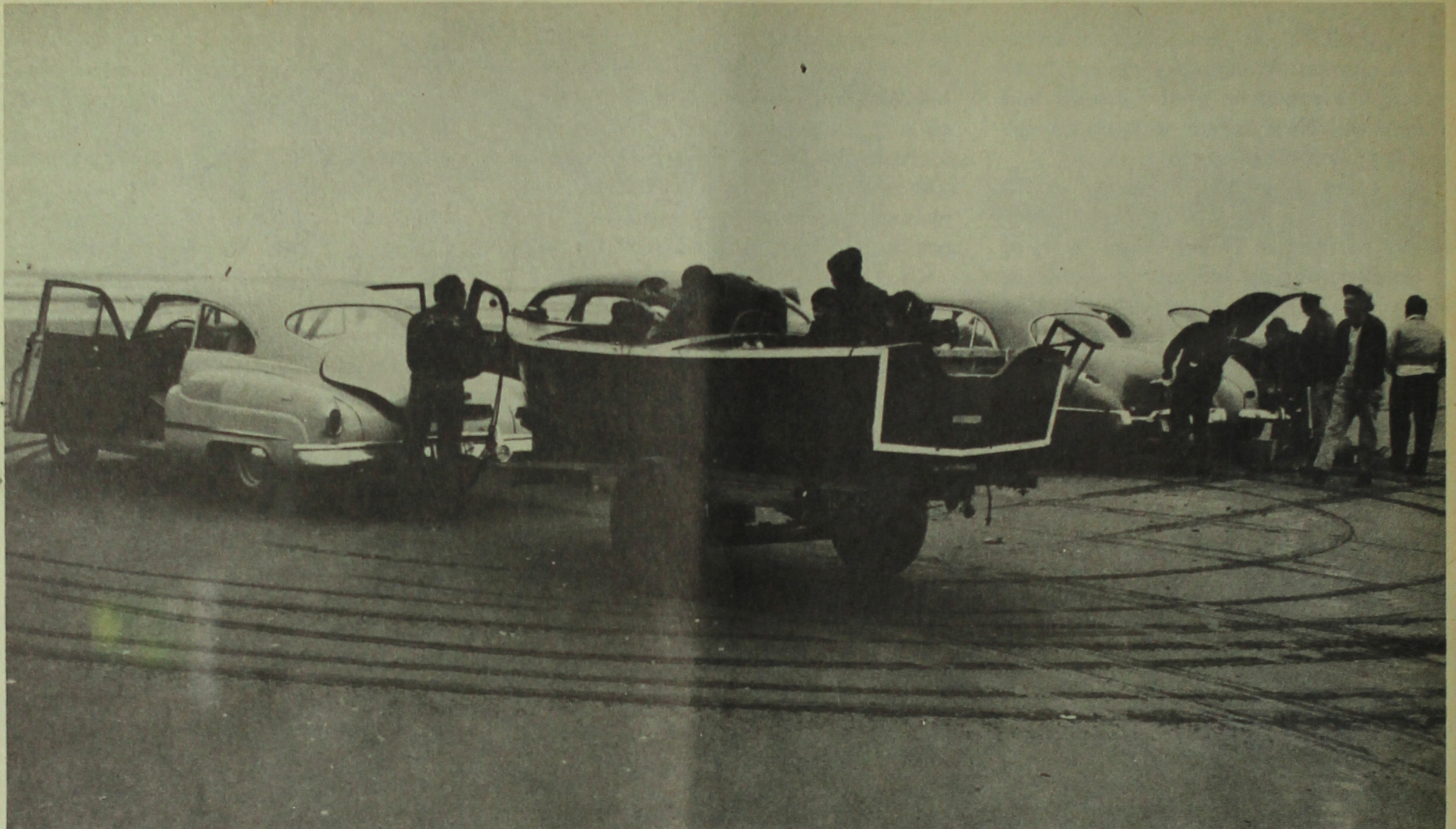


**BOB TERAO**, a Seattle tavern-keeper who likes to combine clam digging with fishing, applies file to the business end of "gun."



**SLIPPERY**, fat razor clams, like the one George Furuta has come up with, are often exposed at both ends of thin shells.

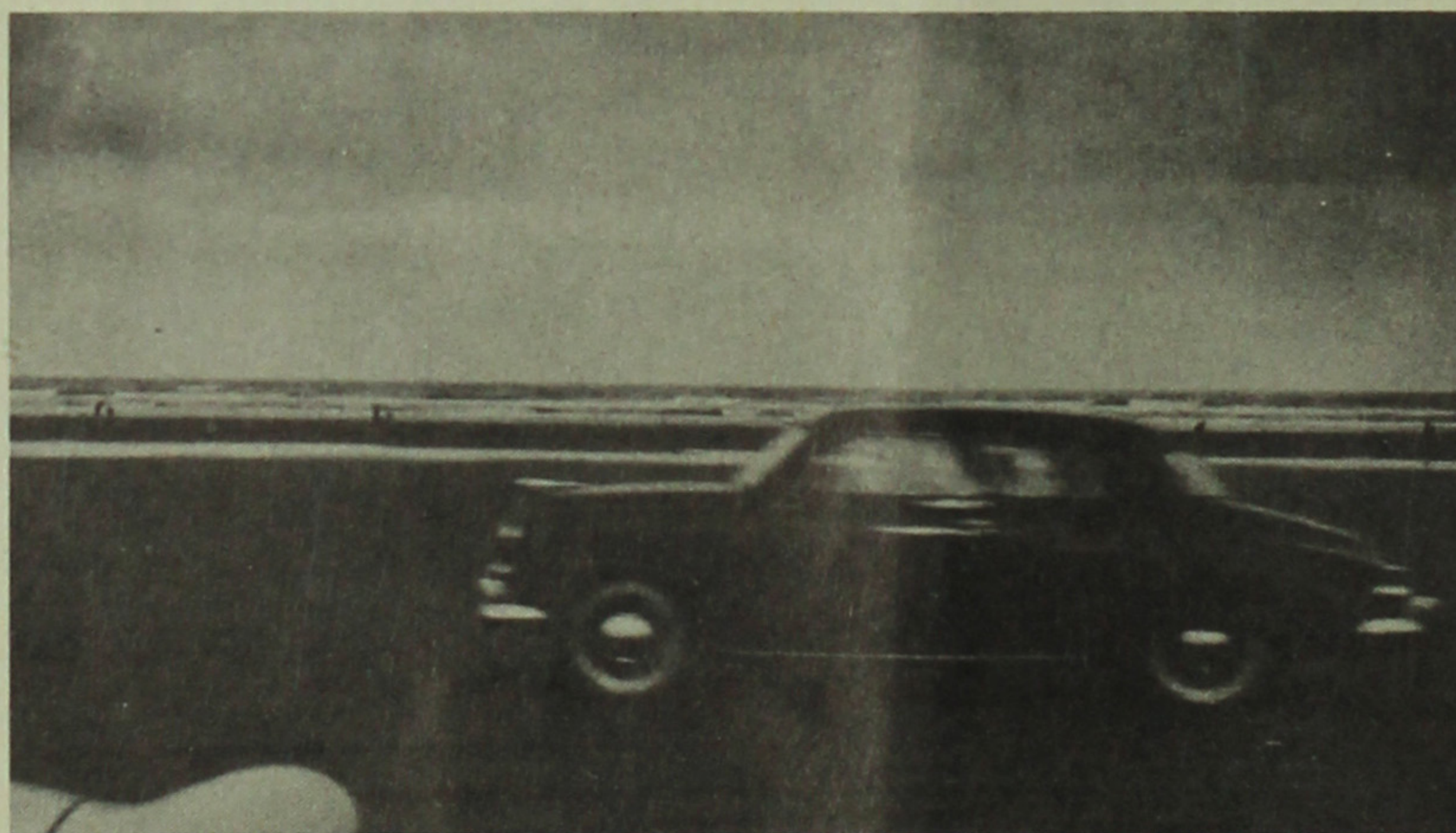




**CLAM SITES** are selected after a drive of several miles on the beach. Diggers look for small mounds with breather holes in-

dicating that the quarry is somewhere below. The boat in this dawn scene was brought along for salmon fishing later.

**CARS** can't be used on clam beds closer to tide line (right) and gulls take over (below) as diggers pass down the beach.



A favorite of the clam gourmet, it tastes best when lightly fried to a golden brown. It's especially good with a dash of lemon, or tabasco and chili sauce.

An experienced clam digger will scan the beach for the tiny mounds and the little breather holes which indicate there's a clam somewhere down in the sand. A clam "gun" is shoved into the sand along side of the hole and the handle depressed. Sometimes the clam comes out in the first spadeful of sand, but more often the digger sees the retreating neck of the intended victim disappearing into the depths.

If he can grab the neck in time and hold on, he can usually bring up the reluctant clam. If not, he's got to do more digging.

With one species of clam, the geoduck, it isn't that easy. Not found anywhere except in the Pacific Northwest, the geoduck is a giant clam, frequently weighing as much as eight pounds and possessing a neck three to four feet long.

Not nearly as plentiful as they once were, geoducks are reported near extinction. It is found only on the cleanest of sandy, flat beaches, and must be fished, or dug, at a minus 3-foot tide, one of those days when the tide is some







**HELEN** Yamamoto shows beach foraging is not for men only. Husband is nearby.



**EXCAVATOR** Terao has just pulled up a sizeable specimen, but throws an envious glance at contents of Dale Sugita's pail. Sugita may be showing off rare geoduck clam.

three feet or more below the mean level for low tide.

The pink end of its long neck sticks up above the surface of the sand as the tide recedes. A cautious clam, it speedily withdraws its neck whenever it feels the vibration of footsteps. It has the ability to dig itself quickly to greater depth. Four shovelers can make the sand fly and still not dig up a geoduck because water and sand constantly flow back into the hole.

The fisheries department, recognizing the difficulty of entrapping geoducks, has ruled that it still is legal to use a "cylindrical can or tube." Lengths of stovepipe used to be standard equipment. Upon spotting the retreating neck of a victim, the stovepipe would be pushed down into the sand around the clam's breather hole. The theory is that, if pushed down deep enough, the stovepipe would confine the clam until diggers could get to it.

Very illegal is the method which must have been devised by some early settler. A spear or sharp stick is thrust obliquely through the sand and into the neck of the geoduck. Thus impaled the clam cannot move and is comparatively easy to dig up. Today, posses-

sion of a geoduck maimed in this manner can mean a fine and jail sentence.

In spite of its size the geoduck is tasty eating. The tender neck can be sliced like *tako* (octopus) and served *sashimi* style with soy sauce or lemon juice. There is a lot of creamy, white meat to the body, which can be sliced and fried like abalone steaks.

A large clam sometimes confused with the geoduck is the horse clam. Tough, and possessing none of the fine eating qualities of the geoduck, the horse clam lives on beaches that approach the muddy side, and seems to bear up well under contaminated conditions.

Natives of the Pacific Northwest long have insisted that clams dug in their waters surpassed eastern varieties in flavor and texture. If contamination is a factor—and the U.S. Fish and Wildlife Service says that purity of water has everything to do with flavor and texture—then it would seem that Pacific Northwest clams are tastier, despite the protestations of easterners that theirs is a superior product.

East Coast clams have an acrid, pungent flavor whereas Northwest clams are sweet and tender, says one clam

connoisseur who has tasted both species off the half shell.

But industry is slowly pressing into heretofore virgin territory in the Pacific Northwest and it seems only a matter of time before clams in the Seattle area, too, one day will have to be served up with a hot sauce that will disguise an acrid, pungent flavor.

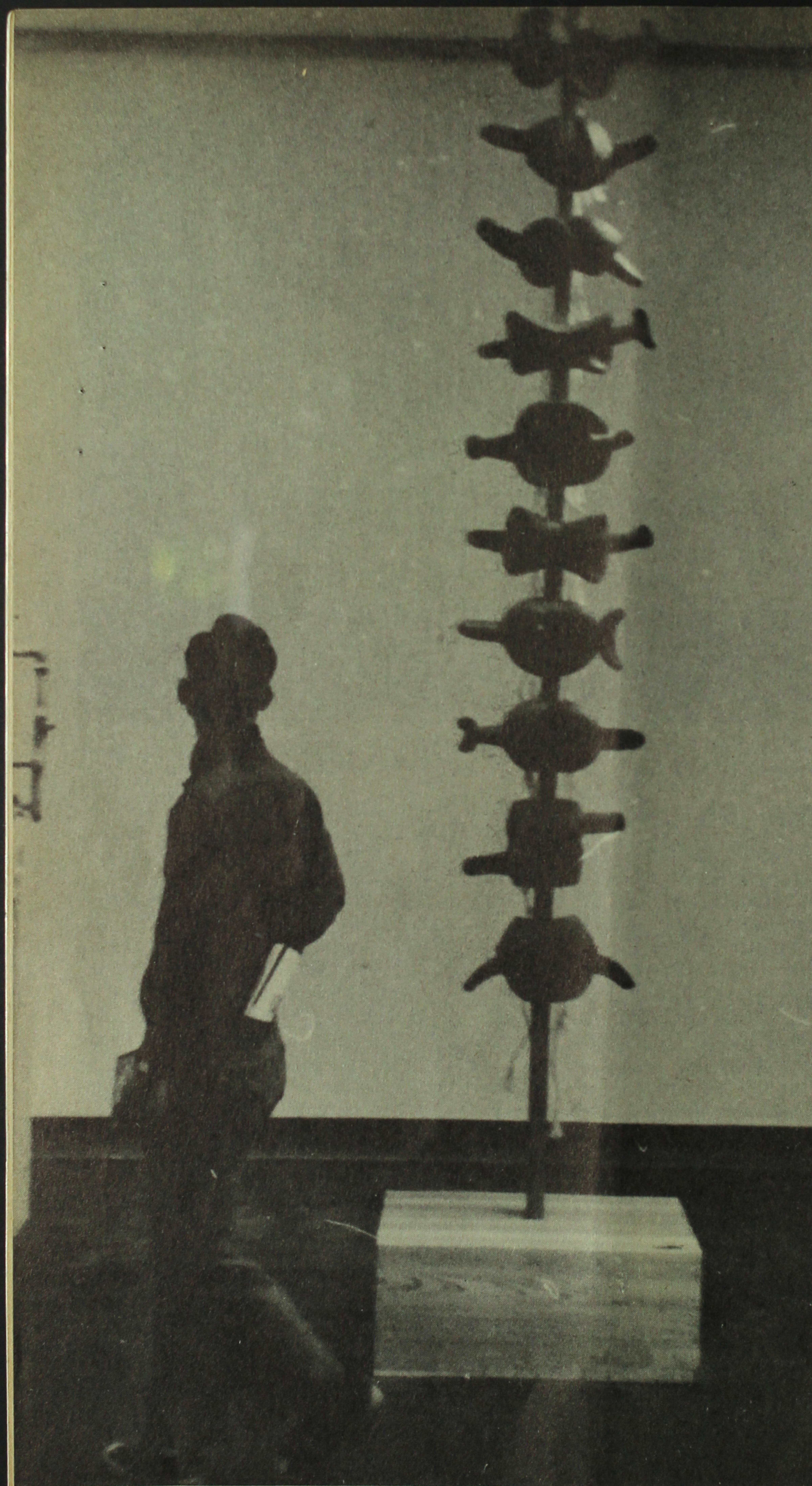
When clams are cooked, however, much of the objectionable taste disappears, putting eastern and western clams on a par.

There is hardly a recipe that cannot be used for both Atlantic and Pacific clams. Chowder recipes are abundant, but there are two general types—the New England style made with milk, somewhat after the manner of oyster stew, and the more "soupy" Manhattan type with a trace of tomato.

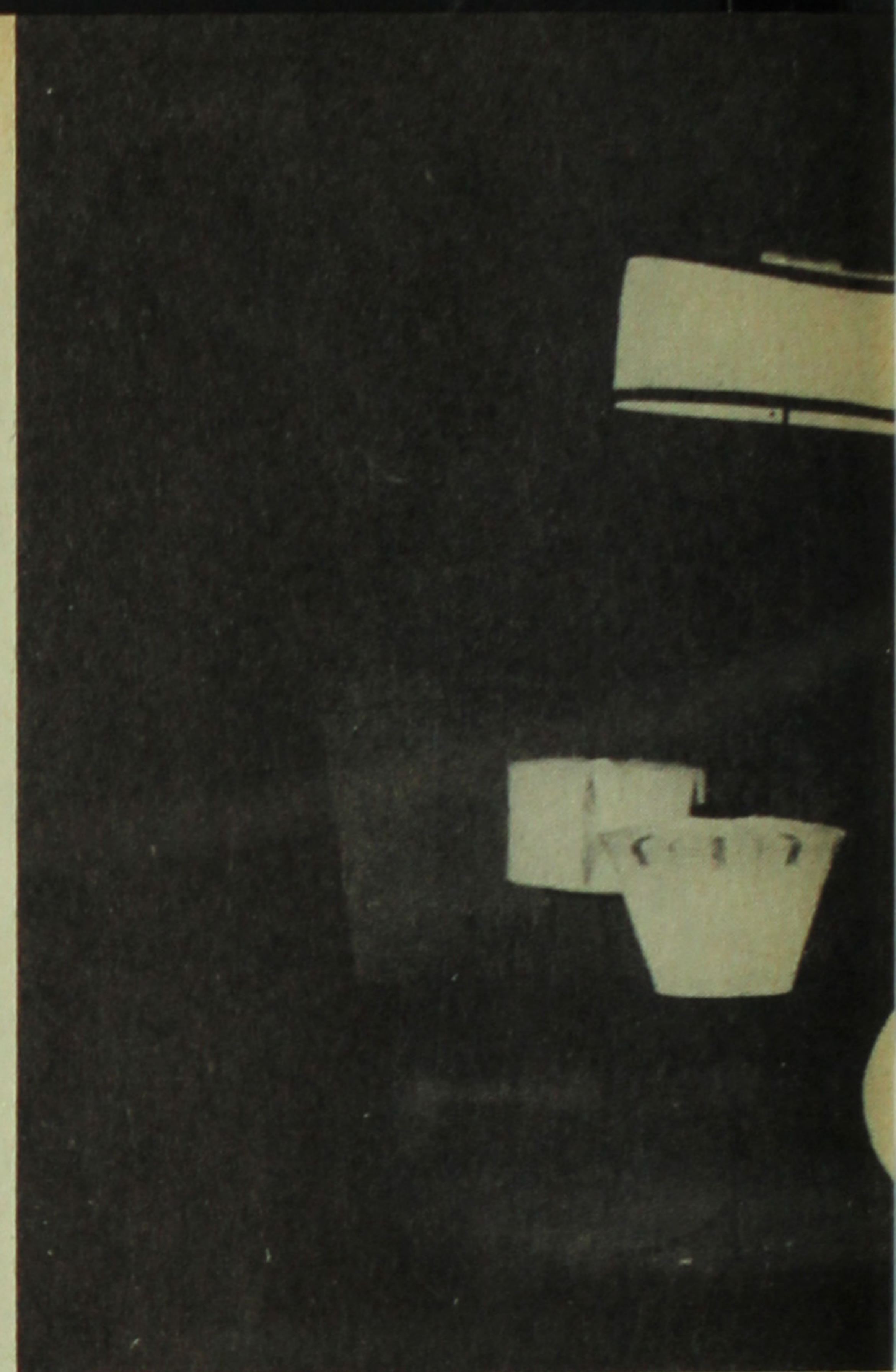
In New York, caraway seeds are added to the flavoring in nearly all restaurants and it's a delightful variation. In any chowder, a generous sprinkling of diced, gently fried bacon vastly improves the taste.

The U.S. Fish and Wildlife Service does extensive experimental work in seafood cookery and new recipes are constantly being formulated.





"CENTIPEDE," 11 clay pieces on a 10-foot pole, was part of exhibit put on by Isamu Noguchi in Japan. Mistaken by many viewers for a totem pole, it and many other works evidenced artist's new interest in creating with clay.



THE ONLY trouble with traditional Japanese rice-paper lanterns, Noguchi says, is

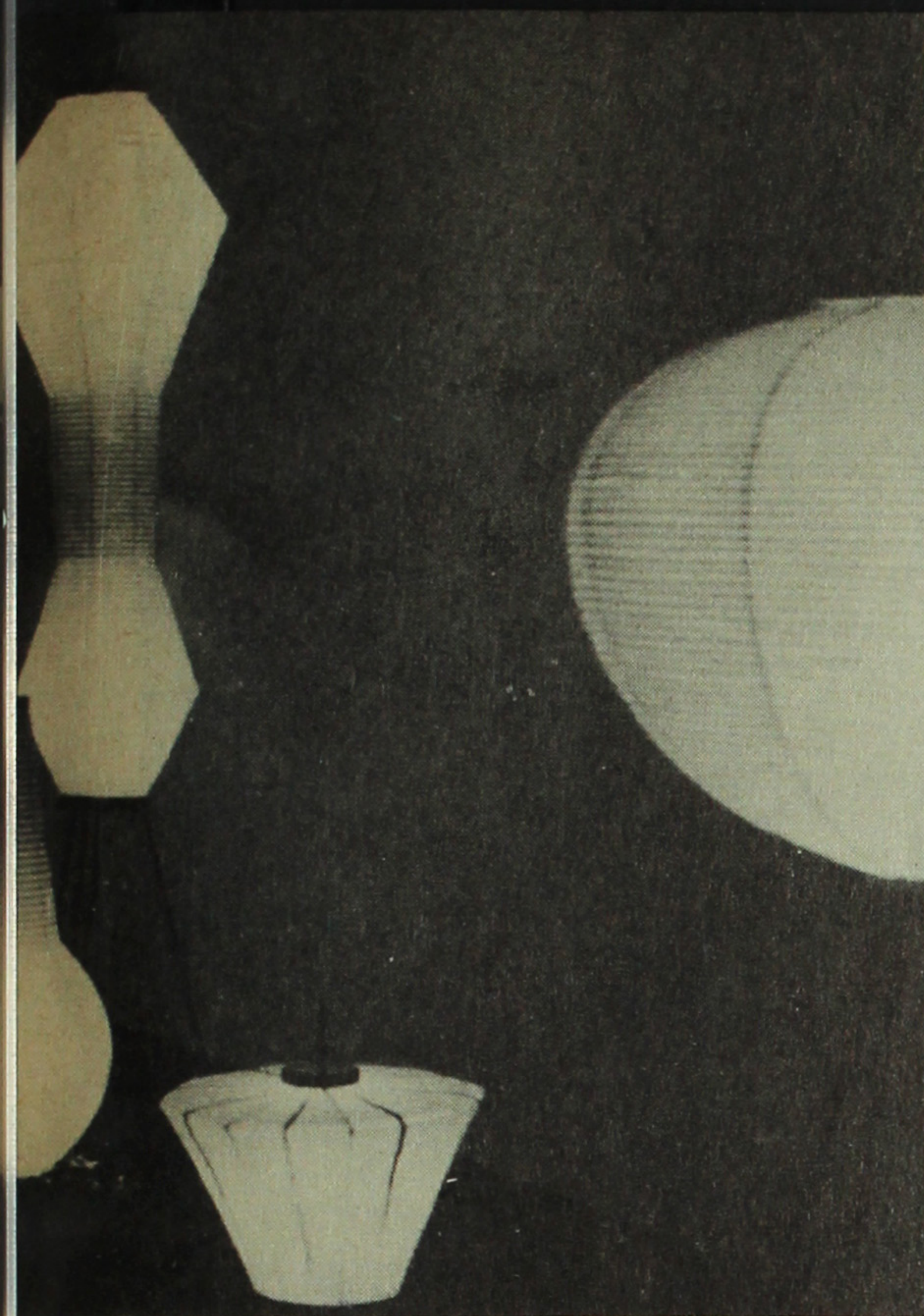
## Noguchi Yoshiki

Story and photos by Kay Tateishi

IN the ancient, cultural, seaside city of Kamakura, 25 miles south of Tokyo, Japanese art lovers last October got an eyeful of American sculptor-designer Isamu Noguchi's latest art pieces. On exhibit at the Museum of Modern Art, in the compounds of historic Hachiman shrine, were more than 130 items. They ranged from ceramics of all shapes and sizes, paper lanterns to clay broaches and earrings. So popular was the three-week show, it was extended an additional week.

Gallery-goers found much of Noguchi's work down-to-earth, in spite of the "chusho-teki" (abstract). They were especially impressed with "Mister One Man" (semi-caricature of Prime Minister Yoshida), "The Bachelor" (pathetic man trying to sleep between two thin layers of bedding), "Myself" (plain oval piece with slight suggestion of face and six pieces of straw from a whisk broom protruding from top), "Centipede" (11 large clay pieces, all different, strung on a vertical pole





that they have stayed the same. So he improvised on the original.



**NOGUCHI** is best known in Japan for his two Hiroshima peace bridges. End of bridges' railings, as shown in picture, swings skyward. At first, Hiroshima citizens didn't think much of bridges, now affectionately call them Isamu and Yoshiko bridges. Yoshiko is Mrs. Noguchi's first name.

## exhibits, o helps

standing 10 feet high), various interpretations of flower vases derived from primitive Japanese ceramics and modern versions of traditional Japanese lanterns.

"Everything is so full of animation," gushed a young actress from Tokyo's Haiyu-za theatrical troupe.

A young photographer, who had traveled all the way from northern Japan to see the exhibit, said of the assorted items: "Although abstract, there is a definite feeling of realism, a feeling of being alive . . . I want to touch, even caress some."

Many, of course, not unexpectedly voiced the opinion that "Noguchi is so hard to comprehend." But Rozanjin Kitacji, who helped Noguchi bake many of the exhibited pieces, explained:

"We were not educated to appreciate and enjoy Picasso and Matisse at one glance, either . . . yet, everything we expect of a real artist is there — character, refinement, lines of beauty and 'sokojikara' (driving force)."



**NOGUCHI** with movie actress and wife Yoshiko Shirley Yamaguchi. Both prefer Yoshiko to Shirley. She handled public relations for husband's exhibit since she was between movie assignments.



# JAPONICA

## IMPERIAL CLIP JOB

Emperor Hirohito keeps his coat on while he is shaved and never talks politics in the barber's chair. Also, he doesn't take care of his moustache.

These tonsorial tid-bits were recently revealed when the emperor's barber, Noboru Kaizu, let down his hair in a magazine article.

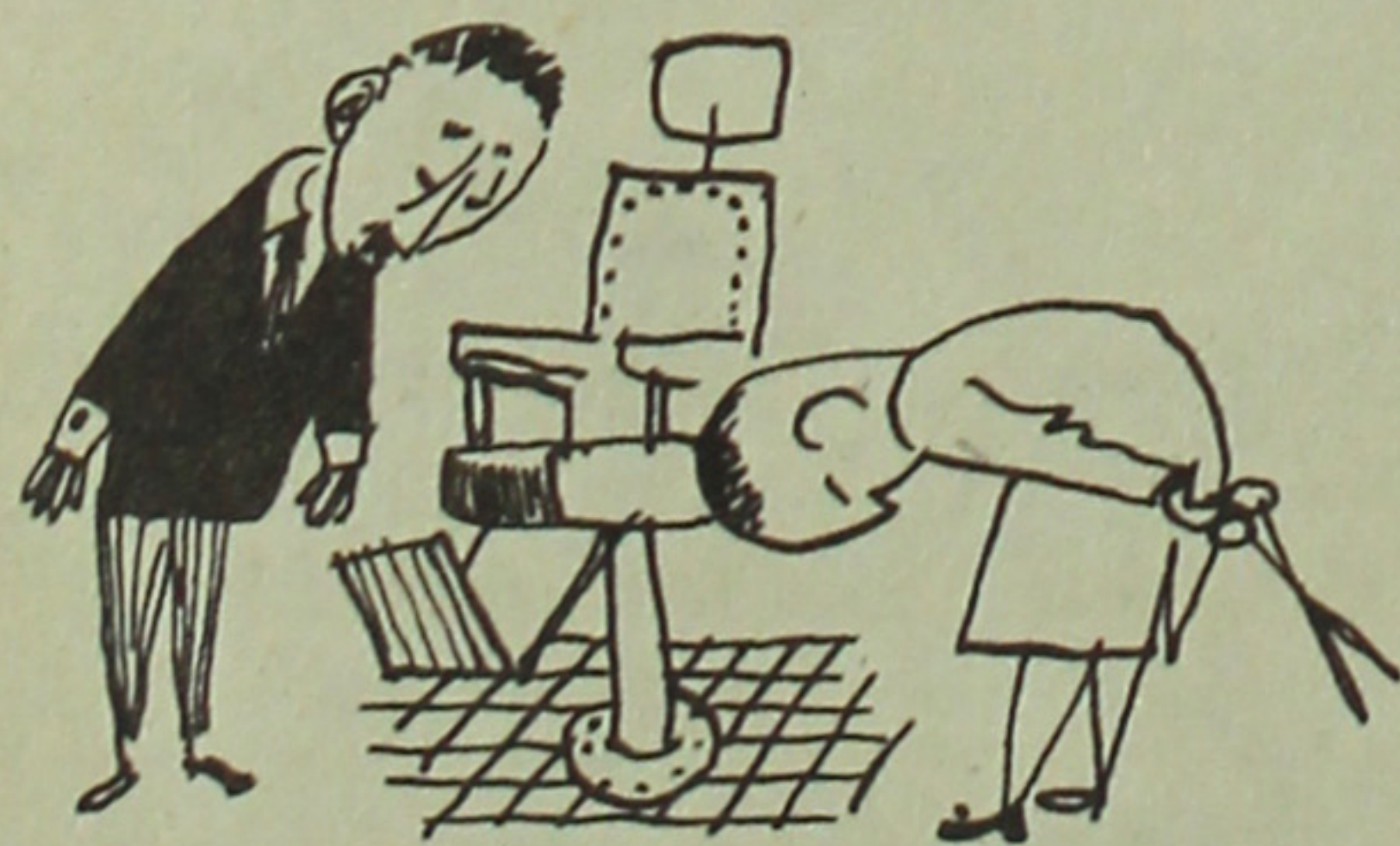
Shearing more strands off the privacy that traditionally enveloped the emperor, Kaizu disclosed that he is only the second professional barber in Japanese history to be permitted entry into the imperial palace. In times past, emperors never bothered with hair cuts. They wore their hair long and had them fixed by high-born court ladies. Even Emperor Meiji, who did much to westernize Japan, never saw a common barber. His beard, as photographs testify, was always shaggy.

Not until 1912 was this seclusion broken. Emperor Taisho, the present ruler's father, finally let a barber from downtown Tokyo cross the palace moat. Even so, Kaizu's predecessor — a man named Oba — never touched the emperor. He had to stand beyond arm's reach and coach the royal chamberlain who did the actual trimming.

Hirohito has let the bars down completely. He has Kaizu step right up and clip away. Although Kaizu complains that the emperor neglects his moustache, he says his best customer is "very easy to get along with."

Kaizu is brought to the palace every other Friday in a big limousine. His fee is 1,500 yen (about \$4.50) for each hair cut and shave, but he doesn't get his pre-war monthly retainer of \$30.

The emperor bows when he steps down from the chair. Kaizu always bows back,



lowering his head much farther, of course. Between appointments, the emperor shaves himself with an electric razor, the gift of an allied diplomat. When he's through, the empress cleans the razor.



**TO PREPARE** his major Japanese exhibit, Noguchi searched out best kilns in Japan and baked his own ware.

Most of Noguchi's ideas seem too Japanese — to the Japanese — but the exhibit undoubtedly will delight Americans. Noguchi's wife, movie actress Yoshiko (Shirley) Yamaguchi, provides what may be the explanation: "Japanese in general still prefer the traditional in art."

Critical acclaim, however, was almost unanimous. One said "Noguchi has captured much of the images of our childhood — simple and pure, at times humorous and powerful." The Mainichi Shimbun art editor thought the show manifested Noguchi's "perfect and spontaneous freedom — a deep lesson for Japanese artists."

The only sour comment came from the Asahi Shimbun critic who dismissed the exhibit as "simply . . . an 'ocha-zuke' (rice mixed with hot tea) . . . merely a hint."

Noguchi worked five solid months to prepare the exhibit. He made two trips to one of the best known kilns in Japan, personally kneaded clay peculiar to that district and baked his own ware. Others were made in Kamakura, near his home.

Wife Yoshiko (both prefer this name to Shirley) helped think up many of the titles. For example, she was responsible for "Mister One Man," which Noguchi first called "Cyclops," then "Humpty Dumpty." Yoshiko vetoed both, saying the associations were unfamiliar to Japanese. She handled public relations since she was between movie assignments. Also, because No-

guchi's knowledge of the language and customs is not equal to hers.

Noguchi first met Yoshiko in the Brooklyn Museum in October, 1950. She had gone to Hollywood that summer — to pick up pointers on "how to kiss" before a camera, her press agents said. She then flew to New York to rehearse the lead role in a musical, "Marco Polo," that never came off.

They were strolling along Riverside Drive on their third date on a cold November evening when Noguchi proposed. Yoshiko says she was completely surprised. "I didn't know these things were done so fast, even in America." She stalled by suggesting they remain friends until they got to know each other better and could see mutual faults.

In the spring of 1951, they chanced to meet in Honolulu. She was returning home. He, too, was Japan-bound. They saw a lot of each other again in New York that summer, and then Yoshiko went to Hollywood to work in King Vidor's "Japanese War Bride." Noguchi followed her and worked on his Hiroshima peace park designs. They became engaged in New York after she finished the Hollywood movie, then flew back to Japan via France, Italy and India.

"We were so busy quarreling," Yoshiko laughs, "we just couldn't find time to take the vows." They finally were married, Japanese style, in December, 1951.

Even today, Yoshiko frankly believes



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that in many ways they are poles apart. "Our points of view often clash," she says. "It may be philosophy, customs, culture, art or politics . . . We're both so eccentric, temperamental, egoistic. Perhaps, it's an expression of the art in us."

Noguchi counters with a grin: "Through Yoshiko, I can understand emotionally what Japanese dislike, and she undoubtedly understands through me what Americans dislike."

The two lead a busy, hectic life in Japan. Yoshiko-san is a keen, sensitive actress who discourages Noguchi from visiting her when she's making a movie. In turn, she leaves him alone when he is intent on his creative labors, although she worked furiously to help organize his last exhibit. She loves the kitchen, cooks wonderful Chinese dinners and complains: "I have so little time to be a good hostess."

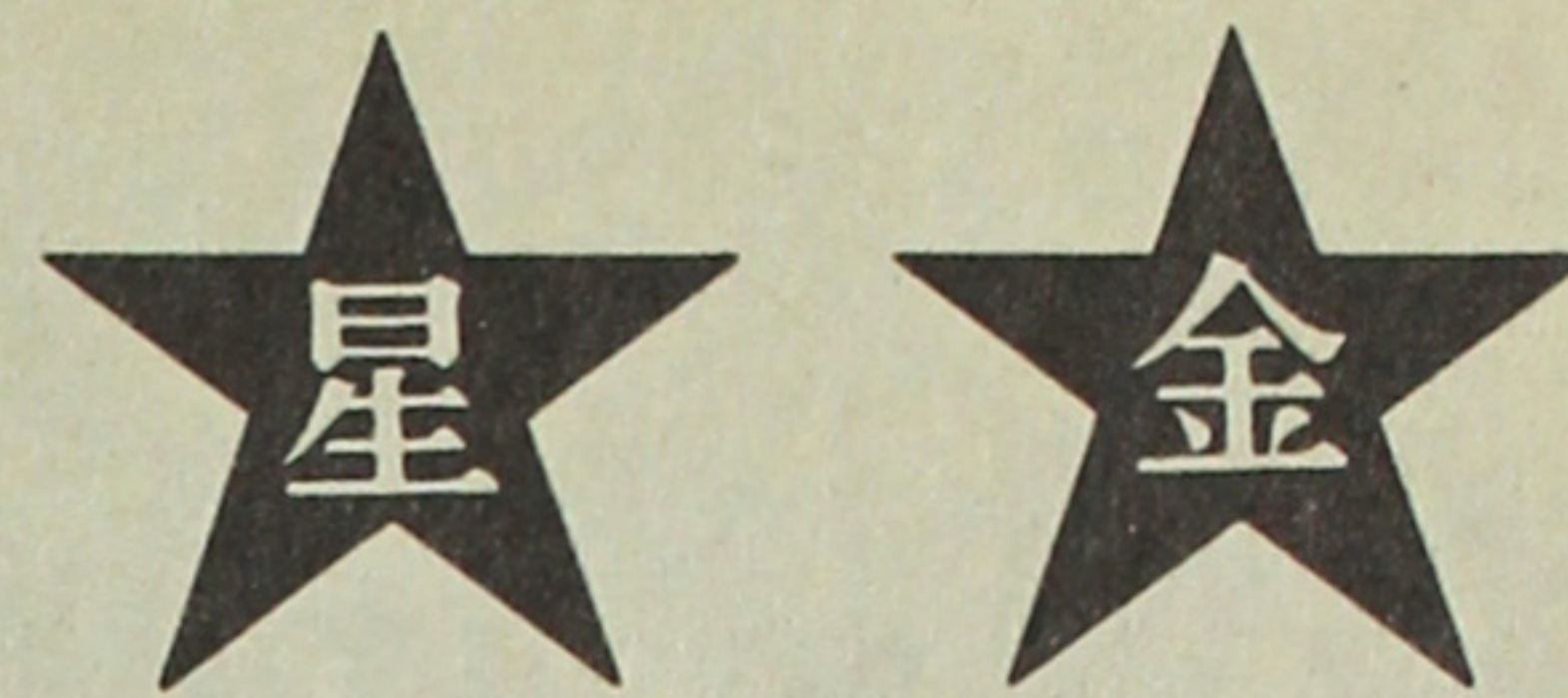
Lately, she has been wearing only Japanese kimonos, all designed by Noguchi. Previously, she preferred Chinese dresses. She was recently asked to appear in a fashion show in Osaka. "Yoshiko-san was the only person who had the courage to show up wearing something new that was Japanese," her husband reports.

The Noguchis seldom get a chance to make a trip together. "My job, after all," Yoshiko explains, "is to work in and for the public, whereas Isamu-san's job is to work in private to please himself."

When Noguchi was in Japan from May to July in 1950, he spent a week in Seto, near Nagoya, where he made 20 pottery pieces which later were exhibited in Tokyo's Mitsukoshi department store. He was in Japan again the following year for a longer stay, primarily to design a garden with Antoine Raymond for the Reader's Digest building in Tokyo. He also turned to modernizing Japanese lanterns, and designed a room, garden and three sculpture pieces which Keio University wanted as memorials to his poet-father, Yone Noguchi.

On his last visit, Noguchi worked on the Hiroshima peace bridges, toured Kyoto, the Ise shrine, Nara, Osaka and Okayama and found time to get together his recent exhibit. The tour was made chiefly to gather material for his book, "Environment of Leisure," to be published by the Bollington Foundation.

### Chicago ADVERTISERS



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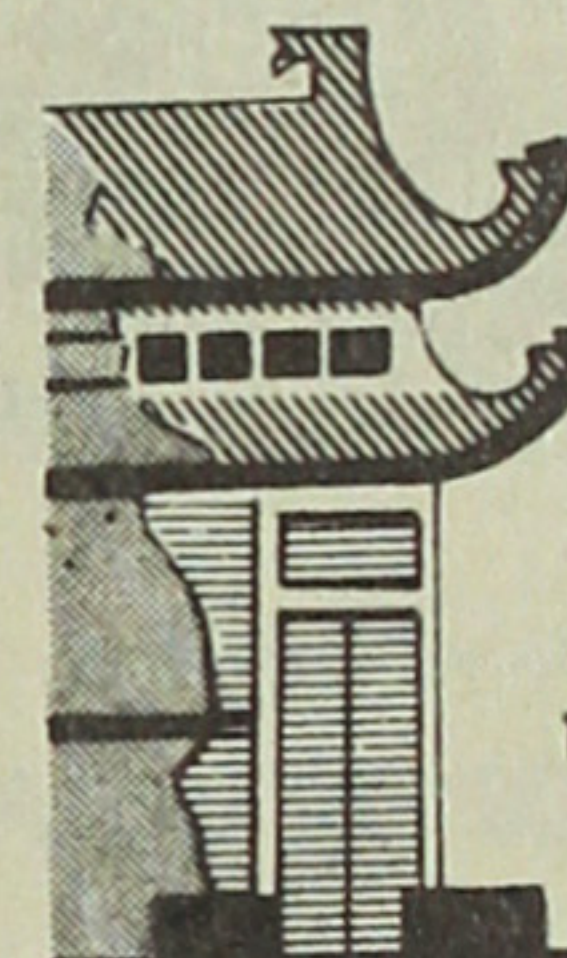
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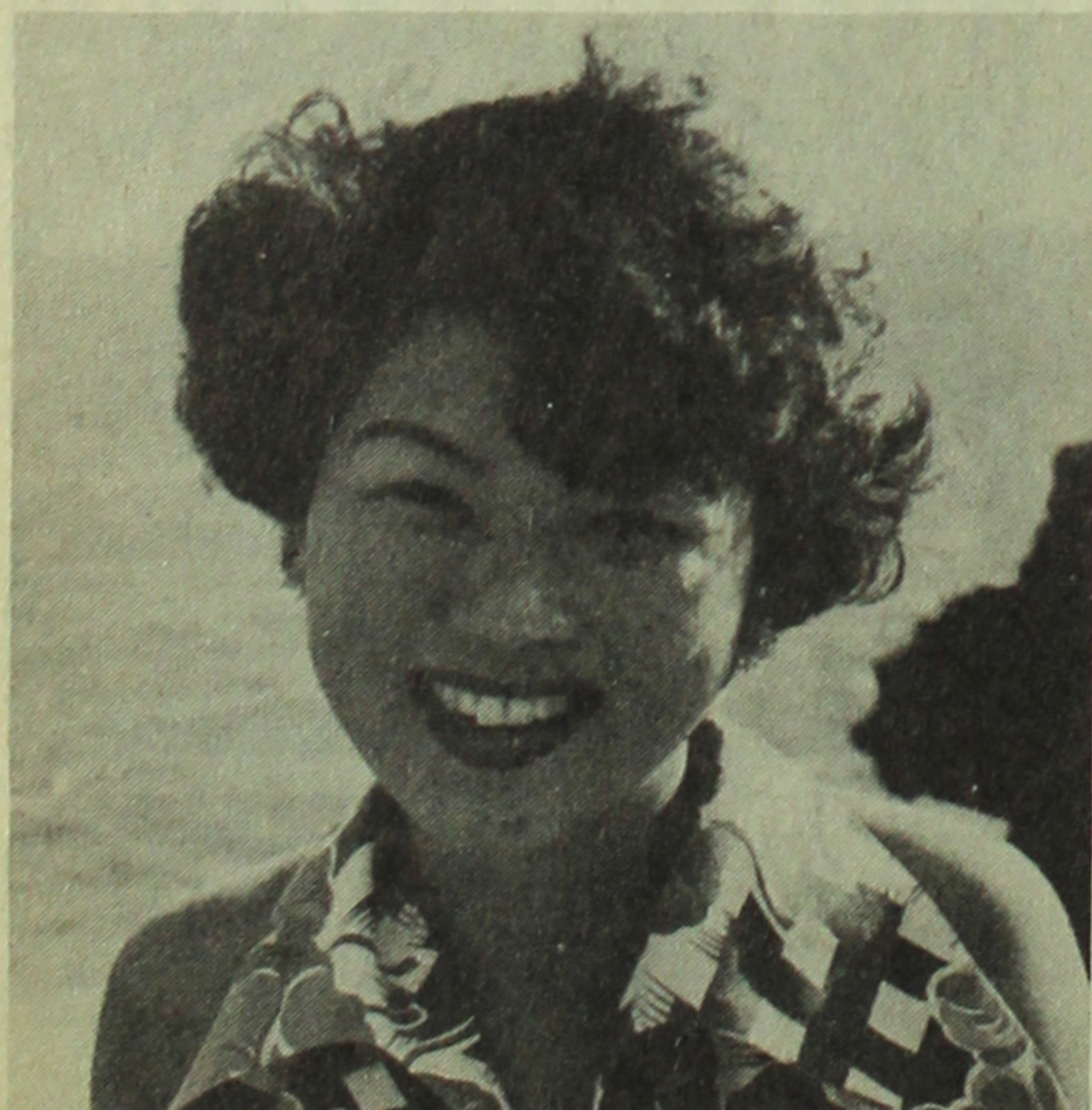
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## Wahines on a weekend

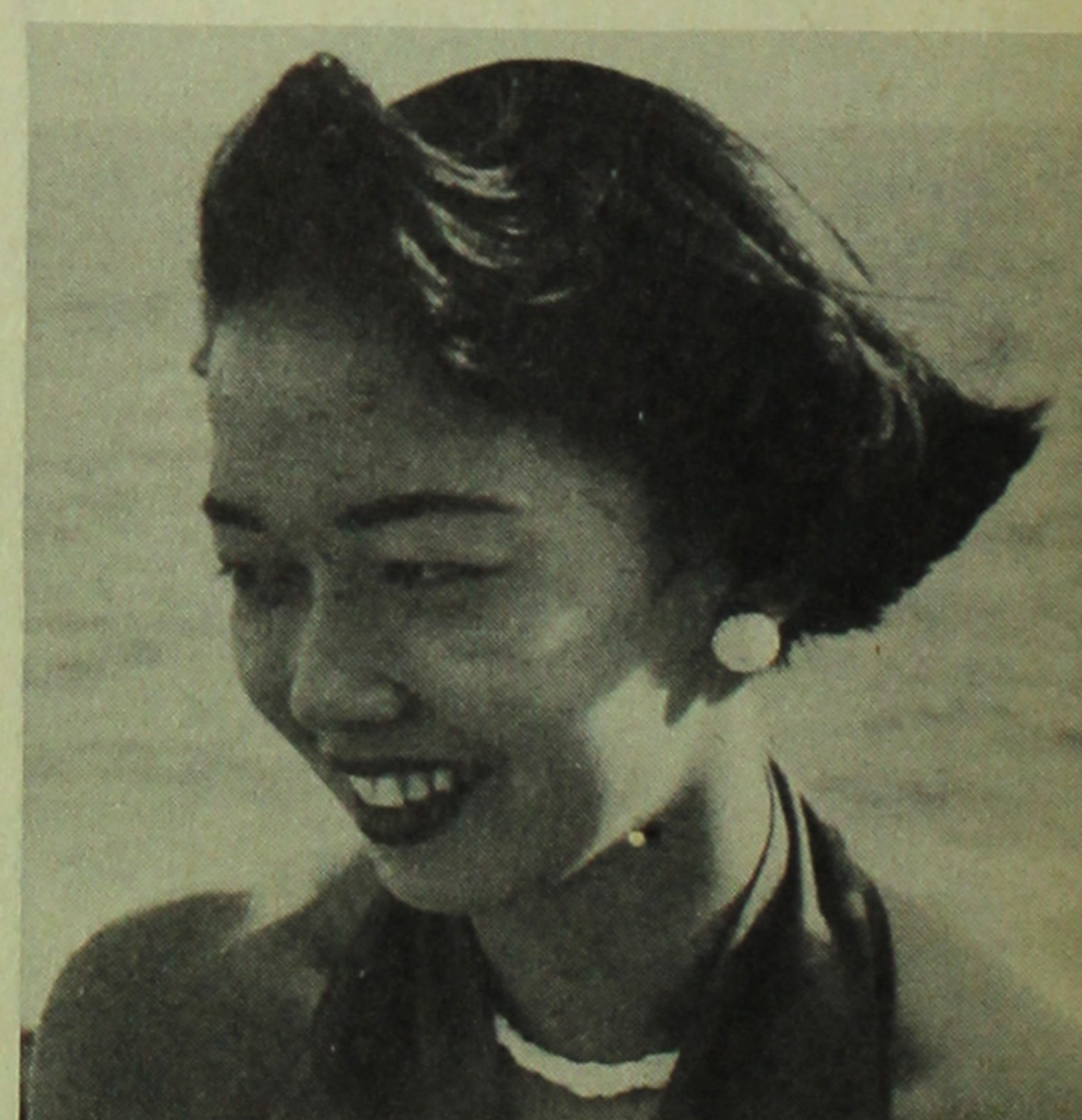
**P**HOTOGRAPHER Wenkam sighted the four girls, above, as they gaily watched a Honolulu beach scene on a weekend afternoon. Being a pro who is never caught with his lenses down, he leveled his camera on the pretty targets. Then he stepped up and found out the girls are, left to right, Jean Yoshida, Amy Sakaguchi, Jean Hayashi and Grace Yamada — all 19-year-old University of Hawaii students, all members of Wakaba-kai, "the only Japanese sorority in the world." The questioning over, Wenkam just followed the strolling girls and took the rest of the pictures on these pages.



**GRACE YAMADA**, 5 feet, 2 inches, a junior, is a psychology major and Wakaba-kai president.



**FRESHMAN Amy Sakaguchi**, 5 feet, 1 $\frac{3}{4}$  inches, is studying to be a recreational therapist.



**SOPHOMORE Jean Hayashi**, 5 feet, 3 inches, is a mathematics major, plans to teach math.

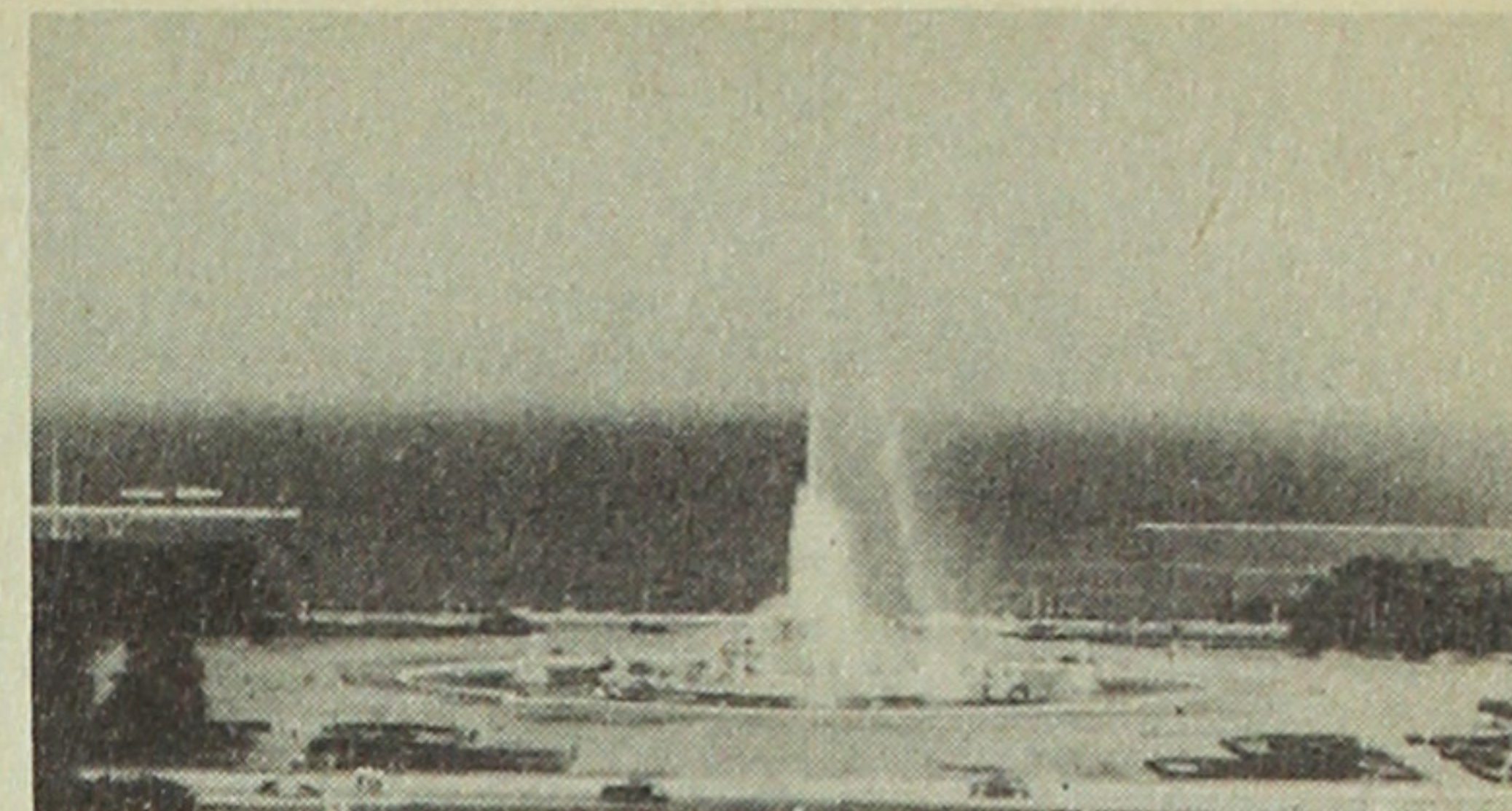




BY COINCIDENCE or design, Amy and Jean, as well as other two girls, wore halter-type dresses. Each had made dresses from commercial patterns on home sewing machines.



WHEN THE girls stopped at a roadside fruit stand to sample and consider bananas, pineapples and papaya, it was another chance for Wenkam to take an ensemble shot.



Buckingham Fountain, Chgo.

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恒心は恒  
産に基く  
恒産を積  
むは生保  
に始まる



# One garden in another



**SAN FRANCISCO** park officials admire section of garden presented as gift by Japan. With them are Consul General Yasusuke Katsuno and Miss Michi Noa of his staff. Garden is in Golden Gate park.



**NAGAO SAKURAI**, who has been landscape architect to the emperor, was sent over to design the garden, a replica of "impressionistic" type which has a 600-year history in Japan.

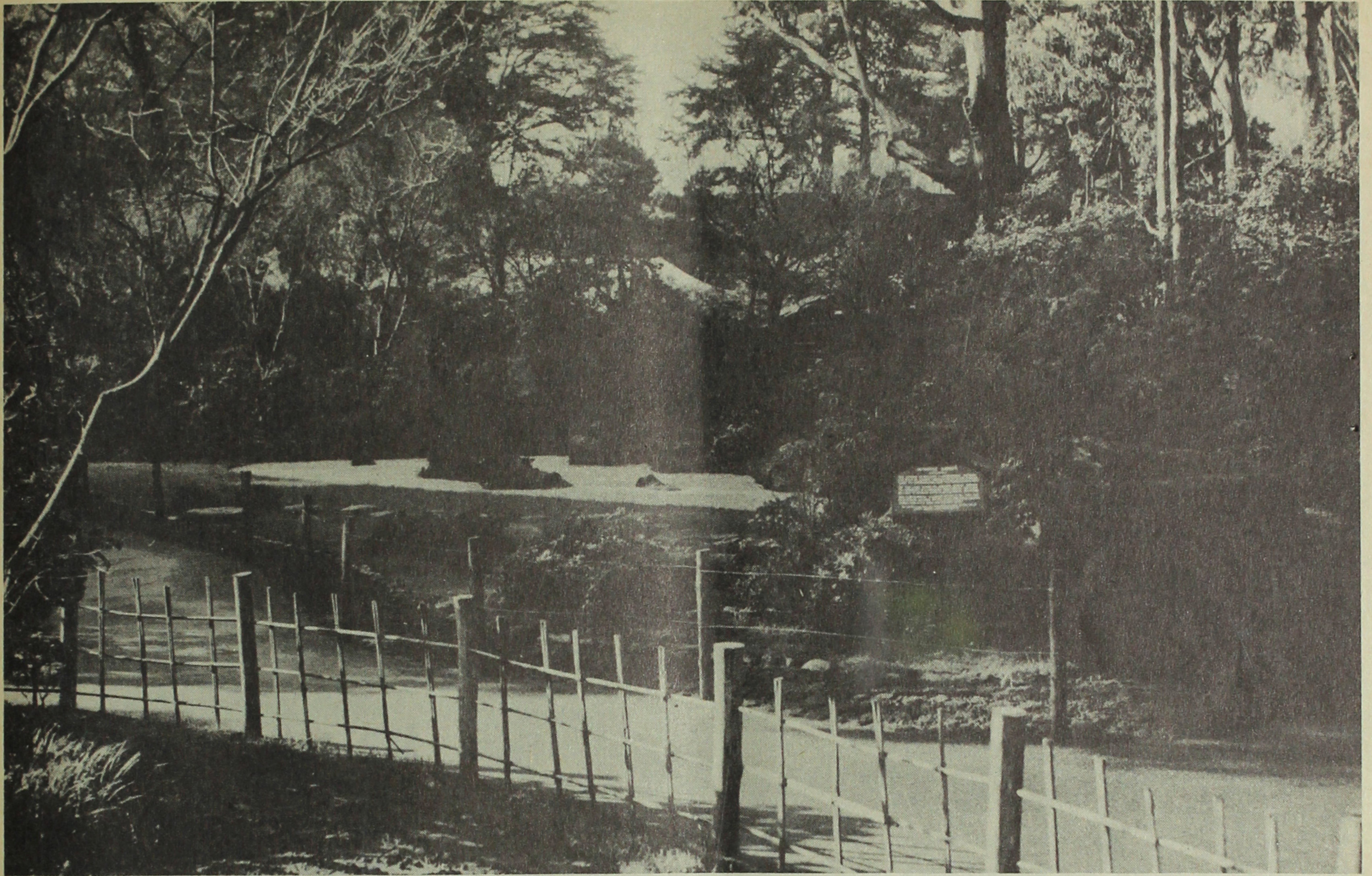
**S**AN FRANCISCO'S Golden Gate park now has a garden within a garden, a gift from the government of Japan. The gift did not come ready made. Japan sent over one of her best landscape architects, Nagao Sakurai, who supervised the conversion of a corner of the long famous Japanese Tea Garden (the Oriental Tea Garden during the war) into a serene nook reminiscent of the impressionistic gardens that were popular in Japan some 600 years ago. Sakurai, much of whose talent has been employed in the Imperial palace grounds in Tokyo, completed his assignment in January.

Photos by Bob Laing



**BRONZE** "Lantern of Peace," gift of Japanese children, is 50 feet away.





**WHITE GRAVEL** on far side of the garden represents flowing water. Rocks serving as islands and cliffs were brought from

Japan. Construction of a Japanese tea house, on spot where camera was placed for this picture, is being contemplated.



**IF THE** "water" was real, these girls, above, wouldn't be standing here.

**GARDEN** is part of the old Japanese ("Oriental" during war) tea garden.





## In the Noh

# GI studies drama of old Japan



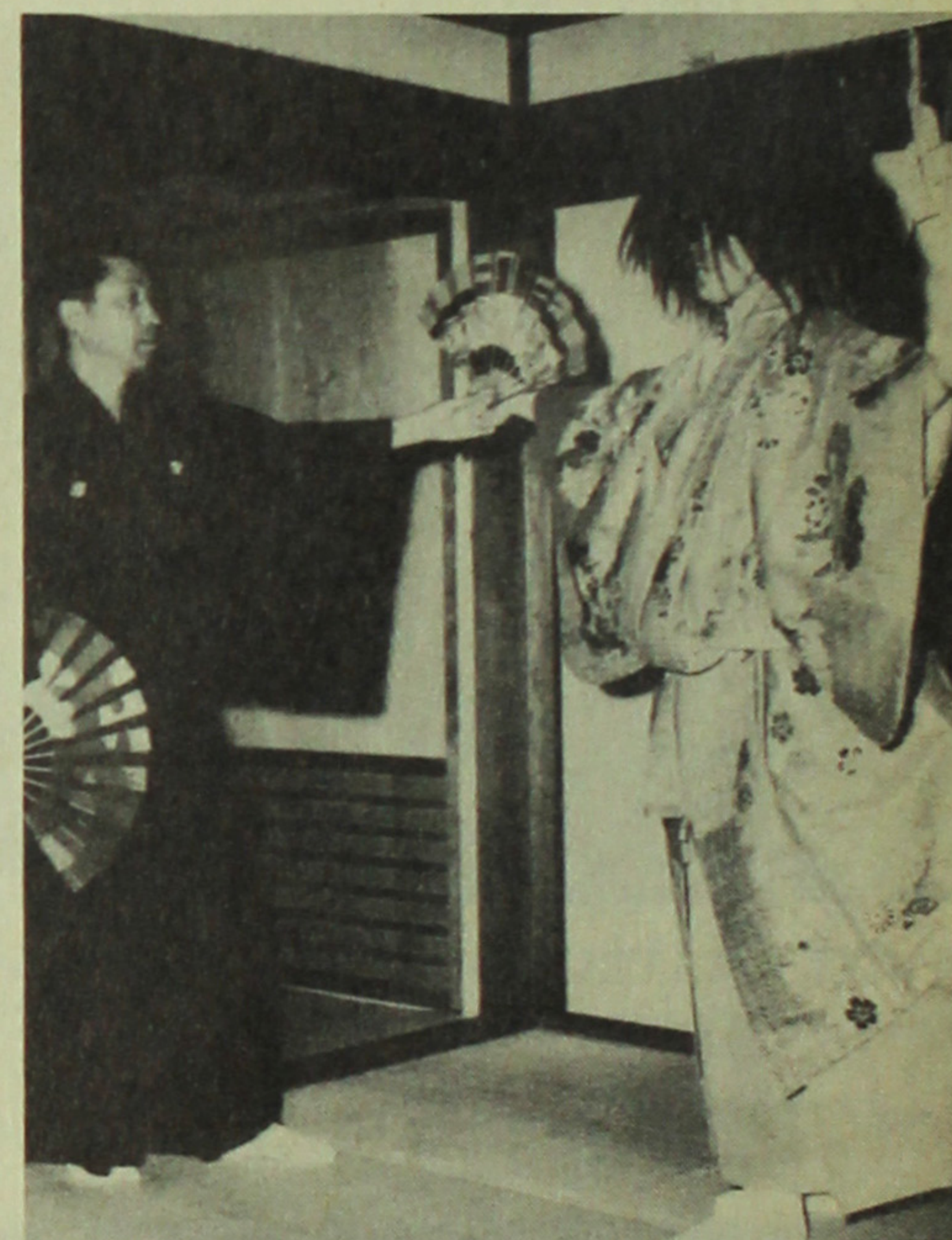
**LT. DONALD MILLS**, probably the first American to perform in a Noh play, dons ancient robes and headpiece for role of "Shojo." Chorus in background chants comments on the characters and changing scenes. Noh is more than 500 years old.

**L**T. Donald C. Mills of Shreveport, La., is probably the only foreigner in Japan to participate in a production of the Noh play, the 500-year-old classic Japanese drama.

Mills was introduced to the Noh plays by an old gentleman he met on the train while traveling to Yatsushiro.

"He was going to a Noh festival," said Mills, "and invited me to attend. I attended the festival and couldn't understand a thing that took place."

But what he saw was enough to convince him that it was worth learning more about.



**INSTRUCTOR** shows Mills proper position of the fan before he begins his performance.





A short time later an entertainment program was set up by the base officers club requiring the officers of one group of the 6160th Wing of the Japan Air Defense Force to supply entertainment one night each month. Mills decided that an excerpt from one of the Noh plays would be an unusual contribution and immediately made plans to take lessons. At the time he didn't realize he was tackling what roughly corresponds to western grand opera.

He was introduced to the Kita school of Noh by his squadron's supervisor of indigenous maintenance personnel,

Yoshiyasu Odomo, and began taking lessons from Arata Kasai. At the rate of four or five lessons a week it wasn't long before he had learned some of the dances as well as a few songs in Japanese.

He progressed rapidly and when the Noh meet of the Kiryu Society of the Kita school was held recently he was invited to play "Shojo" at the Dazai-fu Tenmangu-Shrine near Fukuoka. The theater was crowded in spite of the fact that less than one per cent of the Japanese people understand this ancient drama which in the past was

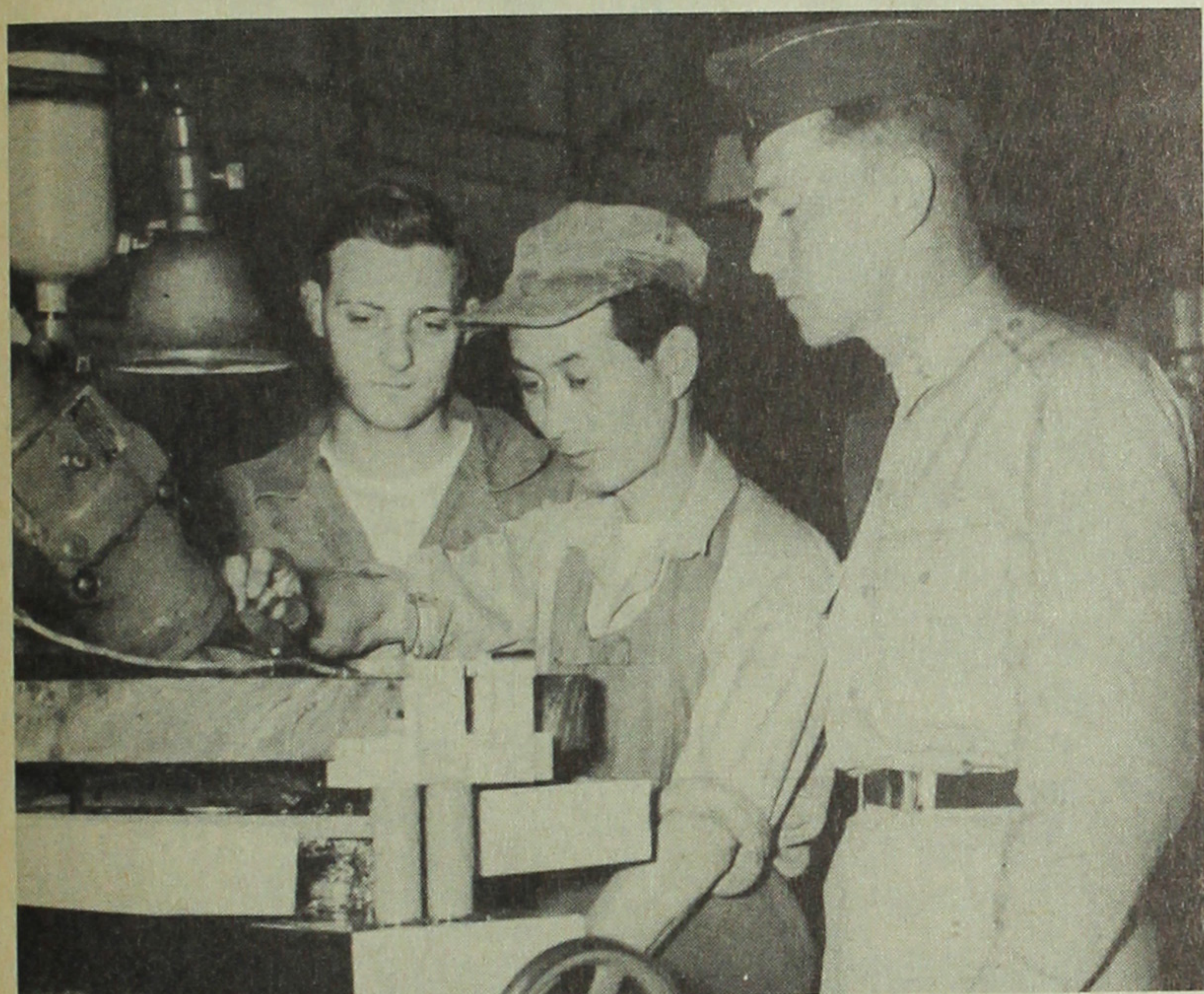
reserved for the aristocrats.

In the traditional costume and mask of a Noh player, Mills played the part of a legendary prehistoric creature "with a man's face and an animal's body who lived in the deep sea."

At one point in the play the story calls for Mills to "dance merrily as he drank the *sake* of eternal youth to his heart's content."

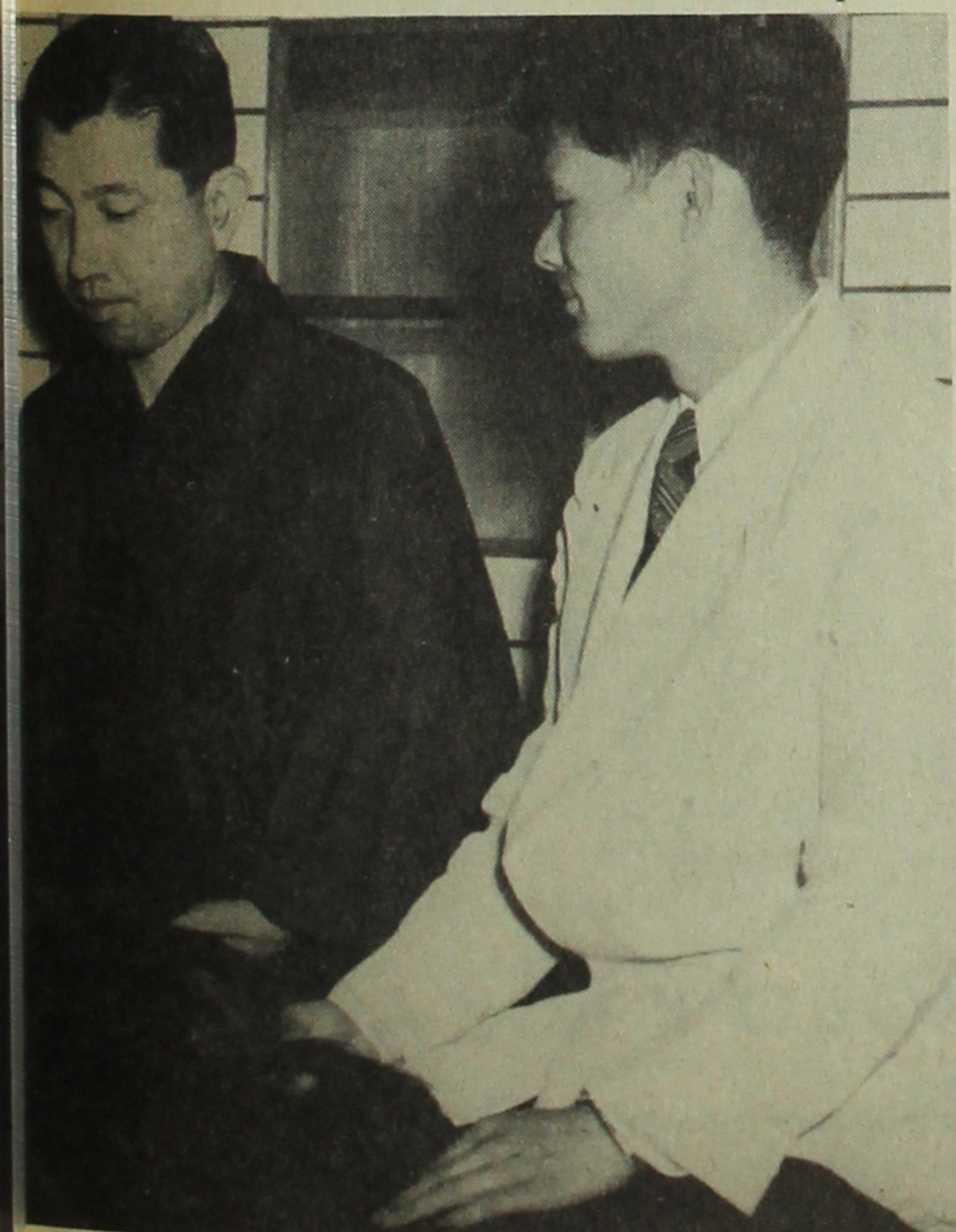
Of Noh, Mills says:

"The perfect beauty of Noh cannot be overlooked by anybody whose consciousness of beauty is even slightly developed."



**OFF STAGE**, Mills is squadron adjutant with the 6160th Air Base Wing. Here he inspects drilling operation on a jet turbine wheel.

USAF photos



**HEADPIECE** is explained to Mills, an officer in Japan who took Noh lessons from Arata Kasai (center).



**INSTRUCTOR** Kasai adjusts the *hakama*, skirt-like part of costume worn under the outer robe. According to ancient tradition, only leaders in the Noh art are allowed to dress players and fold garments for storage.



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(March 1 — April 30)

**NIPPON HOSO KYOKAI**

(The Broadcasting Corporation of Japan)





**MOST NISEI** coeds at University of Utah belong to the Utorients. Not all members got into the picture, but ones who made it are, l. to r., front row: Jean Hirano, Joan Tachiki, Betty Nakamura, Jeanne Murakami. Second row: Jo Matsumiya, Helen Doi, Barbara Sumida, Betty Wada, June Suzuki, Ko Takeuchi, Shirley Mitarai, Betty Kimura. Standing: Betty Nakashima, Jeanette Mitarai, Della Kono, Sachi Tanaka.

## Coeds, Christians and farmers in Salt Lake City area

*Continuing its word-and-picture coverage of Nisei Organizations, SCENE this month acquaints readers with three groups in the Salt Lake City area.*

**The Utorients:** Organized in 1949 as a social and service group, the Utorients now has some 25 members — which is to say most of the Nisei girls enrolled at the University of Utah. Members take part in Community Chest drives, collect food packages for the underprivileged and visit hospitalized Niseis at the veterans' hospital. They also keep the social calendar crowded with varied functions and, for the past two years, have been hostesses at the annual JACL basketball tournaments. The group now offers a scholarship to any one Japanese girl planning to enter the University of Utah this fall.

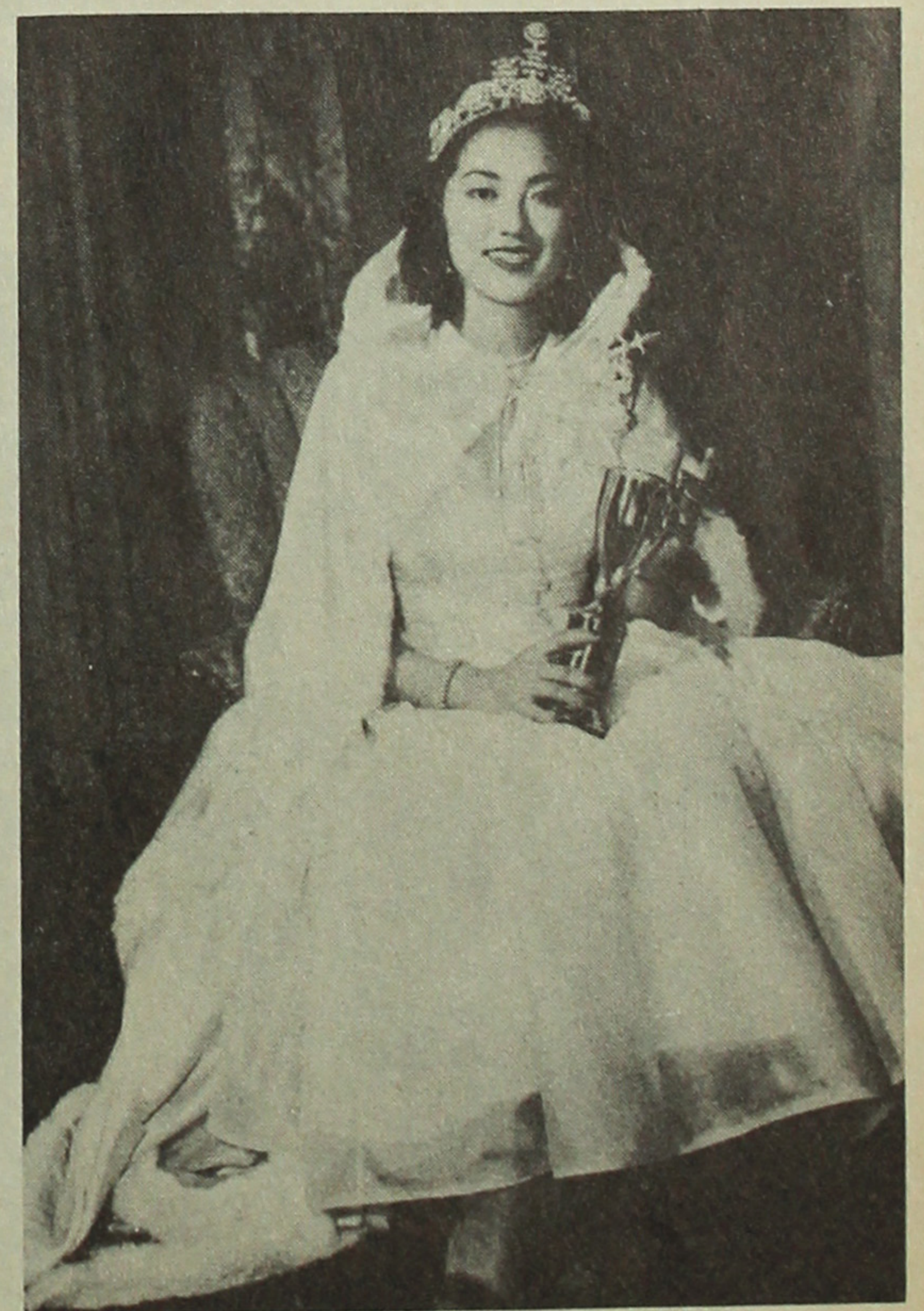


Photo by Terashima  
**UTORIENTS'** Della Kono, a junior, was chosen JACL basketball tournament queen





**CLUB** activities are talked over by officers for the year 1952-53.



**INSTALLATION** dinner for new officers was held at downtown eatery.



**MEMBERS** package clothes to be sent to an orphanage in Japan.





**THE REV.** and Mrs. Tetsuo Saito leaving the trim brick church shared by Isseis and Niseis of Salt Lake City's Japanese Church of Christ. Rev. Saito was formerly in Seattle.

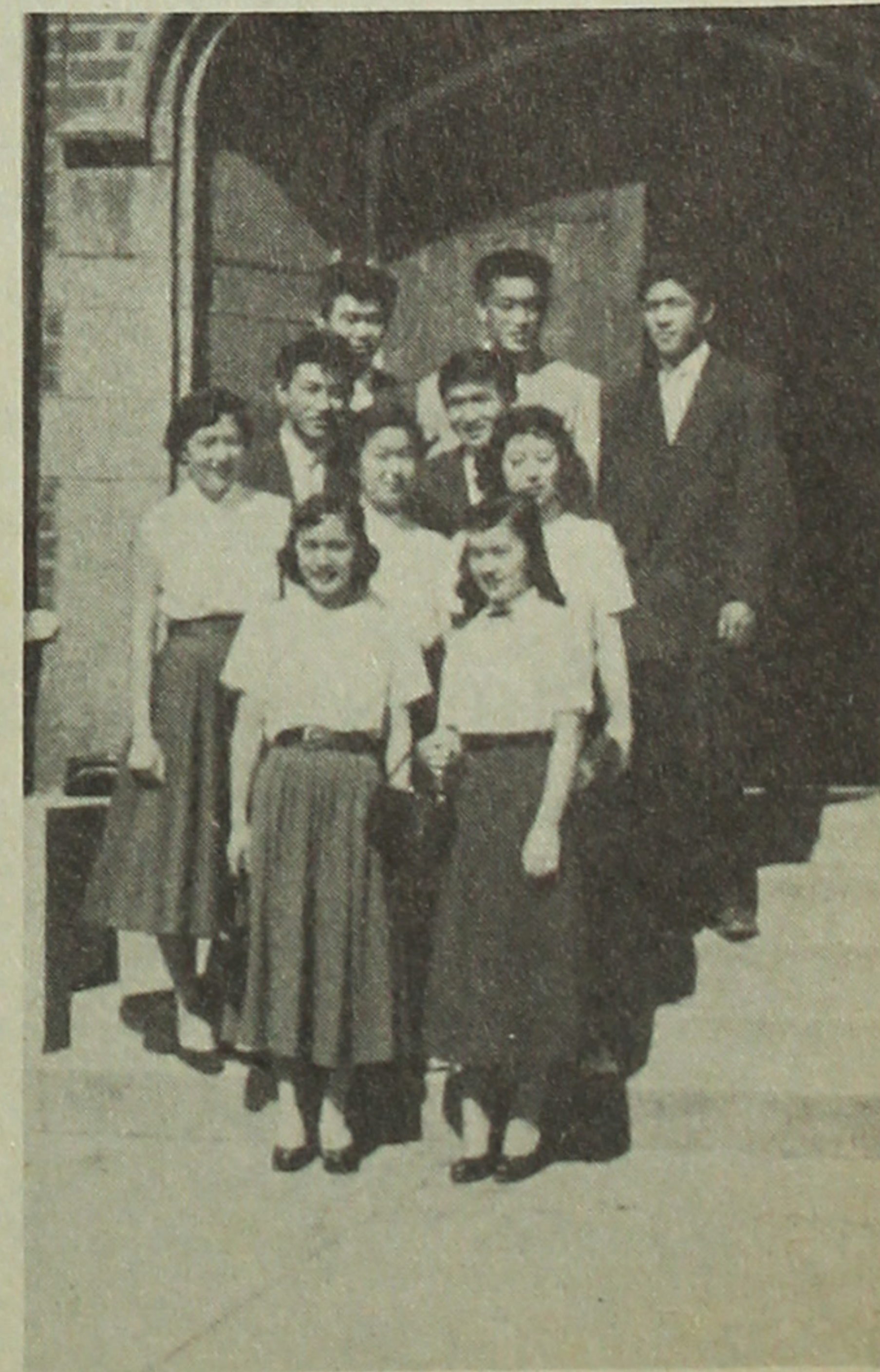
## The Japanese Church of Christ, Nisei

**Japanese Church of Christ, Niseis** is a church within a church. Its establishment last May resulted from recognition of the right of self-government of Nisei members of the parent church. Affiliated with both the Congregational and Presbyterian boards, the church is governed by the Session of six elders

and six deacons. The Session moderator is the pastor, the Rev. Tetsuo Saito, formerly of Seattle. The Nisei church activities are organized around the Sunday School, the Senior and Junior High Fellowships, the Fujin-kai and the choir, as well as the Sunday morning worship services.



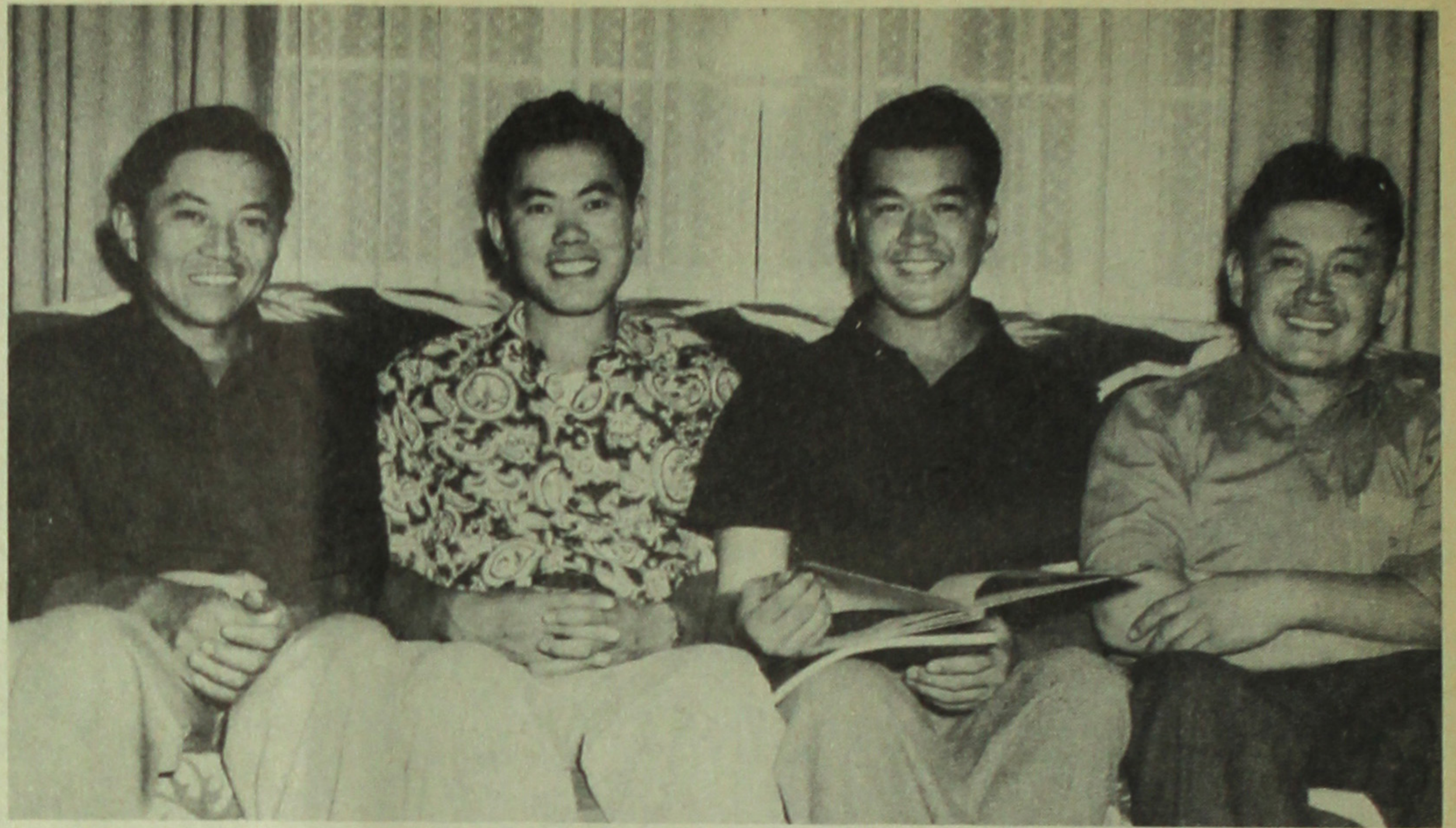
**WORSHIPPERS** of all ages got into this picture, taken after Sunday school Easter services last year. Nisei members of congregation were given full autonomy last May.



**THE NISEI** choir has an equal number of male and female voices.



**The Salt Lake County Vegetable Growers' Association:** The name is not strictly correct. George Fujii, the association's president, who ought to know, says so and reports that many members are farmers raising other crops and products besides vegetables. Misnamed or not, the organization is vital to the economic welfare of its members. Through it, they get group



**OFFICERS** of Salt Lake County Vegetable Growers Association, l. to r.: George Tamura, vice pres.; Hiroshi Matsunaga, treas.; George Fujii, pres.; Frank Harada, sec. Not in picture: John Imada, vice. pres.

## SALT LAKE COUNTY

# Vegetable Grower's Association

discounts on the things every farmer needs and buys — fertilizers, sprays, tires, lumber and so on. Meetings of the association give members a chance to pool their knowledge and experience in tackling common problems.

The organization's roots go back to the prewar years when Isseis were the backbone of the truck-gardening industry in and around the Salt Lake valley. The Isseis organized themselves into what they called the Nogyo Kumiai (farm association), but gradually stepped aside for their Nisei sons.

By 1949, the transference of responsibility was complete, and the Nisei who inherited the Nogyo Kumiai changed its name to its present one.



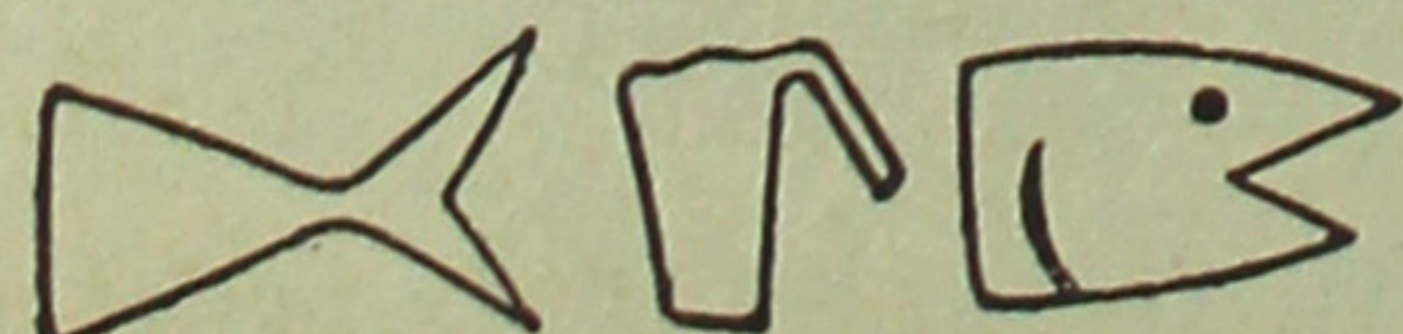
**MEMBERS**, like ones harvesting onions here, get their supplies through the association which does volume buying and thus gets substantial discounts.

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アメリカで生まれて日本で育つた  
 確實 短期 有利な 利殖法

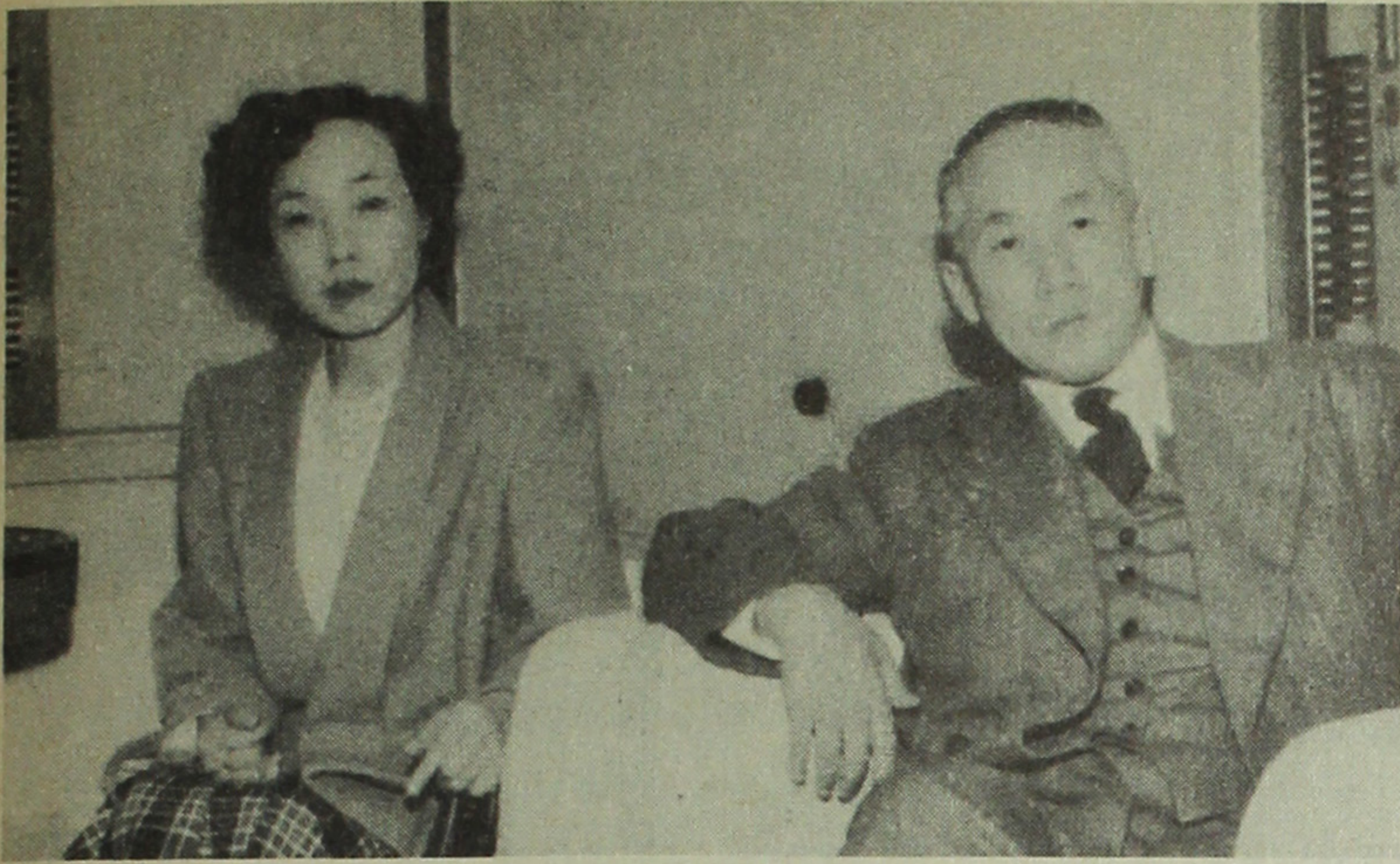
皆様の唯一の利殖機関

## 保全経済会

本店・東京都中央区日本橋橋町九  
 支店出張所・全国二百余ヶ所







MR. MITSUO Konishi, president of the Osaka firm bearing his name, with Mrs. Konishi.

## A lot of Konishis make the difference

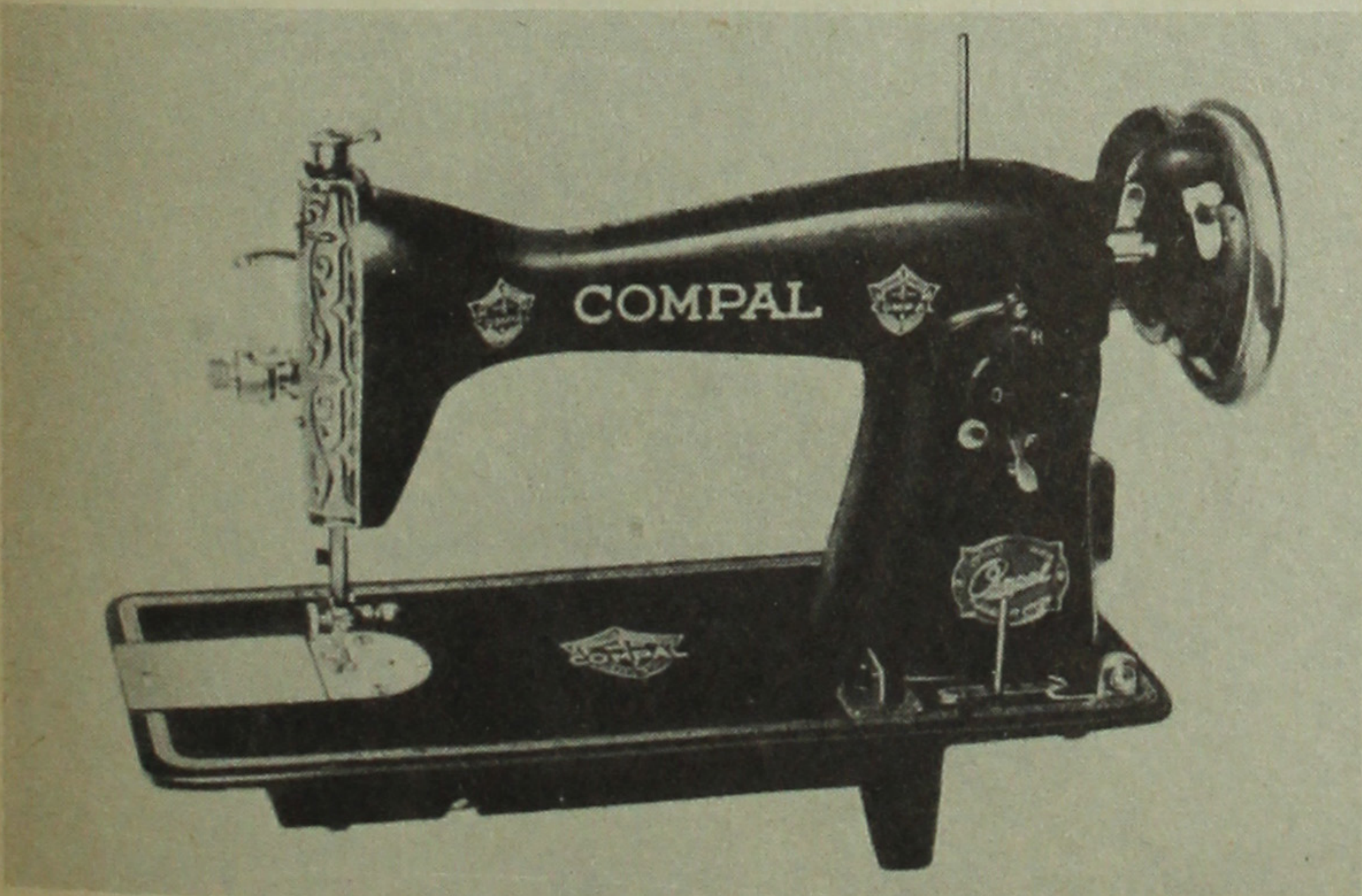
**E**VER SINCE the grim days of 1945 and 1946 when it became apparent that if Japan were to survive it had to earn dollars — exportable products had to be made and someone had to sell them abroad — Japan's export firms, large and small, have worked like beavers.

Merchants of the Kyomachiboridori district in Osaka worked a little harder. Before you could pronounce its name, it became the trade pivot of Japan. One of the district's leading hustlers is the Mitsuo Konishi & Co., Ltd.

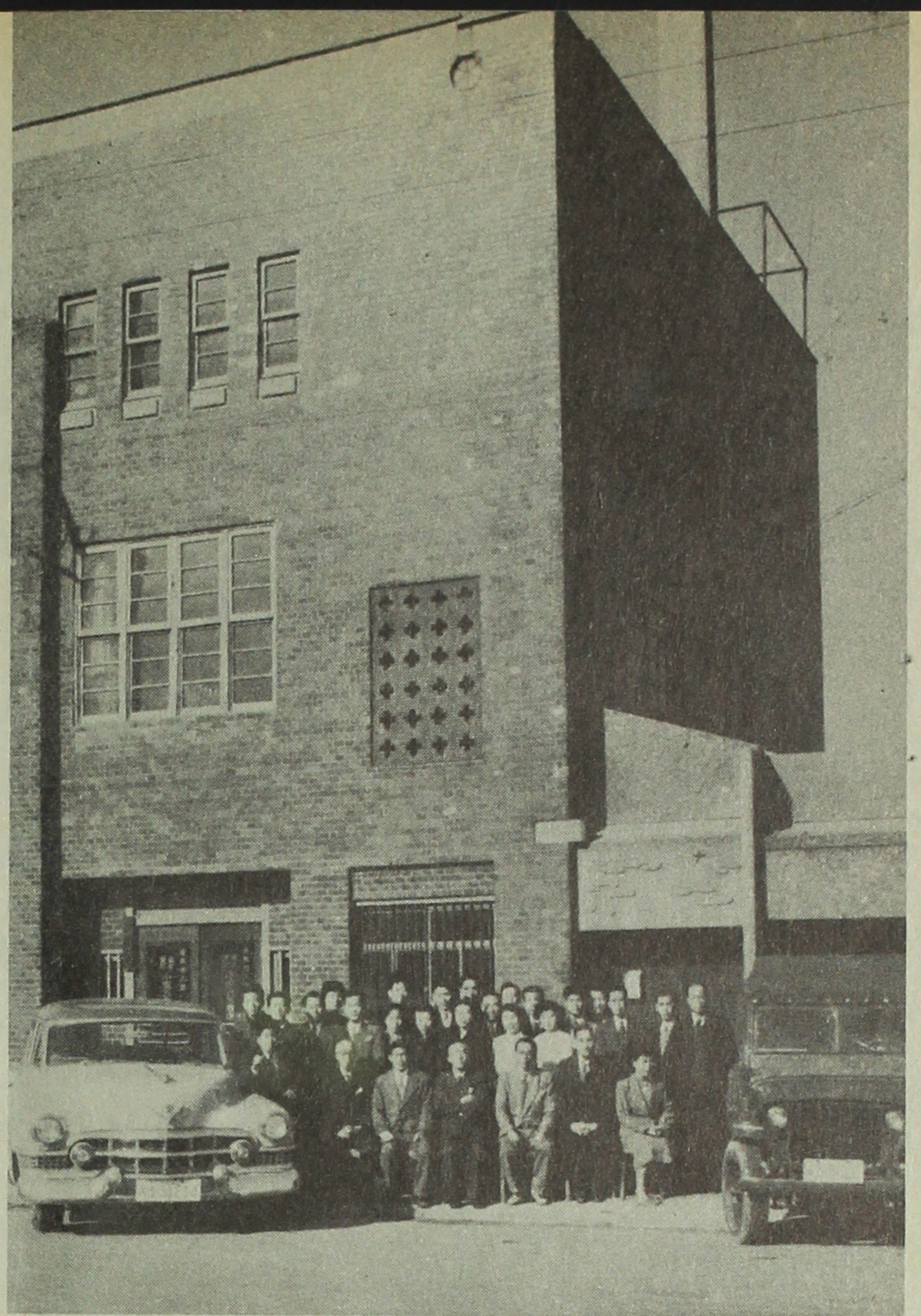
Established some 30 years ago, the company is planning to build a bigger building to house its headquarters. Behind the expansion is a steady climb in business with the United States — and burgeoning trade with South America and Southeast Asia.

The company maintains a branch in New York, and the man in charge there is Mr. Saul H. Gilbert.

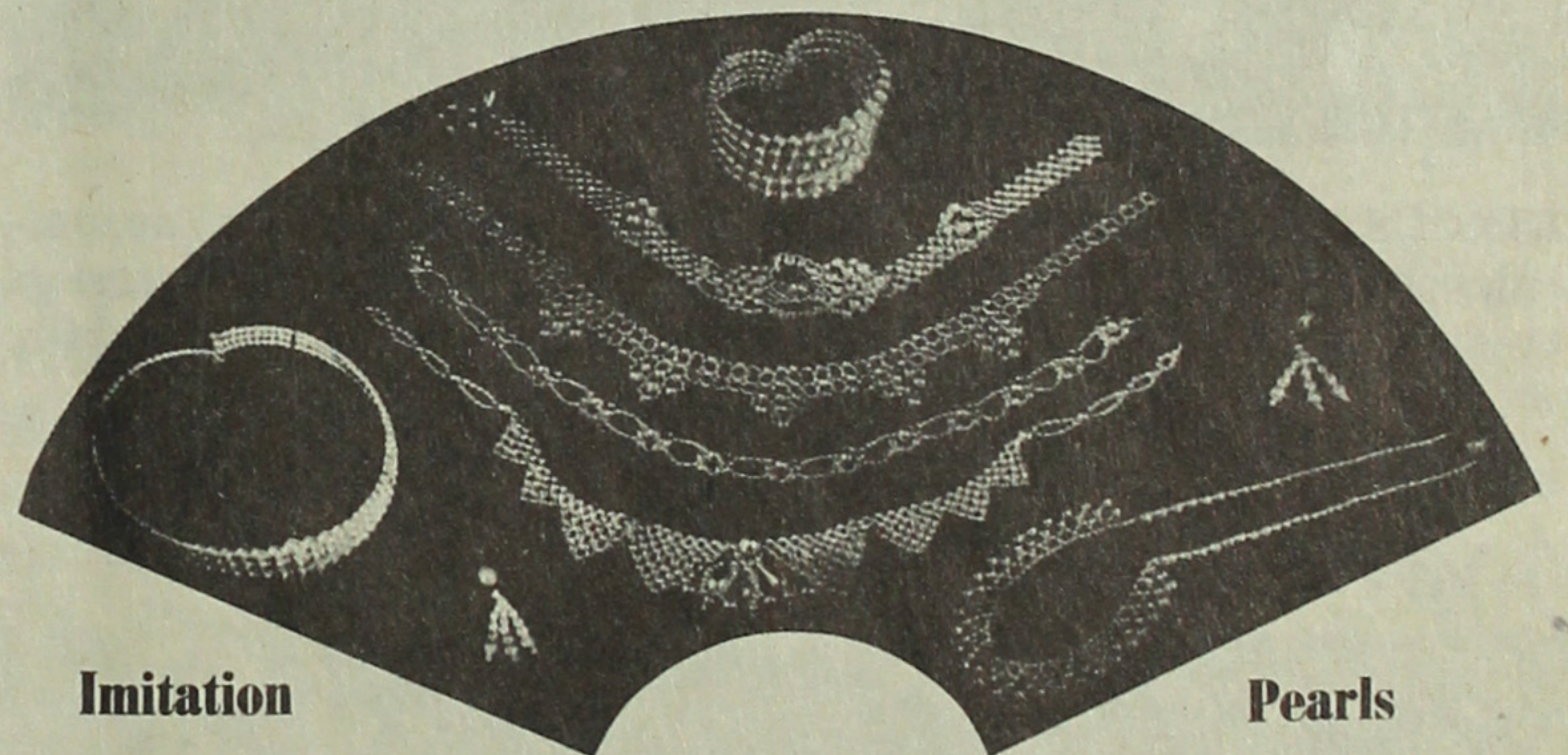
The company's main export items are imitation pearls, cultured pearls, sewing machines, plywood and cameras. It also handles textile goods, hardwares, tools and machines, metal wares, toys and Christmas decorations.



**ONE OF** Japan's leading dollar-earners is the sewing machine. Konishi also exports cameras, textile goods, machinery and toys.



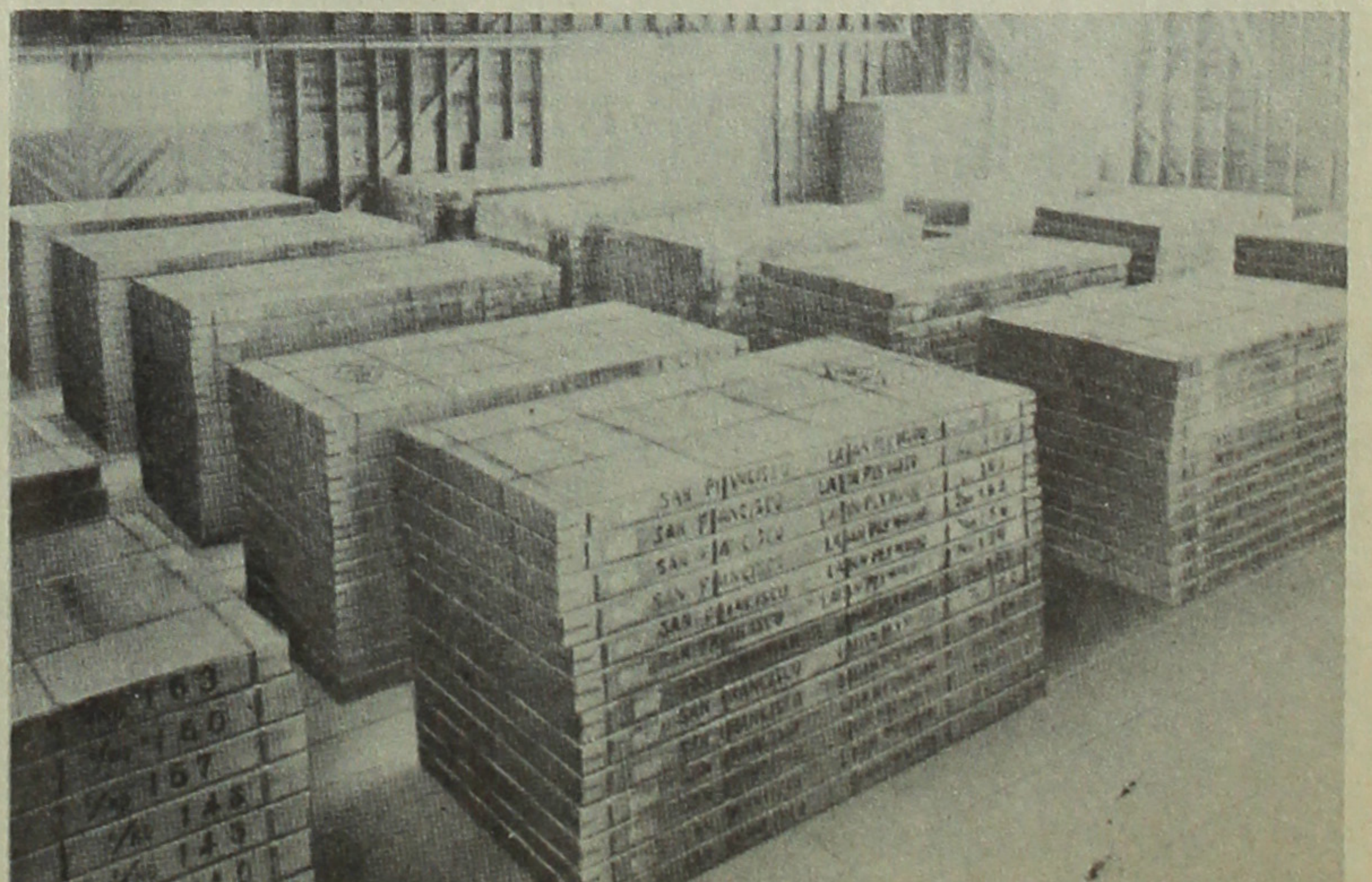
**THE MITSUO** Konishi Co., Ltd., located at 13, 3-chome, Kyomachibori-dori, Nishiku, Osaka, and its office staff.



Imitation

Pearls

Imitation pearls for the U.S. market.



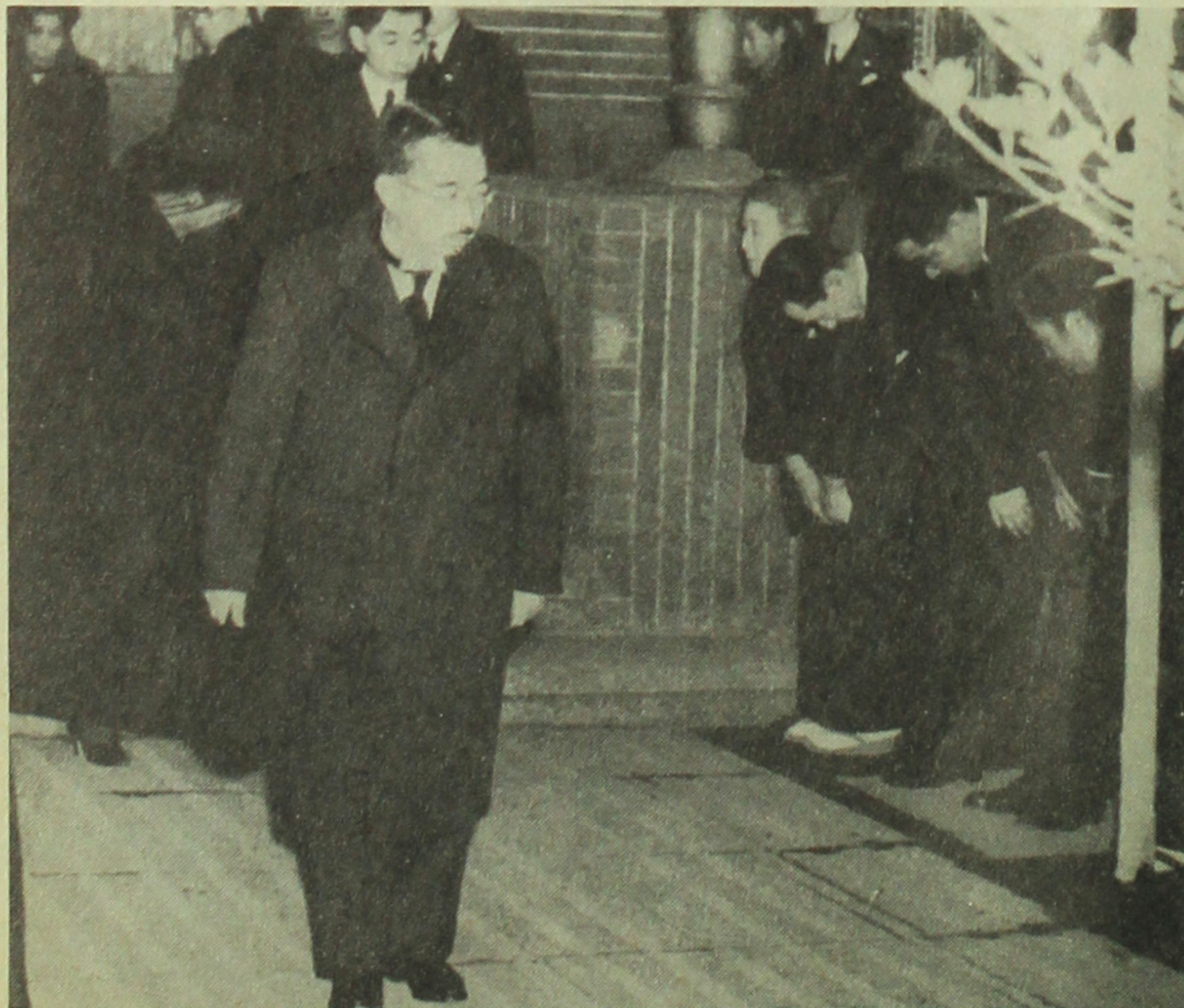
**PLYWOOD**, securely packed in wooden crates, are ready to be exported to the U.S. It is one of Konishi's main export items.





**PRINCESS** Setsuko, widow of the late Prince Chichibu, accompanies her husband's remains during the mourning procession. For nearly two months following the funeral, she made daily visits to the grave. 御遺骨をお送りする勢津子妃殿下

拜禮を終えられお歸りの兩陛下



**EMPEROR HIROHITO** acknowledges bows as he leaves the funeral. Behind him are Empress Nagako and Prince Takamatsu.



**AS A FINAL** acknowledgment of the popularity of the prince, casket is borne by Japan's sports leaders.

スポーツ関係者に守られ葬場にお着きの靈柩

## 'Good night, sweet prince'

**I**N ILLNESS and in health, Prince Chichibu, the second son of Emperor Taisho, held a special place in the hearts of his people. Even in the days when the bamboo curtain shrouded the activities of the imperial family, Prince Chichibu associated himself with the welfare and interests of the man in the street. He was particularly instrumental in the development of sports. He was so democratic he often embarrassed the imperial household. His marriage to Princess Setsuko was a love match. Even after illness forced him to withdraw from public view 16 years ago, his popularity did not lessen. To his final breath, the prince's first concern was his people. His last request was that his remains be used for medical research. When "the people's prince" died last January 4, the whole nation wept. It was not dutiful sorrow, but honest grief.

御遺体をおむかえする皇太子さま



**MEMBERS** of the imperial family (Crown Prince Akihito is on extreme right) wait in the rain.





SORROWFUL thousands line the route of the funeral procession. スポーツ団体と都民の拜禮者があふれる豊島岡葬場

### 秩父宮を偲ぶ

スポーツの宮様として、またもつとも平民的な宮様として、故秩父宮殿下は、軍閥華かな戦前の頃、皇室のことはすべて菊のカーテンの彼方に閉ざされて人間扱いにされなかつた頃でも、秩父の宮様だけは、その進歩的な、敢断な御行動から、国民の最も身近かに親しみを感じていた宮様であつた。そのことは、現在の勢津子妃殿下と戀愛結婚をされたことでも視られる。その宮様は病魔に襲はれ、十六年の永い闘病生活

に明け暮れられて、国民の前から姿を消されていたが、しかしその間でも国民の宮様をお慕いする心持ちに些かも變りのなかつたところをみても、宮様がどんなに強く国民の心をつかまっていたか、視られるわけである。その宮様は、去る一月四日、勢津子殿下の必死の御看護の甲斐もなく、遂に御逝去遊ばされた。新年勿々とそ氣げんに酔つていた日本国民も一瞬にして深い憂愁に閉ざされたが、そして、今回の宮様の御不幸に示めされた天皇陛下、高松宮殿下、三笠宮殿下等のお嘆きのさまは一層国民の胸を打

つた天皇陛下には何邊御遣がいに別れを措まれたことであろう。また、御遺体は解剖に附され、その御葬儀は期せずしてスポーツ葬の觀を呈し、そのお慕は比翼塚となる。そして勢津子妃殿下には二ヶ月近く毎日毎日日課として豊島岡に永遠に眠むる宮様の靈を慰めるべく通はれた。凡てが異例である。人間の愛と悲しみに上下なく、身を以て皇室解放を示めされた故殿下と、その御遺志を休して行はれたその後の御途置等、日本國民に深い感銘を與へずにはおかなかつた。

お元氣の頃の兩殿下 (シーン記者謹寫)



御葬儀參列者



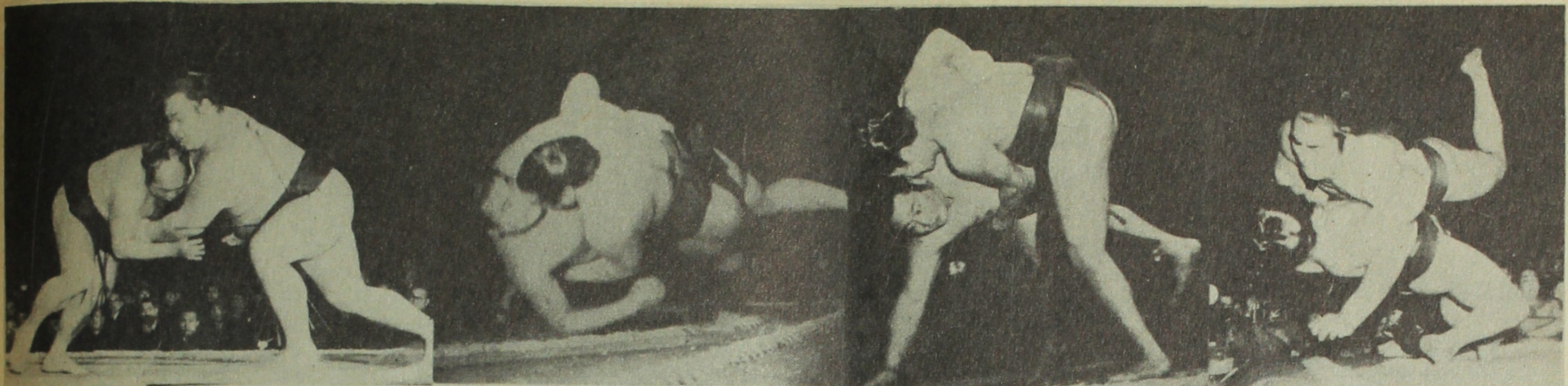
DIPLOMATIC dignitaries of the U.S., Britain, Italy and France and Premier Yoshida attend the funeral.

THIS PICTURE of Prince Chichibu (with a copy of SCENE) and his wife was taken a year ago.









第5日目  
二瀬、東富士を押出す

第6日目  
出羽錦打棄りで羽黒を破る

第7日目  
若の花上手投げ吉葉を破る

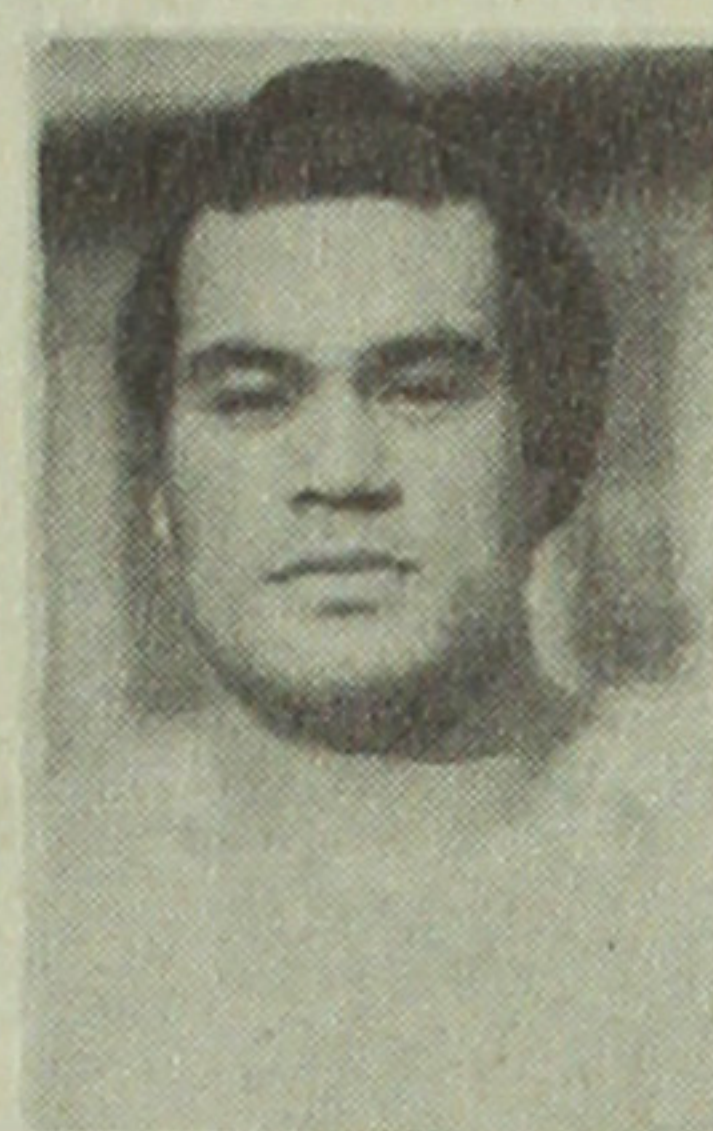
第8日目  
朝潮、琴ヶ濱を寄り倒す



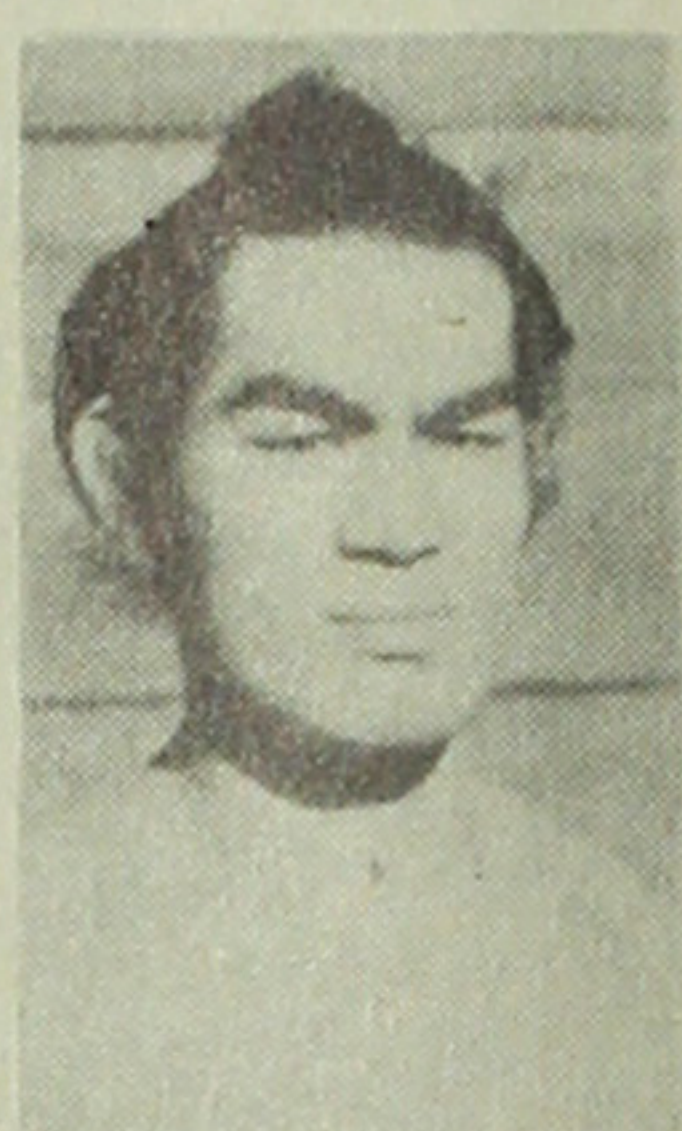
優勝の鏡里横綱になる

初場所優勝候補鏡里は、期待にたがわず、ついに十四勝一敗で優勝し、優勝杯を受けたが、照國引退の跡、新番付編成會議の推せん、更に横綱審議會でもこれを承認して、ここに鏡里は四十二代の横綱となつた。

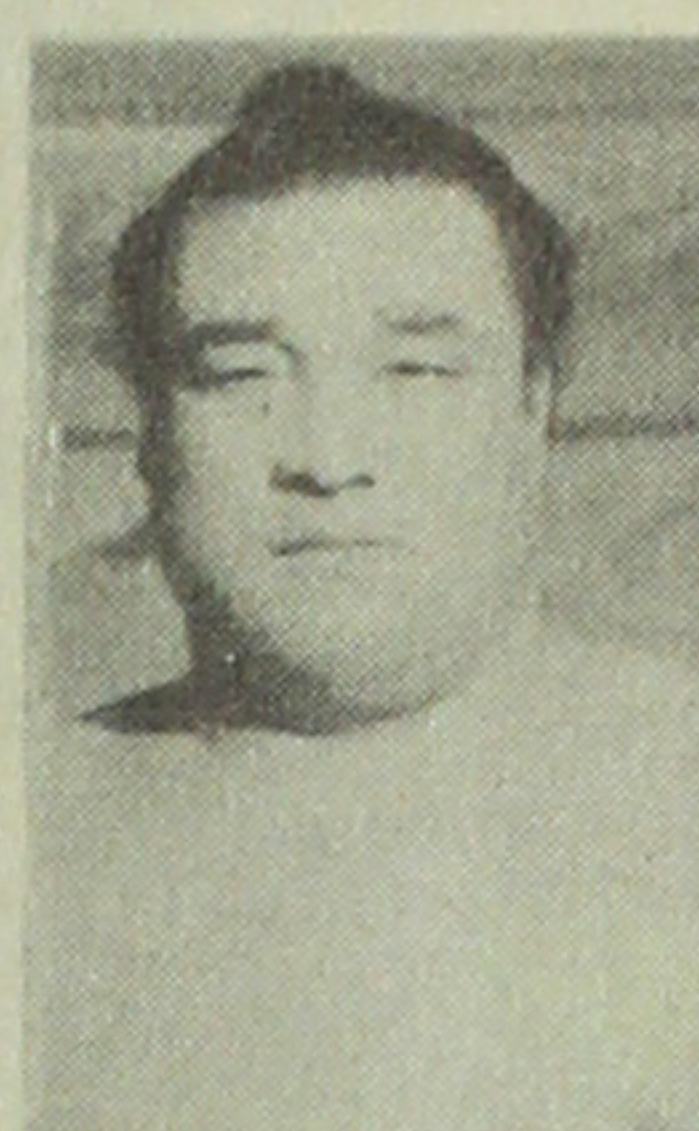
Kagamizato, a 300-pounder, emerged from the upset-ridden tournament with an amazing record of 14 wins and one defeat. He was awarded a huge trophy and became the 42nd grand champion of sumo.



横綱  
千代ノ山



殊勳賞關脇  
朝潮



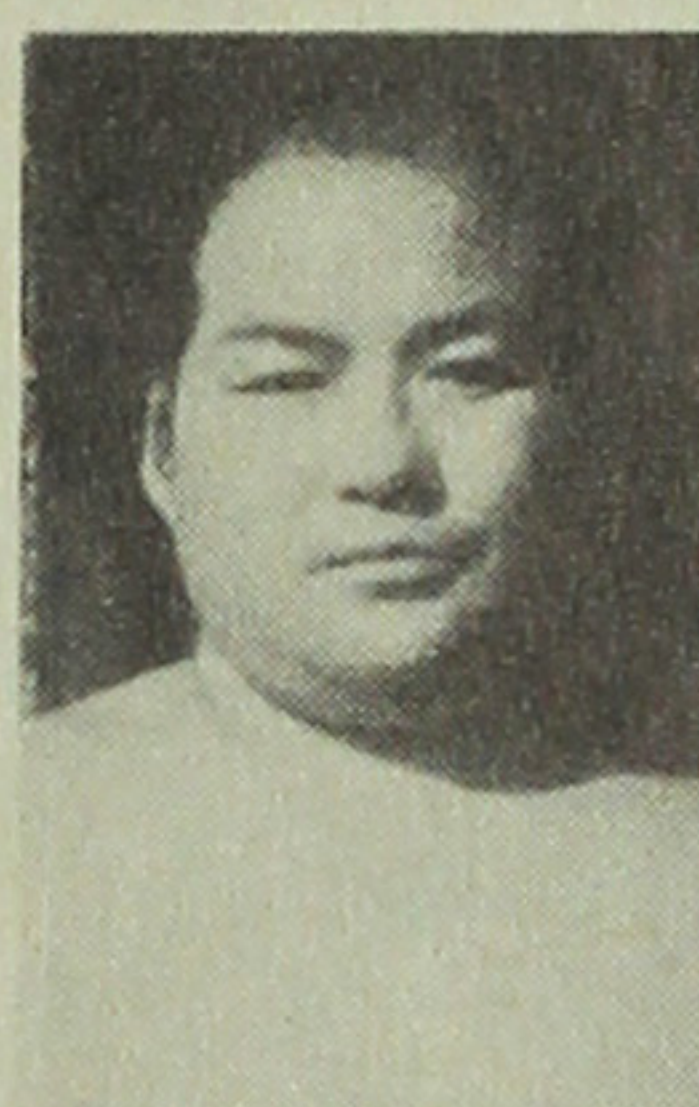
横綱  
羽黒山



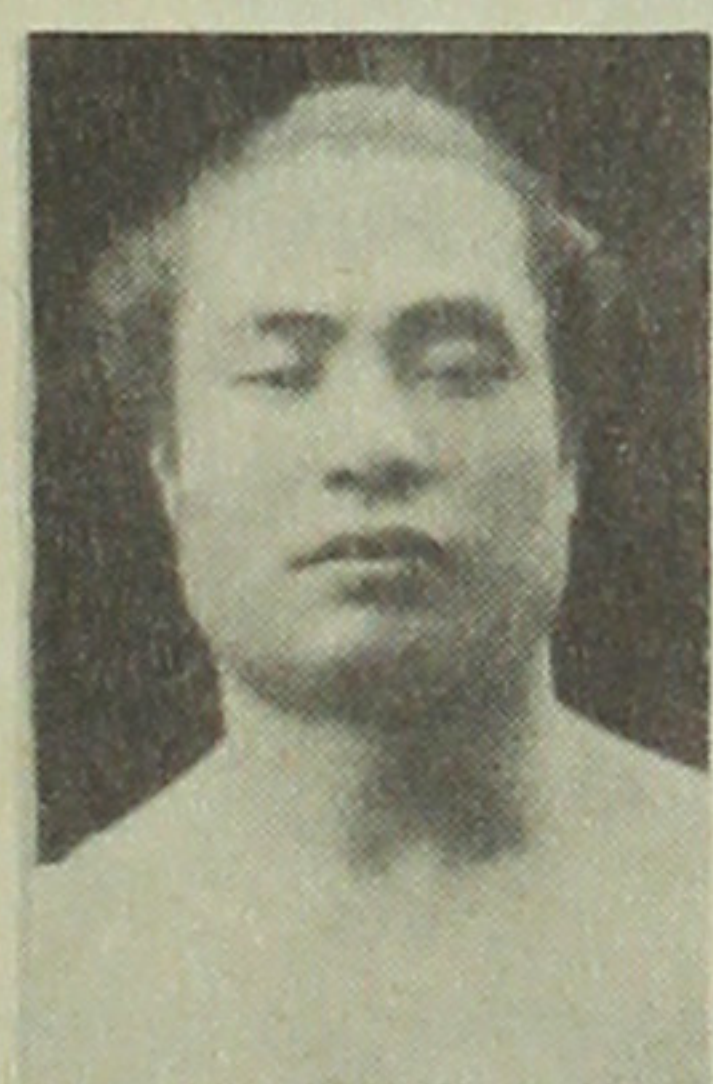
新横綱  
鏡里



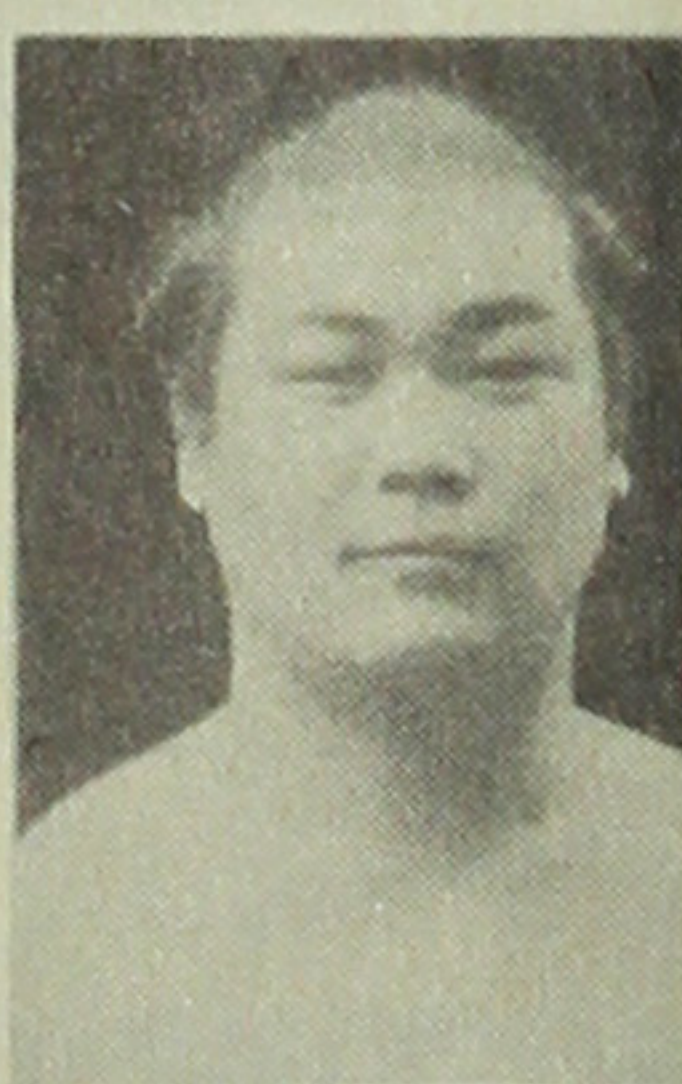
敢闘賞前頭  
玉ノ海



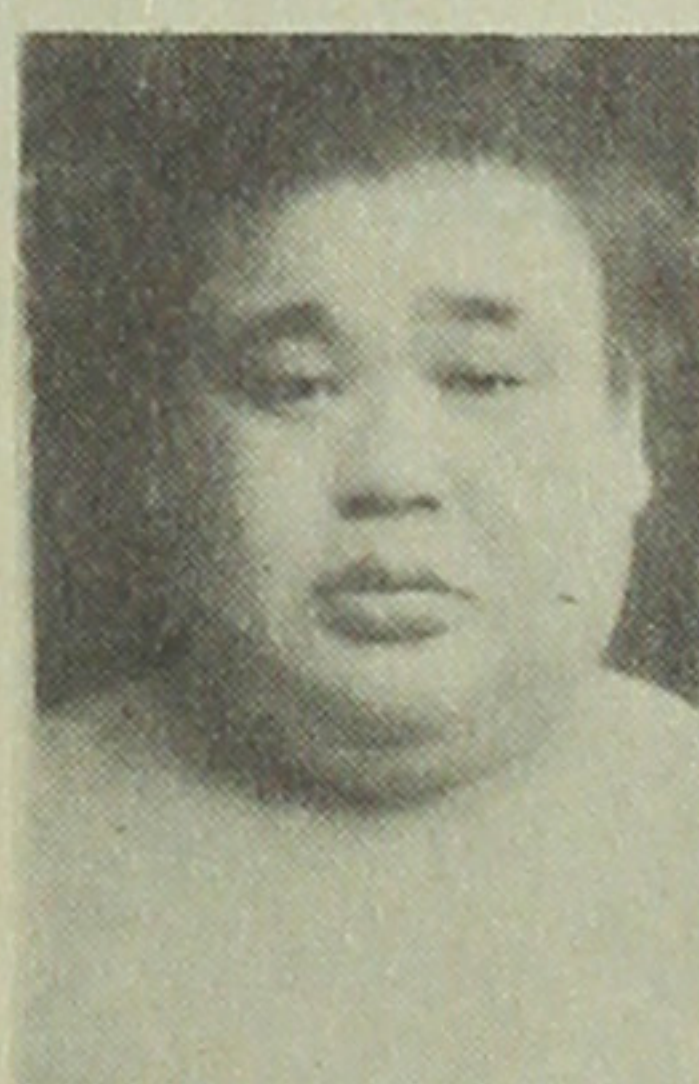
關脇  
名寄岩



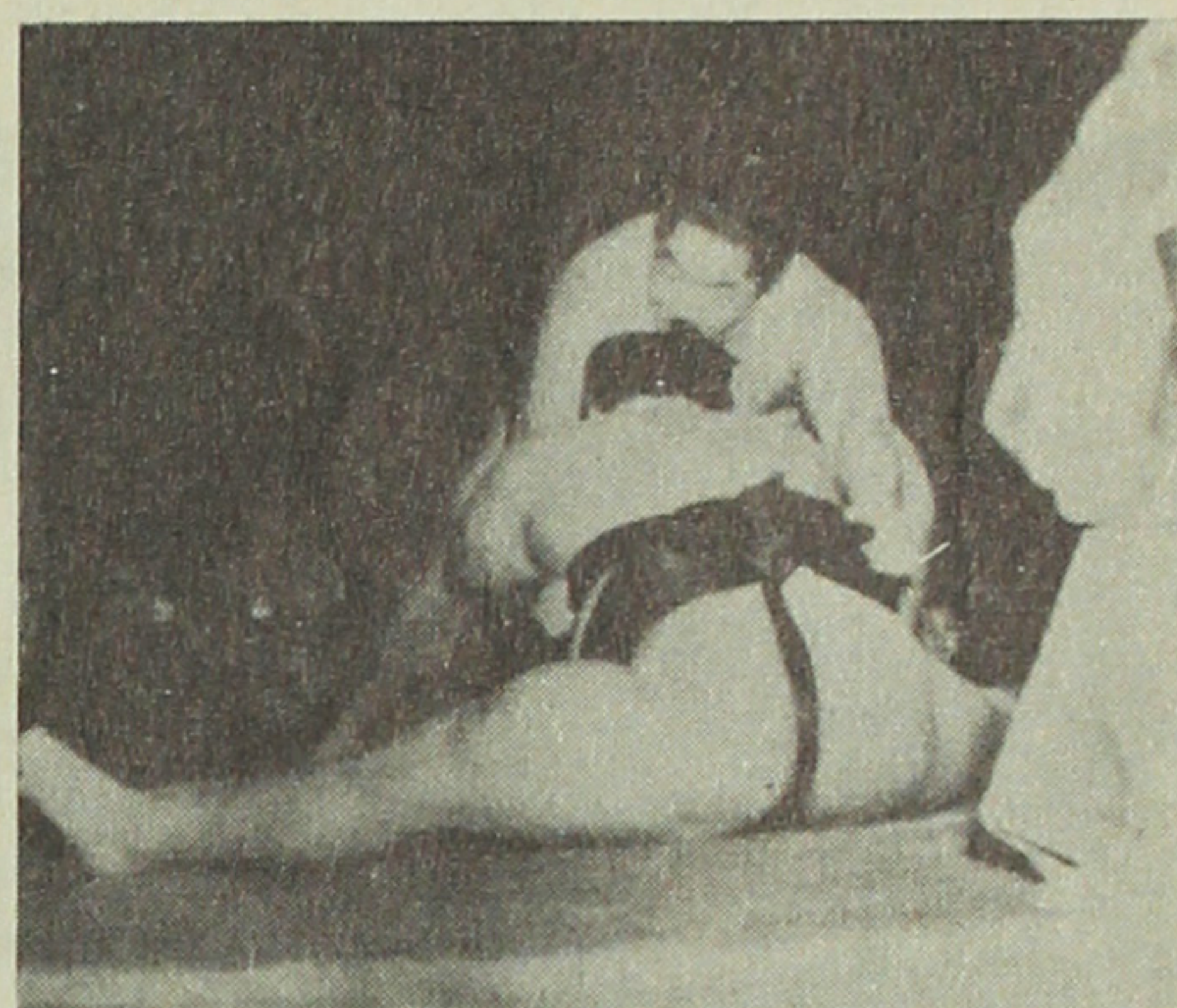
大關  
栃錦



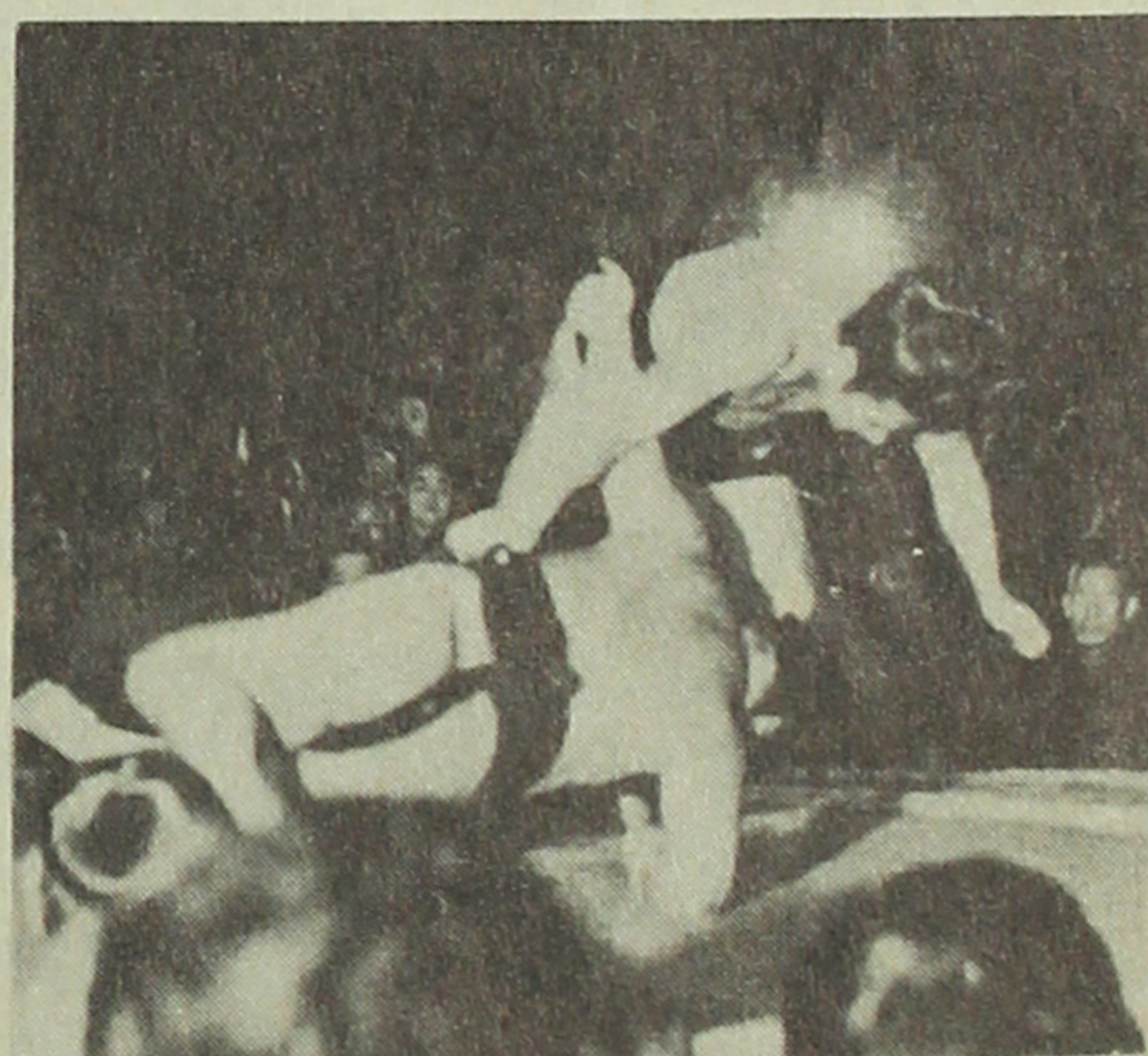
技能賞前頭  
常ノ山



小結  
三根山



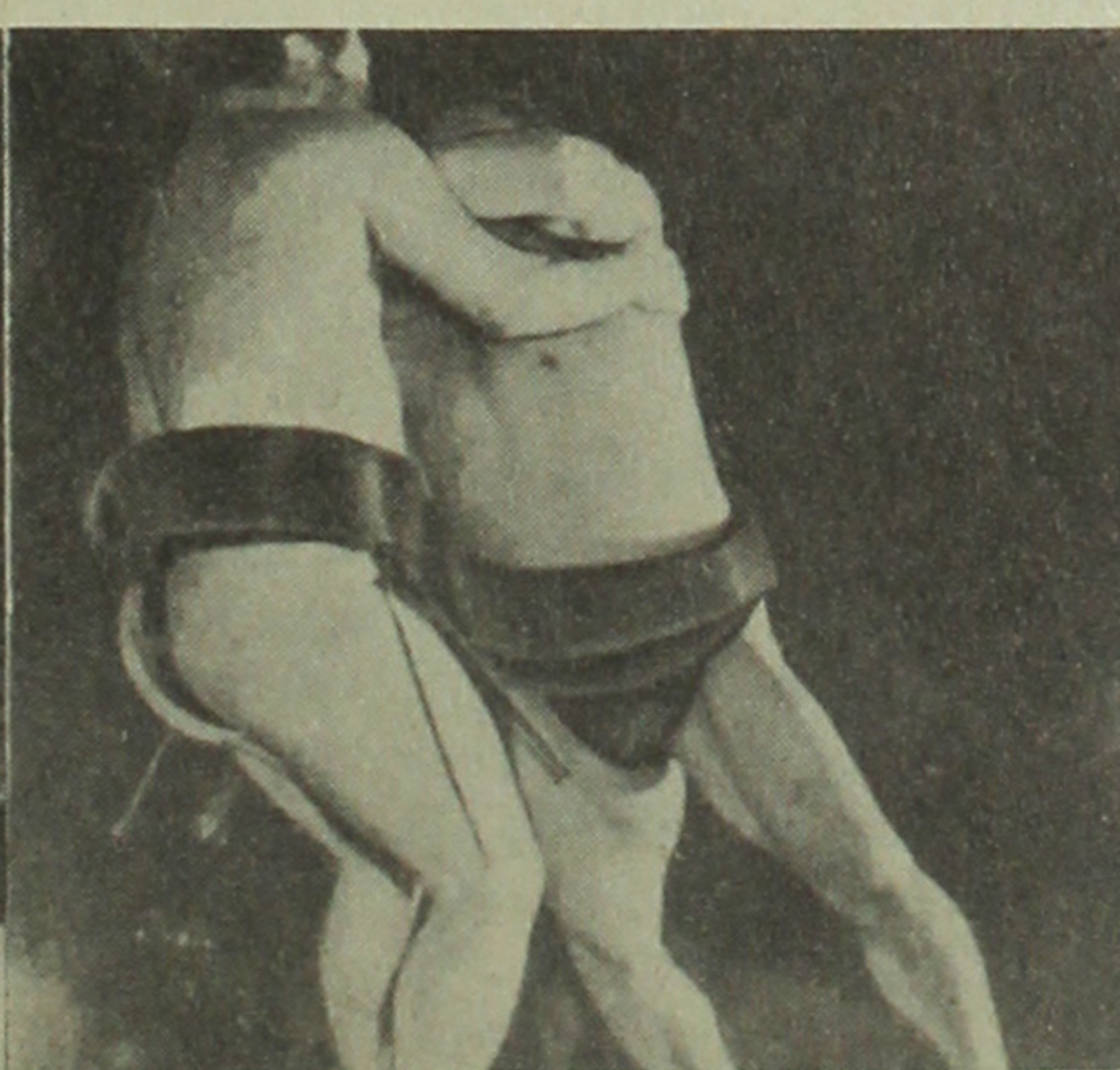
第9日目  
松登、下手投げで三根を破る



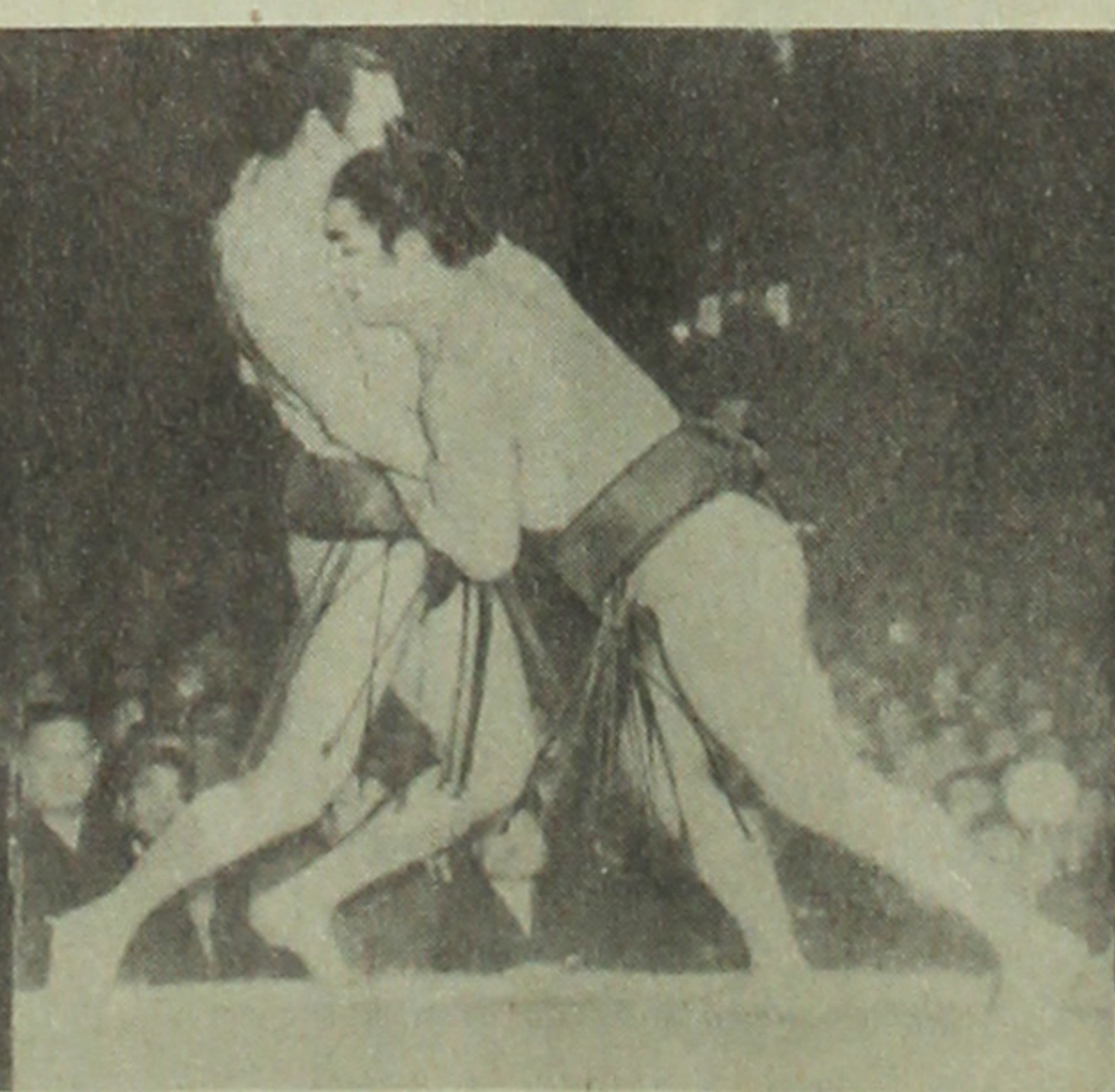
第10日目  
栃錦上手投げ名寄岩を破る



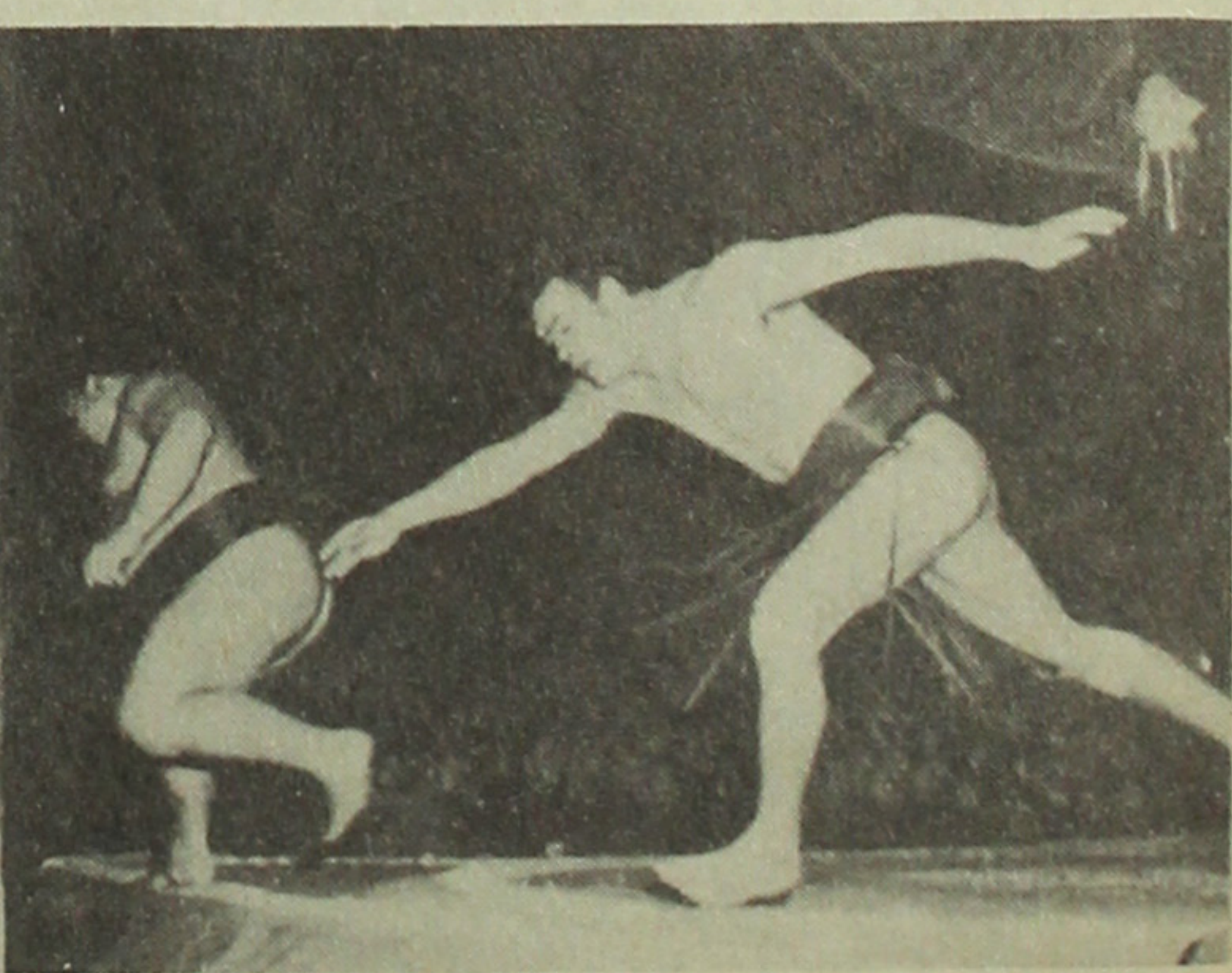
第14日目  
琴ヶ濱上手投げ羽黒を破る



第13日目  
羽黒、栃を極め出す



第12日目  
朝潮、千代を寄切る



第11日目  
千代、松登を送り出す



# Japanese Movies

## 日本映画

### Hiken Otomesakura

A feudal regional queen is murdered by a tyrannical official. Young women who served the queen band together to avenge her death. How they plot retaliation and succeed is the rest of the tale. There is plenty of blood-letting and enough action

to make the movie a sort of feminine "chambara." The two interest-sparking facts about the film: It is the initial venture of the newly organized Takarazuka studio, an offshoot of the famous all-girl Takarazuka troupe. It marks the flicker debut of all the girls in the cast.



#### 上 悲剣乙女櫻

宝塚映画という製作所が出来て、塚ガール、オンリー、本物の映画スターは出ないという珍しい映画である。題して"悲剣乙女櫻"出演者は東郷晴子、新珠三千代、浅茅しのぶ、屋上さくら、南郷比加利、草間淑江、雅章子その他大勢のズカ・ガール総出演で、今流行の女剣劇を映画で行うという企画らしい。これは第一回の試みというところ。

#### 下 夢みる人々

六紙新聞連載吉屋信子原作の"夢みる人々"の映画化である。出演は若原雅夫、高峰三枝子、柳永二郎、桂木洋子、澤村貞子、紙京子、其他で、松竹今年度の佳作、内容は戦後の混乱した世相の中に、ともすれば失はれようとする日本女性の古来の美しさを、幾つかの愛情を通して描こうとしたものである。健全な娯楽映画として成功している。



### Yumemiru Hitobito

Although it occasionally teeters on the edge of the melodramatic, "Yumemiru Hitobito" manages fairly effectively to piece together a credible picture of the pains and dilemmas of representative post-war Japanese. The U.S. movie it calls to mind is "The Best Years of Our Lives." The camera lingers longest with the feminine characters — a mousy, submissive type who gives up her lover for an arranged marriage, a gentle lass who weds a cripple, a loyal wife who takes over her husband's business burdens. Top billing goes to Mieko Takamine (right) and Masao Wakahara (left).







## Ketto Gofunmae

"Ketto Gofunmae" (Five Minutes to Zero Hour) is a semi-documentary thriller patterned somewhat after "The Third Man." It employs all the usual suspense-building gimmicks, including a scene where Russian roulette is attempted. The story in two sentences: An ex-convict is out to get his informer. He holds the informer's fiancee as hostage until the informer gives himself up at the midnight appointment.

### 上 決闘五分前

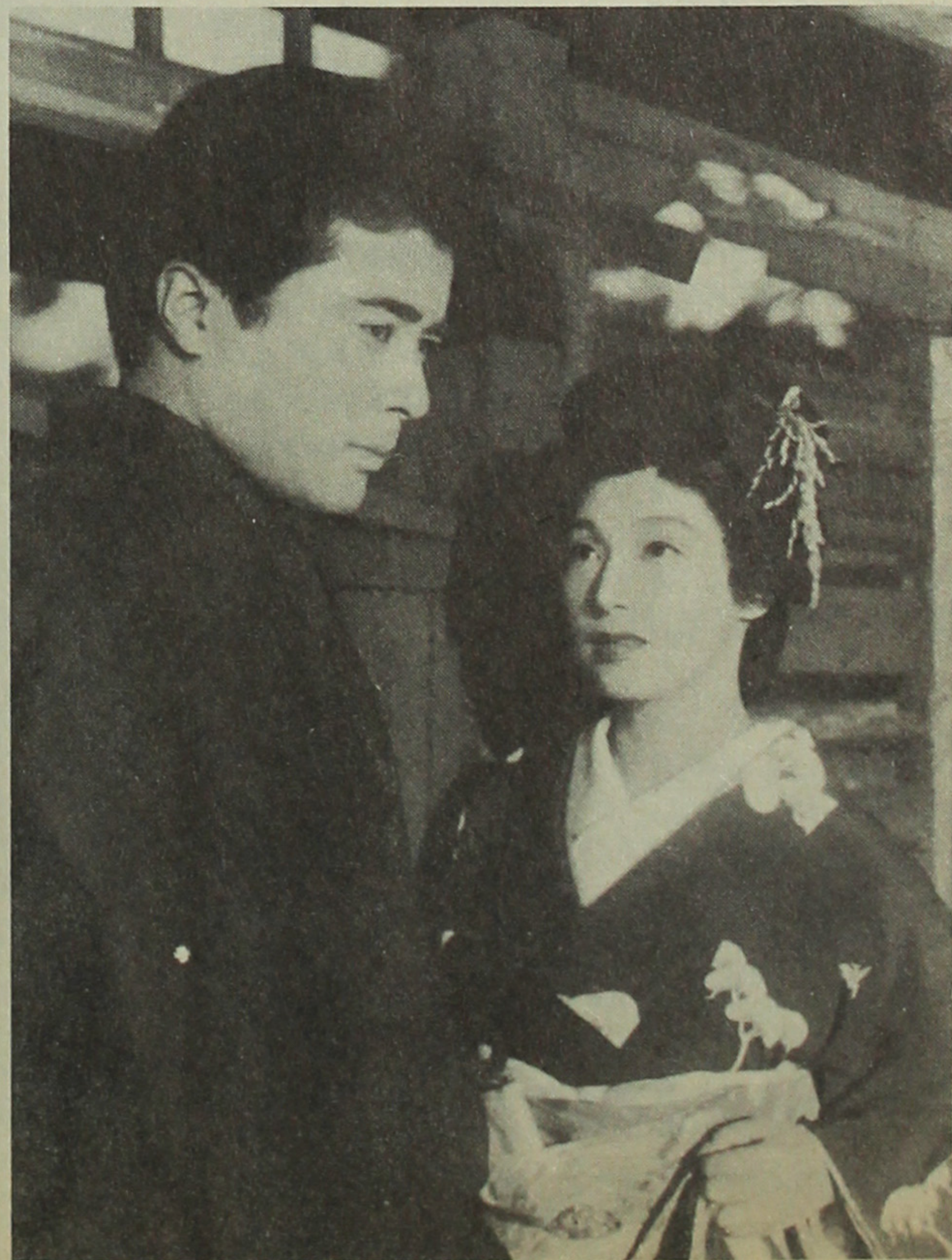
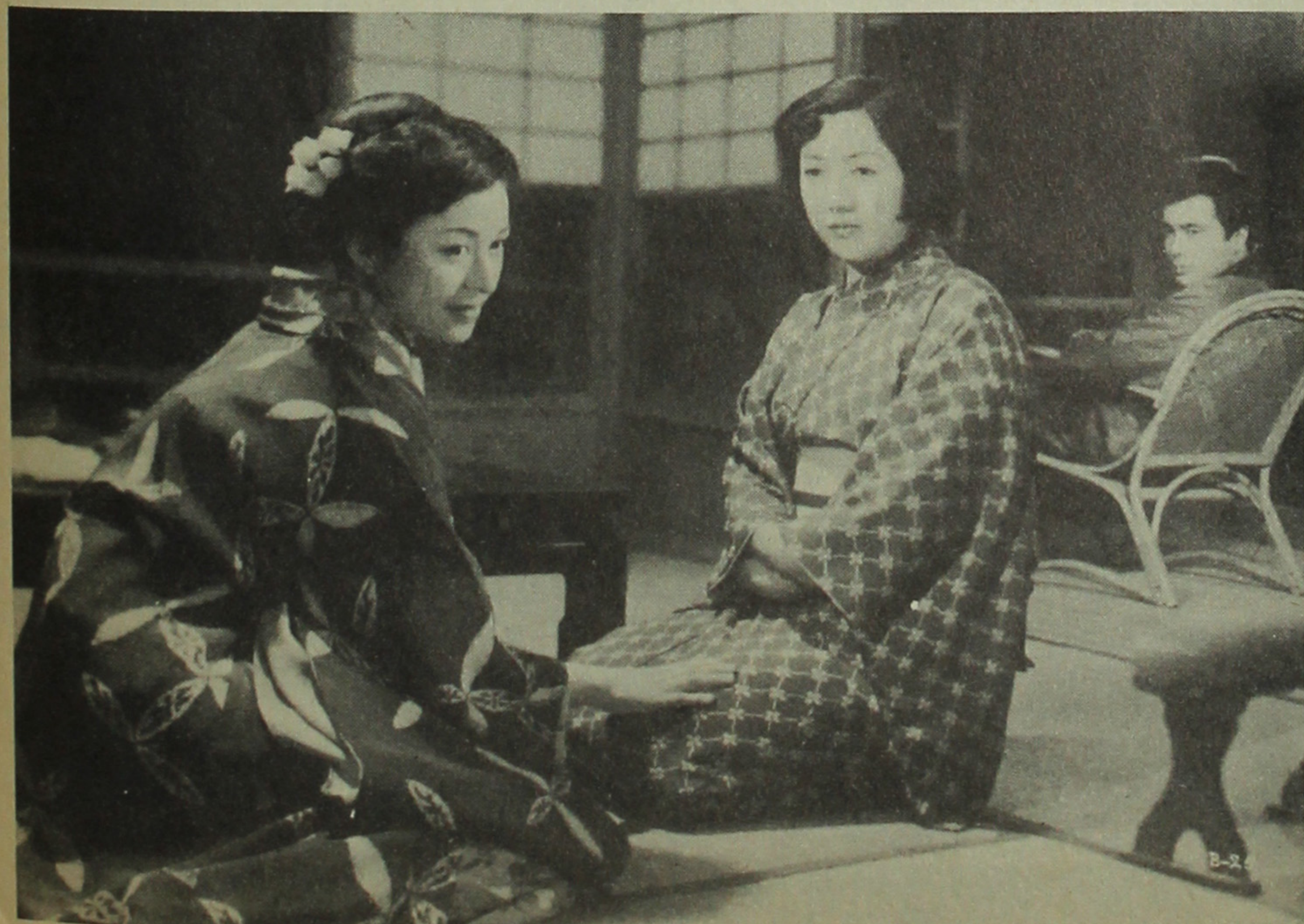
出獄者、密告者、その戀人、これらの三人が大都會の裏街を三ツ巴となつて駆けめぐりスリラー映画で、大映としては珍しい作品である。出演者は、菅原謙二、堀雄二、宇佐美淳、荒川さつき、大美輝子、浦部糸子、それにライフの表紙繪に出て映画"いついつまでも"に出演し一躍スターに認められた木村三津子がヒロインで出演している。

## Jinsei Gekijo

A galaxy of stars, Japan's most successful producer (Mitsuo Makino) and a liberal budget turn a best-selling novel into a formidable candidate for the Nipponese film industry's "Oscar." The movie looks back on the transitional period between the Taisho and the present Showa eras. The mood of the time (the 1920's) is conveyed through the lives and loves of five women. Below left: Yukiko Shimazaki and Yukiko Todoriki. Below right: Gen Funabashi and Mieko Takamine.

### 下 人生劇場 (2)

尾崎士郎原作"人生劇場"の映画化第二部である。東映作品で、佐分利信監督、第一部の好成績に氣をよくした東映の力作。出演は片岡千恵藏、月形龍之介、高峰三枝子、島崎雪子、高杉早苗、轟夕起子、関弘子、笠智衆、杉狂兒、柳永二郎、加東大介、佐分利信等で、前篇より五年の歳月が流れ、それからの飛車角や、吉良常、おりん、お袖、おとよ、飄太郎等、人世劇場を彩る人々の姿は興味深い。





# コチア産組發展史

## 現在積立金

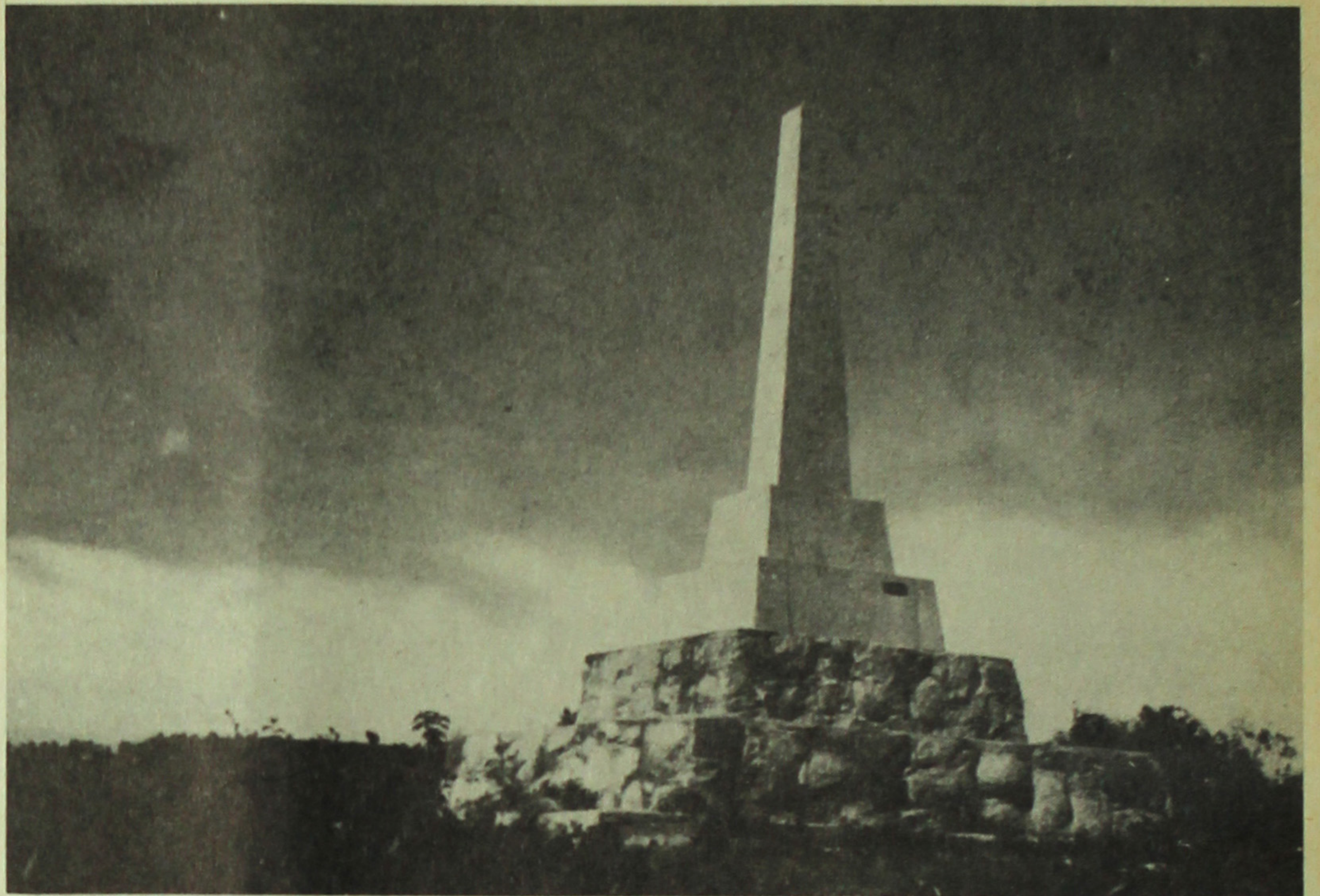
### 六億一千六百萬圓余

サンパウロ市の西郊數十キロの地点モイニョ・ヴェーリョの丘陵上に建つ一基の碑、それは在伯邦人の協同の力を最もよく象徴化するコチア産業組合發祥の地を示す記念碑である。

一九一四年十一月サンパウロ西方四十キロ、コチア郡内の不毛の原野に、黙々として鋤を下ろす日本人農夫があつた。鈴木貞次郎、栢野源藏、神原木平他一名である。原始林を焼拂い、單に種子を蒔いて收穫を待つという掠奪農のあと、荒れるに任せて誰一人顧みる者もなき瘦せ地故、四人の邦人の志した馬鈴薯栽培は最初は失敗の連続であつたが辛苦を重ねて土地を耕やし雑草を刈つて堆肥を作り化學肥料を施し病虫害の予防等を日夜研究した結果遂に美事な馬鈴薯の栽培に成功した。當時馬鈴薯は伯國では非常に珍しくサンパウロ市一日の消費量百袋（六〇匁入）を超えず一流料理店か上流人でなければ口に出来なかつた。それが……コチア郡モイニョヴェーリョの一隅に借地した四名の日本人が創始したポテト作りが十二年後の一九二六年には百家族近い邦人植民地を形成、いづれも馬鈴薯専門で一戸平均植付面積九町歩肥料の購入高六千コントス（當時の米價で三十万弗）の巨額にのぼり同年末の出荷量は十一万袋（現在では廣く州内各地で栽培され、年間生産量は三百万袋を突破しサンパウロ、リオ兩市一日の消費量各一万袋を超え伯國の食料品中必需品に數えられる重要産物となつた）このためピネイロスの市設青物取引市場は邦人の出荷する馬鈴薯で充満し、倉庫の不足はひとたび降雨が來るや一日中に一袋に付數十ミルの暴落を來し價格はすべて中間商人の意のままとならねばならぬため、こゝに栽培者は一丸となつてこれら中間商人の餌食となることを逃れ、販路の獨立擴張、倉庫の必要、悪肥料商への對抗供給競争の不利を避けること等のための出荷組合の設立を計畫し一九二八年一月八十三名の組合員が一丸となつて有限委任株式會社コチア馬鈴薯生産者産業組合なる名稱の組合を作つた。當時伯國にはまだ産業組合法なども出來て居らず在伯日本人は勿論伯國官民或いは諸外國人の注視を浴びたものである。其後數回大統領令及び州法令の定むる規定に準據して定款を度々改正、名稱も「コチア産業組合」(Cooperativa Agricola de Cotia)と改稱、一九三九年一月にはさらに州法令に順應して再登録今日に至つている。

一九二八年創立當時八三名であつた組合員は現在五千名を超え創立當時發起人が村上、下元吉本、中尾、矢野、千頭の諸氏、役員が理事長下元健吉、専務理事中尾熊喜、會計理事森鶴龜監査役矢野辨治、同宮崎初次、同山下亀一の諸氏で聖市商業登記所に登記された。コチア在住の組合員は多く高知縣人で創立一年後には組合員の數は二四倍となり其後逐年増加し組合本部事務所及倉庫等も次第に擴張増築を重ねて行つた。

勿論最初はポテト栽培業者のための組合であり次第に近郊のトマト栽培業者、蔬菜栽培業者



Memorial monument, erected on outskirts of Sao Paulo, marks spot where Japanese farmers' co-op was begun 25 years ago. It now maintains operations throughout state of Sao Paulo. コチア産組の發祥の地の記念碑

## Brazil's model co-op

The "Cooperativa Agricola de Cotia," South America's first farmers co-op, was founded in 1928 in the outskirts of Sao Paulo by Japanese potato growers. Its membership now tops 5,000 and its operations extend throughout the state of Sao Paulo. Members include growers of vegetables, cotton, rice, banana and black tea, as well as chicken ranchers. The co-op maintains 33 warehouses throughout the

state and employs 750 workers who help run its four main lines of endeavor: group selling, group buying, group welfare (clinics, research laboratories, building and repair facilities, etc.) and a credit union. Because of the co-op's efficient operations, potatoes and vegetables — considered luxury items less than 30 years ago — are now available to all Brazilian households.



△日伯人入交つて就働中の中央事務所

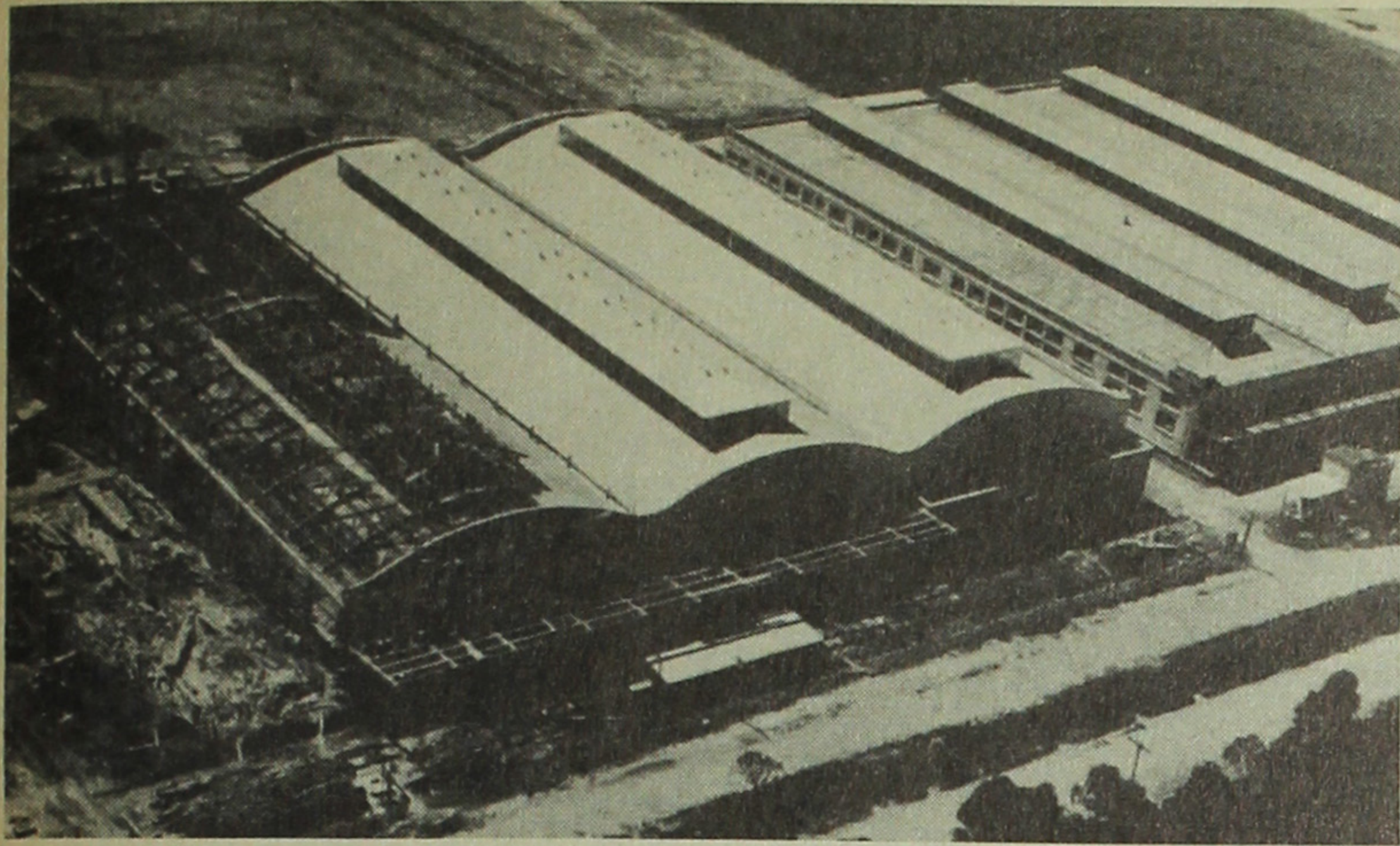
The co-op's central headquarters is a three-story building.

棉花、米、バナナ、紅茶栽培業者、或いは養鶏業者をまでも抱合するに至りこゝに南米第一の大農産組合が出現するに至つたのである。

また組合員の増加組合は事業地域の擴大をも來たしわずかにコチア郡内の一角に發祥したこ

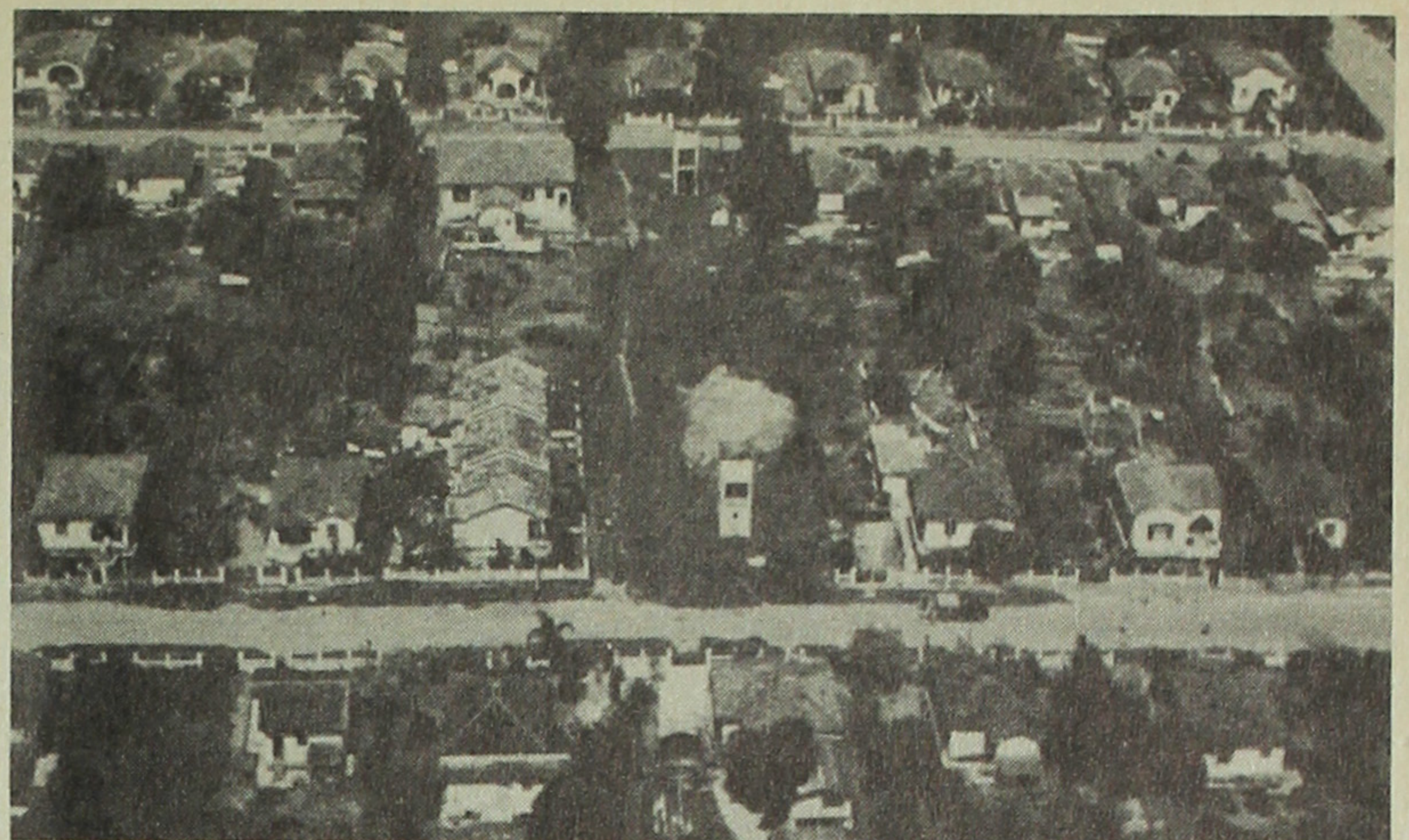
の組合が逐年遠心的に延長しサンパウロ州内一隅に組合員が分布する様になり一九三五年以來地方倉庫を設置しこの數が全聖州に三十三ヶある。組合の事業内容は夫別して販賣、購賣、信用、利用の四事業に分かれてゐる。





△完成近い肥料部と飼糧部

Nearing completion are new warehouses for the co-op's fertilizer and feed departments.



△カンブシイ區に立ち並んだ従業員の住宅展望

A section of the housing project for the co-op's employees. Co-op also maintains clinics, recreational facilities.

**販賣事業** の中には馬鈴薯、トマト、バナナ、鶏卵、果實、蔬菜、薪炭、雜穀等の各部が洲外移出、配給販賣現場販賣、共同計算規格審査、小賣販賣、個別計算、工場向販賣、現地販賣、驛渡販賣、海外輸出等それぞれの部門に分れている。

**購賣事業** は仕入部、本部、配給部、地方倉庫、容器部（空袋空箱其他）雜貨部、呉服部、食料品部、燃料部（ガソリン、石油、重油、機械）油肥料部、飼料部、種子部、等があり仕入部の中に現地仕入、特約仕入、直輸製造元仕入、等にわかれている。

**信用事業** 信用部に貸付部と預金部とあり、貸付部は生産資材貸付經濟資金貸付見返り貸付、前貸金、等にわかれ、預金部は普通定期、貯蓄の三預金のほか特別貯金、精農貯金従業員貯金の三種を扱っている組農貯金とは組合員の生産物賣上代金の二%を差引く義務貯金ですでに一家族で數万ドルの精農貯金を有している者もある。

**利用事業** は醫寮部、技術部、木工部、孵化場、農事試験場、運搬部、修理部、鐵工部、種鶏場、製材所、等を經營、専ら組合員の利便、保健、衛生、農業技術の向上等に費している。

このほか殖産家なるものがあり、數名の農業技術員が農家の直接指導に當っている。また月刊「協同と農業」を發行している。組合員及び従業員の娛樂体育にも意を注ぎ綜合運動場、テ

ニスクラブ、プール等も作り、シネマ班も設けられている。

**醫療部** は組合員に限り診療無料治療代實費、醫藥品實費で營利を目的としない全くの社會施設である。

組合は又農家の經營の合理化機械化を奨励しトラクター、ジープ等を直輸入して組合員にわけている。

**運輸部** は組合員が各部落協同で貨物自動車、運搬用モーターボート等を購入共同利用のほか組合の運輸貨物自動車は組合員の出荷物を積載して販賣所に運び歸途は組合員の必需物資を選んで各部落へ歸る。この利用價值は大なるものである。

このほか生産物、即ちポテト、トマト果物鶏卵、等の嚴重なる審査（或いは検査）格付、等は生産品々質の優良を以つて市場及消費者の信用を高めているがこれなどは到底個々の農家ではなし得る事ではない。

最後に組合の運営法について前述の如く各種の事業を円滑に運営してゆくためには完全なる民主主義に立脚している、即ち、組合最高の決議權は總會にあり、事業の遂行と管理とは總會が選舉に依つて任命し九名の理事が掌管し、組合従業員は七五〇名各部署に働いているが多く伯國生れの日系青年である。又各理事の事業遂行と財産の管理に就いて正邪を監査するのは總會に於て選舉された三名の監事監査役の役目である。

別に五十五名の評議員があり各々所屬部落を代表して毎月開催される例會に出席、理事會の組合運営狀況を聴取して組合員に伝え又組合員の意見を理事會に於て述べ相互の意志の疎通を計つている。

とまれ、三十八年前人も知らぬ荒蕪の一僻地に、たつた四名の日本人が試作し始めたポテトが今日のこの大きな産業組合の基とならうとは誰が想像し得たであらうか。

またすくなくとも二十七年前まではサンパウロ市民リオ市民には珍らしかつたポテトやトマト、ぜいたく品扱いされていたいろいろな野菜類がみな、コチア産組日本人の手によつて澤山生産されひろく普及されるに至つたこの功績こそは特記しておきたい。

## 資産と役員

現在組合員五千餘家族出資金積立金六億一千六百万円施設費七億七千六百八十九万円

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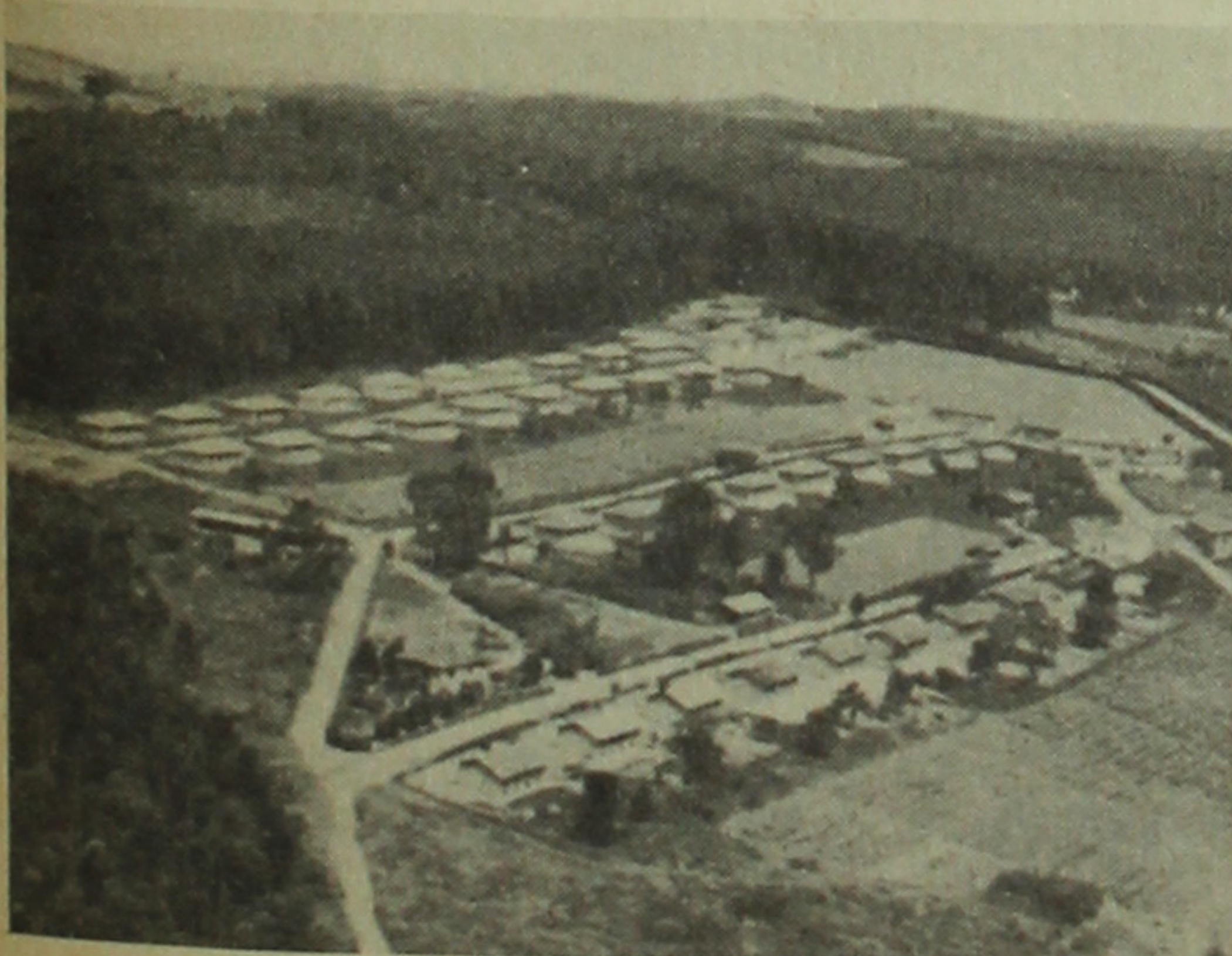
ク 中島 長作氏

ク 大平 清實氏

ク 井上ゼルバジオ（伯國生）

ク 安田フアビオ（伯國生）

（以上文責 北島文子）



△農事試験場内種鶏部の雌鶏場

Experimental chicken-breeding project.



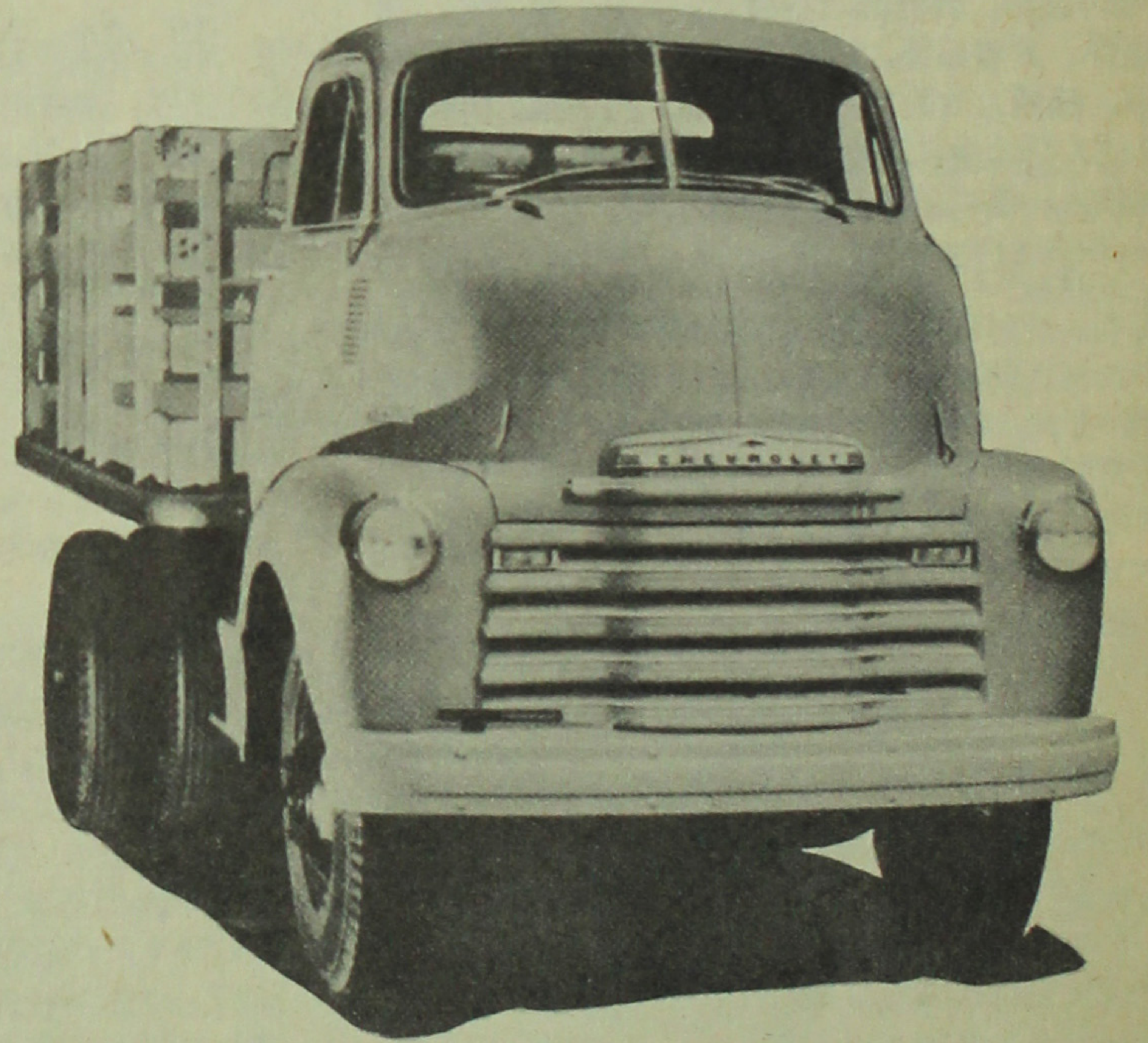
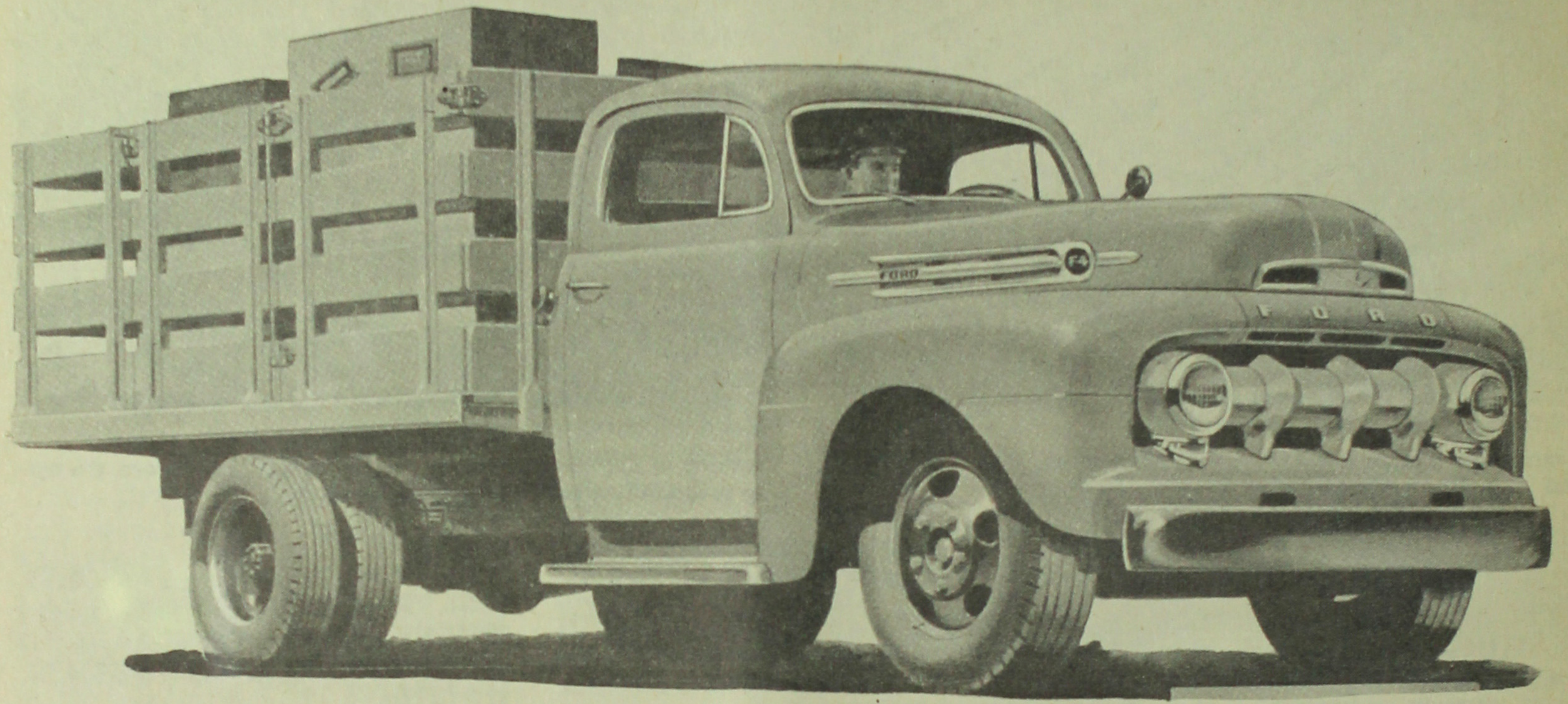
△一九二七年創立後直に建築した倉庫

First warehouse, built in 1927.



△加工部養鶏飼料を主とし其他家畜飼料の加工混合を行う。精米所も附屬している  
Feed processing plants of the co-op.





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