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SCENE

the International East-West magazine

JULY 1953

- ALEUTIAN GROCER
- SLAVE GIRL
- ALL ABOUT FANS
- "MOMOTARO"

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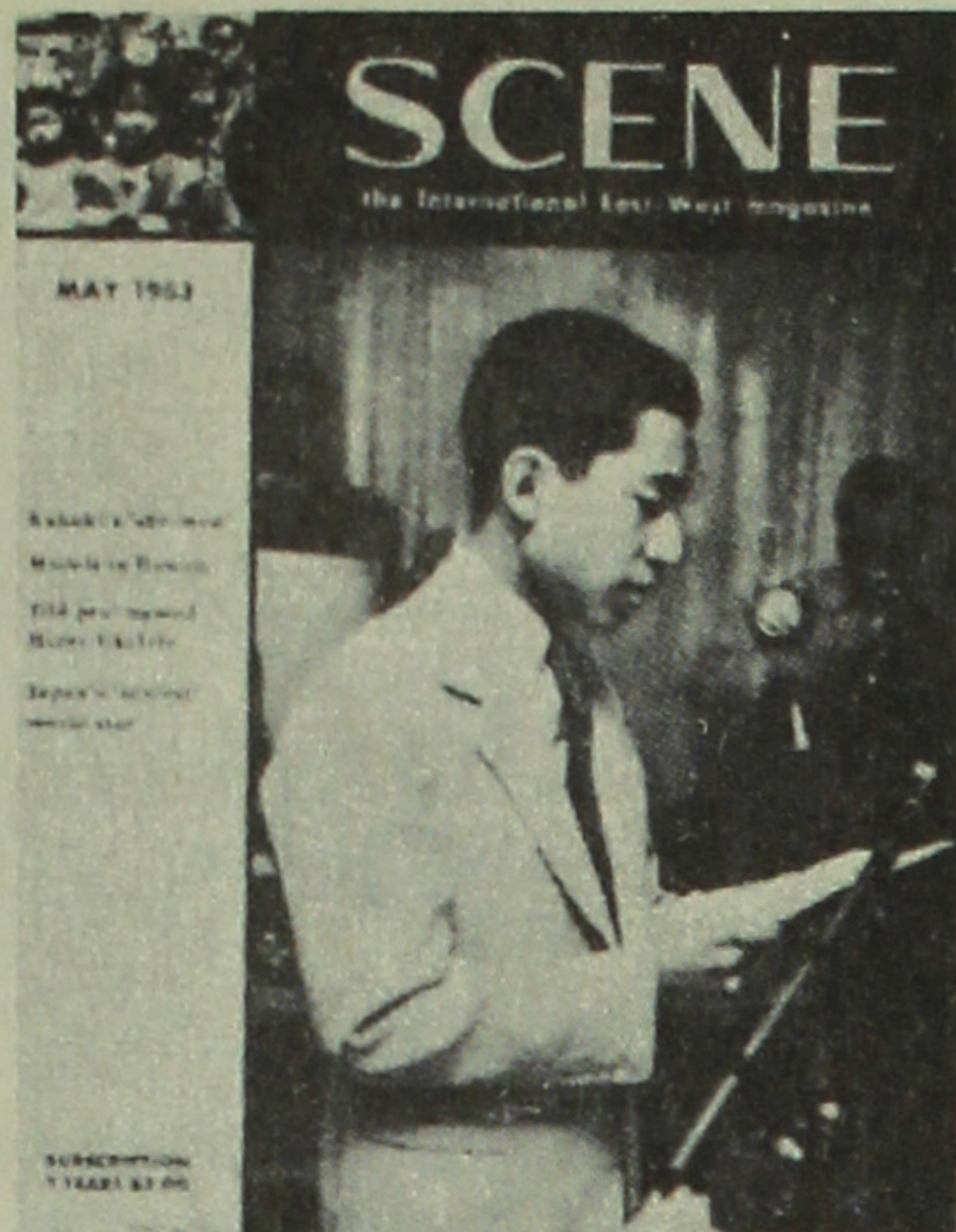


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Letters to the Editors



NEW COVER OPINION

Dear Sirs: Congratulations! At last you have gotten away from the cover design that so resembled Life magazine . . . (but) I do not approve of the type you have chosen. It appears to be a cross of Globe and Piegnot types — probably individually designed. The most favorable type to use in this case is one which is easily readable. That is, the type face should have visual clarity in its contours and proportions

(and) at the same time giving attention to the distribution of negative spaces and weights of the positive areas. A bold and welcome medium of typographic planning is necessary, of which I would suggest Futura, Spartan, Mosen Gothic or Vogue. . . —MAS NAKAGAWA, Aspen, Colo.

CHINESE VERSION OF SCENE?

Dear Sirs: We . . . are planning to publish a picture magazine like SCENE, but for the Chinese populace . . . We would appreciate answers to a few questions . . . 1) What is your circulation? 2) How much do you depend on your foreign markets? 3) What is your largest reader group? 4) How necessary is a foreign language section? 5) What percentage of your circulation is purchased by non-Japanese readers? We would gladly welcome any suggestions or advice . . . —GERALD JANN, Jade Printers, Los Angeles, Calif.

• SCENE's circulation: 18,500 (See Standard Rate & Data Service). Geographical spread: 48 States in U.S., Hawaii, Alaska, Canada, Mexico, Central and South America, Japan, India (large readership), Korea, Philippines—and scattered readers around the globe outside the Iron Curtain. Biggest

group of readers yet is U.S. Issei-Nisei audience. We carry both Japanese and, on occasion Portuguese (for our Brazilian readers). About 15% of subscribers are non-Japanese (mostly U.S. Caucasian). SCENE has an untapped market in the over 3,000,000 Americans who have been in Japan since V-J Day. SCENE gets passed around a great deal — and U.S. readers send copies to Japan by the thousands.—ED.

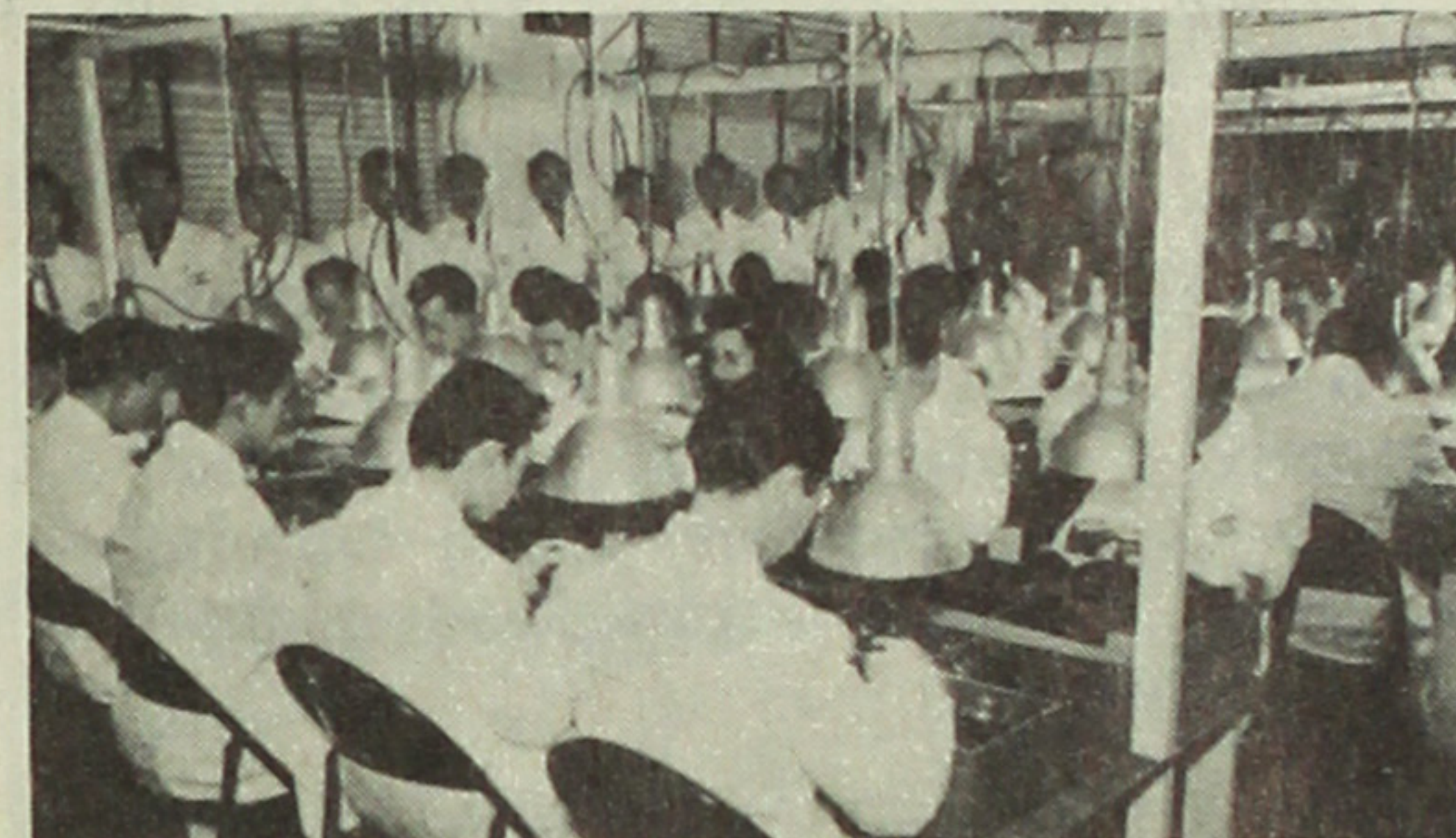
LESSON IN JAPANESE KANJI

Dear Sirs: The article on Kimono, which appeared in SCENE of May, 1952, was not only interesting but also highly instructive. However, I wish to point out that one of the kanji used in enumerating the five beautiful models dressing up (which appeared on pages 42-43) is in error. The correct kanji for the numeral "two (2)" is written thus: 貳 and not 貳 which means "borrow."—YOSHIO KAI, Fresno, Calif.

• Both SCENE and Reader Kai are in error. It should be written: 貳.—ED.

"INTERESTING AS LIFE"

Dear Sirs: . . . the issue in which the story on Etsuyo Itokawa (SCENE, May) appeared . . . was very well done. In fact, if I may say so, I thoroughly enjoyed reading your magazine. It's as interesting as LIFE . . . —WILLIAM D. PERKINS, manager, Chicago Public Relations, Westinghouse Electric Corporation.



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HONOR ROLL



Pvt. Haruo Maeda

THE Japanese-Americans listed here are among Korean war casualties announced by the Department of Defense during the latter half of April and the first half of May.

KILLED IN ACTION:

PVT. HARUO MAEDA (previously reported missing), son of Mrs. Masako Maeda, 99-319 Honohono St., Aiea, Oahu, T.H.

MARINE PFC. KENNETH A. MISAKI, son of Mr. and Mrs. Masataro Misaki, Kaunakakai, Molokai, T.H.

MISSING IN ACTION:

PVT. RICHARD Y. HAYAKAWA, son of Mrs. Fusako Hayakawa, 1511-19 Chung Hoon Lane, Honolulu.

WOUNDED:

PVT. ISAO ARUGA, son of Mr. and Mrs. Kaneharu Aruga, Honohira, Hakalau, T.H.

SECOND LT. HERBERT H. INOUE, brother of Roy Y. Inouye, La Jara, Colo.

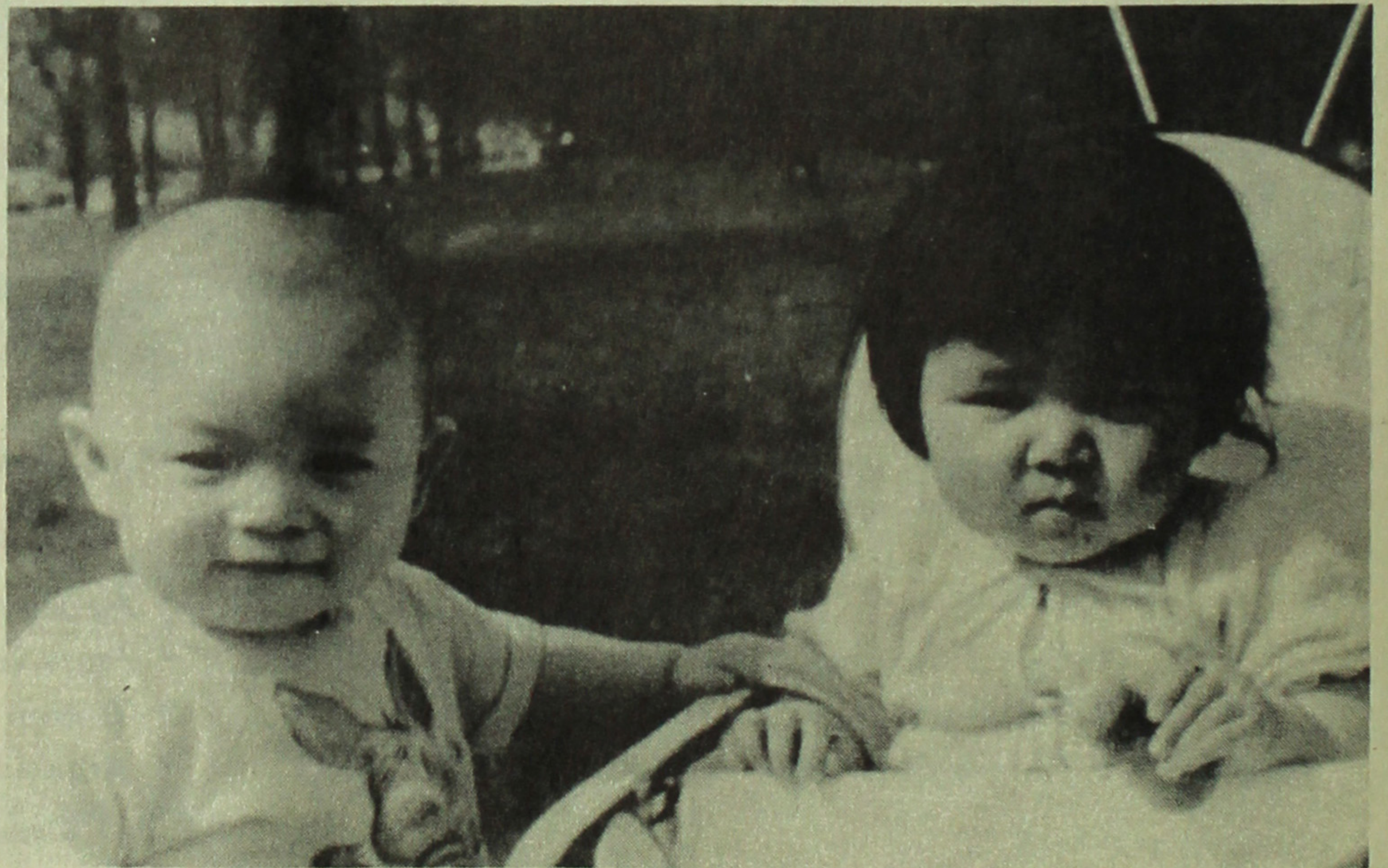
PFC. JOSEPH K. KAMAI (previously wounded and returned to duty), son of Mr. and Mrs. William Kamai, 4887 Kalaniana'ole Hwy., Honolulu.

CPL. LAWRENCE T. KIKUCHI, son of Mr. and Mrs. Ichiji Kikuchi, Wai-pahu, Oahu, T.H.

MARINE PFC. RALPH H. KITAGAWA, son of Mrs. Otazu Kitagawa, Hilo, Hawaii.

LT. TSUGIO E. OHASHI, husband of Mrs. Hideko May Ohashi, Lihue, Kauai.

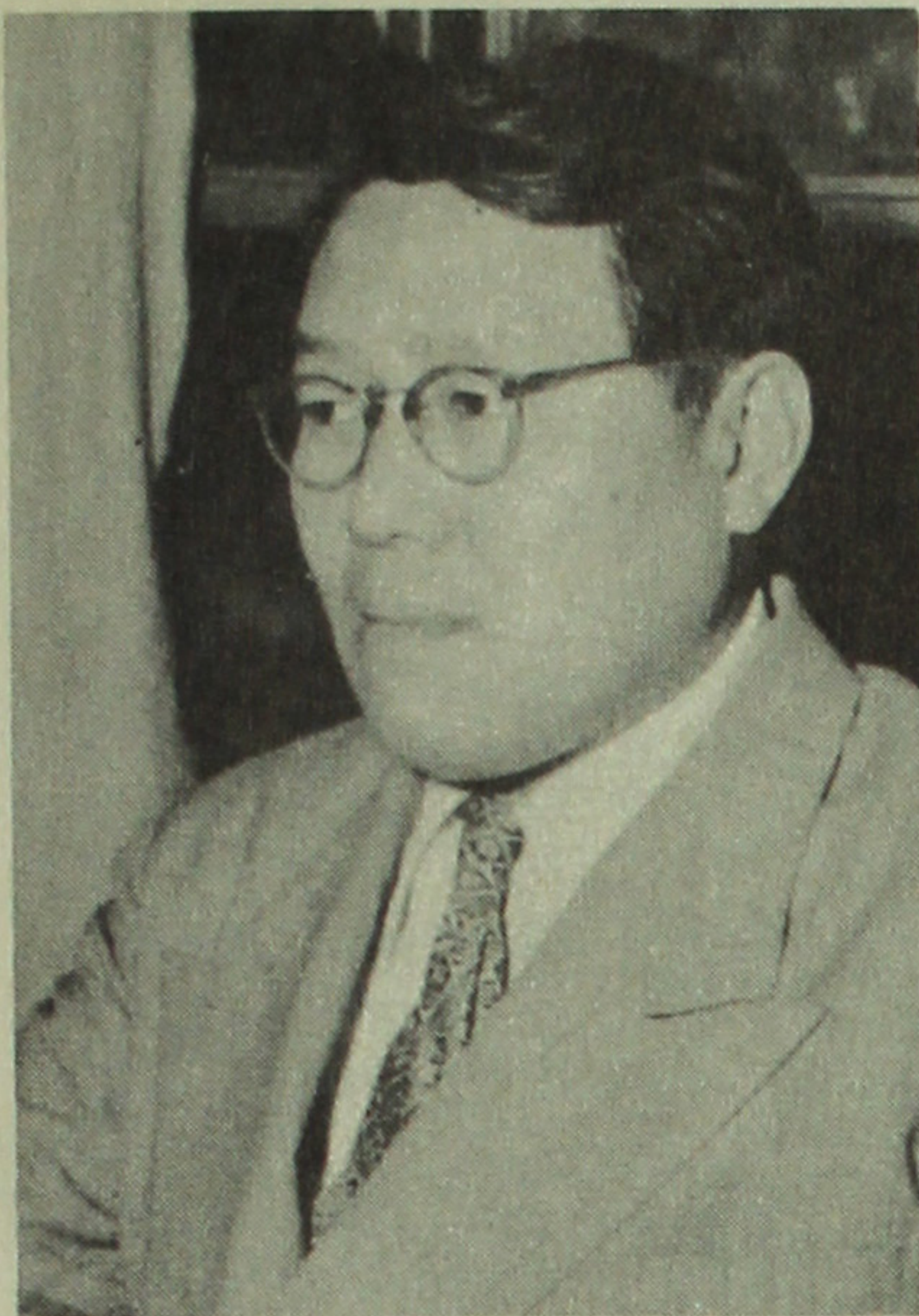
CPL. GEORGE YAMASHITA, son of Mrs. Chichiuchi Yamashita, P.O. Box 74, Olaa, Hawaii.



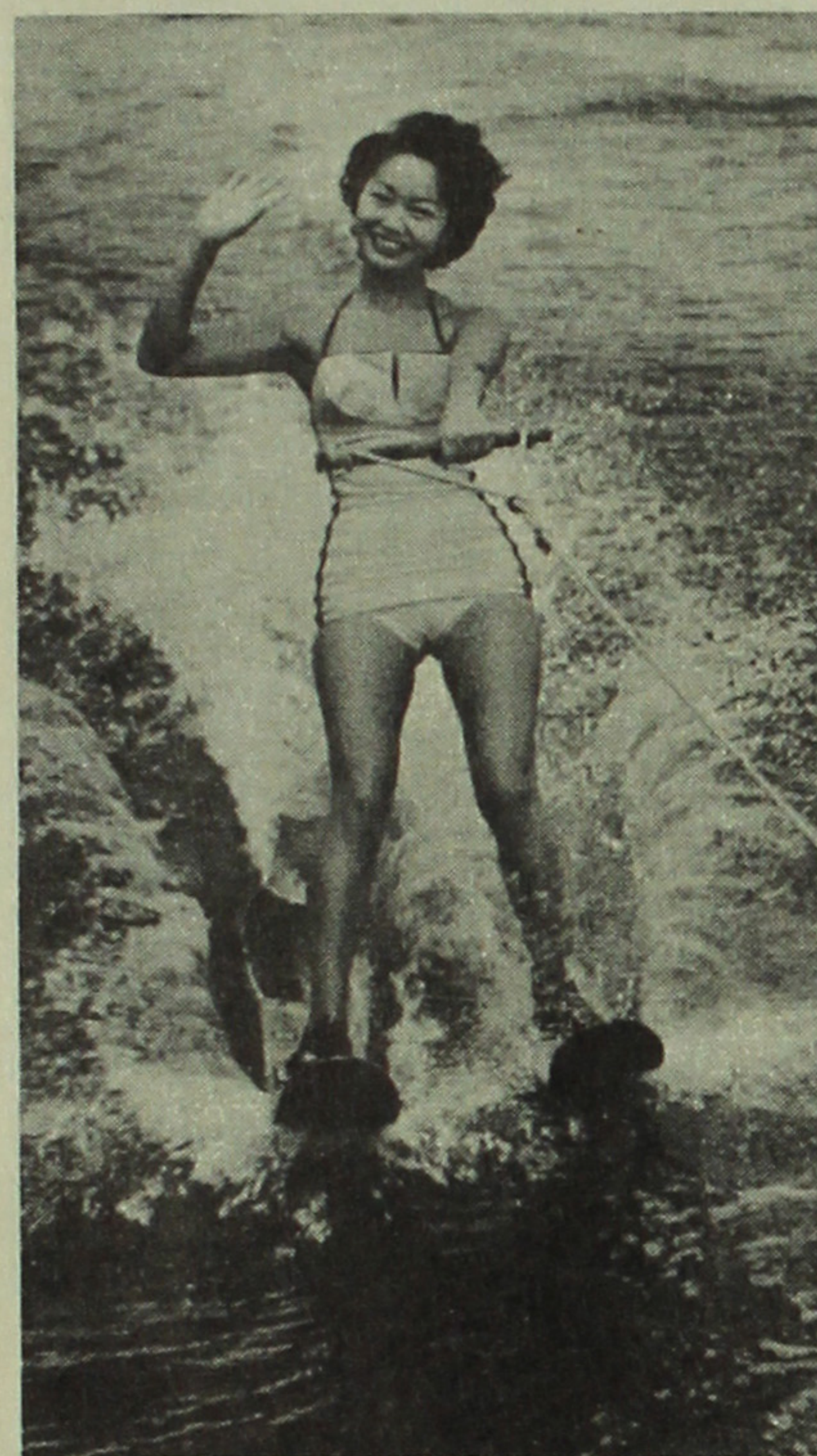
FUZZ TOP AND MOP

A proud parent took this snapshot in a Chicago park. It went into the family album with the caption, "Study in black and white." Fuzz-topped fellow at left is Glen Uchimura, 11 months. One-year-old Joyce Yamaguchi is the companion in contrast.

Behind the SCENE



Masaru Ogawa



Mrs. Dean Doran

Masamori Kojima, our Southern Calif. district manager, recently warned fair sex readers in Los Angeles that a "Mr. Ito" has been knocking on doors with a spurious spiel about conducting "a survey of unmarried Nisei women" for SCENE. We hasten to confirm Kojima's announcement in Crossroads, the L.A. Nisei weekly, that no "Mr. Ito" — nor anyone else — has been authorized to conduct any survey, Kinseyan or otherwise, on SCENE's behalf. Any project undertaken or sponsored by SCENE will be announced formally in its pages and/or in local Japanese-American newspapers. There have been other instances of misrepresentation — some of them involving the collection of money — which are unwelcome indications of SCENE's standing in the Japanese-American communities. Money-raising for this publication is strictly limited to the solicitation of subscriptions and advertisements by authorized, fully accredited representatives.

* * * *

Pardon our immodesty, but we can't think of anything with which to qualify our own opinion that SCENE's all-Japan "Commodore Perry Centennial" photo contest was a grand slam success. The Chicago Public Library, reporting a thousand-a-day visitors to the exhibit of the winning photos at its main branch, asked us to extend the exhibit another month through June. The Christian Science Monitor plugged the contest and SCENE with a big feature spread, and all Chicago newspaper city desks took note of the library exhibit.

* * * *

Takayo Tsubouchi, the lively and pretty Rollins College (Fla.) co-ed from Chicago featured in our October, 1952, issue was married last month to Dean Doran of Milton and Matapoisett, Mass., at Winter Park, Fla. . . . Olympic weight-lifting champion Tommy Kono and Mits Oshima of Sacramento (SCENE, May, '53) won divisional titles in the Pacific Coast championship meet at Oakland in May.

* * * *

Masaru Ogawa, of the Nippon Times, writes his first SCENE article for this issue. He is a former Los Angeles Nisei, was editor of the Belmont High School Sentinel, received his B.A. at UCLA ('37, Pi Gamma Mu, Pi Sigma Alpha, Phi Beta Kappa). He received his M.A. from Columbia U. before going to Japan 13 years ago.

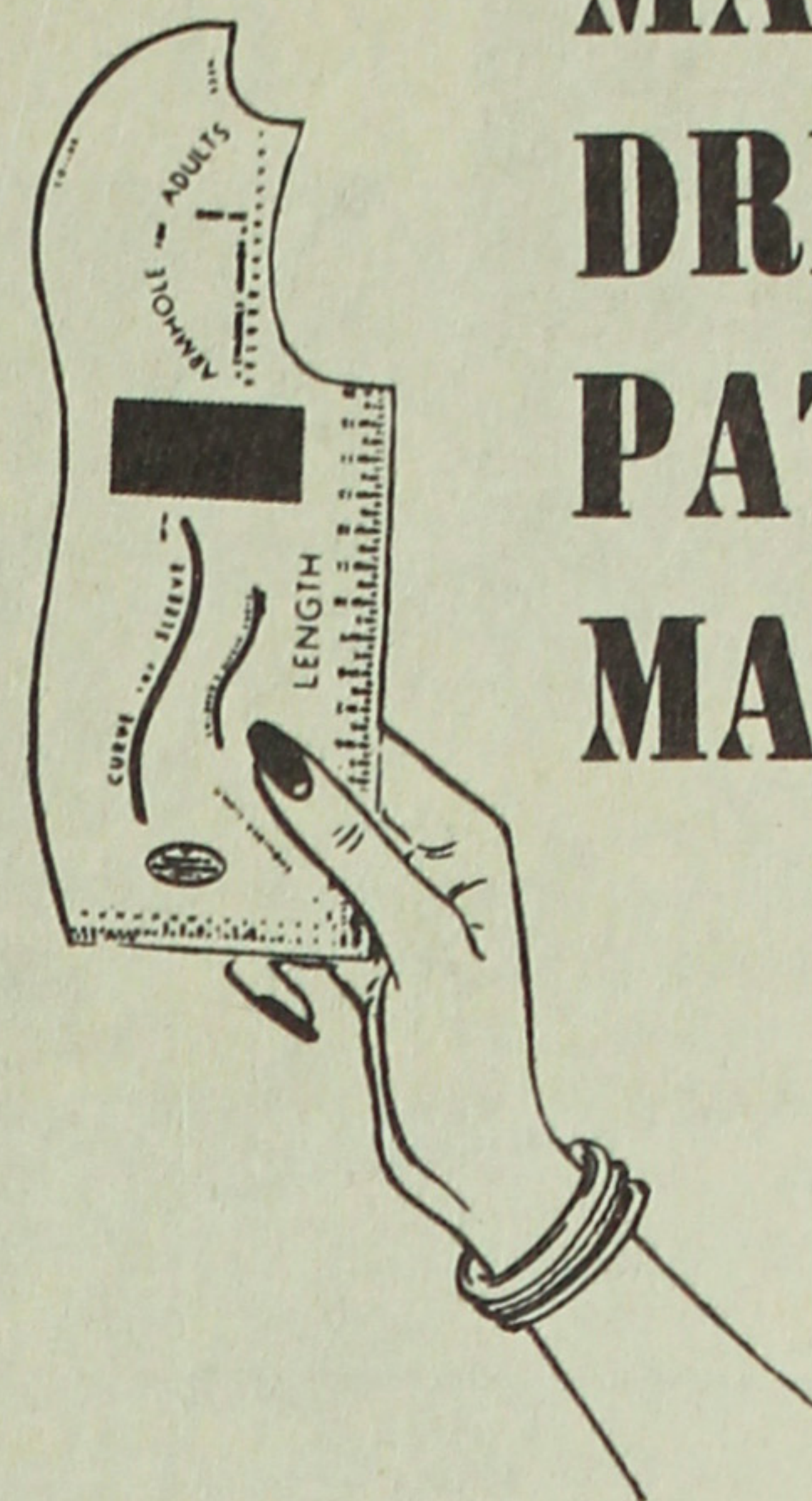
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Louise Agnes Suski is a new SCENE Associate Editor. She was persuaded in June to leave her job with the Chicago City Health Department and join us. She's well known in Southern California as former English Editor of the Rafu Shimpō; in Chicago she's worked with the University of California Evacuation and Resettlement Study and the Chicago Shimpō, which she will continue to edit.

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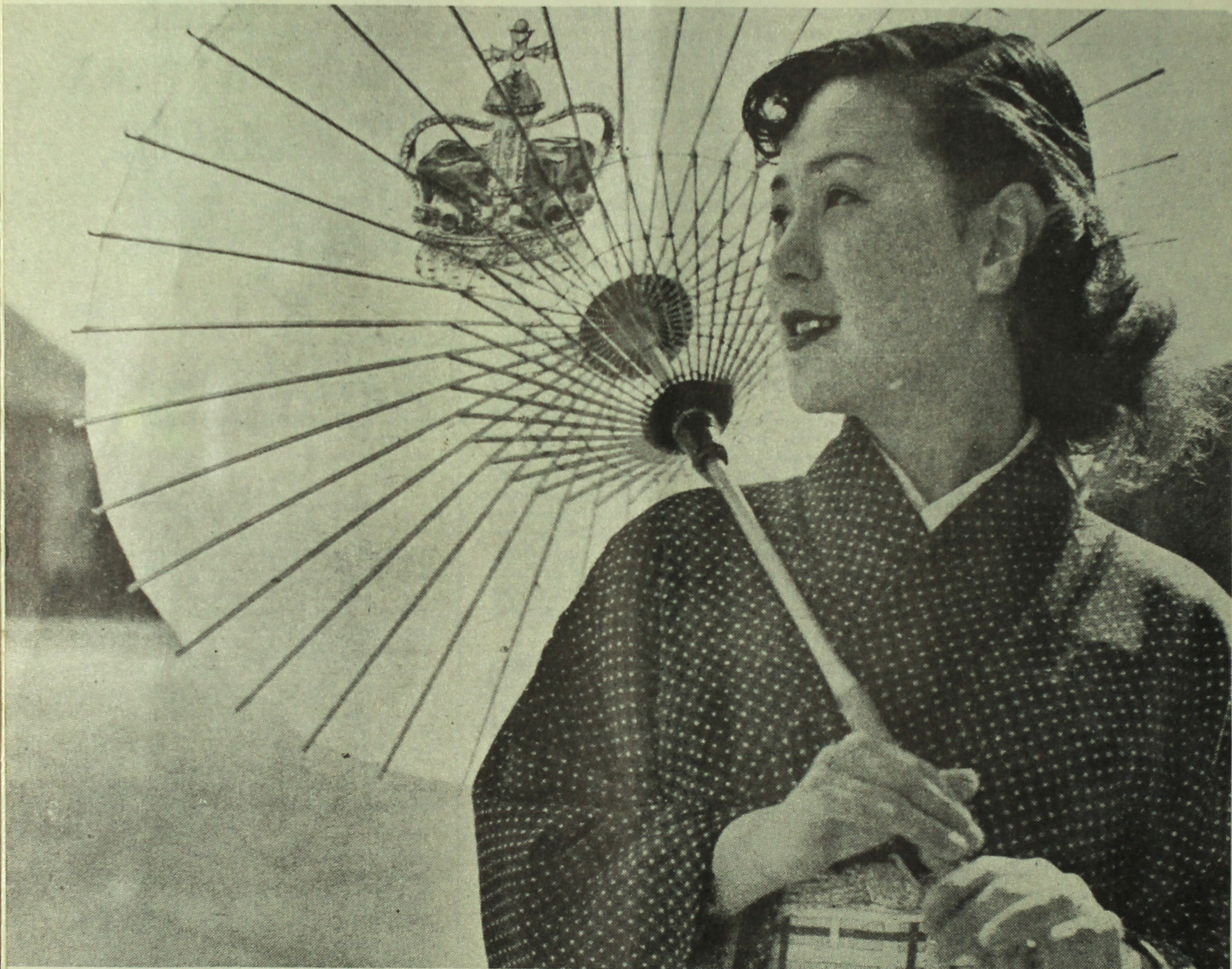
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A Japanese parasol maker put British crown on his product and cashed in on "coronation fever."

Parasol salute

WITH Crown Prince Akihito representing Japan at the coronation of Britain's Queen Elizabeth in London last month, the coronation fever that swept the western world did not by-pass the Japanese. One parasol manufacturer who succumbed did so with profit. Weeks in advance of the coronation, he put on the market some parasols bearing a printed replica of the British crown. Japan's fair sex, among whom the British queen is extremely popular, picked them off the store racks almost as soon as they went on display.

JULY
1953

SCENE

the International East-West magazine

Vol 5
No 3

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The two girls in costume were in the cast of a kabuki play staged by the University of Hawaii Theatre Group in conjunction with the Honolulu Cherry Blossom Festival (pp. 8-11). Photographer R. Wenkam looked for and caught the details of costume and makeup — the wig line, for instance, and the interesting and doubtlessly painstaking work evidenced in the kimonos. The play, "Benten Kozo," is a study of the decadence of late Tokugawa society, and represented the second production of a complete kabuki play outside Japan. The first production, in 1951, also was the work of the University of Hawaii Theatre Group.

In the cover corner: Hiroshi Yamasaki, who runs the "world's remotest grocery store" on a bleak rock just this side of the Arctic circle (pp. 35-37).

Coming in August

- THE SALAD man who decorates buffet tables with vegetables at Honolulu's ritziest hotels.
- SANSEI DANCER hits the big time. A year ago, SCENE said teen-ager Misaye Kawasumi was "on her way" as a member of the Lester Horton modern dance group. Masamori Kojima tells how much farther she has danced since then.

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FINALIST in queen contest, a feature of Honolulu's first annual Cherry Blossom Festival, is silhouetted in spotlight as she walks

down ramp reaching into audience. Week-long festival was impressive financial and cultural success.

Festival in Hawaii

Photos by R. Wenkam



WOMEN perform an "ondo" at Honolulu stadium. Flares overhead were part of \$5,000 worth of fireworks imported from Texas.

QUEEN contest winner Violet Niimi, sitting, is University of Hawaii honor student. Among her prizes was a free trip to Japan.

Runners-up were, l. to r., standing, Ramona Kimura, Jean Abe, May Hayashi and Edna Ogawa.

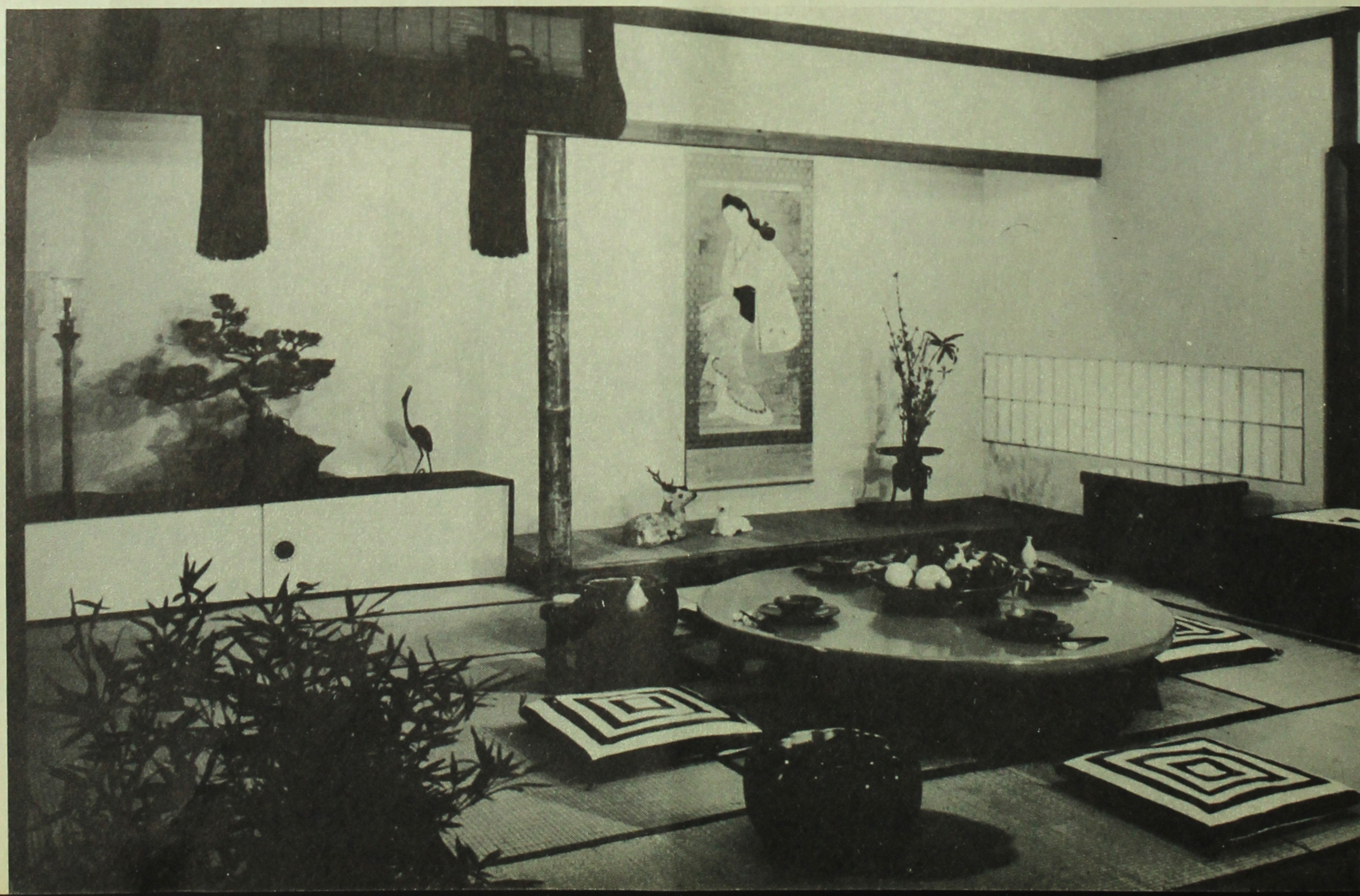
Photos by R. Wenkam





QUEEN contest finalists, l. to r., top row: Grace Ogata, Doris Kakisako, Eleanor Nozoe, Ruth Befu and May Hayashi. Center row: Jerry Kawamura, Doris Kashiwada, Marjorie Mori, Edna Ogawa and Jeanette Yukitomo. Bottom row: Lily Arakaki, Queen Violet Niimi, Jane Kawai, Ramona Kimura and Jean Abe.

TRANSLATION of a Japanese interior, below, one of festival's cultural exhibits, was the work of architect Kenji Onodera and designer Robert Ansteth.



ENTERTAINMENT for the home folks, added stimulus for Hawaiian tourism and a palatable dose of cultural edification — these were the objectives of the first Cherry Blossom Festival unwrapped in April by the Honolulu Japanese Junior Chamber of Commerce.

The festival, a week-long splurge, impressively achieved all three ends. In the process, it made money and thus made it practically certain that it will be repeated each spring and become as fixed a Hawaiian institution as Aloha Week.

Probably the most expensive project ever undertaken by a Honolulu J-A group, the festival was given a calculated build-up. About the only thing overlooked was the interesting fact that, despite the festival's name, Japanese cherry trees do not bloom on Hawaiian soil. That this detail turned out to be trivial and irrelevant is a tribute to the festival and the promotional skill of its sponsors.

Preceding fanfare and the opening of the festival centered on a queen contest with 72 contestants and a shrewd business tie-in. The 72 lovelies — all of Japanese descent, of course — were

sponsored by as many organizations and business establishments. Balloting for the popular vote (not the final determining factor in choice of queen) was in proportion to the amount of purchases made at the sponsoring stores.

A signal cultural contribution to the week's events was the two-night presentation of a full-dress Kabuki play, "Benten Kozo," by the University of Hawaii theater group — in an English translation made possible by a grant from the Rockefeller Foundation.

A "Keirokai" paid fitting homage to the aged Issei who led the way for the 40.6 per cent of the Hawaiian population that is of Japanese extraction. And there was a full panoply of exhibits and demonstrations of the best-known aspects of Japanese culture—flower arrangement, dances, music, ceramics, culinary niceties and tea ceremonies.

The festival finale was a spectacular fireworks display in Honolulu stadium — \$5,000 worth of bright, explosive flares supplied by a Houston, Texas, firm which, at its expense, sent over a master pyrotechnician to run the fiery show.



CULTURAL pillar of week's events was two-night performance of a kabuki play, "Benten Kozo," by University of Hawaii theater group — in an English translation made possible by a grant from the Rockefeller Foundation.



LIKE other queen candidates, Jane Kawai was first judged in evening dress, then in kimono.



ONE of many Issei honored at festival "keirokai," 82-year-old Mrs. Yoshi Yanaga, chats with Queen Violet Niimi. Mrs. Yanaga was born in 1870 in Fukuoka, Japan. "Keirokai" paid fitting homage to Issei who have contributed much to Hawaii.

Anti-Americanism in Japan: an appraisal

ALAN BATES, a SCENE reader, calls our attention to some disturbing reports and opinions on why "Nippon dislikes our low conduct and high policy." The opinions are those of Richard L-G. Deverall. They appear in the national Catholic Weekly magazine, "America," under the title, "Roots of Japanese anti-Americanism."

Deverall, who was Chief of the Education Branch under the U.S. Occupation (1946-48), writes:

A virulent anti-Americanism is burgeoning in the urban areas of Japan, in cities and towns near American air bases, and most strongly of all amongst the students and the intelligentsia. Perhaps the best commentary on the student attitude toward America is that French culture has become the rage since the end of the Occupation.

Anti-Americanism in Japan has many roots, he says. But essentially it seems to stem from the fear of more war and preparation for it. Deverall puts it this way:

One must appreciate that some 77 cities of Japan were incinerated during the last year of the Pacific War. Huge office buildings are now arising, the prostitute areas of Japan have been rebuilt and flourish — but hundreds of thousands of workers were freezing last winter in tiny shacks and makeshift houses. They fear that involvement in rearmament will mean that even these miserable dwellings will again be burned over their heads.

Deverall's conclusions are confirmed by Masaru Ogawa, of the Nippon Times, whose article on page 20 is an Asian answer to the "Let Asians fight Asians" idea ascribed to President Eisenhower.

Ogawa points out that ". . . while it never fails to shock Americans, an all-important fact that must not be ignored is that Asians in a hurry to die for democracy are hard to find . . . The majority of the Japanese have no intention of saddling themselves with the back-breaking economic burden that will surely result from immediate large-scale rearmament. There is even less enthusiasm for sending Japanese troops abroad."

Deverall concludes his report in "America" with:

Time is short. Intelligent action is needed. But above all, the American people must be made aware of the smoldering volcano here in Japan.

Much of the present anti-Americanism is Communist-inspired and fomented. Paul Rusch, liaison officer of the Kiyosato Educational Experiment Project, reports from Japan that the Communists are as active as ever in spreading anti-Americanism among the youth. The Communists concentrate in the rural areas — and among the young people.

In the over-all picture, the present outlook is challenging to thoughtful, responsible people of both the United States and Japan. From the American view, we think it proper to repeat the words of Randolph Burgess, of the U.S. Treasury Department, whom we quoted here last April:

I went to Japan questioning whether Japanese friendliness had its roots in opportunism or conviction. I came back believing it was conviction. The Japanese do not like Soviet Russia. They like us and, I believe, will work with us as long as we are wise enough and understanding enough to hold their friendship. There will be problems. Our economic interests will at times clash. Our moral values and ideals of conduct are different. We shall need wisdom and tact. But this is the only way to save the East from Communism.

The Japanese fan

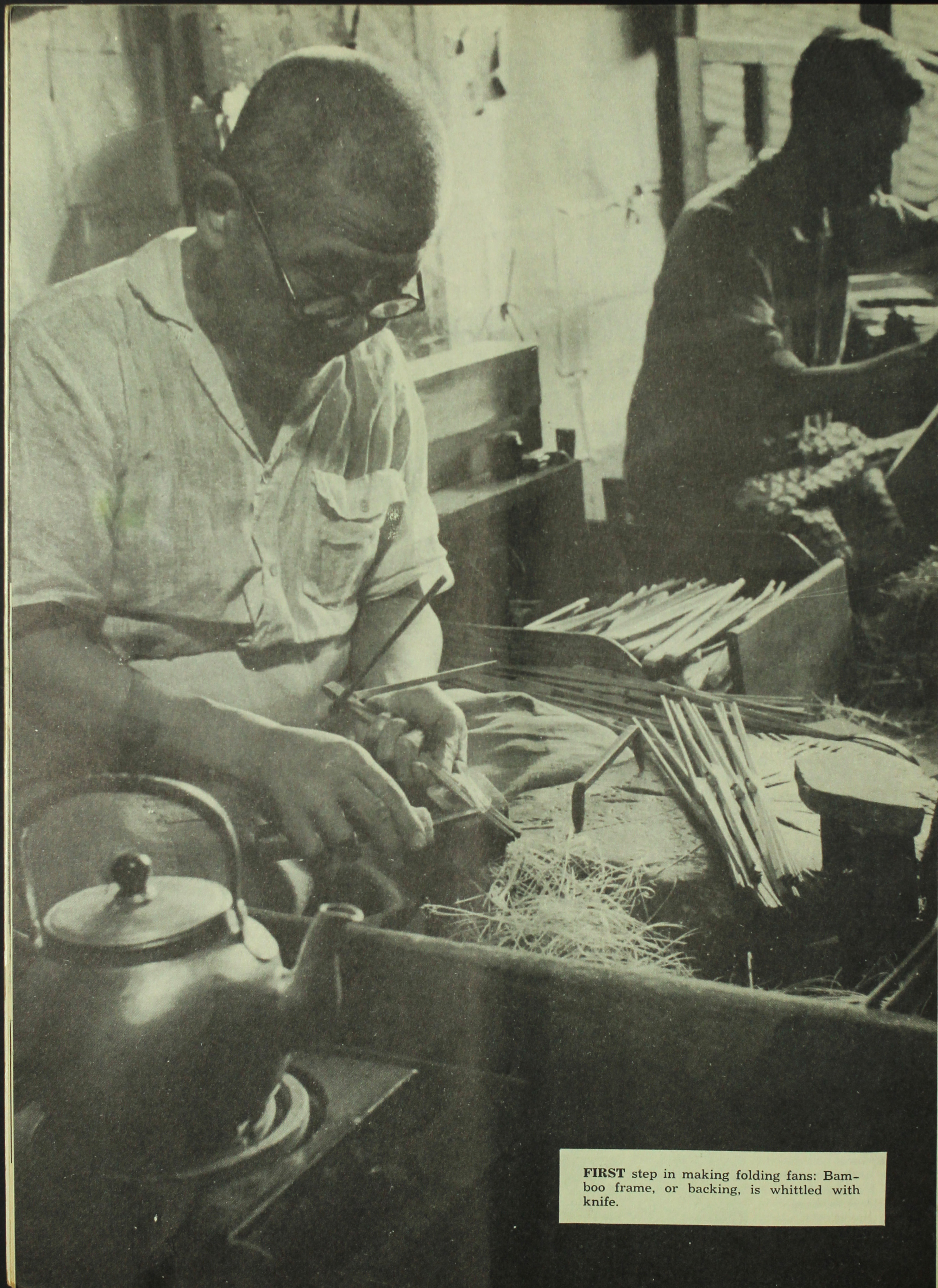
A 'relic' with
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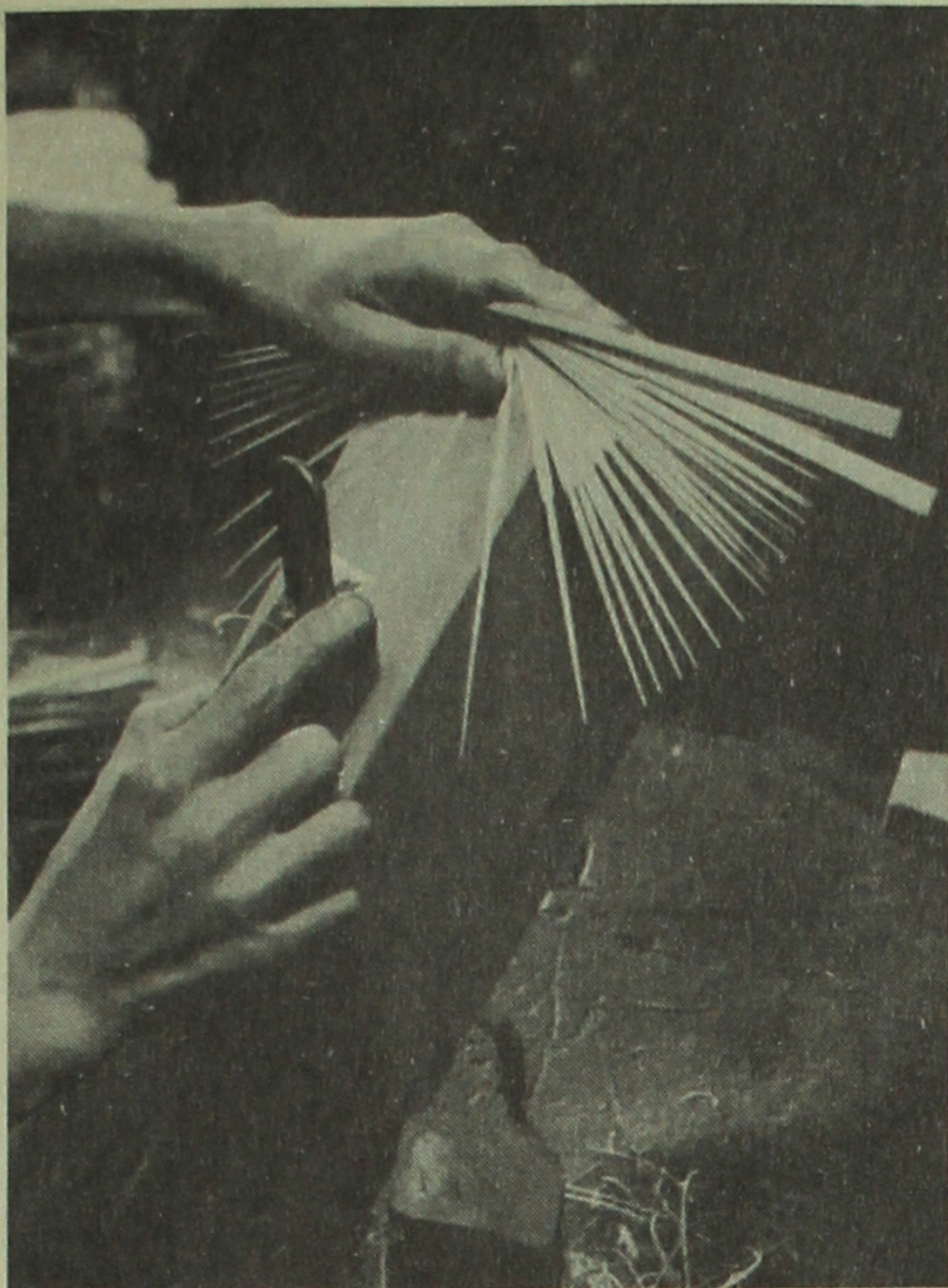
Photo by Juzo Nagata



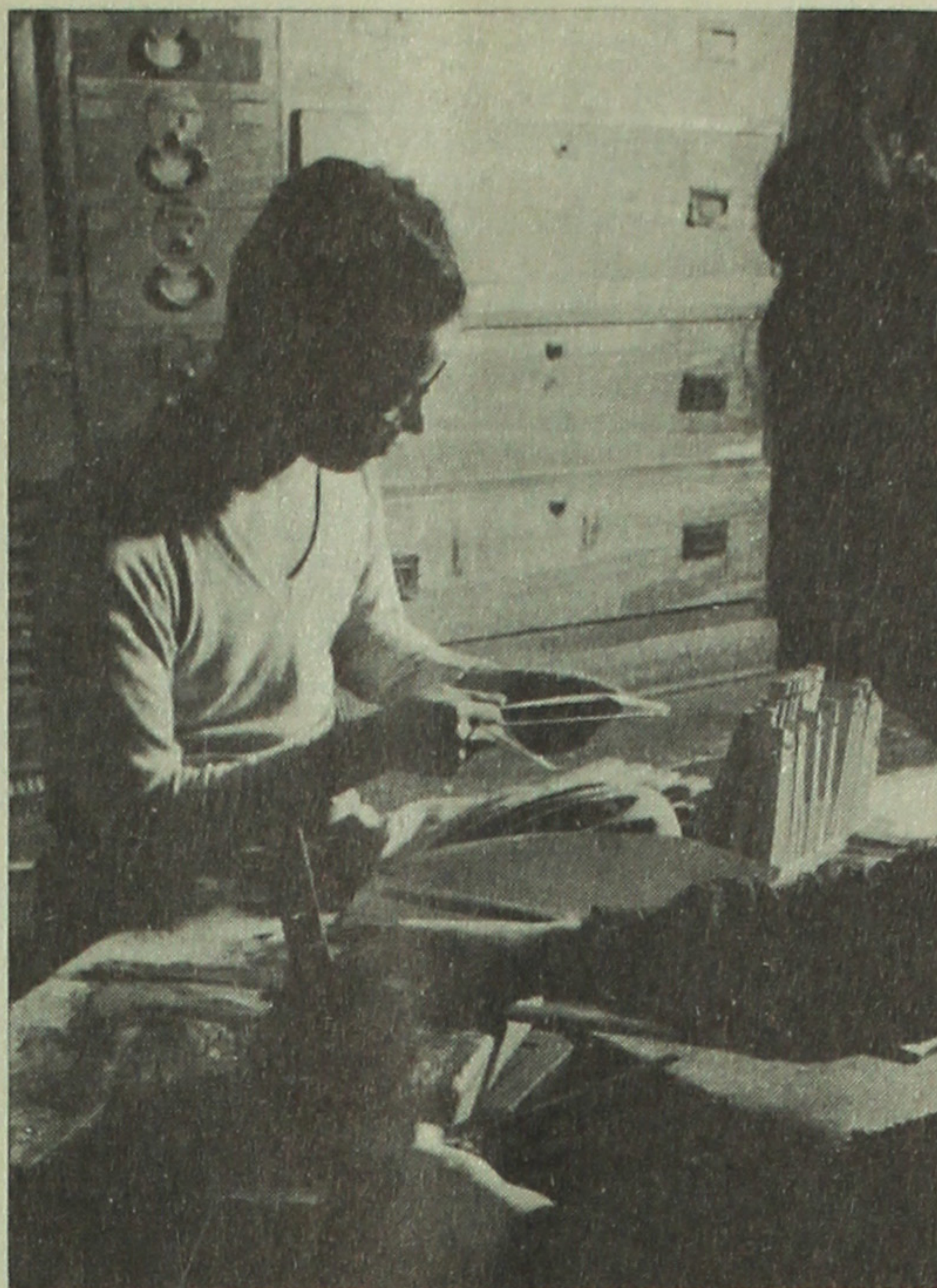
CUSTOMS have assigned many tasks to the Japanese fan that have little to do with keeping cool.



FIRST step in making folding fans: Bam-
boo frame, or backing, is whittled with
knife.



THEN frame is shaved with plane. This probably is most delicate part of operation.



NEXT, paste is applied with brush to upper parts of ribs that will be fan's support.



SLOTS are made in fan's paper covering. When ribs are fitted into slots, fan is completed.

IN A DAY when air-conditioning is replacing even the electric fan, the delicate, hand-wielded fan—to the utilitarian mind—is a pretty but useless relic. Yet, it is still very much around in Japan.

The Japanese folding fan has survived because Japanese customs assigned to it many tasks having nothing to do with its primary function.

In side streets in many Japanese cities, the tourist will see an artfully displayed, out-sized folding fan proclaiming that here is a shop where one can have fans made to order for a wedding, a party—or for refereeing a *sumo* match.

Fans of all kinds are generally considered *omedetai mono* (things of happy tidings) and are used on auspicious occasions. The shape of the folding fan lends itself to the superstition that it is a good omen. Its shape—an inverted pyramid when open—is construed as meaning that one can have an inconspicuous beginning that will broaden into a prosperous future.

For that reason fans are used at house raising ceremonies, at festivals, during tea ceremonies, by *noh* dancers and at numerous formal functions.

Legend has it that a certain noble

widow, grief-stricken over the death of her husband, was the inventor of the folding fan. She had retreated to the temple of Mieido in Kyoto to become a nun and there, according to the story, cured the abbot of his fever by fanning him with a pleated piece of paper over which she muttered incantations.

To this day, priests of this Kyoto temple are considered special experts in the art of fan-making, and the name of Mieido has been adopted by many fan shops.

Fans are mentioned incidentally in the oldest official annals of Japan. The chief kinds of fans are the *uchiwa*, or round fan that cannot be folded, and the *ogi* or *sensu*, the folding type.

The non-folding types are believed to have been introduced from China during the Nara era (170-784), but the *sensu* is said to be a Japanese development. Early Japanese folding fans were made of cypress shaved paper thin and strung together.

There are records indicating that the Japanese folding fan was introduced to China via Korea during a later era, the Heian (794-1159).

Simply made of paper pasted onto thin slats of bamboo, *sensu* usually are decorated with scenes from nature.

Others bear epigrams or poetry. The fancier, more expensive specimens may come with silk tassels and outer stays of ivory or ebony, instead of bamboo.

Originally affected by the feudal aristocracy, the fan is a necessary accessory to the formal *kimono* when the Japanese woman of today makes an appearance at a function which she considers special. If properly mindful of fan etiquette, the woman will slip her closed fan into the fold of her *kimono* at the breast when on the move. When she sits, she will place her fan on the *tatami* (mat) alongside her right lap. If it is a really hot day, she may open the fan and use it—but never too vigorously.

If the occasion is an unhappy one (a funeral, for instance), the fan is never removed from the *kimono* fold.

And it used to be—in the Japanese movies—that any man was a goner once a pair of fetching eyelashes were fluttered at him over the edge of an open fan.

A relatively recent use for the fan is neither purely esthetic nor coquettish. Many business houses hand out cheap fans to advertise their products or services, just as American firms use match books and blotters.

SCENE

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TYPICAL front of a Kyoto fan shop with an outsized fan to catch the attention of passers-by. Fans for all purposes are made to order at these small shops.



INSIDE a modern shop which caters largely to the tourist trade. Fans on display range in price from 200 yen (56 cents) to 3,000 yen (\$8.33).



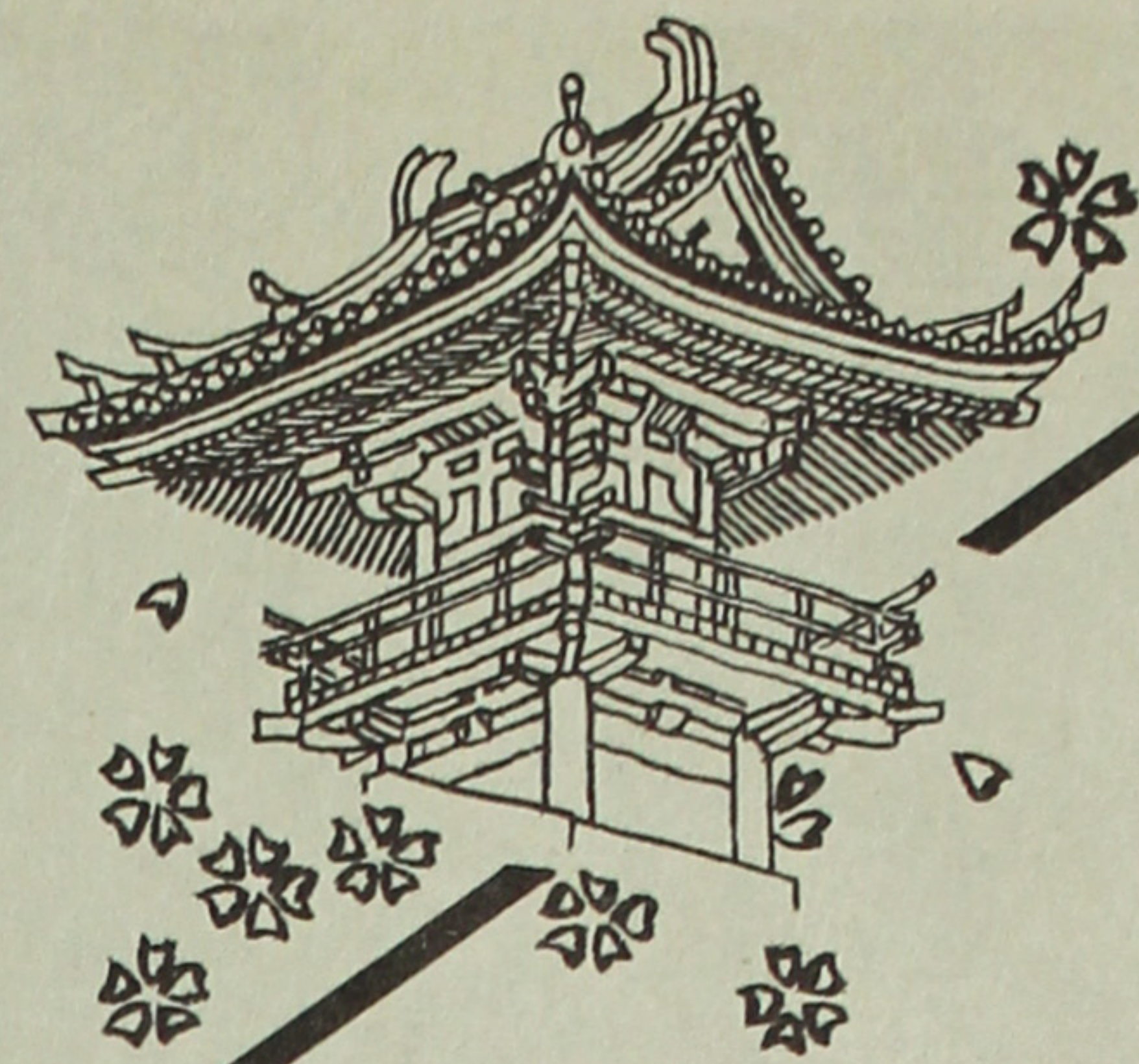
FANS are indispensable to almost all traditional Japanese dances.



WHEN a woman marries, she holds a folded fan, never opens it.



COMMON sight at summer festivals are large fans that may have ceremonial significance or, like one in foreground, merely serve as a banner or sign.



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Salesmen of Hawaii win reward

A WEEK'S stay in Chicago at home office expense was the reward recently collected by seven crack insurance salesmen from Hawaii. Charles G. Ashbrook, executive vice president of the North American Life Insurance Co., collects reports from the seven, l. to r., Michael T. Nakamura, Peter Mitsumori, Dennis Uyehara, Gregory Ikeda, Benjamin Zane, Bert Kimura and William Hiraoka. They won the trip by meeting or topping sales quotas set last year. The Hawaiian agency has led all other company agencies in total sales for the last four years.



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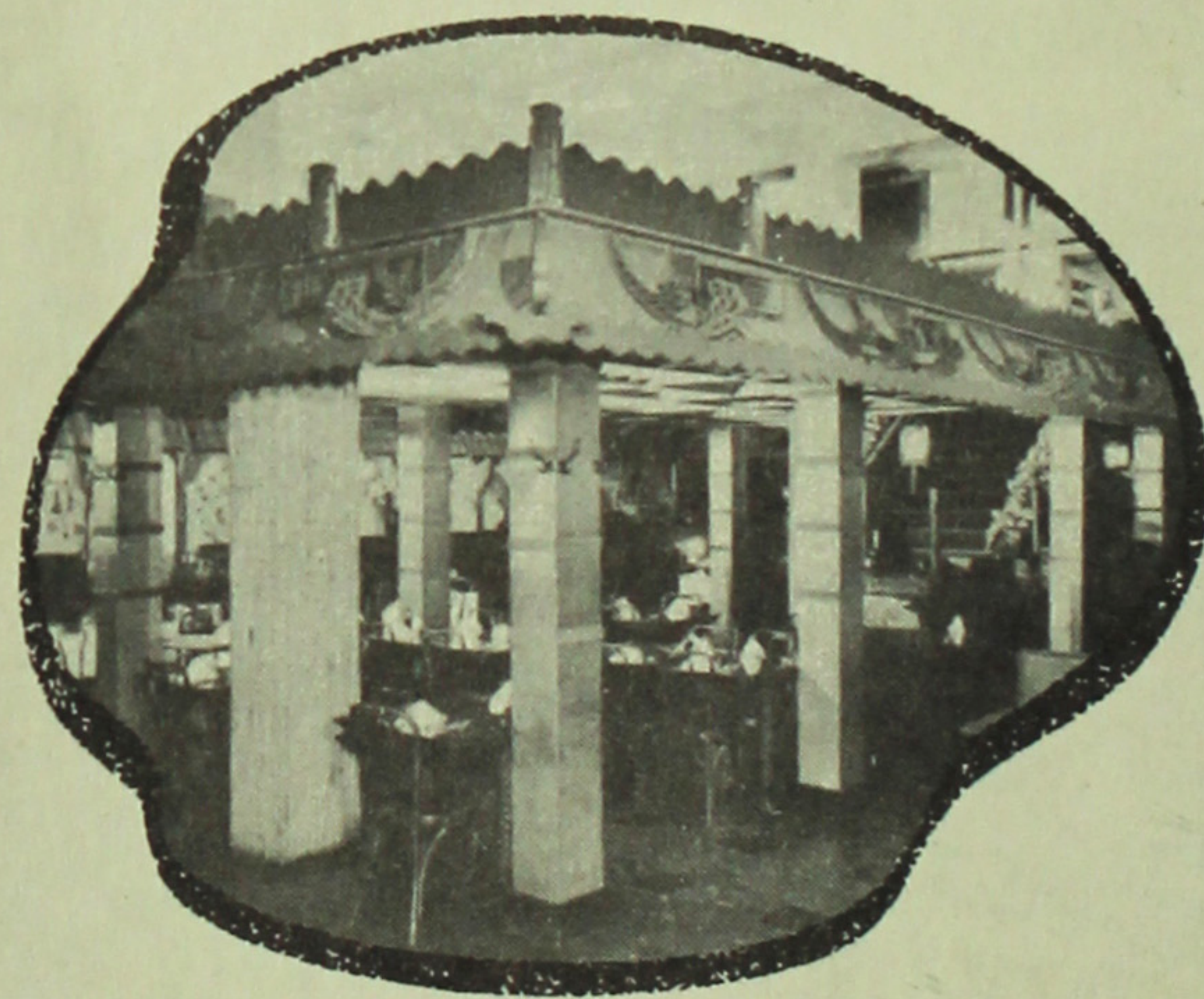
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Photo by Jack Iwata

Serisawa's star pupils

A RATHER remarkable display of painting talent has been unearthed among Hollywood film people, despite opinions contending that nothing artistic can be found in that area.

Some of them, including screen actress Eleanor Parker and scriptwriter Francis Marion (she wrote the screenplay of "Camille" for Greta Garbo), exhibited their works recently at the

Serisawa art school in Beverly Hills, Calif.

Their teacher is one of America's best known painters, Suelo Serisawa, who developed his school within the past several years. Serisawa divides his time between instruction and painting canvases which have been bought by the New York Metropolitan museum, among others.

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Warning to the West

Asians in no hurry to die for democracy

By MASARU OGAWA
Chief Editorial Writer, Nippon Times

“LET Asians fight Asians.” President Eisenhower may not have said it that baldly, but that’s the way the headline writers condensed one of his campaign speeches last fall. That also is the way the statement hit the Asian mind. And of the many things said about U.S. Far Eastern policy in recent years, none has jarred Asia as much as this.

What Mr. Eisenhower meant, of course, was that the free nations of Asia ought to be interested enough in preserving their freedom to take up arms in its defense. In a race for votes — hence, doubtlessly more for domestic consumption than anything else — he expressed the view that American GI’s should be brought home from Korea and other Asian outposts as quickly as indigenous troops can be trained to take over.

RED-LED May Day demonstration in 1952 drew 50,000 in Tokyo and ended in violence against Americans. Masaru Ogawa, editorial writer for influential English-language Nippon Times, says “Let Asians fight Asians” proposal raised during last U.S. presidential election is being used as propaganda weapon by Communists.

SCENE photo

The statement also obviously stemmed from the thought that the Soviets are employing satellite troops to fight their battles without a single Russian soldier shedding his blood.

But the words Mr. Eisenhower chose to convey his idea were extremely unfortunate. Proof of this was immediately forthcoming. The Communists jumped upon the Eisenhower statement with unconcealed glee. They could not have wished for a better propaganda weapon.

The Red “interpretation” was that the U.S. would use Asians as mercenaries and pawns for the pursuit of an “imperialistic” war in Asia, and that Asians would be forced to kill each other. It should be apparent how damaging this can sound in a nation that has had its fill of war and wants no more of it, or among people in whom

the fever of national and racial feeling is burning.

Torn from context, the statement “Let Asians fight Asians” is easily made to seem an expression of contempt for the Asian masses. It can further be interpreted as presupposing continued, even expanded warfare.

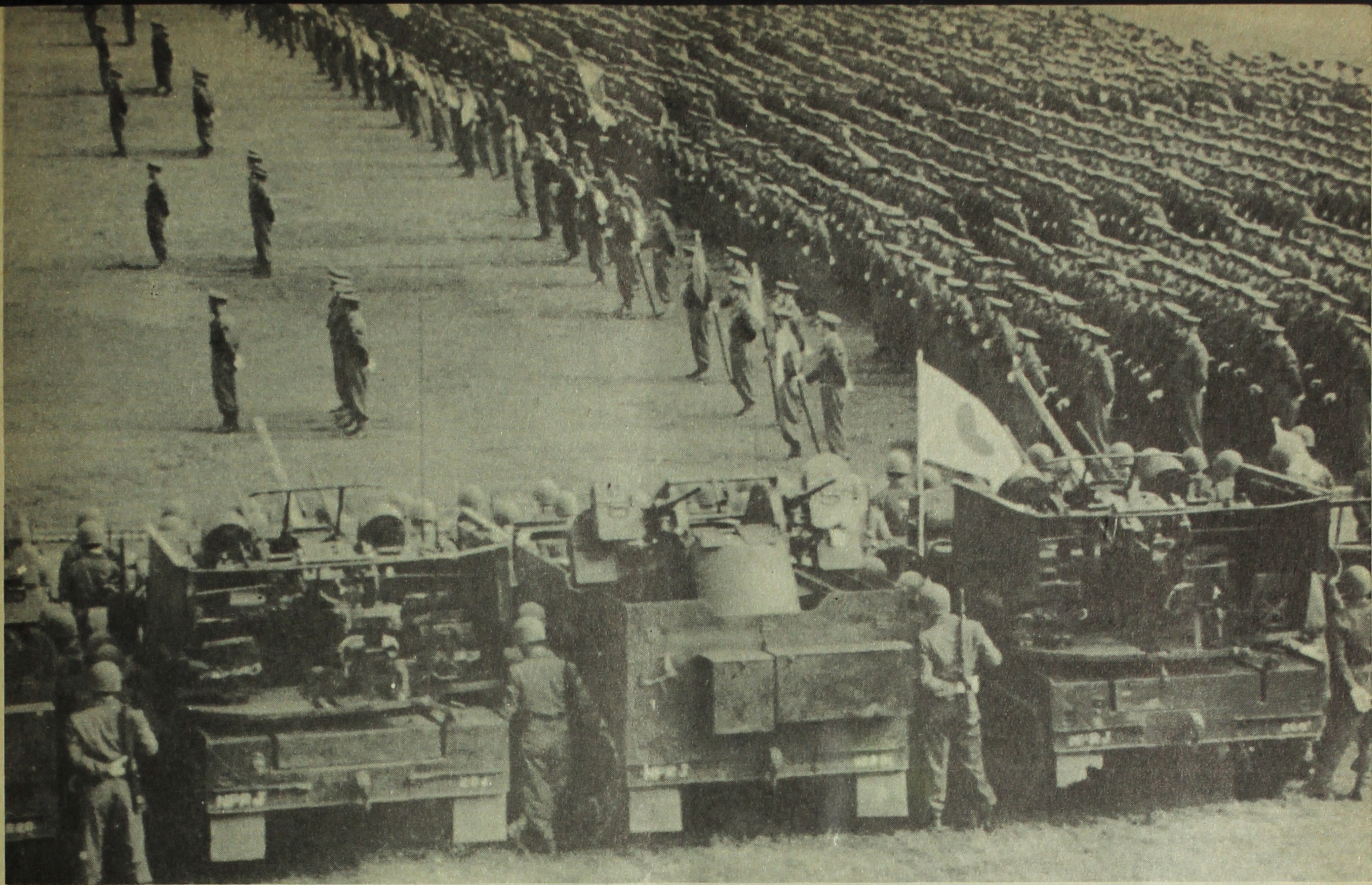
The prevailing U.S. view, of course, is that the Communists are certain to carry on their aggressive wars against free Asia and that all good Asians should naturally and gladly take steps to repulse these aggressions. The Reds, for their part, warn that the U.S. is bent upon starting a major Far Eastern war in which Asian will be pitted against Asian. Either way the prospects are not deemed pleasant by the Asian.

Many American leaders and newspapers are surprised, impatient or angry because not enough Asians are rushing to arm themselves against the Communist threat. The suggestion has been raised, for instance, that the Japanese should be armed without delay and sent to the Korean war front — a proposal that has drawn hot protests from the South Korean government.

Actually, the Japanese people are greatly embarrassed by such suggestions, as well-meaning as they may be. The majority of the Japanese have no intention of saddling themselves with the back-breaking economic burden that will surely result from immediate large-scale rearmament. There is even less enthusiasm for sending Japanese troops abroad.

The traditional fear of Russia is still alive, but not to the extent as yet of shooting it out with communism in Korea or elsewhere. Also, the Japanese see no good coming from statements





WRITER Ogawa says most Japanese are wary of full-scale rearmament because they're weary of war — aggressive or de-

fensive. They show even less enthusiasm, he adds, for proposals to send Japanese troops to fight away from home.

which only serve to prolong Korean enmity toward Japan.

It would, however, be a terrible mistake to draw from all this the conclusion that Japanese reluctance to rearm is evidence of anti-American sentiment. Nor must the reluctance be taken as a display of lack of appreciation for all that the U.S. has done to keep the Japanese economy from going under in the postwar years.

Why then, it can rightfully be asked, are the Japanese so unwilling to go all the way and commit themselves militarily to the free world cause — especially with the Korean war so close to Japan?

Puzzling to Americans but nonetheless existent in Japan is a universal feeling of detachment. Few if any Japanese honestly look upon the shooting in Korea as something that bears directly on Japan — even though Japan's economy is largely being supported by the procurement orders flowing from the UN "police action" and the recent peace tremors brought stock quotations tumbling down.

Behind this apathy is the fact that

talk or suggestions of war, regardless of its nature — defensive or aggressive — impels current-day Japanese to turn their backs, so to speak, and change the subject. Fear of getting involved in another conflict is overwhelming.

Resulting from this is a feeling that the Communists will not attempt an invasion of Japan as long as the Japanese do nothing that will anger the Kremlin — such as rearming. The idea of a "third force" standing between the two giant adversaries in the Cold War is appealing and is vociferously advocated by its Japanese champions.

Sympathy for the UN cause in Korea is undeniably present, but it is tempered by a stronger desire to stay clear of supposedly foolhardy attempts to manufacture both "cannons and butter."

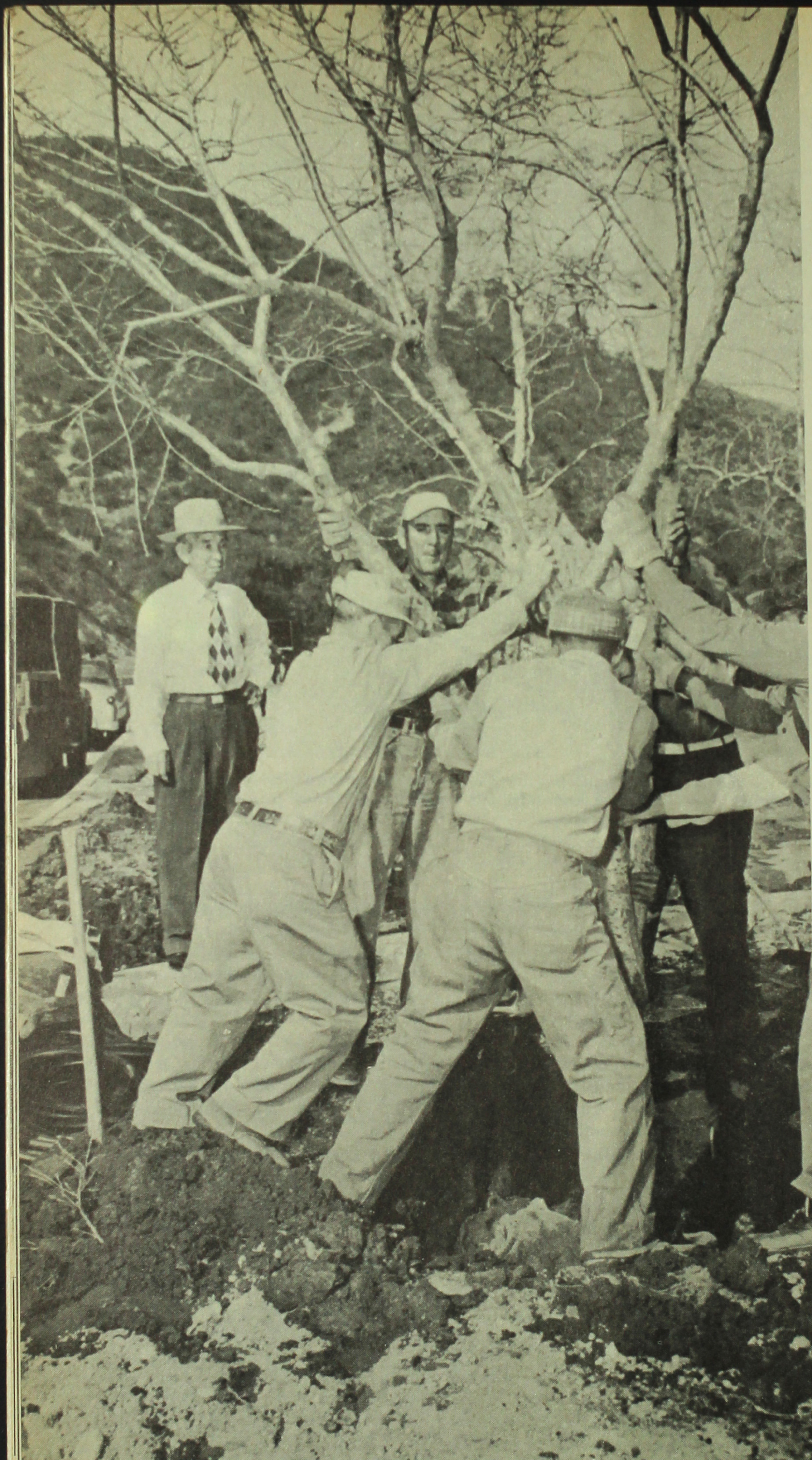
And while it never fails to shock Americans, an all-important fact that must not be ignored is that Asians in a hurry to die for democracy are hard to find. Memories of the colonial period are still bitter and are not fading easily.

Japan was free of the shackles of colonialism, but her contact with de-

mocracy in action — as represented by the Allied occupation — has raised many questions that are harder to answer than may be assumed by those who have known nothing else and take democracy's virtues for granted. Asia's millions are yet to feel habitually in their hearts that democracy is the ideology that beats all others. Democracy, symbolized by an automobile and a washing machine for each family, is a far, far cry from the unrelieved poverty in which the great majority of Asians live.

So we fail at present to see the prospects of a vast Asian army fighting on the side of the West against communism. It might be possible in a country such as Japan, for she depends heavily upon U.S. economic assistance — and the U.S. is in a position to exert economic pressures to force rearmament.

But coercion can lead only to resistance. And economic collapse would benefit no one but the Communists whose reputation has not been built upon an unwillingness to capitalize on such a situation.



NOT LONG ago, there were no Japanese cherry trees in Los Angeles' Griffith park. Now there are 50 that blossom every spring.

This fact, so simply stated, belies the anguished experimentation of more than 40 years by a horticulturist who was told by experts in Japan that Southern California's semi-tropic climes would be murder on *sakura*.

Miyosaku Uyematsu, now 70 and retired in Montebello, Calif., dedicated himself and his fortune over four decades ago to proving that the experts of his native land were overly skeptical.

The odds were against him and for the naysayers. Southern California winters are too short, not really cold, not wet enough, and the intensity of winter sunlight there equals that of Japan's

After 40 years

He makes

By MASAMORI KOJIMA

summer. Besides, the soil is alkaline—and the Japanese cherry tree requires soil that is acid.

Once in 1937, after a particularly disheartening series of failures, he was ready to chuck his withering trees and concede that Southern California is an altogether contrary habitat. "Watching those trees die, one after the other, was like watching my limbs being cut off," he says.

But when a Buddhist friend pointed out that Uyematsu seemed to be fated to the trees, he went back to the painstaking, repetitious grind of selecting and planting. Over the years, the harder ones, under his patient care, survived and blossomed. This year, they were ready for public exhibition.

Uyematsu presented about 50 to the city of Los Angeles, and they were planted in the recently cleared Bronson canyon of Griffith park. He modestly appraised his trees: "They will not be as brilliant and magnificent as those of Japan, but these can be shown without shame."

Photos by Jack Iwata

AFTER 40 years of experimenting, horticulturist Miyosaku Uyematsu, now 70, proved Japanese cherry trees can bloom in Southern California despite its alkaline soil and too warm weather. He gave 50 trees to Los Angeles and supervised planting in January.



CHERRY tree expert Uyematsu's gifts included seven varieties of trees. During planting, he fretted over possible breakage of important branches. He also had hand in choosing cherry trees now in Washington, D.C.

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ISSEI tree wizard is thanked by R. E. Bullard, left, park maintenance supervisor, and Allen Golding, park foreman.

the trees to bloom

When his experiments in the shadow of the Sierra Madre mountains showed increasing promise of success prior to the war, Uyematsu dreamed of planting cherry trees in a massive grouping that would rival the famous scenic spots of Mukojima and Koganei in Tokyo.

He actually started this project when he bought 120 acres of land in Manhattan Beach, about 15 miles from Los Angeles. By the time he had nearly completed his planting, however, the war started. Left without the touch of his hands during the war years, nearly all of these saplings died.

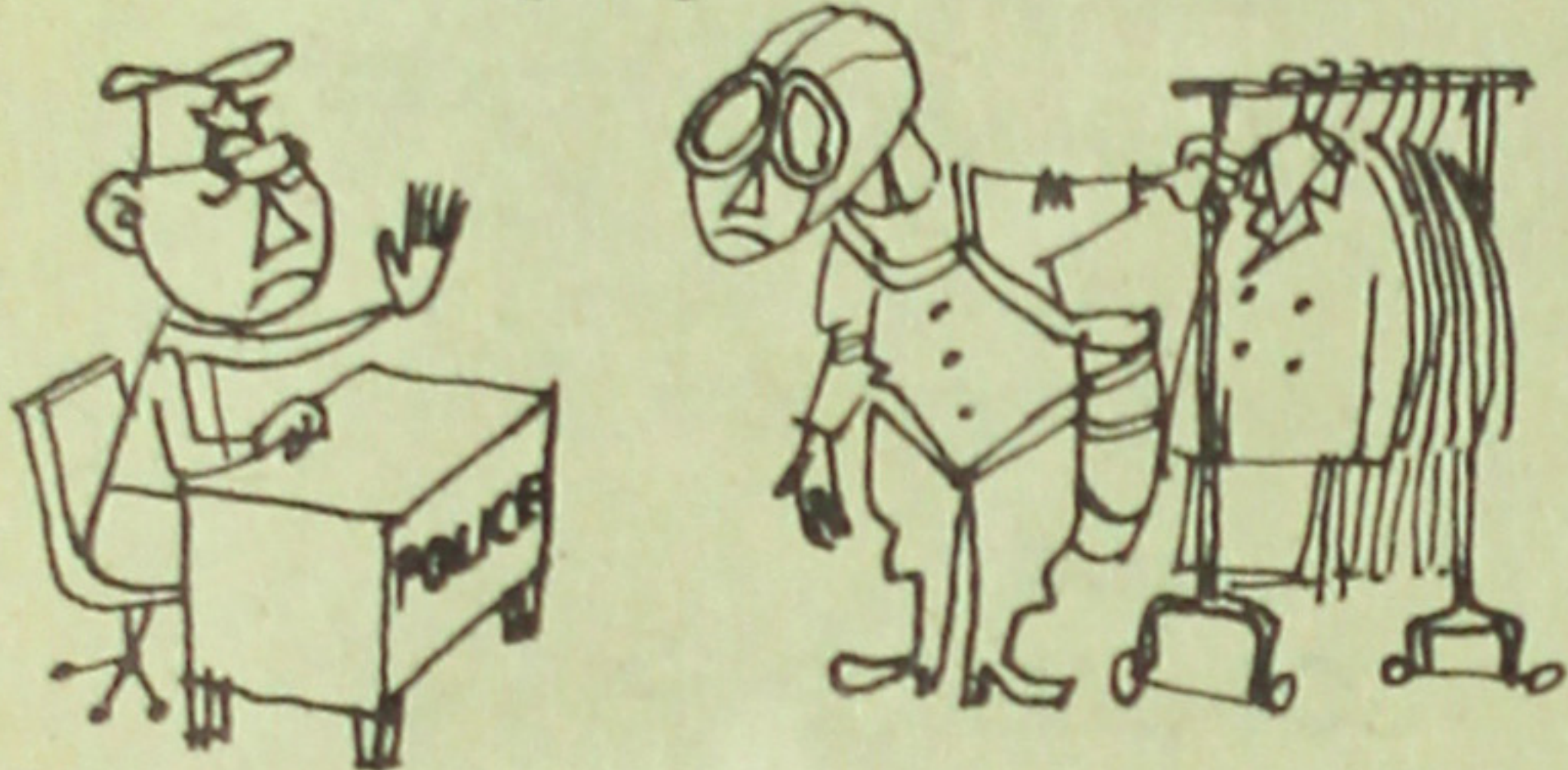
When the government evacuated him to Manzanar, Uyematsu took along 400 of his trees. These did well in that region's acid soil and high level of underground water. But sad to report, when Uyematsu revisited Manzanar recently he found only holes where the trees once stood and could not find out what had happened to them.

The public knows little about the cherry tree other than that it bears a lovely pink, sometimes white, festival

JAPONICA

THE PANTS DIDN'T FLOAT

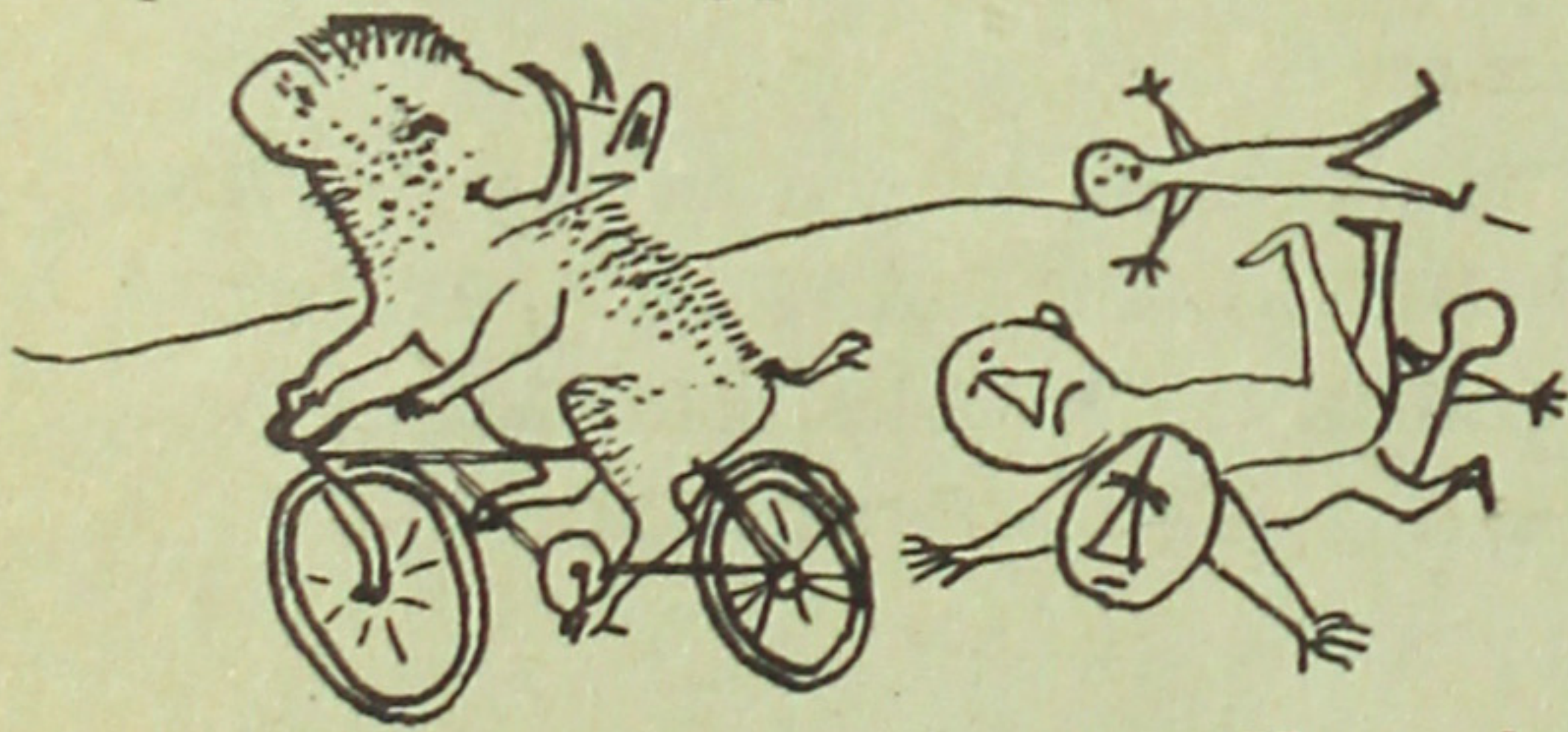
There's a tailor in Osaka who doesn't believe in keeping his business on the ground. He likes to advertise in the sky — with streamer balloons, vapor-writing and leaflets dropped from planes. Recently, he decided to employ a new stratospheric stunt and sought permission to send suits



and topcoats floating down by parachute into the downtown shopping section. The police agreed the stunt would be most effective—so effective that it might create a disturbance—and refused permission.

NO BORE THIS BOAR

Wild, tusk-bearing boars, familiar to readers of old Japanese tales, are now as rare as the American buffalo. So citizens of the peaceful town of Hatanaka, near famous Lake Biwa, were understandably excited when one—a snarling 240-pounder—came down from the hills. Before heading back, the bristle-backed porker expressed his disapproval of what he saw by



attacking and injuring five Hatanakans. One victim was knocked off his bicycle, gored and dragged for several meters.

COLD WAR INTELLIGENCE

Japan's leading physiognomist, Sekiryu-ishi, says of Georgi Malenkov after studying a photograph of the new Soviet premier: "Ruthless, but not as ruthless as Stalin. Secretive, but not as much as Stalin. Hot tempered but hardly like Stalin. A good administrator, but not as great as Stalin. Aggressive, but less so than Stalin. In other words, a little Stalin."

And of Molotov, the foreign minister: "A splendid man. Far more brains than Malenkov, honest, a man one can trust, possesses high moral courage, and above all is a man of peace."



BEDDING down a young tree at formal planting ceremonies in March are Margie Murakami, 11, and younger helper. Watching are Uyematsu and his wife and George Hjelte, general manager of Los Angeles Recreation and Park Department.

flower, and that in Japan people love to gambol under the blossoms, dancing, singing, drinking.

Cherry trees of the kind Uyematsu has successfully cultivated do not bear fruit. Their blossoms are classified as single petal and multiple petal, and there are many types of cherry trees.

The fragile beauty of the *sakura* flower endures for little more than a moment. The "Shogetsu" variety, for one, "if not hurt by wind or rain can be viewed for as long as two weeks," says Uyematsu. The lifetime of the tree, on the other hand, is four to five

times greater than man's.

Horticulturist Uyematsu, who also had a hand in selecting the cherry trees now standing in Washington, D.C., and who is probably the world's foremost expert on cherry tree growth in semi-tropic climes, considers the trees donated to Los Angeles city an appropriate monument to the naturalization rights won by the Issei.

The trees, like the Issei in general and Uyematsu in particular, have been tested in an environment alien to their forbears and have survived and flourished.



Chicago's Marshall Field & Company uses Japanese ideas for a window display

Ideas in a window

DOMINANT, recent and on the whole highly effective has been a penchant among the U.S. architects and interior designers for borrowing and adapting Japanese ideas. In step with this trend was a recent window display (above) at Chicago's block-long, block-wide Marshall Field department store. Designed to promote the sale of hot weather furniture, the sample room

(built into a corner window) showed four elements of a Japanese interior: a mat-like rug reminiscent of the *tatami*, sliding doors modeled after the *shoji*, lamps that are variations of Japanese lanterns and a raised alcove similar to the *tokonoma* — all of which served to impart an airy, cool feeling that makes for gracious, comfortable summer living.

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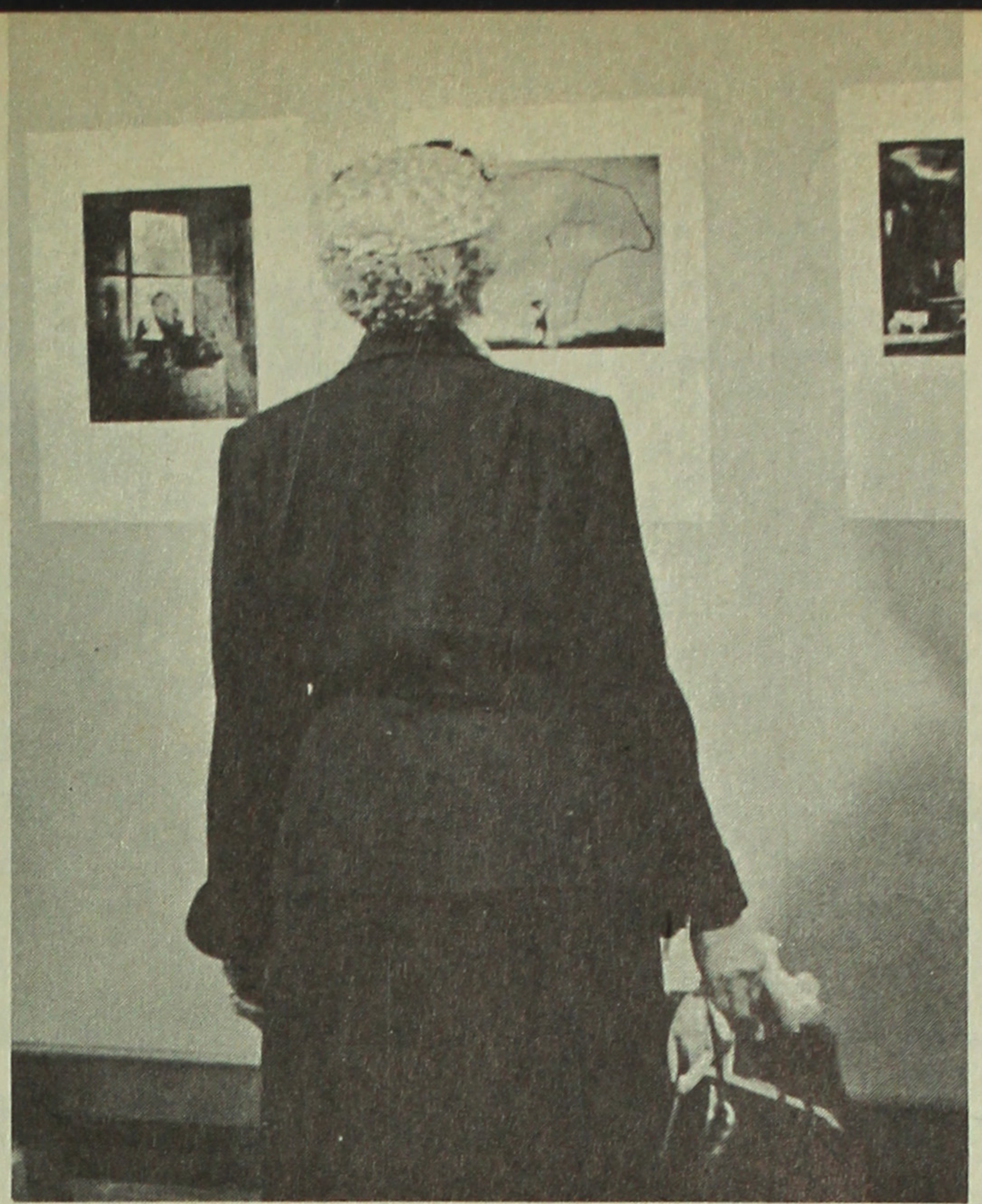
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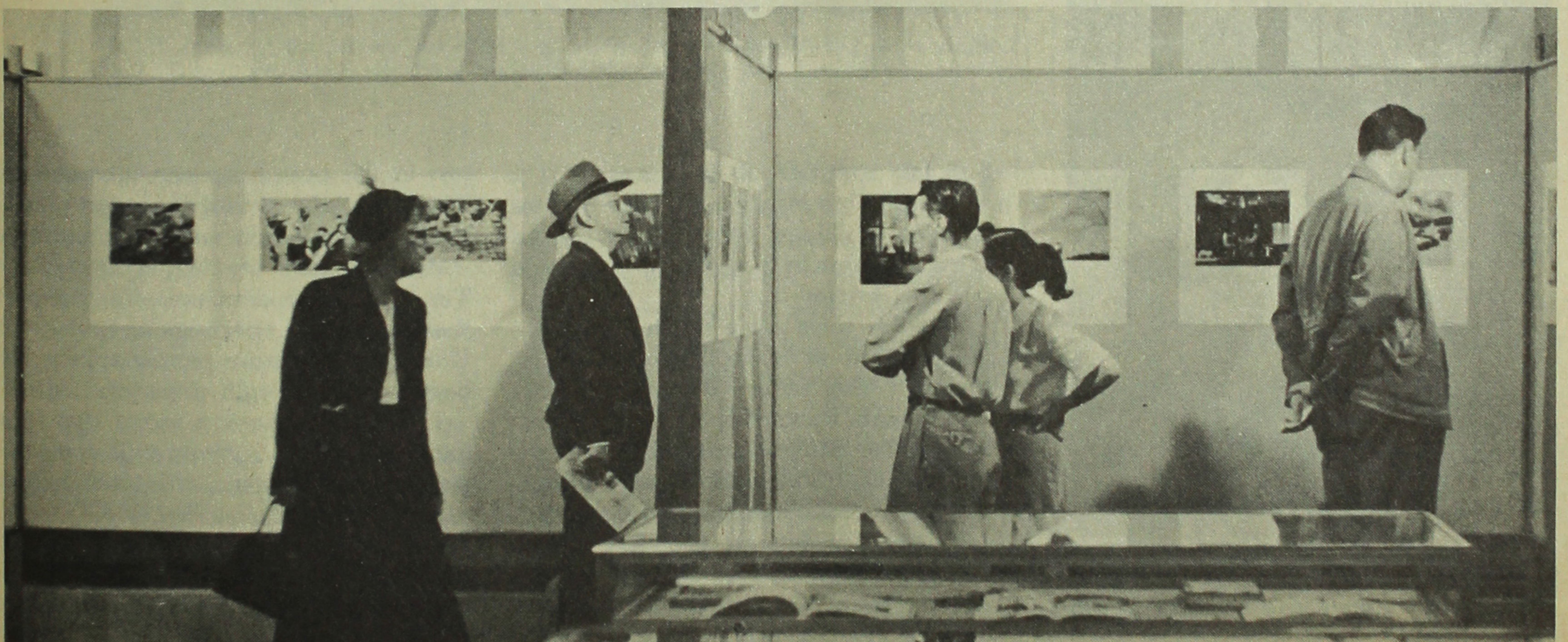


Photos by Ken Mazawa



Pictures of people looking at pictures

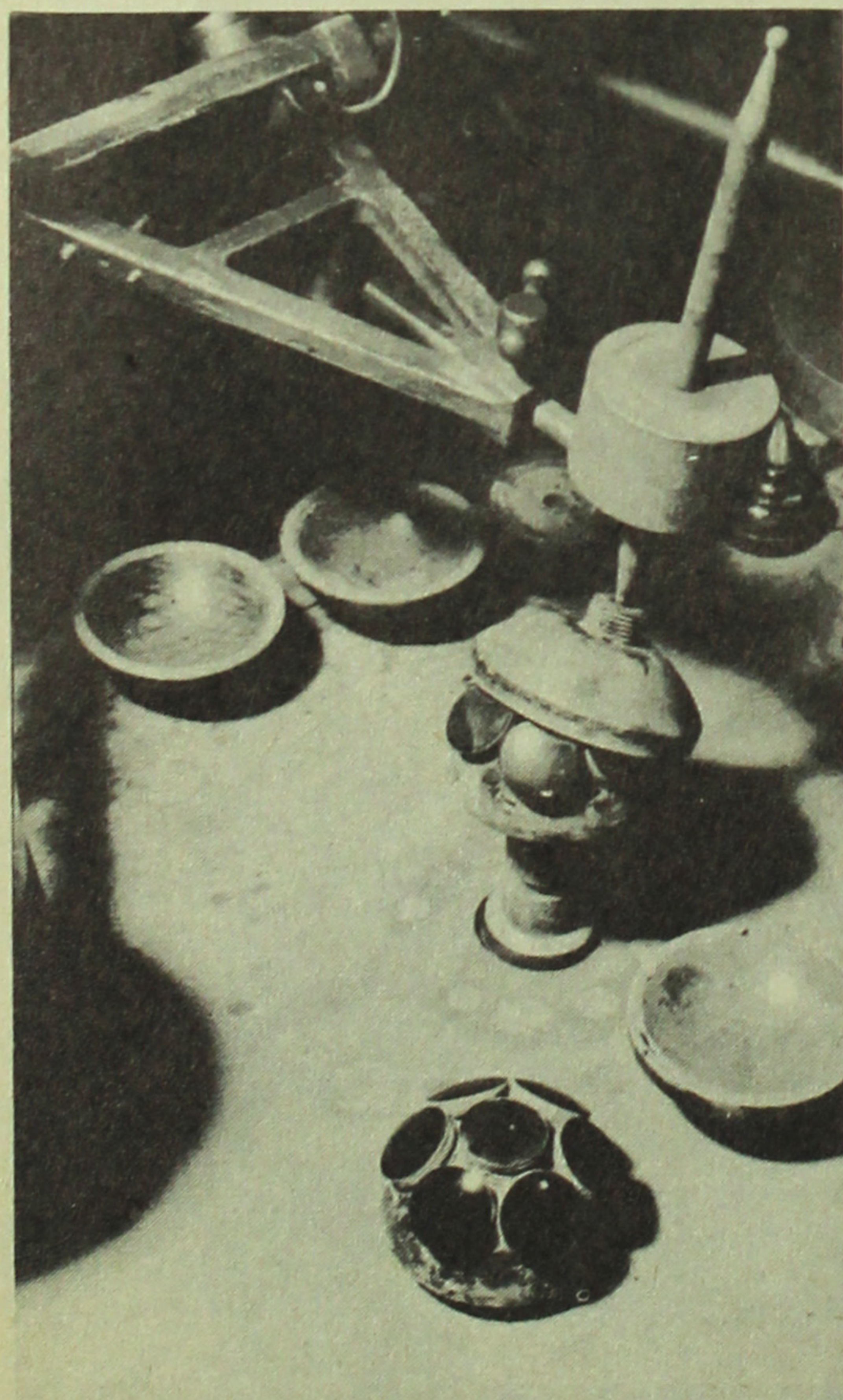
A NISEI who makes his living with his camera is naturally interested in what photographers in Japan can do. So on a May afternoon, photographer Ken Mazawa went around to the downtown branch of the Chicago Public library where the winning prints in SCENE's all-Japan "Perry Centennial" photo contest were on exhibit. He also decided he might as well do some picture shooting as long as he was there, with people looking at pictures as his subject.





JAPANESE cameras won high praise from U.S. news photographers who used them in covering the Korean war. Their

praise was confirmed by laboratory tests in U.S. German monopoly in the high-grade camera field thus came to an end.



SUPERIORITY of Japanese cameras lies in lenses, like ones being ground here.

Japan ends German camera monopoly

IN the summer of 1950, many U.S. press photographers picked up extra cameras in Japan before hurrying on to assignments in Korea where the cold war had turned hot.

Whether they came by the Japanese cameras out of curiosity or necessity, it wasn't long before these photo correspondents were congratulating themselves. For surprisingly, some of the "emergency" cameras hastily bought in Tokyo proved under fire to be superior to the famous German makes.

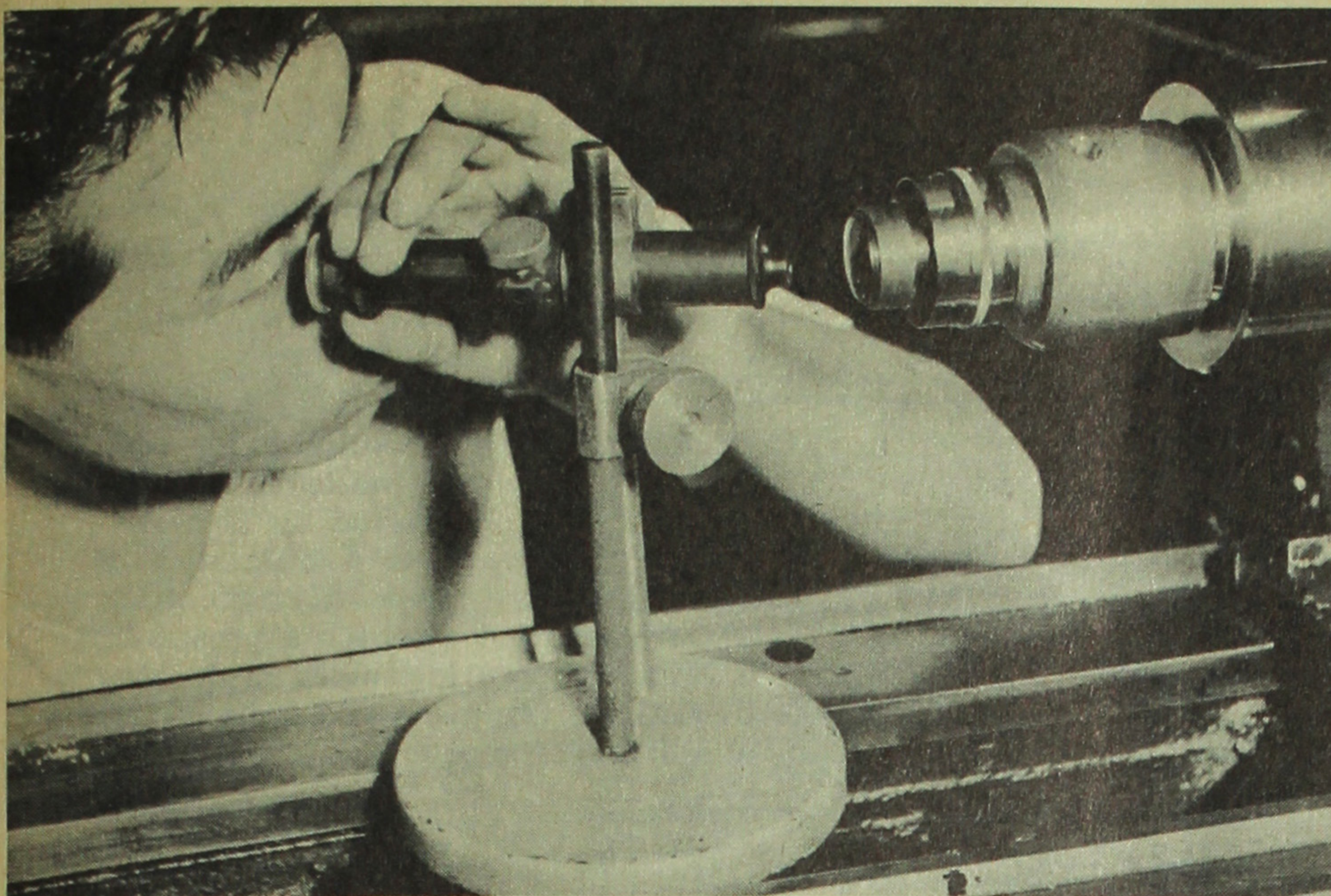
The testimonials that drifted from the war front to Tokyo and then to editors back in the U.S. were put to scientific

test in the best American laboratories. The tests proved that the news photographers in Korea were not spoofing.

By February of 1951, a New York Times correspondent was able to report that "virtually every picture made in Korea by magazine photographers has been made through Japanese lenses."

The same newsman wrote that "the Japanese are . . . giving stiff competition to the Germans, who once held a virtual monopoly in the field."

Although its cameras have hogged the world's attention, Japan's optical instrument industry also makes high-grade binoculars, periscopes, bomb



OPTICAL instrument industry of Japan also produces excellent binoculars, periscopes, bomb sights and azimuth compasses.



RAW material for lenses. Secretary of State John Foster Dulles once singled out optical instrument-making as especially suitable for Japanese economy.

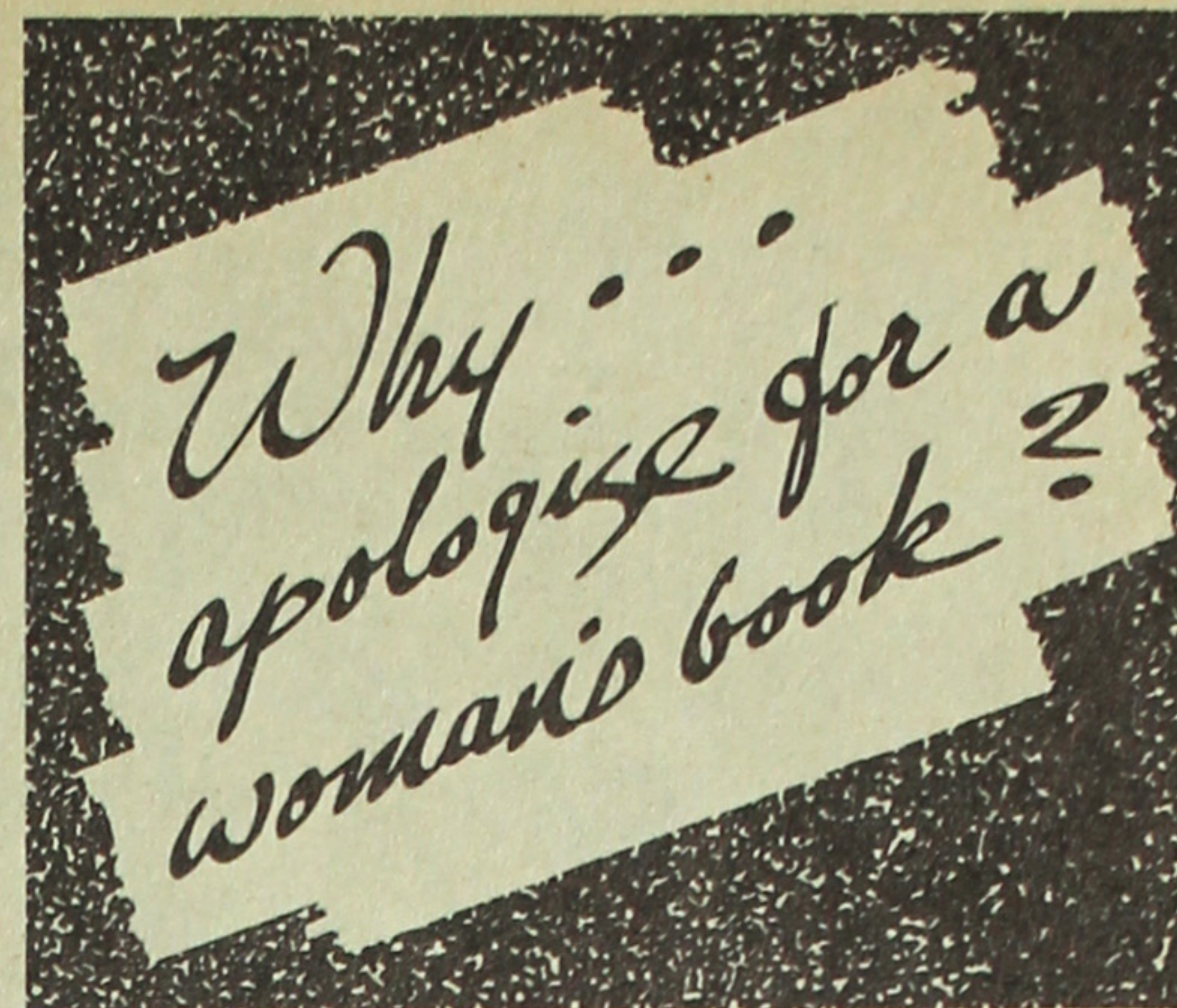
sights, azimuth compasses, etc.

Overseas sales of cameras zoomed spectacularly after their reputation was made in the Korean war. But by the middle of last year, exports began lagging behind domestic sales — mainly for two reasons:

For one thing, German competitors are fast regaining lost ground through normalization of their camera industry. For another, Japanese manufacturers failed to make the most of the popularity of their products when they neglected the important matter of providing foreign markets with plenty of camera parts.

Consumers in the U.S. and elsewhere who bought the Japanese product and used them enthusiastically suffered ultimate inconvenience and irritation. When repairs were needed, they found it hard to locate parts. It naturally followed that people outside Japan began to hesitate to buy Japanese cameras.

Japanese manufacturers may not be able to do much about the German competition, but they can do, and probably are doing, something about correcting the laxity in the matter of shipping out the parts to service their cameras.



Pearl Buck's new novel, **THE HIDDEN FLOWER**, is a woman's book. Sometimes that phrase is used with rough cynicism, meaning a book of inferior quality that might nevertheless offer amusement to bored ladies or escape to tired ones.

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(2) I Married a Korean

"I married a Korean" by Agnes Davis Kim. 256 pages. Illustrated by author. \$3.75. In 1934, the author, an American woman, went to Korea to marry a Korean whom she had met while both were students in this country. This is the story of their marriage, the prejudices they had to face among people of both races, the primitive village ways with which Mrs. Kim had to contend, and the happiness that came, too, from her love for her husband and her adopted land. Returning to Korea after a World War II sojourn, the Kims had to leave again in 1948 when U.S. Occupation forces withdrew.

(3) Lessons in Japanese

The "Abe Japanese Reader," by Masanao Abe, is 274 pages of simple Japanese sentences with translations and vocabulary. \$2.50.

(4) "Five Gentlemen of Japan"

Frank Gibney, a Time correspondent, presents "the portrait of a nation's character" by profiling and evaluating five living Japanese: the Emperor, a farmer, a former vice-admiral, a steelworker and a newspaperman. Considered one of the best looks at Japan taken by an American in the postwar years. 373 pages, \$4.00.

(5) "Windows for the Crown Prince"

The best-seller by Elizabeth Gray Vining, the Quaker woman who was Crown Prince Akihito's private tutor for four years. 320 pages, \$4.00.

(6) "Babysan"

Cartoons of a pretty Japanese girl and her American GI friends, with commentary by John Annarino and Bill Hume. Subtitle: "A private look at the Japanese Occupation." 127 pages, \$2.00.

(7) Flight from Red China

A young Chinese intellectual, Liu Shaw-Tong, who worked for the propaganda machine behind the Red Bamboo Curtain until he "liberated" himself, tells how he did both in "Out of Red China." 269 pages, \$4.00.

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BOUGHT in China as a slave girl, Lalu Nathoy died a widow in an Idaho mining town.

Mining town slave girl

By **BILL HOSOKAWA**

Photos from Fred Mazzulla collection

She was a friend to lonely Idaho miners — first as a dancehall hostess, later as a homesteader

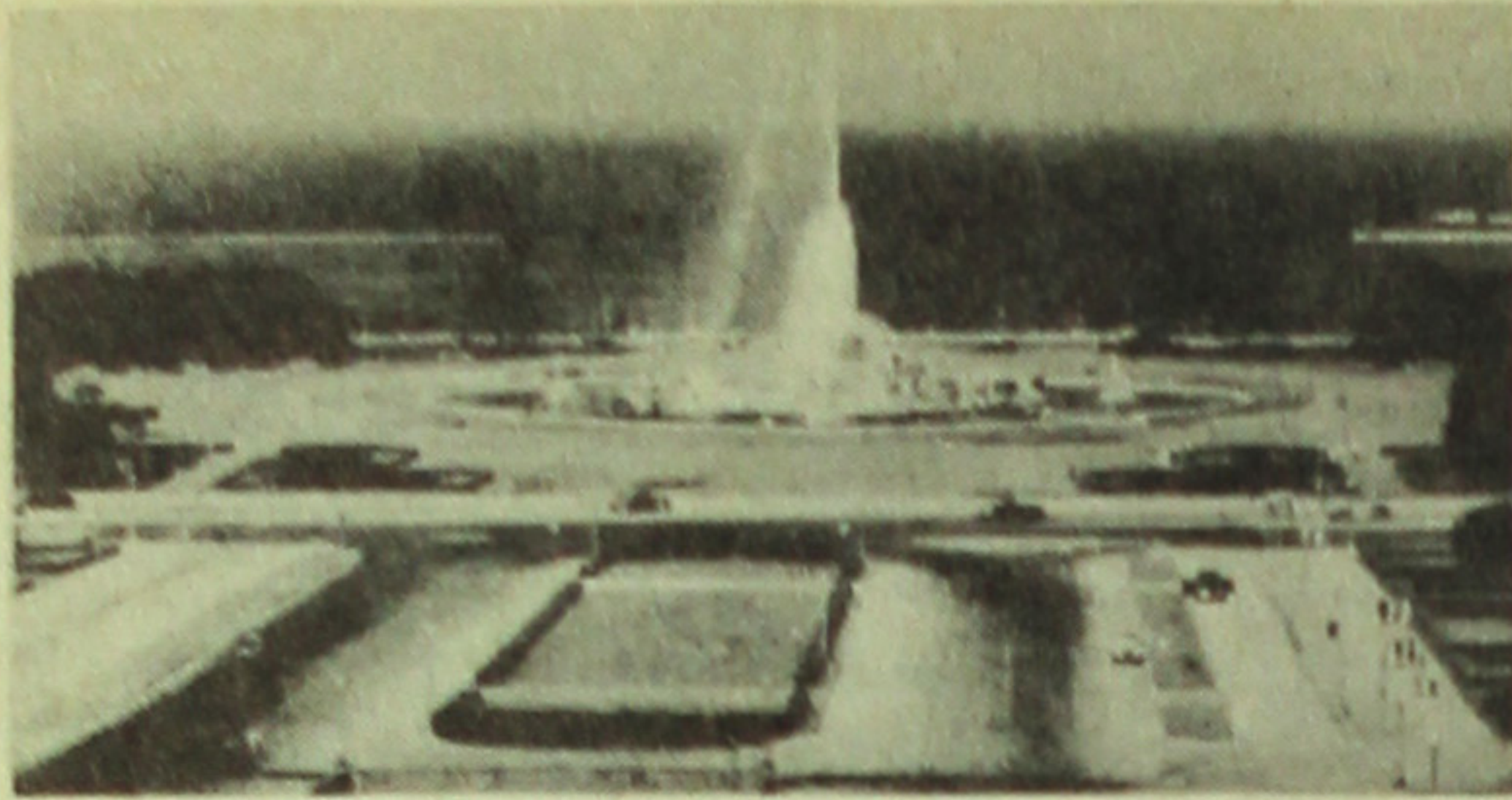
DEEP in the Salmon river country of central Idaho is a ghost town called Warren. Today it is a speck on an isolated dirt road, but 80-odd years ago it was a booming mining camp. Millions in gold were taken from the meadows around Warren, close to War Eagle mountain, and among those who waxed prosperous were some 1,200 Chinese.

The Chinese were not allowed to own claims. But they could lease ground or

work over old dumps. Diligent and skillful, they made money where others often failed.

It was for the entertainment of these Chinese, and many like them in other western camps, that one Hong King, a merchant, imported some young slave girls from China. Among them was a comely lass, scarcely more than a child. Her name is listed on official documents as Lalu Nathoy, probably a phonetic version of her true name.

Lalu Nathoy, who came to be known as China Polly, is the heroine of this story.



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THIS man's life was saved by "China Polly." He married the dancehall girl and they settled down at the bottom of a canyon.

CHINA POLLY was brought to the U.S. in 1868, almost 40 years before Japanese immigrants began to come to America in sizeable numbers. She then was 16 years old, and had been sold by her parents to representatives of Hong King. By the time she reached San Francisco, she represented an investment of something like \$2,500.

Hong King set about to realize a profit on his investment. He sent Polly and two other girls to Warren, a perilous 800-mile horseback trip over lonely trails. In Warren the three were installed in a large dancehall and their favors made available for a price to whites and Chinese alike.

Perhaps a word of explanation is necessary here. Historically, in well established western cities, dancehalls and houses of prostitution served separate functions. But in a rough camp like Warren, there was no such sharply drawn line. Polly and the rest of the girls were both dancehall hostesses and harlots, depending on the customer's whim and the size of his purse.

Adjoining the dancehall was a gambling house operated by a slim young easterner named Charles Bemis. Bemis and Polly became friendly. When business was slack, Polly frequently slipped

over to Bemis' sleeping quarters in the rear of the building. She tidied up the room and took care of his washing.

Sometimes, when things became too rough in the dancehall, Polly would run to Bemis' place for safety. More than once Bemis' reputation as a crack shot with a six-gun saved her from a drunken brawler.

By 1890, the gold was petering out and Warren was dying. Most of the whites were gone. Only some 150 Chinese remained. Twenty years had taken their toll on Polly, too. She was now approaching middle age, more than a little the worse for wear. With her income falling off, she had to look for some other way to earn a living.

She took up sewing and embroidery. The tips Bemis gave her for keeping his rooms clean helped. Polly also learned goldsmithing, shaping trinkets from nuggets. (Caroline Bancroft, Denver historian and writer who provided most of the material for this story, has a tiny gold pick, pan and shovel which her father, George J. Bancroft, bought from Polly).

Not long afterwards, Polly's entire future was changed by a shooting. Charles Bemis was shot by a drunken prospector named Johnny Cox. Cox

had come into Warren with a bag full of gold dust and had asked Bemis to put it away in a safe place while he engaged in some serious drinking.

Cox's money ran out earlier than he had anticipated. He reeled into Bemis' room in the middle of the night and demanded his gold. Bemis told him to come back in the morning after he had sobered up.

Cox returned all right, but at 6 a.m. Bemis asked Cox to drop in again at 10 a.m. when he would open the safe. Then he promptly went back to sleep. Cox plopped down into a chair, lit a cigarette and said:

"If you don't give me my dust before I finish this smoke, I'll shoot your eye out." Bemis didn't hear him.

Bemis was snoring loudly when Cox snuffed out the butt. Cox took aim through bleary eyes and pulled the trigger of his revolver. He missed his target. But the bullet entered the face below the eye, plowed through the lower part of the head and lodged in the back of the neck.

Polly heard the shot and ran to Bemis' room. She found him bleeding badly and unable to talk. She aroused the town marshal and sent for a doctor. The marshal rode after Cox and killed him. The doctor took one look at Bemis and said the wound would be fatal.

Polly didn't think so. She bathed the

wound and dressed it with herbs. For two weeks she stayed by his side until the fever subsided. Then Polly found the bullet and extracted it with a razor and crochet hook.

In spite of such crude surgery Bemis recovered completely. One day he asked Polly to marry him. Among the records there is a document, written in longhand, that reads as follows:

"This is to certify that on this 13th day of August, 1894, I have joined in the holy bonds of matrimony Chas. A. Bemis and Miss Polly Nathoy at the residence (sic) of C. A. Bemis. Aug. 13th, 1894. Warren, Idaho." The signature is not clear but appears to be that of A. D. Smith, justice of the peace. W. Z. Kelly and George L. Patterson signed their names as witnesses. Polly was 42 years old at the time.

After their marriage Bemis and Polly moved to a log cabin in the isolated canyon of the Salmon river. Bemis rented out his gambling hall and Polly packed up her few belongings, and together they set out to homestead a 15-acre plot at the bottom of the mile-deep chasm.

Polly turned out to be as good a farmer as she had been a nurse. She planted an orchard of plums, pear, peaches and apples. She grew tobacco, grapes, cherries, several varieties of berries, corn, melons and all kinds of

This is to certify that
on this 13th day of August
1894. I have joined in the
holy bonds of matrimony
Chas. A. Bemis and Miss
Polly Nathoy at the residence
of C.A. Bemis.

Aug 13th 1894.
Warren, Idaho, Co. A. D. Smith
Justice of
the Peace

Witness
W. Z. Kelly
George Patterson.

CERTIFICATE, written in labored longhand and signed by a justice of peace and two witnesses, says Chas. A. Bemis and Polly Nathoy became man and wife on August 13, 1894, at Warren, Idaho.

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garden crops. She worked diligently, farming, fishing, cooking and baking. Bemis hunted a little, but mostly he was content to smoke and read. It was an unusual marriage, but Bemis and Polly were happy in their canyon-bottom homestead.

Their only visitors were frequent trappers or wandering prospectors. All of them found a warm welcome. Polly filled them up with her cooking, and when it was time to move on they left with a load of Polly's pies, smoked fish, fresh and canned fruit and vegetables.

Eventually Polly and Bemis acquired neighbors. Their names were Charles Shipp and Peter Klinkhammer. They had drifted into Idaho from the Klondike and took up a homestead on a flat on the opposite side of the river from the Bemises. Shepp and Klinkhammer built a rowboat to cross the turbulent waters, and after that they were frequent guests at the Bemis table.

The years passed rapidly and happily. Bemis died in 1922, at age 74, after Polly with typical devotion had done everything to make him comfortable. Polly grieved deeply and, in compassion, Shepp and Klinkhammer took her on a visit to Grangeville, the nearest town.

It was Polly's first trip away from the homestead in 28 years. Polly saw her first train, automobiles and moving pictures. Then she hurried back to the farm in the canyon of the Salmon.

Polly lived alone on her farm for her remaining years. Shepp built a telephone line across the river and they talked each day about how many trout they had caught and how many eggs their hens had laid.

Old friends of Polly and Bemis were always welcome at the farm. But when strangers came by, Polly kept pretty much out of sight. Gradually the stories about her many deeds of kindness to the lonely men of the Idaho wilderness spread. The dancehall girl from China became almost a legend.

Death came to China Polly in 1933. She became ill, and Shepp and Klinkhammer put her on a horse and escorted her tenderly to the War Eagle mine. An ambulance met them and took her to Grangeville. There, at 82, she died. Polly Bemis, born Lalu Nathoy, was buried in Grangeville although she had wanted to lie by the side of the restless Salmon where she had lived 39 happy years.

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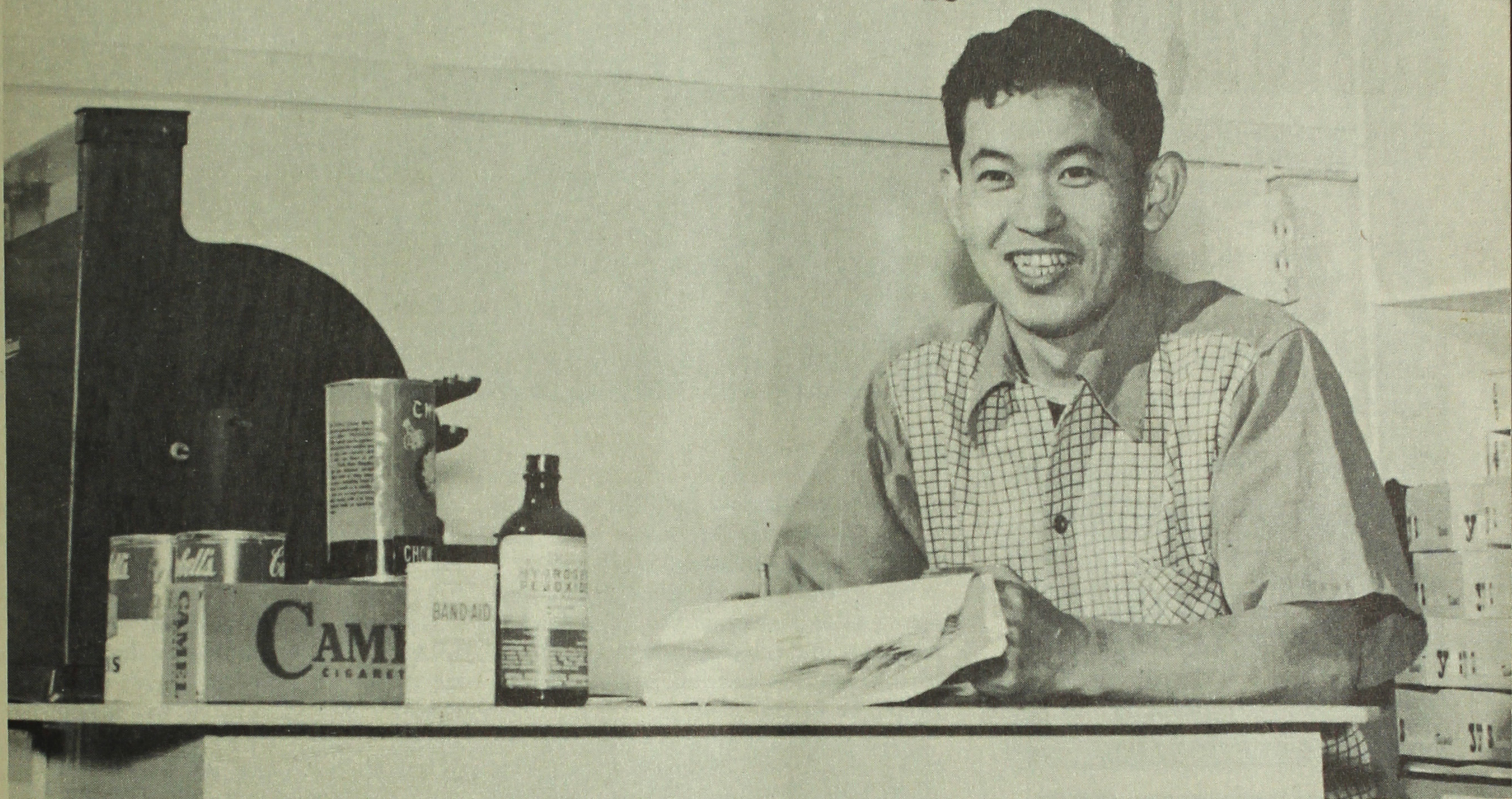
ALEUTIAN *Islands* SCHMOO-PER MARKET

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HAWAII-BORN Hiroshi Yamasaki answered an ad in Tokyo and ended up running the "world's remotest grocery store" — on

Northwest Airlines
Shemya, a bleak island on the edge of the Arctic with a population of 40. Nobody else wanted the job.

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LET'S say you're thinking of moving. You open your newspaper to the classified ads and spot one that says: "Dreary quarters available in quonset hut on barren rock two miles wide, four miles long. Next to nowhere between North Pacific and Arctic oceans. Can sometimes be seen on extra large maps. Weather worst in creation, not fit for birds or animals. Continuous

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cold, icy winds and fog. View perfect if you love utter bleakness and hate flowers, trees and sunshine."

You'd read the ad for laughs. And you would answer it only if a loaded gun was held against your head, in which case the whole thing would no longer be funny.

The ad wouldn't be a joke to start with, anyway, because what it says would be a sober and accurate description of Shemya, one of the smallest, westernmost and most forlorn of the Aleutian islands that extend from Alaska for a couple of thousand miles into the North Pacific.

All this is a roundabout way to a story about a 28-year-old fellow from Hawaii, Hiroshi Yamasaki, who works and lives on Shemya. He got there, believe it or not, by answering an ad. And believe it or not again, he likes it there.

To get at the reasons why an Islander born and bred in the sun deliberately chose to exile himself to the edge of the Arctic, we have to turn the pages of Hiroshi's life back to 1951.

"Yama," as he's called by his fellow Shemya exiles, had gotten his second

discharge from the Army. He was in Tokyo, and he had just married the girl he met when he was an Army interpreter.

He wanted to take his bride to Hawaii, but he didn't have the money. He sighted a way out of his predicament when he saw an ad in the Nippon Times.

The ad had been placed by Northwest Airlines, which maintains a refueling station on Shemya as an operational part of its "Great Circle" route to the Orient. NWA wanted someone to run its "Schmoo-per market," the commissary which keeps the 40 airline employees on Shemya supplied with groceries and other necessities.

"Yama" sent in an application and ended up signing a three-year contract. Getting the job was a snap — for the simple reason that nobody else wanted it.

Hiroshi has now been running the "world's remotest grocery store" for over a year and a half. Naturally, he gets lonesome at times. Who wouldn't?

But the sunless days and fog-shrouded nights in the dreariest of outposts haven't gotten him down yet. He fig-



A VIEW from window of "Schmoo-per market" which "Yama" runs.

ures he's learning a business, and he can't help but save his earnings because there's no place he can go to spend it.

"Yama" is going to stick it out. And when his three-year stay on the bleak rock is over, he'll take the wife who is

waiting in Tokyo to Honolulu or the States.

What's he going to do for a living? Run a grocery store, of course. But it will be someplace where the sun will bake out the cold and fog that's seeped into his bones on far-off Shemya.



FORMER JACL head Saburo Kido and his wife stopped off on Shemya en route to Japan. Because stiff, freezing winds blow continually over the island, many living quarters are underground.

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SOME of Chicago Japanese war brides and their little ones at a club outing. Chicago brides are believed to be the first of their

kind in U.S. to organize. Club they set up last summer had 40 members at the end of the year.



NORTHSIDE brides, l. to r., sitting: Mutsu Shishida, Emiko Takada (treasurer), Kazue Oshima, Midori Martorona and Sachiko Pfeiffer. Standing: Tsuyaka Oda, Kuni Okutara, Mary Stone, Hatsu Kita and Yoshiko Ware (secretary).



SOUTHSIDE brides, l. to r., sitting: Nao Taketani, Masako Grabanski, Kiyoko Murphy and adviser Chizu Iiyama. Standing: Hisako Tanaka, Tsutae Stiltner, Chisato McGinnis, Toshiko Misaki (president) and Yuki Mishima.

Chicago war brides

THE Japanese war brides club of Chicago, organized last summer, is reputed to be the first of its kind in the U.S. It no longer may be the only organization of war brides from Nippon, but it probably is the most active and the largest (it had 40 members at the end of 1952).

The mothers and wives who belong to it were lucky that the men they married in Japan called Chicago home. Since the city has a big Japanese population and the organizations to service it, their husbands — unlike those GI's who brought Japanese wives to out-of-the-way, non-cosmopolitan communities — never had to travel through several counties every other week to

find someone their wives could talk to

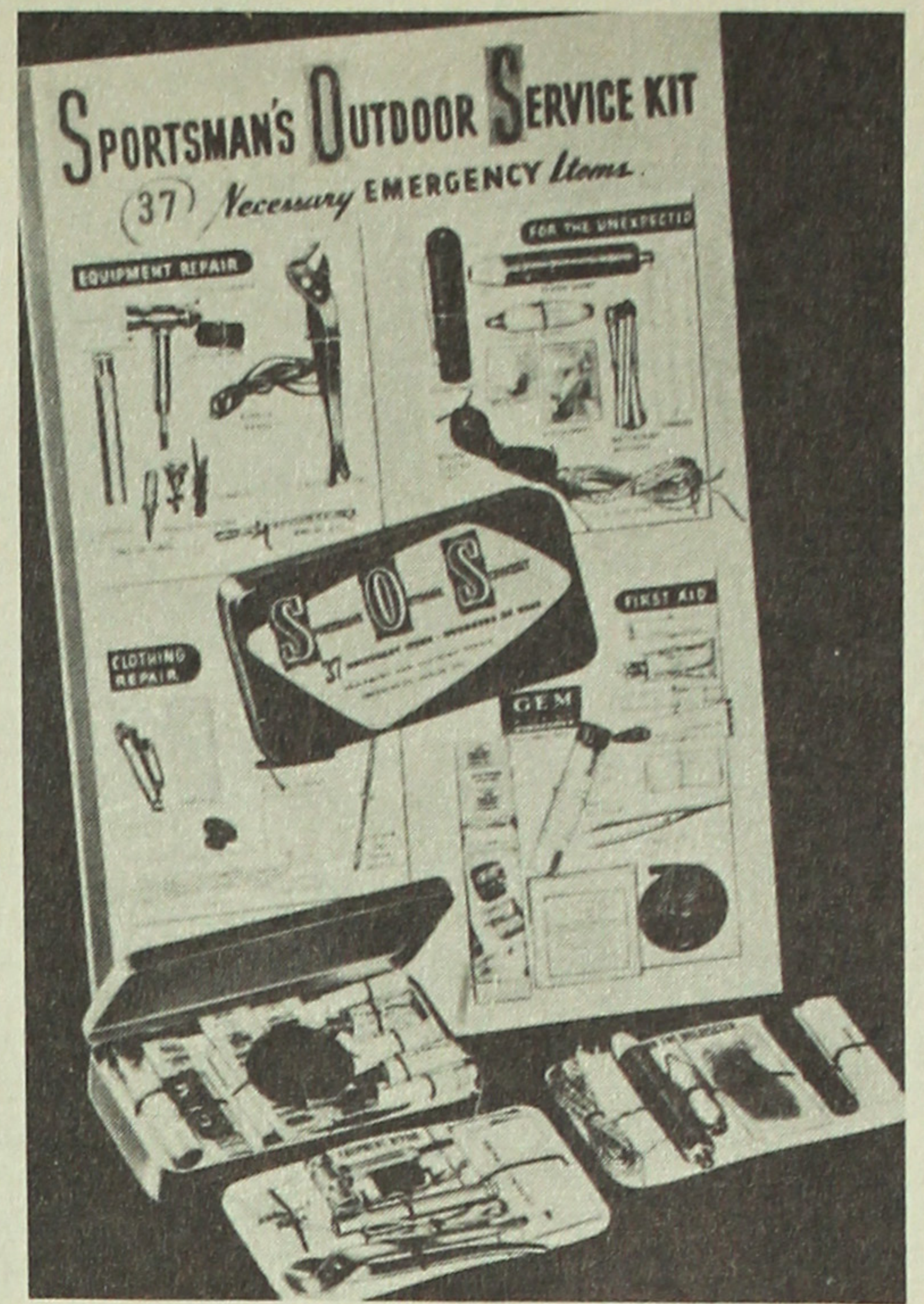
Even so, a big city has its own kind of isolation, as anybody who has been a stranger in one knows. Windy City war brides therefore were ready for organization when the Chicago Resettlers' Committee offered its help and facilities.

The group holds bi-monthly meetings from which husbands are excluded and periodic social affairs at which husbands are welcome.

Divided into North and Southside divisions, the club is headed by Toshiko Misaki, president, Teruko Gottfried, vice president, Yoshiko Ware, secretary, Toshiko Androsky, corresponding secretary, and Sakuko Mazovick, treasurer.



HUSBANDS stay home with the kids when wives have their meetings, but both husbands and small fry are welcome at the club's frequent socials.



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Pictures by Hisako Sakami

MOMOTARO



ONCE upon a time there was an old man and his old wife living in the country in Japan. The old man was a wood-cutter. The old couple were very sad and lonely because they had no children.

One day the old man went to the mountain to cut fire-wood, and the old woman went to the river to wash some clothes.

When the old woman got to the river, she was very surprised to see a big peach come floating down the river. It was the biggest peach she'd ever seen in all her life. She pulled the peach out of the river and decided to take it home and give it to the old man for his supper that night.

Late in the afternoon the old man came home, and the old woman said to him, "Look, what a wonderful peach I found for your supper." The old man said it was truly a beautiful peach. He was so hungry that he said, "Let's divide it and eat it right away."

So the old woman brought a big knife from the kitchen and was getting ready to cut the peach in half. But just then there was the sound of a human voice from inside the peach. "Wait! Don't cut me!" said the voice. Suddenly the peach split open, and a beautiful baby boy jumped out of the peach.

The old man and woman were very surprised. But the baby said, "Don't be afraid. The God of Heaven saw how lonely you were without any children, so he sent me to be your son."

The old man and woman were very happy, and they took the baby to be their son. Since he was born from a peach, they named him Momotaro, which means Peach Boy. They loved Momotaro very much and raised him to be a fine boy.

WHEN Momotaro was about 15 years old, he went to his father and said, "Father, you have always been very kind to me. Now I am a big boy and I must do something to help my country. In a distant part of the sea there is an island named Ogre Island. Many wicked ogres live there, and they often come to our land and do bad things like carrying people away and stealing their things. So I'm going



to go to Ogre Island and fight them and bring back the treasure which they have there. Please let me do this.”

The old man was very surprised to hear this, but he was also very proud of Momotaro for wanting to help his country. So he and the old woman helped Momotaro get ready for his

journey to Ogre Island. The old man gave him a sword and armor, and the old woman fixed him a good lunch of millet dumplings. Then Momotaro began his journey, promising the old man and woman that he would come back soon.

Momotaro went walking toward the

sea. It was a long way. As he went along he met a spotted dog. The dog growled at Momotaro and was about to bite him, but then Momotaro gave him one of his dumplings. He told the spotted dog that he was going to fight the ogres on Ogre Island. So the dog said he'd go along too and help Momotaro.



Probably one of the oldest, and certainly one of the most popular, of Japanese folk tales for children, "Momotaro" is reprinted from one of the issues of "Silver Bells from Hiroshima," a monthly magazine for youngsters. Illustrations for the stories in "Silver Bells" are plentiful and are done in bright, cheerful colors. English translations are excellently rendered by the staff of the Charles E. Tuttle Co. of Rutland, Vt., and Tokyo. Interested parents of interested children may obtain subscriptions to "Silver Bells" from the publishers of SCENE.



Momotaro and the spotted dog kept on walking and soon they met a monkey. The spotted dog and the monkey started to have a fight. But Momotaro explained to the monkey that he and the spotted dog were going to fight the ogres on Ogre Island. Then the monkey asked if he couldn't go with them. So Momotaro gave the monkey a dumpling and let the monkey come with them.

Momotaro and the spotted dog and the monkey kept on walking. Suddenly they met a pheasant. The spotted dog and the monkey and the pheasant were about to start fighting. But when the pheasant heard that Momotaro was going to fight the ogres on Ogre Island, it asked if it could go too. So Momotaro gave the pheasant a dumpling and told him to come along.

SO with Momotaro as their general the spotted dog and the monkey and the pheasant, who usually hated each other, all became good friends and followed Momotaro faithfully. They walked a long, long way and finally reached the sea. At the edge of the sea Momotaro built a boat. They all got in the boat and started across the sea toward Ogre Island.

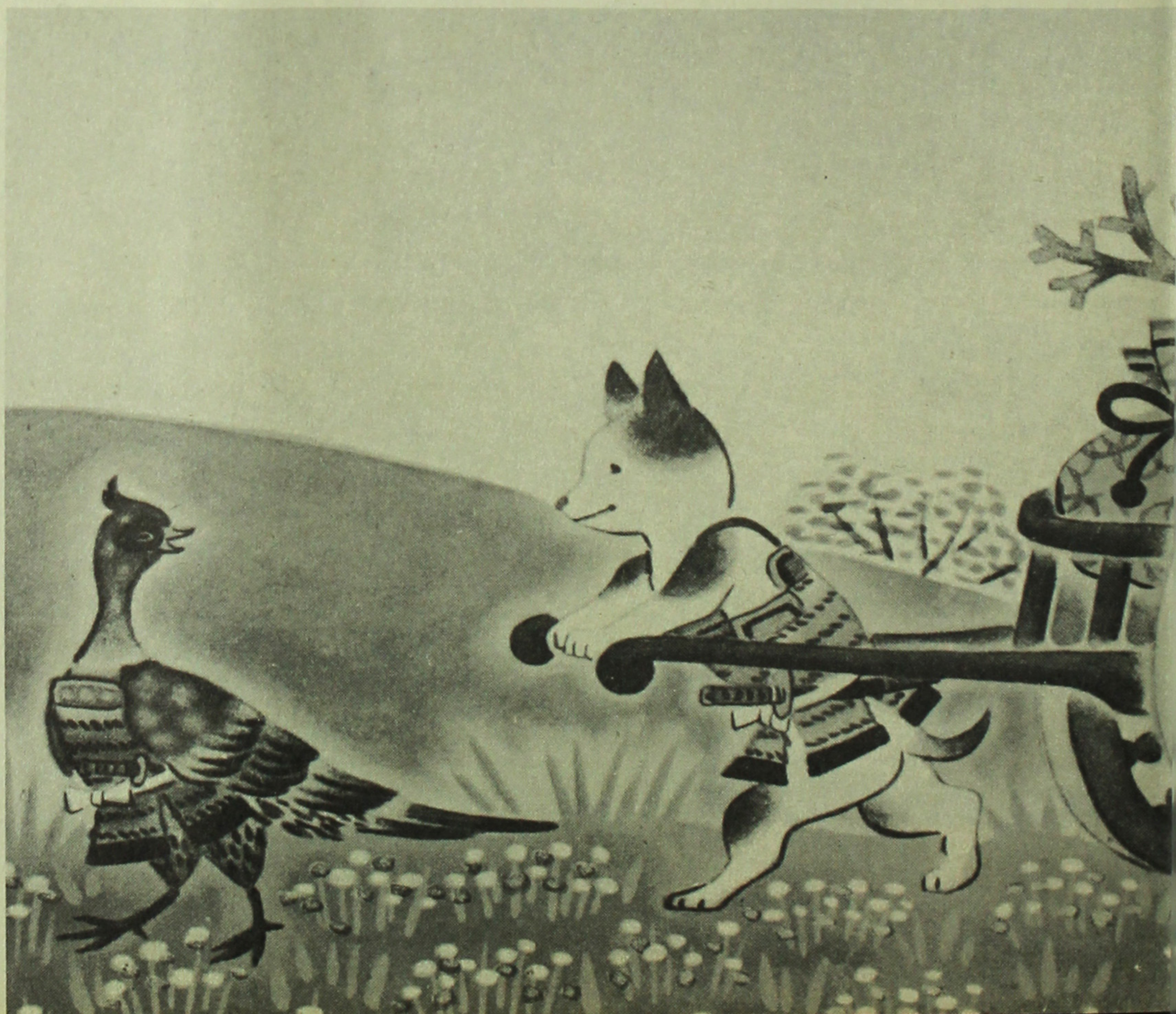
When they came within sight of the island, they could see that the ogres had a very strong fort there. And there were many, many ogres. Some of them

were red, some blue and some black.

First the pheasant flew over the walls of the fort and began to peck at the ogre's heads. They all tried to hit the pheasant with their clubs, but he was very quick and dodged all their blows. And while the ogres weren't looking, the monkey slipped up and opened the gate of the fort. Then Momotaro and the spotted dog rushed into the fort and

started fighting the ogres too.

It was a terrible battle! The pheasant pecked at the heads and eyes of the wicked ogres. And the monkey clawed at them. And the spotted dog bit them. And Momotaro cut them with his sword. At last the ogres were completely defeated. They all bowed down low before Momotaro and promised never to do wicked things again. They





-15-

brought Momotaro all the treasure they had stored in the fort.

It was the most wonderful treasure you can imagine. There was much gold and silver and many precious jewels. There was an invisible coat and hat, and a hammer which made a piece of gold every time you hit it on the ground, and many other wonderful things. Momotaro and his three helpers

carried all this in their boat back to the land. Then they made a cart and put all the treasure in the cart and pulled it back to Momotaro's house.

How happy the old man and woman were when they saw their son return safely from Ogre Island! They were very rich now with all the treasure which Momotaro had brought, and they all lived together, very, very happily.

'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.

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—Bill Hosokawa

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DOUBLE features, a lowered admission tax and hits like "Genji Monogatari" (above), a Daiei production based on Lady Mura-

saki's famed novel of feudal court life, are keeping "peace jitters" away from Japan's movie industry.

Japan's movies strike it rich

By DYKE MIYAGAWA

MOST Japanese industrialists are glumly visualizing a slump generally assumed to be inevitable when and if the shooting stops in Korea.

And when they're not obsessed by that unhappy prospect, they are fixing an envious eye on the one industry that is too busy hauling in record stacks of yen to be bothered with "peace jitters."

The lucky exception to the prevailing gloom is the Japanese movie business. While others groan, the flicker firms are smugly looking forward to a gross take for 1953 that is expected to exceed last year's considerable profits by some 30 per cent.

Of the factors powering the movie industry's current high ride, some are evidences of smart management and

others are classifiable only as "breaks."

Chief among the "breaks" was the magnanimous decision of the government in January to lower the admission tax. Until then, the tax on a movie ticket was 100 per cent. Now the government bite is a comparatively puny 50 per cent. Naturally, with the tax reduction, more people feel they can afford a visit to the cinema — and they go more often.

No "break" but a strictly industry-made factor is the recently widespread adoption of a "two picture system." U.S. moviegoers have long taken the double feature for granted. But it's a brand new rage in Japan.

To a public that is yet to have its dream desires significantly titillated by television (a public, moreover, which

wouldn't be able to afford a TV set even if videocy was more developed than it presently is in Japan), the chance to see two full-length feature films for the price of one is irresistible. The wonder is that the twin-bill idea wasn't hatched much earlier.

And not to be overlooked is the significance of the big increase in number of movie houses, although it's hard to say whether this is cause or result. At the beginning of the Allied occupation, there were about 1,700 Japanese movie theaters. Today's figure is between 3,700 and 3,900 — a difference that was bound to affect film supply and demand.

Movie magnates felt no pain, either, when, with the end of the occupation, the cinema-going ratio of three to two

in favor of foreign (chiefly American) films was reversed to the present ratio of seven to three in favor of the domestic make.

Some 30-odd production companies are helping themselves to the bonanza, with the tallest piles of blue chips going to the "Big Five" — Shochiku, Dai-
ei, Toho, Toei and Shin-Toho.

The last two were deficit operations up to late last year, but no red ink has touched their books since. The double-feature was their special salvation because it boosted orders from theater operators — and Shin-Toho and Toei were selling their products cheaper under the pressure of their deficits

They are in no mood to brood over an eventual fadeout of the present boom, but all film producers expect things to level off in a year or so. And in the lower reaches of the industry, independent theater owners are sure to head into rough water.

Most of the "Big Five" producing firms are building or planning to build big, modern theaters that will draw customers away from the old, dinky and musty 200 and 300-seat houses.

Where that isn't likely to happen, the peanut operators have something else to worry about. When the admission tax was high, many of them kept going by "adjusting" box-office receipts. Now that the tax has been knocked down to 50 per cent, they are finding — with dismay — that the tax collectors come around more regularly and give the books a closer look.

And at the industry's top, there must be some concern over the fact that the studios are grinding out one variation after another of what the public wants now and will get sick of soon.

Daiei, for instance, hasn't found its way out of the feudal woods since making the cycle-setting international hit, "Rashomon." Similarly, the other studios are still milking formulas that have arrived at, or are nearing, the point at which they begin to pall.

Somebody will have to make a move to prevent the foreseeable impasse. And unless stupidity proves to be an inseparable companion of prosperity, somebody will.

For to their credit, many of the men who are making money from the Japanese motion picture realize that their present good fortune is due more to happy sociological circumstances than to self-engendered creativeness at the movie-making source.

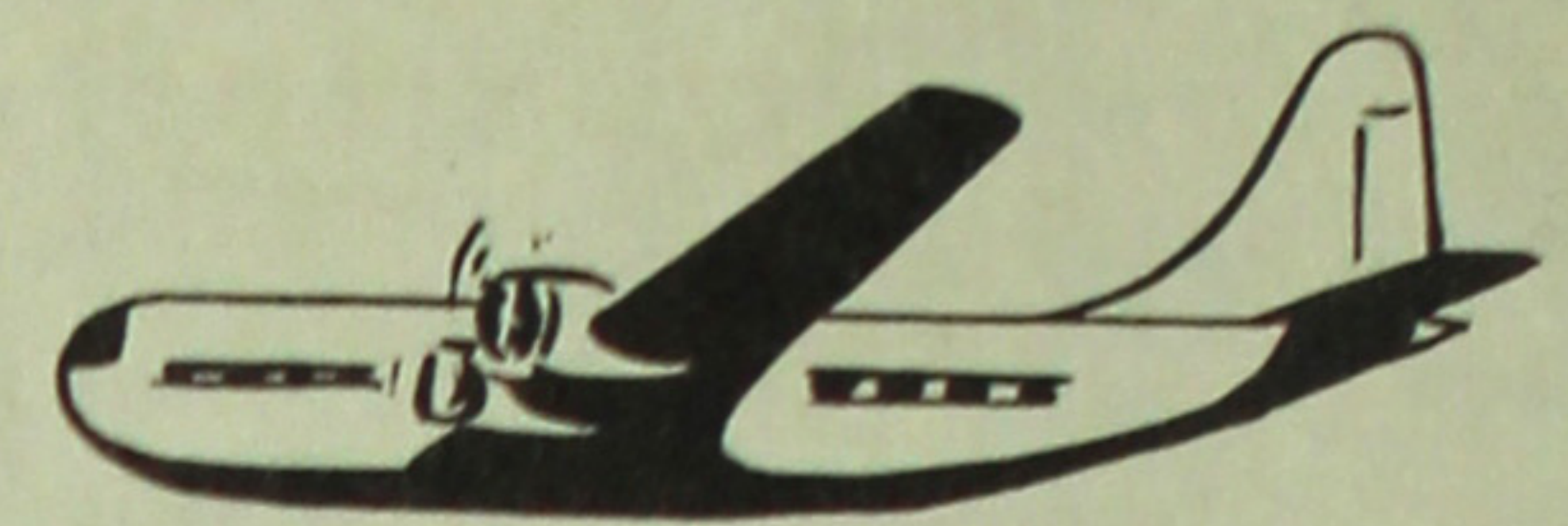


FIRST major Japanese movie personality to invade Hollywood since Sessue Hayakawa was Yoshiko Shirley Yamaguchi. She also was among first to introduce kissing to the Japanese movie public — chiefly as a publicity gimmick.



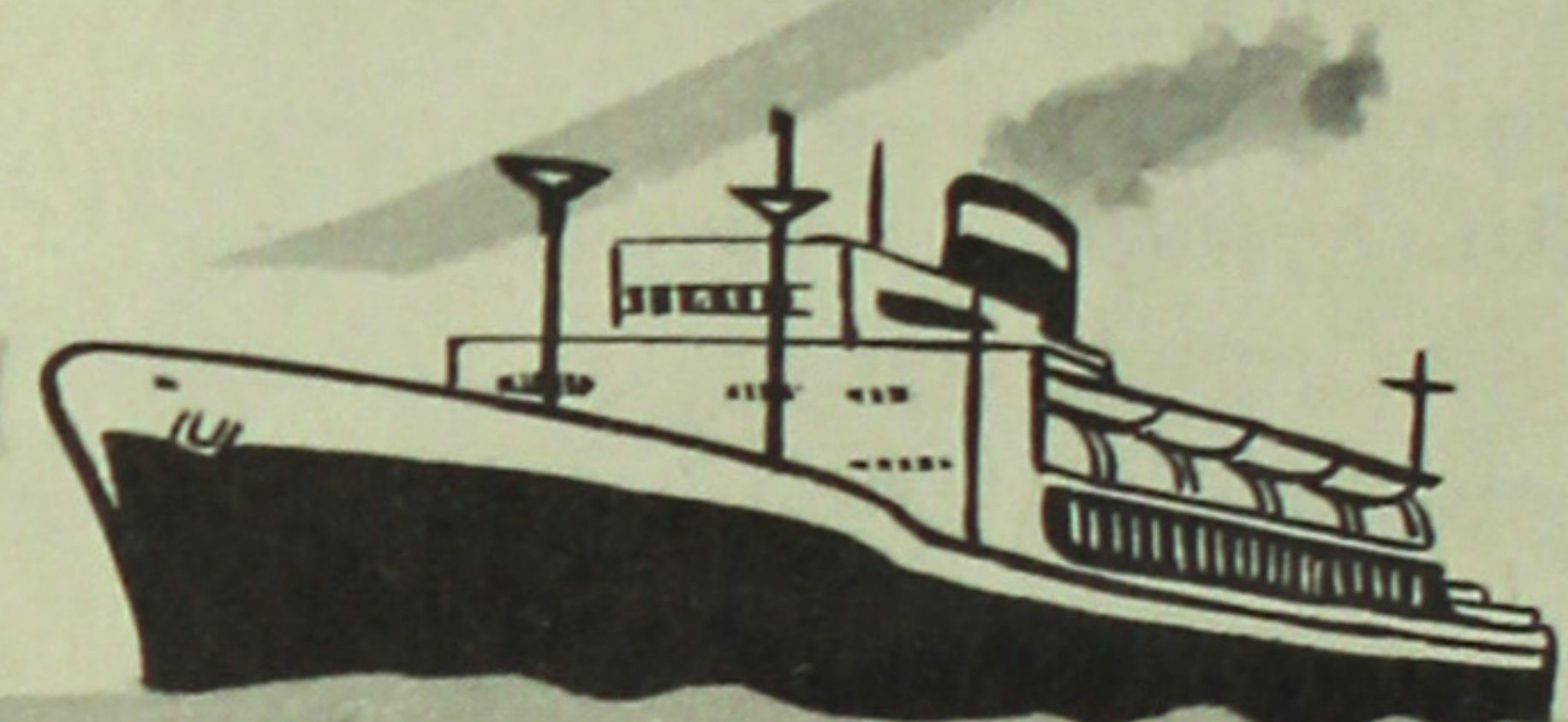
U.S. WESTERNS sometimes reach artistic heights ("High Noon"). Their Japanese equivalent, the "chambara," almost never does, but are perennial moneymakers.

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This year marks the 100th anniversary of Commodore Perry's mission to Japan. So 1953 is a year of heightened interest in the multiple fascinations of Japanese art and culture. Here are the publications (in English) to whet and satisfy that interest.

1) **JAPANESE CHILDREN'S STORIES FROM SILVER BELLS.** Fifteen selected tales. Copiously and colorfully illustrated, with notes on things Japanese mentioned in the stories. Hard cover. 108 pages. \$2.75

2) **SILVER BELLS FROM HIROSHIMA.** Monthly magazine of children's stories, traditional and modern, with delightful drawings in color. Yearly subscription \$3.75

3) **JAPAN TODAY.** Hundreds of photos covering everything there is to know about and see in Japan. A MUST for that Japan

trip. NOT a rehash of prewar travel brochures. Silk cover. 370 pages. \$4.75

4) **THE BEST OF OLD JAPAN.** Francis Haar, foremost photographic interpreter of Japan, presents vivid glimpses of things Japanese that are traditional and timeless. 101 pages. \$3.75

5) **JAPANESE THEATRE IN HIGHLIGHT.** Pictorial commentaries by Francis Haar on Noh, Bunraku and Kabuki. "Equivalent of choice seats at best performances and intimate visits backstage." Text by Prof. Earle Ernst, Director of the University Theatre, University of Hawaii. 127 pages. \$5.00

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と言つては本當に一文もなかつたので
す。生涯を植民地のために捧げつくし
た人でした。

間崎 上塚さんの様な人はもう出ない。

...あの人の考え方は實に今思うと進
んでいたし、大きくもあつた。このひ
ろいブラジルへきて、日本人が何縣、
何縣などと言つてかたまるのは小さ
ぎると言われた。それで、われは
一丸となつて日本縣を作ろうではない
か、などとよく言われたものです。

淀野 成る程左様でしょう。もし上塚さ
んがいままだ生きていられたとしたら
きつと今の時期をみて世界縣だと言
われることでしょう。(笑) それでは
上塚さんのことはこれ位にして、皆さ
んが今後母國日本に希望することは?
例へば移民の再開されるに就いて。

農田 われわれが希望するのは——長い
経験からみて、ブラジルという國をも
つとよく理解し、ブラジルの心情をよ
く研究してきて貰いたいという事です
特に今後入伯する人々は大いに認識を
改めて來て欲しい。ブラジル人はなか
く「エライ」ところがあります。日本人
のまねのできない大きな點もある。

間崎 それと、錦衣歸郷の夢を捨てて、
此の國の人になり切るカクゴを以てき
てほしい。出稼根性は絶対だめ。

森部 浮き草のような今迄の百姓生活も
いけません。

内山 子々孫々の地として、その住むと
ころの文化向上を心がけることも大切
です。信仰とか、習慣を同じくするこ
とも大切です。

鈴木 まあ先に入つたわれのやり方
をみて、よい所はとり失敗の原因はこ
れを研究してみる必要があります。

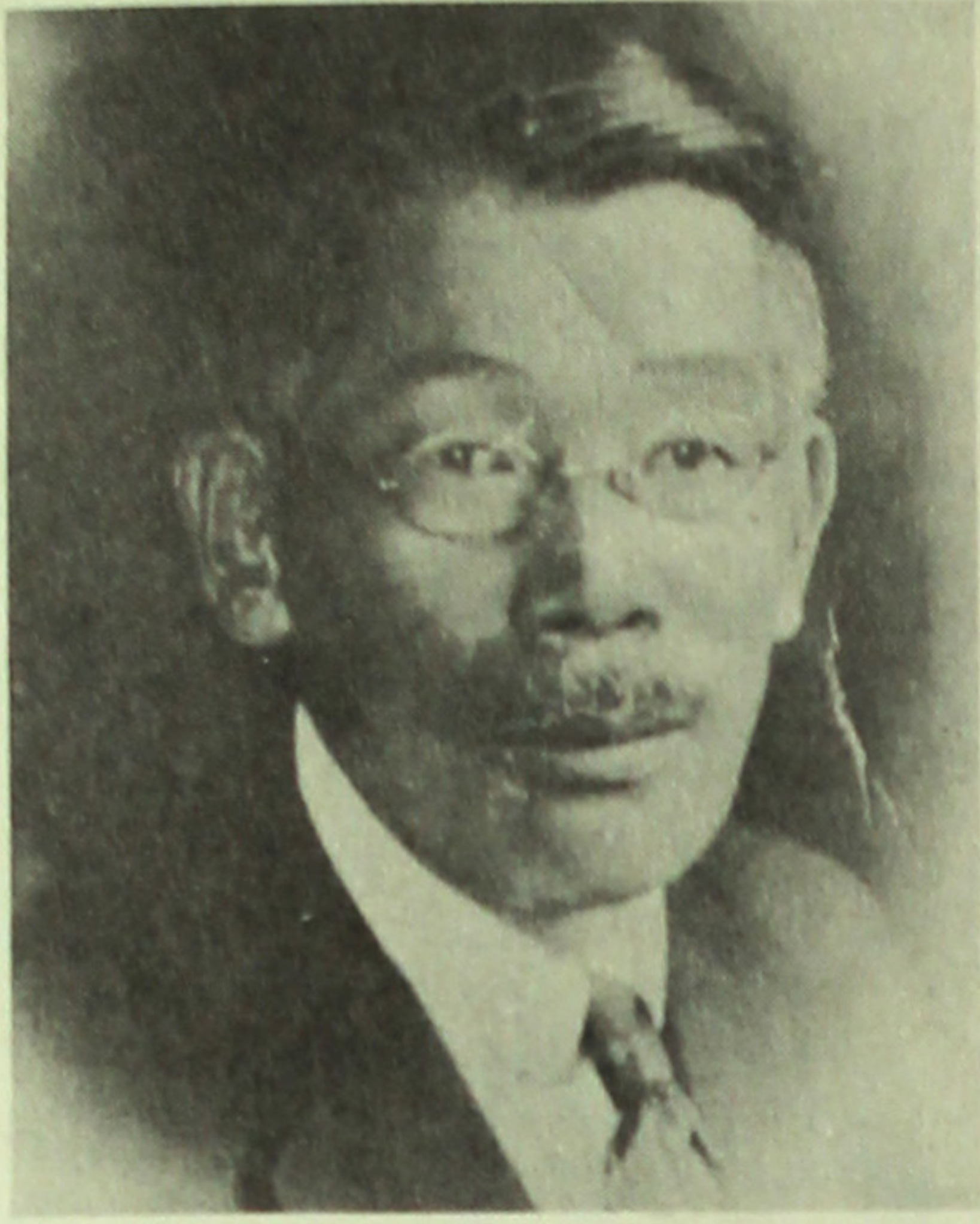
淀野 どうもいろ／＼と有り難うござい
ました。

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Shuhei Kamitsuka, generally known as the father of Japanese colonists, helped open up virgin territories of Sao Paulo.

ROUNDTABLE DISCUSSION

Subject: Immigration of Japanese to Brazil
Place: Sao Paulo, Brazil
Participants: Leading Japanese pioneers of Brazil
Sponsor: SCENE, Brazil bureau

The participants, most of whom have been living in Brazil longer than 40 years, had this advice to give to new immigrants from Japan: Abandon all illusions of soft living and the selfish idea of making a quick fortune and leaving. Make a thorough study of Brazil and its people before entering the country. Come with the hope of making Brazil a permanent home — adopt its customs and beliefs and take part in the cultural progress of the community.

The participants also paid sincere tribute to the late Shuhei Kamitsuka, generally regarded as the father of Japanese colonists. Though a doctor of law, Kamitsuka literally dug his toes into Brazilian soil and labored shoulder to shoulder with the other colonists. A man of tremendous vision, he obtained unwanted virgin land and masterminded its development by Japanese immigrants. During his life he helped build a small empire. Yet when he died in 1936, at the age of 61, he was peniless, a tribute to Kamitsuka's unselfish devotion to the land of his adoption.

の値下がりなどで責に苦心サンタンの
連続でしたが入植者一同は實によく氣
を揃えてこれに耐えた。つまり上塚さ
んの人格がわれ／＼を感化したのでし
よう。

内山 それで植民の父と呼ばれたのだ。

また吾々もお互に他人とは思えず眞の
兄弟同様にやつていた。この點今の連
中とは大分違ふ氣分的にまるで差があ
る。利己主義というものはまるでなく
よくお互いに援け合つてきた。また東
京帝大出の立派な法學士上塚周平氏が
吾々植民と腹食を同じくして原始林地
帯の開拓から植民地がともかくも出来
上るまで金や對外人間の外交、非常な
苦心をされたということは、我々の感
謝する處であつた。兎に角現代には見
當らない立派な人でした。口先でばか
り國策だの何だのと言いつら自分は人
を働かせてうまい汁を吸う今のおエ
ラ方とは大分ちがつていた。

間崎 面白いことに私達は渡伯當時はち
きに伯國で金を儲けて錦衣歸郷できる
と思つていたのです。ところが日傭
の日當は一ミル六百レース位(日貨一
圓半位)カフエー一袋一二〇リットル
入りのがたゞの一ミル。……それでは

とても喰うどころではないので最初耕

地へ入つた連中は同盟罷業をして騒
いだ。モチアナです。そして退耕者
が續出した。上塚さんは最初水野さん
の皇國移民會社の伯國代理人であつた

關係上、それらの爭議の解決や逃亡移
民のあと仕末や、また聖市に逃亡した
日本人達の仕末にすい分苦勞された。

そしていろ／＼な經驗を積んだ上で、
いつまでも日本人を日傭労働者でおく
のも可哀相、一つ彼らに土地を購入し
て日本人の開拓村を作つてやれという
氣で植民地を作つて下さつた。そこが

今の土地賣りとは全然ちがつていた。
自から身を以て植民を率いてやつた。

農田 當時は植民地などというものは、
何しろ原始林を拓いてまん中で當然、
警察とか裁判所とかいうものはなかつ
たが上塚さんが警察署長であり、裁
判長であつた。だから植民者などで時

々酒の上などで喧嘩など起きた時は一
種の尊嚴さをもつた芝居氣たつぷりな
様子で馬上などから喧嘩兩成敗の裁判
をやつた。あの時の風貌など、今なを
忘れられない位です。

森部氏 あの人は酒豪でした。いつも
ビンガの大瓶と澤庵を一本提げ瓢々と

歩いてた。わたしらはよく言つたもの
です。あなたの躰ではない。みんなの
躰だから酒をあまりのまんよりにと言
うと、ナニかまわんと相不變ビンガを
グイグイやつていた。(ビンガ＝甘蔗
よりとる火酒)

農田 イタコロミ植民地時代、日本語學
校も作つたり、僕の娘(現木原暢醫學
士夫人で女醫)も五ツか六つでよく可
愛がつてもらつたものです。

鈴木 俳句がすきで、瓢骨と號してなか
／＼うまかつた。酒以外は品行方正な
人でした。

淀野 「夕されや木蔭に泣いて珈琲もぎ」
というのがありましたね。移民史上に
のこる名句ですね。……奥さんはなか
つたんですか。

鈴木 釘本ユミという婦人がいてこれが
始終上塚さんの身のまわりをみていた
が……正式の妻ではない。

淀野 プロミツソン市の由來をひとつ。
間崎 舊名をエイトール・レグルーと言
つて一九〇八年頃に創始された町で、
一九二三年十一月に郡制が布かれまし
た。現在こそはこのように大きい市に
なつていますが、實にその最初は日本
人の開拓者、入植者によつて作られ大

きくなつたと言えます。上塚第一植民
地、つまり舊名イタコロミ植民地が
はじめて出来、次がゴンザガ、ゴンヤ
ベーの各植民地が開かれた。つまりこ
れらがプロミツソンの發祥の地です。
た。ゴンヤベー植民地。つまり上塚第
二植民地創設の時も上塚さんはいすい分
苦心したものです。

森部 間崎さんの信用で、ある伯人の地
主から五十コント借り出してきて非常
に上塚さんが喜ばれたことがある。

藤永 上塚第一植民地のできた時も、し
まい方の拂いは東京の菊地法學士(恵
次郎)が何万円か送金してきて拂つた
上塚さんとは角よい友人をもつてい
た。

内山 終始一貫、上塚氏を助けていたの
は間崎さんで、誠心誠意、ほんとうの
男のま心というものを私は感じました
間崎さんの蔭の力は大きかつたと思
います。

農田 鈴木貞次郎、香山六郎、この二人
も、すい分蔭の力となつていました。
香山さんは英雄氣取りでエンシヤード
やフォイセを振るい、童心満々たる面
白い人でした。

内山 往時茫々夢の如しとか言いますが
今、過ぎてきた道をふり返ると夢とし
か思えない。上塚さんの亡くなられた
のも昨日のように思われるが、……あ
れは一九三六年でしたな。六十一だつ
たか……植民地第一、第二の合同植民
葬とプロミツソン町葬とをやつたが、
……大した人だつたな。葬儀委員長が
間崎さんで……殆んど全伯から日本人
が参集した。葬儀によつて人徳が知ら
れるというが……参集者の自動車や貨
物自動車の行列が六キロ七キロの長さ
で行列した。

農田 亡くなられた時は自分の金や財産

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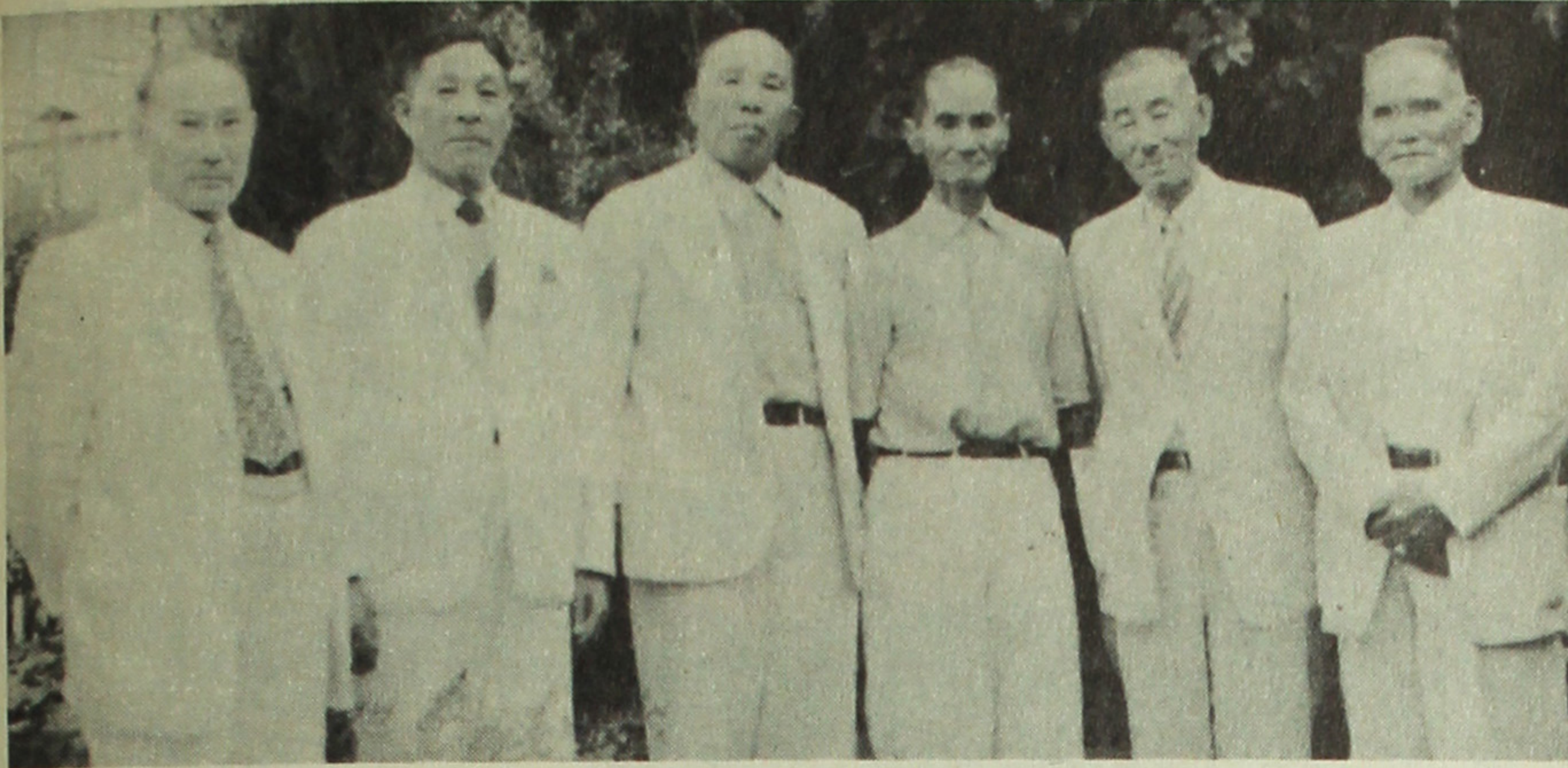
移民の草分け諸氏と語る

時 ……一九五三年一月二十日
場所 ……ノロエステ線リンス驛バルボーズ植民地
於・藤永力造氏宅

「人 語」

氏名	年齢	出身地	渡伯年月	船名
藤永力造	(73)	熊本	一九一〇、七	旅順丸
間崎三三一	(66)	高知	一九〇八、六	第一回笠戸丸
森部市藏	(65)	福岡	一九一三、五	雲海丸
農田源行	(64)	熊本	一九一四、五	帝國丸
鈴木季造	(66)	山形	一九一〇、七	旅順丸
内山吉藏	(65)	福岡	一九一四、五	帝國丸

本社南米 総支社長 淀野光子
(敬稱畧) ABC順



Six leading pioneers of Brazil who recently participated in a SCENE-sponsored roundtable discussion about Japanese immigrants to Brazil.

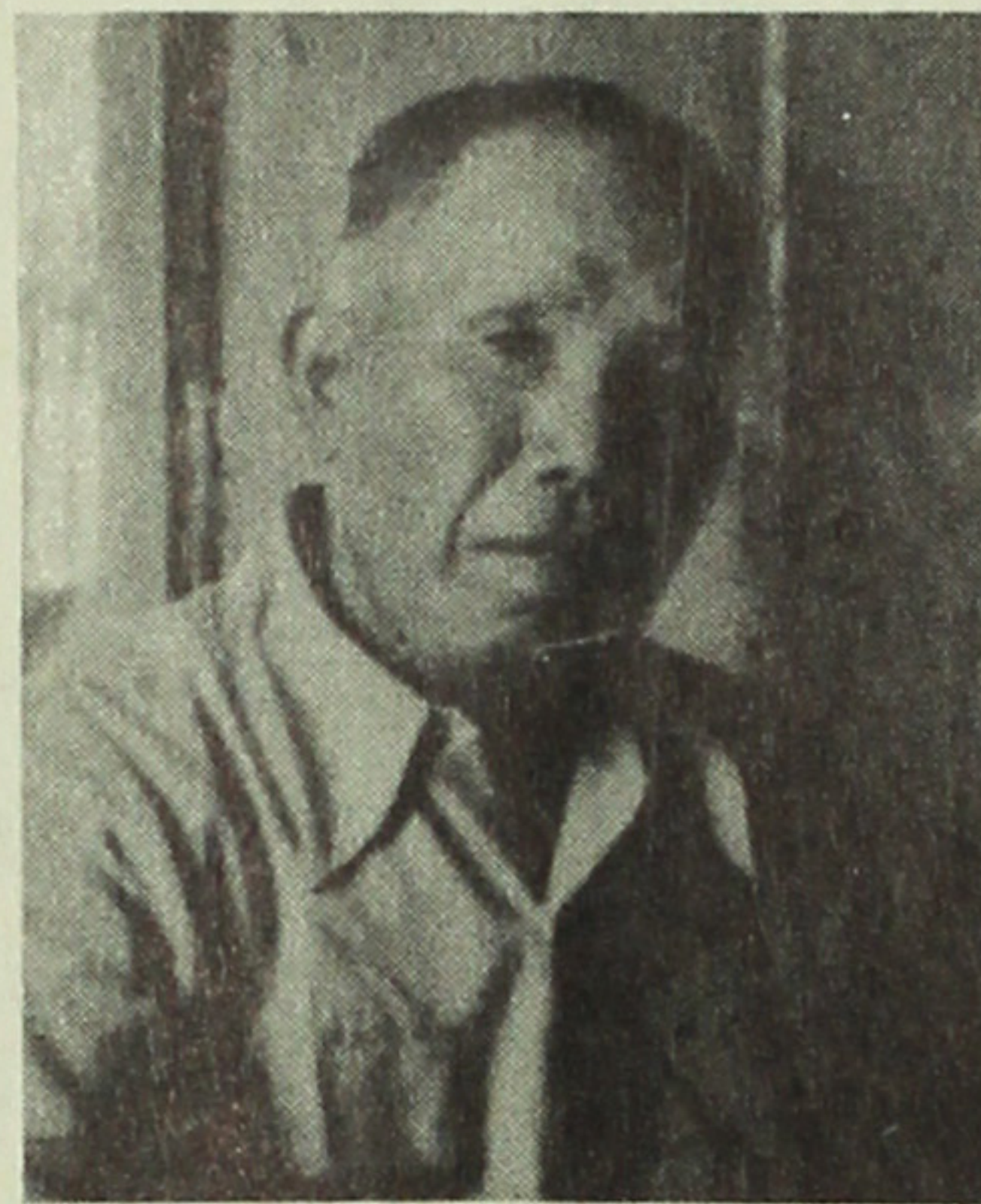
淀野 今回對伯移民の道が漸やく再會され、既にアマゾン行五十何家族が近く來伯の筈だとききますが、こういう時日本移民の草分けである貴老方から、われ／＼の忘れる事のできない初期移民の恩人、故上塚周平氏の事や、皆さんが渡伯當時の御苦心談、また移民史上では見られない秘話逸話などを話して頂き、同時に今後來伯する人々への希望とか、注意とかを腹藏なく言つて頂くことは、大變有意義であると思ひます。

温故知新という言葉は、本當に私、よい言葉だと思ひます。また後續の人々が、先人の足跡を辿り、その轍を誤まらずに踏んでゆくという事も大切ですが、皆さんが今日こうして、大きな成功をおさめられ、大地主となり一家一族益々強固な基礎と地盤の上に繁昌していただけるという事は、私共後進者にとつては大いに鼓舞される何ものかであり、また、學ぶべき點もすい分有ると思ひ

ます。また、一切が未知の國で、無知であつたために、惜しくも早世されたり、失敗されたりして空しく骨を異郷に埋められた方々のためにも敬虔な氣持で祈りたいと思ひます……

間崎さん、貴方は青年時代、農業者として渡伯されたのですか？ どういう御氣持で？

間崎 何しろ血氣な頃で、漸やく二十を越したばかり、意氣は壯なるものでした。私は日本移民の第一回笠戸丸組で……大工として渡航しましたが、勿論最初から農業をやるつもりだつた。



Genko Noda
Japanese settlers must study and understand Brazil.

農田 渡伯當時はわしらもまだ若かつたので、みんなわずかの期間のうちには大成功をするような氣で居つたなあ。(笑聲)それが早やいつの間にか何十年と経つてしまつた。

淀野 さてそこで貴方がたに願ひするのはあの有名な上塚植民地、つまり日本移民の父と言われる故水野龍氏を援けて、初期の日本移民のために辛苦され、のちにみずから率先して原始林を伐り開き、植民地を創始された上塚さんのその植民地について話して下さいませんか。……藤永さんなど最も奮く且つ縁が深いのではありませんか。上塚第一、第二植民地の創始時代のこと藤永 いや、わしよりもその話なら間崎さんが一番よく知つてゐる。間崎さん

は第一植民地の計畫の蔭で女房役をした人です。



Misaichi Masaki
Settle in Brazil with idea of permanency.

間崎 すいぶん古い話だが、……はじめはエイトル・レグルー驛の奥のイタコロミー植民地と呼ばれてゐた。一九一八年全サンパウロ州が未曾有の大霜に見舞われた年でしたよ。上塚さんとこの鈴木さんの兄さんの貞次郎さんとが協同して、ほかに入植希望者も募つて一千四、五百アルケール(一アルケールは二十五町歩)を伯人の地主から購入して入植希望者と分配したもので當時一アルケールの地價二〇〇針(當時の一ミルはH貨一圓位)を拂い入植希望者には一六〇針位で分配し、その差額金はすべて植民地の開拓資金としました。あの當時の植民地開設者は皆そうでしたが今の土地賣りなどとは全然違ふ。まず自分から入植してそこを拓くという意氣にもえていた。今のようにならぬだけで土地賣りはしなかつた。上塚さんという人はまた、全く無私公平、無慾恬淡な人でして今考えると聖人の様な氣がします。

藤永 金など借りにゆくと自分が困つてもすぐ出してくれた。父と子の様な感じがしました。またわれ／＼入植者一同もまるで兄弟の様な氣持で、同志愛というか、一種特別の協同精神でやつていた。大霜に次いで蝗の襲來、珈琲

To Japan

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is not.....

..... an imitation of a certain comparatively ancient pictorial magazine called you-know-what. Certainly not since our May issue when we broke out with a brand new face.

We didn't ballyhoo the change in cover format. We wanted to see how readers would react without any propaganda from us. The change was spotted, and so far our readers like it, 11 to one.

Actually, of course, there never has been a magazine exactly like SCENE. We've nailed this down by adding to our cover logo the line, "the International East-West Magazine."

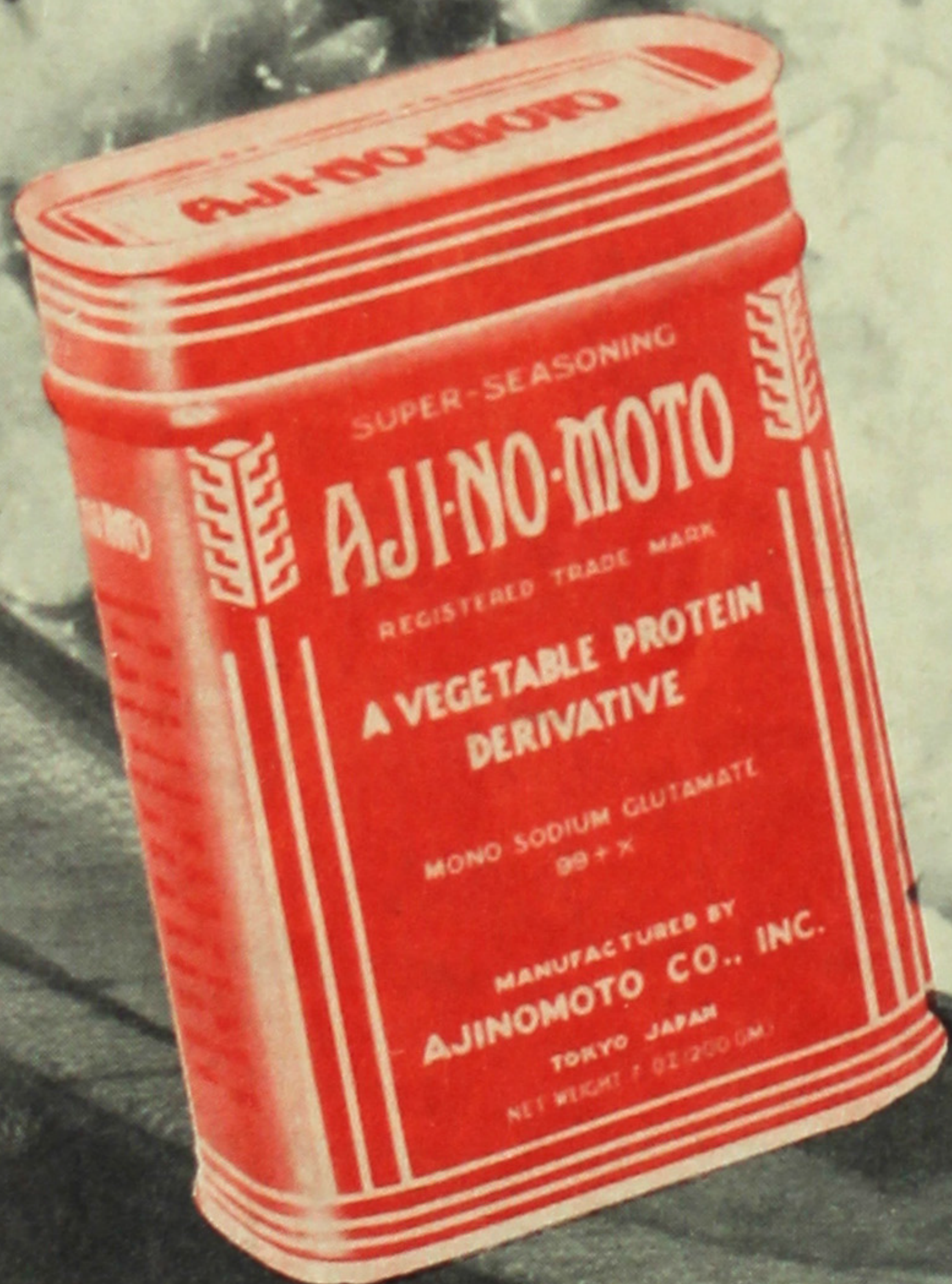
SCENE is read in 26 countries. A Japanese newspaperman far from home base recently wrote us that he came across a copy in Geneva, Switzerland. Other letters from even more distant points assure us that we're reaching a lot more people in a lot more places.

So we have good reason for feeling our "International East-West" label is more than justified.

The label — and what it stands for — is what makes people STOP, LOOK and READ when they meet SCENE.

And it's the SCENE label — and the market it covers and pinpoints — that makes advertisers remember the special pull of a "specialized" magazine.

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