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SCENE

the International East-West magazine



Misaye Kawasumi

AUGUST 1953

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the ladder

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us in Asia?

Canadian cadet

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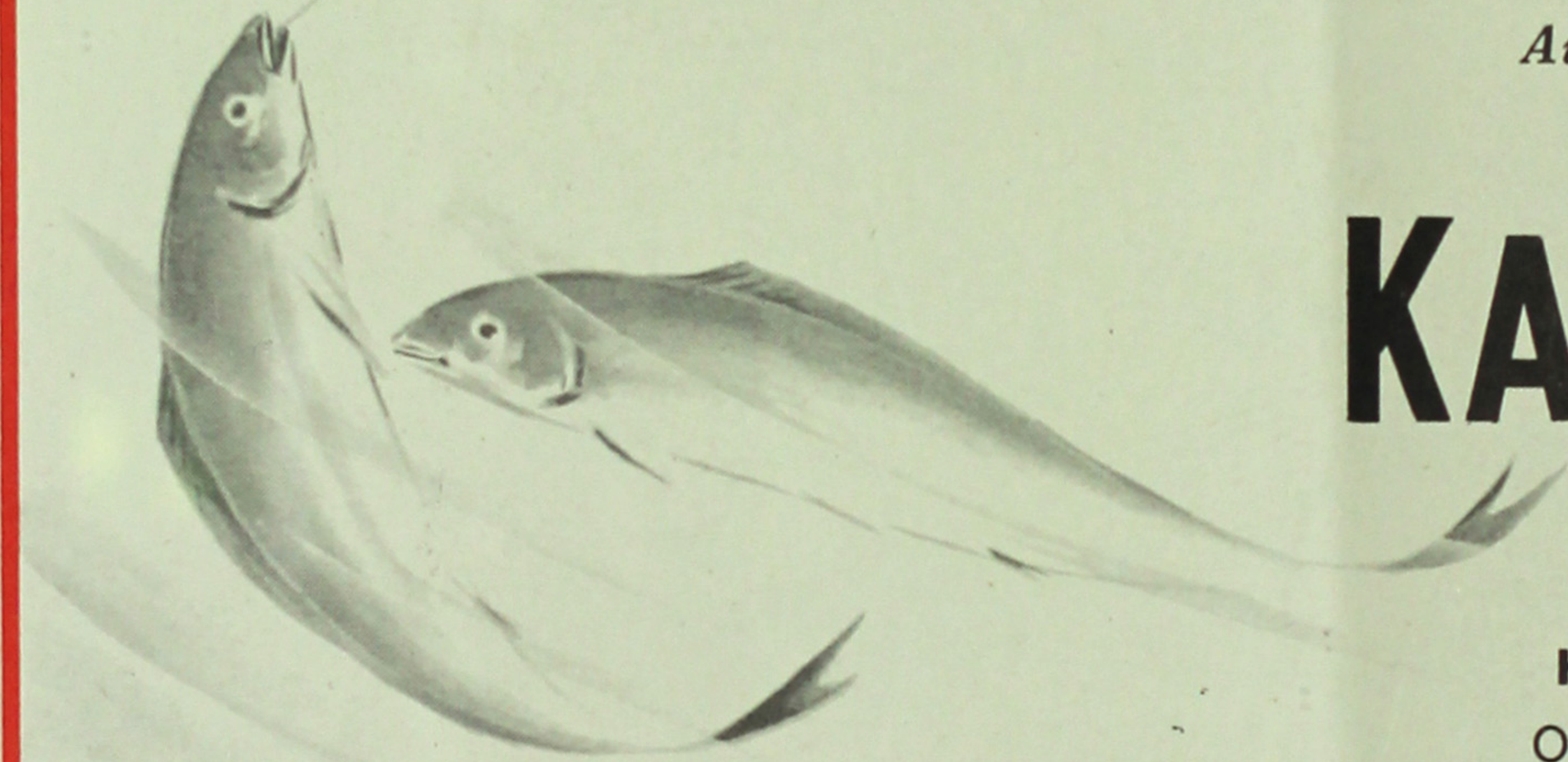
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Letters to the Editors

ORCHIDS FROM BUFFALO

Dear Sirs: . . . congratulations on your splendid article on The Venerable Ernest Hunt of Honolulu (SCENE, May). However, if I am to pass out orchids, I may as well admit that all your features are unusually good. As an example of just what I mean: I am not an ardent sports fan — yet I read your articles on sports and enjoy them — probably because they are written in such a highly readable style. Your photographic standards would do high credit to any publication anywhere . . . —ROBERT STUART CLIFTON, Buffalo, N.Y.

ANTI-U.S. TIDE IN JAPAN?

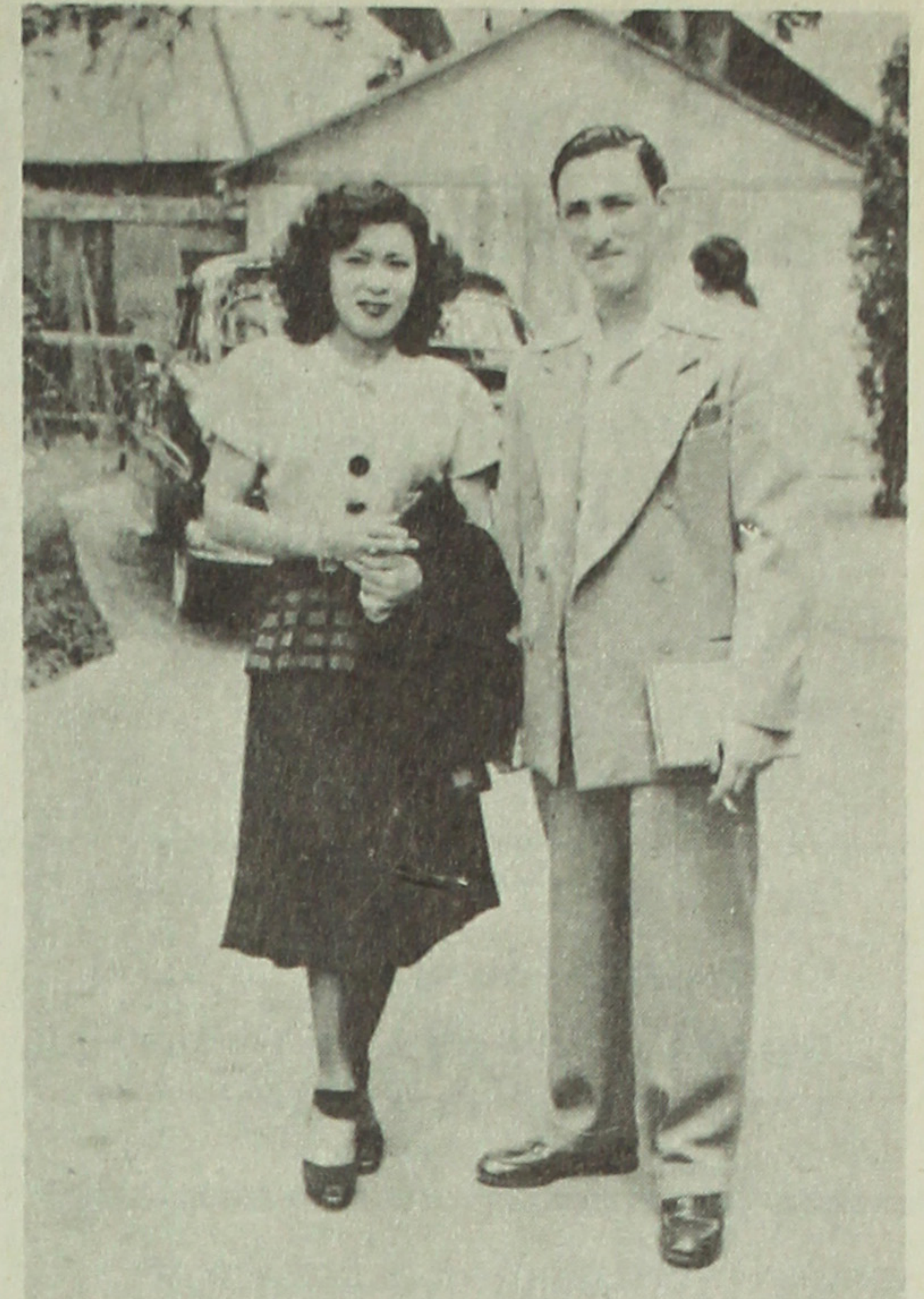
Dear Sirs: . . . truly . . . it takes a willingness to see your own faults in order to engage in what your Thank You! editorial (SCENE, May) calls "a bit of mutual appreciation" by both Americans and Japanese . . . I therefore call your attention to the recent news dispatch out of Tokyo by International News Service writer A. E. Cullison . . . There's a rising tide of anti-American sentiment in Japan today. Cullison lists these following "opinions" among Japanese in Japan, as expressed in some

of their leading periodicals:

1. American GI's encourage prostitution, drinking and vice; 2. American soldiers provide an "evil environment for Japanese children." He further quotes the Yomiuri Shimbun: "It appears that the flood of articles in magazines about morals at U.S. bases and cases of Japanese women raped by foreign soldiers is fanning anti-U.S. sentiment in Japan like oil poured on the flames." The Communists use anti-American sentiment as a weapon. SCENE can do a real service by reporting such matters with honest objectivity . . . —GEORGE KITAHATA, New York.

WANTED FOR ADOPTION

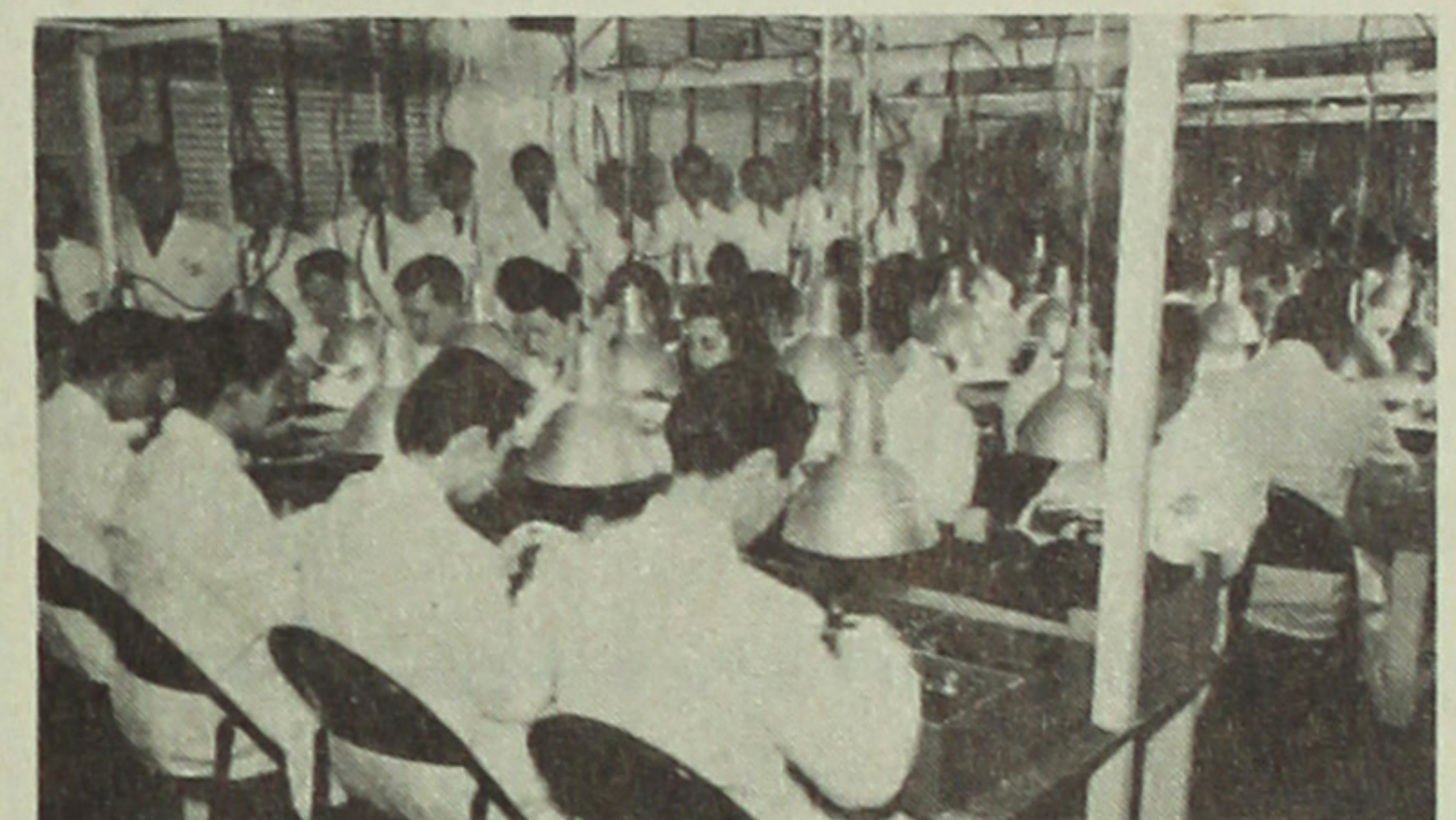
Dear Sirs: We have read with utmost interest the article concerning the Japanese war orphans (SCENE, March) and comments surrounding this subject in the letters to the editors. My wife (a former Japanese national) and I were married in Kobe by the American consulate in 1947 . . . Unfortunately, our happiness is marred by the growing anxiety for a child . . . I have made numerous attempts to find persons or institutions in sympathy with our plight. But owing to legal jurisdiction



The Lazarus' seek orphan

and red tape, those I spoke to were only in verbal sympathy.

My wife and I would love to adopt a Eurasian child from Japan and raise it as our very own. What are the conditions surrounding the subject . . .? I was brought up in an orphanage in New York City



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にあり
重要
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ために當校の訓練
を
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HONOR ROLL



THE Japanese-Americans whose names appear here were among Korean war casualties announced by the Department of Defense between May 30 and June 20.

WOUNDED:

CPL. CHARLES MITAMURA, brother of Ben Mitamura, Route 2, Fort Lupton, Colo.

PVT. SAMUEL H. MIYATA, brother of Roy T. Miyata, 3108 S. Harvard, Los Angeles.

CPL. SAMUEL Z. MUKAI, son of Mr. and Mrs. Thomas T. Mukai, 239 South

Mednik Ave., Los Angeles.
 PFC. TSUTOMU P. TAKESHITA, son of Mr. and Mrs. Masaichi Takeshita, Wahiawa, Kauai, T.H.

CAPTURED:

CPL. TED HADA (previously reported missing), son of Taro Hada, 2800 Arapahoe St., Denver, Colo.

RETURNED DEAD:

MARINE PFC. KENNETH A. MISAKI, son of Mr. and Mrs. Masataro Misaki, P.O. Box 26, Kaunakakai, Molokai, T.H.

until I was 16 years old, and I feel an attachment to children faced with such complications.

If you could help my wife and myself in obtaining some information, I would be greatly happy and overwhelmed with appreciation. I would rear the child with love, understanding and a devotion for education. Please, could you help us? . . . RICHARD LAZARUS, Los Angeles.

• *We have advised reader Lazarus of the several steps that have to be taken to adopt a Japanese orphan. It is possible and has been done.—ED.*

REDUCTIO AD ABSURDUM

Dear Sirs: . . . the habit of calling un-American and/or subversive anybody and any group you disagree with . . . has done much to corrode America's healthiest traditions. Your comment about the large number of subversive organizations mentioned by Congressmen over a course of years (SCENE, July) reflects an unfortunate turn of events . . . Take the case of Mrs. Mildred McAfee Horton . . . The New York Times commented: "The reductio ad absurdum has now been reached. The entire lunatic fringe of frightened, vacant little minds must be babbling with happiness. And the rest of us must be sickened with shame. The wartime head of the WAVES, the former president of one of our greatest women's colleges, has apparently not been able to get security clearance in time for her to assume a post as American representative to a United Nations agency, a post for which she was superbly equipped. For all we know, she may not even be able to get security clearance at all . . ." It's things like this that must make us look silly to people abroad . . . —D. ALEXANDER, Boston.

GUIDE FOR TOURISTS

Dear Sirs: By chance I happened across a copy of your magazine at the library

and was quite surprised to learn that a publication such as yours is written and edited and printed in Chicago. Please send me 3 extra copies of your April issue. My family contemplates a trip to Japan, and your story, "A Tourist Guide for Japan" is just what we want to read . . . Please enter my subscription for two years . . . —SAM YOUNGSEN, St. Paul, Minn.

"ONE OF BEST EDITED"

Dear Sirs: . . . I have missed your excellent pictorial magazine. It is one of the finest and best edited I ever saw in any part of the world. As an old friend of the Japanese people, I was very fond of your publication. I tried several times to get in closer contact with you, but my letters to you never received a reply. It may be that my mail never reached you . . . —DR. OSCAR PFAUS, Muelhaeuser Str. 7, I. Etage, Hamburg 43, British Zone, Germany.

FOR COLLEGE STUDIES

Dear Sirs: SCENE . . . has been one of my favorite magazines from which I could get material for college work, especially as it dealt with Japan . . . —JOHN NAKAHORI, Washington, D.C.

MORE ON JAPAN FOLKLORE

Dear Sirs: . . . I am particularly interested in the folklore of Japan and the symbolic meaning of the details of its festivals. I believe if such articles appeared in SCENE from time to time, they would be of interest to all readers . . . —RICHARD L. DURBIN, Armed Forces Examining Station, Butte, Montana.

AID TO LEARNING

Dear Sirs: . . . I am not Japanese, but I have been studying the Japanese written and spoken language at a Buddhist temple and Methodist church. I felt the reading of SCENE would help me . . . —WALTER O. GROSS, Portland, Ore.

• *It should.—ED.*

Behind the SCENE

If you belong to the Book-of-the-Month Club, you know that "Lady with a Spear" by Eugenie Clark is its dual midsummer selection. And if you're a SCENE reader, the name of the authoress will be familiar. For Miss Clark (Mrs. Itias Konstantinu) is the young Ph.D. who's "gone fishin' all the time" and about whom Tooru Kanazawa wrote in our June, 1952, issue. He described how Miss Clark has dived with spear and oxygen helmet for rare, poisonous fish in six of the seven seas. He also mentioned she was at work on a book. "Lady with a Spear" is that book. Its publishers, Harper & Brothers, describe Miss Clark as the woman who "has brought glamor to the department of ichthyology at the American Museum of Natural History." Harpers' national advertising campaign for the book will feature her photograph. People who have seen pictures of her in our pages will not be wondering why.

* * * * *

Way up on the list of back issues that people keep asking for is SCENE's first anniversary number of May, 1950. That's the issue that wowed everyone but everyone with the special feature on the Japanese house and its profound impact on American home-building and American architects. Requests from architects, designers, magazine editors, museums, libraries, universities, graphic arts specialists and just plain readers have, in three years, so depleted our supply of the issue and have indicated so much continuing interest that we decided to reprint the feature in this issue (pp. 26-37). Another reason for the reprint is that thousands of our present readers and subscribers are new to SCENE and missed out on the excitement touched off by Associate Editor Richard C. Takeuchi's text and Adrian Lozano's layout.

* * * * *



Jack Nakamoto of Ottawa, Ontario, who writes about the first Nisei to be enrolled at Canada's Royal Military College (pp. 22-25), is one man who won't need many adjectives when and if he ever authors a personal history. The variety of things he's been through and done has a built-in interest that need no artificial coloring. He was one of the first north-of-the-border Nisei to enlist in the Canadian Army when World War II broke. He was in the London blitz in 1940. While in England, he contracted pleurisy. When that developed into pulmonary tuberculosis, he spent six years in hospitals and rehabilitation centers. He began writing while he was ill, and at the same time studied art, dress designing and handwriting analysis. His formal

education stopped after the ninth grade. He has twice traveled across Canada, hobo style, on the rods. "In the process," he says, "I was jailed three times for vagrancy and for trespassing railway property. Once went to jail voluntarily because I was hungry and had no place to sleep." Now, at 32, he stays put as a married man and as a technical illustrator for the Air Materiel Command, RCAF.

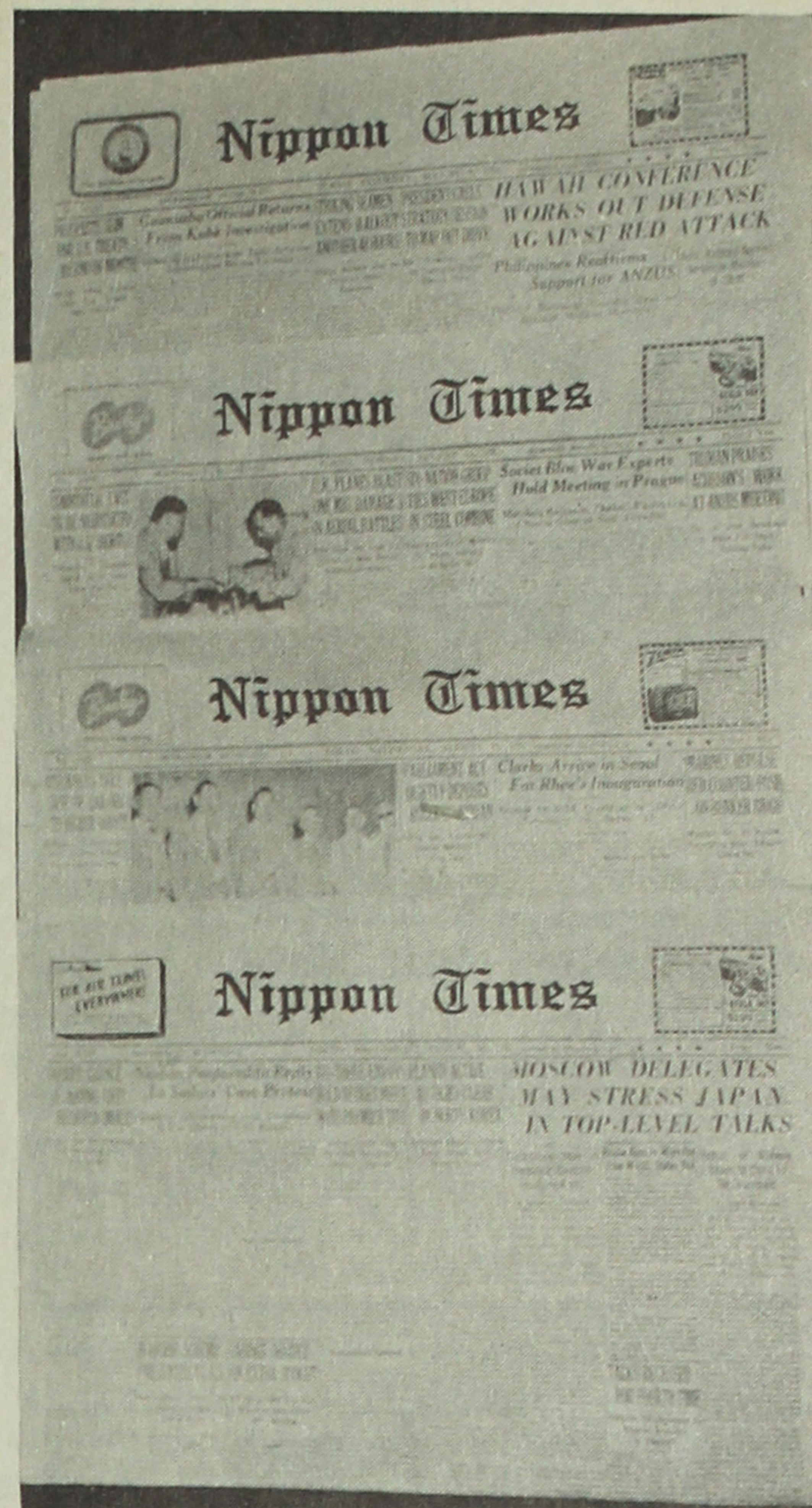
* * * * *

Star dancer Misaye Kawasumi, profiled by Masamori Kojima on pp. 18-21, is a 17-year-old Sansei. This vital statistic has raised a question: Just how old is the oldest Sansei in the U.S.? One SCENE editor has a Sansei cousin who is 24 and wonders whether any readers know any Sansei who top that age. Another question he asks: How many Nisei are there who are younger than whatever is the median Sansei age? The questions are a confession that a good many Nisei are getting on and looking over their shoulders to see how far they've gone. Time worries on.

* * * * *

The American Chick Sexing School of Lansdale, Pa. (SCENE advertiser), recently recruited students from Japan because, as school president S. John Nitta explains, there just aren't enough Americans interested in making something of the fact that there's a terrific demand for chick sexors in the U.S. American chicken raisers long ago discovered that persons of Japanese descent have a special touch as sexors. So there's nothing mysterious about "Amchick" and Nitta reaching across the Pacific.

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Photo by Jack Iwata

FRIENDS honor 95-year-old Riichiro Nobe at the Los Angeles Centenary Methodist Church. The youngsters around him are Katsubara Abe, 79; Danzo Kiyohara, 72; Tami-suke Kino, 81. In back is the Rev. Yuruzu Yamaka, 71. Nobe, whose oldest son is 65, has 14 grandchildren, nine great grandchildren.

Man with a long past

THE year Riichiro Nobe was born in Japan (1858), U.S. Consul General Townsend Harris had just arranged by treaty to open Japan to foreign trade. Yokohama was a fishing village. The Shogun Tokugawa was ruling.

During his 95 years, Nobe has seen the whole cycle of the rise and fall of Imperial Japan. He is determined to watch a new cycle, the growth of Democratic Japan.

With clear voice and good humor, Nobe can recall his early youth in Aki-ta-ken. In the villages and cities, the men walked with swords at their sides and hair tufted into a "chomage" atop their heads. The tide of modernization began to sweep through as the young cut off the "chomage." Nobe cut his off at 12.

At 16, he decided a young man should see the Big City, Tokyo. So he walked, a distance of 340 miles from home. He

made it in 20 days. His head swam from the bright sensations of the Big City. Gas lamps! A train! The train ran between Yokohama and Tokyo. That first train ride, says Nobe, was like taking the "head of the devil." Modern Tokyo had easy conveniences for travel: a "basha," a horse cart that carried seven to eight people.

He became a shoemaker and came to the U.S. in 1897 when about 1,000 Japanese could be found in San Francisco. He paid \$50 for a transpacific fare. One yen then could get you one American dollar.

The oldest of Riichiro Nobe's children is 65 years old. Four are in Japan. The three in the U.S. are Mrs. Aiko Hori and Seiichi Nobe, both of Los Angeles, and Mutsumi Nobe, a Chicago physician. His progeny totals 14 grandchildren and nine Yonsei great grandchildren.—MK.

AUGUST
1953

SCENE

the International East-West magazine

Vol 5
No 4

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The man in the chef's outfit is Charles Miyashiro of Honolulu. He's an expert at preparing fancy salads, canapes, hors d'oeuvres and such for eating. He's also a culinary esthete who fashions eye-appealing bouquets — "floral" decorations for the buffet table — out of turnips, potatoes, radishes and carrots. For more about him and how he found a new interest in the kitchen, see the story and additional pictures by R. Wenkam on pp. 13-15.

In the cover corner: Bob Douglas' photo of Misaye Kawasumi having fun as a teenage performing artist in the world of interpretive dance. How she developed from a pre-adolescence tap dancer to a front line exponent of modern ballet is Masamori Kojima's story on pp. 18-21.

Coming in September

- HOW RUSSIA almost beat Commodore Perry to it. A little known episode about a diplomatic overture Russia was making to Japan almost at the very time that Perry was negotiating on the shore of Uruga Bay.
- A RETROSPECTIVE look at Yasuo Kuniyoshi, the poor immigrant from Japan who became a giant among American artists.
- THE BOXER who can't bear to watch others fight.

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Summertime is 'Bon odori' time

IN FRANCE, it means good. In Japan, it means the time has come (between July 13 and 16) to rejoice because "the cauldron of Hell empties itself" and the souls that have suffered therein are liberated into a state of celestial bliss. So it's good in Japanese, too.

The word is *Bon* — and the French and Japanese pronounce it pretty much alike.

A time of rejoicing is a time for dancing. That's the why of *Bon odori*, a sort of community folk dance with a religious (Buddhist) base and with variations born of local differences.

The *Bon odori* has followed those Japanese who sailed off to other lands. Many a native westerner has gotten his first whiff of Japanese folk culture by wandering into a Japanese-American community celebration of *Bon*.

As transplanted in U.S. cities with large Japanese colonies, *Bon* dances retain little or no religious significance. But they always occasion ebullience and offer the chance to bring out colorful kimonos from the family closet.



COMMUNITY folk dance known as "Bon odori" has religious origin. Dances were devised to celebrate emptying of Hell's

cauldrons during couple of days each July. But that can't be what brought out these Honolulu youngsters.



BON dances differ according to locality and the teacher. And it's not for young girls alone, but for all age groups of both sexes.

Many non-Japanese get their first whiff of Japanese folk culture at "Bon" dances.

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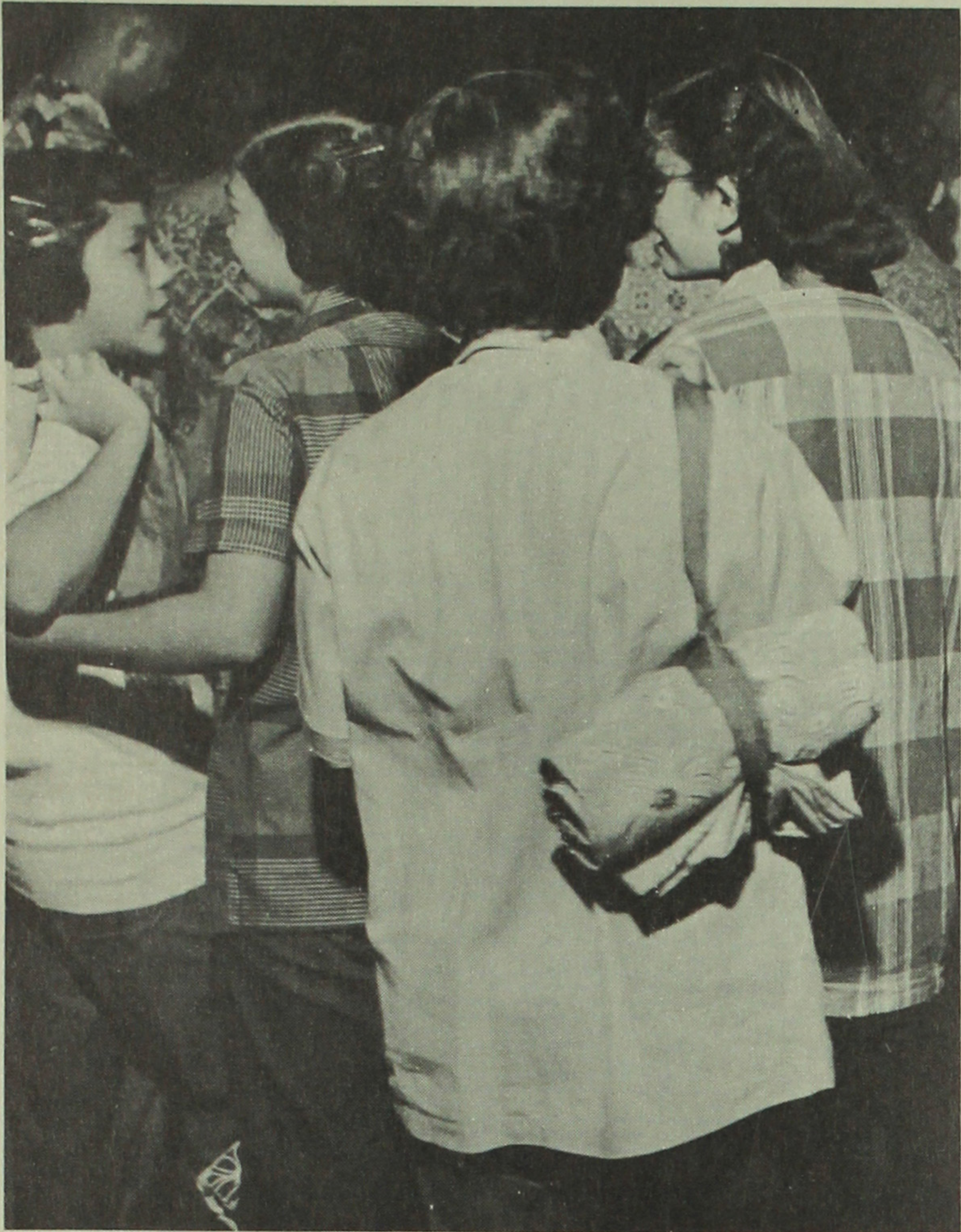
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SHE may look a little dazed, but she wouldn't have missed this for anything. It's hard on your feet, she may be thinking, but who wants to be left out?



IN Japan, it probably would be cold noodles that restore the energy expended in dancing. But in Honolulu, it's hot dogs and pop, natch.



THEY came in jeans and aloha shirts, with kimonos bundled and slung over their back. Some just slipped their kimonos on without changing.



IN the old country, it would be live music on the "samisen." In Honolulu, you settle for a phonograph and tape recorder hidden under the stands.

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DICTATORSHIP IS BETTER FOR JAPAN--NEWSMAN

Vancouver — Tokyo newsman John J. Holland, who landed in Vancouver on his way to the Canadian International Trade Fair in Toronto, said that Japan is heading straight for another right-wing dictatorship.

The Australian-born associate editor of the Tokyo Evening News commented that even with the swing in the direction of communism at the recent Japanese election, the right wing and its followers still hold the power.

Mr. Holland described the middle-of-the-road course of

democracy as "quite out of character" for the Japanese.

"When and not if, dictatorship becomes a fact," he went on, "I think it will be the best thing for the Japanese. They are not happy about their election responsibilities. They prefer to be told what to do."

Although he still carries scars where Japanese troops kicked his shins when he was interned during the war, Mr. Holland regards Japan as his home.

"The Japanese have many qualities which override the behaviour of their soldiers during the war," he says.

POPULARITY RISES

"MISEL IN JAPAN"

THE GAP BETWEEN ASIA AND AMERICA

"... there is more to separate East and West than that Indonesians have not caught up with the machine age. America has its backwardness, too—more in the mental realm than in the physical. Gov. Thomas E. Dewey, in his book, "Journey to the Far Pacific," tells a story about an American banker who, visiting Indonesia's President Achmed Soekarno, patted Mr. Soekarno on the knee and said, 'We have confidence in you.' According to Governor Dewey, President Soekarno 'tartly' replied, 'We have confidence in ourselves.' Americans need to appreciate the peoples and cultures of the East quite as much as the Indians, Burmese, Malays, Chinese, and Indonesians need to learn far more about the United States. The war in Korea has demonstrated, in the agonizing discussions over the truce talks in which India has played such a vital role, that if communism is to be held in check, the countries around the borders of China and the United States and its allies must hold together." — ROLAND SAWYER, The Christian Science Monitor.

THE incidental intelligence printed above comes from the north. Our good neighbor, *The Continental Times* of Ontario, interviewed John Holland last month at Vancouver. Mr. Holland is described as associate editor of the *Tokyo Evening News*.

What do you think of his comments?

Unless Mr. Holland denies or corrects the quotations attributed to him, we know what a lot of our readers in the U.S. are going to write in and tell us:

"Mr. Holland has not yet recovered from those kicks in the shin delivered by minions of an earlier Japanese dictatorship. So he says another dictatorship is the best thing for the Japanese? And he regards Japan as his home?"

This is like saying one and one and one make seven.



ON Honolulu beach, saladman Miyashiro finishes table center piece of pineapple, olives, turnips and potatoes.

He found beauty in spuds and such

Story and photos by R. Wenkam



MIYASHIRO finds white radishes ("daikon") most suitable for making "daisy" petals.

*Curled carrot peelings
were the inspiration*



GIRLS admiring Miyashiro's artistry are, l. to r., Ruth Okahara, Charlotte Wakugawa, Jeanne Sato, Diana Chun and Jessie Doi. Honolulu's three finest hotels count on him to keep tourists talking about their unusual table decorations.

Story and photos by R. WENKAM

WHEN the visiting celebrity to Waikiki beach throws a party in his penthouse suite, it's Charles Miyashiro of Honolulu who decorates the buffet. He does it with lovely bouquets fashioned from such prosaic material as the humble turnip and the homely potato.

Waikiki's three famous hotels — the Surfrider, Moana and the Royal Hawaiian — depend on Charles to keep tourist guests talking about their striking, if unusual, table settings. Buffet tables for the "Hawaii Calls" radio program, which emanates from the Moana's Banyan Court, are also Charles' handiwork.

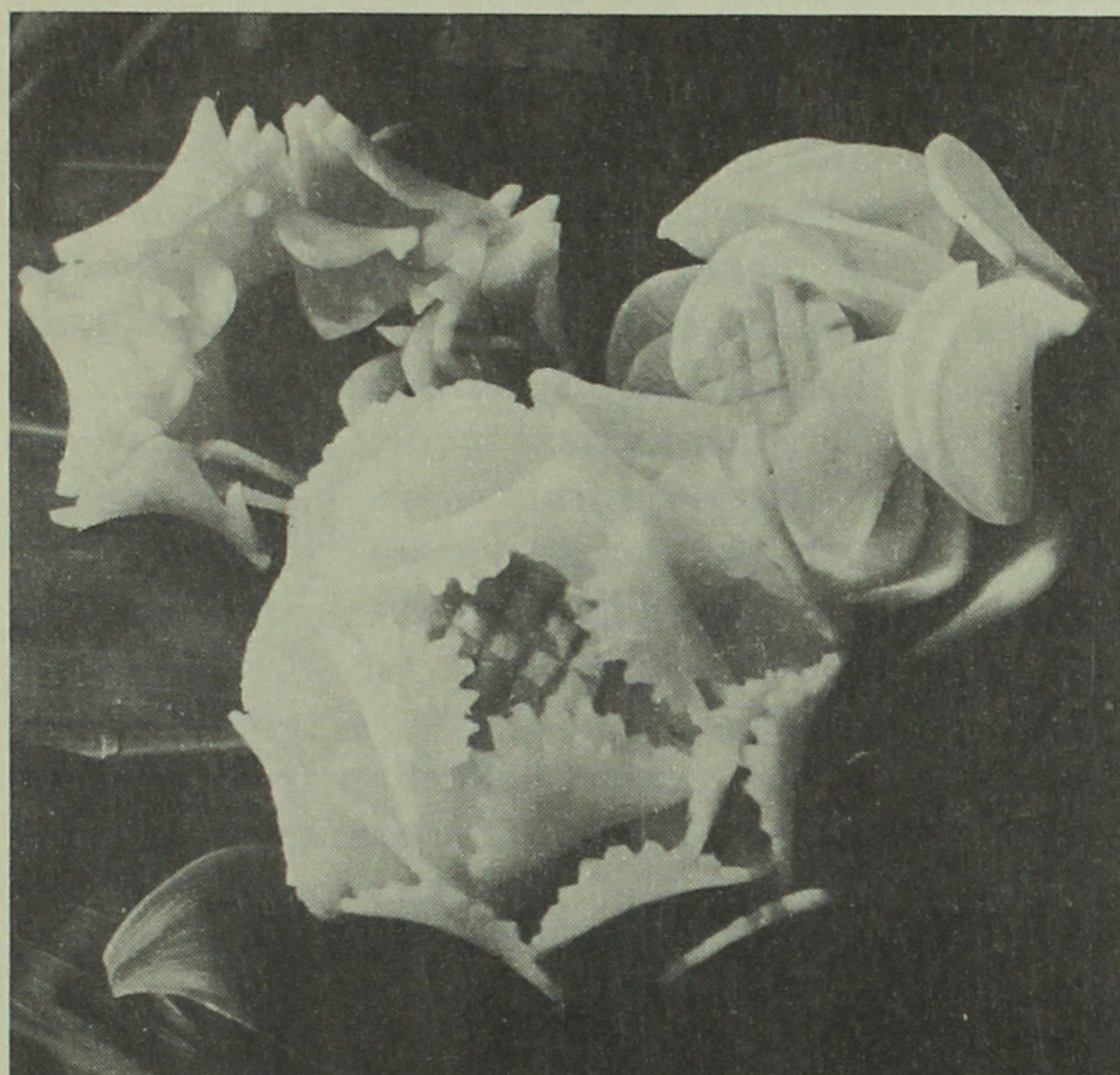
All this began one day when the talented saladman was peeling a bucket load of carrots. His esthetic instincts were aroused by the way the curled peelings assumed certain shapes as they fell to the table. He picked up a handful and worked up a basic floral design. It wasn't long before he progressed from peeling to sculpting his solid vegetables.

The day the new Surfrider hotel was opened, Charles filled 20 feet of buffet table with a variety of "flowers" — carrot chrysanthemums, "daikon" daisies, turnip gladioli and potato camellias.

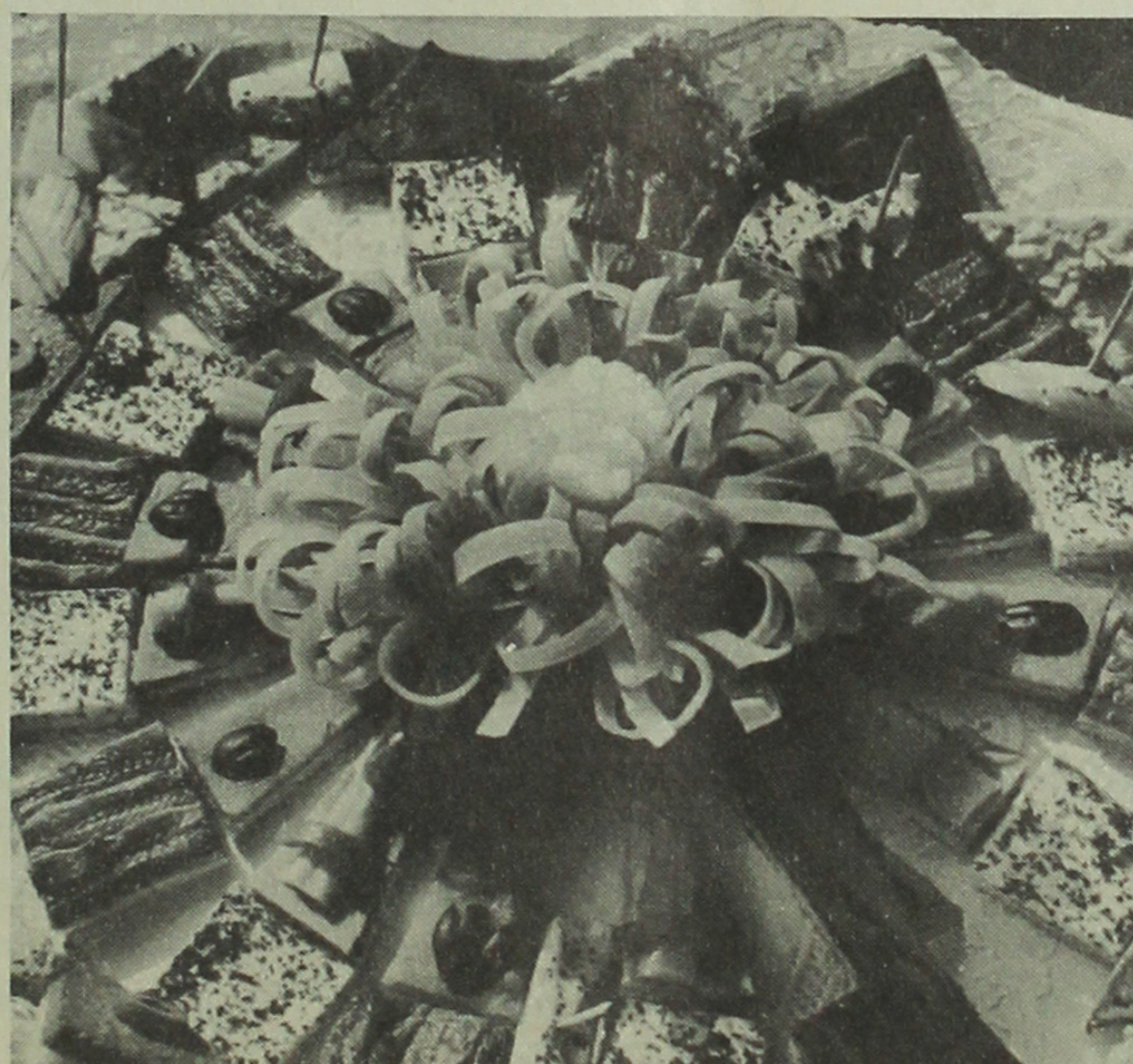
When he's not elevating the lowly vegetable to sublimity, Charles does more mundane gardemange work at the Moana, preparing salads, garnishes, canapes and hors d'oeuvres.



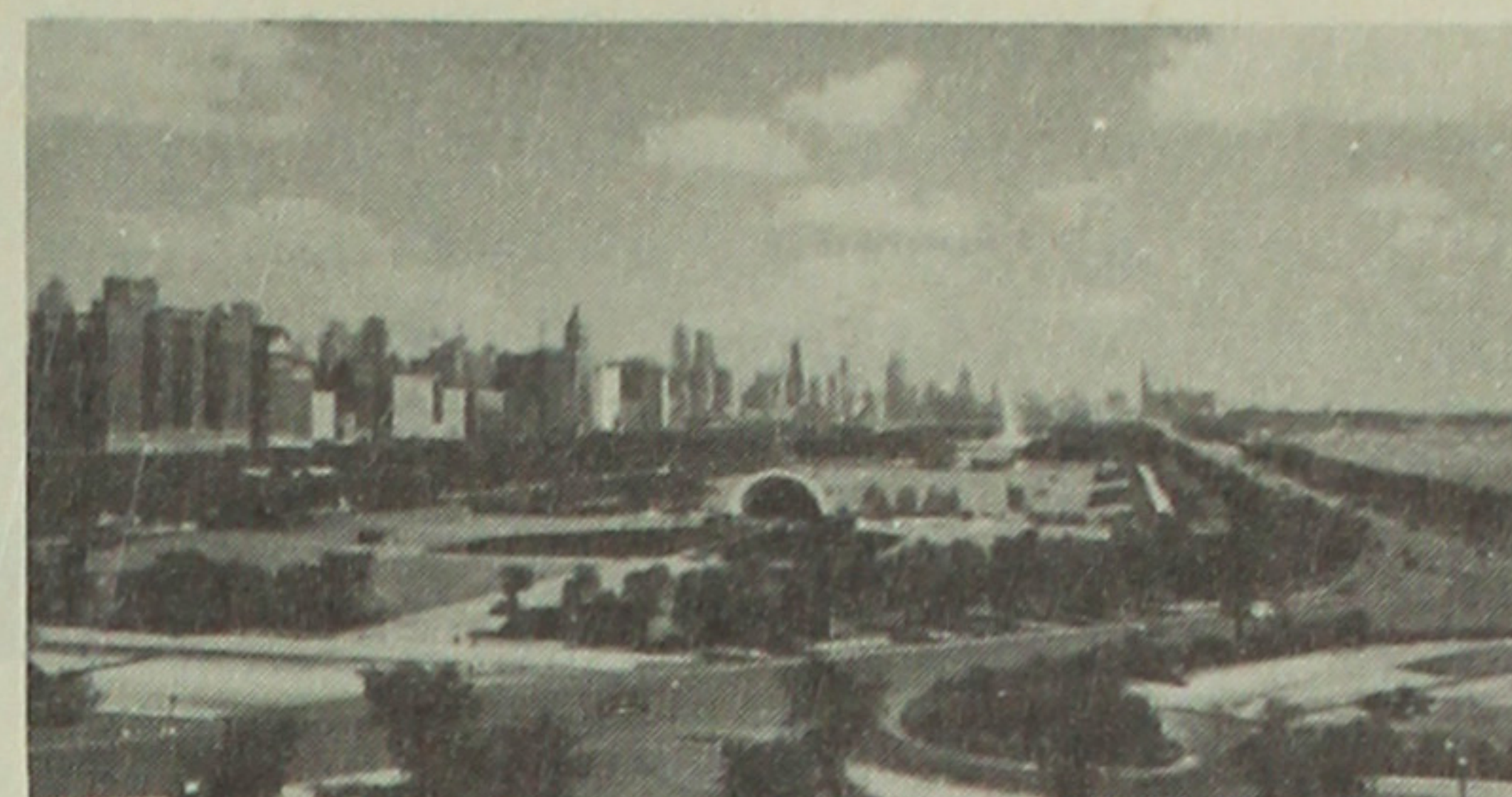
MIYASHIRO-prepared vegetable trays are all vegetable, yet have extra eye appeal.



IT takes a lot of delicate knife work to make radishes look like this. And they're still edible. It all started from carrot peelings.



ANY man who goes to this trouble to fix a spread of canapes and hors d'oeuvres is bound to be in great demand—and obviously enjoys working in the kitchen.



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Our need in Asia: to back — not fear — its nationalism

By ROBERT I. CRANE

THE GREAT puzzle of the century is this: At the very time that America stands at a level of power and leadership unequalled in her past, we are assailed by fears, doubts and suspicions.

In part this situation results from frustration in Korea, in part from shock at recent events in China, in part from disillusionment over the entire course of postwar developments.

It is also the result of a lack of knowledge and understanding of Asia.

Our heritage is that of western Europe. Our insights are those of the westerner. The Orient has, until this decade, remained unknown or poorly understood. World War II plunged us into Asian affairs, but caught us unprepared for the role demanded there.

Unequipped to understand the turmoil in Asia, our citizens have been panicked into a search for panaceas. Many of the prescriptions offered are at best naive and at worst dangerous to the national interest.

Asia since World War II has been far from stable and other than prosperous.

Collapse of European controls and the ending of Japanese dominance left a power vacuum. Trade patterns, production systems, established governments and social stability — all have weakened or vanished. Wars, rebellions and the march of communism have succeeded to the order that once existed.

What is happening in Asia today is the result of more than two centuries of dislocation and disorganization. A good part of this is the effect of what we call "westernization."

Before the coming of European traders and empire builders, the traditional societies of Asia were composed of large numbers of small peasant villages. Their life was geared to a subsistence economy. It revolved around the planting of food crops by the several extended-family households.

Concepts of private property or of profit-making were largely unknown. The system stressed stability and communal effort. Ancient folk law and religious views tended to minimize the possibility of change.

Into this static scene came the carriers of a dynamic culture and of a commercialized way of life. European traders quickly broke into the subsistence economy of Asia with their merchandising techniques. Cash crops such as tea, jute, cotton and rubber were sought. In many regions the lure of money caused peasants to change from a subsistence economy to production for the world market.

In cases where money failed to work, political controls were used. Western rule meant western law. The results of this alien legal system were often of serious consequence for the traditional society.

Thus commercialization, individualism and western law undermined the older way of life. New economic patterns were created. Western ideas and beliefs made a deep impact.

European rule in Asia came to need a local bureaucracy. The passport to success became a European education. A new, westernized middle class grew in the ancient Asian societies. Members of this group lost many of the values of their own societies.

But at the same time, the new Asian middle class could not fully accept all of the western values. Its members were neither fully western nor fully Asian. They were marginal to both cultures.

This new class aspired to positions of reward and prestige in the colonial regimes. But they were frustrated by the "color bar." Western education had given them ideas of social justice and democracy. But the gap between democratic theory and colonial practice (prior to World War I) embittered many.

ABOUT THE AUTHOR

Unlike a number of other "experts," Robert I. Crane is no interloper on the Asian scene. He was born in Asia — in Delhi, India, in 1920 — which probably is why his dissertation for the Ph. D. he earned at Yale University was on "The Indian National Congress and the Indian Agrarian Problem." He worked as an India specialist for the State Department and the Office of Strategic Services during the war. The Ford Foundation will be sending him back to India soon. While there, he will write more articles for SCENE. In the meantime, he teaches history at the University of Chicago.



When this new elite looked about, it saw not only its own frustration but also the poverty of the stagnant rural masses who comprised some 85% of the population. They began to blame all the ills of their society on foreign rule.

Their logic ran as follows: "Alien rule has deprived us of our self-reliance. It has stultified our natural development. It has taught us valuable lessons but has robbed us of much. In particular, alien control has distorted our national economic life and made us a dependent economy.

"Our poverty results from our political and economic subjugation and cannot be cured until alien domination is ended. Our nation needs modernization, economic development, social reform. Foreign rule prevents us from fulfilling these needs.

"Our people need mass education, public health, improvement projects. Foreign rule keeps them from us. We will remain hewers of wood and drawers of water until we secure economic and political independence."

The opposition to foreign control came to be linked with opposition to western capitalism. Some Asian leaders

began to regard capitalism and colonialism as inseparable.

Their thinking turned approvingly to state planning or what we call the "welfare state." In some instances, this approval of the welfare state concept led these nationalist leaders to favor some form of socialism.

Asian nationalist leaders realized that their movement must have mass support to succeed. They went out to the peasantry and taught a doctrine of social and economic reform. Economic reform, social justice and independence came to be tied into one bundle. Anti-foreignism remained as an underlying factor, but an important one.

Asia's nationalist movements today are enlivened by hostility toward European rule as well as by suspicion of European motives. Any move toward overt alliance with alien, European powers in the crusade against Soviet imperialism has its hazards.

It seems self-evident to them that any move toward such an alliance might be construed as surrender of their newly-won independence.

In fact, the bulk of Asia's nationalist leaders today are skeptical of Russian

blandishments. They are anxious to build governments based on representative principles and on more of free enterprise than one would have anticipated.

Their sympathies are, in the long run, more with the free nations than with totalitarianism.

Our task is to make it feasible for them to remain with the free world system. But in so doing we must take into account their background and their special problems.

Ours is the task of gaining insight into the valid goals and objectives of Asian nationalism rather than automatically and unimaginatively condemning it as communist.

We must work with constructive elements in the nationalist movements of Asia. We must assure them of our understanding of their problems.

By contrast, the role of the Communists is an easy one. They can subsist on the basis of irresponsible promises and by playing on existing tensions. We must build creatively so as to eliminate tensions and fulfill legitimate demands. This is the task that the American genius must rise to meet.

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EIGHTY-EIGHT BRANCHES THROUGHOUT JAPAN

Dancing up the ladder

By MASAMORI KOJIMA

ON the bare stage of his Los Angeles dance theater one afternoon, choreographer Lester Horton was seated on a small chair. He looked up wearily to audition the next applicant for the Duke Ellington Dance Scholarship in his school. Almost tiny 12-year-old Misaye Kawasumi walked up, every step clicking from the taps on her shoes.

"What kind of experience have you had?" asked Horton.

"I can tap, sing and hula."



At 17, Misaye Kawasumi is a dance theater star

"Please remove your shoes. We won't need the taps."

The audition went off well. Misaye got the scholarship. Since then, in the fashion of contemporary Horton dances, Misaye's feet are always bare on the stage.

After that audition, Misaye, now an ex-tap-and-hula dancer, had hardly a notion of what she was to expect from cavorting on the stage in her bare feet. (It was to be modern ballet, derived from human experience, instead of a bundle of tricks with shoe taps).

She caught on quickly as a new member of the Lester Horton dance group in which dancers and dances are developed together — in the European tradition of a working academy-theater.

Misaye learned to "count" and "pace" a dance, terms for coordinating music to dance. In the workshop method, then as now, with other student dancers, she

sewed costumes, made scenery, handled lighting switches, created stage masks.

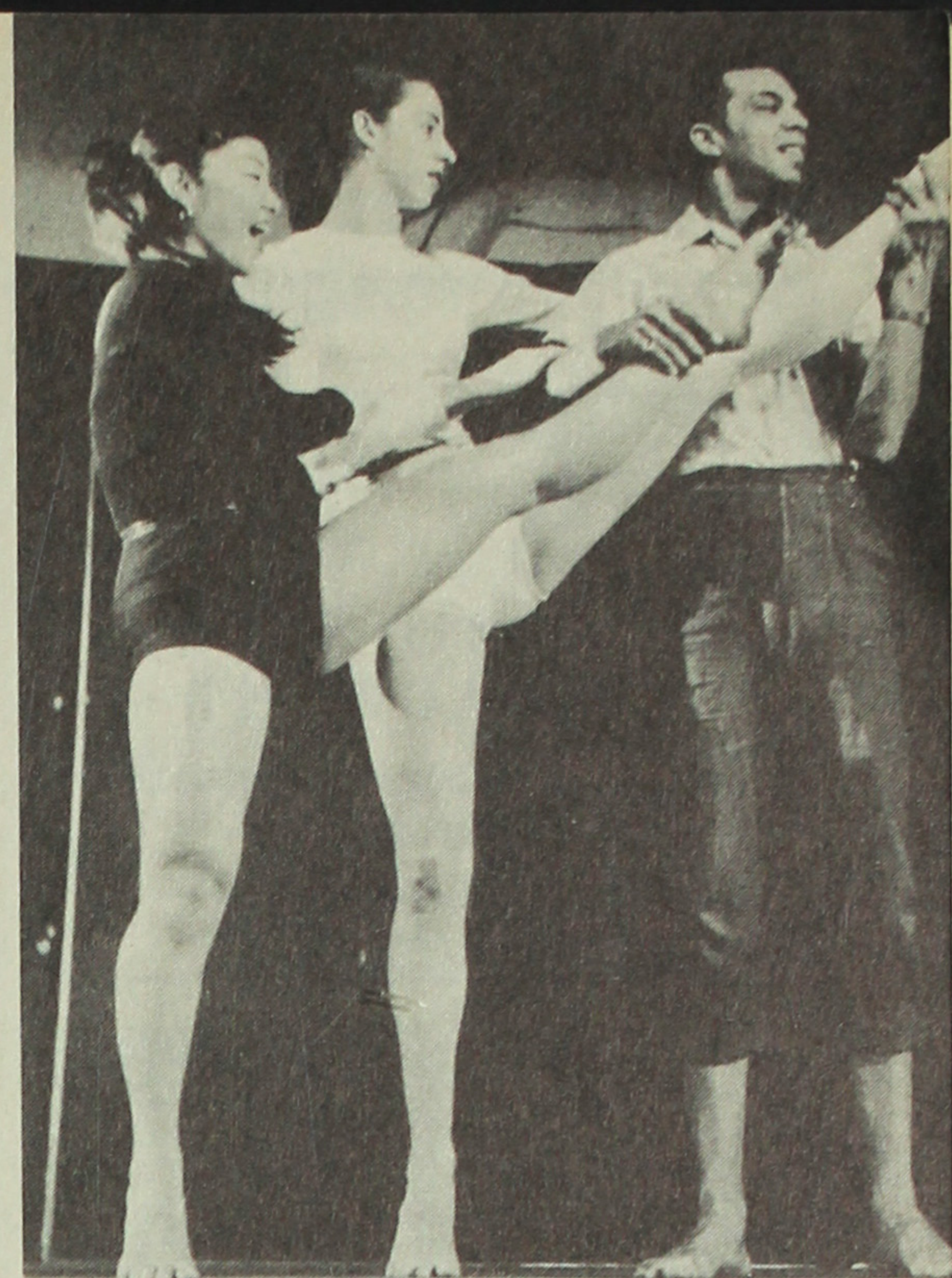
No one is above picking up a broom to sweep the stage.

The dancer learned all about the theater, front, back, top and bottom. The give-and-take by all students in the numberless stage tasks backs up the form and spirit of the Horton company.

Indiana-born Lester Horton evolved his dance theater over the years from a little theater in the California hills, called the Verdugos, back in 1932. His achievement here is a dance group trained in all forms of contemporary dance disciplines. That's the basis of his present theater with full workshop facilities and experimental laboratory methods.

Today, a leading choreographer whose works are often seen in Hollywood films, Horton credits the major turn

Photos by Bob Douglas



SANSEI Kawasumi ("Bernice" to friends, "Misaye" for professional purposes) loosens up before rehearsals with Joyce Trisler. James Truitte playfully lends hands.

in his career to Japan's Michio Ito. Horton's specialty was American Indian dances until Ito told him that he could do better than "postal card dancing."

To return to Misaye, within five years she advanced to the front line of an amazingly talented young group.

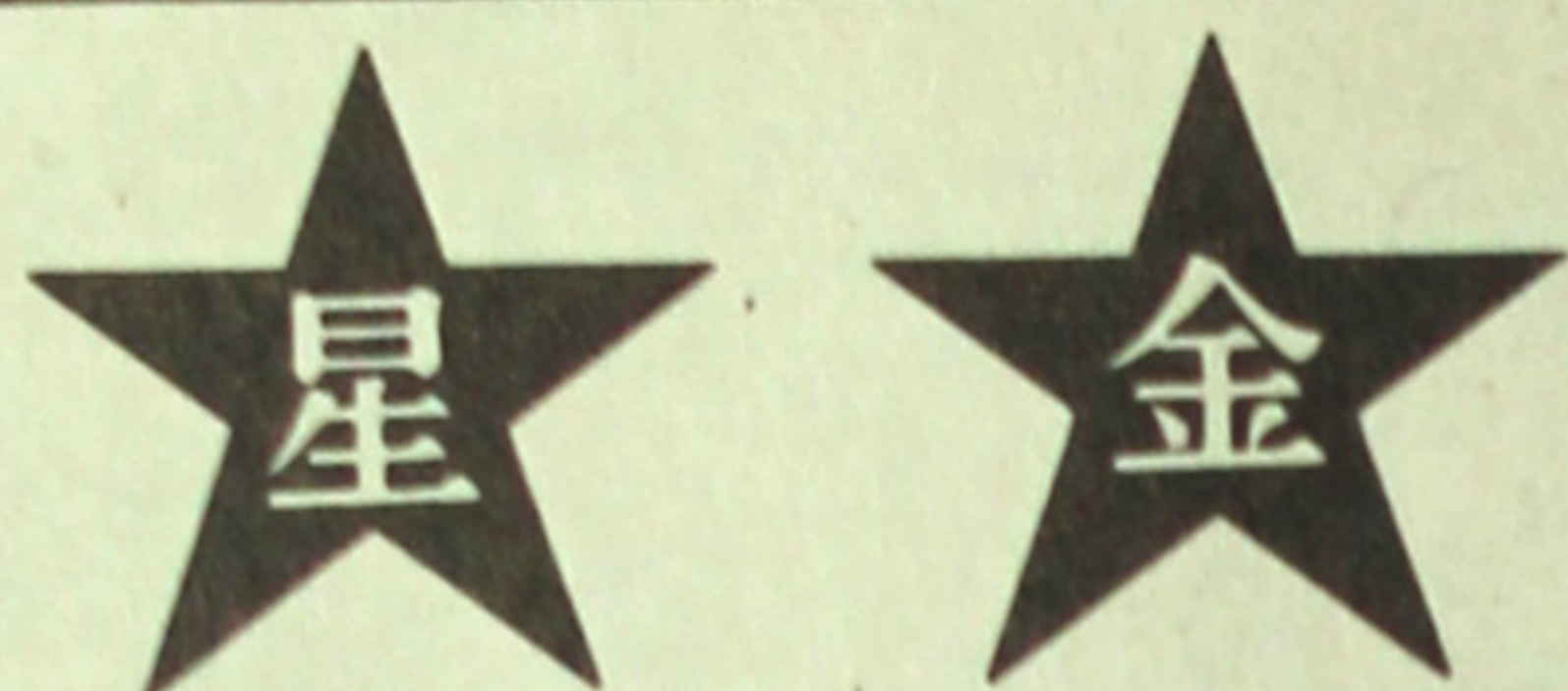
Despite an age level that dwells in the late teens, the Lester Horton dancers developed brilliantly to become a major Los Angeles attraction on Friday and Saturday evenings, the only nights they perform.

What the critics find so astonishing is that a group so young can have excellent professional standards. And the group is still developing! Carmen De Lavallade, 20 years old, has been called the "best seen in a decade." Similar praise has gone to others, by name, James Truitte, Norman Cornick, Lelia Goldoni, Joyce Trisler and Misaye.

Of their New York performances this March, the New York Herald Tribune was moved to comment: "It can be said at once that New York was not only deeply impressed but (possibly) a little

PIXYISH Misaye Kawasumi, at 17, is a front line star with young but brilliant Lester Horton dance group of Los Angeles. At left, in a joyous sequence with Jack Dodds. On opposite page, a dance in another mood, "Hiroshima Revisited."

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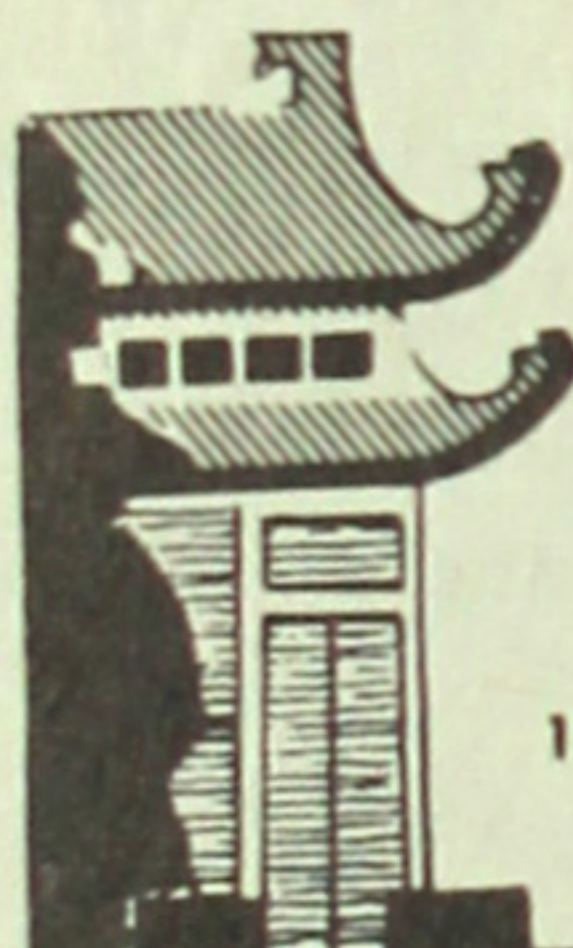
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LIKE other Horton performers, Misaye helps put up scenery, sews costumes, makes masks, handles complex system of light switches, is not above picking up broom to sweep stage. Holding nail for her is manager Frank Eng, former theater critic of Los Angeles Daily News.

humbled." Misaye's own profoundly stirring dance, "Hiroshima Revisited," extracted praise for her "sturdy, defiant pathos."

Recognition of the highest order came to the young group last month at the 12th annual Jacob Pillow Dance Festival in Lee, Massachusetts. This is a "prestige" invitation. The world's best in modern dancing avidly watch Pillow Festival productions.

The slow, complex modes of commercial transportation in Los Angeles (the city has no rapid transit system of "els" or subways) are daily proof of

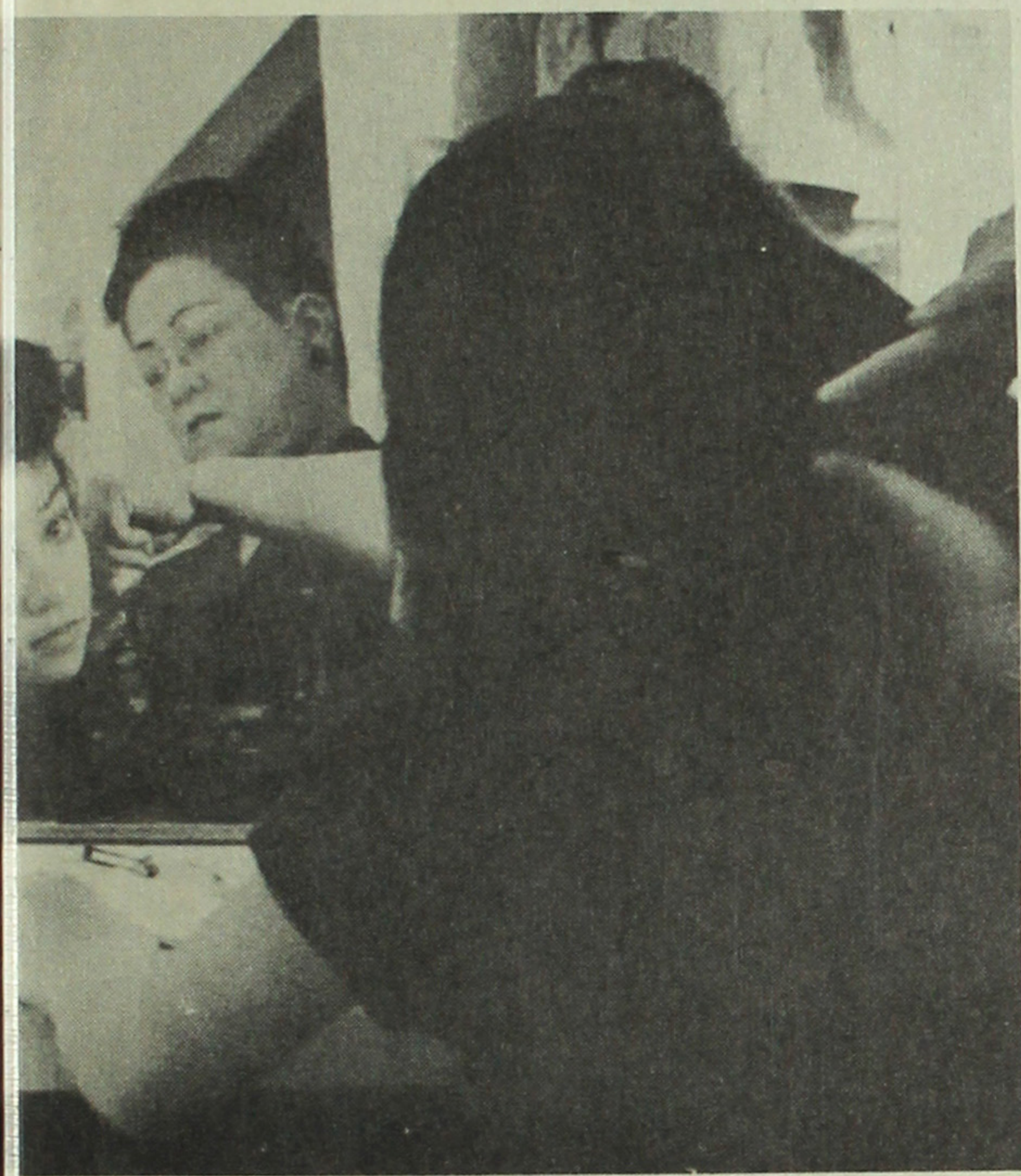
Misaye's devotion to the dance. She travels two hours a day after school in buses and trolleys between home and theater. Another pupil comes in from a distance of 15 miles every day — a time consumption of about four hours.

It helps a little when the Lincoln High School excuses Misaye from her gym period, official acknowledgment that she expends more energy on one dance performance than a hard-played basketball game.

Misaye also teaches dancing to children, for as his students develop, Lester



HERSELF still a high schooler, Misaye teaches kids because "children love modern dancing."



HER Nisei mother, Florence, helps Misaye ready face and hair for the night's performance.

Horton has them in turn instruct others. The children, eight to 13 years, attend three classes a week.

"Small children love modern dancing. We let them use their own imagination and work from their own experiences," says Misaye.

The Horton dance philosophy, working out dances from human experiences, applies well to children. After all, observes Horton, to move is the first step in articulation, and the dance teacher's job is to teach the child to make the best use of his movements.

In planning Misaye's performances,

she and Horton start with a choreographic idea — that is, they take a worthwhile human experience and translate it into dance forms and color. The Hiroshima atom bomb was an idea for the 1953 season. Horton "blocked" out the dance and suggested the basic meanings. Then it was Misaye's turn to complete the expression within her own understanding. The result was form and color worked out to a dance in a white kimono and dance patterns of terror, anguish, desperation, hope and creation.

This teacher-pupil interacting explains the zesty, free movements of Horton productions. Nothing is formalized; the dancers are free and not timid about experimenting. Horton is planning two new works for Misaye this fall, ballet ideas on Mexicans and American Indians.

Misaye thoroughly enjoys her dancing. Artist that she is, she says, "I want to do well without wasting anything." She doesn't think that what she is doing is hard. "It is a matter of patience, time, practice, thought."

When she isn't devoting herself to dancing, she enjoys biology and animals. Once, when she was young, she liked the prospect of doing research on the gorilla. She wanted at one time to become a veterinarian.

Misaye is small, compactly built, with a pert face and a personality that is cooperative, though occasionally impish. During the recent New York visit of the Horton dancers, mostly young Californians who had never been out of their state, Misaye instigated them to ride the Staten Island ferry and do up the town after each night's performance. Manager Frank Eng could do little to curb this energy expending because he could not keep his eyes open long enough after a performance to admonish his charges.

Misaye has a part appropriate to her sometimes pixy behavior in the current Horton production "Choreo 53". In a fast, furious and lusty farcical dance called "Ballabilli" (Ways of Love), she masquerades as a Cupid and does a funny lot of prancing and hopping. The audiences laugh with her.

The days seem far behind when Misaye set her heights at tap-and-hula dancing. Her maturing interests have centralized on modern dancing and choreography. Her obvious enjoyment of what she is doing gives a refreshing optimism to her own outlook for the future: "There is no limit here," says Misaye Kawasumi.

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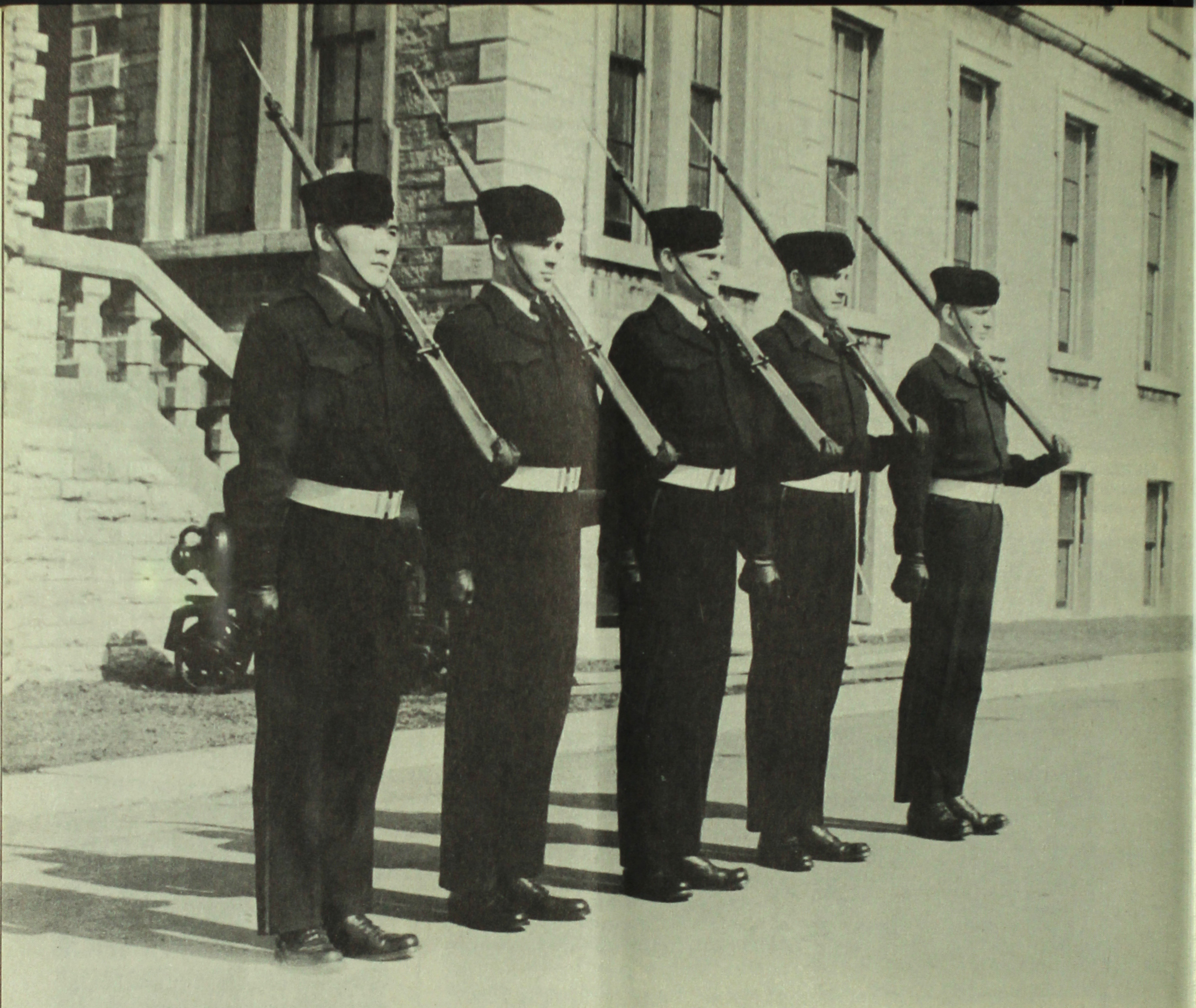
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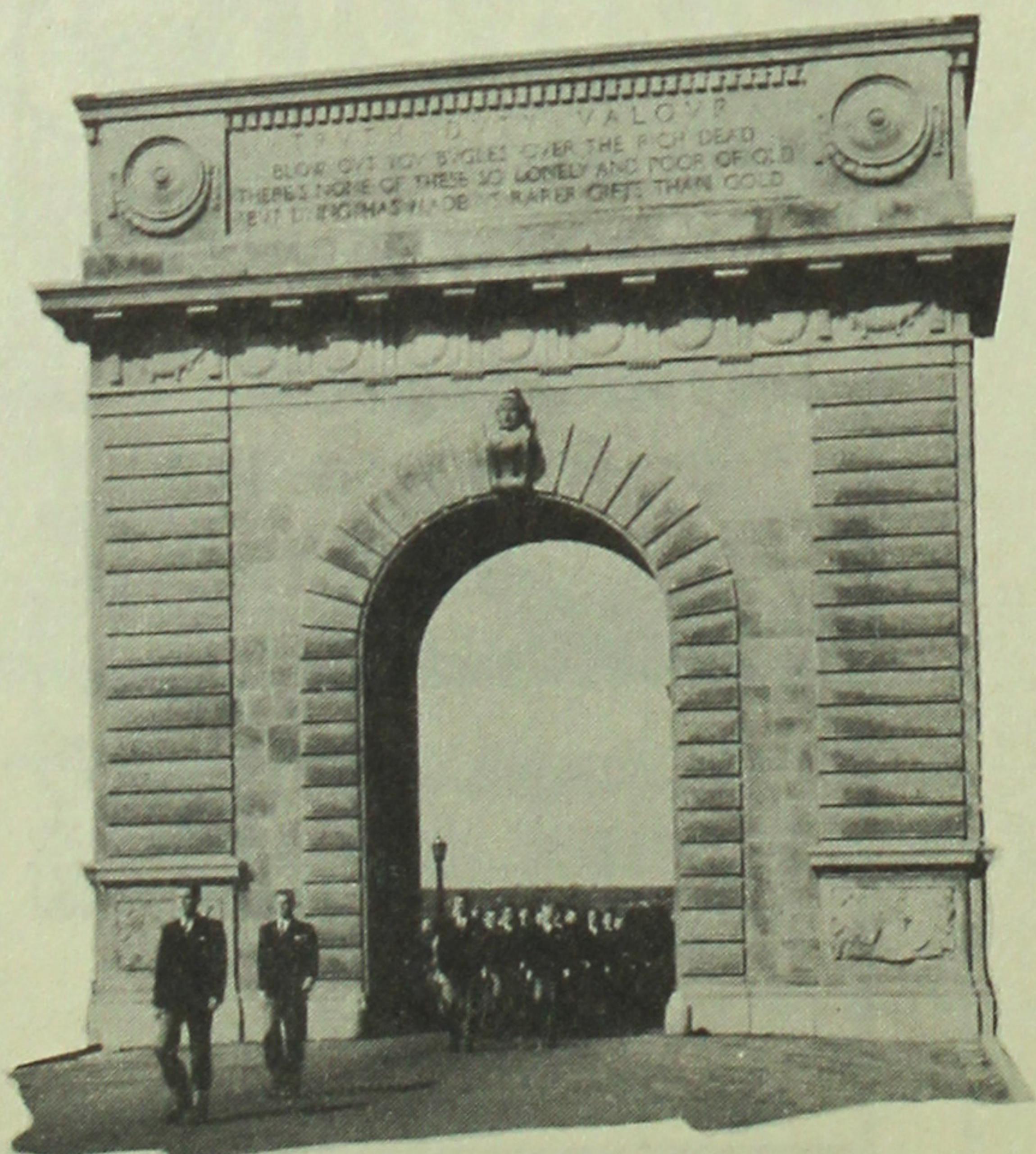
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CADET Tony Baba, 20, at attention during drill at Canada's Royal Military College at Kingston, Ontario. Now in his third

year, he is first Nisei to be enrolled at his country's top military school. RMC trains officers for Army, Navy and Air Force.

Photos by R. J. Davis



A cadet at Canada's 'West Point'

By JACK NAKAMOTO

TONY BABA, long-jawed, straight-backed and 20, is the first Japanese-Canadian to wear the trim, blue uniform of a cadet at the Royal Military College — a fact that never gets much of his attention.

Now a lordly, third-year upper-classman at the Kingston, Ontario, institution that produces officers for all three branches of the Canadian armed services, Cadet Baba talks of other things. Of, for instance, his first taste of RMC recruit training.

He had won enrollment at Canada's top military school in 1950 by passing a fearsomely stiff examination. When the exam grades were posted, he ranked 29th among 154 candidates.

The resulting elation was wonderful, but it was short-lived. For the life of a neophyte cadet soon revealed itself as an unremitting round of drudgery and discipline, most of which was imposed in the form of menial duties that seemed humiliating and outrageous to one who had presumed he was to be trained to be a leader of men.

Cadet Baba admits unhesitatingly that "I didn't do too well during my first year."

Much of his baptismal ordeals as a recruit was experienced as a "runner" who perpetually hustled about on the double to summon fellow cadets to parades, inspections and other functions. Whenever he stopped running,

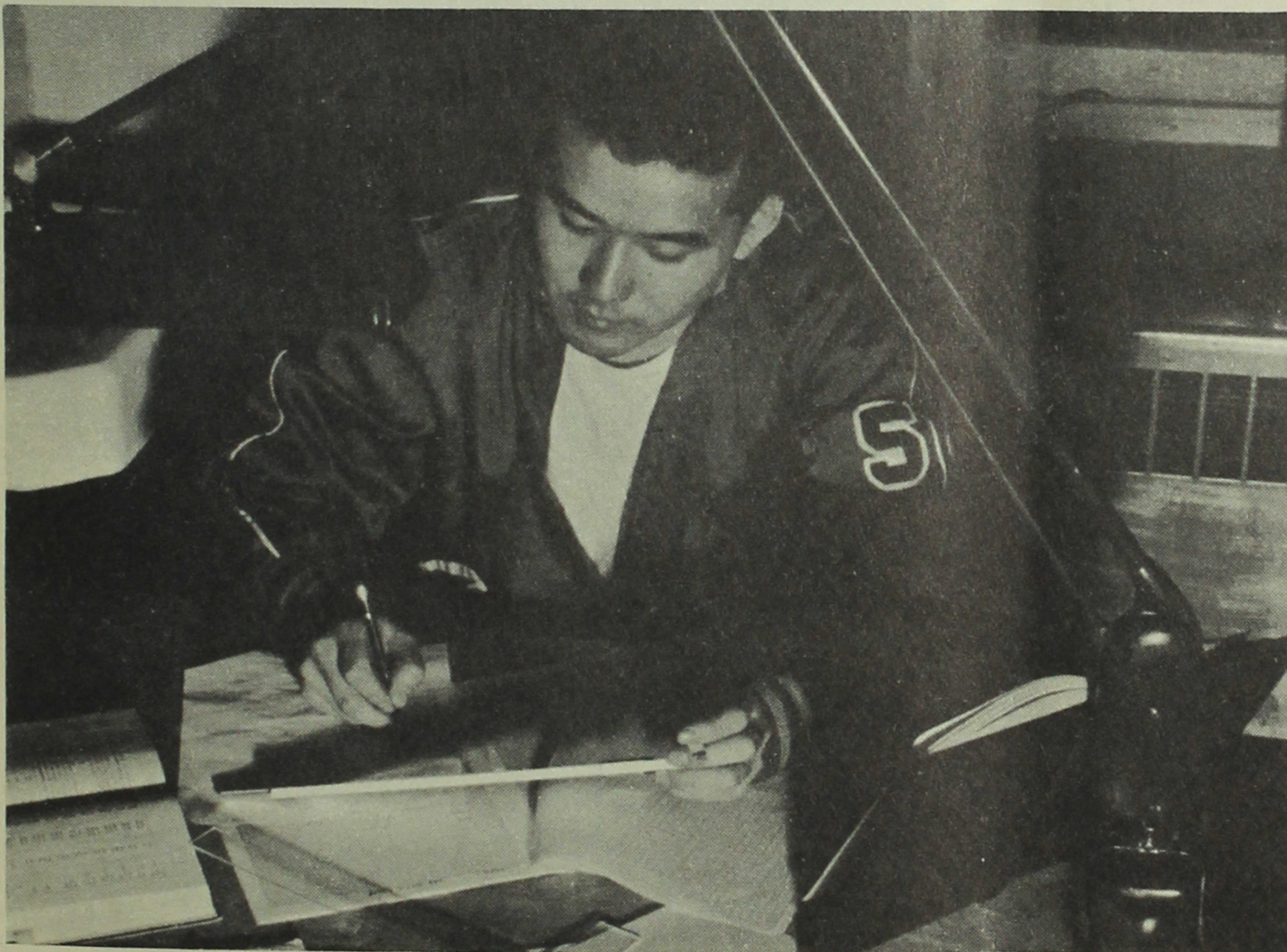
he had to stand rigidly at attention. Everywhere outside his room, he was never permitted a posture of relaxation.

He was always among the last to sit at the dining table, because he first had to serve the seniors. Whenever and wherever there was any unpleasant work, such as cleaning up the grounds, he was the one detailed to it. He was constantly at the mercy of some 300 seniors, any one of whom could bring misery to Baba's life without any fear whatsoever of retribution or retaliation.

All this wasn't easy, but he learned to accept it and somehow survived it. Like others before him, he found out that the first step in military leadership training is to learn to be led.

The tri-service character of RMC shows up in such examples as these: Cadet Baba is awakened at 6:25 a.m. by the piping of a whistle, the Navy-style reveille. On other occasions, he will hear an Army bugle. And designations of rank and organization at RMC are borrowed from the Air Force. Baba, for instance, belongs to an overall group called a wing, which is broken down into squadrons, flights and sections.

The third year is when a cadet begins specializing in his studies. Cadet Baba is majoring in civil engineering and stands well near the top in his group.

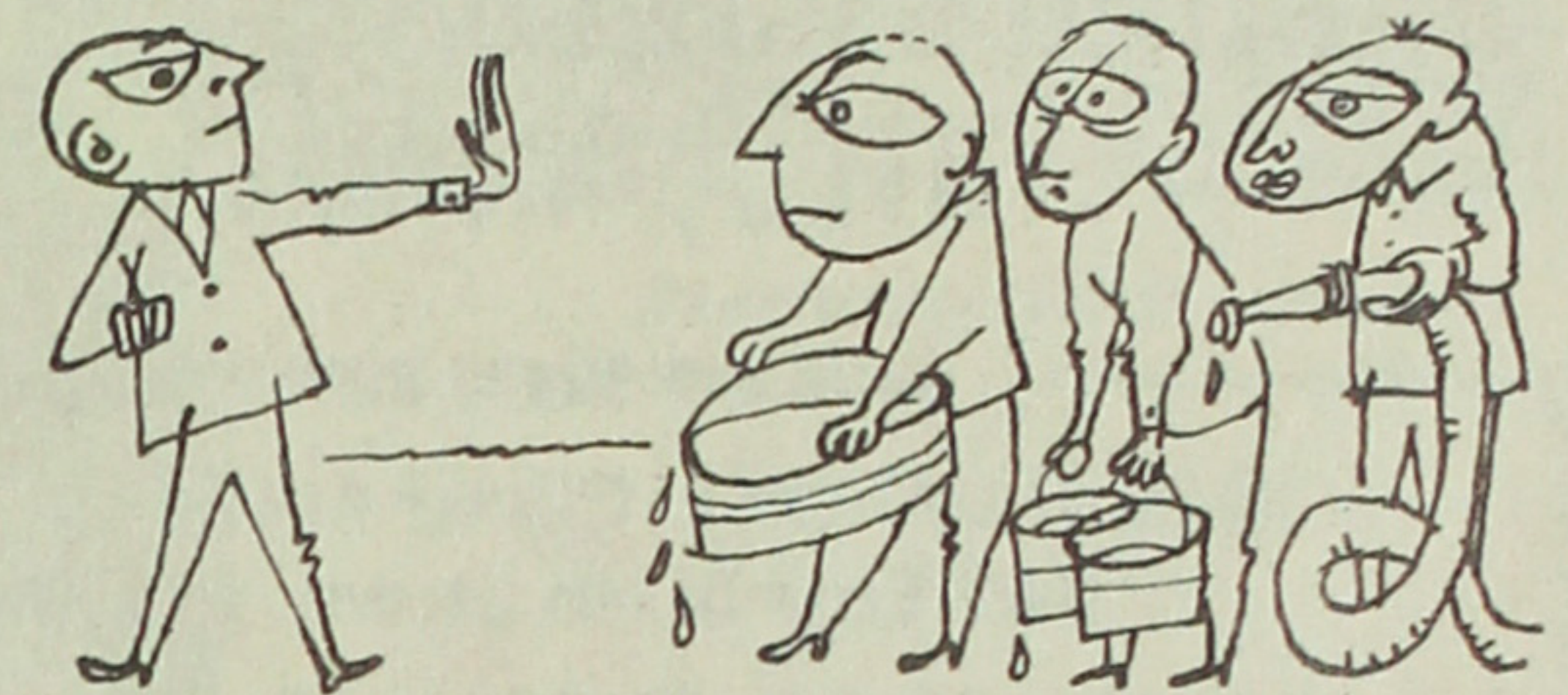


LAB report for next day keeps Cadet Baba up late. He's majoring in civil engineering. Quietness is enforced by orders that forbid wearing of boots in living quarters after 7 p.m.

JAPONICA

LUCK CAN WAIT

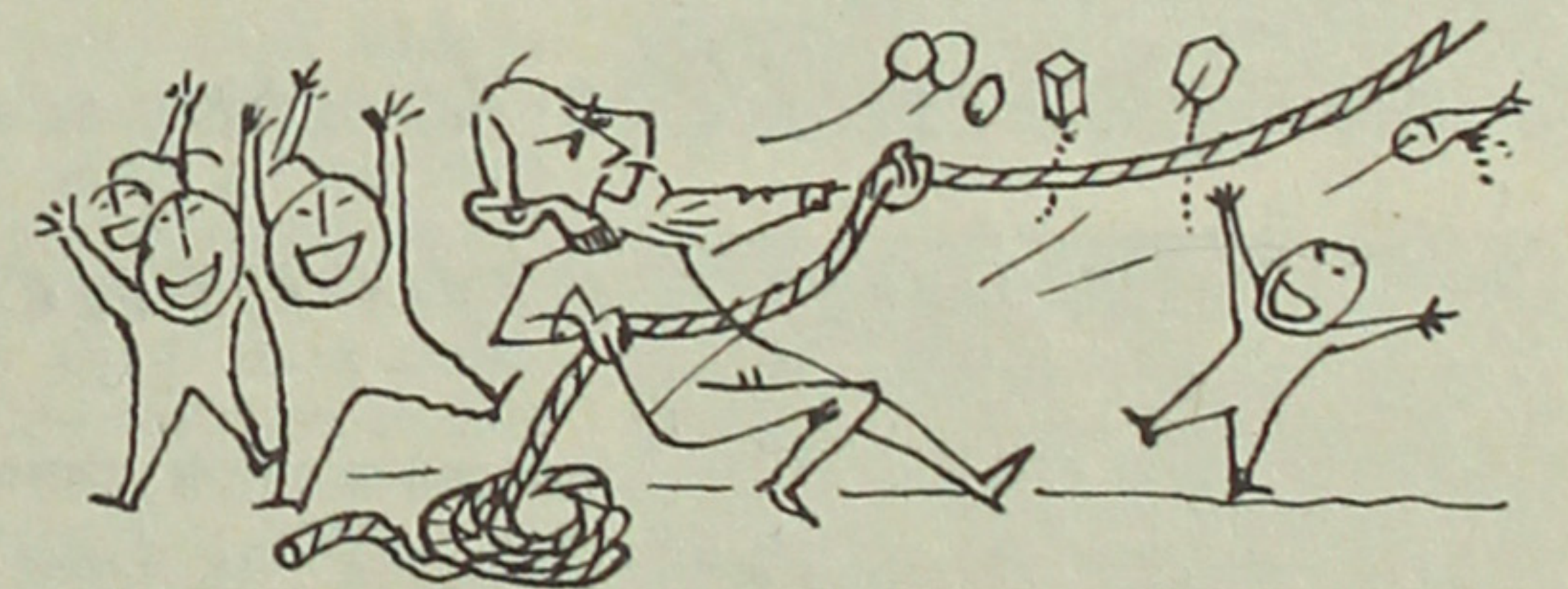
It's an old southern custom in Kyushu to throw water on the bride when she turns up at her wedding. The practice began centuries ago when somebody decided, without getting an argument from brides or anybody else, that a drenched wedding gown would bring luck. But today's brides are more appreciative of the yen they've spent on their nuptial gowns than of ancient superstition. They are demanding an end to the custom. The search for a regu-



lation that might protect the brides has been assigned to the Human Rights Protective Bureau of the attorney general's office.

BIG KID, BIG KITE

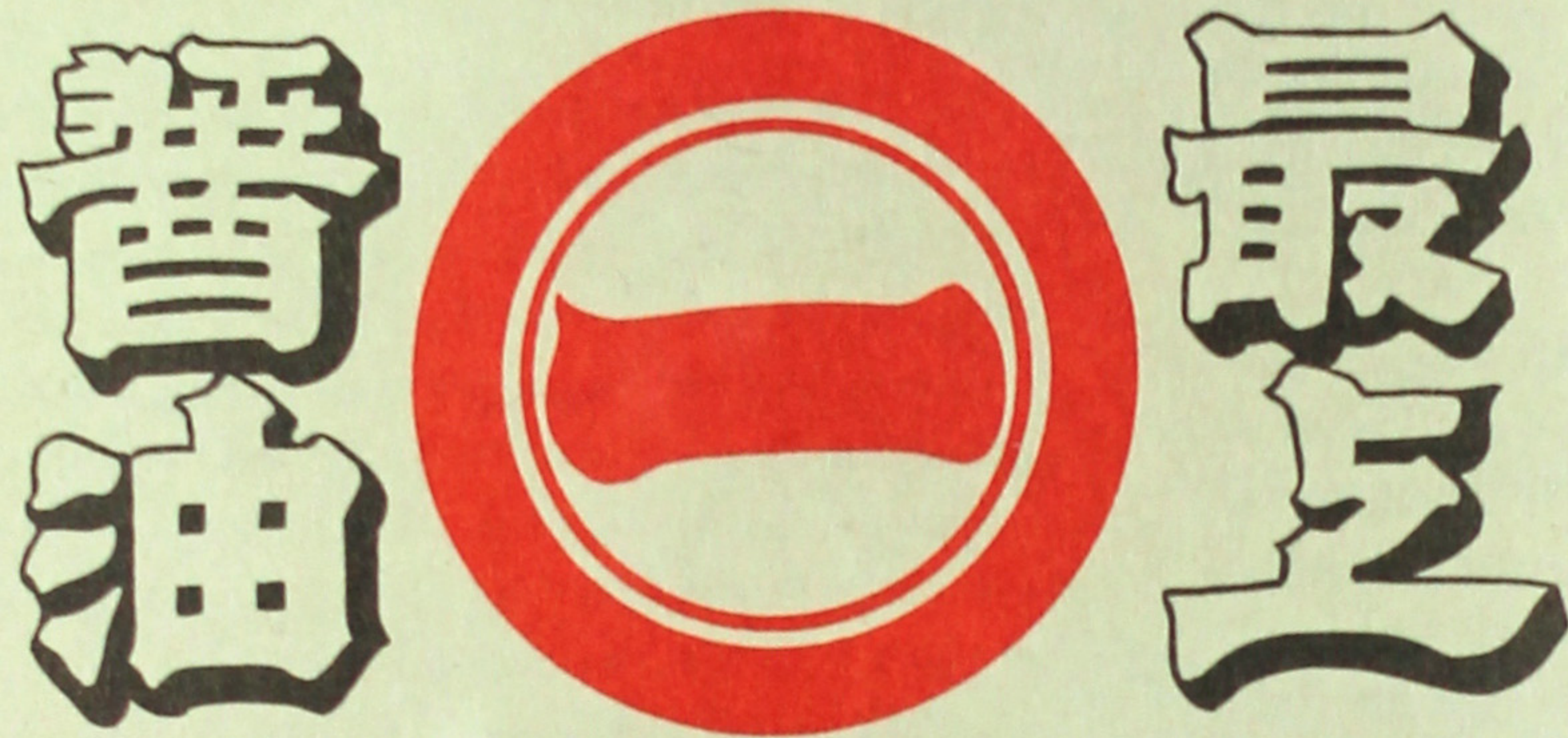
The hero and envy of Japan's kite-flying youngsters is one J. Kokaji, age 77. He took to looking back on his boyhood and aroused an old frustration. He had made and flown many a kite during his tyro days, but none had been big enough to satisfy him. So, feeling entitled to indulging a second childhood, he set about making the "biggest kite in the world."



It took 1,000 sheets of strong paper, four gallons of paint and help from 450 kite addicts of all ages. It was a giant — all of 1,400 square feet. Most important, it soared beautifully when he tested it in the breeze over Lake Biwa near Kyoto. The aging kite-flyer's next ambition is to take it to Tokyo and let it ride the wind over the Imperial palace.

MARUICHI SHOYU

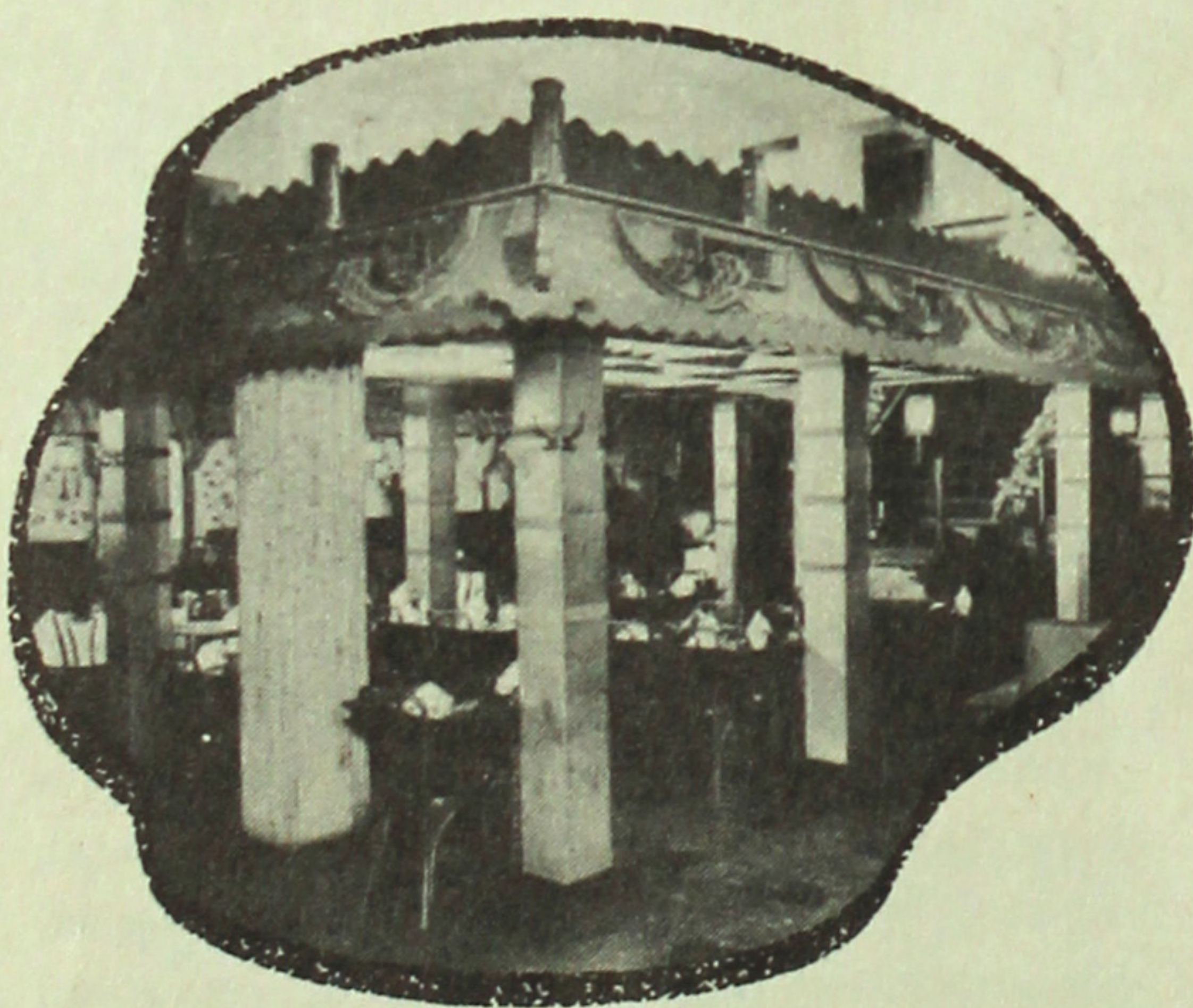
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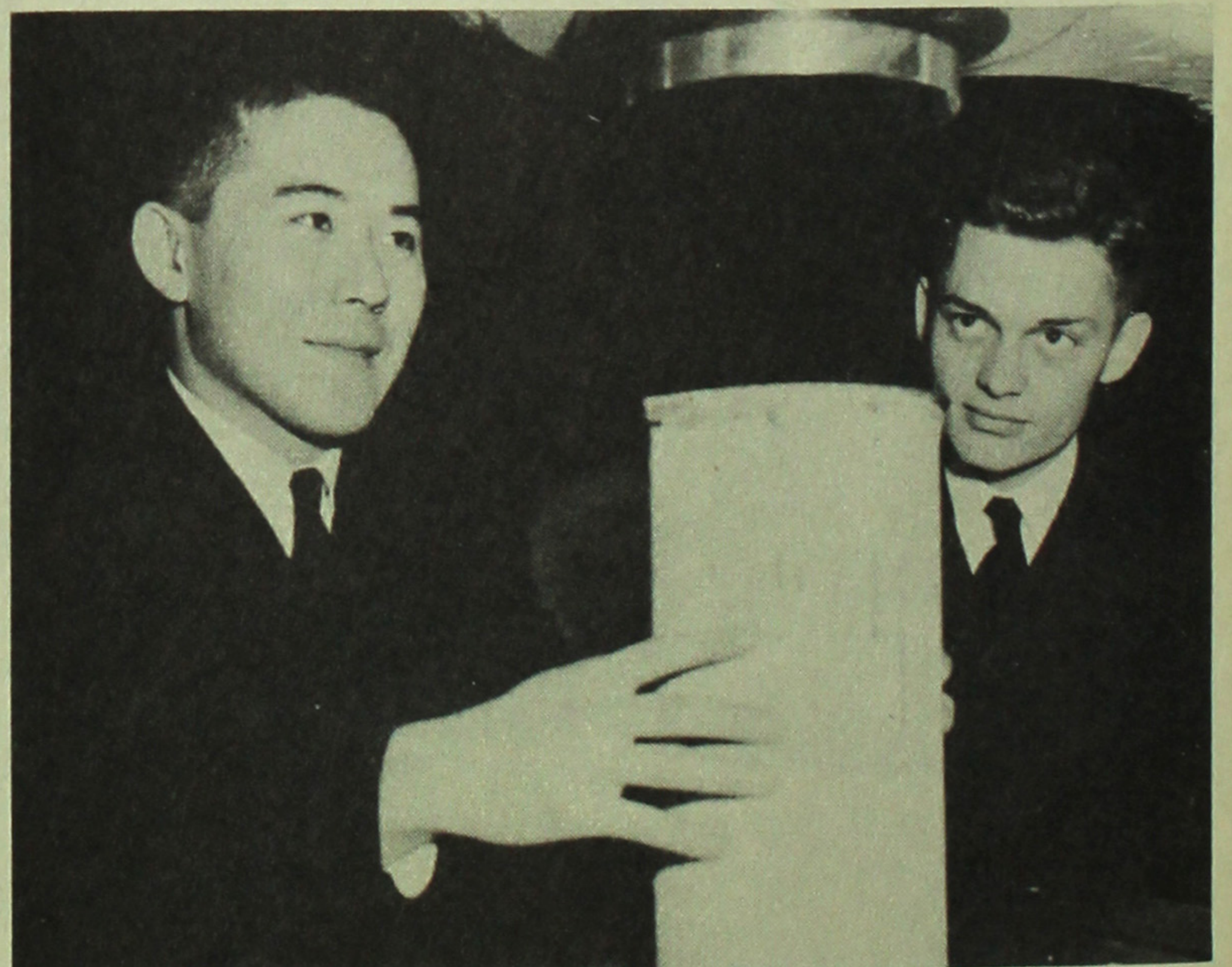
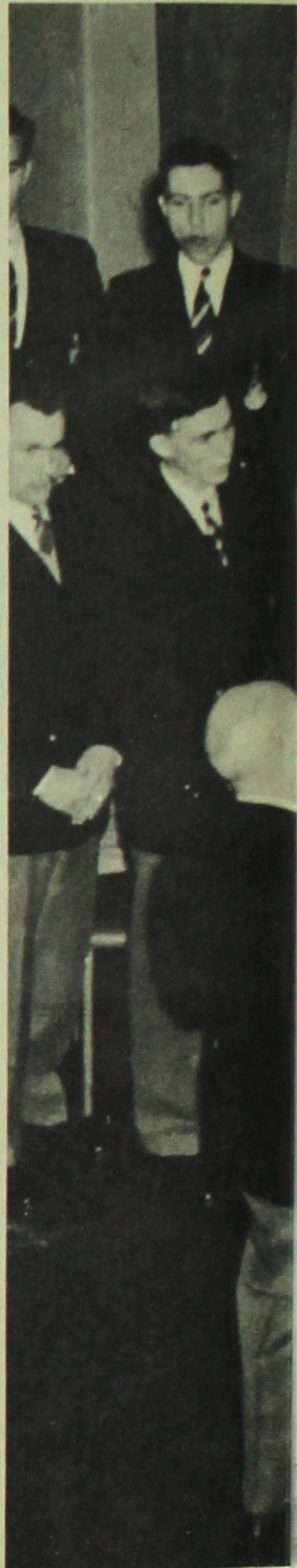
"Unlike in ordinary colleges," he explains, "we are assessed not only on the marks we make academically, but also on our leadership and athletic qualities and how we get along with others."

Sports are compulsory except on weekends. When classroom work ends, Baba puts in an hour of sports activity daily — usually on the basketball floor.

Only 15 per cent of the instruction given at RMC deals with service or military subjects, except during the 16-week summer term which is devoted entirely to practical service training. This summer, Baba is at the Army training establishment in Oakville, Ontario, where he will receive \$153 monthly, in addition to room and board, as a second lieutenant on full-time duty.

An outstanding RMC feature is that a cadet may prepare for either of two careers — military or civil engineering. This means that Cadet Baba may choose a military career or may, upon graduation from RMC, enter a non-military school for an additional year of study toward a B.Sc. degree.

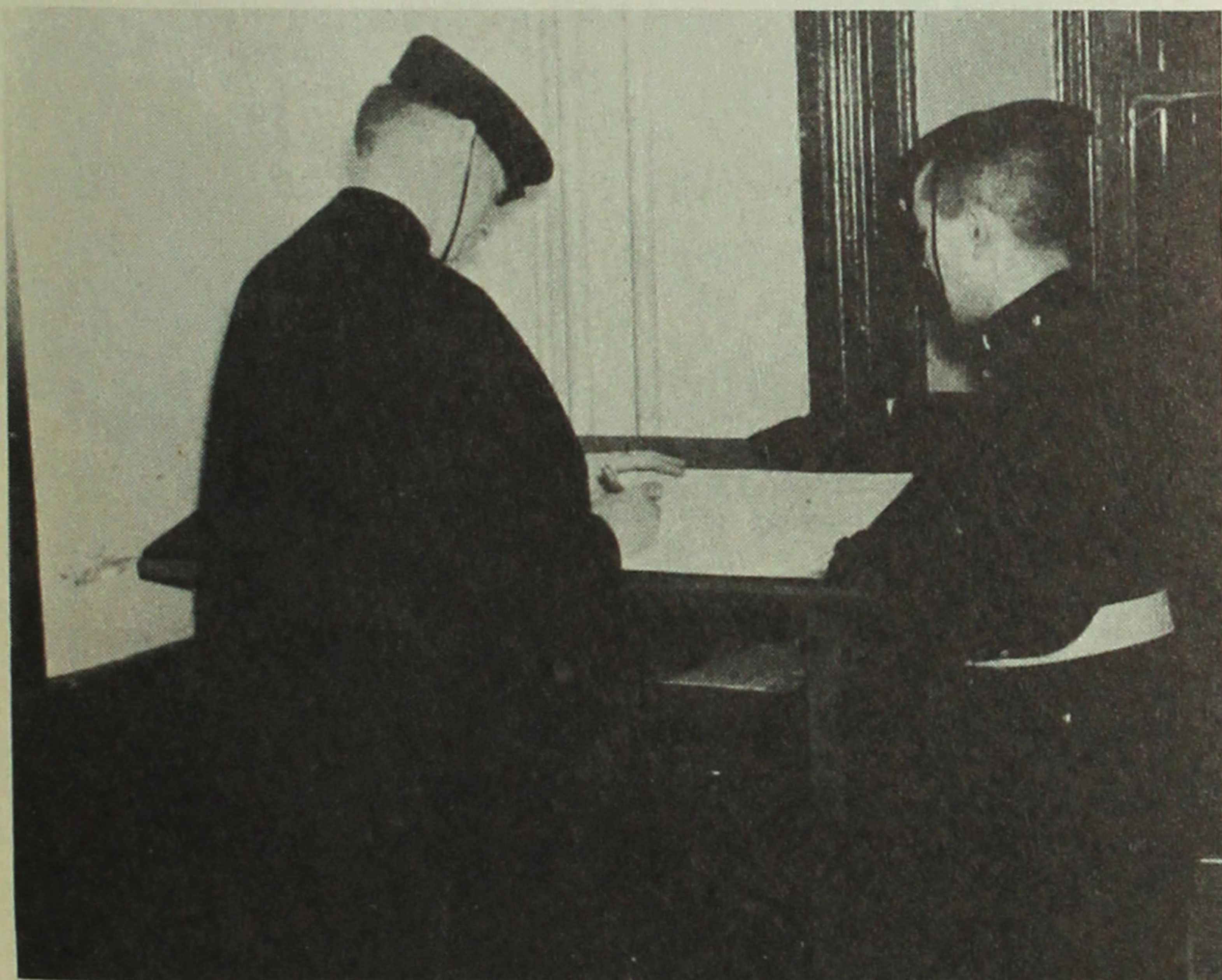
At the moment, Cadet Baba has not made his choice, but there's one thing that assures him that he will be making no mistake no matter which road he takes into his future. The record shows that RMC graduates have acquitted themselves admirably in both civilian and military careers.



National Defence photo
BABA, whose home is in Chatham, Ontario, holds a cylindrical block of cement for stress test.



AS president of school glee club, Baba sings in center front at a recital. Basketball is another non-academic interest.



AS third-year man, Baba takes his turn as Squadron Duty Cadet and checks dormitory leave book.



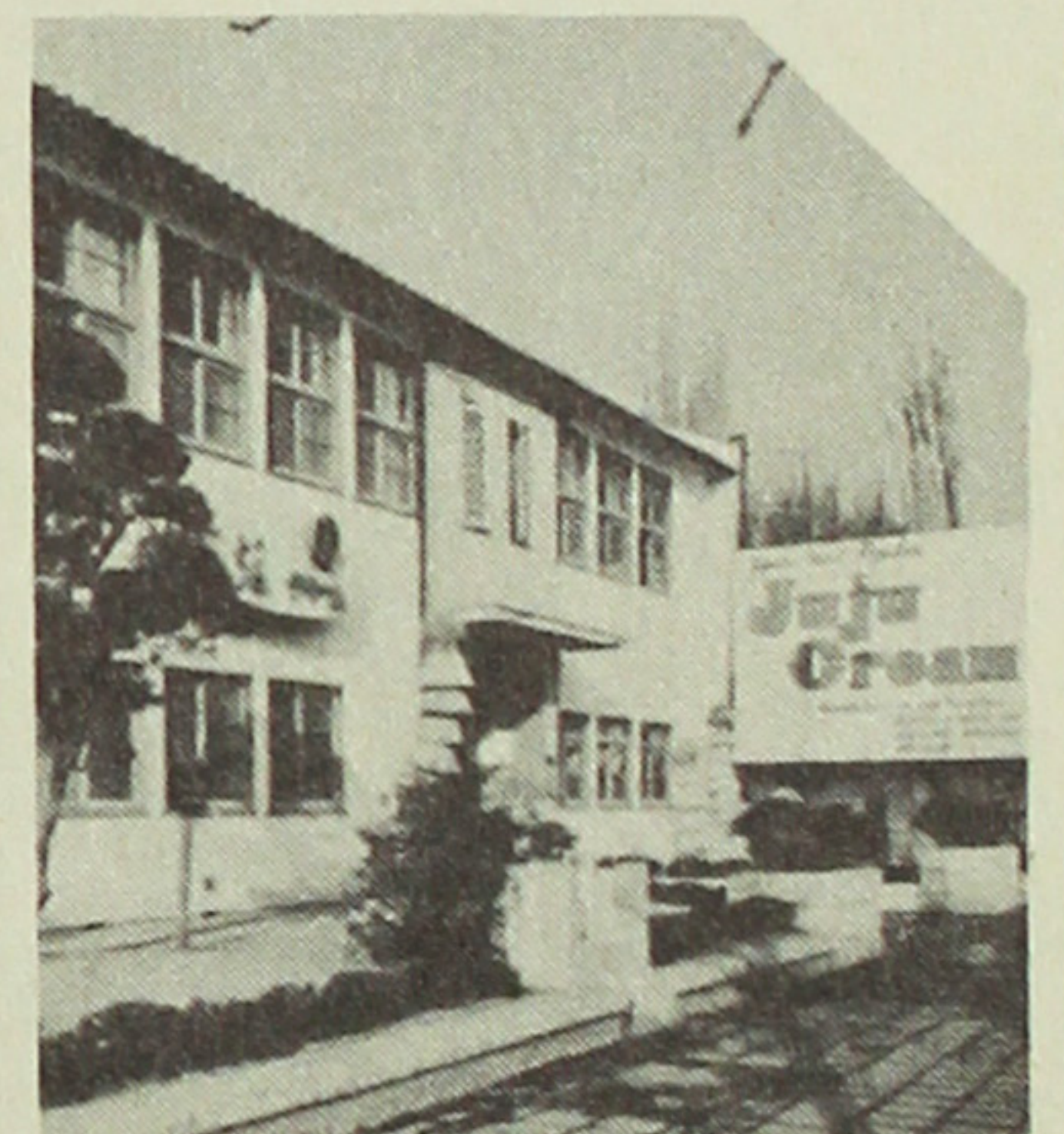
Screen star Michiyo Kogure



Samples will be gladly sent

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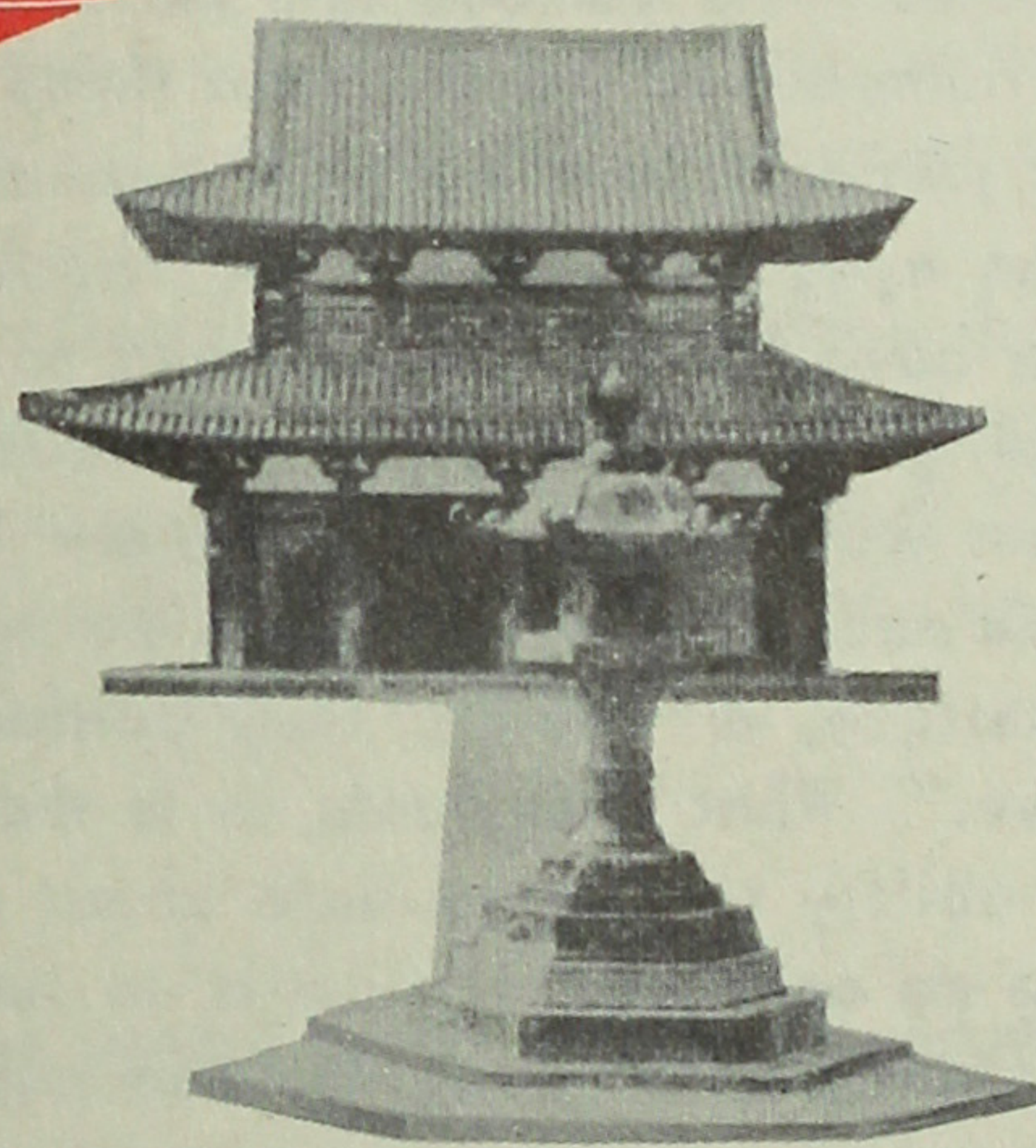
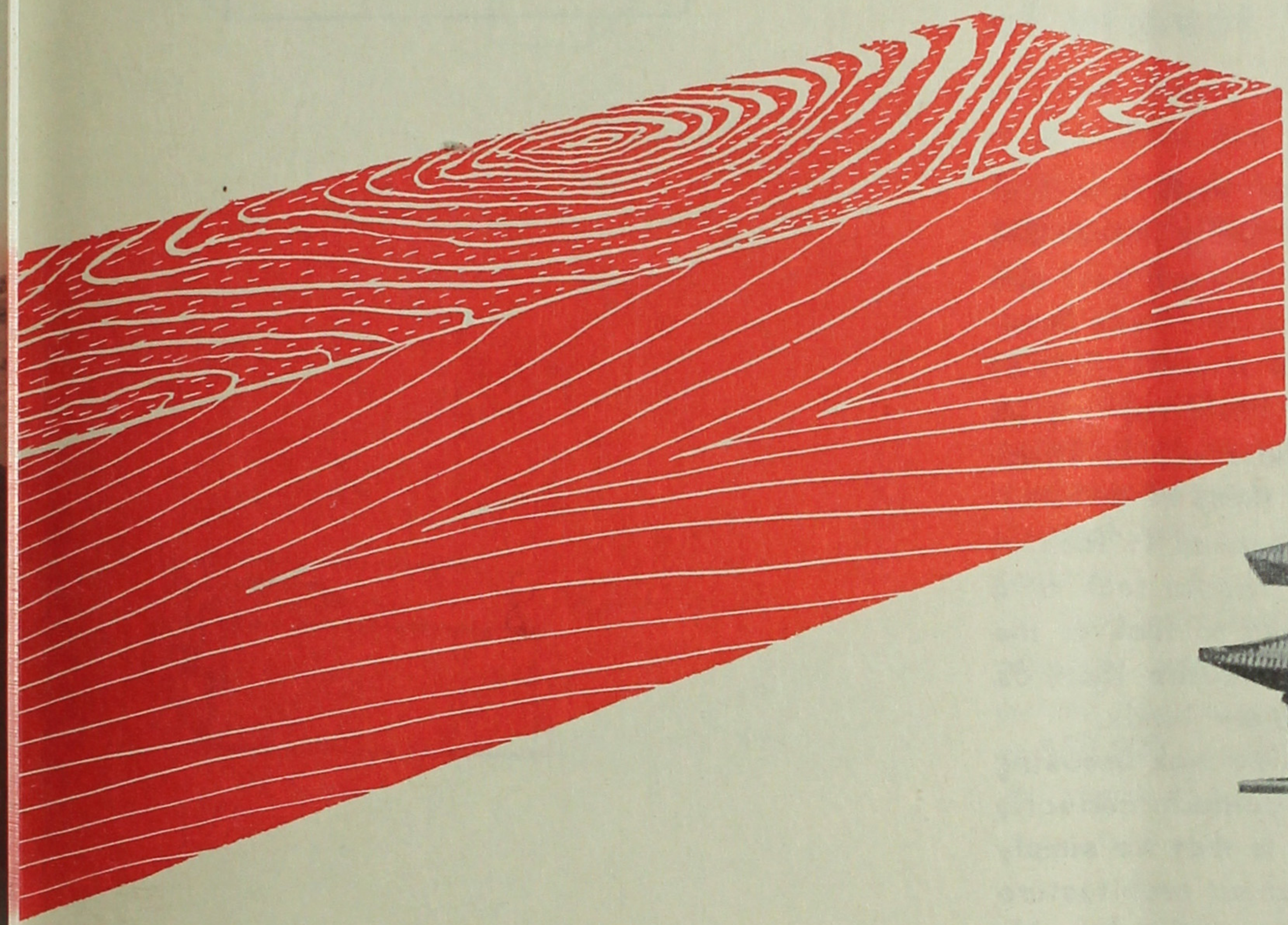
JUJU Cosmetics Co., Ltd.
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the japanese house

its 'modern,' functional design is in:



creasingly used in contemporary u.s. homes



layouts by adrian lozano

scenefotos by r. laing

SOMEWHERE ALONG THE LINE, American architects, and the American people, lost sight of the fact that architecture is a social art related to the life of the people it serves and is not an academic exercise in applied ornament. This relapse of awareness, of good taste and sound judgment resulted in monstrous imitations of the past—Pompeian decorations, Chinese wallpapers, Greek columned bank buildings—a pompous hodge-podge of design that had no relation with, or recognition of, contemporary needs. Most of us—in San Francisco, Chicago and New York—still live, and suffer, in those superficial expressions of what a building should be.

As if these miscarriages of architecture we live in weren't punishment enough, we are surrounded by the knick-knacks aborted by those architectural convulsions—chairs that look like overstuffed thrones; massive, golden oak tables indelicately machine-carved to catch the greatest amount of dust; onyx and brass-plated pot-metal lamps and light fixtures or "smart" angular furniture and chromium, chromium everywhere. For every honest product of science and art, there were thousands born of insistent commercialism.

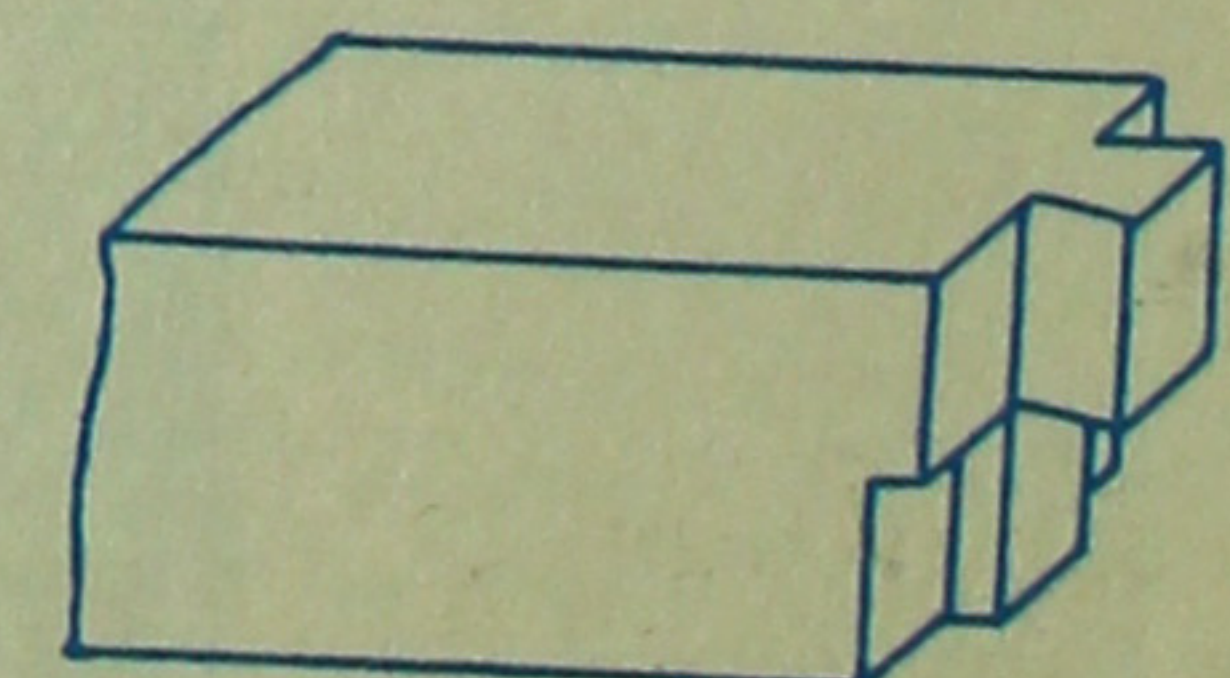
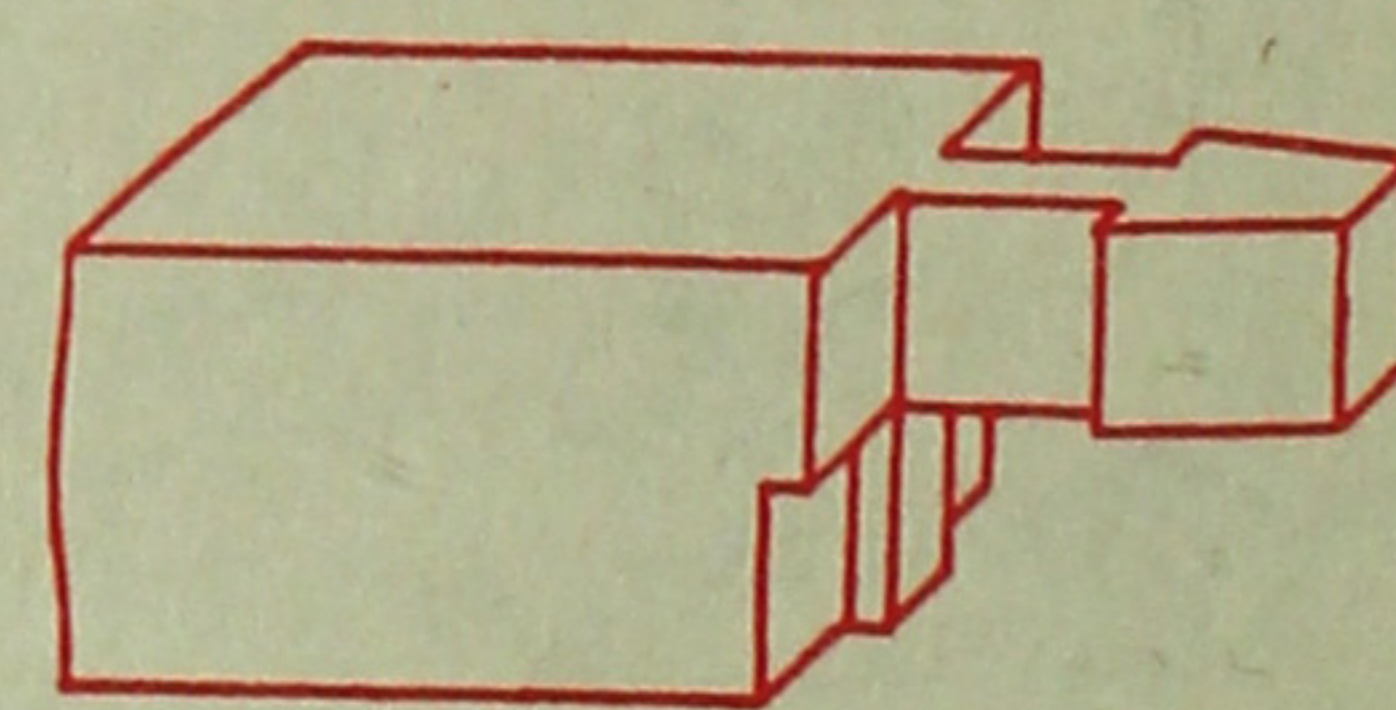
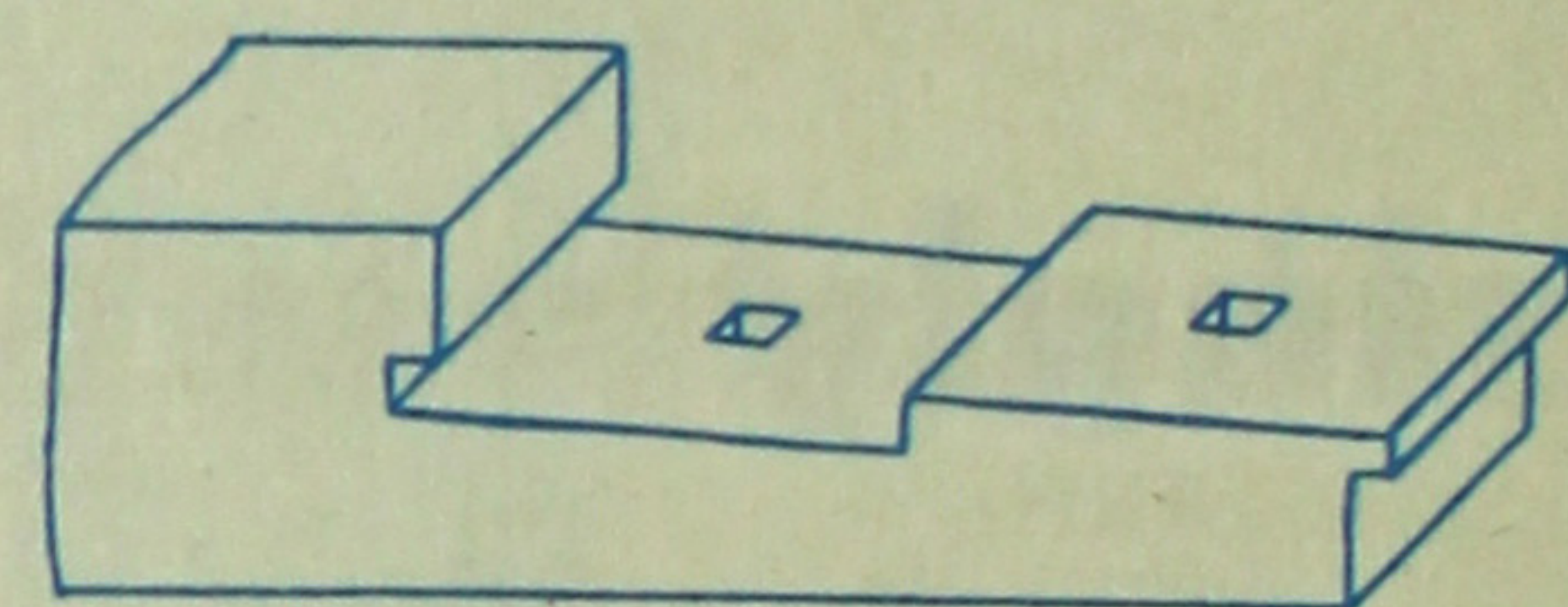
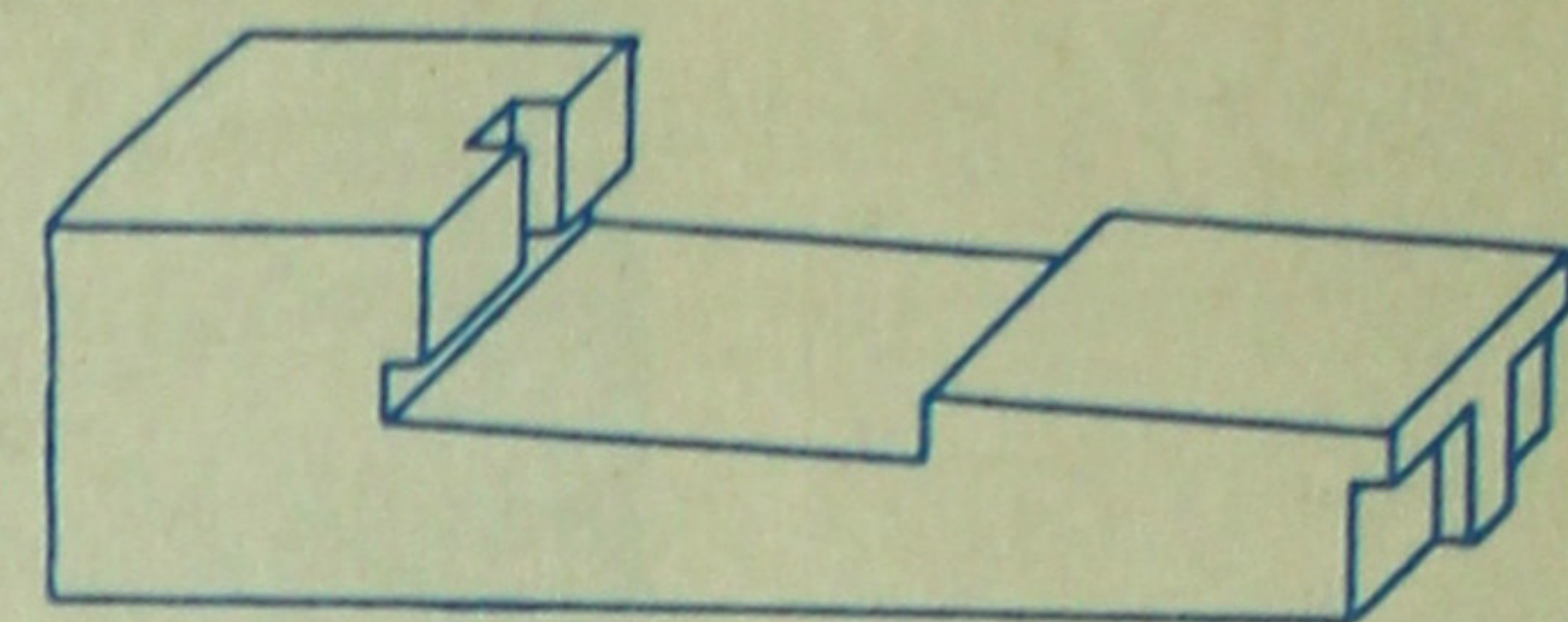
it has become harder to tell good from bad

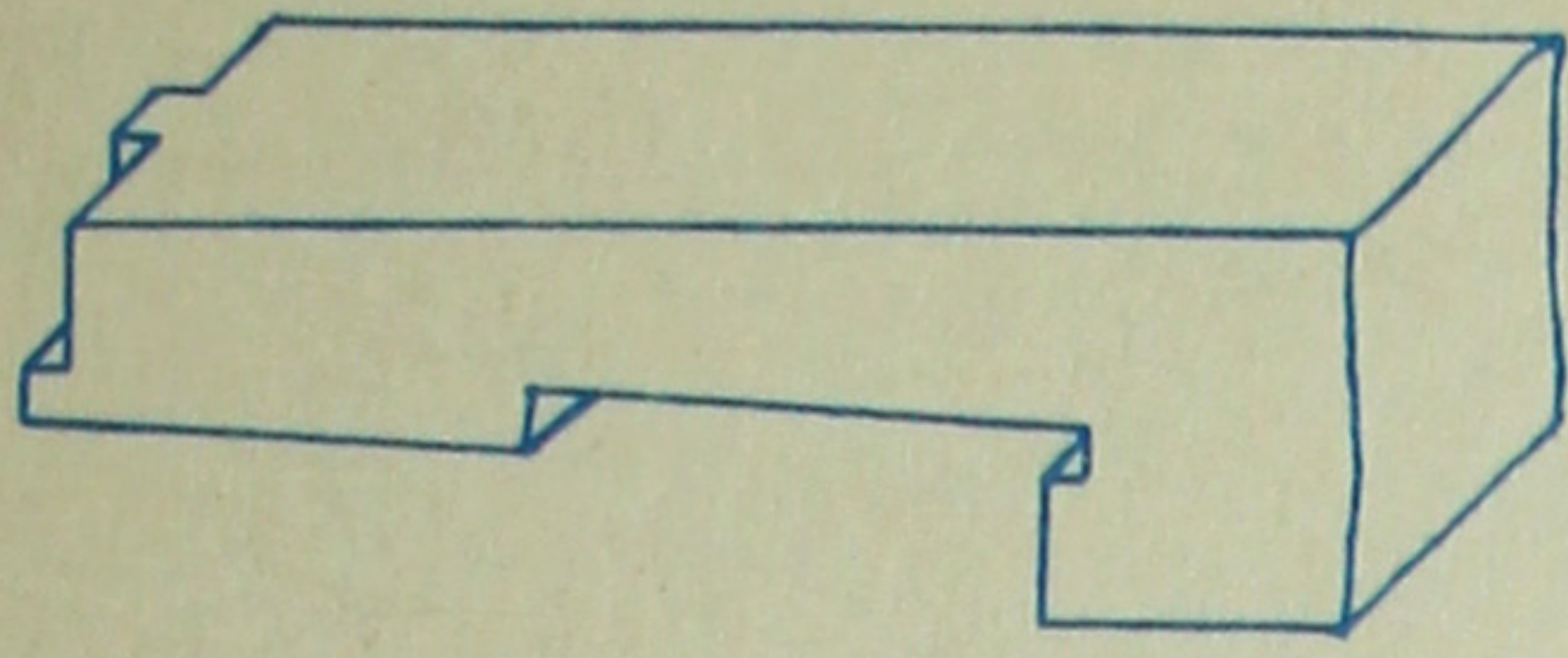
It wasn't surprising, then, that good taste was lost somewhere in that shuffle. It became virtually impossible for the man in the street to differentiate between good and bad. It wasn't easy to tell the good because it was beautiful and moving while the bad was what it was: Trivial and vulgar. We had gotten to where we could not rely on our own good taste. The various and meaningless structures put up for hundreds of years in the name of architecture blunted our perceptions. We have ceased to look at building with the eyes with which one should look at a work of art. We have become accustomed to look at the superficial trappings of architecture and admire them as ornamentation—not with our eyes but with our minds.

We judge them according to whether they look imposing or romantic or antique, or whether they conform correctly to certain "styles." What it amounts to is that we simply do not have the ability to discriminate about architecture because we have no aesthetic standards to judge by. We have no taste. Only habits—generally bad habits. Taste can be acquired only by developing our visual sensibilities and our knowledge. Lacking taste, the tourist will make sightseeing pilgrimages to Nikko in Japan, "the historical source of Japanese trash!" and ignore the detached palace of Katsura in Kyoto, one of the finest examples of excellent architecture, Japanese or otherwise.

at eliminating trifles the japanese excelled

Because houses being built today seem to recognize the concept of relating structures to the needs of contem-



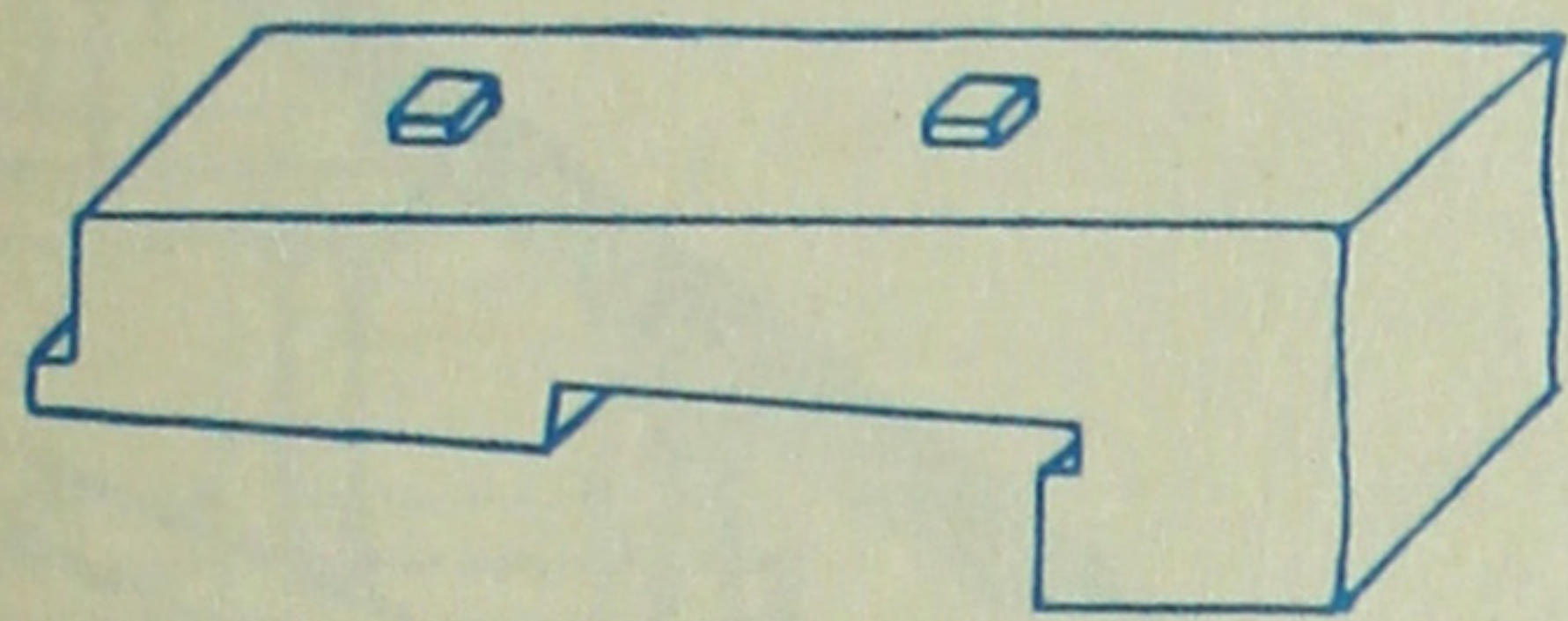


porary living, and because Japanese architecture, prior to the degenerating influence of the West, was a supreme study in the elimination of the insignificant, this article is an attempt to trace the influences of the fundamentals of Japanese construction on what, for the lack of a better word, we call "modern" architecture.

A house, says the dictionary, is a structure for human habitation; especially a human habitation which is fixed in place and is intended for the private occupation of a family or families.

A house, says Frank Lloyd Wright, is essentially a box with a fussy lid and holes cut in it to let in light and air and an especially ugly hole to enter and leave.

The dictionary definition of a house is accurate enough but Wright hits closer to home, especially as it applies to most American structures. The typical house is a box, set upon a premeasured allotment of land, each next the other, row after row, block after block and city after city with the whole an unidentifiable conglomerate somehow unbecoming the nation of democratic individualists we profess to be.

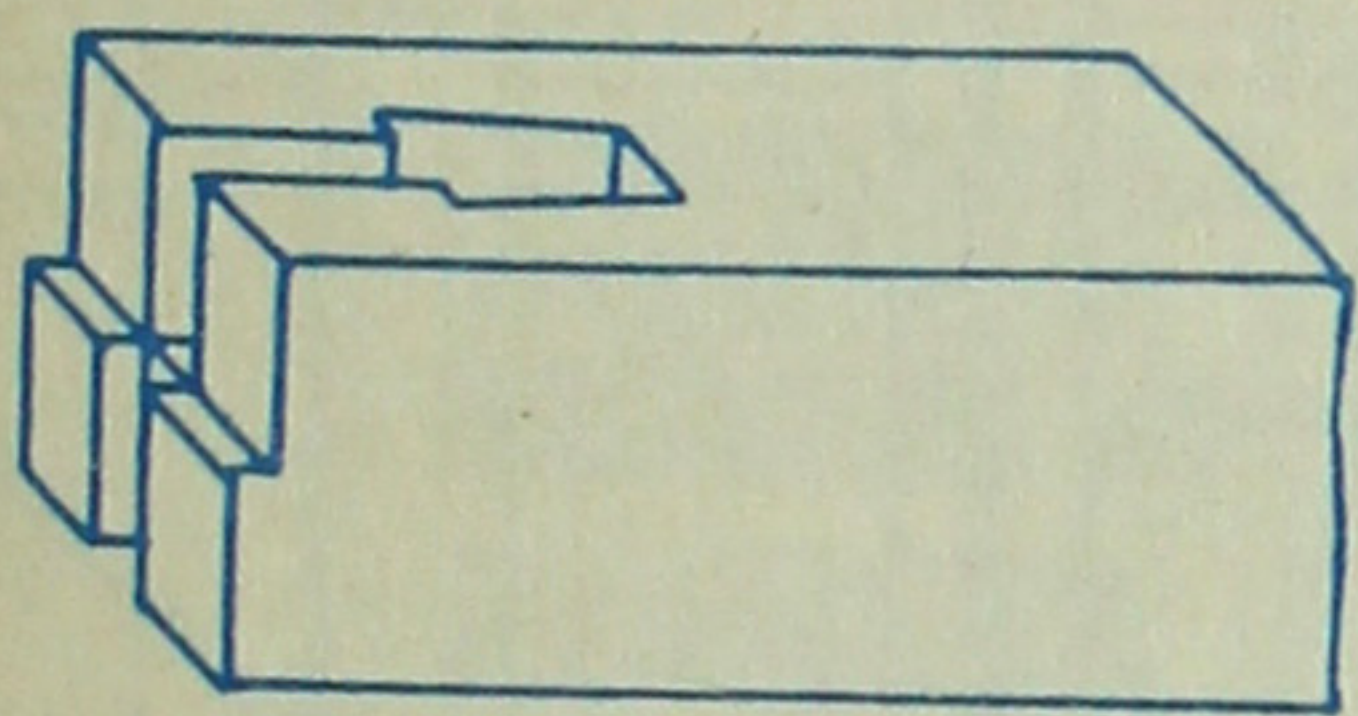


we have undergone periods of almost 'pure sham'

The American house, says Wright, is a structure with a misguided and dishonest notion of what a free people should live in. "It began 'way down somewhere in the wet (ground) and ended as high as it could get in the high and narrow," Wright once said.

And George Nakashima points out in an accompanying article that residential building in the United States has gone through some periods of "almost pure sham." A second look at most contemporary housing provides ample evidence of sham building, and one perhaps need not be an architect or designer to understand what Nakashima means.

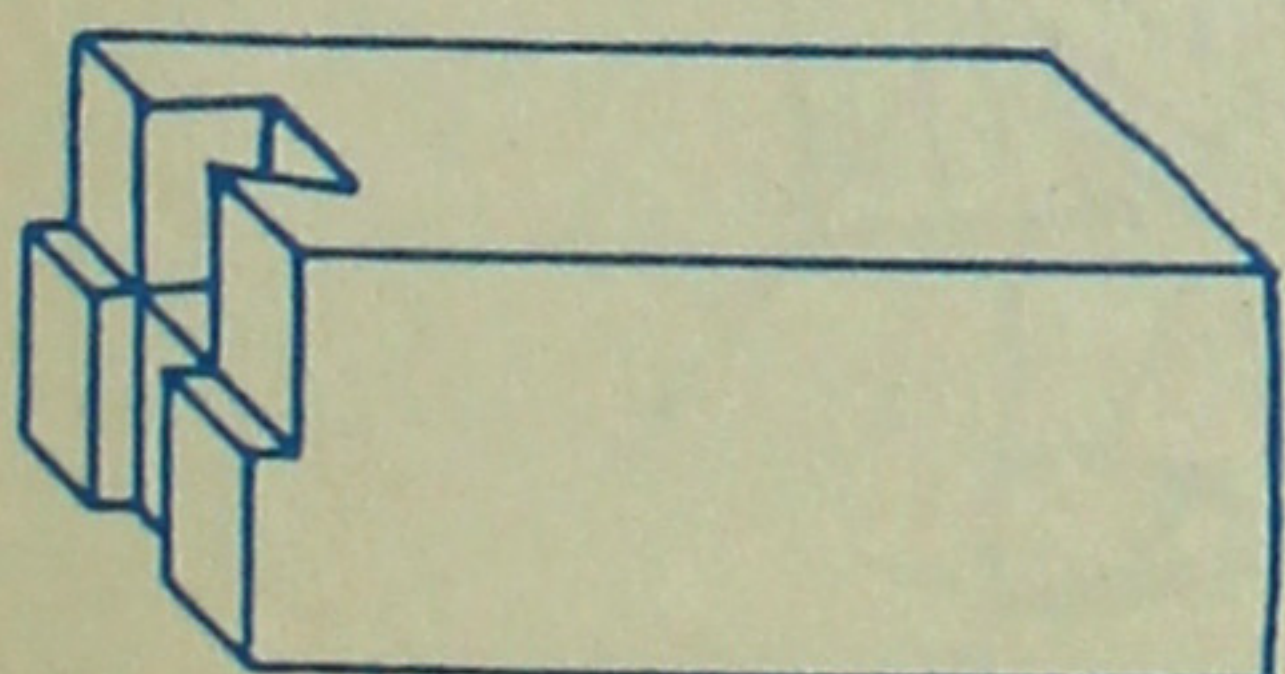
Here and there in the United States, however, are seen recently erected houses whose planning apparently was guided by the inspirational thought that \$5,000 or \$10,000 or \$50,000 should result in a house tailored to the particular needs of a particular family.



katsura palace expresses a way of life

Glance through a half dozen magazines showing collections of so-called modern houses. To anyone who has lived or traveled in Japan the appearance of many such houses and their interiors strengthens the belief that for once it is this country, and not Japan, which is the imitator.

Nakashima refers to such buildings as evidence of "a new stoicism in our physical environment." It might, perhaps, more accurately be called a studied, deliberate stoicism, a not too subtle, frontal attack on the problem of design which often fails because of the attempt to foist



the "new" approach upon the people without a certain amount of accompanying explanation.

Without a realization on the part of the western architect or designer that the Japanese structure such as Katsura palace in Kyoto is an expression of a way of life, attempts to borrow from the design of a Japanese house become meaningless. They usually result in a chaotic and meaningless jumble of unrelated and often ridiculous effects.

Take, for example, the idea of adapting the tokonoma to a western living room. In the process it becomes perhaps the entire wall of one end of the room. A gigantic Japanese or Chinese type landscape is substituted for wallpaper or paint. Most likely, concealed indirect lighting will be utilized to emphasize that wall. And, of course, the mural would be shellacked or waxed to facilitate cleaning. Looks fine, says the pleased owner. But what is a tokonoma? What is its function in a Japanese house?

tokonoma an ingenious achievement of japan

It is an ingenious achievement of Japan. It is the key to the unique harmony of a well designed Japanese home. It affords the most natural and effective medium for the use and enjoyment of works of art inside the house; it is an "achievement of international validity," said one delighted architect. A tokonoma is the spiritual quintessence of a Japanese house, of the Japanese people.

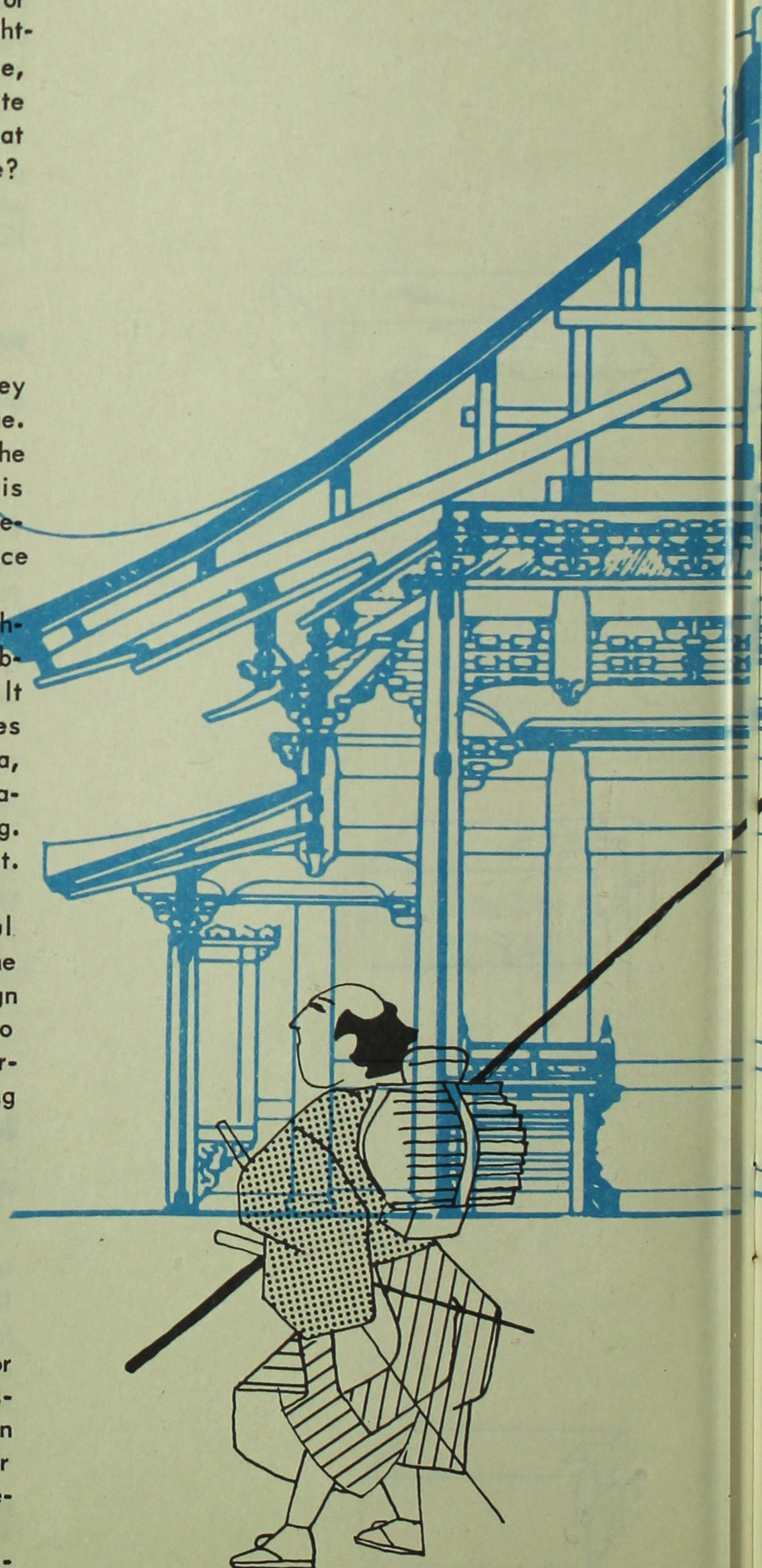
To the Japanese it is a thing of absolute utility. Within it are displayed one at a time, prized scrolls and objects of art to be admired and appreciated at leisure. It may be decorative, but it is not decoration. Therein lies the difference. In a western adaptation of the tokonoma, such as the foregoing example, it becomes merely decoration. The "work of art" is a permanent wall covering. It exists to be appreciated as a wall, not a work of art. It becomes just another wallpaper.

The storage wall, on the other hand, is a successful western adaptation of a feature for centuries a part of the Japanese house. Popular mainly in apartment design where space is at a premium, it has found its way into houses as well and in the years ahead may become a permanent part of western structures, perhaps even replacing dressers which help clutter up our rooms.

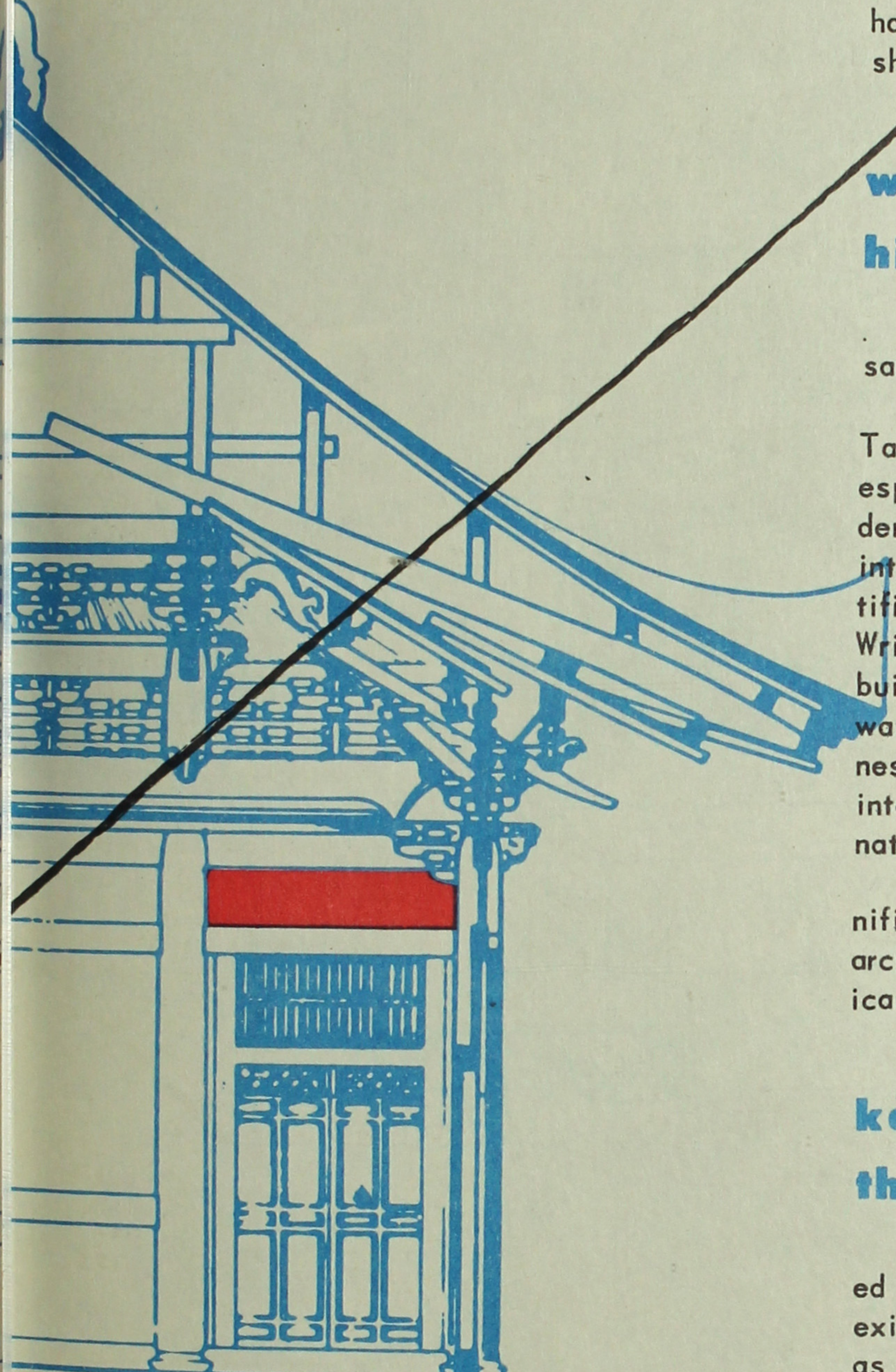
sliding doors have found a use in west

The sliding door has been put to advantageous use for built-in wardrobes and storage cabinets in houses and especially small apartments. An application of its use in Japan—that of partitioning the verandah from the interior of the house proper—has been noted in many instances recently, glass generally being used instead of paper.

It has been pointed out that the western house, es-



pecially in the United States, usually was erected upon a predetermined allotment of land whose only relationship to the house was that of providing a foundation and a cellar. The terrain was something to be landscaped after the house was erected. One secret of Japanese buildings of all kinds is their harmonic relationship to their surroundings. A subtle and sympathetic relationship exists between structures and their mutual surroundings. In every line and mass the harmony is complete. The buildings become a part of the hills and trees. The idea of relating structures to their natural surroundings has only recently gotten the attention of architects in the United States and Europe. Wright and Richard Neutra in the United States have led in recognizing and achieving this vital relationship.



wright has adapted his buildings to terrain

Read what Siegfried Giedion had to say when he first saw Wright's own home, Taliesin, in Wisconsin:

"We stood on the top of the hill on which is built Taliesin. The dome of the hill was so precise in shape, especially the hill-crown which became a low-walled garden above the surrounding, reached by stone steps walled into the slopes, that I asked if it had been built up in artificial regularity from below. 'No, it is the natural soil,' Wright said. 'I never build houses on the top of a hill. I build them around it, like an eyebrow.' And I saw that it was indeed the house itself which brought into consciousness the pure curve of the ground. Wright even built houses into the folds of the earth, so that they seem to grow into nature and out of it."

But when all has been said and weighed the most significant contribution that the Japanese have made to the architecture of the world is the elimination of the insignificant, which leads to simplicity and honesty of construction.

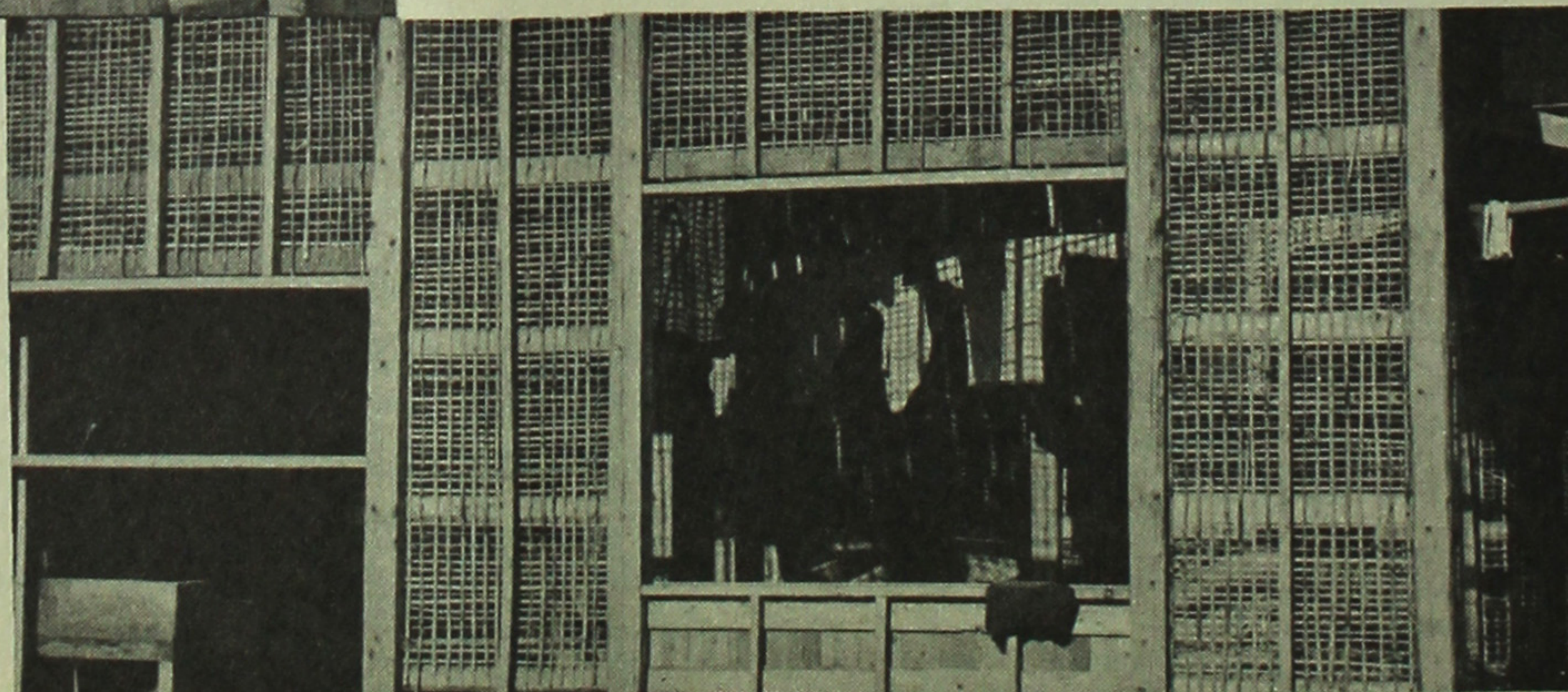
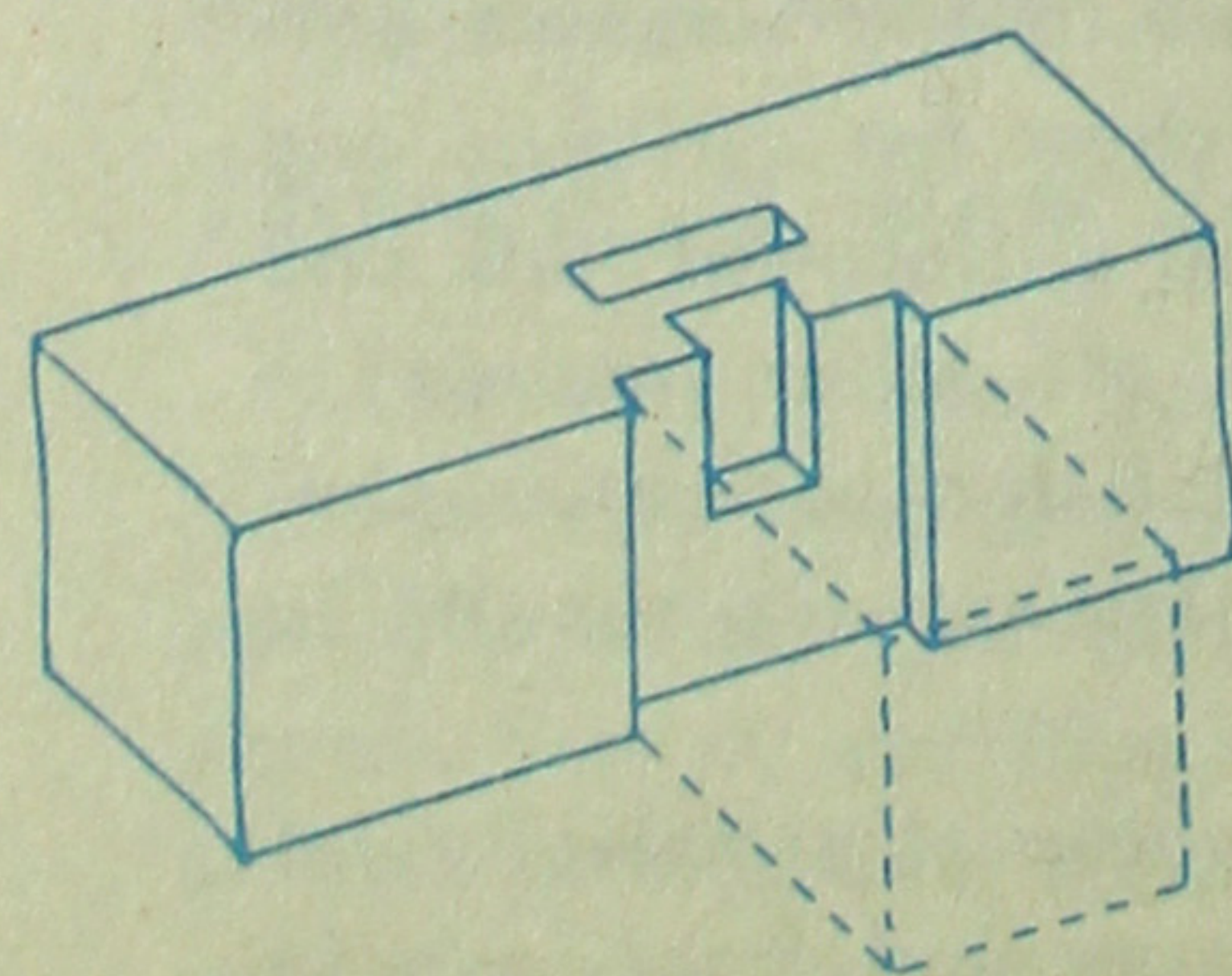
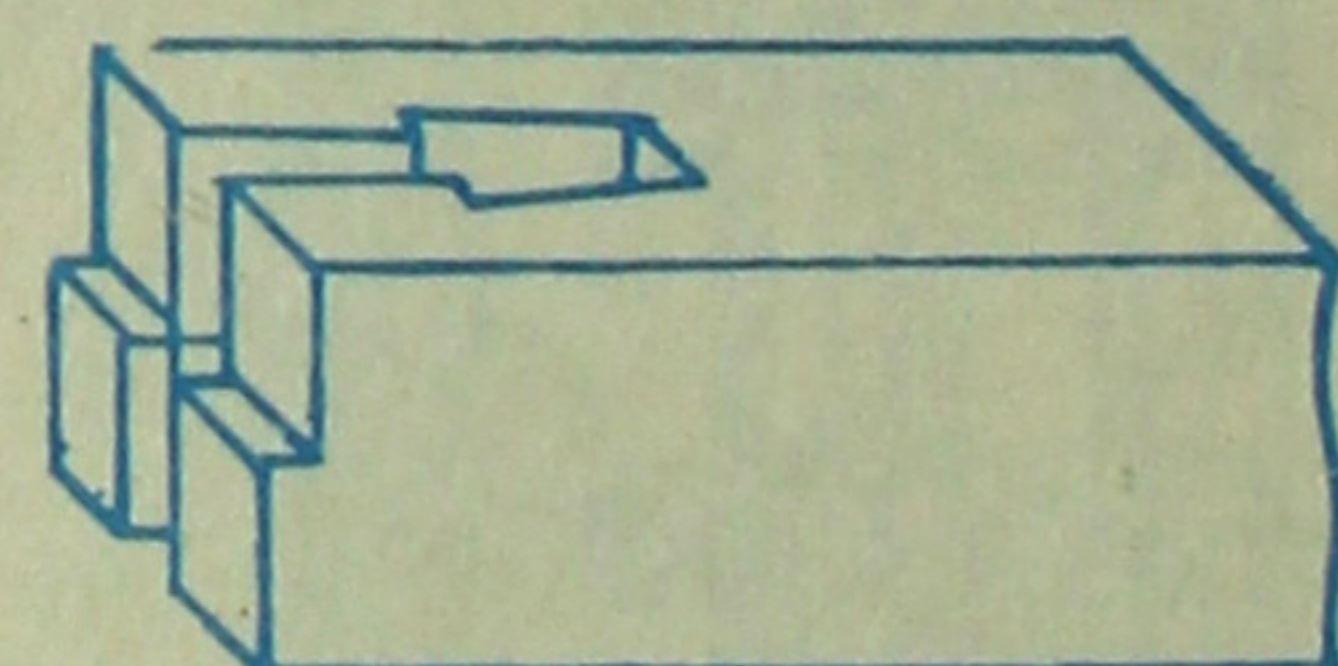
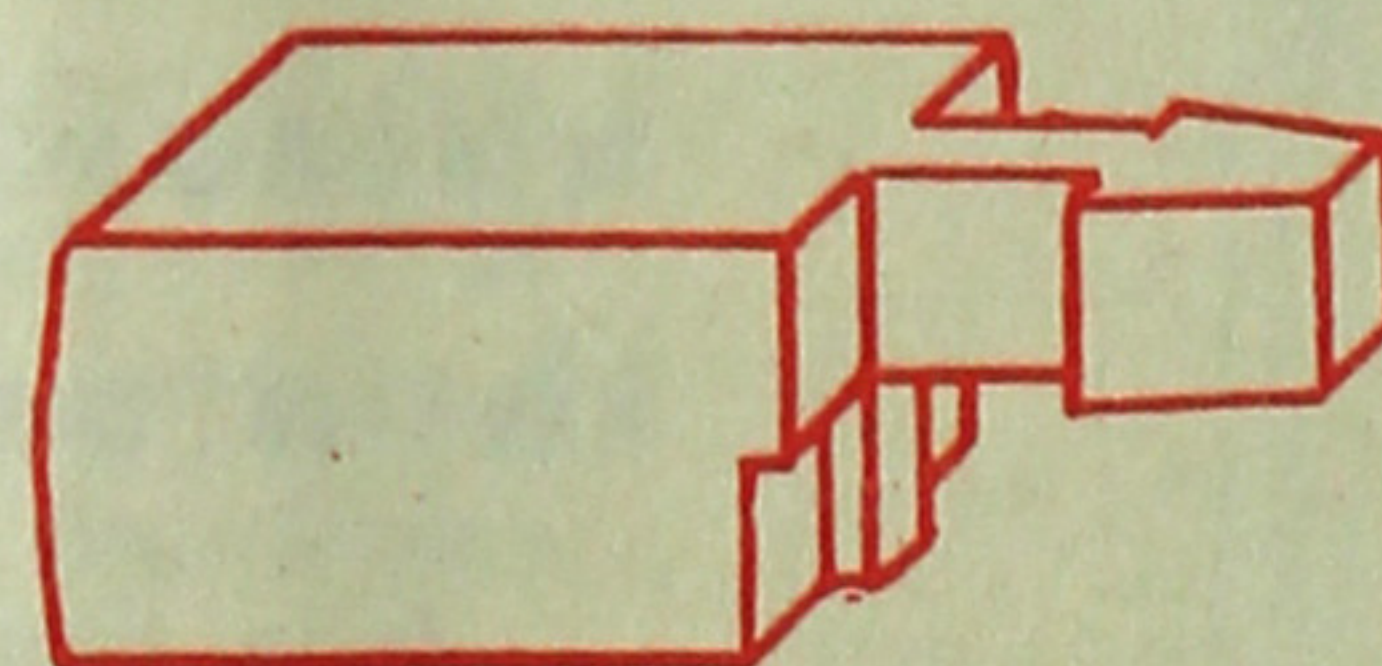
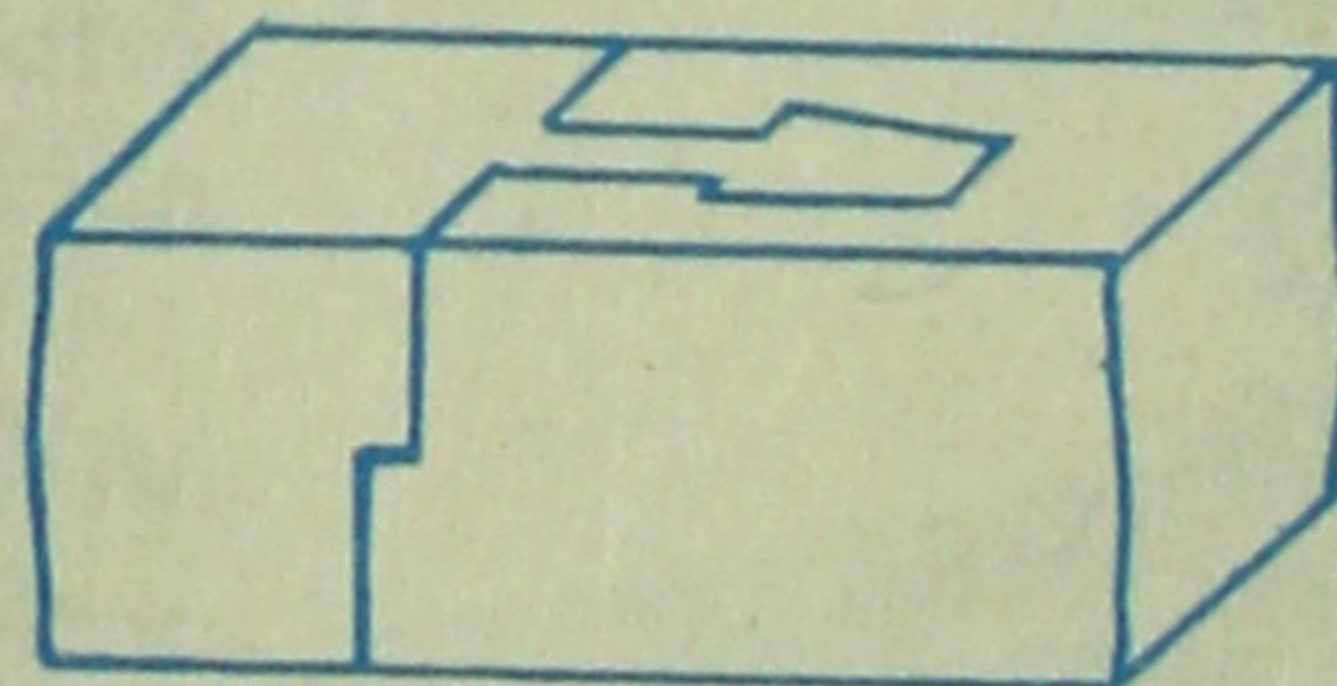
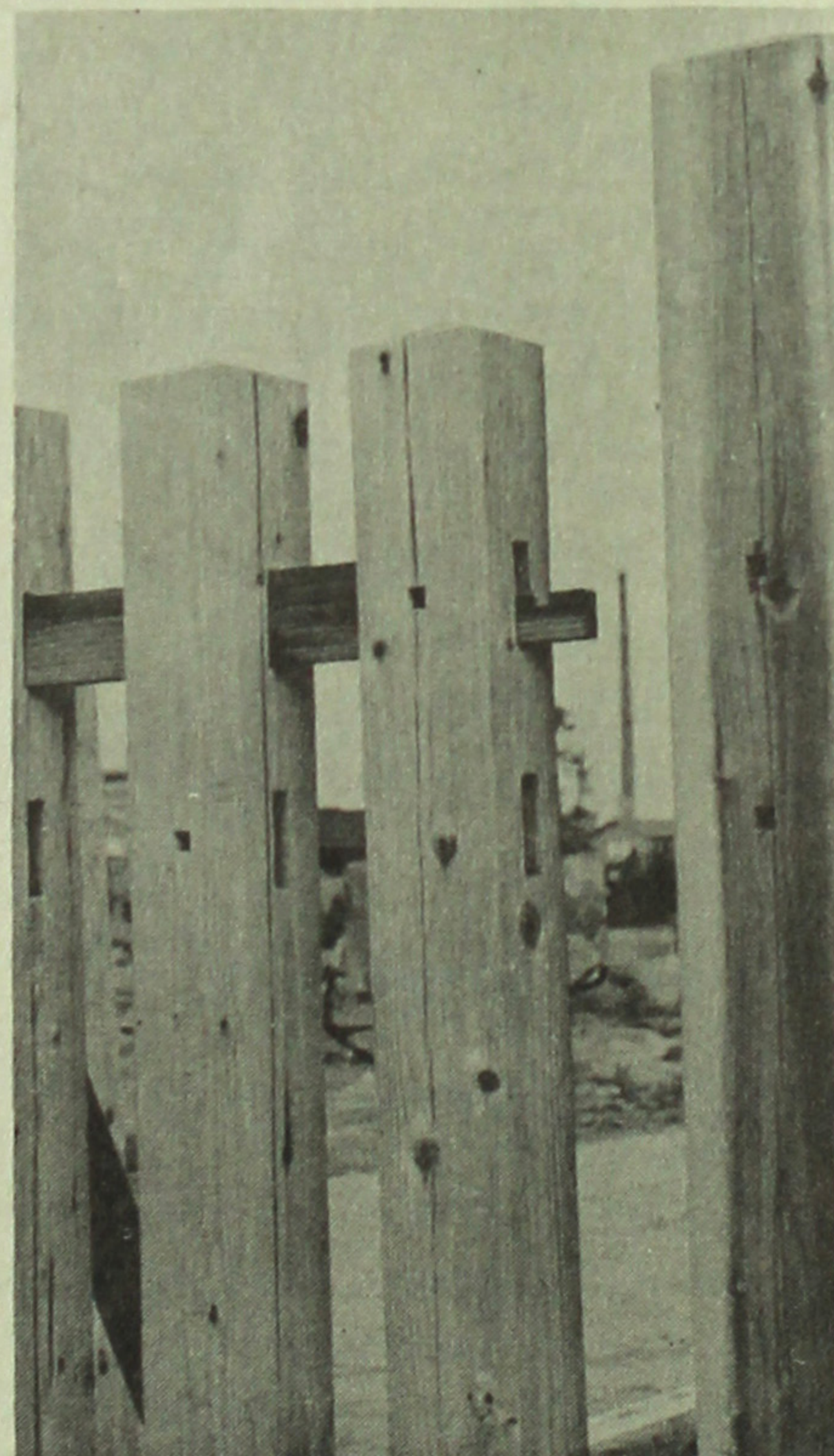
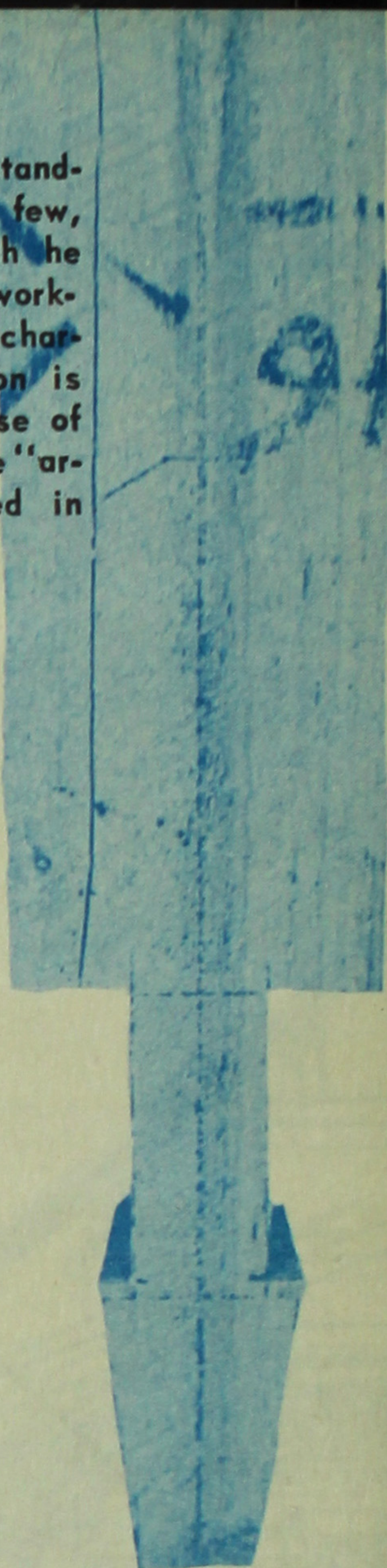
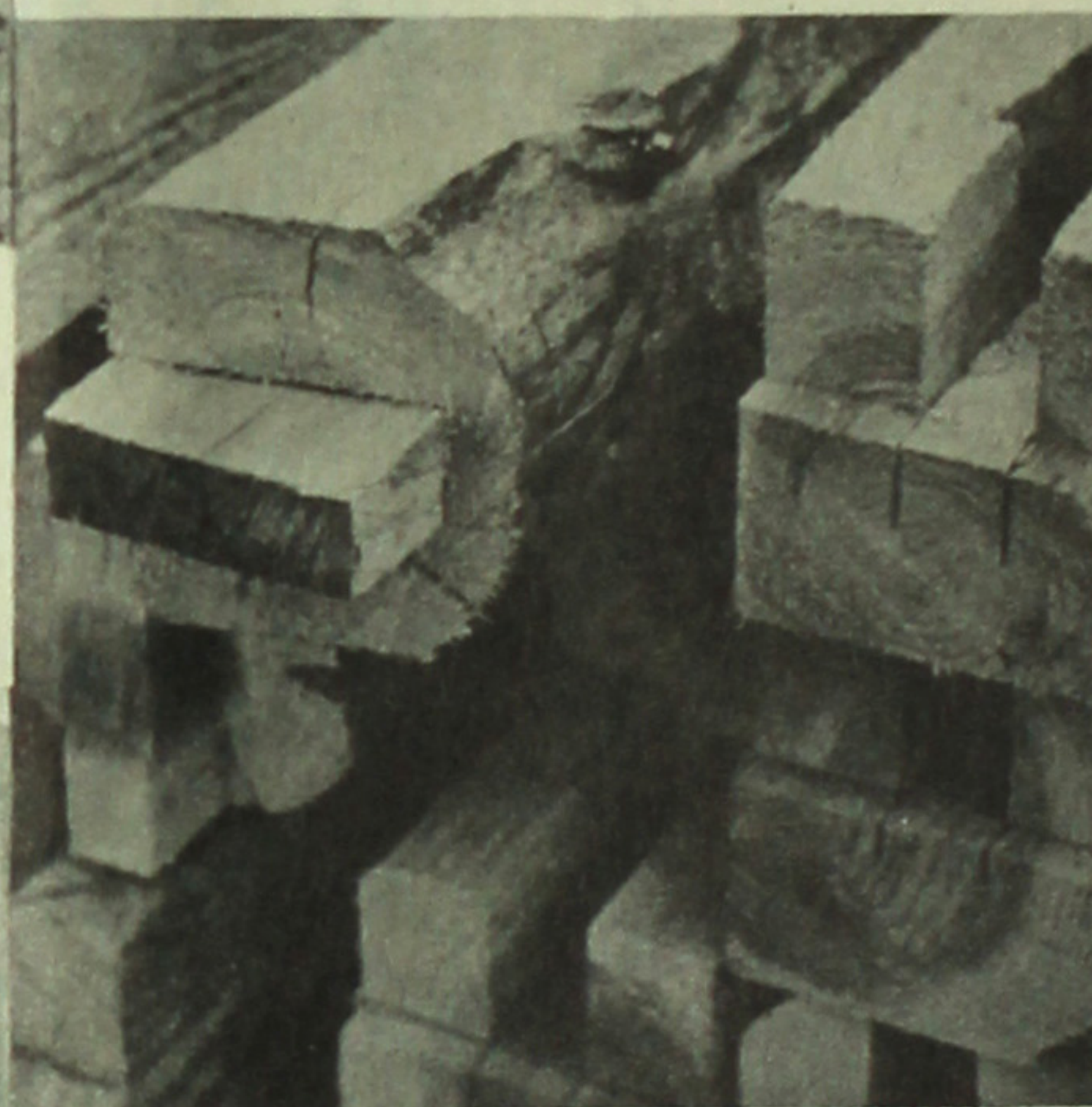
katsura more modern than anything today

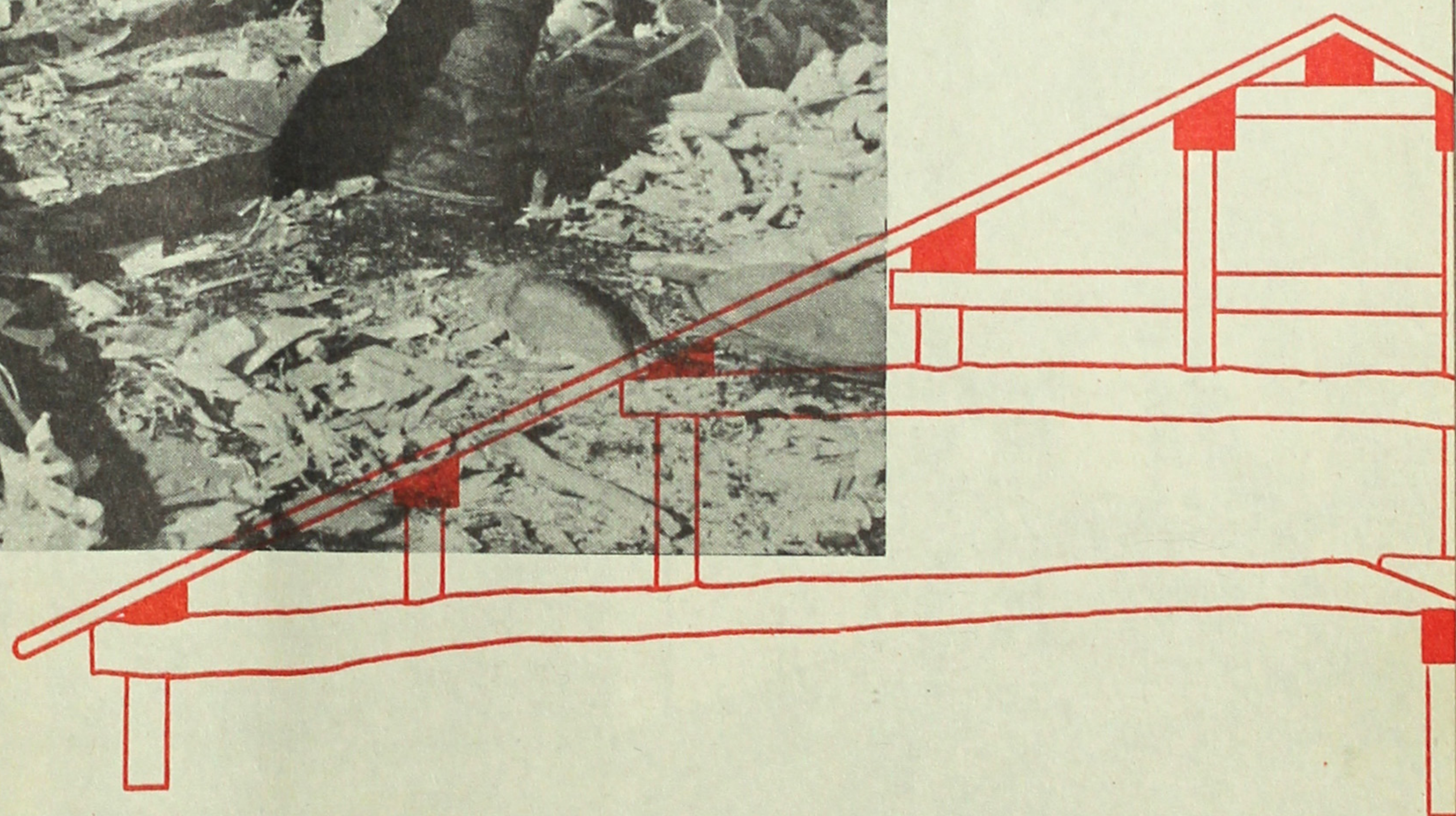
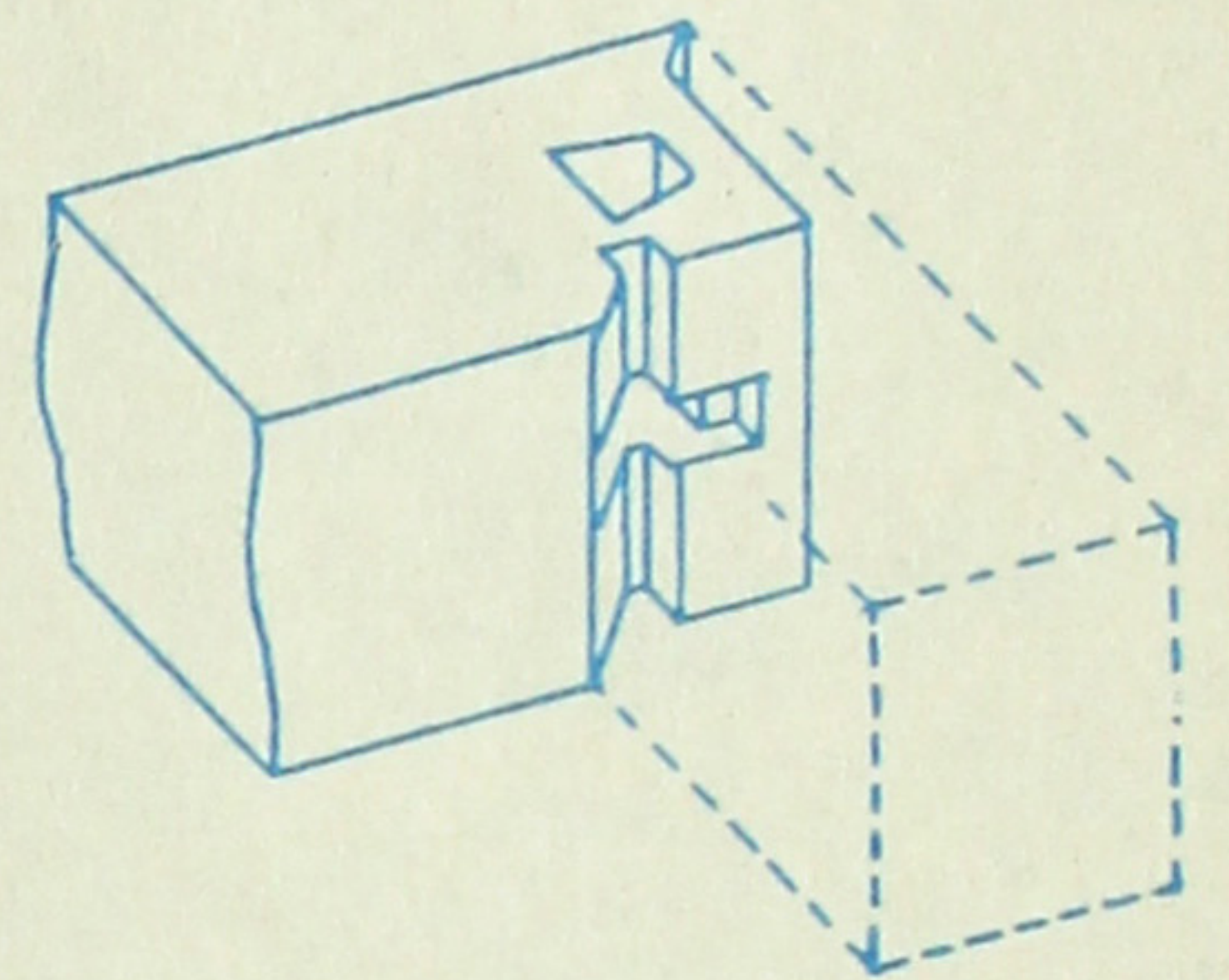
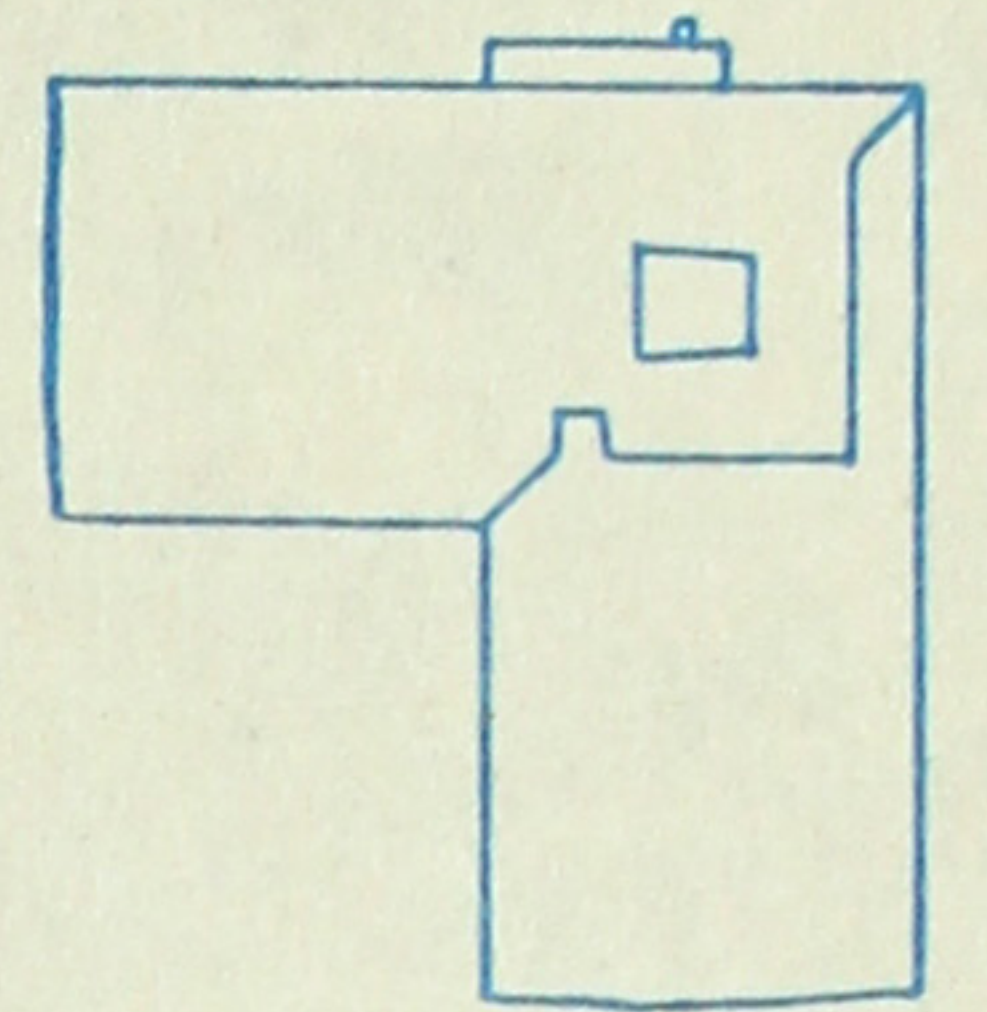
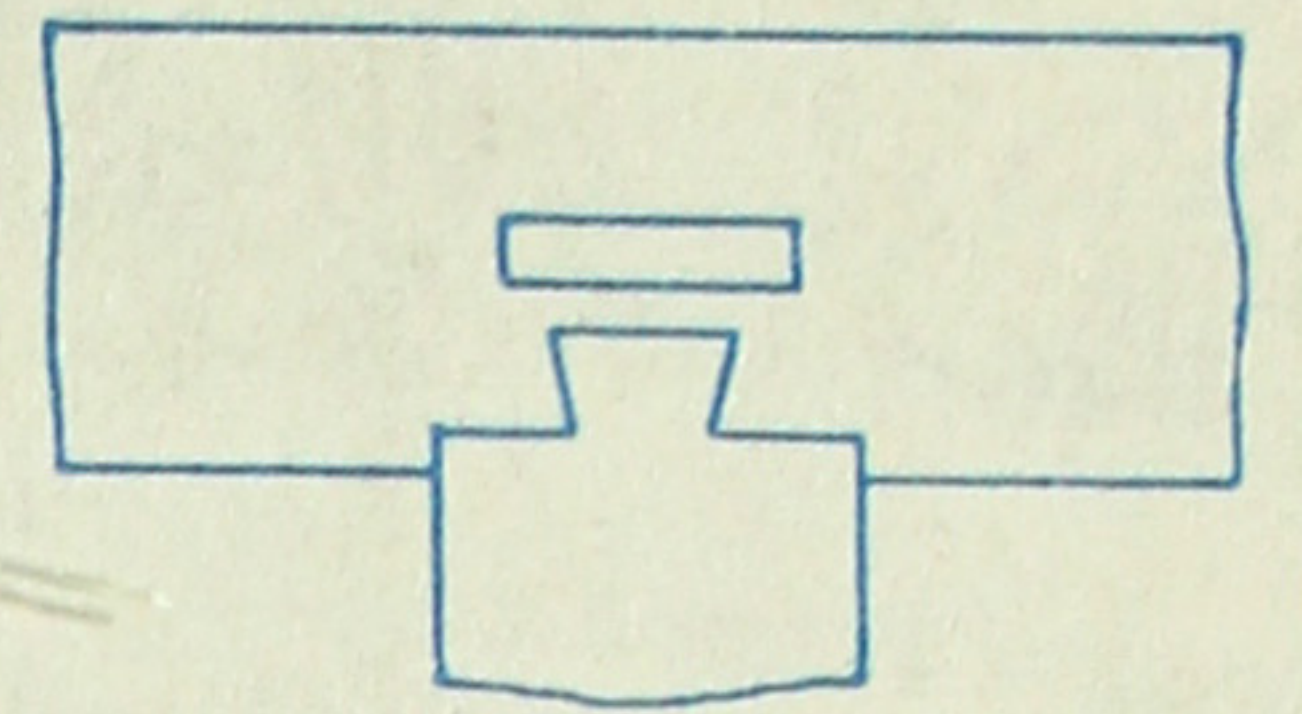
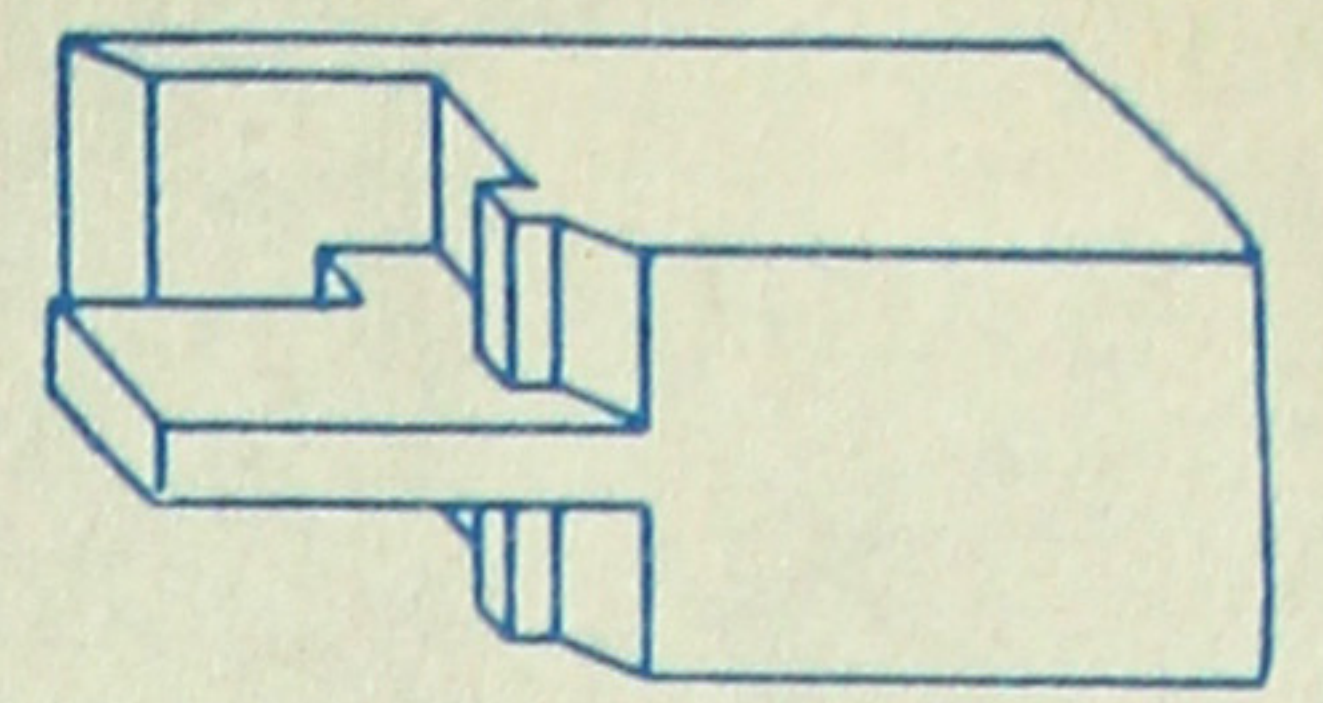
It is that which stamps the buildings of Katsura, erected half a thousand years ago, more modern than anything existing today. Katsura, the scene of a court life equally as brilliant as any of its contemporaries in Europe, does not proclaim to all that here is the palace of an emperor. Here was no pomp and circumstances of the western palaces and castles that attempted to show the citizens and the lower classes a model of elevated culture—of rank and prestige. Katsura is plainer than all other houses in Japan, be they residences of the rich that affect a simplicity, or modest ones where a similar impulse results in trifles cheap in value and taste.

It is a permanent lesson in the value of simplicity, of modesty and refinement, of naturalness and frankness in architecture.

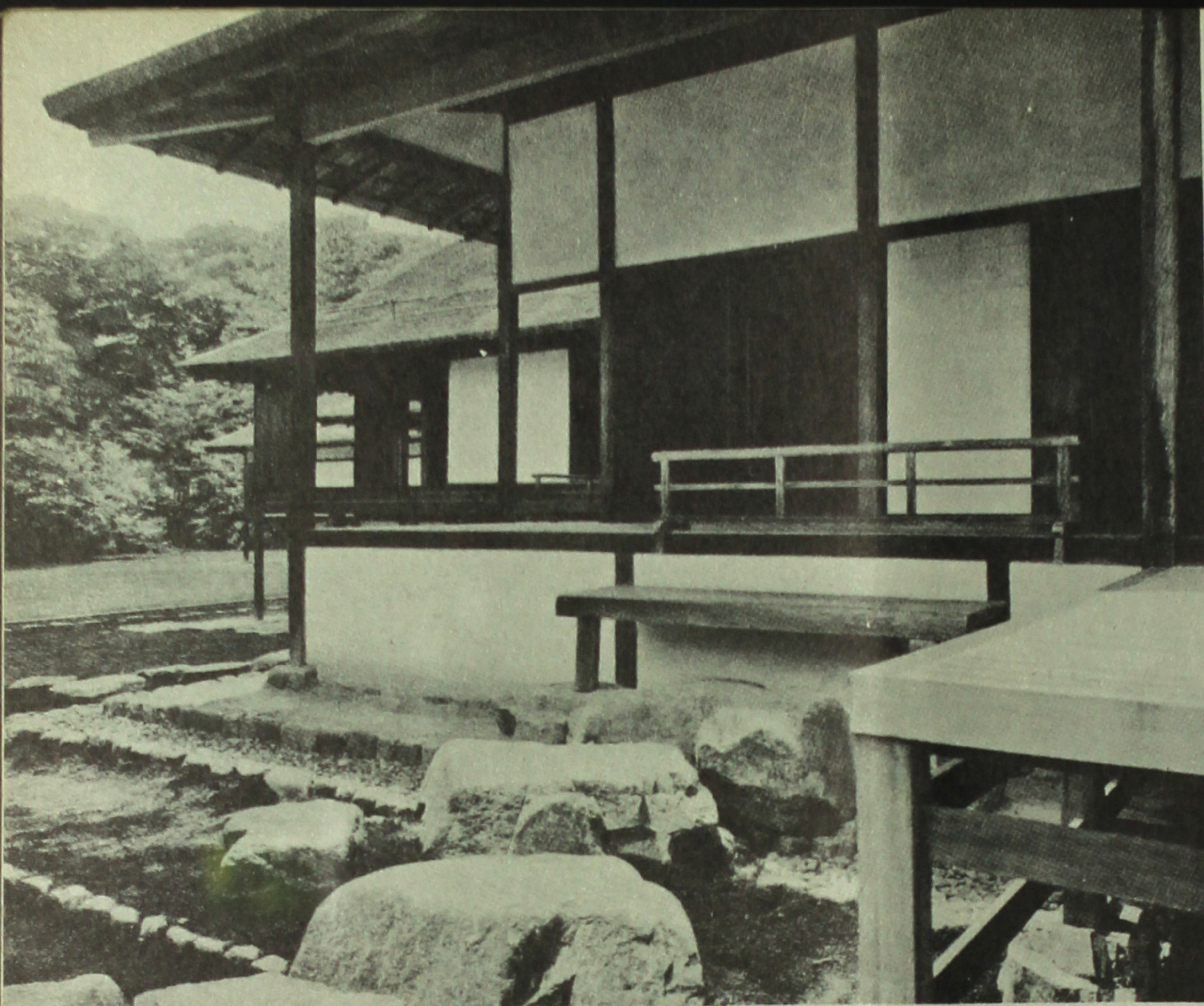


Japanese carpentry is, by western standards, almost cabinet work. With a few, almost primitive hand tools which he uses with skilled perfection, the workman is able to erect a house. A characteristic of Japanese construction is the joining of wood without the use of nails. The photograph shows the "arrow" or "spearhead" tenon used in splicing posts or beams.





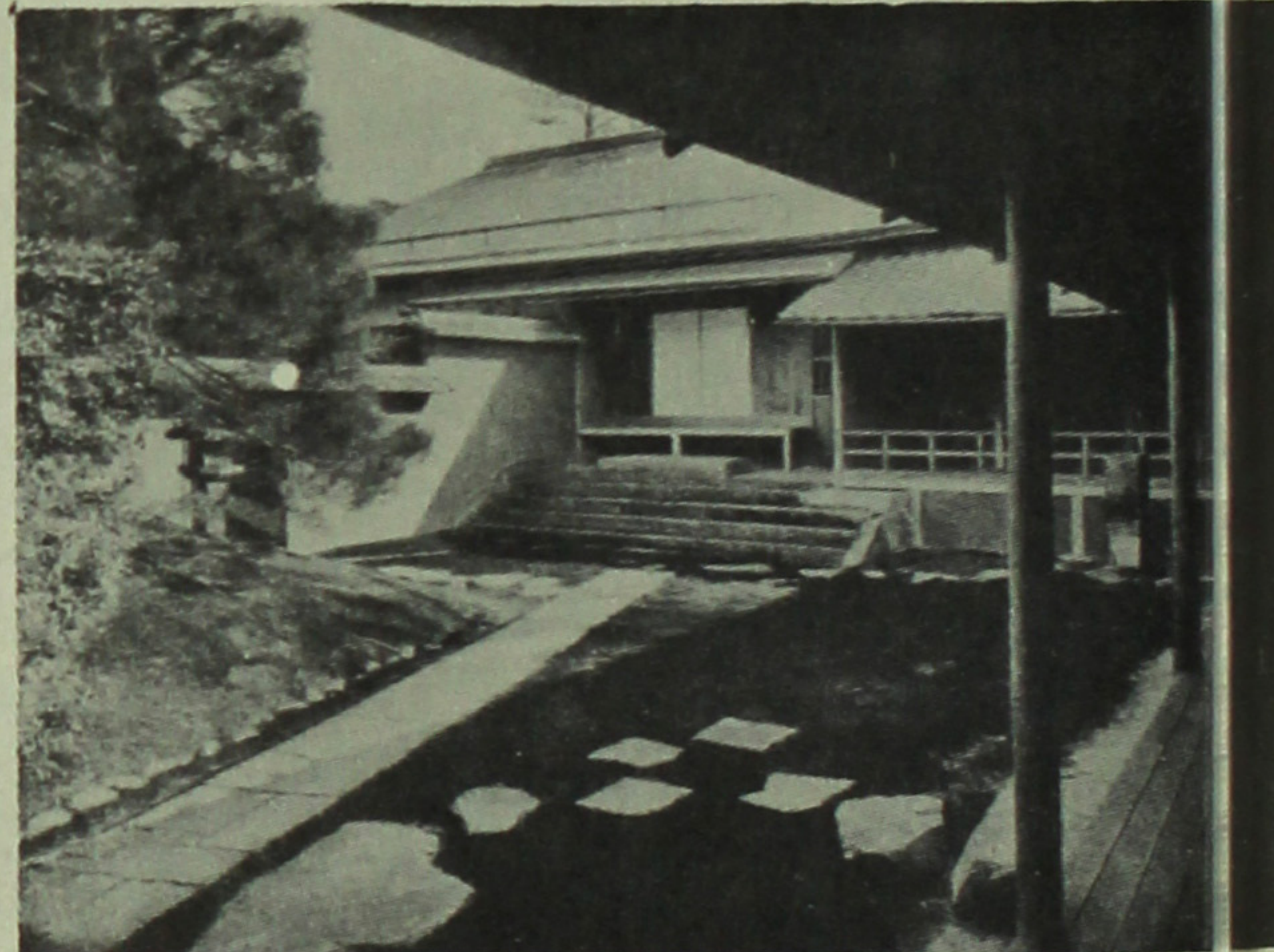
A carpenter at work. The hammer and saw of Japan is well displayed here. Unlike our saw, this one cuts on the pulling stroke.



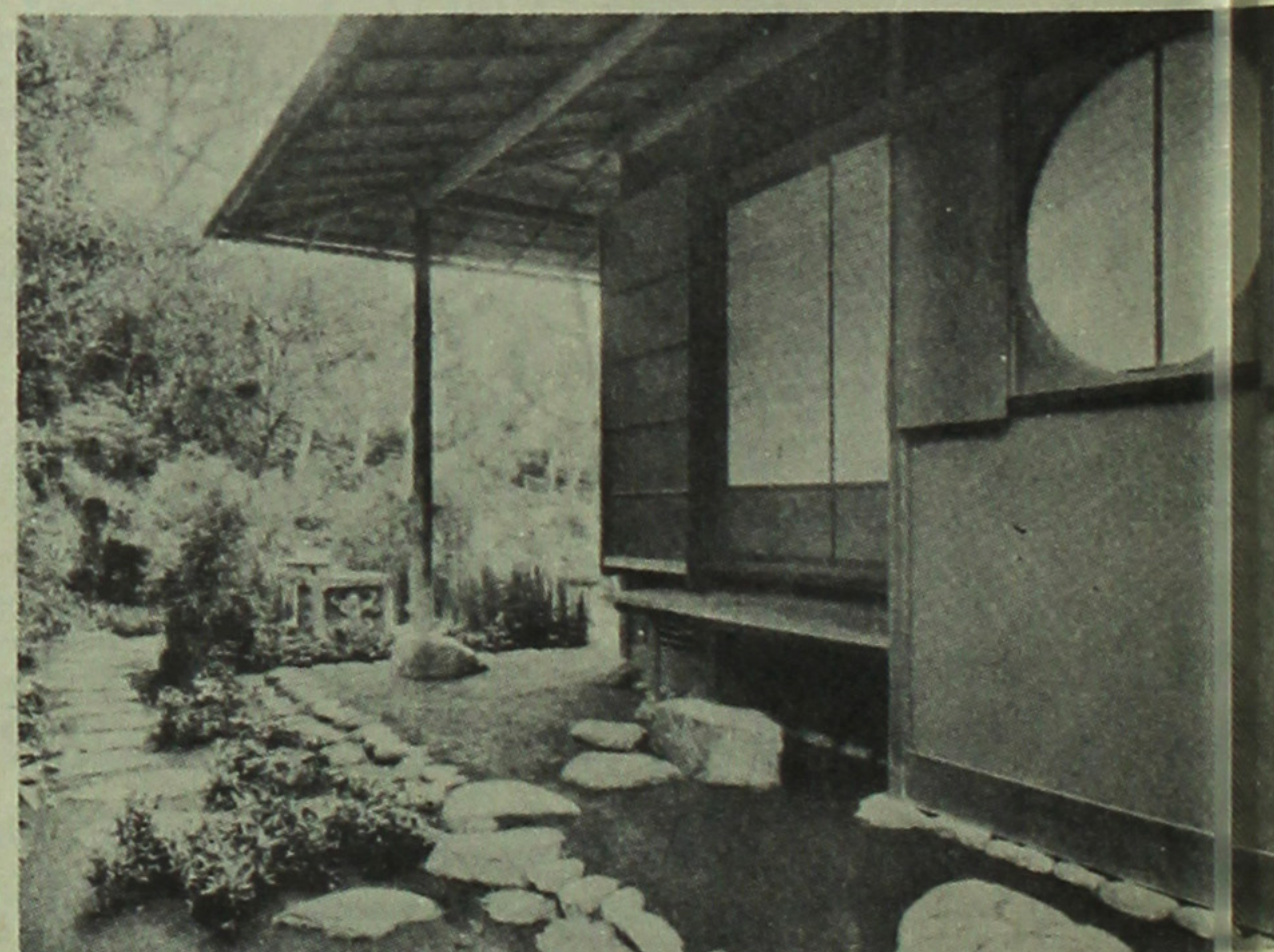
Left-Part of the rambling structure known as the detached palace of Katsura in Kyoto, Japan. Erected about 1600 it is an example of the finest in Japanese architecture.



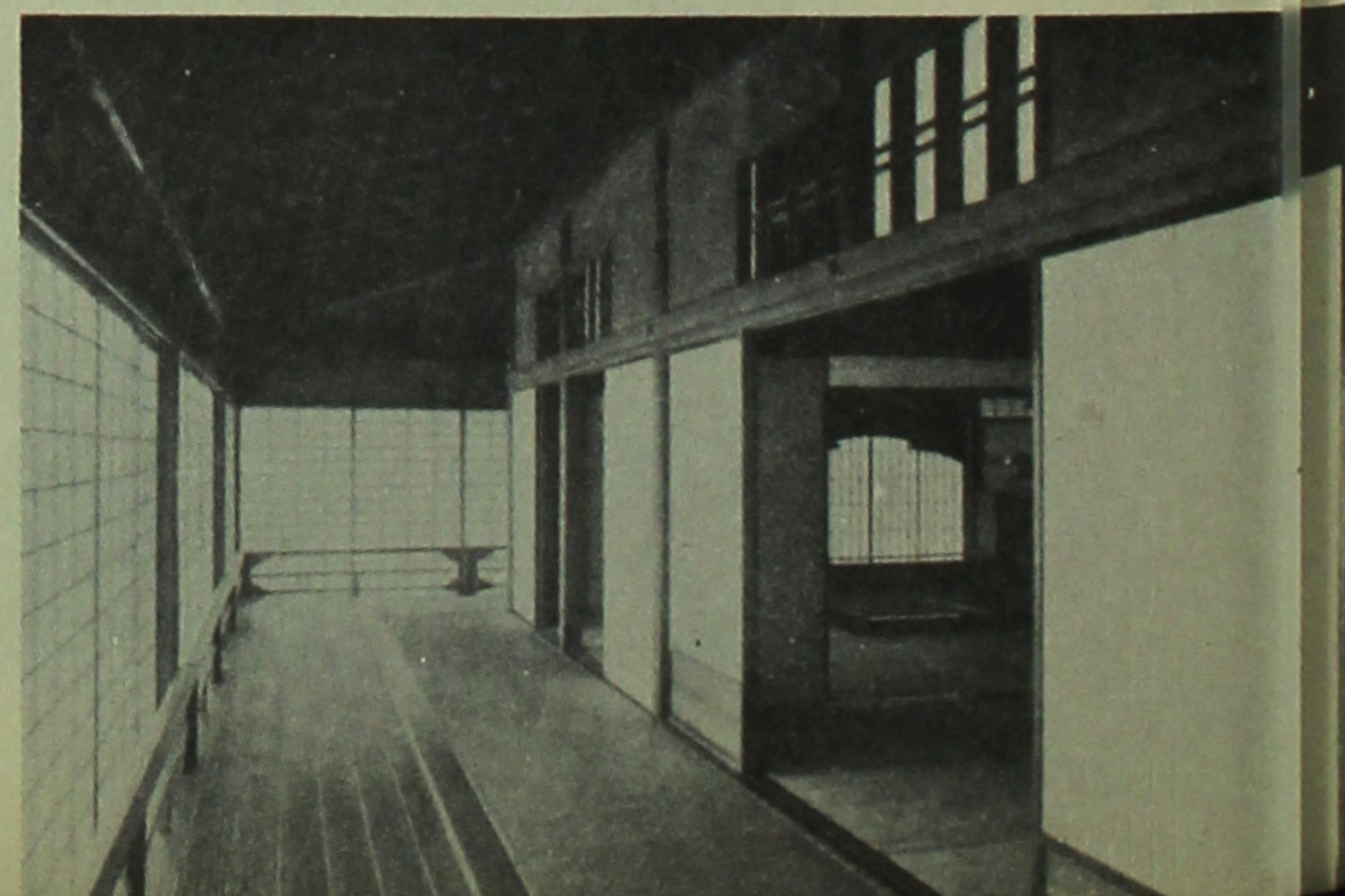
This is what might be called the main entrance. Stone walk from bottom of stairs leads to palace gardens.



Katsura, built more than 400 years ago, is still more "modern" than this house, erected about 1927. Note round window, purely decorative, and pole supporting eave which extends a bit too far.



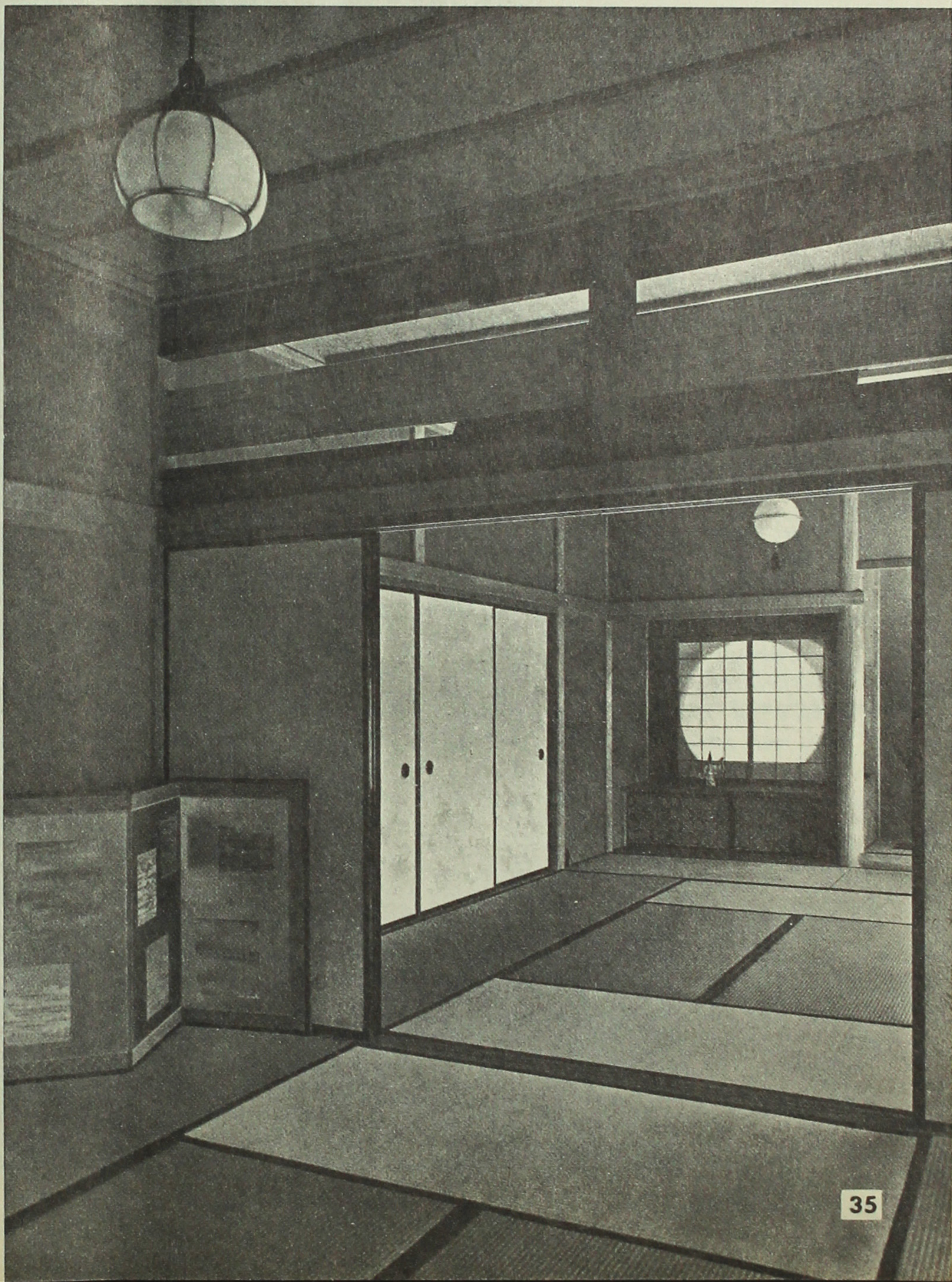
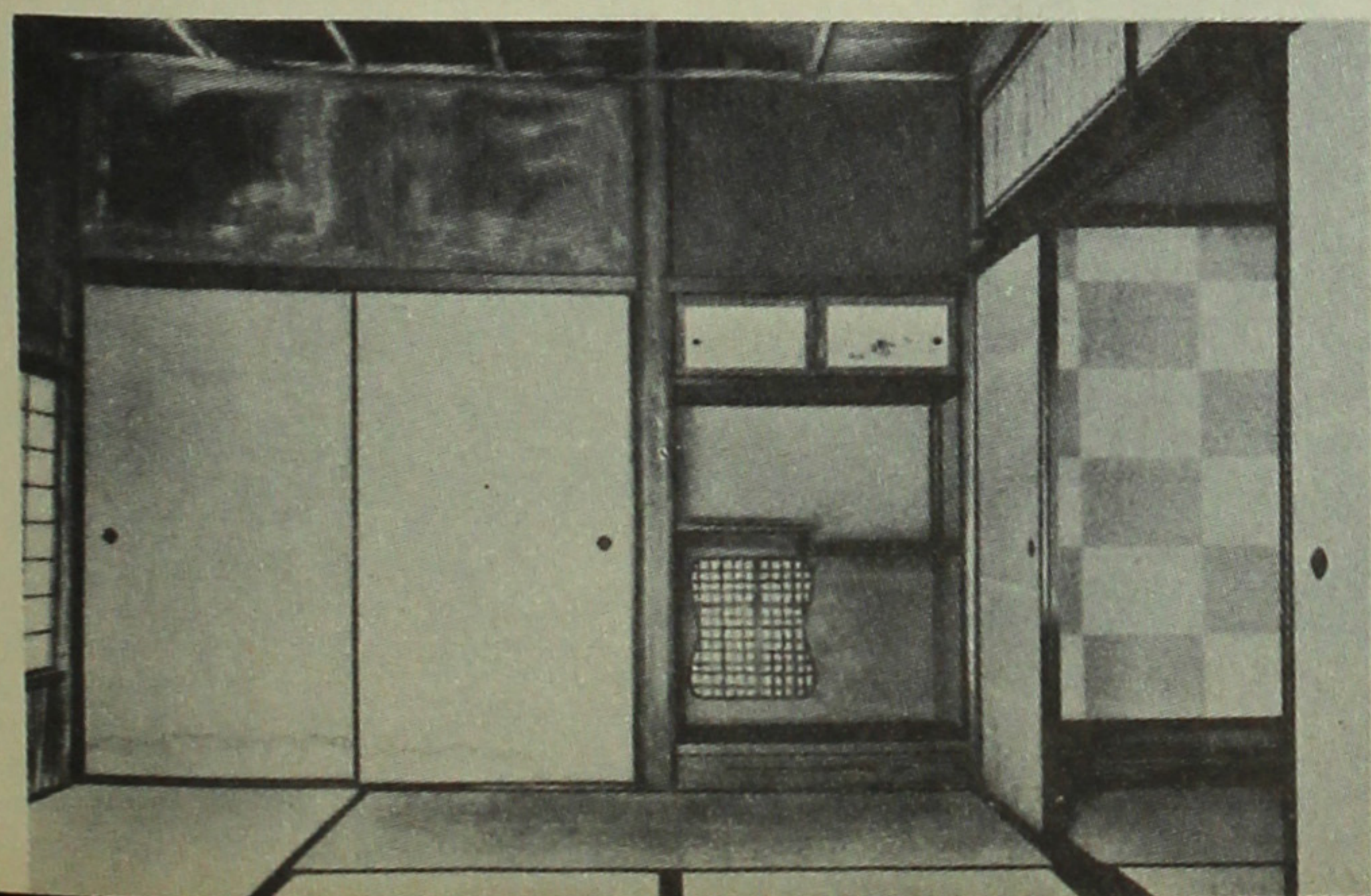
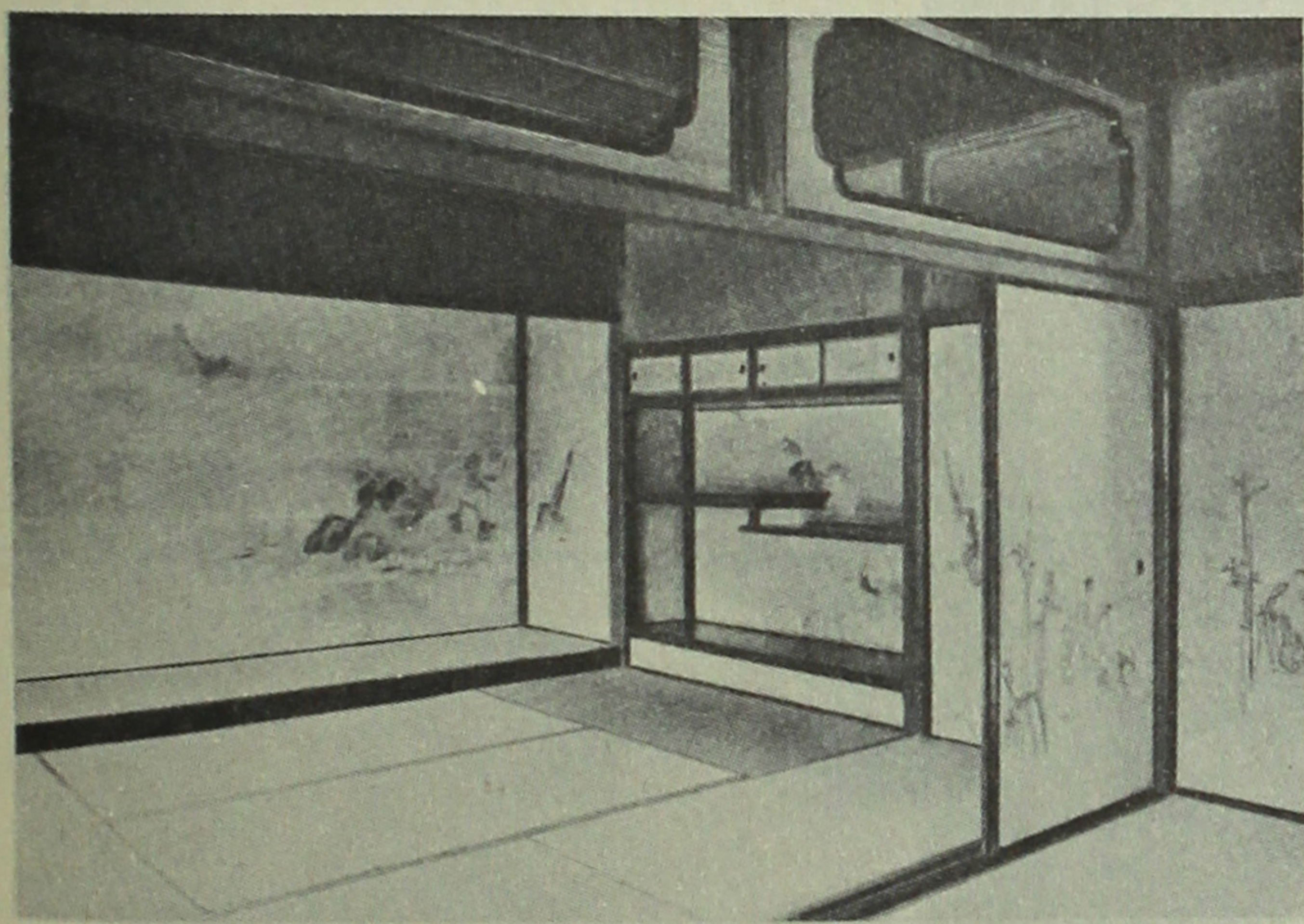
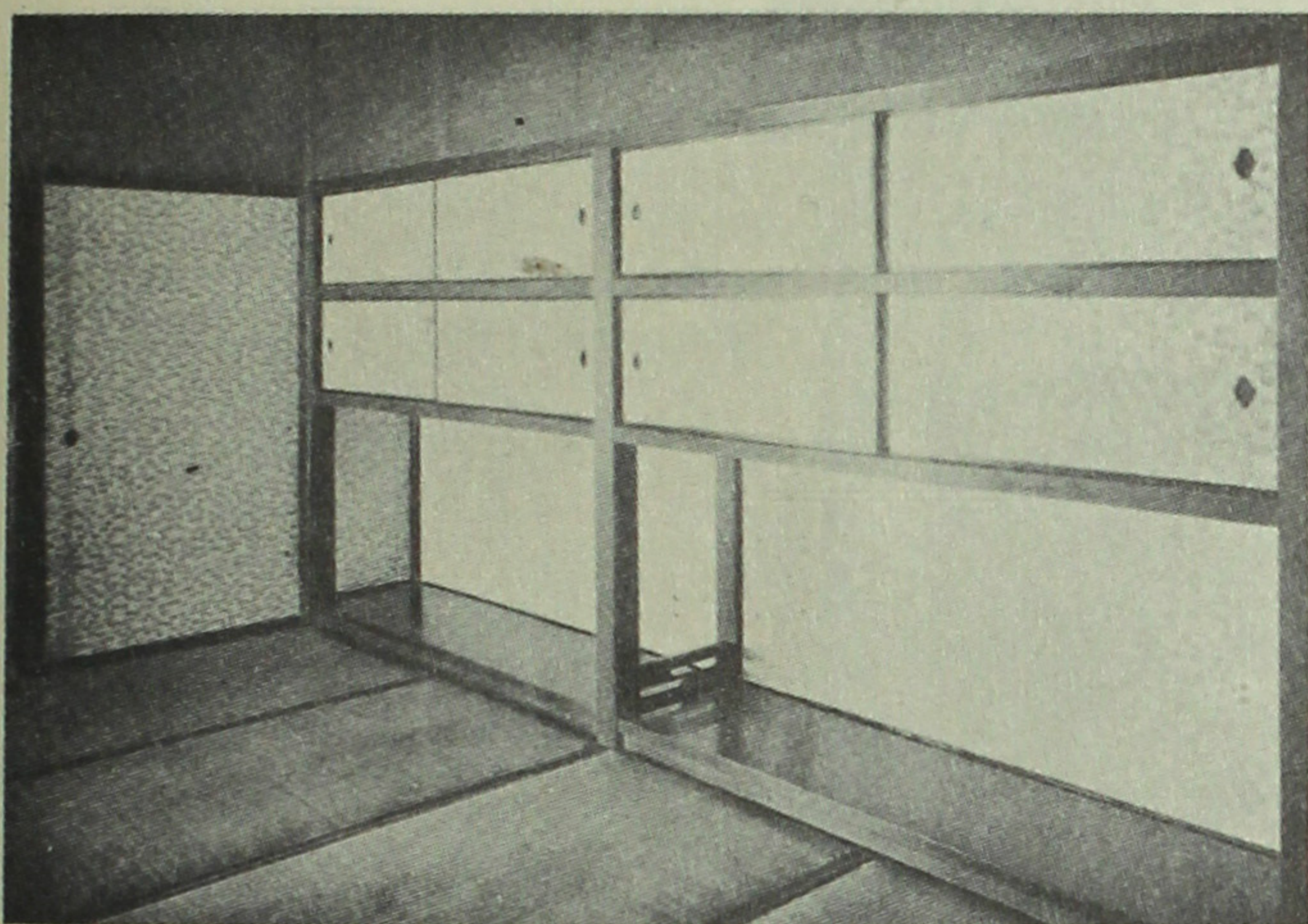
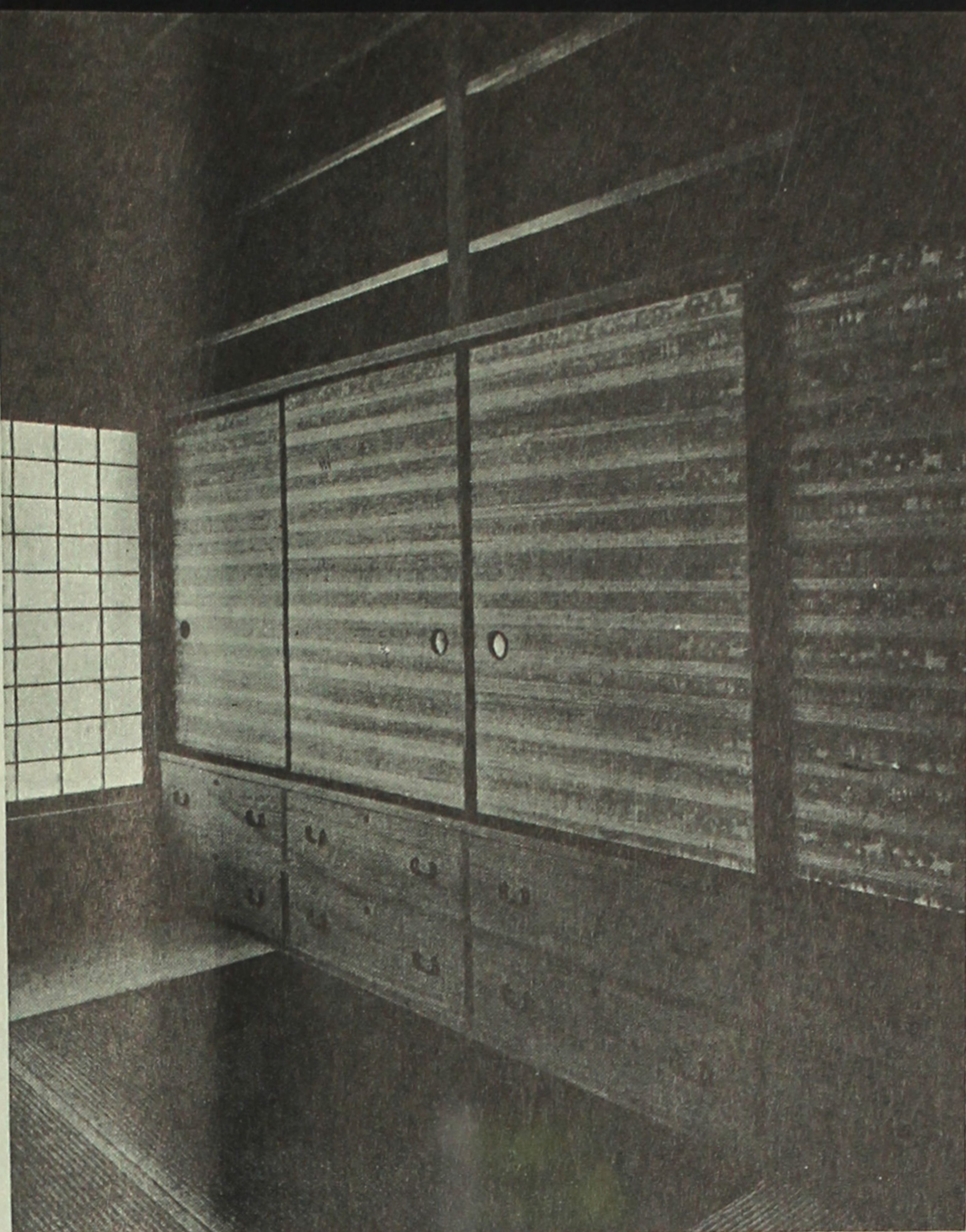
This shows the verandah off one of the main living rooms of Katsura. It opens onto a wide expanse of lawn. Sliding paper panels effectively soften light.



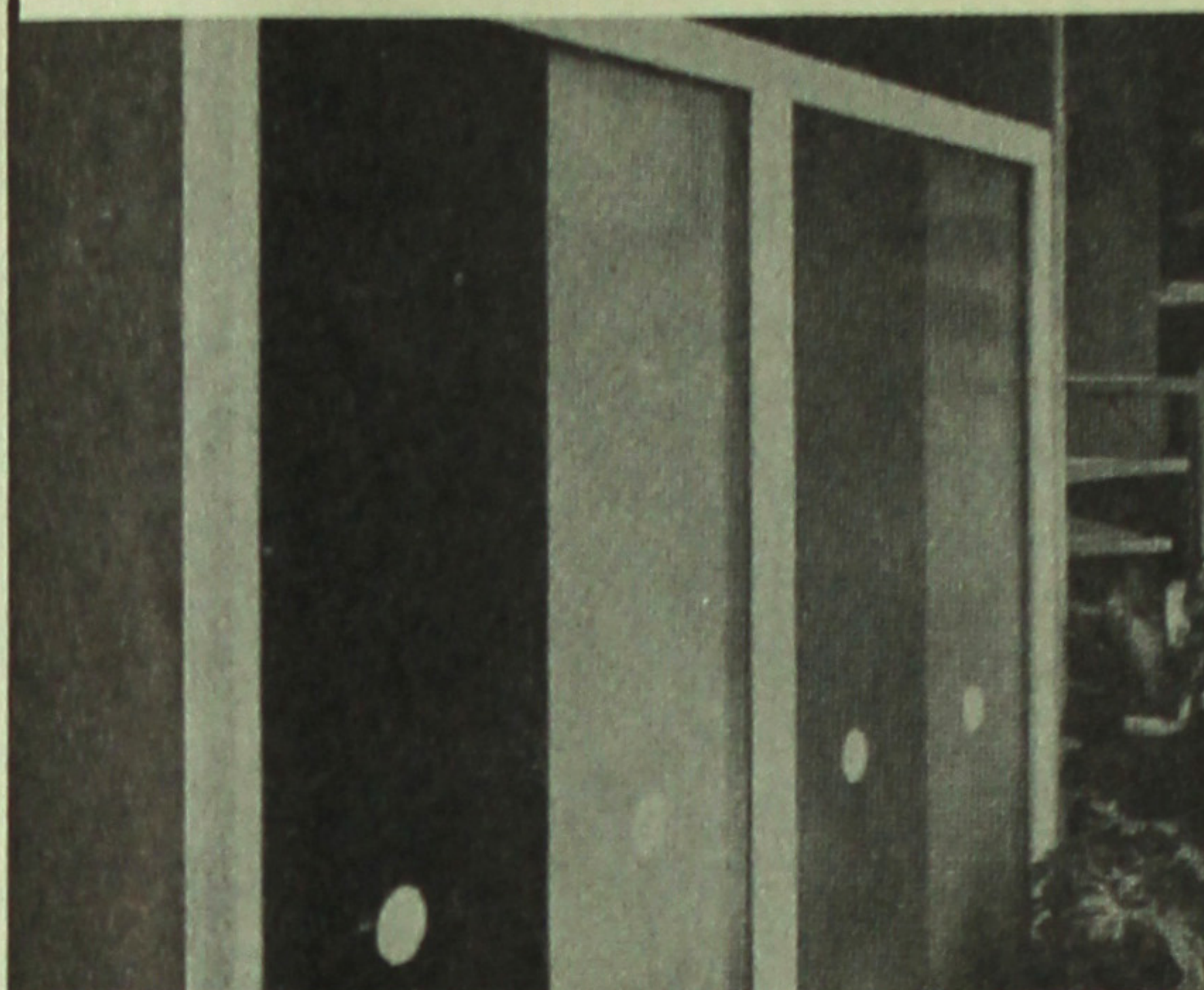
Storage walls have been called the answer to more space in tiny apartments of today. Photo at right shows arrangement of drawers and cabinets in contemporary Japanese House. Top-most photo below shows storage shelves in Katsura palace constructed in 1600.

Middle photo shows the treatment of the tokonoma in Katsura. It shows classic simplicity, depicts the refined elegance of proportions and decor.

Pictures at bottom and lower right offer different treatments of Japanese interiors. Bottom photo is of Katsura, one at lower right of house in Tokyo built in 1927.



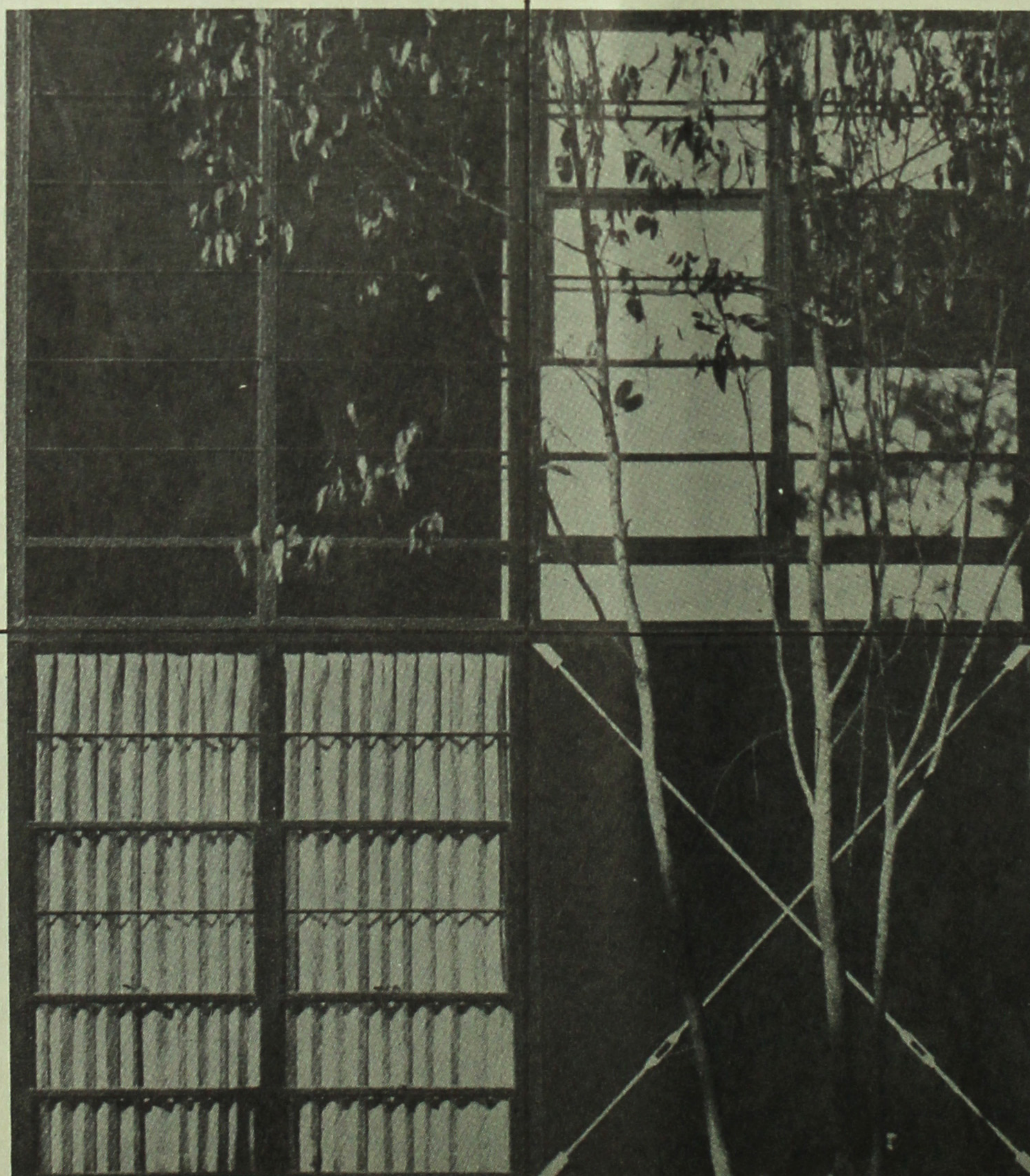
Roomy storage closets with sliding doors are successful western adaptations of a part of a Japanese home. Doors on the right are prefabricated all-metal units.

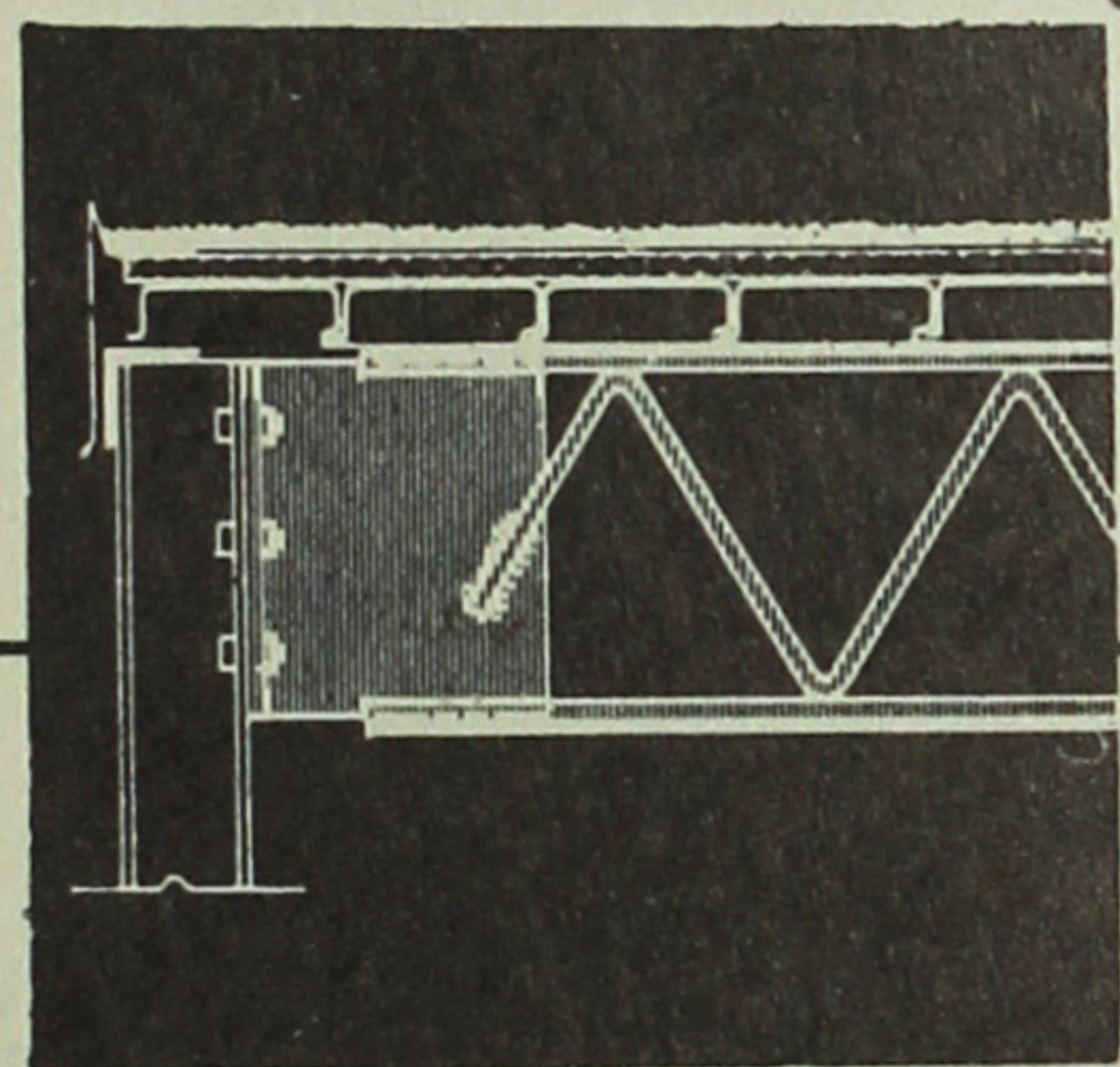
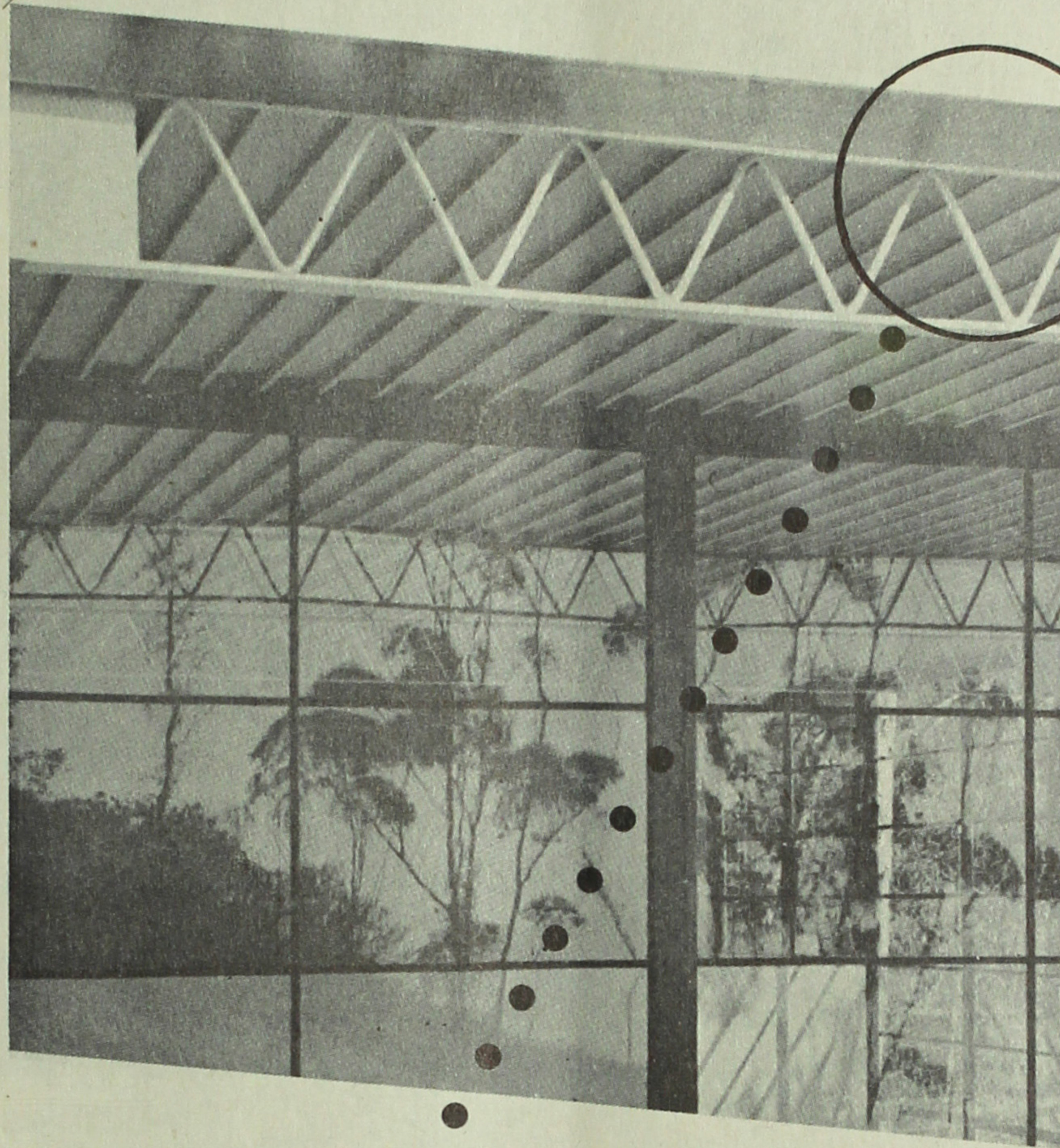
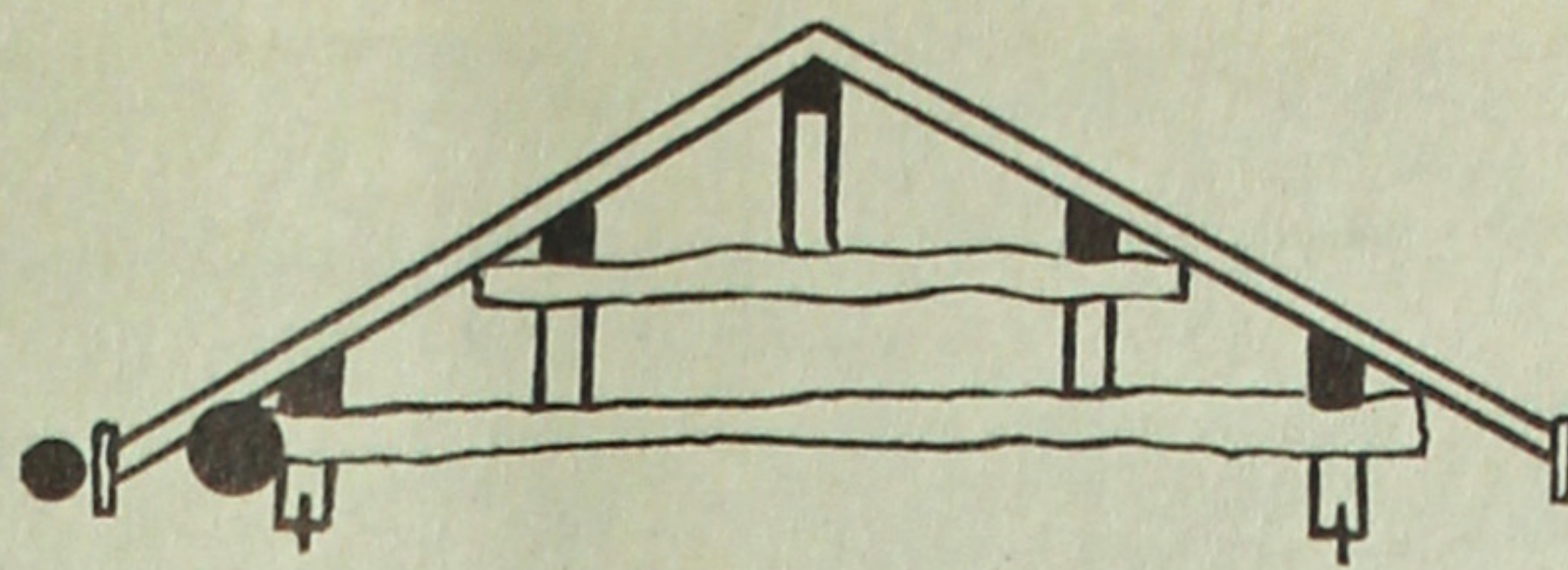
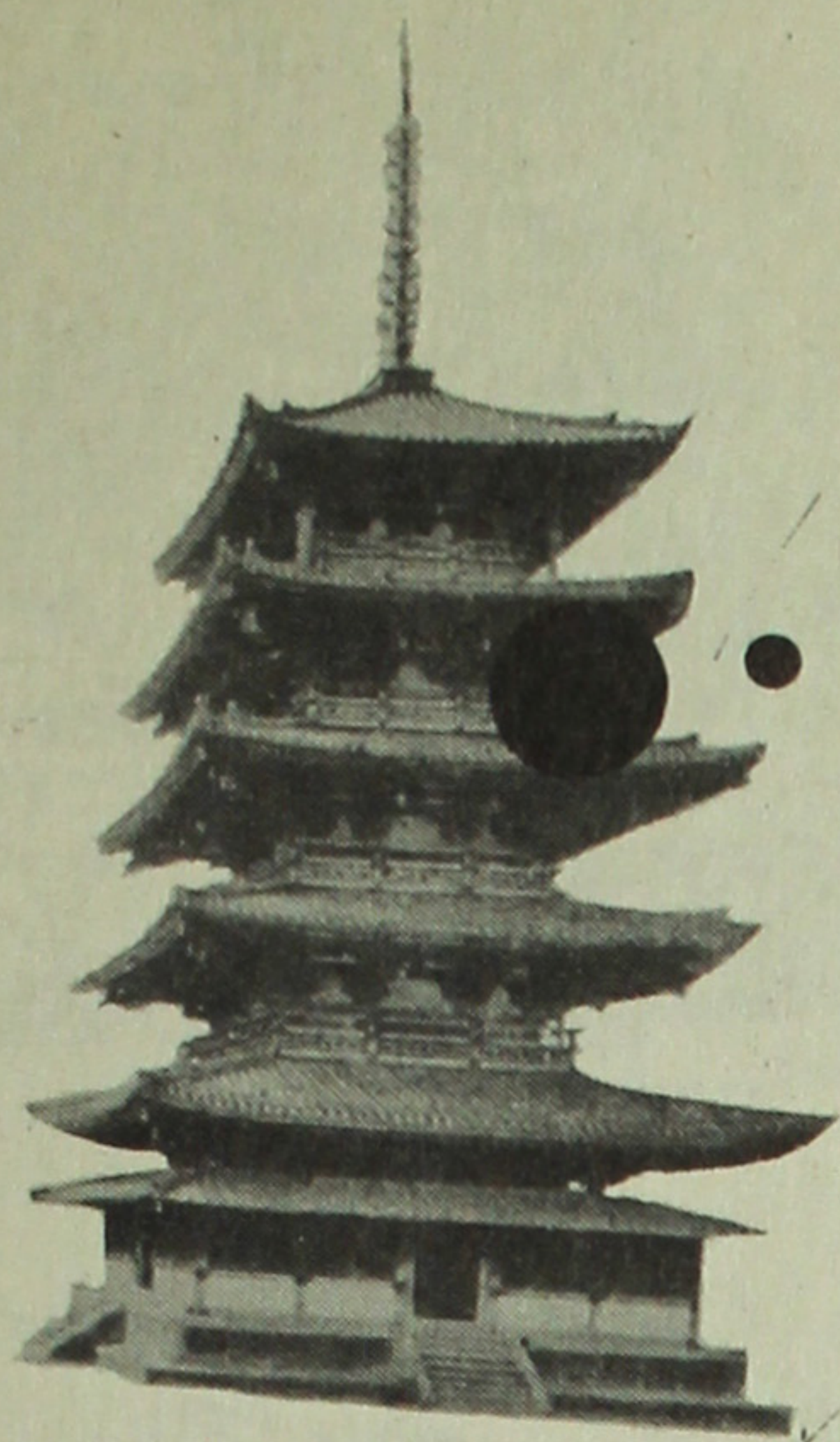


The white rectangles on a wall of a California house closely resemble the design of the shoji, a principle feature of the Japanese home.

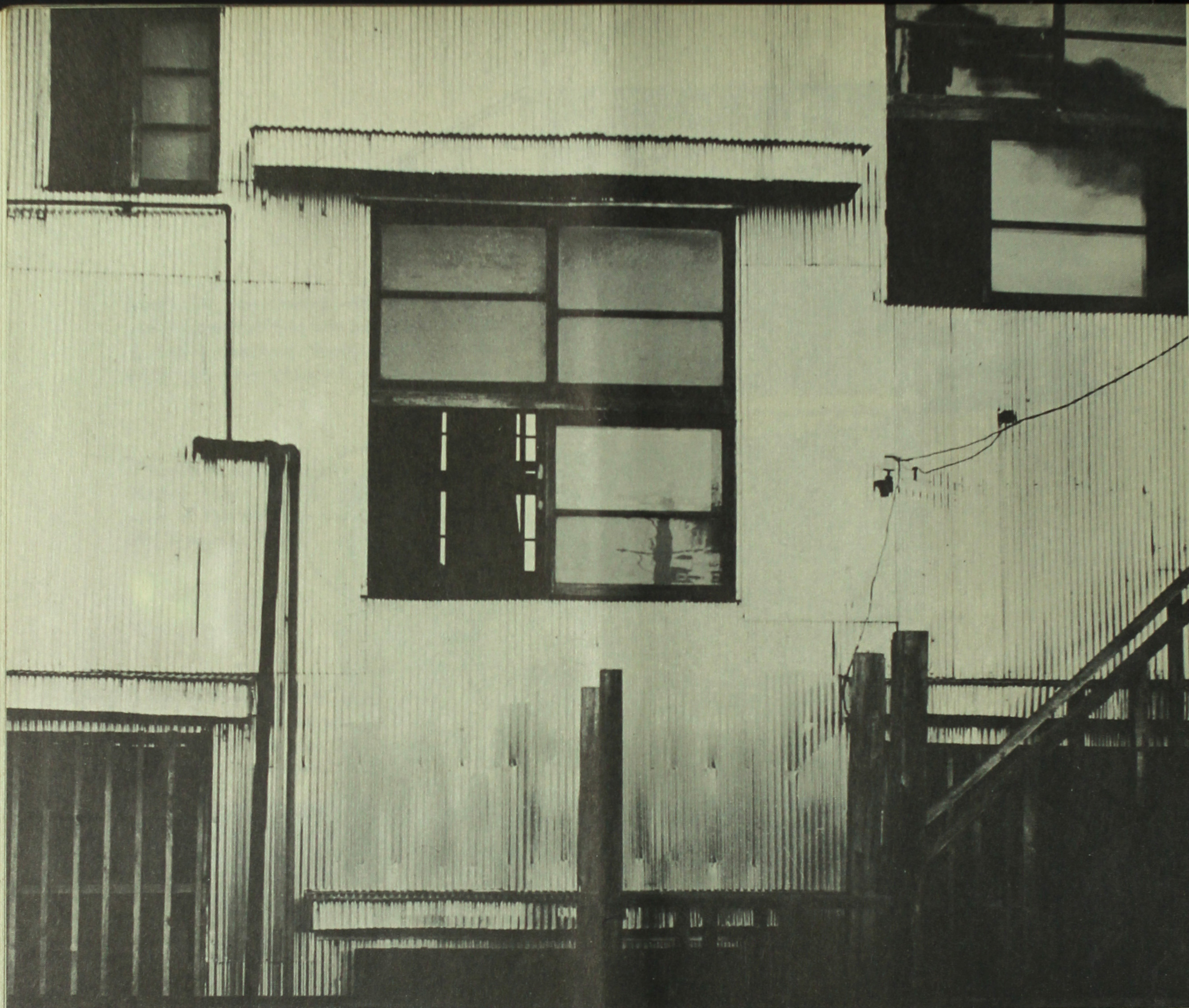


A front view of the house in California designed by Charles Eames. It contains adaptations of features long associated with Japanese houses.





Structural approach in the contemporary U.S. homes, as in the above exterior design, adapts the "modern" and functional aspects of Japanese architecture. Sharply defined horizontal and vertical lines are utilized liberally throughout.



WINDOWS AND THE ALUMINUM WALL
By Reïchi Kuroba

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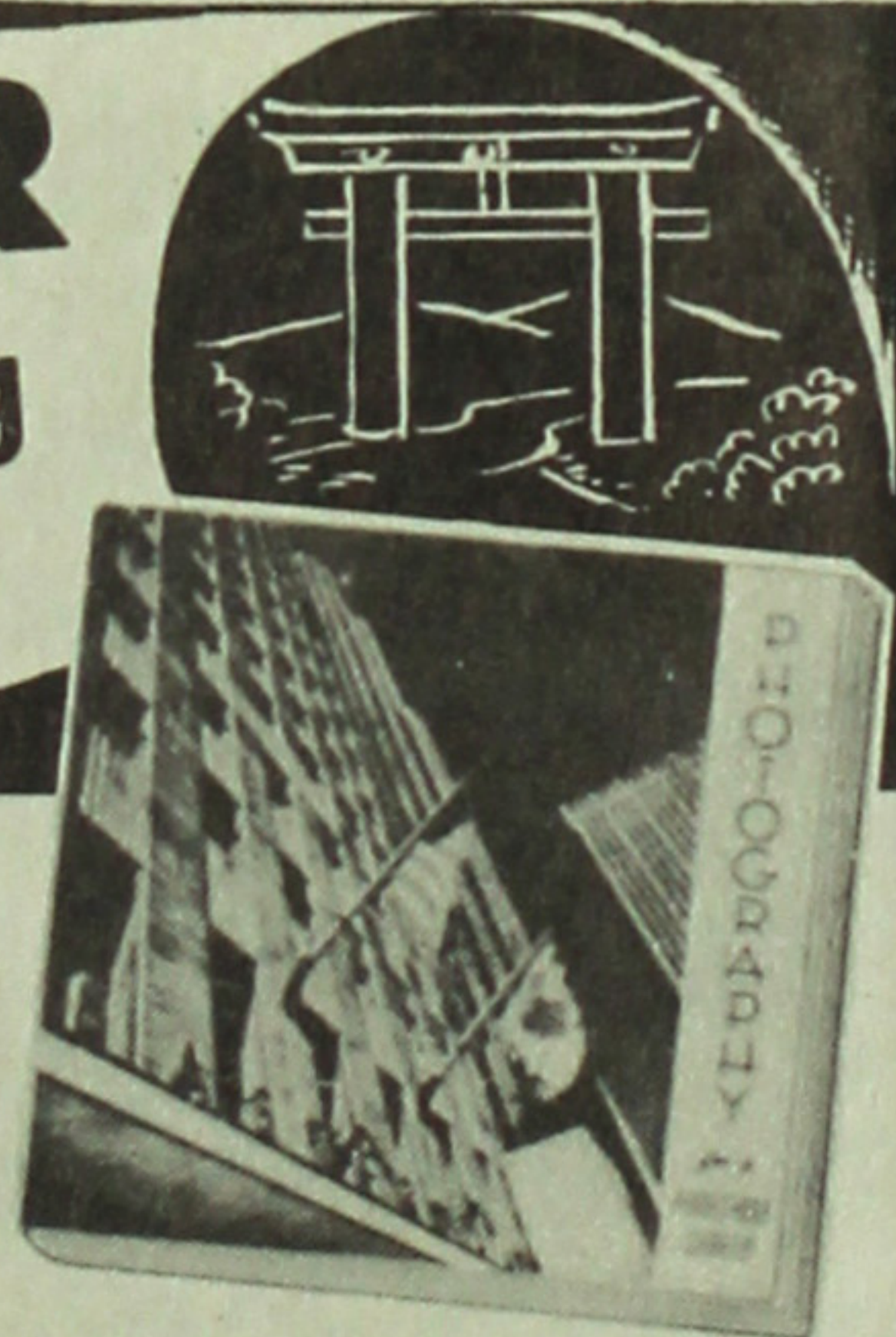


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between covers
Current book titles of U.S. publishers
on topics East-West

(1) 'Lady With a Spear'

The lady is an ichthyologist (a scientist interested in fish), Dr. Eugenie Clark, who should be familiar to SCENE readers (see "Behind the Scene," p. 5). Her go at authorship, a Book-of-the-Month Club selection, is a personal adventure story about diving for fish specimens in far-off waters. \$3.50

(2) 'The Golden Door'

A San Francisco newspaper feature writer, J. Campbell Bruce, has written a brief but valuable history of U.S. immigration. SCENE readers will find special interest in his searching analysis of the Walter-McCarran Act and the instances he describes of outrages committed under the War Brides Act. \$3.50.

(3) All About Hawaii

Written by the Territorial Delegate to Congress, Joseph R. Farrington, in collaboration with Boyden Sparkes, the book (\$4.00) is titled "Hawaii: From Island Kingdom to Statehood." The subtitle anticipates things a bit, since the Islands are yet to win statehood, but the book brings Hawaii's story up to date and is an effective argument for terminating territorial status for the U.S. Pacific outpost.

(4) From Confucius to Red Mao

"Chinese Thought from Confucius to Mao Tse-tung" (\$5.00) is indispensable reading for all who are seriously curious as to why China is what it is today. H. G. Creel, professor of Chinese literature and institutions at the University of Chicago, shows up the superficiality and sorry glibness of the widespread belief that Red China is purely a product of poverty and Russian propaganda.

(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) "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.

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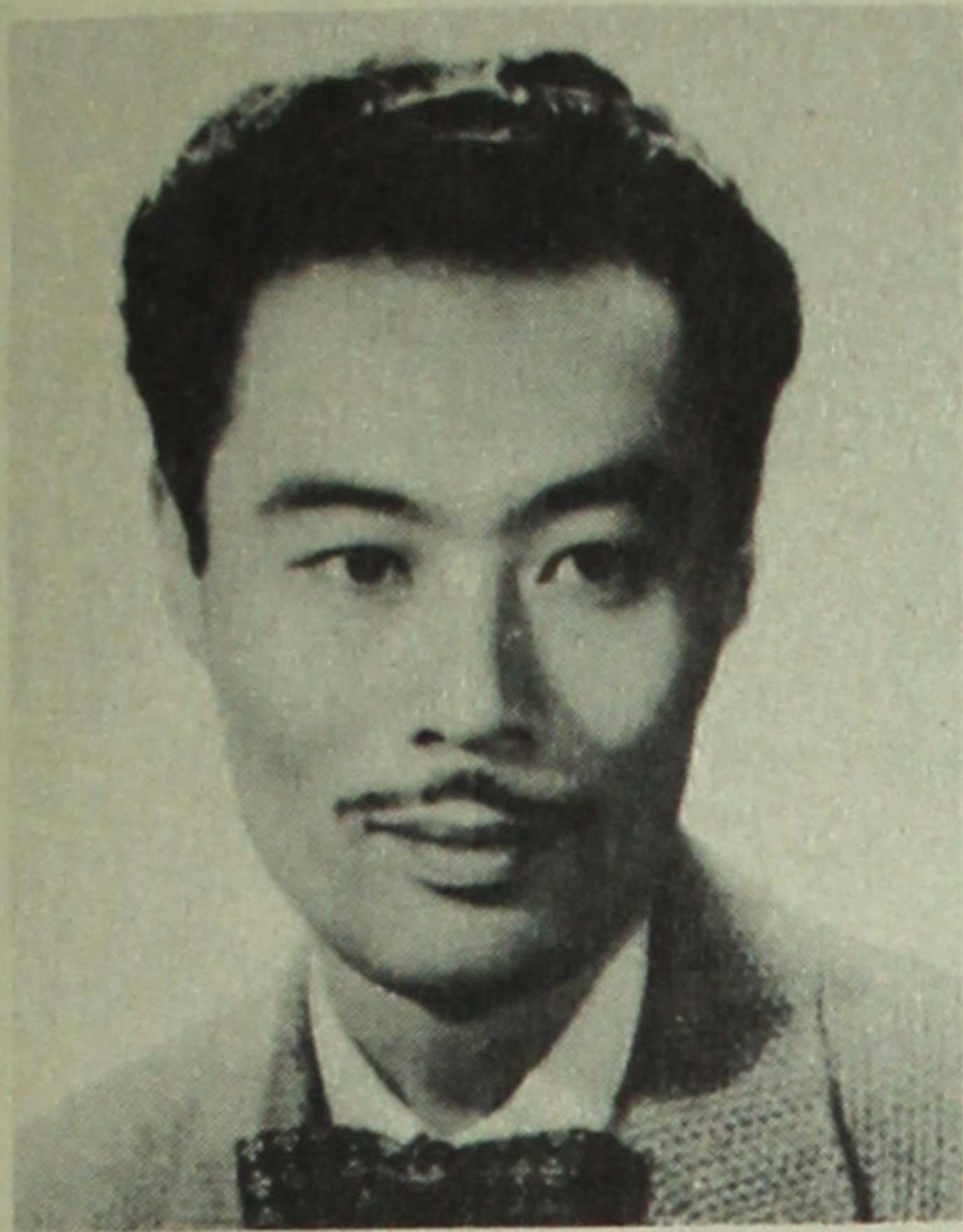
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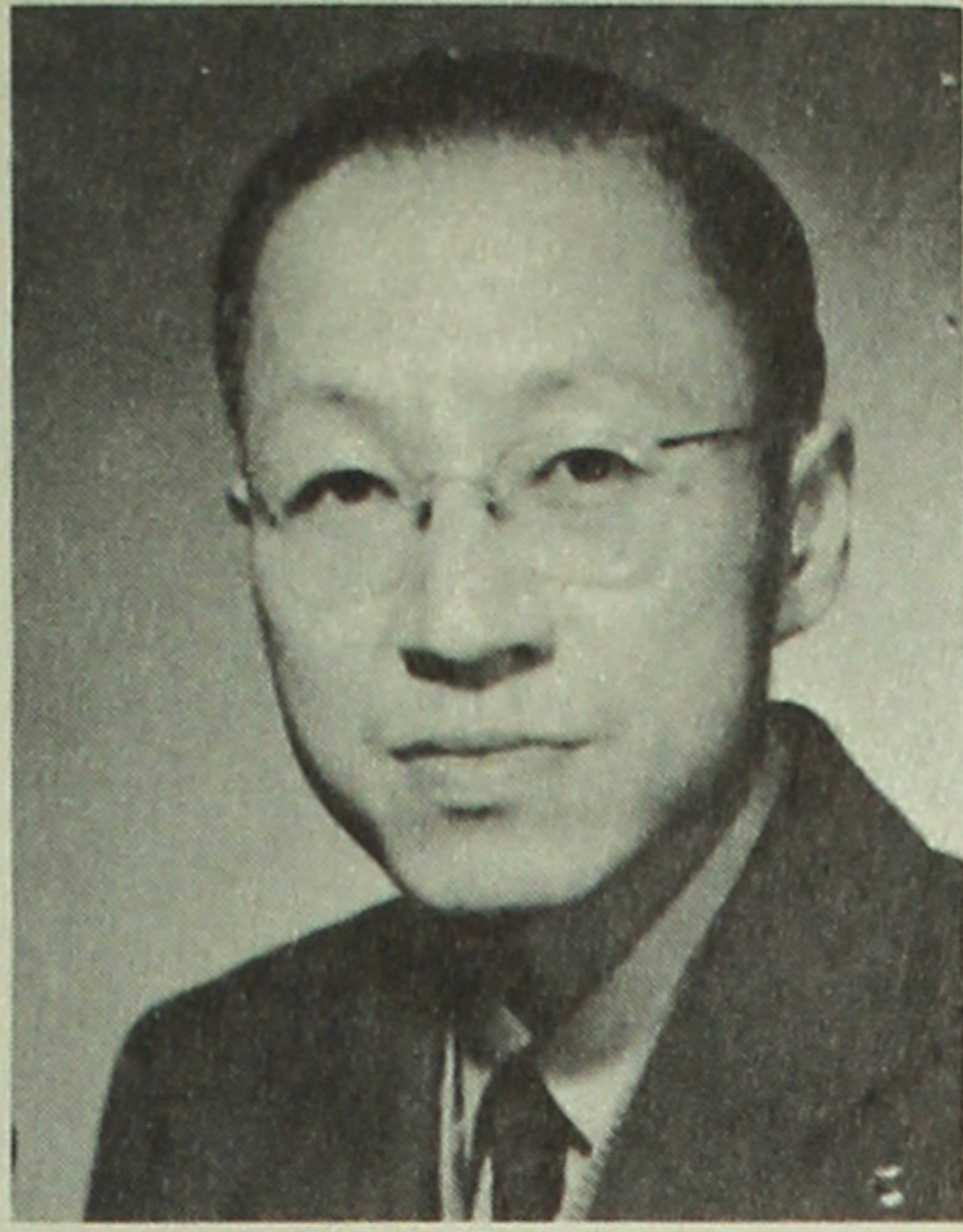
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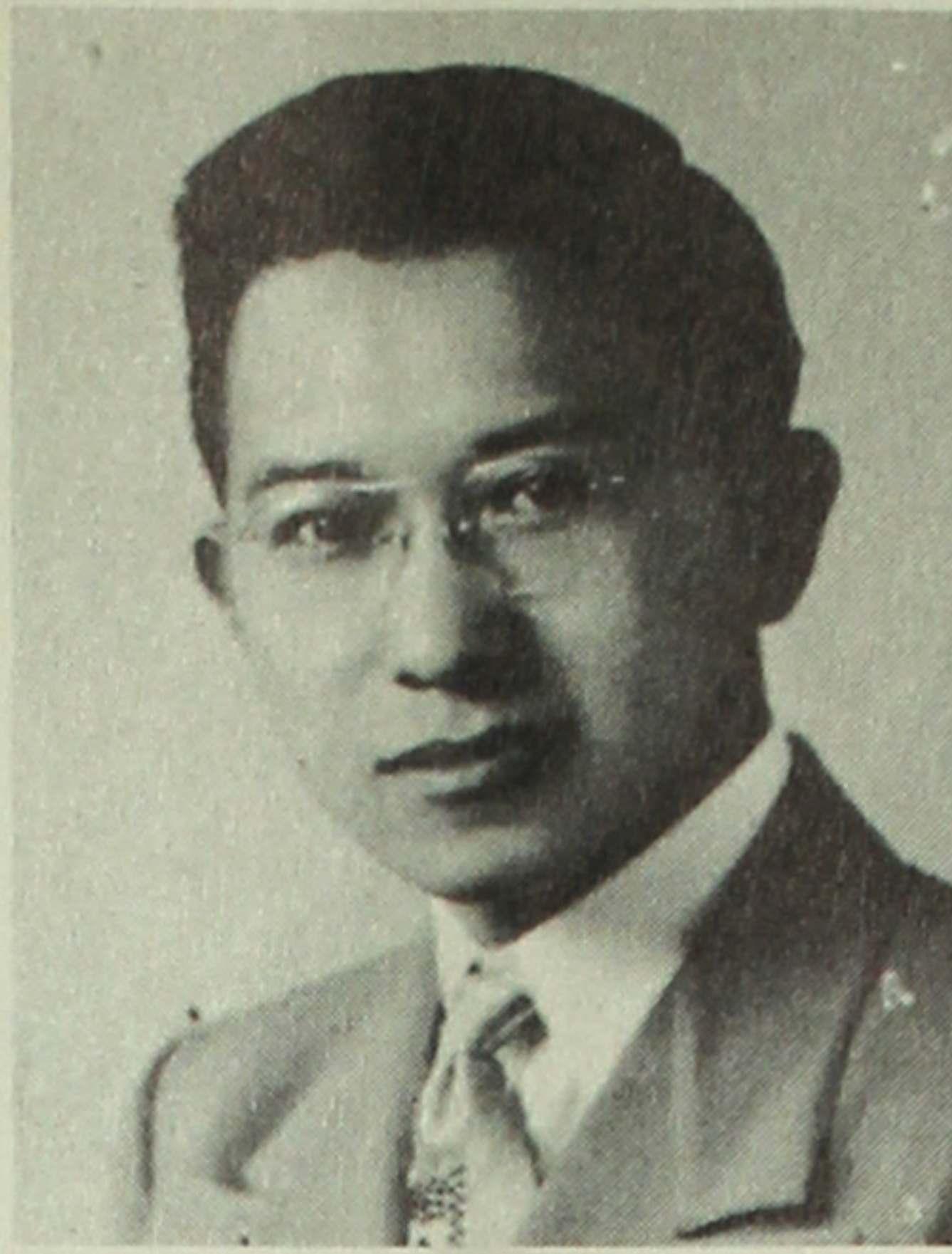
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Kent, Wash.

Six scholars win 'A' in recognition

RECOGNITION and help have come from the John Hay Whitney Foundation for six young Japanese-American scholars of "exceptional promise." Recipients of the Foundation's Opportunity Fellowships for 1953 are:

FREDERIC HAROLD CHINO of Chula Vista, Calif. He will study for a Ph.D. in sociology at Stanford University.

NOBORU INAMOTO of Los Angeles. He has taught at the Universities of Minnesota and Southern California, and will do graduate work in the Department of Public Law and Government and in the East Asian Institute at Columbia University.

OSCAR AKIO ISERI of Kent, Wash. He has already done important research in dental medicine and will

continue his studies at the Harvard Medical School.

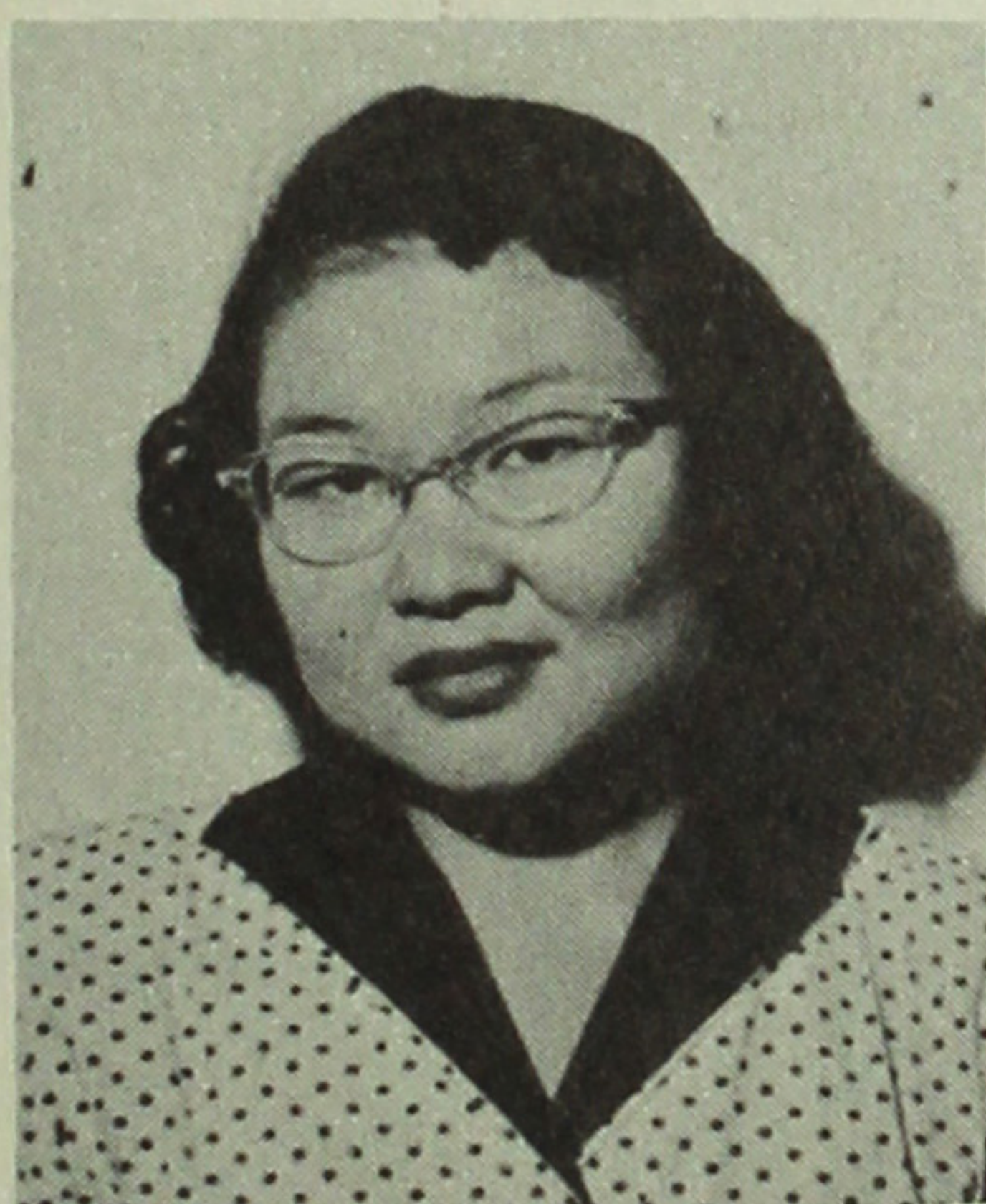
EVELYN KIKUKO YAMA of Honolulu. Presently a research assistant and student counselor at the University of Hawaii, she will continue graduate study in social psychology. She plans a trip to Japan after her U.S. studies for a first-hand look at problems of orphaned and deserted children.

FRANCES KIEKO SUDA of Honolulu. She will do graduate work in Japanese history at Radcliffe College.

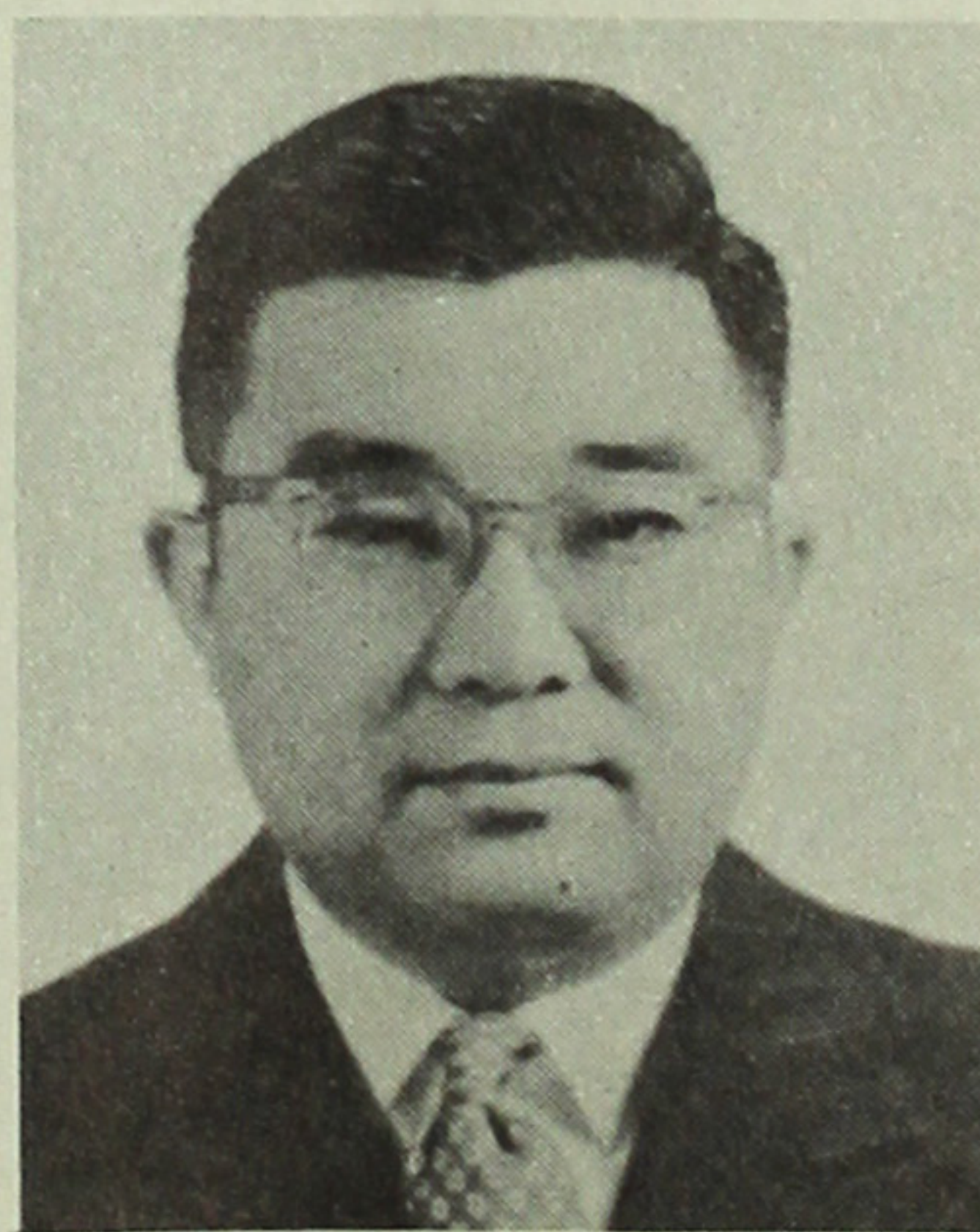
TAKEHIKO YOSHIHASHI of New Haven, Conn. Former chief of the Japanese section, Office of War Information, in San Francisco, he is engaged in graduate work in the field of international relations.



Evelyn K. Yama
Honolulu



Frances K. Suda
Honolulu



Takehiko Yoshihashi
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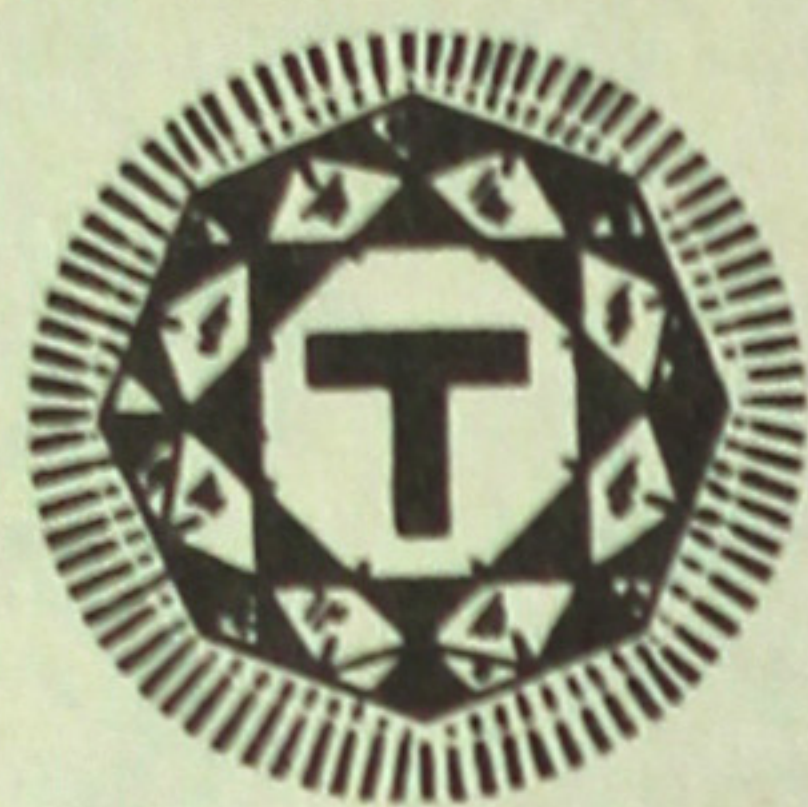
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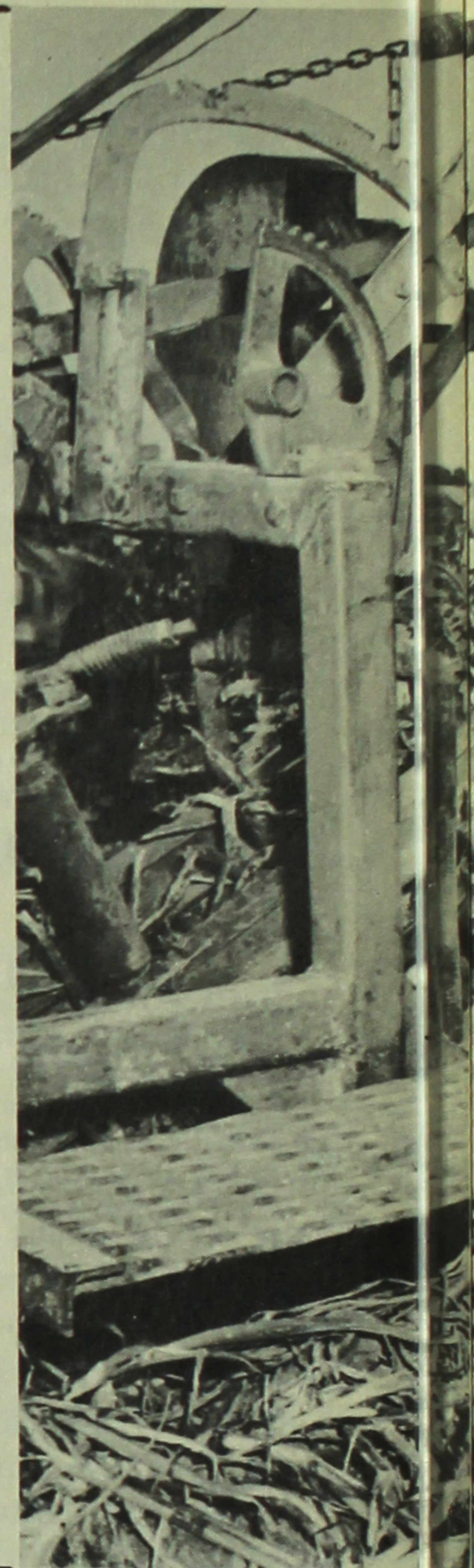
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It takes tears out of onion topping



A FARMER who grows onions doesn't have to peel them to weep. All he has to do is think about harvest time. For while onion planting and raising may be relatively easy and often profitable, onion harvesting is a headache. The reasons: It usually requires a great deal of manual labor. But labor is scarce. And wages, from the agrarian employer's viewpoint, are high.

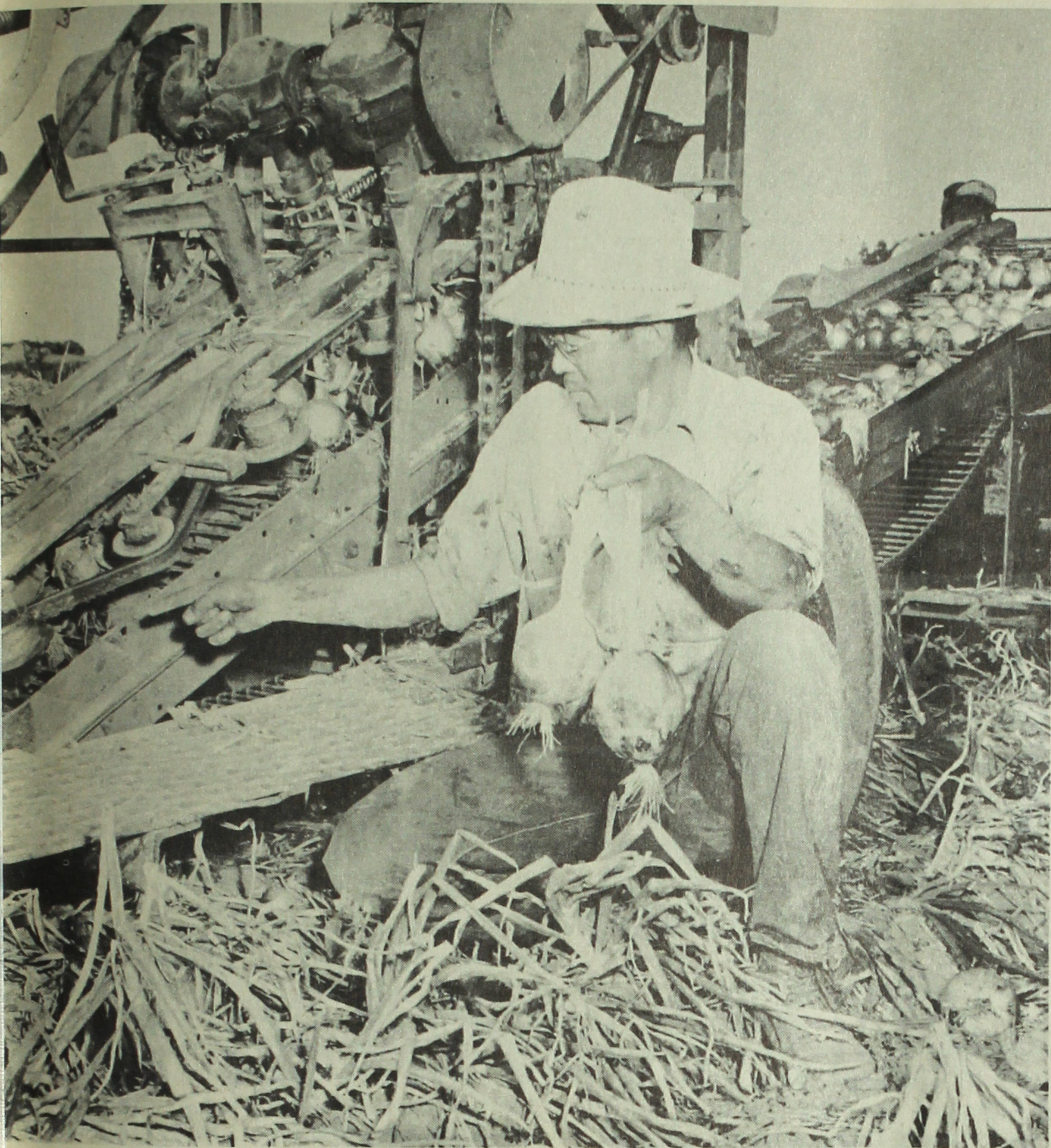
One farmer who did something other than weeping about the situation is Hiroshi Tateyama, an ingenious citizen of Ault, Colo. In the summer of 1950, with help from his father and two brothers, he began rigging up a mechanical onion harvester and topper, using parts from different machines and relying mostly on a hunch that adaptation of the beet topper was the answer. It took him two months to assemble a working model and much

longer to correct imperfections after trial runs. Last year, he built an entirely new machine. Early this year, the government issued him a patent.

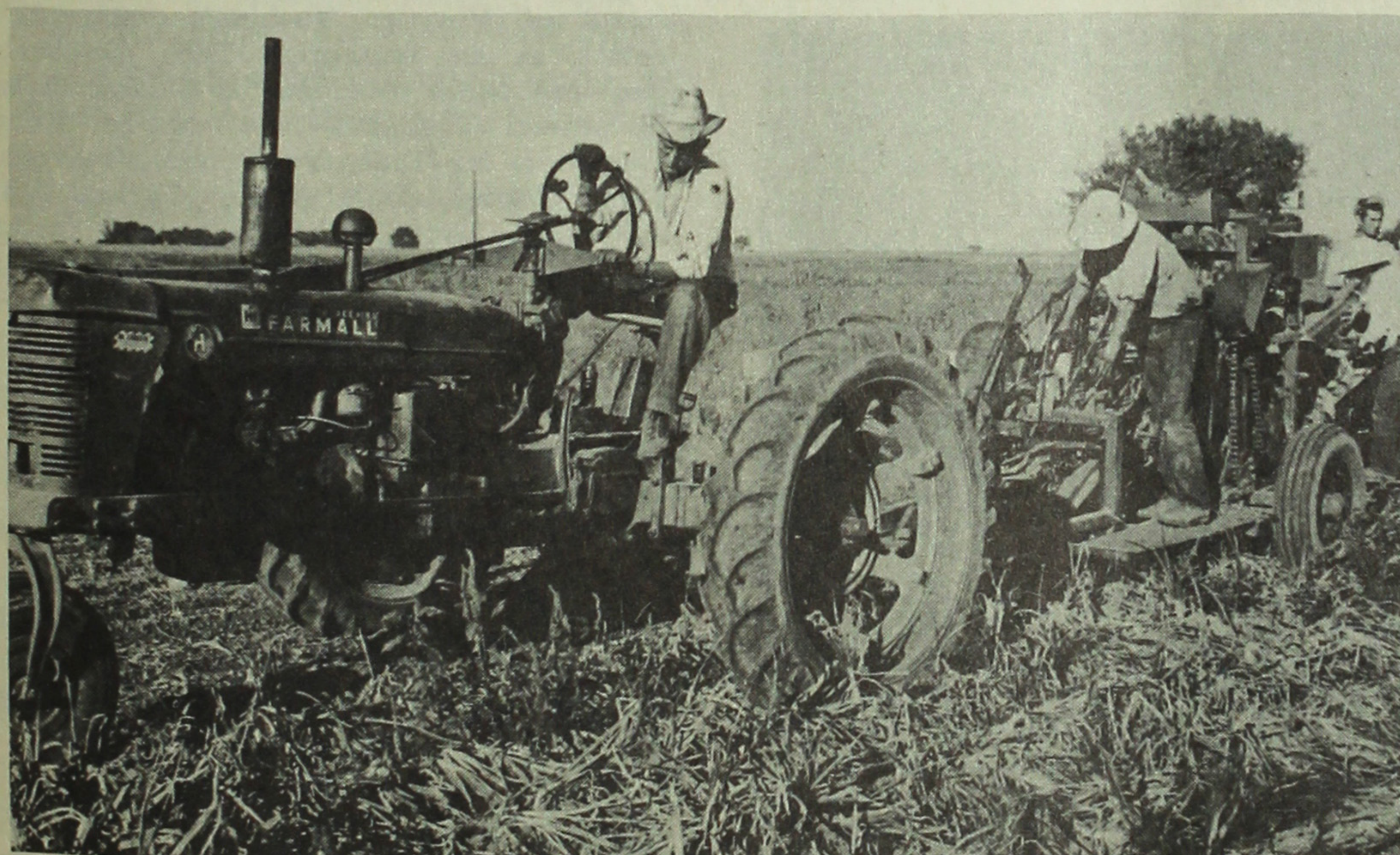
The Tateyama harvester-topper can fill between 125 and 175 sacks in an hour. It normally takes a full day for two men to fill 100 sacks of onions if they are topped by hand.

Tateyama, who is in his mid-30's, spends a lot of time showing his invention to other farmers, some of whom come from as far as Ohio to see how it works. So far, he has turned down all offers from manufacturers and agents who want to buy his patent.

He also has said he has no plans for manufacturing the machine himself. His explanation is that his main interest since 1951, when his doctor advised him to pull out from crop farming, is dairying.



AULT, Colo., farmer Hiroshi Tateyama beat the labor shortage by inventing this onion topper and harvester. Although government issued him a patent, he's not interested in manufacturing the machine.



TATEYAMA machine picks and tops 125 to 175 sacks of onions per hour. It would take two men working by hand a full day to fill 100 sacks.

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ELEANOR VISITS JAPAN

Mrs. Eleanor Roosevelt is met at Haneda airport by Kichisaburo Nomura, former ambassador to the U.S. (second from right) and President Komatsu of the Japanese-American Society (extreme right). She arrived May 22 for an extended inspection and lecture tour of Japan.

日米知的交流会の日本側招請によつて、去る五月二十二日、『アメリカの知性、アメリカの良心』といはれる、エリノア・ルーズベルト夫人が、来日し混血児問題、基地問題、その他ある方面を視察研究、また講演し、非常な成果をあげ、日米兩國の將來に明るい希望をもたらした寫眞は、羽田へ到着したルーズベルト夫人。と出迎への元駐米大使野村吉三郎氏。日米協會々長小松隆氏其他。



U.S. SINGER WINS CITATION

Marian Anderson, world famed contralto, is made honorary member of the Japan Red Cross by Princess Takamatsu, vice president of the organization. Miss Anderson, on a tour of Japan, donated the proceeds of an evening concert to the Red Cross to help orphans of Japan.

百年に一度といはれるアルトの名歌手、黒人マリアン・アンダーソンが、日本に来て、到るところで感激を巻き起した。殊に彼女が、唱ふ『黒人靈歌』は涙さえ浮べて聴き入る人もあつた。寫眞は、去る五月十九日、日本の孤兒のために日比谷公會堂で慈善興行を行い、収益を擧げて日本赤十字社へ寄附したので、日本赤十字社副總裁高松宮妃殿下より、特別名譽會員のバッヂを受けているところ。

YOSHIDA AGAIN HEADS CABINET

New general elections, held in May as a result of Premier Yoshida's "bakayaro" retort to an opposition Diet member's heckling, again returned his Liberal Party to power. Yoshida's new cabinet: front row, l. to r.—Tsukada (Postal), Yoshida, Ohno (State), Ando (State), Second row—Kosaka (Labor), Uchida (Agri.), Ogata (State). Third row—Okano (Commerce), Ishii (Trans.), Yamagata (Welfare), Inukai (Justice), Ogasawara (Finance), Kimura (State), Ohnogi (State). Back row—Ohdate (Educ.), Tanaka (Dep. Secty.), Tottsuka (Construction), Fukunaga (Secty.), Okazaki (Foreign), Eguchi (Dep. Secty.).

「バカヤロー」に初まる解散で總選舉となつたが、結果は自由黨が第一黨ということになり改進黨の閣外協力、是々非々ということで五月二十一日單獨内閣が生まれた。寫眞は認証式を終えた新閣僚、最下段左から塚田郵政、吉田總理、大野國務、安藤國務、第二列目小坂労働、内田農林、緒方國務、第三列左から岡野通産、石井運輸、山形厚生、犬養法務、小笠原大藏、木村國務、大野木國務、最後列、大達文部、田中副官房長官、戸塚建設、福永官房長官、岡崎外務、江口副官房長官の諸大臣





TOKYO SELECTS QUEEN

"Miss Tokyo," flanked by two runners-up, is candidate to represent Japan at the "Miss Universe" contest.

昨年に引續き産業経済新聞社主催で米國ロングビーチで行はれるミス・ユニバースに送る日本代表が本年も全國から選ばれているが、その東京予選が五月三十日行はれた。寫眞は選ばれたミス東京木村ヨウ子さん、(中)と準ミス・東京岩間敬子さん(右)と 同穴戸幸子さん(左)

SUMO CHAMPION CROWNED

Hefty Tokizuyama, an unsung wrestler who won 15 straight matches in the summer sumo tournament, holds giant cup awarded him as the new champion. His feat of no defeats was first since 1945.

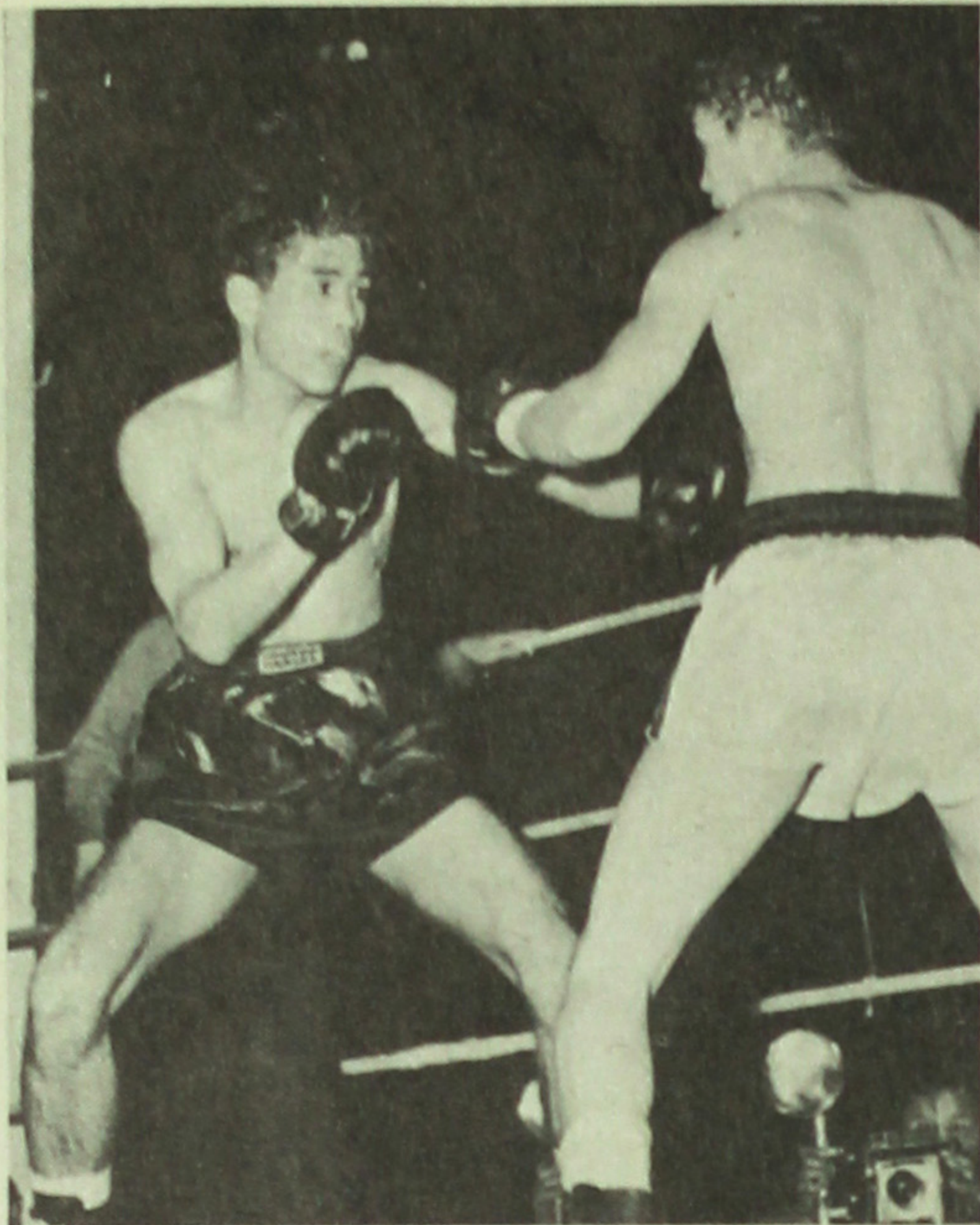
夏相撲十五日間は去る五月卅日千秋樂まで連日満員の盛況で終りを告げたが、今場所の優勝力士は珍しく平力士時津山が全勝し優勝盃を手にした。これは一九四五年以來廿場所目の出来事である。尙この場所成績では、三根山の太閤に昇進した。寫眞は、優勝盃を手にした時津山関。



NEW U.S. ENVOY TO JAPAN

John M. Allison, new U.S. ambassador to Japan, and his wife at a press conference. Allison, who succeeded Robert Murphy on May 23, was a middle-school teacher in Japan 26 years ago. He was also a consul in Kobe and Osaka.





SHIRAI DECISIONS CHALLENGER

Yoshio Shirai, world flyweight champion (left), successfully defended his title in Tokyo in May in a close decision over Tony Campo of the Philippines. This was his second title defense since he won it from Dado Marino of Honolulu last year.

白井義男が、ダド・マリノから世界選手権をとつてから初めての世界選手権を五月十八日比島のタニ・カンボと争い、見事これを保持した併しこの闘いは白井の辛勝といはれ、勝敗はすれすれという危いところで、今後の白井の精進が、望まれている。寫眞は、カンボと闘う白井

QUIET MAY DAY IN TOKYO

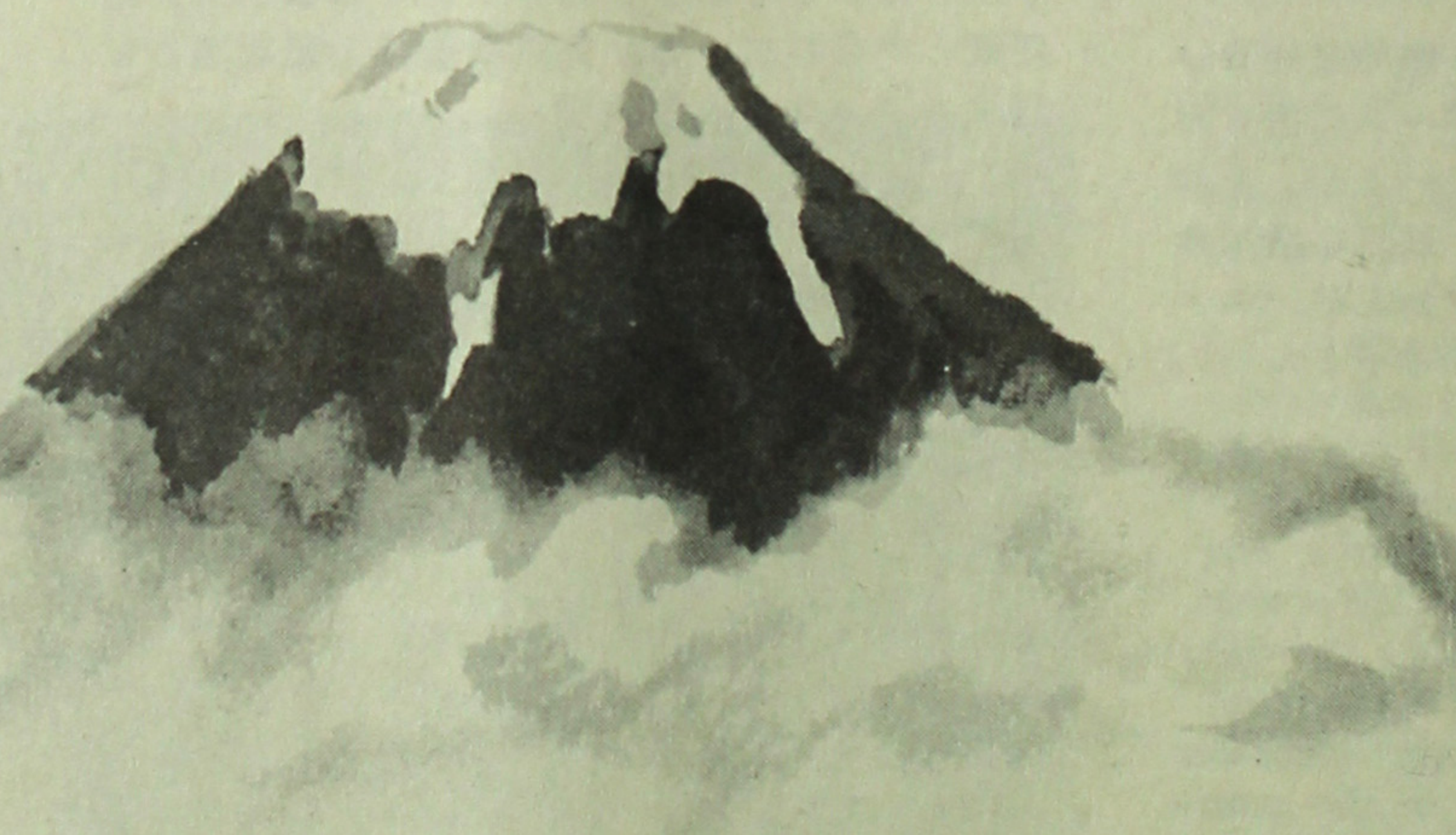
This year's May Day was the quietest since the war. Expectant newspaper reporters and photographers returned empty-handed as Communists and hangers-on paraded glumly, hands in their pockets. On hand to prevent the violence of last year's demonstrations were 20,000 uniformed police.

五月一日メイデーは、世界中の労働者が催す祭典であるが、日本の場合は、この日を特に共産黨が利用し過ぎる。昨年のメイデーはその最も代表的なもので、丸ノ内はさながら内乱の如き凄惨な様相を呈した。そこで今年は、昨年同様宮城前廣場の使用禁止、二万の警官を各所に配置して警戒に万善を期したので平穩裡に終了、報導班など一寸氣ぬけの態であつた。寫眞は、神宮廣場から行進を開始した行列。



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息子精一……………田浦正巳	赤澤正之……………上原謙
妻霧子……………高杉早苗	娘葉子……………榎並敬子
佐藤……………高橋貞二	艶歌師達也……………佐田啓二

木下恵介脚本、監督の「日本の悲劇」は、題名は随分氣負つたもので、一寸「アメリカの悲劇」にも比すべきものだが、敗戦ともなれば、「日本の悲劇」は到るところに見うけられる。この物語りは、熱海の旅館「伊豆花」に女中をしている春子は戦争末亡人で、終戦後はかつぎ屋をしたり、暖昧屋の女になつたり、その間には、義兄夫婦に地所を詐取されたり、焼鳥屋をしたり、さんざんな苦勞をなめながら、二人の子供、歌子と清一を育て、歌子は洋裁學校と英語塾へ、清一は醫科大學へと無理をして通はせる。併し子供達は、母親の押しつけがましい愛情には冷たい眼を向けるというわけで、親子の愛情に大きな齟齬が生じ、清一は母の必死の反對にも耳をかさず勝手に養子に行き、歌子は歌子で母を捨て、男と駈落ちしてしまう。こうして、凡てを失つたこの戦争末亡人は、遂に生きる力を失い、苦しかつた過去の幻映に追はれながら湯ヶ原のホームから列車に飛び込んで自殺するという悲劇が描かれてる。

NIPPON-NO-HIGEKI

“Japanese Tragedy” poignantly bares the cruel aspects of a society disrupted by war. A widow (left: Yuko Mochizuki) works hard at various menial jobs to raise her two children (top left: Masami Taura and Yoko Katsuragi). The children, not ungrateful but confused and misguided by distorted sense of values, finally desert their mother. Deprived of her reason for existence, the mother commits suicide.

Below: Schoolteacher (Ken Uyehara) with whom the daughter elopes.



上原謙と桂木洋子

桂木洋子と田浦正巳

佐田啓二と望月優子



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キャスト

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 お京.....木暮實千代
 お光.....山本富士子
 木村龍吉.....田崎潤

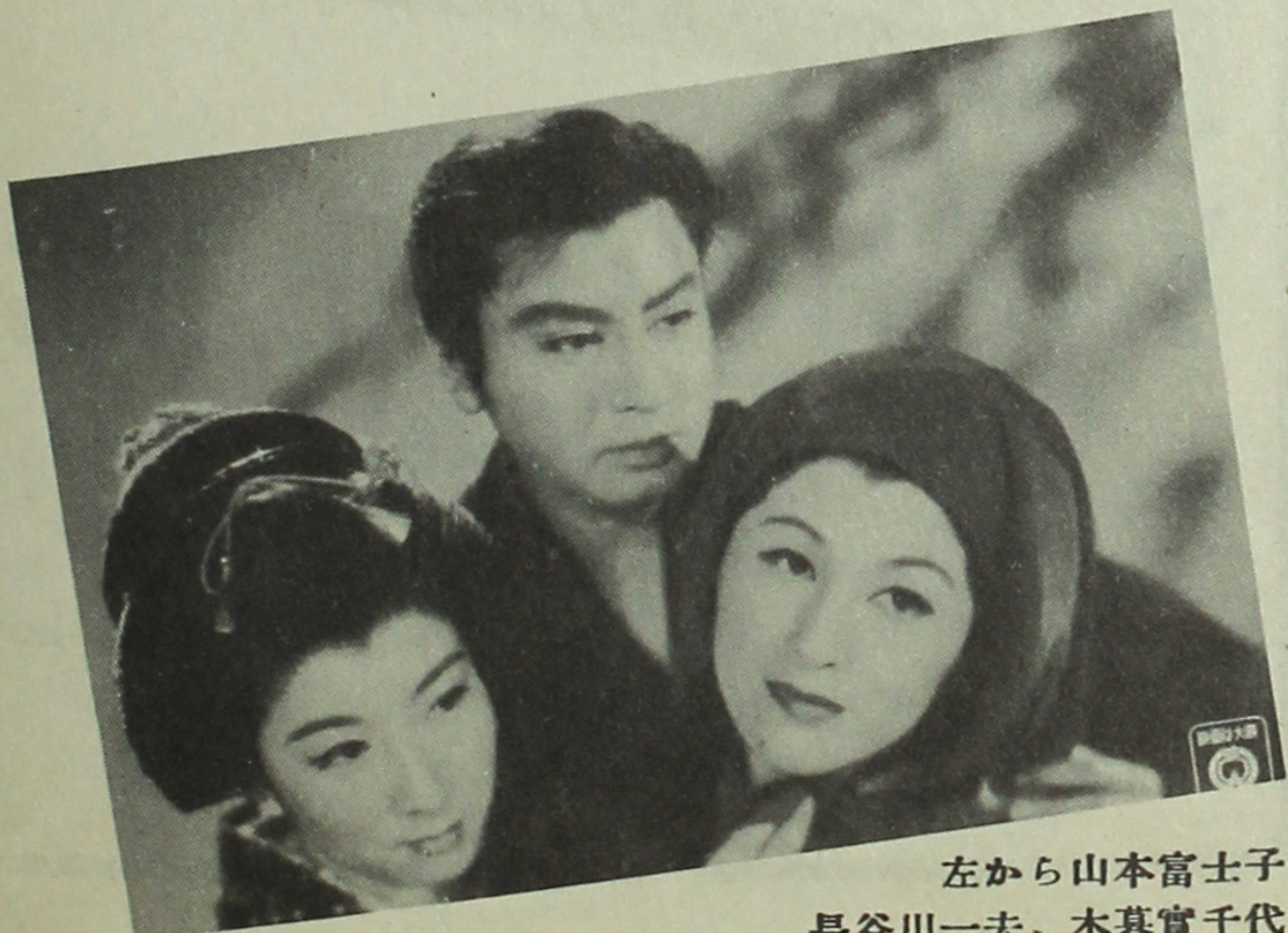
最近讀賣新聞紙上に連載されて好評を話した、村松梢風原作、近世名勝負物語の第一篇「花の講道館」の映画化である。この映画で特筆すべきことは、曾て「ミス日本」としてアメリカにも行き在米日系人にも知られている山本富士子さんが、大映に入社、ニュー・フェース今年度のホープとして長谷川一夫を相手に好演していることである。また「花の講道館」のモデルは、永岡十段に當時の兄弟子神田七段の大試合をとり扱つたもので、この物語は永岡十段の生前中に書かれたものであるが、奇しくも永岡十段は、この物語りの新聞連載が終つた日に急逝した。

HANA-NO-KODOKAN

“Kodokan” surprisingly is not a publicity quickie capitalizing on the screen debut of “1952 Miss Nippon,” as one might expect. Fujiko Yamamoto (above), who visited the U.S. in 1951, is teamed with two of Japan’s leading film veterans, Kazuo Hasegawa and Michiyo Kogure (below) in a screen version of a famous judo contest of a half-century ago. Hasegawa plays the challenger. Young Fujiko is his source of encouragement. Michiyo, as an actress, nearly upsets the judoist’s career. The story traces Hasegawa’s hard climb to the top and builds up to the suspenseful climax of the famed title match.



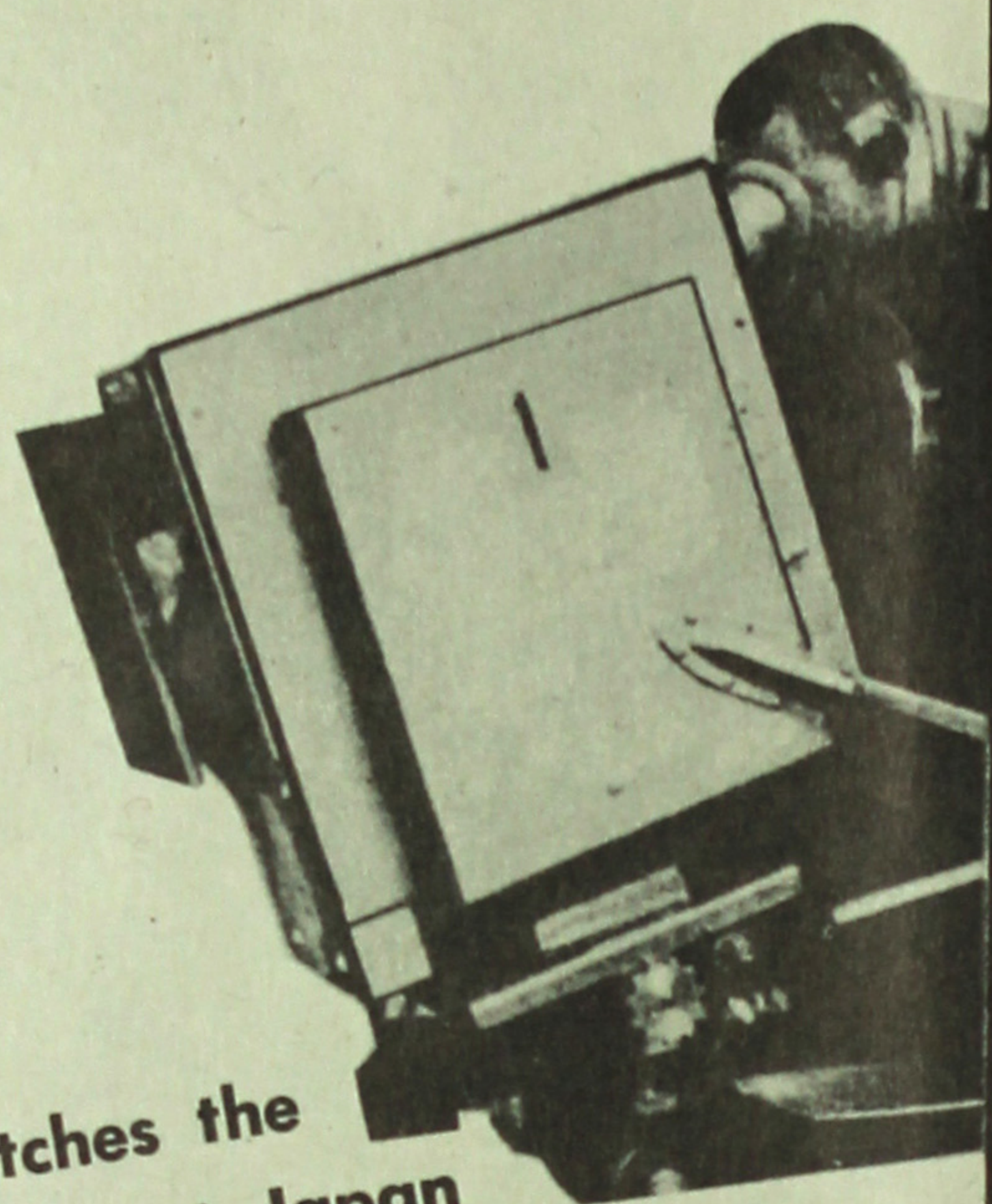
長谷川一夫と
田崎潤



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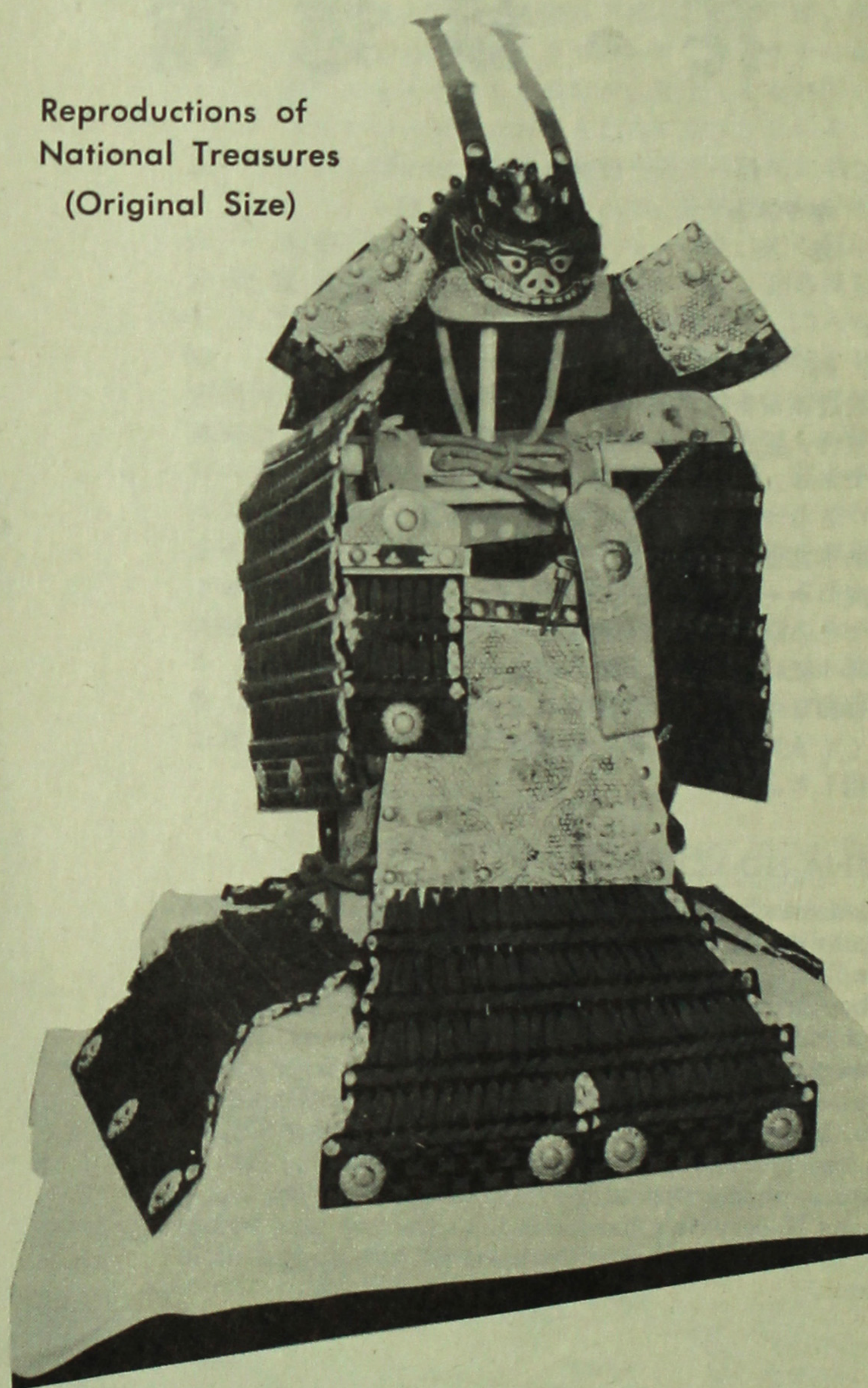
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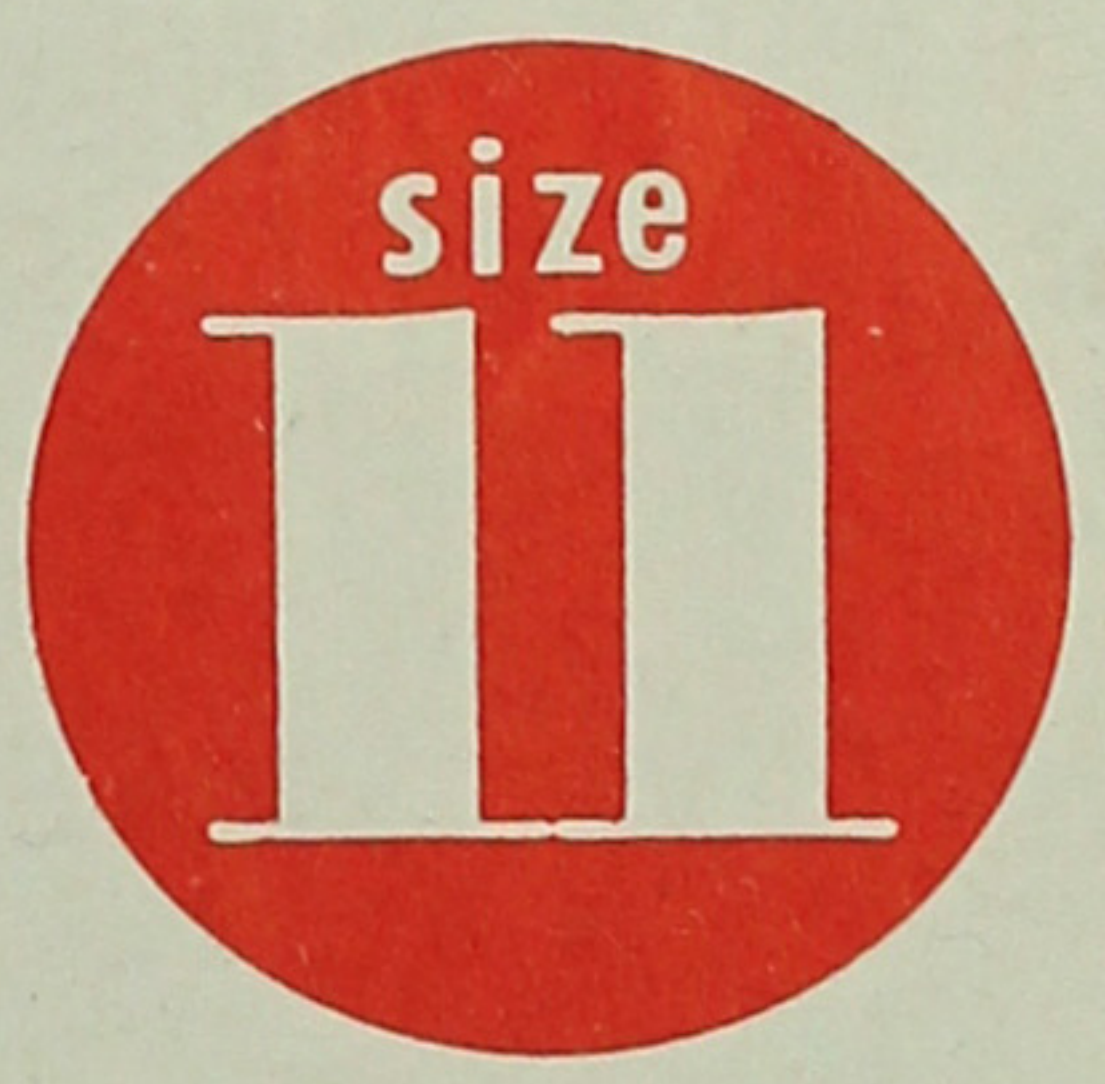
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