

SCENE第5卷第5號昭和28年9月1日發行(每月1日發行)  
昭和26年8月28日第3種郵便物認可

# SCENE

the International East-West magazine



'Miss Japan'

**SEPTEMBER  
1953**

- 'Miss Universe' contest photos
- Russian Perry
- Yasuo Kuniyoshi
- Wildcat Kim
- 'Patti Page of Japan'

25 cents per copy

**SUBSCRIPTION  
2 YEARS \$5.00**

Printed in U.S.A.



YASUO KUNIYOSHI



THE BANK OF TOKYO OF CALIFORNIA

San Francisco (Head Office) 415 Sansome St., S. F., 4  
Los Angeles Office: 120 So. San Pedro St., L. A.  
San Francisco (Head Office) : 451 Sansome St., S. F., 4

THE BANK OF TOKYO

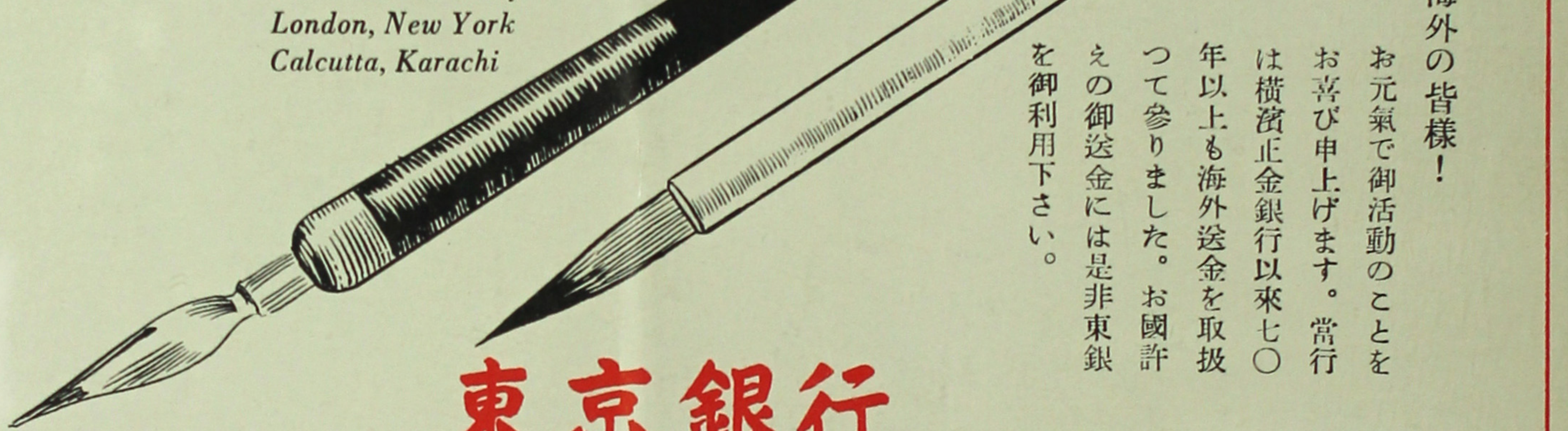
(THE FORMER YOKOHAMA SPECIE BANK)

Head Office: Nihonbashi, Tokyo

Branches: Main Cities In Tokyo

London, New York

Calcutta, Karachi



海外の皆様!

お元気で御活動のことを  
お喜び申し上げます。當行  
は横濱正金銀行以來七〇  
年以上も海外送金を取扱  
つて参りました。お國許  
への御送金には是非東銀  
を御利用下さい。

東京銀行

お國許への御送金のお世話は海外連絡先の小田切商事株式会社もいたしています

小田切商事株式会社 (桑港パイン街七〇 電話 ガーフィールド1の1886)

皆様の

三和銀行

がサンフランシスコにまいりました

THE SANWA BANK LTD

OSAKA, JAPAN

is pleased to announce the opening of its

SAN FRANCISCO BRANCH

at

465 California Street, San Francisco

as of

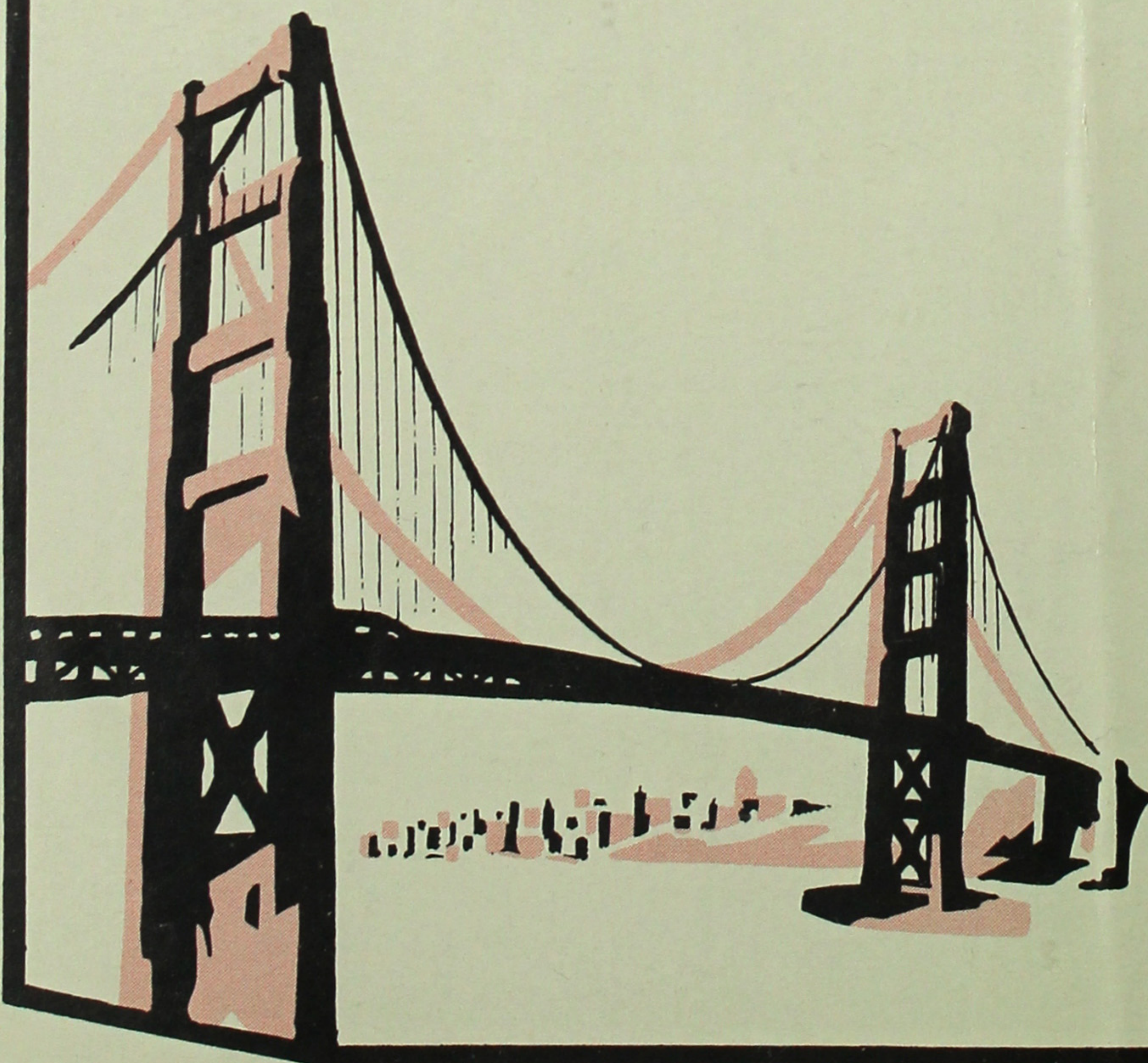
JANUARY 12, 1953

MANAGER : SHIGEO ARIMITSU

TELEPHONE : YUkon 2-5938

CABLE ADDRESS : SANWABANK

日本への御送金は日本全国に185の  
支店をもつ三和銀行を御利用下さい





# Letters to the Editors

## "MOMOTARO" FANS

Dear Sirs: SCENE is enjoyed by every member of the family, especially . . . your July issue which carried the tale of "Momotaro-san." As . . . enclosed photo (shows), my daughter Kay, 9, reads the story and tells . . . her younger sister Jean, 7, "Remember, this is the story Mommy used to tell us." Thanks to SCENE . . . —MRS. SETSUKO IWATA, Los Angeles.

• Look for more reprints — in English — of favorite Japanese folk and children's stories in forthcoming issues.—ED.

## WILL TICKLE "YAMA"

Dear Sirs: . . . you and your staff certainly did a bang-up job on Hiroshi Yamasaki, our Shemya Island storekeeper (SCENE, July, '53), . . . I know "Yama" will be tickled about the article . . . —ROBERT L. JOHNSON, Northwest Airlines, St. Paul.

## VOLLEYBALLING

Dear Sirs: Thanks . . . for your coverage of the Waseda (volleyball team) tour. With some luck maybe there will be an American team story for you to mention in a



Look! Momotaro!

year or two. We would certainly like to accept the kind invitations . . . to visit Japan.—BILL STRATTON, Los Angeles.

## LONESOME SAILOR

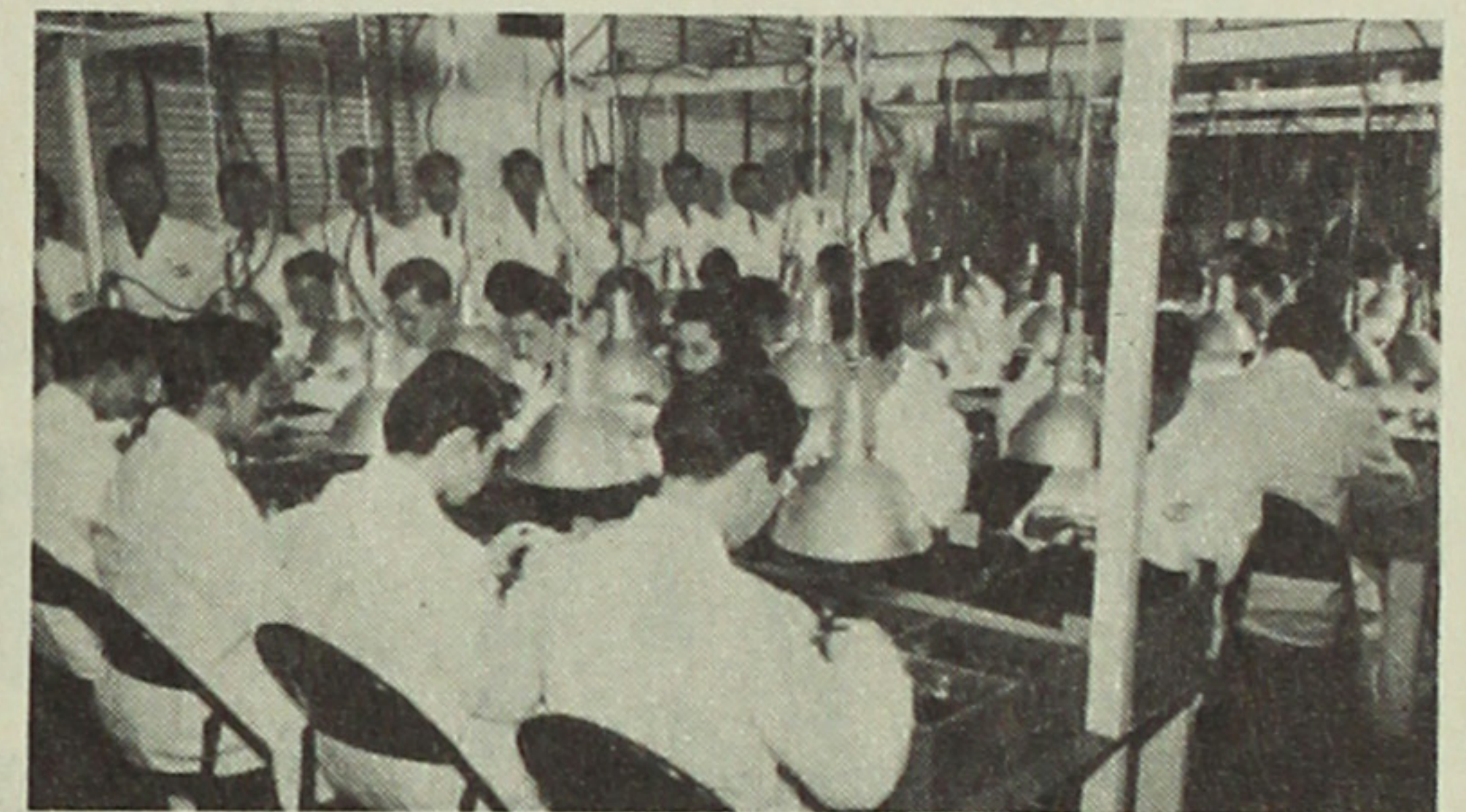
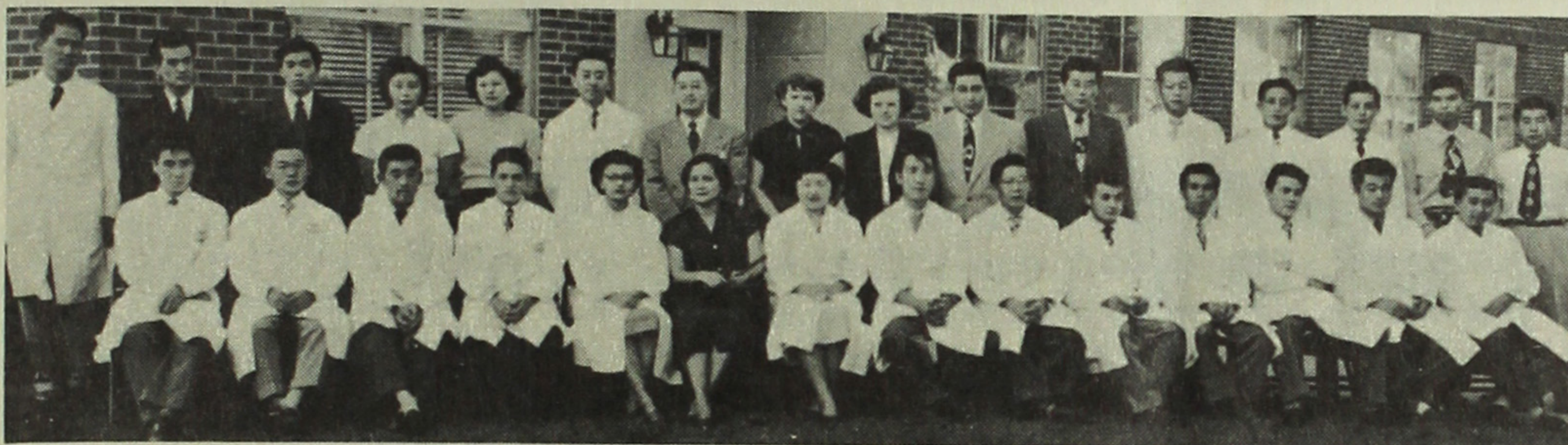
Dear Sirs: I am . . . in the Navy and on the USS Princeton (CVA-37). There are three of us Nisei who would like to find a pen pal in your town . . . especially (in) that club, the (Chicago) "Debonnaires" . . . We stay out at sea for 30 to 40 days at a time and we find a lot of time to write and feel very homesick for a letter . . . a letter from someone back in the States will help out our morale . . . —HARRY NAKAMURA, c/o FPO, San Francisco.

## ATTN: CALIF. YPCC

Dear Sirs: I am greatly impressed with the June issue . . . especially with the article by Jobo Nakamura on "Bay Area's Young Christians" . . . Since Kiyoshi Togasaki is chairman of the Board of Trustees of the new International Christian University in Japan, I wonder if the (YPCC) might not be interested in providing scholarship for a student at ICU.—STANLEY I. STUBER, Japan International Christian University Foundation, New York.

## NO BETTER MAGAZINE

Dear Sirs: One of our Japanese American friends sent SCENE to us as a present, and I must say I have never seen a magazine better laid out, better illustrated nor more engagingly written. The articles in your latest issue, "China Polly," the one on fans and the Japanese camera industry,



## EARN \$400 A WEEK!

### VETERANS

- Learn under the G.I. Bill.
- Enroll now — avoid disappointment.
- Choice of two schools — Calif. and Penna.

Amchick School graduates are earning from \$200 to \$600 a week.

- Employment awaits you upon graduation.
- More sexors are urgently needed.
- Tuition can be budgeted.
- Amchick graduates in every state.

Write Today for FREE CATALOG

# American

## CHICK SEXING SCHOOL

America's oldest, the largest, and most dependable.

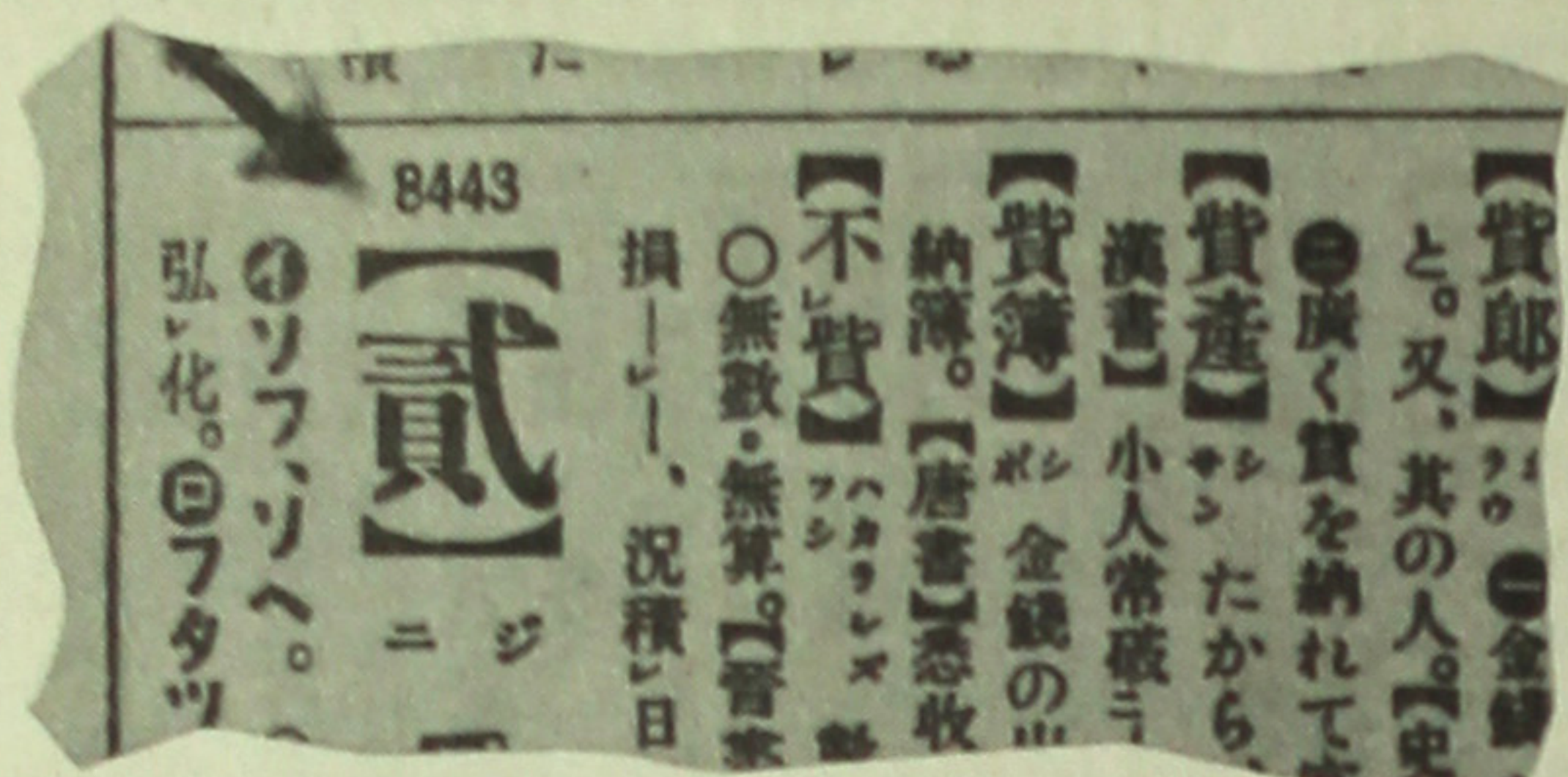
Home Office: 207 Line St., Lansdale, Pennsylvania

Original Sexing School in America

週收入四百弗  
當校卒業生は週二百  
弗から六百弗を儲け  
つゝある  
◆卒業後の就職保証  
◆鑑別師の必要激増  
◆授業料は相談に應  
ず  
◆當校卒業生は全米  
にあり  
**重要**  
◆將來の生活保證の  
ために當校の訓練  
を  
◆即時入學すれば悔  
ひを残すことなし  
◆加州とペンシルバ  
ニア兩校の何れで  
も選擇されよ  
米國ひな雌雄  
鑑別學校



were especially interesting. I liked the editorial feature by the Japanese editor also . . .—DAVID BINDER, Minneapolis.



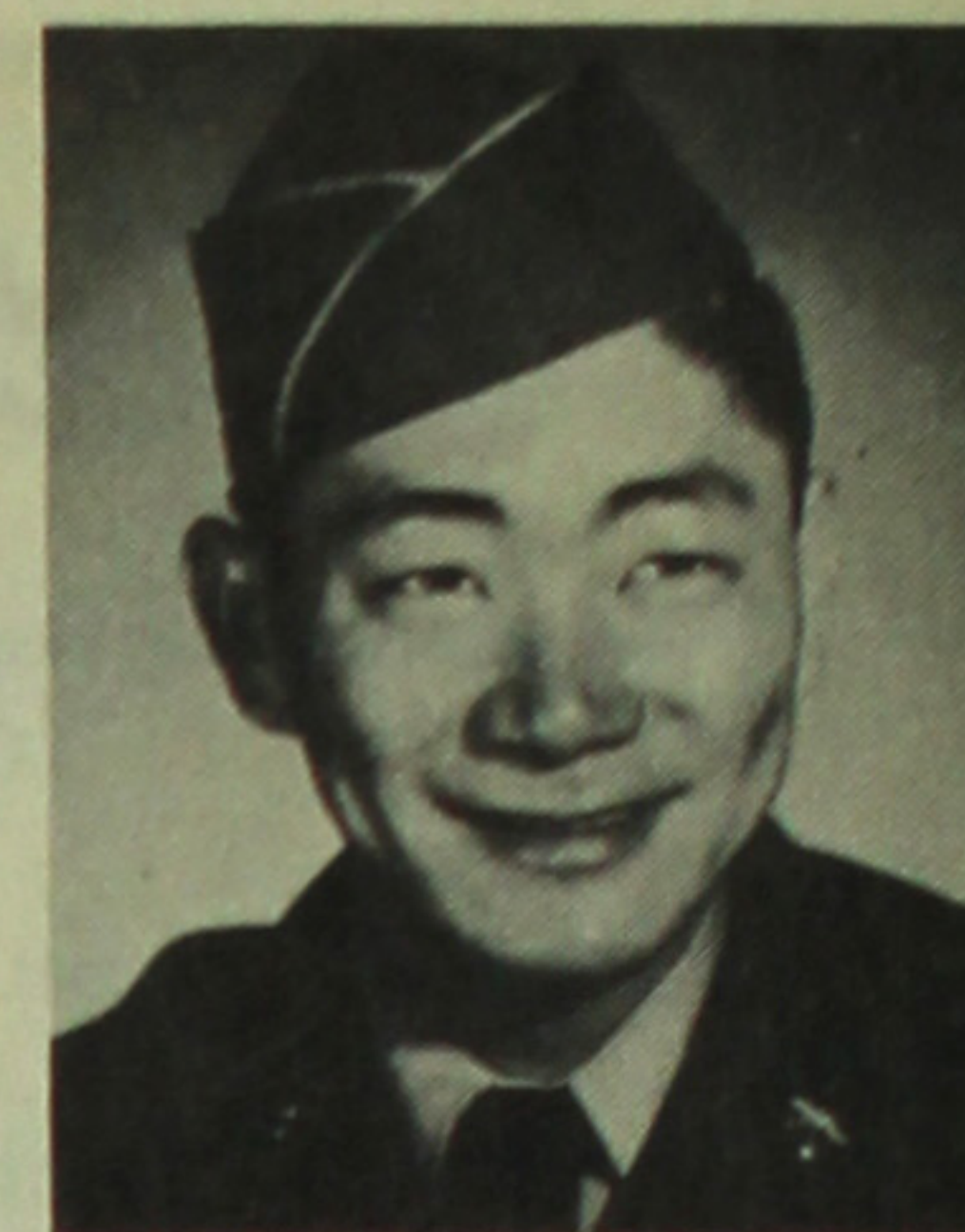
Photostatic proof

### KA'S KANJI WINS

Dear Sirs: Reference is made to your comments regarding the kanji for the numeral "two" . . . in the "Letters to the Editors" section of SCENE, July, '53 . . . I was surprised to learn that you have indicated my correction as being in error. Not intending to be argumentative, but just to prove my case, enclosed is a photographic copy of a page from one of the authoritative Japanese dictionaries published in Japan and written by Prof. Shikita Koyanagi (Publisher: Tokyo Haku-bunkan). This or reference to any other Japanese dictionaries should be convincing that the correct kanji for the numeral "two" is written 貳 as I have previously pointed out.—YOSHIO KAI, Fresno, Calif.

• It looks as though reader Kai wins. Pending further research on our part, we concede.—ED.

## ★ HONOR ROLL ★



Lt. Raymond Goto

THE Japanese-Americans listed here were among Korean war casualties announced by the Department of Defense between June 20 and July 6.

### KILLED IN ACTION:

SECOND LT. RAYMOND T. GOTO, brother of Alfred H. Goto, P.O. Box 3, Honomu, T.H.

viously reported missing), son of Mrs. Hanako Kojima, 347 Nohea St., Hilo, T.H.

### WOUNDED:

PFC. HIDEO KUBOTA, brother of Ei-ichi Kubota, 745 East St., Fresno, Calif.

PFC. KUNIO OKAMOTO, brother of Kazuo Okamoto, Wahiawa, Eleele, Kauai, T.H.

PVT. YOSHIYUKI SANO, son of Mr. and Mrs. Yoshitake Sano, Route 1, Florin, Calif.

CPL. GEORGE YAMAGUCHI, nephew of Hiroshi Yamaguchi, 21039 South Figueroa St., Torrance, Calif.

### CAPTURED:

PVT. ROBERT Y. KOJIMA, (pre-



## HOZEN KEIZAI KAI

INVESTMENT BANK

HEAD OFFICE: TOKYO, JAPAN  
BRANCHES: 200

アメリカで生まれて  
日本で育つた  
確實 短期  
有利な利殖法  
皆様の唯一の利殖機関



## 保全経済会

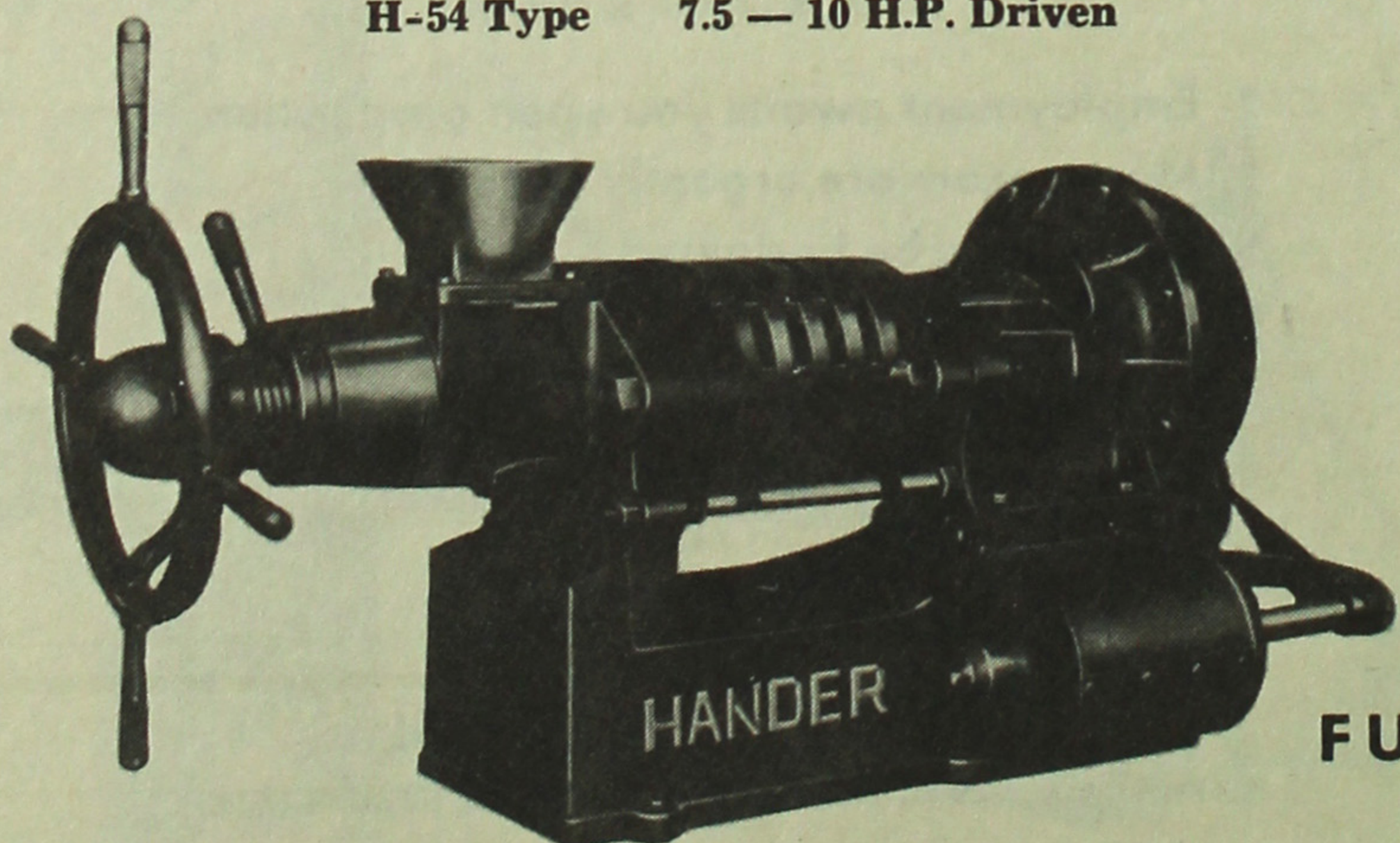
本店・東京都中央区日本橋橋町九  
支店出張所・全国二百余ヶ所

## 金牌受賞に輝く

# HANDER

## OIL EXPELLER

52 Type 3 — 5 H.P. Driven  
H-54 Type 7.5 — 10 H.P. Driven



Get your  
OIL from  
every kind of  
oleaginous SEED  
or NUT!!

OTHER MACHINERY such as  
FILTER PRESS, SEED CRUSHER,  
DELINT CRUSHER, SUGARCANE  
EXTRACTOR, Etc.

MANUFACTURERS & EXPORTERS  
**FUKOKU KOGYO COMPANY, LTD.**  
H. HANDER, President  
KOMATSUDORI TOYONAKA, OSAKA, JAPAN  
Cable Address: HANDER OSAKA — All Codes Used



# Behind the SCENE

As she says in her article on Yasuo Kuniyoshi in this issue, New Yorker Josephine Sakurai has been an art student. She has studied painting and drawing at Columbia University and the National Academy of Design. She also had a work scholarship in sculpturing at the Art Students League where Kuniyoshi taught. Declining to be introduced as a sculptress, she says, "I only took sculpturing because it was the only class at the League, in 1946, that did not have a long waiting list." At one time, she also was bitten by the stage bug — hard enough to get a dramatic scholarship with the Theatre Group. Her drawings have appeared in the NBC house organ, "Chimes," in several religious magazines and in the Columbia University evening students' newspaper. As a writer, she has done book reviews for the American Artist magazine, a bit of editing for the house organ of the N. Y. Zoological Society (which is probably how she got together with the lion cub in the photo) and contributes regularly to the N. Y. Hoku-bei Shimpo.



Josephine Sakurai

\* \* \* \* \*

A great deal is being said, done and written about this year being the 100th anniversary of the opening of Japan by Commodore Perry of the U.S. Navy. Not much attention will be given the fact that Russia dispatched an expedition to Nagasaki for the same reasons that sent Perry to Tokyo and at about the same time. We therefore consider the article by Kathleen Price on the Russian venture a "scoop" of sorts. Mrs. Price is a London-born scholar now living in Ann Arbor, Mich., with a Canadian husband who is the University of Michigan's carillonneur and a professor of composition. Mrs. Price's translations of Soviet archeological studies have been published in the American Journal of Archeology, Ars Islamica, the Journal of Near Eastern Studies and other scholarly publications.

\* \* \* \* \*

Sometimes it's a pain. Sometimes it makes us feel good. Anyway, SCENE has come to be a clearing house for any and all types of information regarding things Japanese. A nationally famous radio and TV news commentator phones us for the correct pronunciation of what he calls the "geesha" girls. A suburban newspaper editor asks for light on the subject of "bonsai," the art of cultivating dwarf trees. A writer for one of the Luce empire publications wants to know the name of the trees that line a certain approach to the Imperial palace in Tokyo. The other morning, a businessman traveled all the way from Milwaukee to ask one of our editors to translate a letter from Japan. All such are a pleasure when we have the dope — in our heads or in our files. But othertimes, we groan. For we are honest men who sometimes don't know and have to say so.

---

SCENE is published monthly by the Chicago Publishing Corporation, 2611 South Indiana Ave., Chicago 16, Ill., Ted Uchimoto, Chairman, Board of Directors; Togo Tanaka, President; Allan Hagio, Vice-President; Shigemi Mazawa, Vice-President; George Kosaka, Treasurer; Tom Masuda, Secretary. Subscriptions: \$3 per year, 2 years \$5; single copies 25 cents. Change of Address: Send both old and new addresses, and allow four weeks for change to become effective. Printed in U.S.A. Entered as second class matter November 14, 1949, at the Post Office at Chicago, Ill., under the Act of March 3, 1897. Copyright 1953 by the Chicago Publishing Corporation Listed with Standard Rate and Data Service.

## Send A Copy To Your Friends

### ...WITHOUT CHARGE

SCENE  
2611 S. Indiana Ave.  
Chicago 16, Ill.

Please send a free copy of SCENE with my compliments to the persons listed below:

To.....

Address.....

City.....Z.....State.....

• • •

To.....

Address.....

City.....Z.....State.....

• • •

To.....

Address.....

City.....Z.....State.....

• • •

To.....

Address.....

City.....Z.....State.....

• • •

To.....

Address.....

City.....Z.....State.....

• • •

To.....

Address.....

City.....Z.....State.....

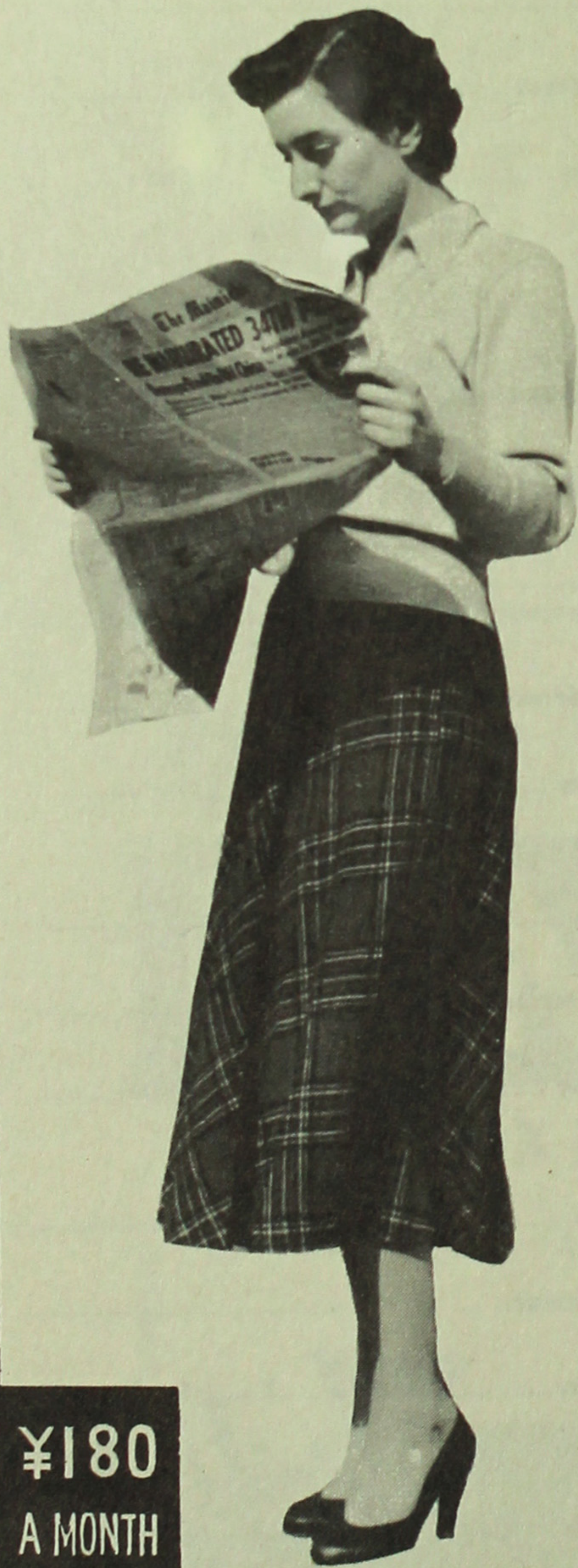
Sender.....

Address.....

.....



Japan's  
Most Interesting  
English Language  
Daily



¥180  
A MONTH

The Mainichi

TOKYO • OSAKA



Photo by Albert Moldvay

## Old, young and younger

**P**HOTOGRAPHER Albert Moldvay, together with SCENE writer Bill Hosokawa, was covering the dedication of a new Buddhist altar in Denver when he spotted this unrehearsed grouping of three generations. The oldster with the kind of wispy beard that Confucius may have affected is Seichii Fukuhara of Denver. The dismay and anxiety registered by the young woman appear to be caused by the precarious tilt of the little boy's headpiece. For more on what these people were involved in, turn to page 17.



SEPTEMBER

1953

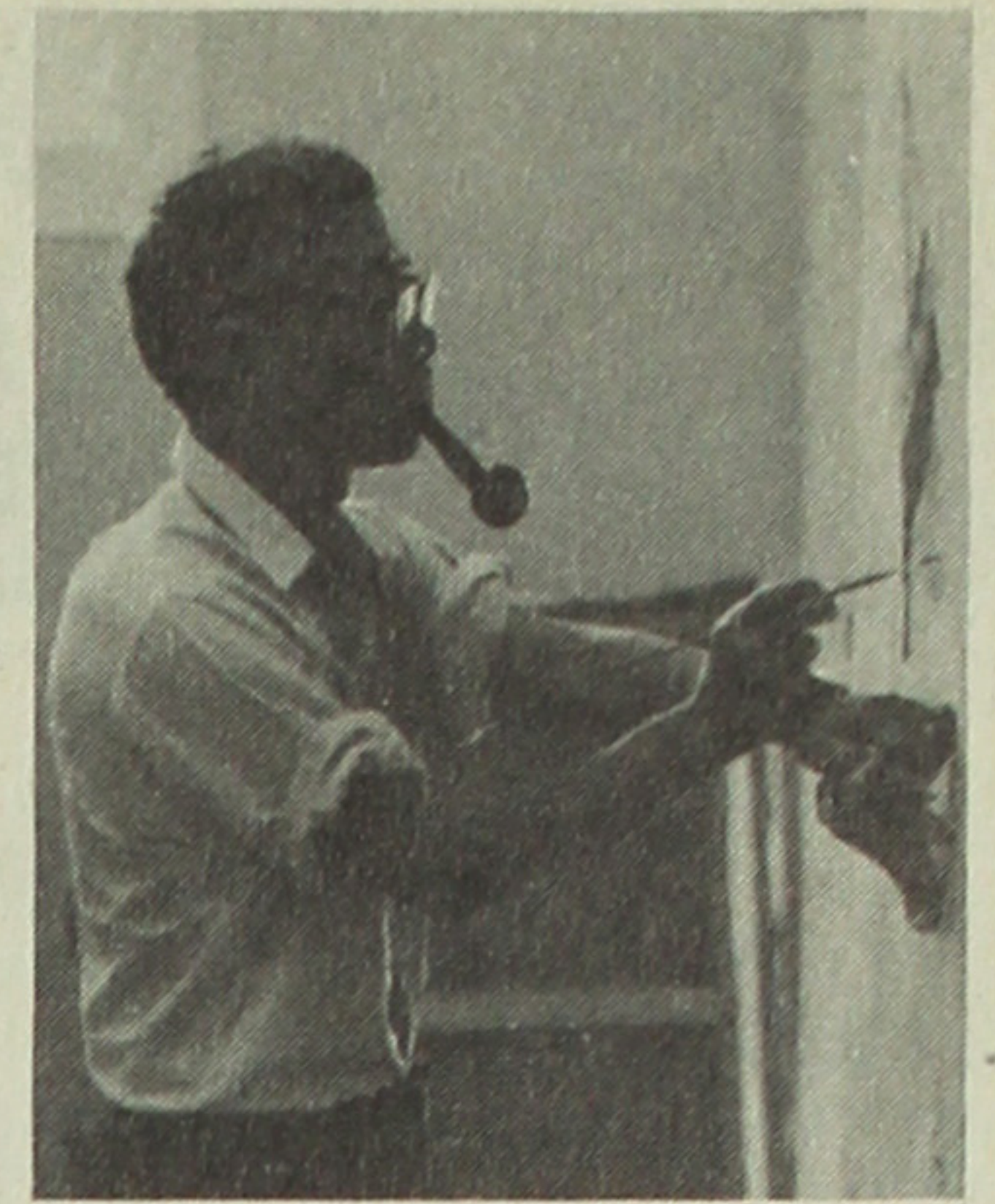
# SCENE

the International East-West magazine

Vol 5

No 5

C  
O  
V  
E  
R



## Contents

### NATIONAL SCENE

Old, young and younger .....	8
Kuniyoshi: Artist, American .....	13
New altar, old ritual .....	17
Wildcat from Hawaii .....	25
The job was his—without ulcers .....	28

### INTERNATIONAL SCENE

Russia almost beat Perry to it .....	8
Hit songstress in two tongues .....	20
Miss Japan misses by a pretty eyelash .....	22
Japan seeks trade balance with Canada .....	31

### OTHER DEPARTMENTS

Letters to the Editors .....	3
Honor Roll .....	4
Behind the Scene .....	5
Between Covers .....	11
Japonica .....	12
Editorial .....	12

Said Lloyd Goodrich, Associate Director of the Whitney Museum of American Art in New York, in his eulogy at a memorial service for Yasuo Kuniyoshi: All of Kuniyoshi's work were created out of "an intense physical pleasure in painting itself. . ." Something of this is conveyed in the cover photo of Kuniyoshi at work on a canvas. SCENE's own eulogy, written by Josephine Sakurai, begins on page 13.

## In coming issues

- ONE of the North American continent's most formidable mountains and the Japanese alpinists who were the first to scale its summit.
- THE Sacramento entomologist who thinks up the gags for many of the top cartoonists of the country.
- ANOTHER Japanese children's story of timeless and universal appeal.

TOGO TANAKA, Editor-in-Chief

SHIGEMI MAZAWA, General Manager

DYKE MIYAGAWA, Editor

MAX JOICHI, Art Director

TERI YAMAGUCHI, Circulation Manager

GEORGE KOSAKA, Business Manager

— Associate Editors —

BOB OZAKI

LOUISE SUSKI

R. C. TAKEUCHI

ROBERT KUBICEK, Editorial Director

### CONTRIBUTORS:

Editors: New York—Tooru Kanazawa, Josephine Sakurai; Colorado Springs—Larry Tajiri; Denver—Bill Hosokawa, Min Yasui; Los Angeles—Masamori Kojima, Henry Mori, Eiji Tanabe; Sacramento—Eugene Okada; San Francisco—Jobo Nakamura; Toronto—Hugo Yamamoto, To-

yo Takata; Ottawa—Jack Nakamoto; Portage La Prairie, Manitoba—Yosh Tashiro; Honolulu—Eileen O'Brien, Lawrence Nakatsuka, George Ishibashi, Seiko Ogai; Tokyo—Kay Tateishi, Masao Ekimoto, Welly Shibata.

Photographers: Wayne Miller; Chicago—Ken Mazawa, Vince Tajiri, Fred Yamaguchi; New

York—Toge Fujihira, Louie Sato; Denver—Carl Iwasaki, T. K. Shindo; Los Angeles—Jack Iwata; San Francisco—Bob Laing; Oakland—Tom Okada; Sacramento—George Ochikubo; Seattle—Elmer Ogawa; Hawaii—R. Wenkam.

DISTRICT MANAGERS—Northern California, R. B. Laing, 102 DeYoung Bldg., San Francisco 4; Southern California, Masamori Kojima, 258 East First St., Los Angeles 12.

TOKYO BUREAU—Suimei Azumi, 5, 5 Hideyoshi Bldg., Nishi-Ginza, Chuo-ku, Tokyo.

BRAZIL BUREAU—Mitsuko Yodono, Fumiko Kitajima, Caixa Postal 11057, Sao Paulo, Brasil.

CONSULTANTS—Russell Girardin, Sho Kaneko, Hiro Mayeda, Nobie Takahashi.

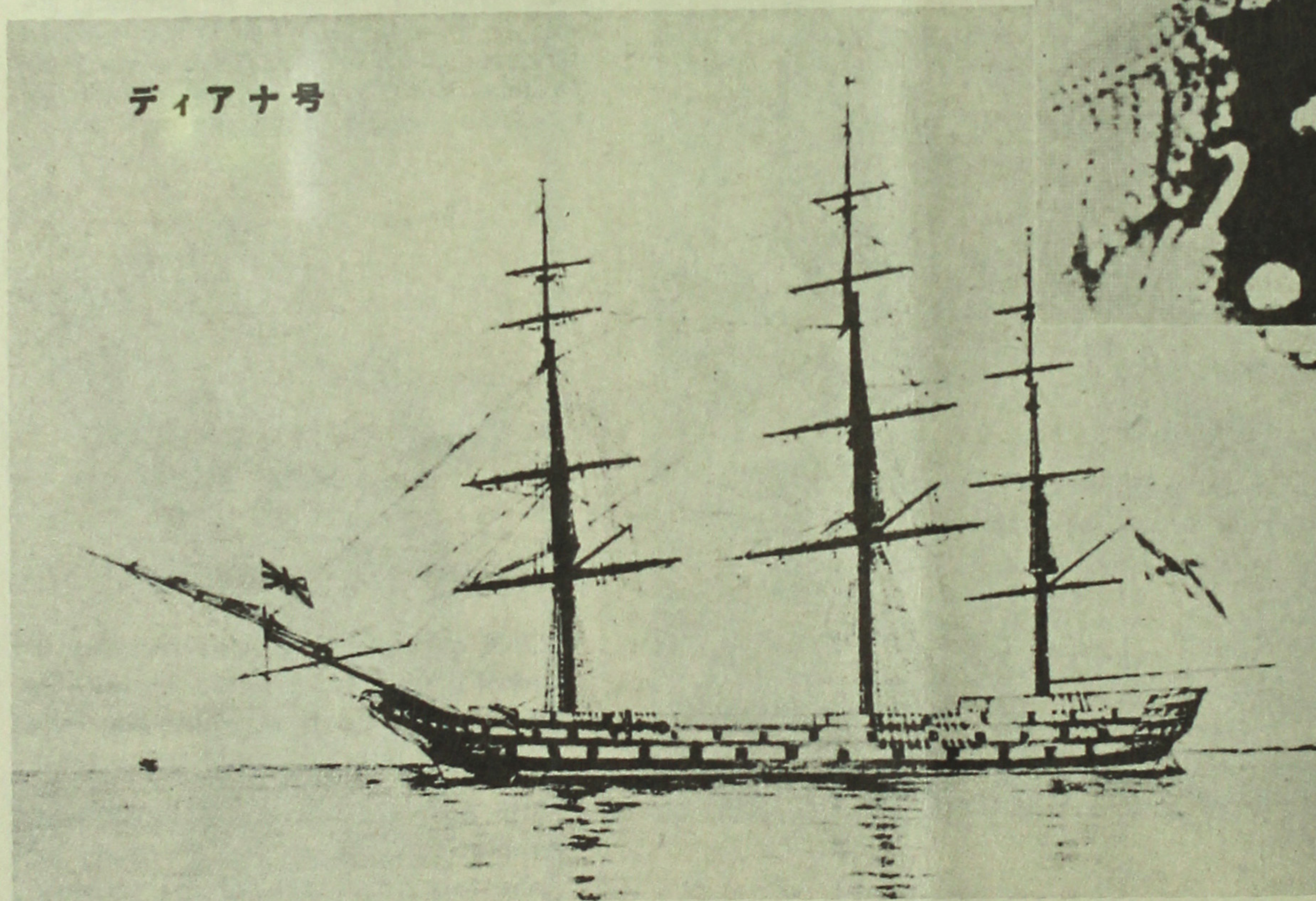


# Russia almost beat Perry to it

By Kathleen Price



露使フチャーチン伯爵



ディアナ号

**RUSSIAN** Admiral Putiatin put into Nagasaki bay six weeks after Commodore Perry made first call at Tokyo. Russians came in four ships, including the frigate "Diana," left.

**O**NE HUNDRED years ago, Japan's comfortable isolation was disturbed by unwelcome visits from two great powers.

On August 22, 1853, Admiral Putiatin, on his flagship "Pallada," accompanied by three ships of the Imperial Russian Navy, put into Nagasaki bay. He was the bearer of a letter from Count Nesselrode, the Russian foreign minister, requesting the Shogun Tokugawa to open Japanese ports to Russian ships for both coaling and trade and also to settle the boundary dispute on the island of Sakhalin.

About six weeks earlier, on July 8, Commodore Perry of the United States Navy had arrived at Uraga bay bring-

ing a letter from President Fillmore to the Emperor of Japan asking for a commercial treaty and coaling privileges for American ships. Having delivered the letter, Perry had left with the warning that he would return in the spring with many more ships to receive the Emperor's answer.

The famous Russian novelist, I. A. Goncharov, was on board the "Pallada" as private secretary to Admiral Putiatin, and it is from the lively pen of this writer that we have an interesting and humorous account of the first attempt of the Russians to break through Japanese isolation. On his return to Russia, Goncharov wrote the story of his voyage in his work, "Frig-

ate Pallada," which includes a detailed account of Putiatin's negotiations at Nagasaki.

The Admiral had orders to act with the utmost courtesy and patience. The way in which he faithfully carried out his instructions is vividly portrayed in Goncharov's narrative.

Soon after the four Russian ships had anchored in Nagasaki bay some poorly clad Japanese rowed out in a small boat and were invited on board the Admiral's ship. They seemed shy, though dignified. They were taken to the Captain's cabin and regaled with liqueur, sweetmeats and tea. Then they copied the inscription painted in Japanese on the "Pallada's" sail



## The Czar's negotiators acted with utmost tact and patience, but it took them longer

("Russian Government Ship") and departed.

Shortly after, other boats arrived, each new one bringing better dressed and more important people. All were received with courtesy and hospitality. Dutch-speaking interpreters asked why the Russians had come. Had they come for ship-wrecked sailors or for provisions? One party came with the warning, "Don't land on shore, and don't offend the Japanese."

When they were told that the Russians had brought a letter for their Governor, they asked why one letter had been brought on four ships! As they were leaving they were informed that the Russians had two letters, one for the Governor of Nagasaki and another for the Shogun at Edo (now Tokyo). The Russians also told them that they needed provisions and a place on shore to verify their instruments.

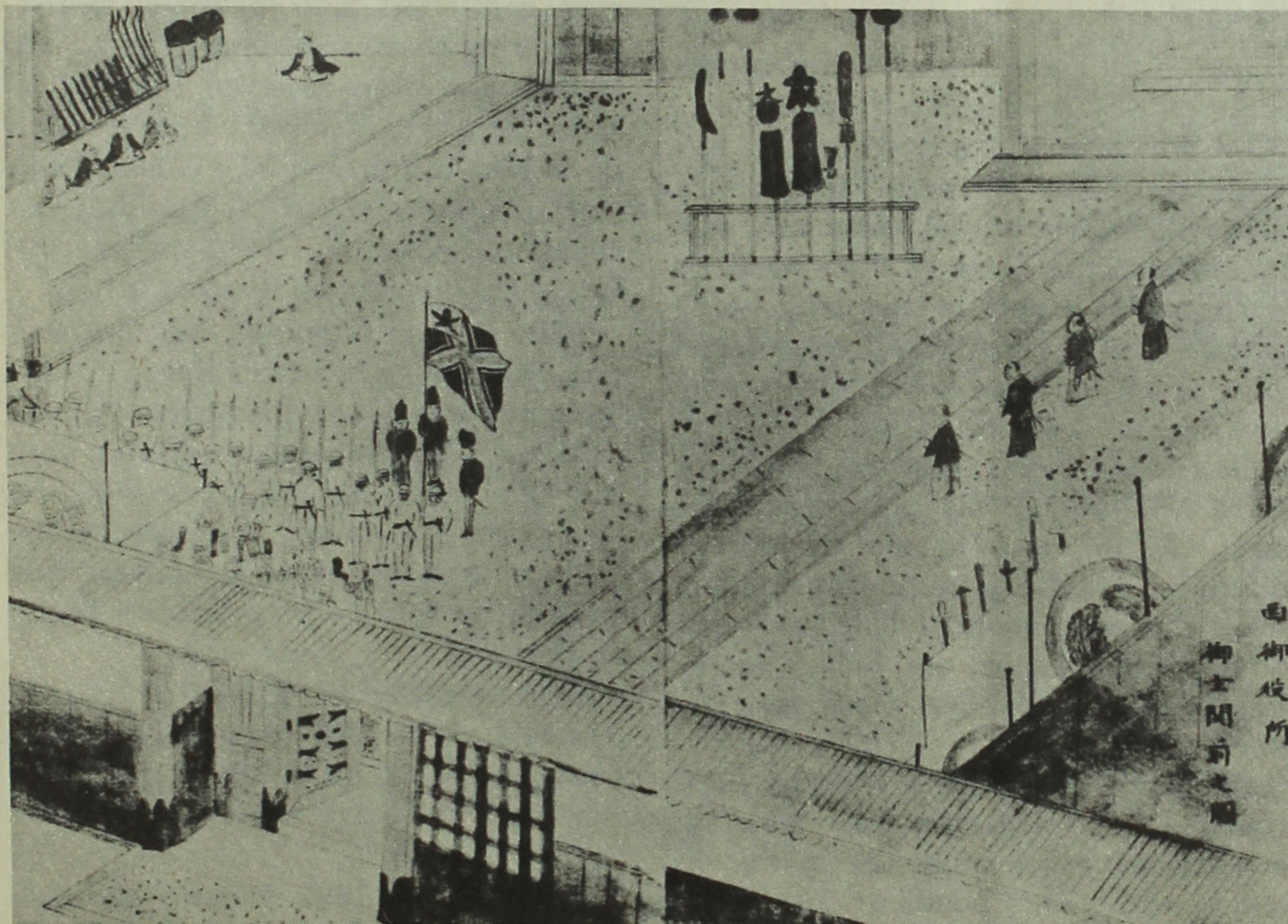
It was soon made clear to the Russians that the Governor could do nothing without first getting instructions from Edo, and that the journey to Edo and back would take at least three

weeks. A small amount of provisions were, however, sent as a present. The Governor could not accept money in return without authorization from Edo. The Russians therefore insisted that he should receive a present in payment.

From August 22 to September 17, the Russians, who had meanwhile moved up the harbor and anchored nearer to the shore, waited for the reply from Edo.

Many little incidents broke the monotony and caused them amusement and sometimes annoyance. The problem of verifying the instruments proved insurmountable. The Admiral decided to have this done on a flat rock nearby, but found himself outwitted. During the night the Japanese planted a little bush on the bare rock, thus making it look like the shore upon which the foreigner could not land without permission from Edo. The Russians fumed with irritation, but were outwardly patient.

Almost daily parties of Japanese came on board for some reason or other — to bring provisions, to ask



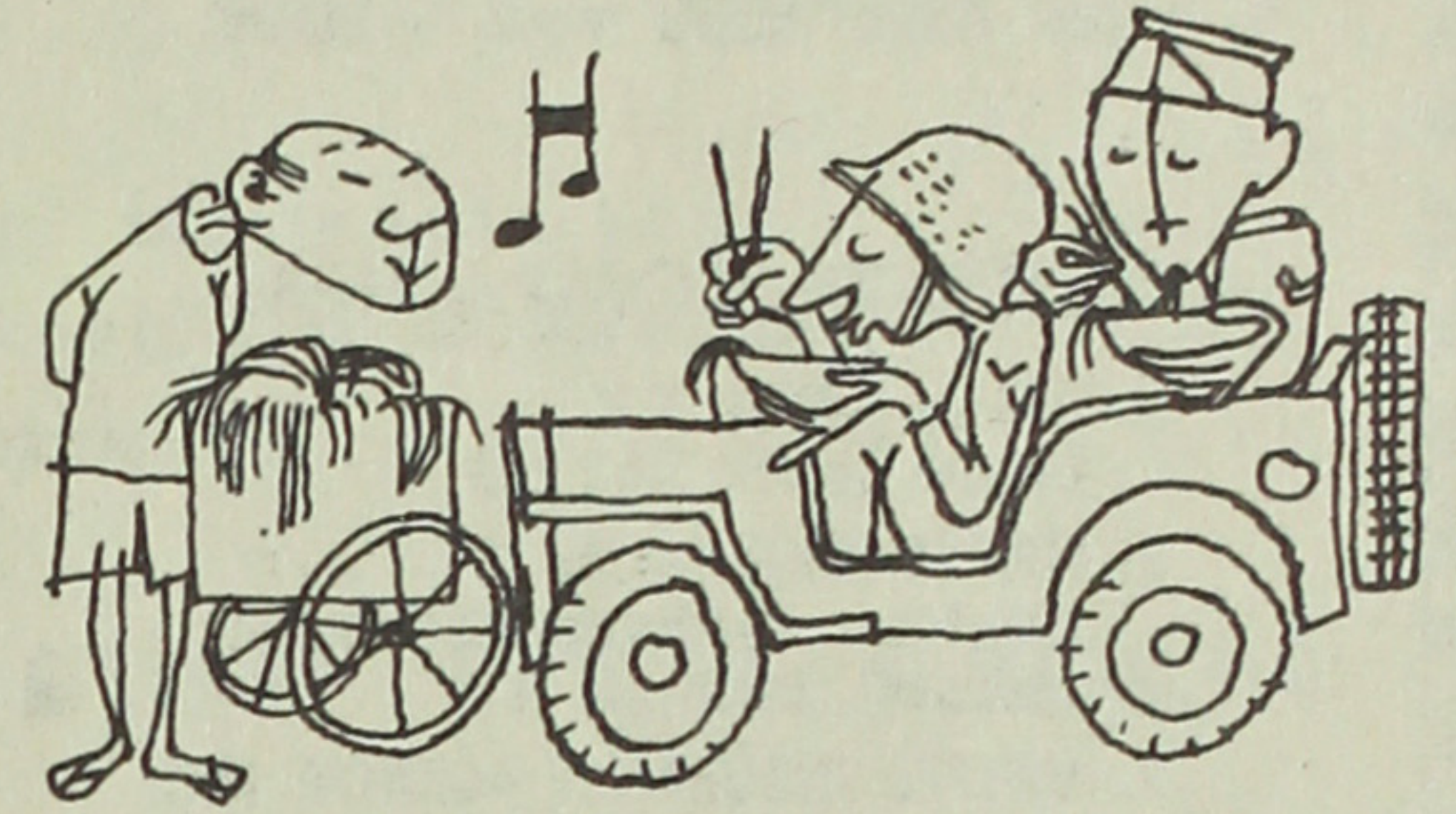
Tokyo University Historiographical Institute

**RUSSIANS** were stalled off for weeks before being permitted to land and march up to governor's house with Czarist imperial flag. Under orders to act with utmost tact and patience, they didn't get treaty until more than 18 months later.

# JAPONICA

## SLURPIN' SONG

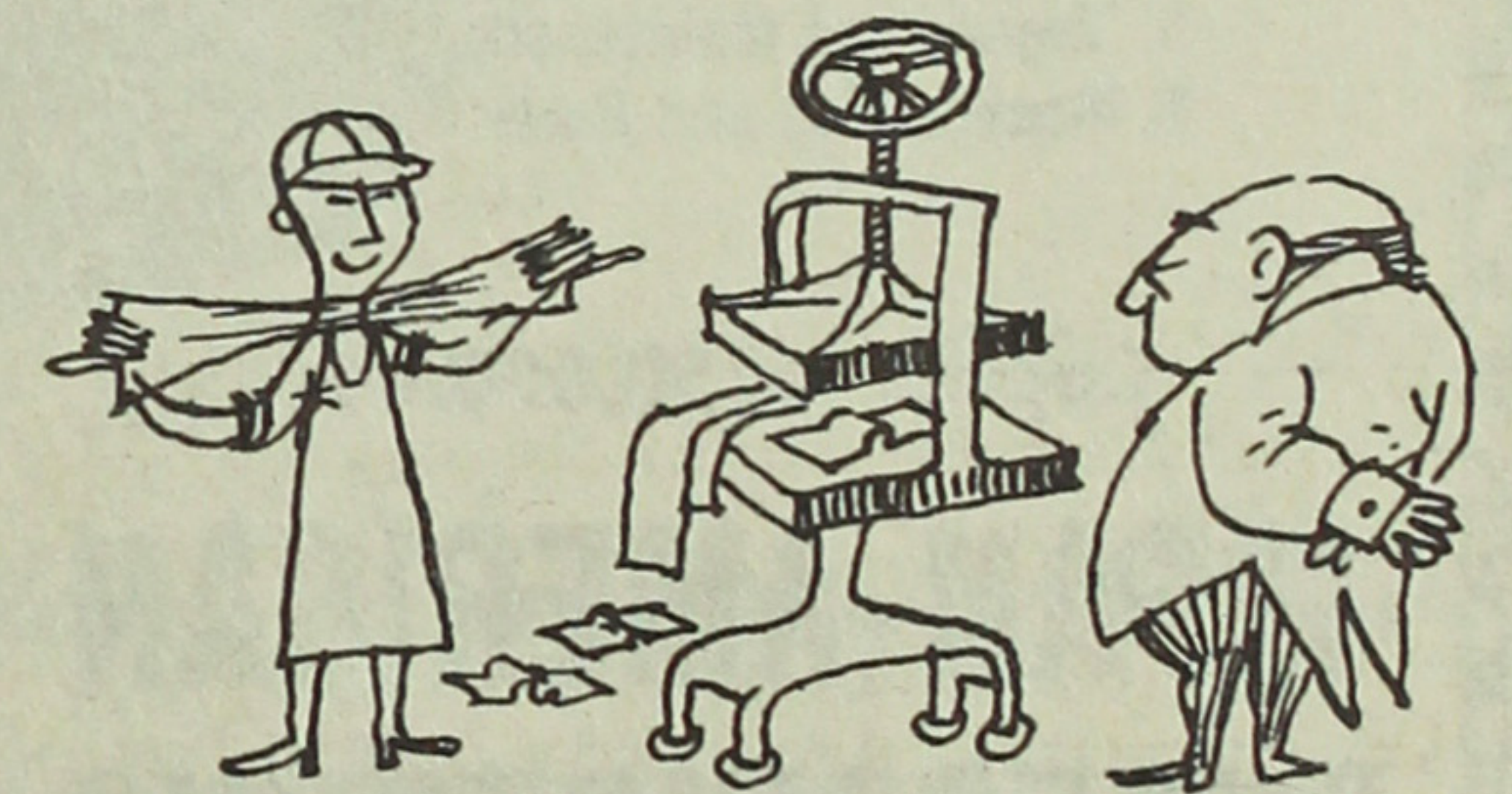
Newest song rage among U.S. GI's in Japan is a hillbilly tune inspired by "soba," a type of Japanese noodle that's peddled ready to eat in the streets — like hot dogs and ice cream. "The Soba Song" (words and music by Sgt. Bobby Norton) simply extols "good old-fashioned eating." Sample refrain: "When it's soba slurpin' time in Shimbashi, man, it's noodle suck-in' time around this town . . ." The ditty goes on to give assurance that when the



noodle wagon is blocking traffic, the singer will be in there digging with the chopsticks and "a-slurpin' soba down."

## BUT WILL IT STRETCH?

The Bank of Japan, printer of banknotes and minter of coins for Japan, is seriously considering a revolutionary step. It may decide to print its yen on plastic vinyl film. Pressing for a decision is a Tokyo rubber firm that also makes plastics. Its executives have been telling bank officials that plastic yen will be more



attractive than the paper stuff and will last longer. Also that it will be waterproof and won't tear easily. It is not known whether they also said it will stretch.

## DIPLOMACY

Ichio Imai, speaking for a dozen visiting Japanese technicians, told reporters at Dublin's Shannon airport: "Your Irish girls are the loveliest we have seen, and your Irish whisky tastes the best."



Cable Address:

"JAENT TOKYO"



Harumi H. Masuno  
Tokyo Branch Mgr.



"The 'JAENT' story's\* original staff of four has now snowballed into 400 representing three other associate companies. The effervescent Nisei personality plus the quiet, dignified background of Japan has resulted in a job well done. In addition, we will be gratified in knowing that our story may initiate many of you readers to come to the Far East to prove that Niseis can venture into new fields of business. Measured by postwar years, our company seems to have done quite well."—HHM

#### ASSOCIATE COMPANIES:

1. AZABU KOTSU K.K.  
(Azabu Traffic Co., Inc.)
2. NANKA KOGYO K.K.  
(Southern California Commerce-Industry, Inc.)
3. UNITED INSURANCE AGENCY, INC.

#### ENTERPRISES:

1. International Sports
2. Theatrical Agent

#### FOREIGN TRADE:

1. Import-Export  
(Pharmaceuticals & T.V.)
2. Manufacturer's Agent

#### AUTOMOTIVE:

1. Taxi Service
2. Car Rentals
3. Sightseeing Motor Tours
4. Dealer in New & Used Cars
5. Repair and Maintenance
6. Accessories and Parts

Capitol \$250,000.00

## JAPAN-AMERICAN ENTERPRISES, INC.

#### HEAD OFFICE:

Miyako Bldg., Rm. No. 211  
258 East First St., Los Angeles, Calif.

#### TOKYO BRANCH OFFICE:

No. 5, 8-chome, Nishi-Ginza, Chuo-ku,  
Tokyo, Japan

#### YOKOHAMA BRANCH OFFICE:

No. 112, Yamashita-cho, Naka-ku,  
Yokohama, Japan

\*SCENE Magazine, April, 1953

questions, to drink liqueur and tea, to be shown around the ship or to watch the sailors at drill and to listen to the band. They were interested in everything.

Finally an answer from Edo arrived. This, however, only contained descriptions of the ceremonial by which the Governor could receive the letters. The Governor sent an invitation to the Admiral and the officers to dine at his house, after which ceremony the letters would be delivered to him.

More days passed while various minor points concerning the visit to the Governor were disputed in great detail, each side striving not to be slighted by the other. For example, there was an extended discussion on how the guests should be seated and upon what. The Russians at last decided to take their chairs with them. Another almost insurmountable obstacle was the Governor's decision not to dine in the same room with his guests. But the politeness and tact of both parties during this hairsplitting were remarkable.

Meanwhile, the Russians, wishing to make a good impression, had decided to make slippers. They knew it would be impolite, according to Japanese etiquette, to enter a house in shoes. The slippers were quickly made out of sailcloth. (They ultimately proved a great embarrassment because they frequently fell off as the Russians walked through the rooms of the Governor's house, watched by squatting rows of motionless Japanese).

At long last the hoped-for day arrived when the Russians landed with great ceremony on Japanese soil, and marched to the blare of their band up the narrow streets to the Governor's house. There they were entertained with honor and consideration, though no business was transacted.

Goncharov notes that the Japanese were masterly in the art of evasiveness. On the way to the Governor's house he asked one of the interpreters what the population of Nagasaki was.

"Sometimes there are fewer, sometimes there are more," was the answer!

For three months the Russian ships remained in Nagasaki bay awaiting a decision concerning the place on shore and the Shogun's answer to Nesselrode's letter. On November 21, no reply having been received, Admiral Putiatin decided to leave for Shanghai and to return later to Nagasaki or even

to go to Edo to complete his mission.

We now know that the reason for Edo's delay was that the Shogun had died two days after the Russians had arrived in Nagasaki. In the ensuing period of transition the Japanese authorities were unwilling to commit themselves by a decisive answer and thus withheld the news for nearly three months. They were also in a state verging on panic as a result of Perry's visit and his threat to return the following spring with a still stronger force of armed ships.

In December, 1853, Putiatin returned to Nagasaki. The Russians were warmly welcomed by their old friends. And when the plenipotentiaries arrived from Edo, the Russians were invited to the Governor's house to meet them.

A ceremonial dinner took place, but no business was discussed since that would have been a breach of etiquette. Next, it was the Admiral's turn to entertain on board the "Pallada." Again, no business was discussed.

Before long, however, there were almost daily meetings on shore where business was actually discussed. Yet in spite of the many discussions on shore Putiatin found that he was getting nowhere and therefore left for Manila, and from there returned once more to Nagasaki in April, 1854.

The Admiral's third visit to Nagasaki profited him but little. The Japanese continued their delaying tactics, reiterating the maddening refrain, "No answer has been received from Edo." They were terrified that Putiatin might go to Edo and there make contact with the Americans. When the Russians left Japan on April 28, the Japanese officials were greatly relieved.

With the outbreak of the Crimean war Putiatin sailed for Siberia to use his guns for coastal defense against an expected British attack. Dismantling the "Pallada" for that purpose, he transferred his officers and crew to the "Diana" and returned to Japan, this time going to Edo. Negotiations began at Shimoda.

On December 11, 1854, the "Diana" perished in a tidal wave. The crew was saved by the heroism of the Japanese and was later sent back to Russia.

In February, 1855, Puiatin successfully completed his mission with the signing of the Treaty of Shimoda which opened Japanese ports to Russian ships.



# 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) A Woman of Japan**

Sumie Seo Mishima lived in the U.S. for five years and is a graduate of Wellesley. She has written a book ("The Broad Way: A Woman's Life in the New Japan," 247 pp., \$3.50) that is a fascinating account of the transformations effected in Japan by war, defeat and occupation. The first half of her book describes how it was to be on the receiving end of the B-29 bombing raids. The latter half adds a valuable woman's viewpoint to all that has been said by others about the New Japan.

**(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.

BOOK DEPT.  
Chicago Publishing Corp.  
2611 S. Indiana Ave.  
Chicago 16, Illinois

9-53

Please send me the book(s) indicated by the indentifying number(s) crossed out below:

(1) (2) (3) (4) (5) (6)

Payment enclosed  
 Please bill me

NAME .....  
ADDRESS.....  
CITY..... STATE.....

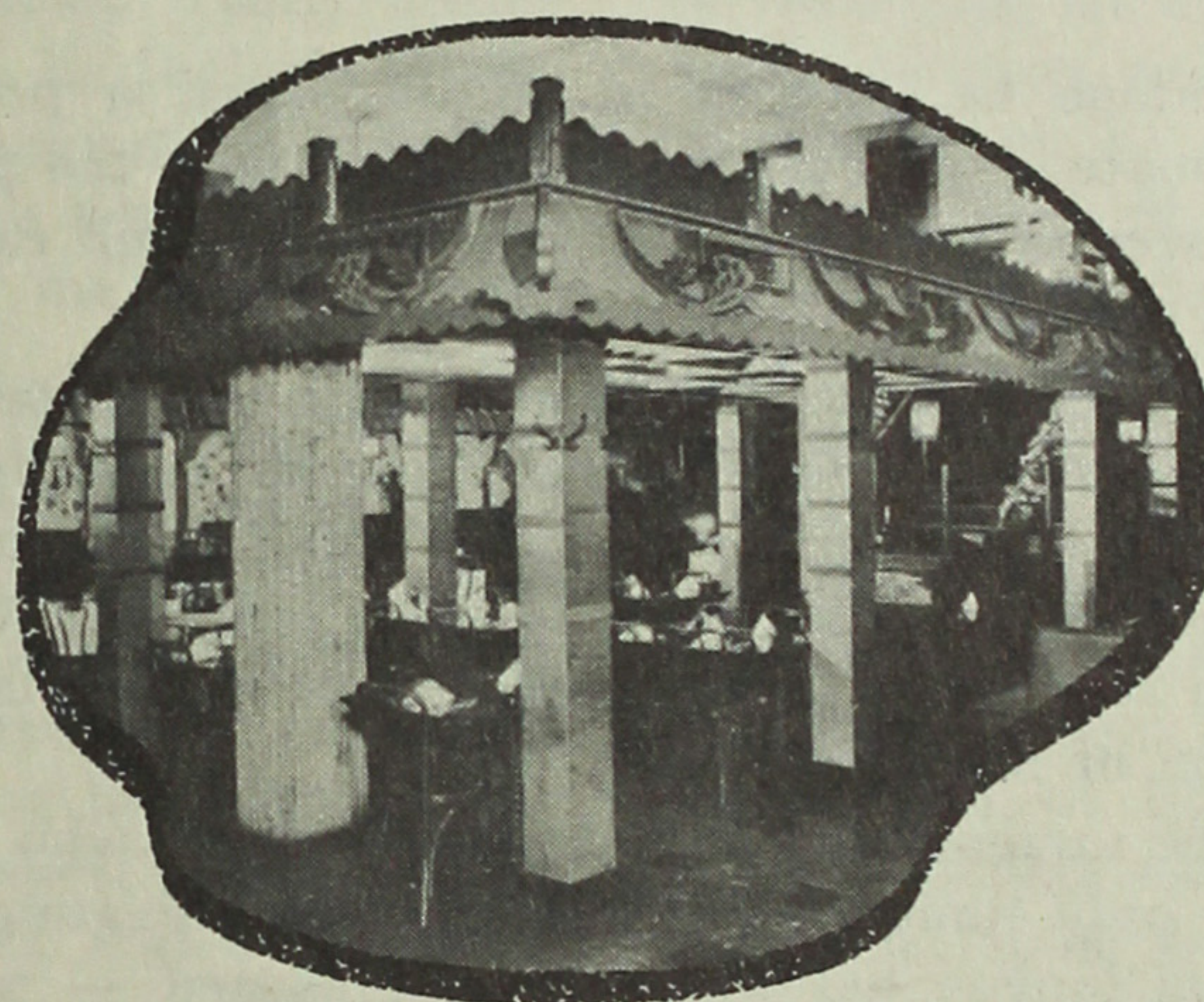
## TRY LIBBY'S HAWAIIAN PINEAPPLE JUICE

*Wealthy  
with  
Hawaiian  
Sunshine!*



Enjoy its tropic tang  
as a starter to breakfast,  
luncheon, dinner.

LIBBY, McNEILL & LIBBY CHICAGO 9, ILLINOIS



南京酒家  
中華御料理  
大宴會室の設備あり

*an invitation to an unforgettable  
dining experience*

... for those seeking atmosphere and comfort while enjoying the finest Cantonese cuisine. Facilities for banquets, wedding receptions and parties are available in a special upstairs dining lounge which seats sixty. We welcome special parties for Japanese.

Call STate 2-1900 for reservations and requests

# NANKIN

230 NORTH DEARBORN STREET

CHICAGO



## 'Mokusatsu' and drifting thoughts

THE SCENE editor, ordinarily too urbane (in his case, that means too anemic) to blush wholesomely, was uncomfortably red in the face. This was why.

With the help of an injudicious amount of wickedly dry martinis, he had monopolized the floor at a cocktail party for 20 minutes with a monolog on what he, at the moment, thought was wrong with U.S. foreign policy in Asia. His audience, of course, politely assumed that he had special qualifications for expressing an "Asian opinion" because his features obviously were Oriental.

Then someone across the room asked for the literal meaning of "mokusatsu," a Japanese word that had figured prominently in an article in another magazine.

This particular SCENE editor was caught flat-footed. He just didn't know.

The SCENE editor thereupon gave up the floor by explaining — with what he hoped was a face-saving laugh — that no more than 15 to 20 per cent of Japanese-Americans can read, write or decently speak the language of their parents.

The percentage he gave is in all likelihood a pretty accurate estimate — and probably on a par with the percentage for second generation Americans of other racial and national strains.

A New York University professor, to cite one instance, once remarked that students whose parents came from Russia are a 20-to-one minority in his Russian language classes, despite the fact that the number of people of Russian origin in New York City is equal to, or greater than, the population of Moscow!

Anyway, the undeniably large number of Nisei who are incapable, or only limitedly capable, of communicating in their ancestral tongue has long been mentioned — most dourly, of course — by their elders and by "old Japan hands" as a sure indication that appreciation of Japan's rich and enviable cultural heritage will die with the passing of the Issei.

There is a lot to be said to back up this anxiety. Americanization and "assimilation" to a great many Japanese-Americans have been synonymous with a total rejection of the ways, the language and all the other things of both major and minor importance that convey the beauty and glory of Japanese culture.

You don't have to go very far to find Nisei who imply, usually not very subtly, that they are more American than others of their breed because:

1. They have studiously forgotten how to say some of the simplest Japanese words.

2. They didn't give their Sansei children a Japanese name.

3. They have nothing to do socially with other Nisei and are no longer involved in the Japanese-American community.

Happily, of course, counter-balancing forces are at work. Even among the most fanatically "assimilated" Nisei, for instance, one usually finds an admitted inability to break away from a preference for boiled rice over bread. The need for "proving" themselves as Americans and succumbing to what psychologists call "over-compensating" has receded with the favorable change in political relationship between the U.S. and Japan.

Americans of taste, perception and Caucasian ancestry have been drooling the past few years with newly discovered or rediscovered admiration for the sublime and universally desirable aspects of things indigenously Japanese. They are things that war, militarism and politics have failed to extinguish.

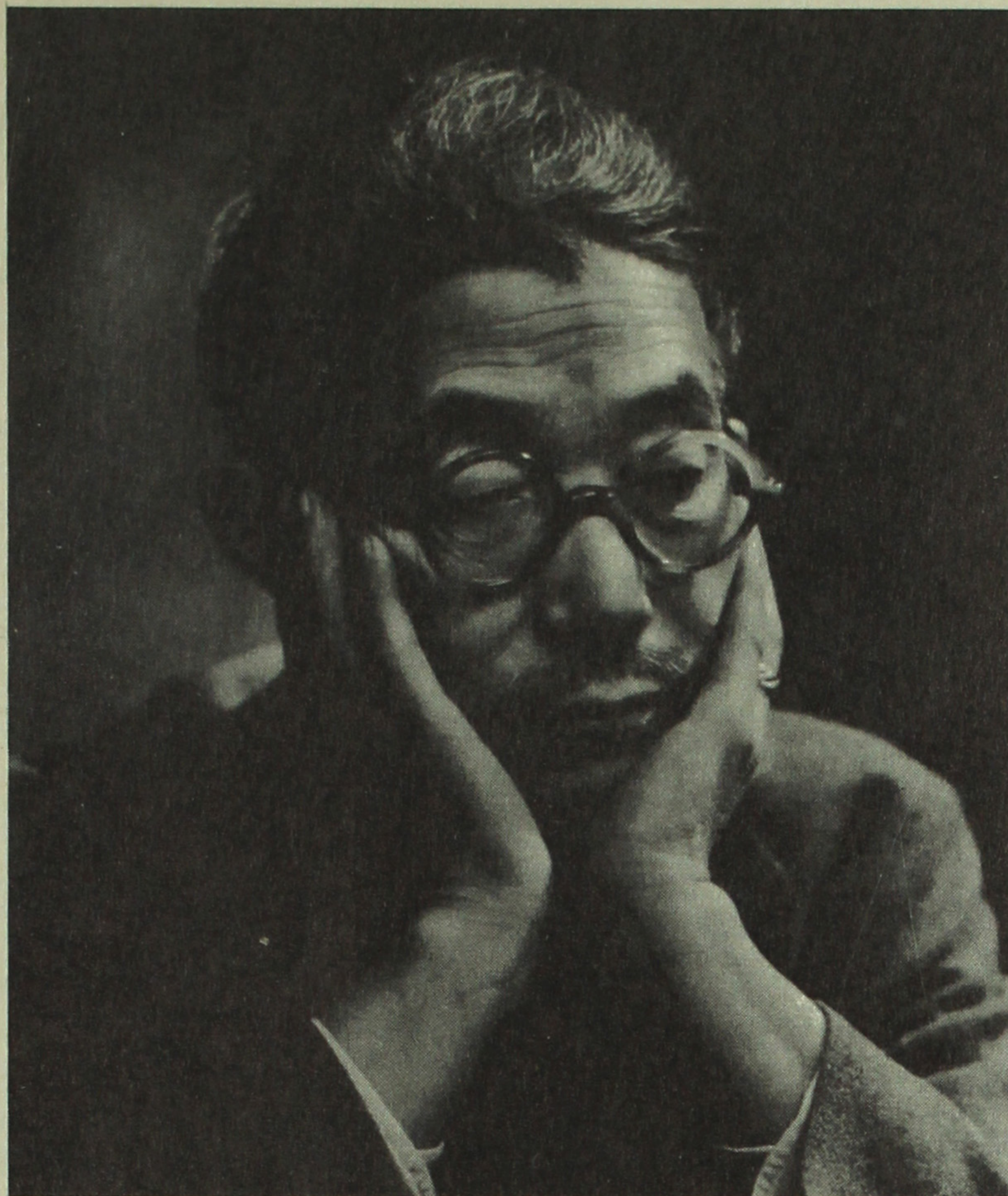
They are being appreciated profoundly and their influence is acknowledged by those who set certain trends in American art, endeavor and thought. They are among the forces that have hastened the eagerness on both sides of the Pacific to place both Pearl Harbor and Hiroshima in their proper and unhysterical settings.

In SCENE's infancy, mail from our readers was heavily loaded with complaints from Nisei subscribers who thought this magazine was overly concerned with the preservation and expansion of interest in Japan and her culture. "Is SCENE for them or for us?" was a recurring query — and "them" carried the connotation that "they" (anybody and anything directly connected with Japan) was somehow still to be identified with "the enemy."

There has been a radical change since. SCENE articles on Japan once were "slanted" for "old Japan hand" readers. Today, they are consciously and unapologetically addressed to Nisei readers, as well, and the response is increasingly favorable. We were astounded, for example, by the number of commendatory letters that came from Nisei mothers who welcomed the chance to read to their Sansei children the age-old story of "Momotaro" that was printed in our July issue.

Such are some of the thoughts that drift into the editorial mind as it remembers that a hundred years have passed since an American named Perry planted the germs of American-Japanese relationship. And why can't we hope that thoughts such as these, minor and marginal as they are, may help make the next hundred years better than the first hundred?





# Kuniyoshi

artist,  
American

By Josephine Sakurai

**Art Students League**  
**BEGINNING** as a teen-age immigrant, Yasuo Kuniyoshi became, by sheer force of talent and character, one of the most revered figures in American art. He was 59 when he died this May.

**W**HEN I telephoned Yasuo Kuniyoshi one day in 1946 as a new and rather bewildered student at the Art Students League where he taught, he readily invited me to his studio for a talk.

Apparently he was perfectly sincere when he wrote, "The human relationship is the important thing in teaching. It's important, and pleasant, to be able to give a student a lift when he's down. As for turning him into a creative artist, that's impossible. He either will be, or he won't. But we can encourage those who are willing and able to help themselves."

Mr. Kuniyoshi offered me some refreshment and then related what it meant to be a painter. He told how he used to scrub floors in Seattle while going to school to learn English. Then how a teacher advised him to study painting, how he entered the Los Angeles School of Art and Design and how he earned his living expenses and tuition by picking cantaloupes in Imperial Valley and harvesting grapes in Fresno in the summer and, in the winter, by working as a bellhop.

My feeling of dismay upon hearing of these struggles was similar to his, I think, when he had had the notion

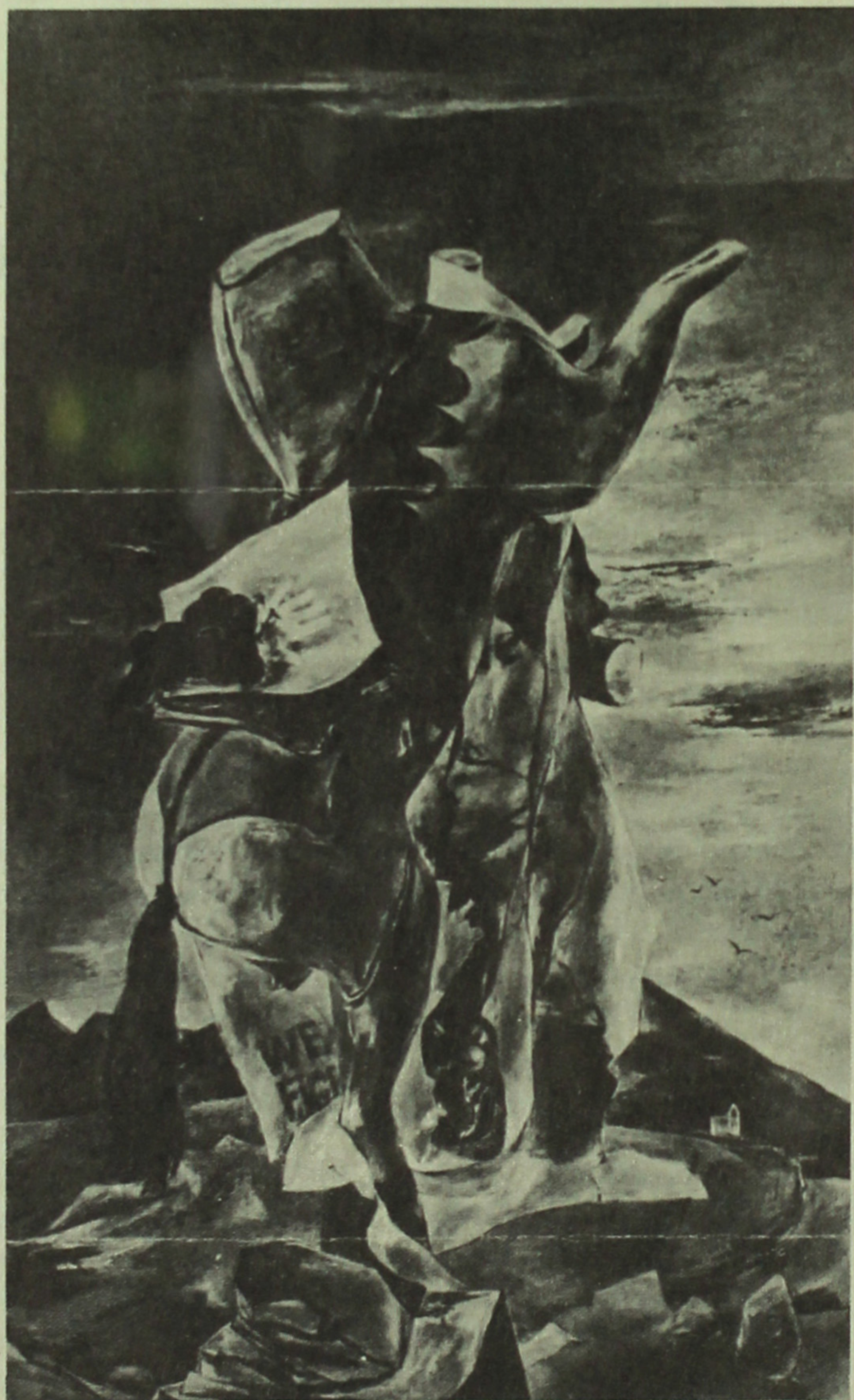
of becoming an aviator in California. When aviation was in its infancy and Kuniyoshi 16, he went up in a plane a few times with an instructor. But when many of those he knew were killed he decided to try a slightly less hazardous road to fame and fortune.

Yasuo Kuniyoshi wanted to visit the United States to learn English and see the world before he was old enough for high school. His father, a businessman of modest means in Okayama, in southern Japan, granted his only son's wish, saw him off in 1906, and provided him with about \$200. Arriving in Seattle and thinking gold could practically be picked up in the streets, he sent back all the money except 50 dollars. When this amount was exhausted, Kuniyoshi, at 13, proceeded to manage without financial help from home.

At 17, he crossed the continent and arrived in New York. In that first cold New York winter he went without an overcoat. He would undoubtedly have laughed with some irony if anyone had told him then that 43 years later he would be described as "one of America's leading and most honored artists."



AS in "I'm Tired," women Kuniyoshi put on canvas had in common an air of intense brooding and heavy-lidded eyes.



Museum of Cranbrook Academy of Art

"HEADLESS Horse Who Wants to Jump" is oil canvas painted in 1945. Kuniyoshi won four important awards the year before.

"SEASON'S Ended" is a moving example of how war's implications figure in background of many Kuniyoshi works.



Whitney Museum of American Art



From E. D. Levinson collection



As a teen-age New Yorker, Kuniyoshi entered the National Academy of Design, which was, as its name implies, academic and formalistic. He stayed there only six months.

His life began to take on new meaning when he came to the Art Students League in 1916. He remained as a student there until 1920, returning in 1933 to teach for 20 years until his death this May.

As a student at the League, Kuniyoshi began to study the old masters. He said he especially remembered being introduced to the drawings of Daumier.

Since Daumier was an artist whose social commentary was especially powerful it seems surprising that Kuniyoshi's work shows very little affinity to that kind of an approach. His war posters, drawn for the Office of War Information, are the main exceptions. Some of these posters, such as "Torture," are among the most gripping produced by World War II. But he personally disliked this graphic type of drawing.

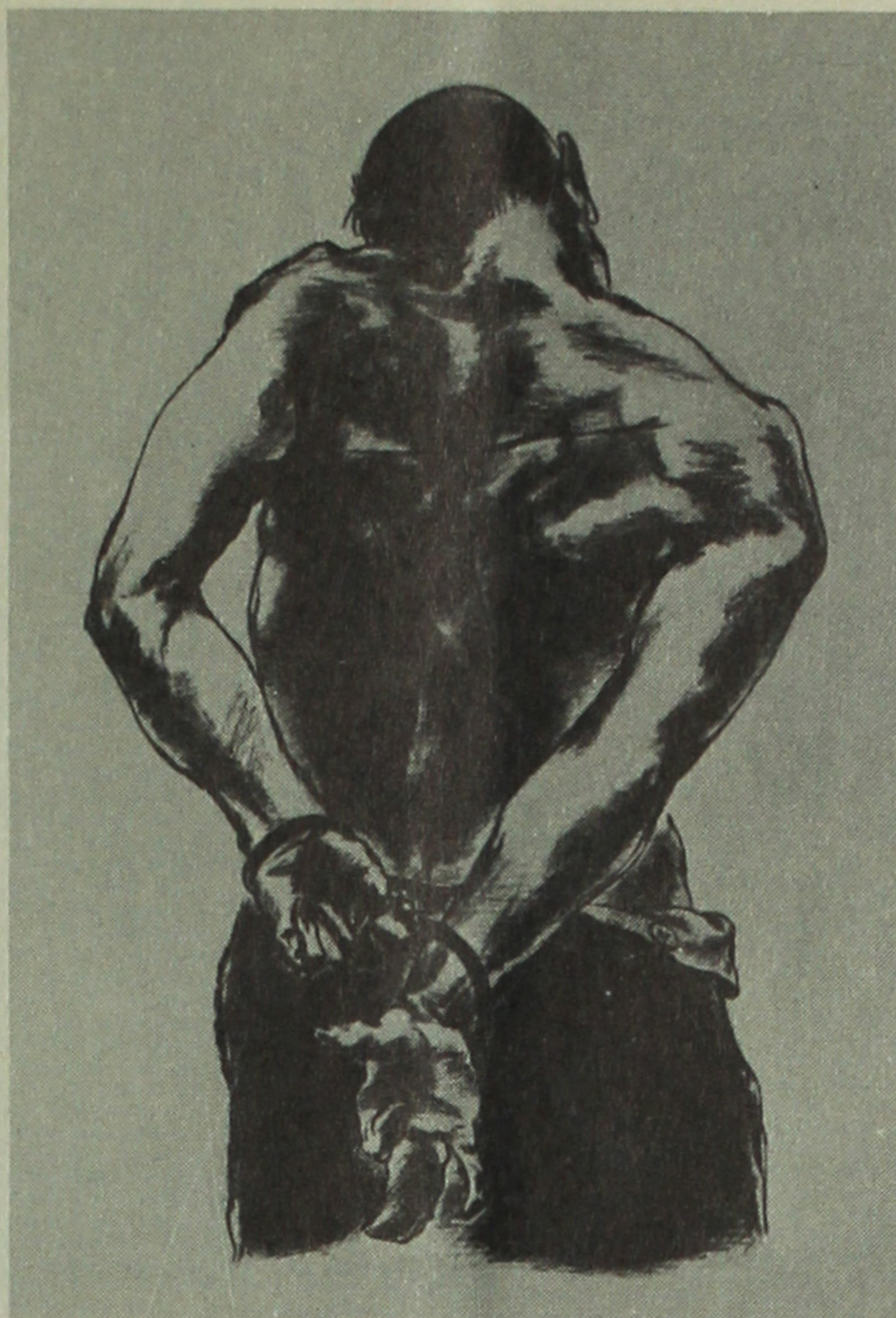
Even in the early 30's, when social consciousness was on the rise, Kuniyoshi painted little that had social content, despite his liberal sympathies.

After he finished his studies at the League, his paintings were mostly about the busy coastal life of Maine where he summered with his first wife, Katherine Schmidt. During this time, cows predominated in his pictures. In 1922, children were his favorite subjects, and in 1924 women and the sea. Then, too, the element of sex that later was to be so important in his art became noticeable.

Orientalism is particularly related to modernism, insofar as it is, among other things, a rejection of western naturalism and a search for abstract qualities. Kuniyoshi never attempted pure abstraction. His pictorial creations were highly personal, drawn from world sources and making up their own symbols and forms. Lloyd Goodrich, Associate Director of the Whitney Museum of Art says, "Looking back 25 years, one can see that (his were) among the most original products of the modern movement."

The critics, once they started to review his works, thought well of them. Yet sales were so poor Kuniyoshi labored for five years as a photographer of works of art.

After two trips to Europe his theme was mainly women. They emerged in



**KUNIYOSHI** personally disliked graphic type of drawing, but patriotically did "Torture" for OWI during war.

his large canvases of the 40's as girls with dreamy, pensive faces and wide, heavy-lidded eyes. These women express a resigned serenity, with yet a faint hint of emotion not quite stamped out by life's frustrations, disillusionments and losses.

The weariness of the girl dejectedly dangling a newspaper, in the picture "Season's Ended," transcends personal, individual defeat. It holds so much heavy-hearted sorrow. It contains such a hoard of pent-up emotion. It is profoundly moving. Kuniyoshi has said war has been the background of a great number of his works. Not exactly the battlefield, but war's implications: destruction, loneliness and the state of hovering between life and death.

The intense sensuous pleasure Kuniyoshi found in the physical material of painting — pigment, its consistency and its manipulation — are shown in the artist's handling of tools and in his brushwork. His art is richly physical, and the product of deep, sensuous vitality.

In the late 20's when his reputation had overflowed national boundaries, he was barely making a living with his camera. But by 1931, a long list of awards and honors stretched out. One of them included the coveted Temple Gold Medal, awarded to him in 1934

by the Pennsylvania Academy of Arts.

Kuniyoshi learned of his father's illness in 1934, so he hurried to Japan where he was feted as a returned celebrity. The newspaper *Mainichi*, for instance, sponsored an exhibition of his work. In 1932 he was divorced, and in 1935 married to Sara Mazo.

Describing Kuniyoshi's class at the League, a former student, Betsy Daniels, says: "The minute a new student walked into the class he would want to have a party — no strangers in the class. He wanted to know all the students and have them know each other. You never thought it was an older man teaching."

She continued: "After his operation for cancer he came back to teach for a month. He didn't have the same punch, but he had his sense of humor right up to the end."

Kuniyoshi's concern for the economic security of the artist was in part a by-product of his early hardships in this country. He was on the executive committee when the American Artists' Congress was founded in 1935, and later became one of five vice-chairmen. He was president of An American Group, an informal society of progressive artists. He also served as president of Artists' Equity and was reportedly an exceptionally hardworking executive.

Along with these activities his paintings multiplied. He gave one-man shows frequently, and his works have been included in most national exhibitions of contemporary American art since 1930.

Kuniyoshi was very happy at the passage last year of legislation to permit the naturalization of Japanese and other previously "ineligible" aliens. But he was too ill to formalize his own acknowledged Americanism.

He reacted immediately to the rumblings of war 10 years before Pearl Harbor. He publicly denounced the Japanese government for the invasion of Manchuria. And during World War II, besides doing posters for the OWI, he held an exhibition of his works for United China Relief, made speeches and wrote propaganda broadcasts that were beamed to Japan.

Last year, he wrote a paper for his students advising them not to be hasty in praising or damning works of art, no matter how advanced one feels one's sense of judgment is.

To appreciate art, Kuniyoshi explained, the viewer ought to fortify



himself with knowledge, as well as interest, to combat the natural tendency to reject new ideas or new forms. He also said the desire to expand into a wider horizon of seeing must be felt deeply. Then only can the visual discovery begin of seeing the inner and outer world, the real, the fancied, the imagined and the yet unimagined, as realities snatched out of human experience and transfixed by the artist in memorable form, color and lines.

He said that experimenting is necessary to produce a complete experience, but that it is only part of the process. He disliked the stress on whether art is "new" or "advanced."

He wrote that if the artist is not firm in his convictions there are many bandwagons to divert him. For the goal of every culture is to express the ideals of mankind and reach towards universality in art. To achieve this the artist's principles cannot be compromised to circumstance and the prevailing mode.

Kuniyoshi's philosophy is summed up in his own words: ". . . Art serves us poorly if it does not nourish us spiritually. In all great art we find this coupled with dignity and serenity . . .



Art Students League

ART Students League in New York was Kuniyoshi's spiritual home. He was a League student for four years, and taught there for 20 years — even after he learned he had cancer.

I believe that art will be greater when the need is greater; when it becomes spiritually and culturally essential to our way of life. When the material things are no longer as comforting as

we think they are now, we will turn to those experiences that raise the stature of mankind, that elevate his endeavors and enrichen the meaning of life."

**New Wilson Village**

Air-Conditioned  
**NORTH SIDE'S MOST UNIQUE RESTAURANT**  
 Cantonese and American Cuisine  
*Private Dining Room for*  
 Banquets  
 Wedding Receptions

LONGbeach 1-7964  
 SUNnyside 4-7797  
 1120-22 WILSON AVENUE  
 CHICAGO



**30% OFF**  
**CANADIAN PACIFIC**  
 fares from  
**THE ORIENT**

Only Canadian Pacific offers new low fares to emigrants changing permanent residence to the Americas.

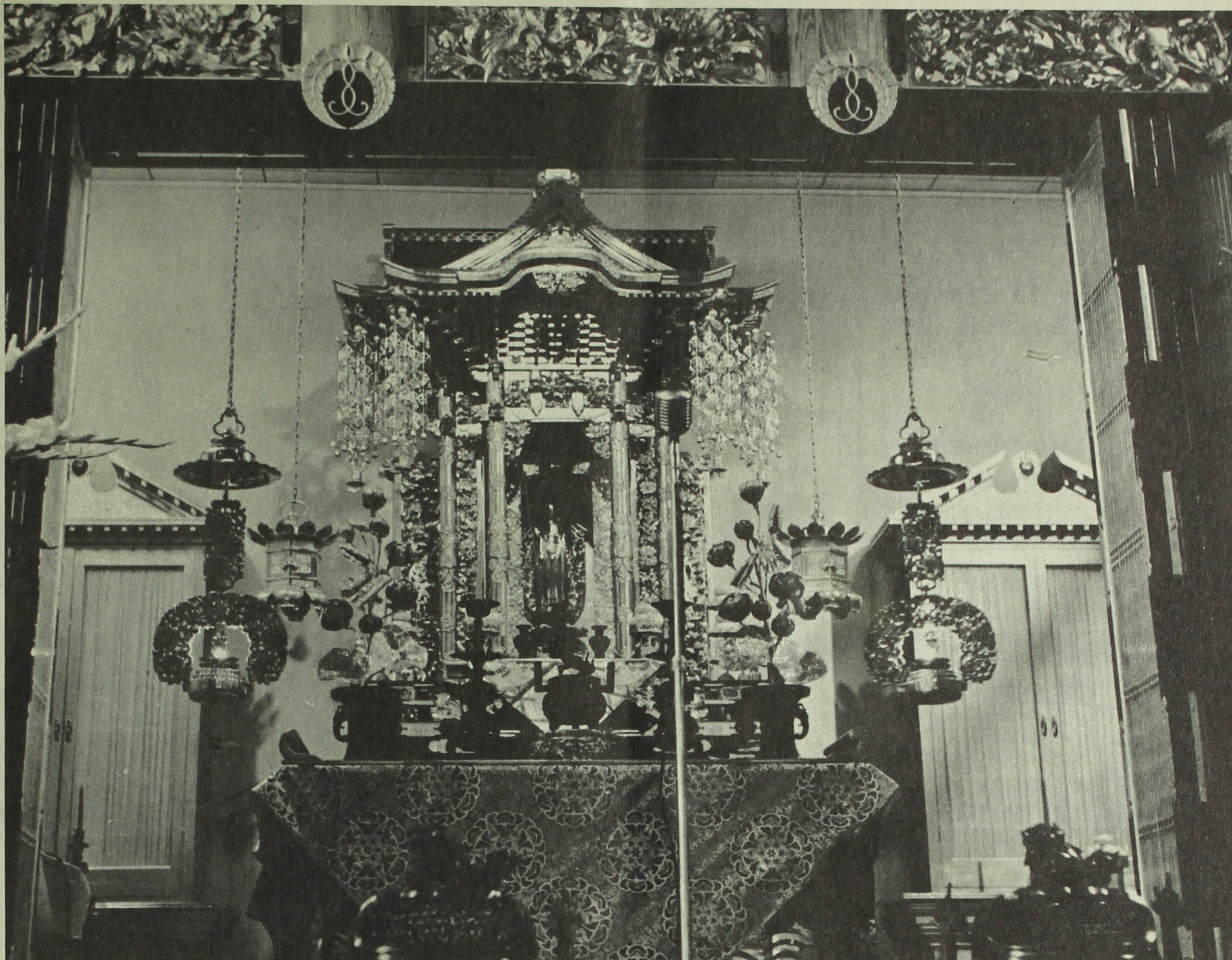
NOW  
**\$450**  
 Tokyo  
 to  
 Vancouver



**Canadian Pacific**  
**AIRLINES**

FOR FURTHER INFORMATION  
 CONSULT YOUR TRAVEL AGENT





Photos by Albert Moldvay

**BUDDHISTS** from three states gathered in Denver to dedicate this gold and lacquer altar. Believed to be the largest in U.S.,

it is 13 feet high and cost \$7,000. It was ordered in Kyoto, Japan's Buddhist capital, in 1950.

## New altar, old ritual

By Bill Hosokawa

**A** RITUAL that goes back to the 13th century, to the time of Saint Shinran, was performed in Denver recently as members of the Tri-State Buddhist temple dedicated a \$7,000 altar.

Hundreds of children, as well as their elders, took part in a "chigo" parade. Dressed in colorful silken costumes topped by elaborate head-dresses, the children symbolized the angels who, Buddhist scripture says, trooped around Buddha as he walked across the countryside.

The gold and lacquer altar, elaborately fashioned by Japanese craftsmen, stands 13 feet high and is believed to be the largest in the U.S. The Tri-State congregation ordered it in Kyoto, center of Buddhist activity in Japan, in 1950. It was delivered two years later and dedicated after members of the temple adapted it to the stage of their

Denver building.

Bishop Enryo Shigefuji of San Francisco, superintendent of Buddhist churches in the U.S., came to Denver for the dedication. The Rev. Yoshitaka Tamai and the Rev. Noboru Tsunoda, English-speaking priest, both of Denver, also took part.

Approximately 600 persons from the three-state area served by the temple attended the ceremony. The temple is the only one between Chicago and Salt Lake City and Ogden in Utah.

Its far-flung congregation numbers close to 1,500 members. They are scattered from Scottsbluff and North Platte in Nebraska to Worland in Wyoming. In Colorado, outside of Denver, members live in such communities as Alamosa, Las Animas, Granada, Rocky Ford, La Junta, Brighton, Longmont, Fort Lupton and Platteville.



# Chicago ADVERTISERS

A popular rendezvous where friends meet in pleasant surroundings to enjoy finely prepared Japanese cuisine.



Phone: WH. 4-8278

**AIR CONDITIONED**

1152 N. CLARK ST. -- CHICAGO  
SABURO SUGITA, Prop.

**KEN GROCERY**

SPECIALIZING IN  
Oriental Food Products

Kenwood 6-4126

1037 East 43rd Street • Chicago

**LITTLE TOKYO  
CHOP SUEY**

BANQUETS 100 PERSONS  
TAKE OUT ORDERS  
Convenient parking

Prop. K. Matsumoto DRexel 3-9224  
1025 EAST 43rd STREET CHICAGO



**BISHOP** Enryo Shigefuji, superintendent of U.S. Buddhist churches, came from San Francisco to conduct dedication ceremonies attended by 600.



**EXCITEMENT** of colorful "chigo" parade was too much for Georgiann Fukuhara, 2½, of Denver. Consoling her is aunt Yuki Fukubara, age 12.







**HIT** paraders, of course, were the kids — dressed and capped as the “angels” who, according to Buddhist scripture, followed Buddha as he traveled the countryside.



**FATHER** David and wheelchair helped Chi-yeko Omiya, 11, take part in parade.

## Chicago ADVERTISERS

AIR CONDITIONED

*Guey Sam*

宴會是特別大勉強  
日本人諸賢大歡迎

◆中華料理

如意

Victory 2-7840

2205 WENTWORTH AVENUE  
CHICAGO

**GUEY YEE**

CAFE

AIR CONDITIONED

如意

204 WEST CERMAK ROAD  
CHICAGO

Air-Conditioned for Comfort

**CHIAT**

MEANS CHINESE-AMERICAN

**RESTAURANT**

Excellent Chinese-American Foods  
Cocktails & Liquors  
Cater to any size party  
TAKE OUT ORDERS  
OPEN 11 a.m. to 2 a.m.  
CALumet 5-4766

中西酒家

2251 WENTWORTH AVENUE • CHICAGO  
IN THE HEART OF CHINATOWN

**RAINBOW RESTAURANT**

EXCELLENT CUISINE

SU. 7-1084

1130 N. Clark St., Chicago, Ill.



# Hit songstress in two tongues

By Seiko Ogai

Photos by R. Wenkam



**HAWAIIANS** now know why teen-age songstress Chiemi Eri is top recording star in Japan.





**S**HE CAME, she sang, she conquered. That's a six-word summary of the visit to Hawaii made a few months ago by a lass who, at 16, is up on top in Japan as a triller of popular songs.

Her name is Chiemi Eri, and she couldn't have picked one that sounds more appropriate. The musicality of her name certainly has been no handicap. But Chiemi wrote her own ticket to recording fame by lending an uninhibited voice to hit ditties of Japan and the U.S., chief of which was that lovely lament of a couple of years back, the "Tennessee Waltz."

Arriving in Hawaii by plane with her father and a manager, she was alternately billed as the "Patti Page of Japan" and the "Rosemary Clooney of Japan." She then shuttled across to California where she gave Hollywood a whirl, did a stint on television and, in Los Angeles, recorded her version of "Gomen-nasai" for Capitol Records.

Aside from her personality, which is anything but withdrawn and gets really charged when she churns up a song, Chiemi's great asset is that she can ply her trade in two languages — English and Japanese. Teen-age and even older Japanese pay studious attention to Chiemi's recordings of such juke-box jingles as "Come On-A My House," "Blue Moon," "A Guy's a Guy" and "Chattanooga Shoe Shine Boy" — to enjoy the vocalized jouncing and at the same time familiarize themselves with the American vernacular.

Returning to Hawaii after a month's stay in Hollywood and its environs



**AFTER** shuttling across to California where she recorded "Gomen-nasai" for Capitol Records, Chiemi returned to complete swing around Hawaii. Pair of Delta Rhythm Boys, with whom she teamed for hit engagement, chat with her backstage at Honolulu Civic Auditorium.

Chiemi packed them in twice a night for a week at Honolulu's International Theater. She then picked up more heavy change by touring the other Territorial islands, and came back to Honolulu to team up with the Delta Rhythm Boys.

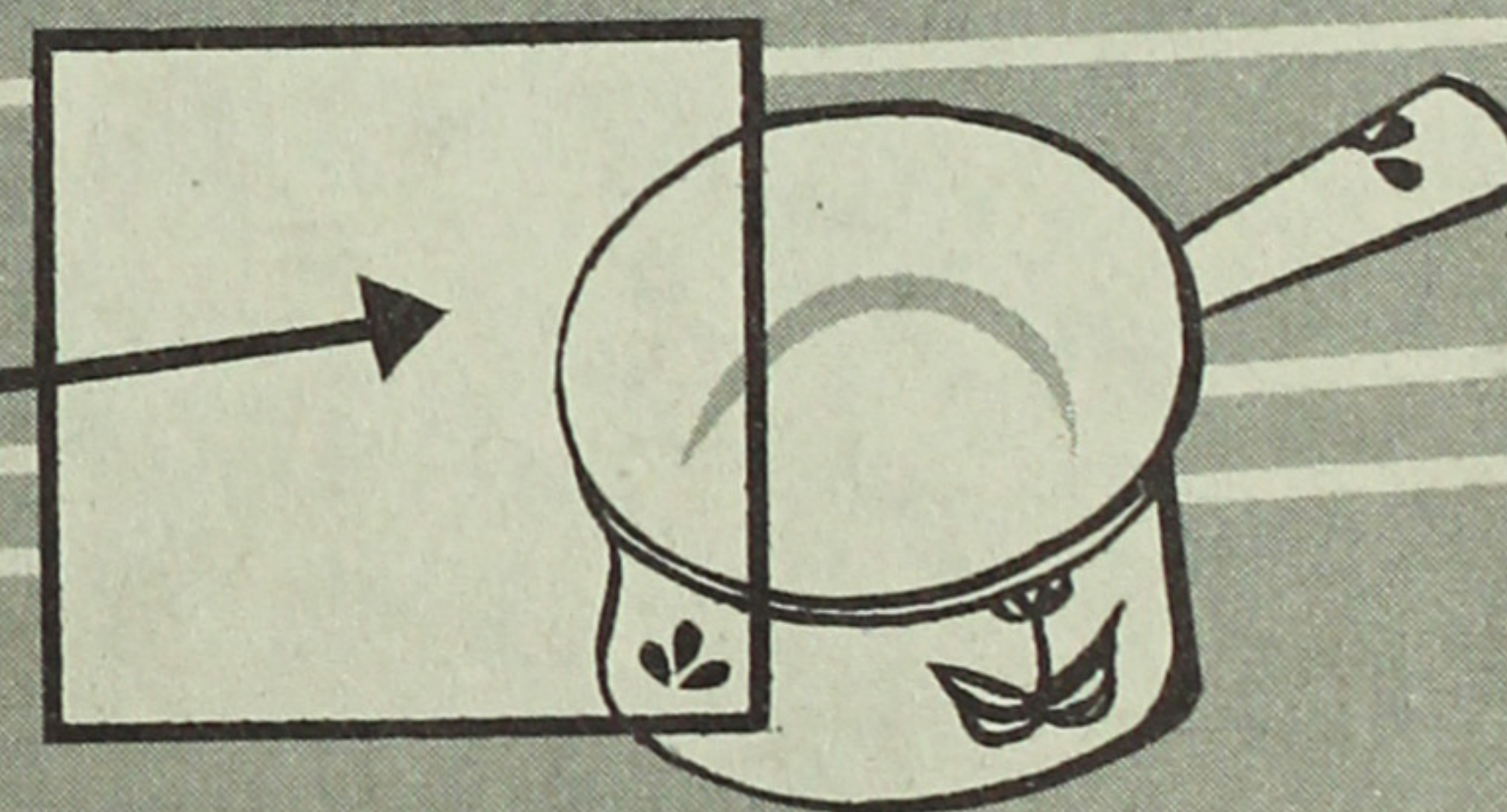
Back in Japan, Chiemi still has to finish her studies at the Meisen Gakuen high school. Between her recording and stage engagements, not to mention her movie commitments (she has appeared in five films in one year), she's going to be a very busy teen-ager.



Japanese flavor for your dinner table



1 P I N T  
 1/2 P I N T  
 1 G A L L O N  
 1/2 G A L L O N



FOR SUKIYAKI  
**KIKKOMAN**  
 SOY SAUCE

Brewed By Noda Shoyu Co., Ltd.



## Miss Universe contest

# Miss Japan misses by a pretty eyelash

Photos by Jack Iwata

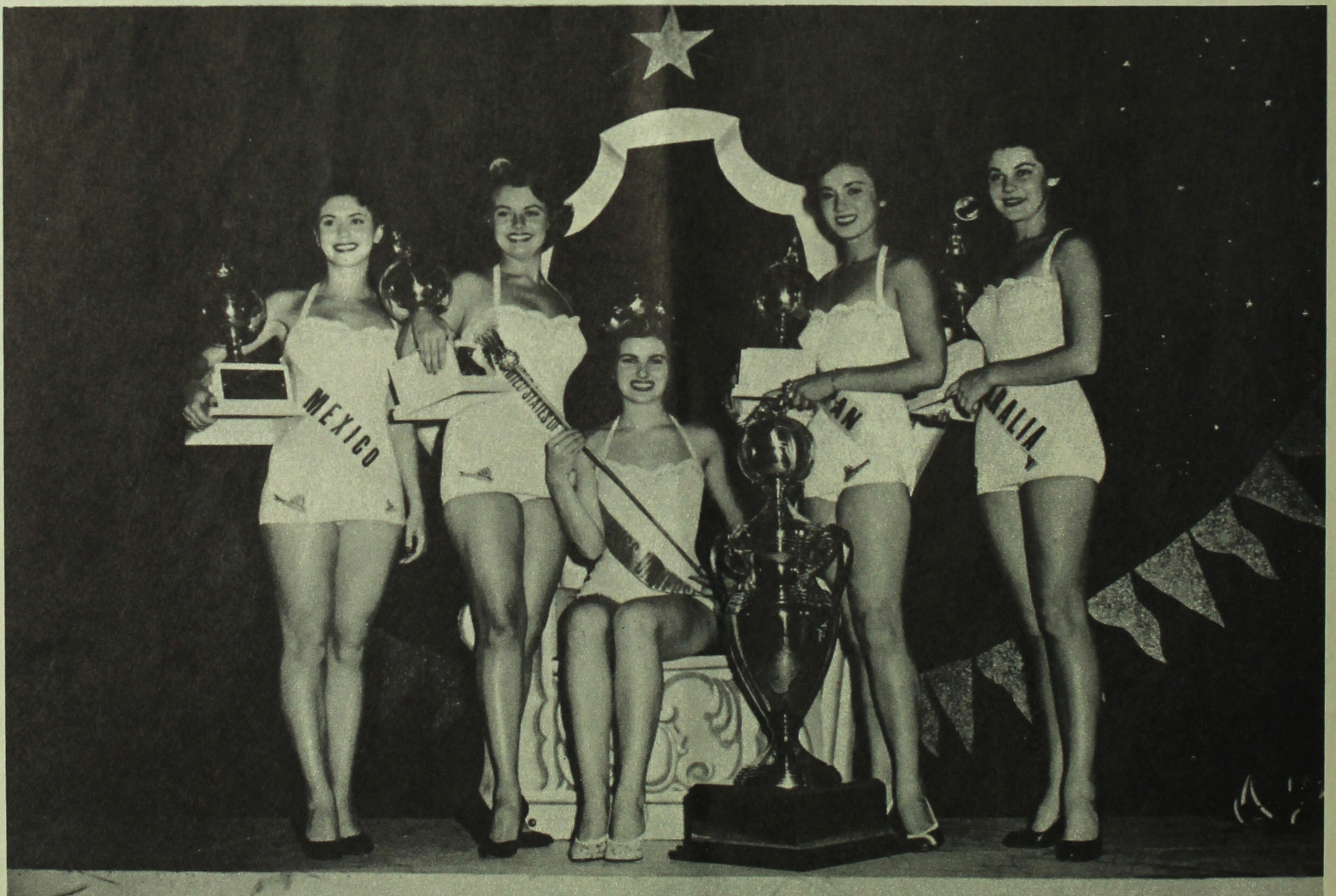


**KINUKO** Ito, 21-year-old Tokyo model, was "closest, most exciting" third place winner in latest Miss Universe contest.

**T**RIM-LEGGED, average tall even by U.S. standards (5 feet 6 inches), slender and warmly gracious, 21-year-old Kinuko Ito, a Tokyo mannequin, got tremendous roars of approval from capacity audiences watching the Miss

Universe contest semi-finals and finals at Long Beach's Municipal auditorium, July 16 and 17.

She was the closest, most exciting third place winner the contest had ever seen. "I'm so happy, I'm so proud," she



**ARRAY** of beauty like this actually needs no caption, but Miss Universe (Christine Martel of France) is flanked, l. to r., by

runners-up Ana Lepe of Mexico, Myrna Hansen of U.S. (2nd place), Kinuko and Maxine Morgan of Australia.



kept saying when the winners were announced.

Her immediate rewards include a 13-week contract — representing a \$150 paycheck every Friday — with Universal-International studios and a role in "Yankee Pasha," a picture starring Jeff Chandler. Kinuko would much rather keep modeling and design dresses — or so she said before the contest.

Hollywood can put up a tempting bait of dollars, glamor and dreams to change her mind. But as a girl who has been earning her own livelihood for years, Kinuko knows what she wants to do, what she can do, and she has a clear eye on what is reality.

Not a smashing, breath-taking beauty in the fluffy or fashion-glamor sense, Kinuko has fragile Oriental beauty with an added asset, perhaps reflective of a new, democratizing Japan. This quality is that of a woman intelligently



**STEREOTYPE** visions of a diminutive "Madame Butterfly" vanished on Miss Japan's arrival at Los Angeles. Standing 5 feet 6 inches, she was at eye level with most candidates.



**EVENING** dress phase of judging saw Kinuko set off thunder of applause with Japan-designed gown. Roses on skirt turned out to be hand-painted in red.



**KINUKO'S** roommate, Miss Colorado (Jeanie Carroll of Denver), got book on "How to Speak Japanese" from husband who had been in service in Japan.



**ENVELOPE** held by kimonoed Kinuko contains contract from Hollywood's Universal-International studio. She will appear with Jeff Chandler in U-I's "Yankee Pasha."





Grant Park - Chicago

## INSURANCE AGENTS Serving You In Chicago

### YUKIO HASHIGUCHI

Occidental Life Insurance Co.

Residence: RAndolph 6-2281  
3816 S. Ellis Ave. Res: WAgner 4-5978

### NOBORU HONDA

Every Form of Insurance

208 S. LaSalle Street CEntral 6-1393  
Res: LOngeach 1-3870

### LESTER G. KATSURA

Lincoln National Life Insurance Co.

120 S. LaSalle Street CEntral 6-5631  
Res: Diversey 8-6423

### MASAJI MORITA

Occidental Life Insurance Co.

Residence: 1808 N. Sheffield Lincoln 9-6559

### SHIGEO NAKANO

General Insurance

208 S. LaSalle Street CEntral 6-1393  
Res: LOngeach 1-6285

### PAUL M. OTAKE

New York Life Insurance Co.

208 S. La Salle Street CEntral 6-7116  
Res: WEllington 5-1345

### KOICHI OZONE

Insurance Broker

3640 N. Wilton Avenue BUckingham 1-1906

### HENRY M. SUZUKIDA

Complete Insurance Service

208 S. LaSalle Street CEntral 6-1393  
Res: TRiangle 4-3723

### RICHARD H. YAMADA

Occidental Life Insurance Co.

810 N. Clark Street WHitehall 4-1745  
Res: WHitehall 4-6237

恒産恒心  
恒産恒心  
恒産恒心  
恒産恒心  
恒産恒心  
恒産恒心  
恒産恒心  
恒産恒心  
恒産恒心  
恒産恒心

capable of making judgments for herself. One doesn't expect to see her disappear behind a fan.

Contestants from 42 states, 22 countries, and three territories were entered in this annual Long Beach pageant. Vincent Trotta, described as a "famous dean of beauty judges," said the "girls will be judged abstractly on the basis of natural beauty as found the world over."

Now there's a statement to tie up and take home.

Be as it may, the judges did arrive at a decision and crowned Miss Christine Martel, an 18-year-old model from Paris, as Miss Universe, with just a shade of a pretty eyelash separating her from other place winners, Miss United States, Kinuko, Miss Mexico and Miss Australia.

The girls arrived, dressed in native costumes, right in the midst of the worst heat wave Los Angeles ever had.

Miss Alaska posed in full Eskimo parkie and contributed to international understanding (after all, this IS the *raison d'etre* of the contest) by showing that not all kissing between Eskimos is limited to the noses.

Rooms were shared by a foreign candidate and a U.S. entrant. Kinuko's was Miss Colorado, Jeanie Carroll, whose husband, it turned out, had been stationed in Japan. He immediately sent Jeanie his "How to Speak Japanese" booklet. Some progress, therefore, beyond "hello" and "goodby" was reported by Kinuko and Miss Colorado.

Miss Universe candidates wore bathing suits, evening wear and native dress. They did not have to sing or perform (Kinuko can play the *koto*), and the tape measure never was brought out. The girls did have to say something in their native tongue. Graciousness and poise counted heavily with the judges.—MK



ON rare night of relaxation, Kinuko applied herself to helping fix dinner at home of her chaperone, Long Beach clubwoman Mrs. H. J. Veil.



# Wildcat

## from Hawaii

By Masamori Kojima

**P**HIL "the W-i-i-i-ldecat" Kim, as the Hollywood stadium ring announcer introduces him, can't bear watching others fight. He once amazed a host who turned the television channel to an eastern boxing match, thinking that he was pleasing Kim. Kim got up abruptly and left the room, almost running out.

"I like to fight myself, but when I see the other guys on television or in the ring I get all excited inside and it gets too much for me."

Women who sit ringside, transported by excitement, screaming at fighters and loving the matches, are completely beyond Kim's comprehension.

Phil Kim, 27 and a welterweight (140 lbs.), is a popular fighter. His dedication to the admirable principle that a customer should get his money's worth has produced an exciting, merciless style of constant action. To hapless opponents, his pumping short arms feel like a relentless barrage of hard rocks.

Last year Phil won eight fights on the mainland, six by knockouts. He lost a ninth fight to Art Aragon, Los Angeles' best and rated fifth in the country's welterweight division. Kim couldn't answer the bell in the ninth round.

His explanation, which the reader can take or leave, is that he suffered a virus attack that left just nine training days before the fight and was not



Photos by Ed Saylan

**WELTERWEIGHT** threat from Hawaii, Phil "the Wildcat" Kim, does roadwork to get in trim for next fight. He runs five miles in paratrooper shoes, sprints last mile.





KIM'S manager is Eshio Toyama, also of Hawaii. He throws tiger robe around Kim's shoulders just after quick TKO victory over Lou Williams in Hollywood stadium.

fully recovered from the illness by fight time. Kim didn't remember a thing after the first round; he fought instinctively until he couldn't get up when the ninth round began.

Defeat didn't hurt him at the box office. After a rest in Hawaii in his hometown Honolulu, he was back in Los Angeles as popular as ever. In a fight with Emil Barao, he boosted the average Saturday night attendance at the Hollywood stadium from 2,500 to a near capacity crowd of 5,500. Since his return he has fought and won twice, both times by knockouts.

Until he was 20, Kim had a rugged reputation in Honolulu as a street fighter. "I don't get mad, but it seems like I was fighting all the time." He meticulously pointed out a difference between street fights in mainland cities and Honolulu: No knives or ganging up in Hawaii, just fists and legs. These aggressive talents dissipated on street fights were channeled by a young boxing manager, Eshio Toyama, a friend of one of Kim's five brothers.

Toyama put Kim's talents under a strong discipline, and one year later,

THROUGHOUT THE WORLD



**DAIWA  
BANK**

ダイワ  
**大和  
銀行**

the most friendly bank which offers  
you the best international banking services

**THE DAIWA BANK LIMITED**

Osaka, Japan

**reliable SERVICE**



1947, Phil Kim won the territorial amateur welterweight championship. Representing the Veterans' Athletic Club (for 100th Infantry and 442nd Regiment veterans), Kim went to the national amateur boxing tournament in Boston and got as far as the semi-finals. Soon after, he turned professional.

He took on Eddie Moro, then middle-weight champion of the Islands, for his first professional fight and astounded everyone by knocking Moro out in four rounds. But it wasn't until he met Eddie Salazar that he learned an elementary fact of life. Although Kim beat Salazar in four rounds, afterwards in the showers he retched and retched from exhaustion. Moral to Kim: He who leaves his roadwork will live to heave his leavings.

Today, he will prepare two weeks ahead for a fight. He will rise every day at 5:30 a.m. and with heavy paratrooper boots run for five miles, sprinting the last mile.

Training can be overdone, so 32-year-old manager Toyama watches Kim closely for signs of becoming "stale."

This is the condition of athletes whose responses lose sharpness from too much exercise.

No work is done the day before the fight. The hardest part, according to Toyama and Kim, is now over. All that remains is the presentation. One will find it hard to explain to Kim's opponents that the hardest part is not in the ring!

When he is scheduled to fight at 10 p.m., he will be in his dressing room at the stadium around 8 p.m. and lie down quietly for about an hour. He will wear a coat to keep his warmth. He will think about the fight, his opponent, his punches and his strategy.

Phil will look thoroughly relaxed. He says he is, and will not feel excitement until a few moments before round one.

The night he fought Lou Williams was in the usual pattern. Phil rushed out, and without preliminaries started to pummel his opponent. As the round ended, he scored a hard right to the mouth, Lou Williams threw up his hands, a startled expression on his face, and fell. Williams was dragged to his

corner. In the other corner, manager Toyama sized up the situation, instructed Kim and sent him out charging. The fight ended almost immediately, a TKO victory for "Wildcat" Kim.

Kim continued to swing punches in his dressing room after the fight. It had been too short for all the prior physical buildup. So Phil had to carry on the momentum of activity, swinging to taper off. After he removed his gloves, he placed his fists into a bucket of ice water, to ease the strain.

Life in Los Angeles strikes him as "too dangerous." Daily shootings are of such minor importance that unless the principals are Hollywood movie producers and their wives, the story is often relegated to the fourth or fifth pages. Kim says, "In Hawaii, shooting is a REAL crime!" Anyway, it would be front page news. He finds the tropical island serenity vastly more soothing to a peaceable man like himself.

Kim's own thinking is so tranquil and casual that the Army thought him too lethargic and declared him 4F. Kim is sorry about this. But what could he do? It was his word against that of an Army psychiatrist. His calculating, quick-thinking, rapid acting ring behavior indicates that a snafu of the first order was committed by the Army examiner.

The names of his two sons, two and three years old, will probably delight playmates as soon as they begin to scribble sidewalk poems. They are Wendall and Kendall. Phil Kim's pals call him "Yobo." His Korean name is "Toosugi" (pronounced Toe-soe-gi). Wife Doris is ancestrally indebted to the Hawaiians, Chinese and Irish.

He has five brothers and two sisters. He was born in the sugar cane town of Eva, outside of Honolulu.

When he isn't fighting or preparing for a fight, he instructs at a Honolulu boys' home. It's there that he plans to build a permanent program for his future, which he intends to start long before he begins hearing bells in his head.

Biggest professional problem for boxer Kim and manager Toyama is finding opponents in Los Angeles. The highly touted Art Aragon who beat him once turns his head the other way when they ask for a rematch. Toyama and his wildcat will soon be seen in the Midwest and East where fans are in for a treat because, win or lose, Phil Kim always gives the fullest measure of satisfaction for the admission price.



**KIM** has found it relaxes him to sew fish nets. He's so relaxed by nature that Army thought him too lethargic and classified him 4F.





**DESPITE** — or maybe because of — lack of ulcers, Arnold Fujita got art director job with San Francisco office of Foote, Cone and

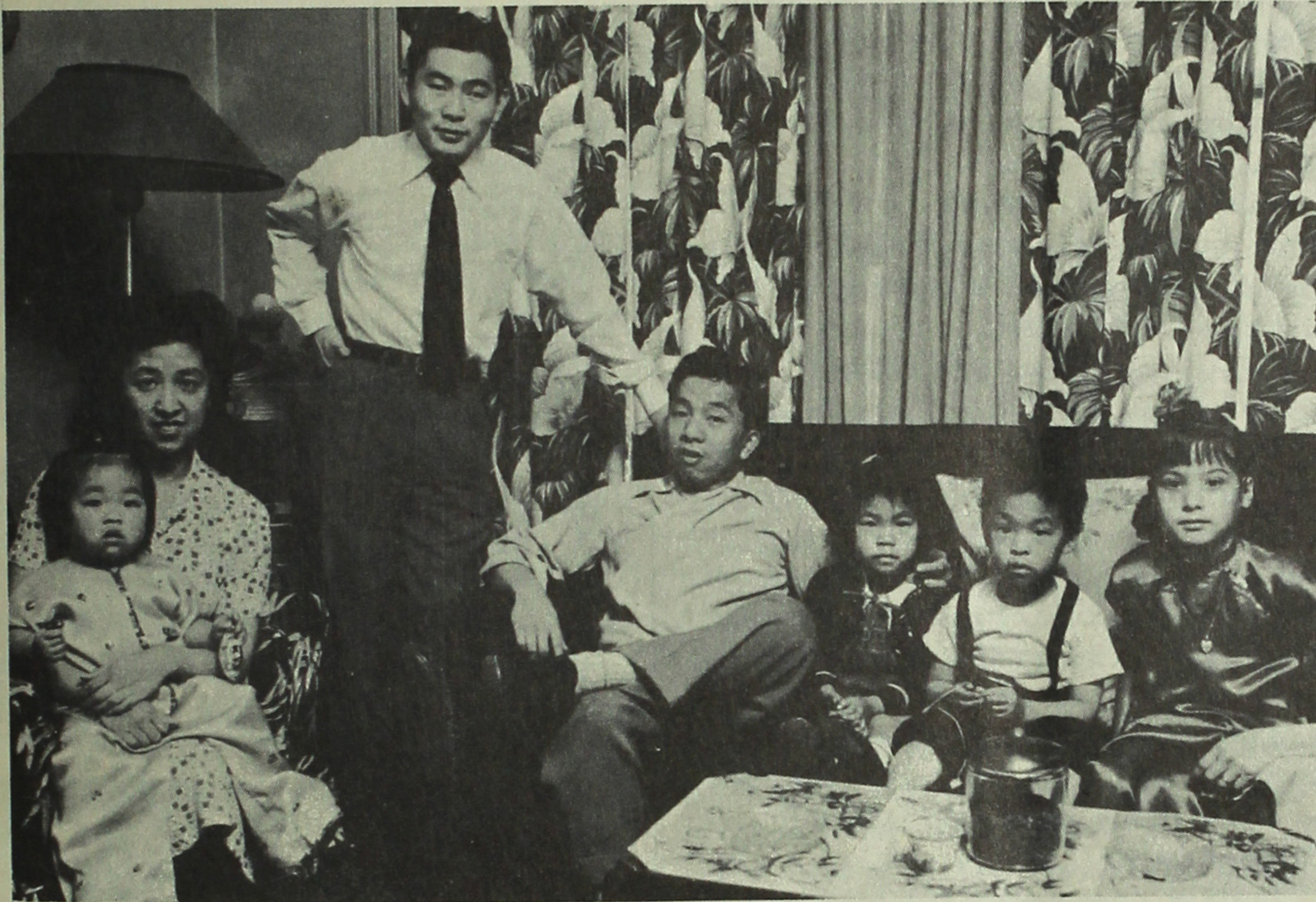
Photos by Bob Laing  
Belding, one of world's biggest advertising agencies. His talent and temperament also helped.

**The job was his  
— without ulcers**





**TIME** out for shop talk with, l. to r., fellow art directors Frederick Cole and Van Allen Hawen and account executive Thomas H. Clarke. Fujita bosses art work for some of agency's fattest accounts.



A **BACHELOR** in his late 20's, Fujita lives with a Chinese family in the heart of San Francisco's famous Chinatown. He formerly lived and worked in Los Angeles.

By Jobo Nakamura

**L**AST February, the San Francisco office of Foote, Cone & Belding, one of the world's largest advertising agencies, began a careful search for a man to fill an important vacancy.

The job was a tough one, an art directorship. The man to take it over would have to be someone who could handle a thousand and one creative demands under the unrelenting pressure of deadline after deadline.

A number of men, long established in big agency work and nursing king-

sized ulcers to prove it, were interviewed. When the final choice was made, it turned out to be a Nisei with muted voice and un-hucksterly manners who was yet to develop his first set of ulcers and whose name was Arnold Fujita.

Fujita had heard of the opening in Los Angeles and hurried up to San Fran to put in his bid. In Los Angeles, he had put in three years of commercial art work for a busy but lesser ad agency. Besides this and four years

## Chicago ADVERTISERS

PHONE HOLLYCOURT 5-2737

**PHILLIP KARLIN**  
REALTY CO.

6753 N. SHERIDAN RD.  
CHICAGO 26, ILL.

- Management
- Mortgages
- Insurance
- Sales

**CHINA BEAUTY**

CHINESE FOOD PRODUCTS  
AT YOUR GROCERS

For beauty of expression and sentiment, there is nothing like **FRESH FLOWERS** to convey your message with perfect tact. Visit our shop, or telephone, and we'll care for and advise you of all your floral needs. Your orders will receive prompt delivery.

CALL Kildare 5-2967

**WALL'S**  
FLOWER SHOP

4523 West Addison Street  
CHICAGO 41, ILLINOIS

We Specialize In  
**ORIENT BOOKINGS**

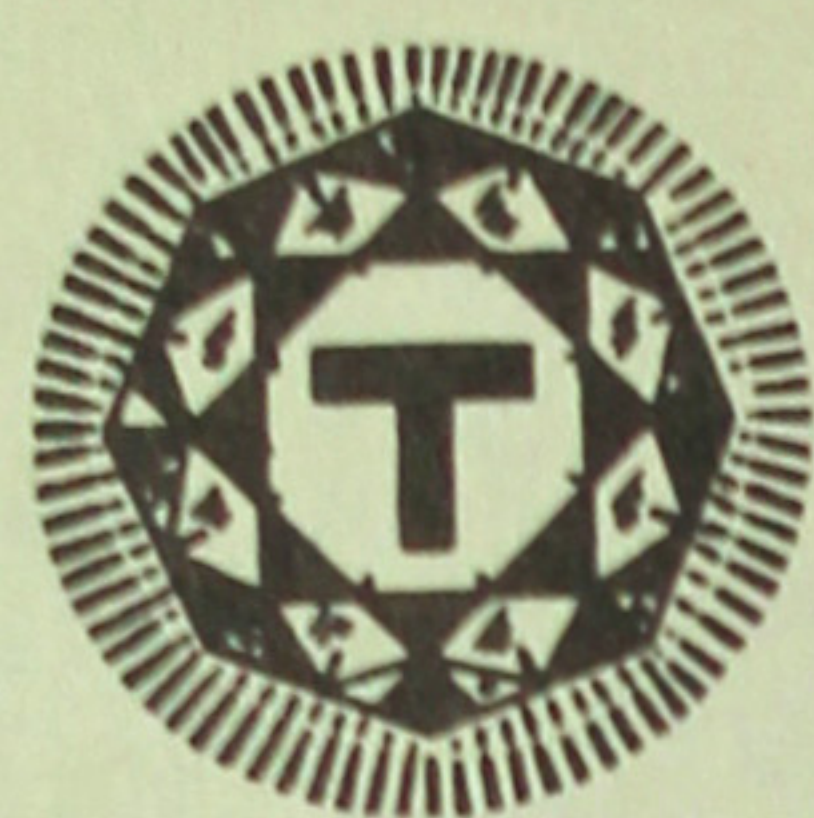
AIRLINES - STEAMSHIPS

故國訪問、再入國  
航空及汽船

**SUGANO TRAVEL SERVICE**  
825 North LaSalle, Chicago  
Phones: WH 4-5444  
WH 4-8317 (Nites)



## Chicago ADVERTISERS



# TOOWA

**MERCANTILE COMPANY**

1124-28 North Clark Street  
Chicago 10, Illinois

MIchigan 2-4816 or 2-1195

*All Imported*

CHINAWARE  
LACQUERWARE  
DOLLS  
OTHER GIFT OBJECTS  
JAPANESE BOOKS  
PHONOGRAPH RECORDS

IMPORTED FOODSTUFF AND GROCERIES  
at

**DIAMOND  
TRADING COMPANY**

1012 NORTH CLARK STREET  
CHICAGO 10, ILLINOIS

Telephone: SUperior 7-5166 or 7-5167

### NISEI JEWELERS

1410 NORTH CLARK STREET

Diamonds, Fine Jewellery, Silverware,  
Watches

RADIO - TELEVISION SERVICE

DAVE H. YOSHIMURA

MI. 2-1451

Home: MO. 6-7975

COMPLETE  
PHOTOGRAPHIC  
SERVICE



# Fredrics

**PHOTOGRAPHERS**

Fred Yamaguchi . . . RAdcliffe 3-2850  
Yoshitaro Sakai . . . . . OAKland 4-6604

1052 E. 47th St. • Chicago 15, Ill.

of art school, his recommendations were samples of the free lance work, mostly silk screening, he had done earlier in New York.

Link Malmquist, FC&B vice president in San Francisco, is anything but restrained in praising the firm's newest art director.

"Arnold," he says, "has a terrific talent in design. But more important, he has a wonderful acumen for understanding design in its relation to selling products."

Malmquist and other FC&B executives also like Fujita's quiet, untemperamental personality and the way he gets along with the team of copywriters and marketing experts on the staff who work intimately with him.

Fujita's responsibility is the art work for accounts such as American President Lines, the Del Monte food firm, Crown Zellerbach Paper, Hill Bros. coffee, Dole pineapples and Southern Pacific Railway — important West Coast firms with advertising budgets commensurate with their standing in the national and international business world.

Although he spends considerable time at the drawing board, Fujita farms out much of his work to studios and free-lance artists, a couple of Nisei, Hatsuro Aizawa and Hisashi Tani, being among the latter. "The work is highly pleasant and rewarding in terms of creative satisfaction," Fujita says.

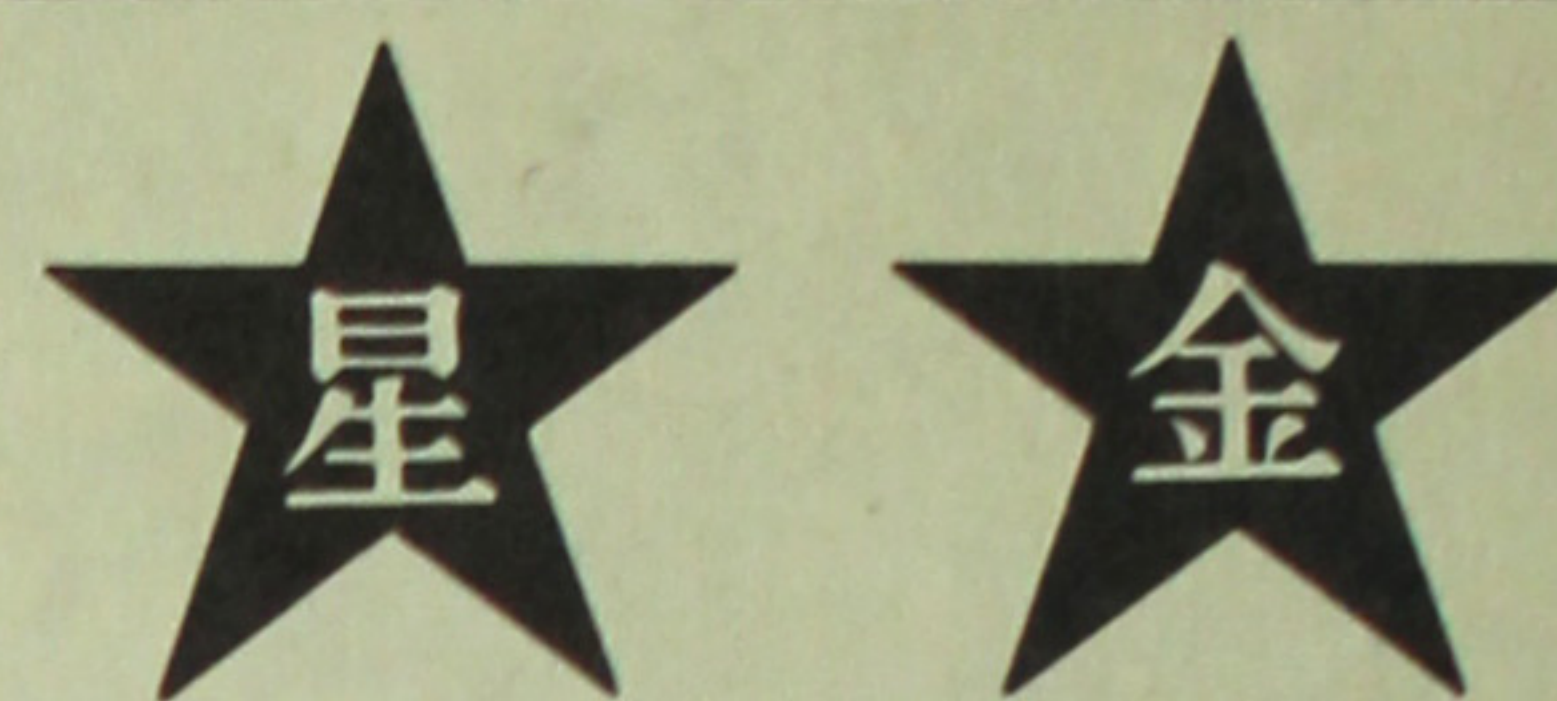
A bachelor in his late 20's, he lives with a Chinese family, the Poons, in the center of San Francisco's teeming, picturesque Chinatown. He came to know the Poons through a Chinese student friend at art school in Los Angeles, and was instantly charmed by the atmosphere and life in the Chinese sector.

"Besides," he says, "it's only a 10-minute walk to work."

Fujita has a social versatility or mobility that lets him enjoy himself most anywhere and in all kinds of company. One Saturday night he may be with an arty, long-haired set in the "little bohemia" of North Beach. The next time out, he may be perfecting a new dance step at a Nisei shindig.

When he has the chance, he indulges an interest in creative photography which he feels is yet to be fully exploited as an advertising medium. He also has earned the gratitude of many civic and church groups by donating his talent in the preparation of their publicity material.

## Chicago ADVERTISERS



**GOLDEN STAR  
RESTAURANT**

BEST CHINESE FOOD IN CHICAGO  
Special Cantonese Chef

Superior 7-7666  
815 NORTH CLARK STREET

# WAH MAI LO

Finest Cantonese Cooking  
Specializing in  
Cantonese

CHOW MEIN,  
BARBECUED PORK,  
EGG ROLL,  
SWEET and SOUR  
RIBS

ORDERS TO TAKE OUT

DElaware 7-9155

1222 NORTH CLARK STREET



星  
眉  
樓

# HONG KONG noodle

wholesale Victory 2-1857 retail

152 WEST CERMAK ROAD • CHICAGO

# DING HOE

**CHOP SUEY**

AIR CONDITIONED

Conveniently located on Near Northside  
Chinese cuisine at its best  
Parties and banquets welcomed

ORDERS TO TAKE OUT

WH. 4-8433

1154 N. CLARK ST.

CHICAGO

## JAPANESE-AMERICAN EMPLOYMENT AGENCY

WE CAN PLACE YOU IN GOOD  
JOBS AT GOOD SALARIES

Phone Superior 7-6644

1148 NORTH CLARK STREET CHICAGO



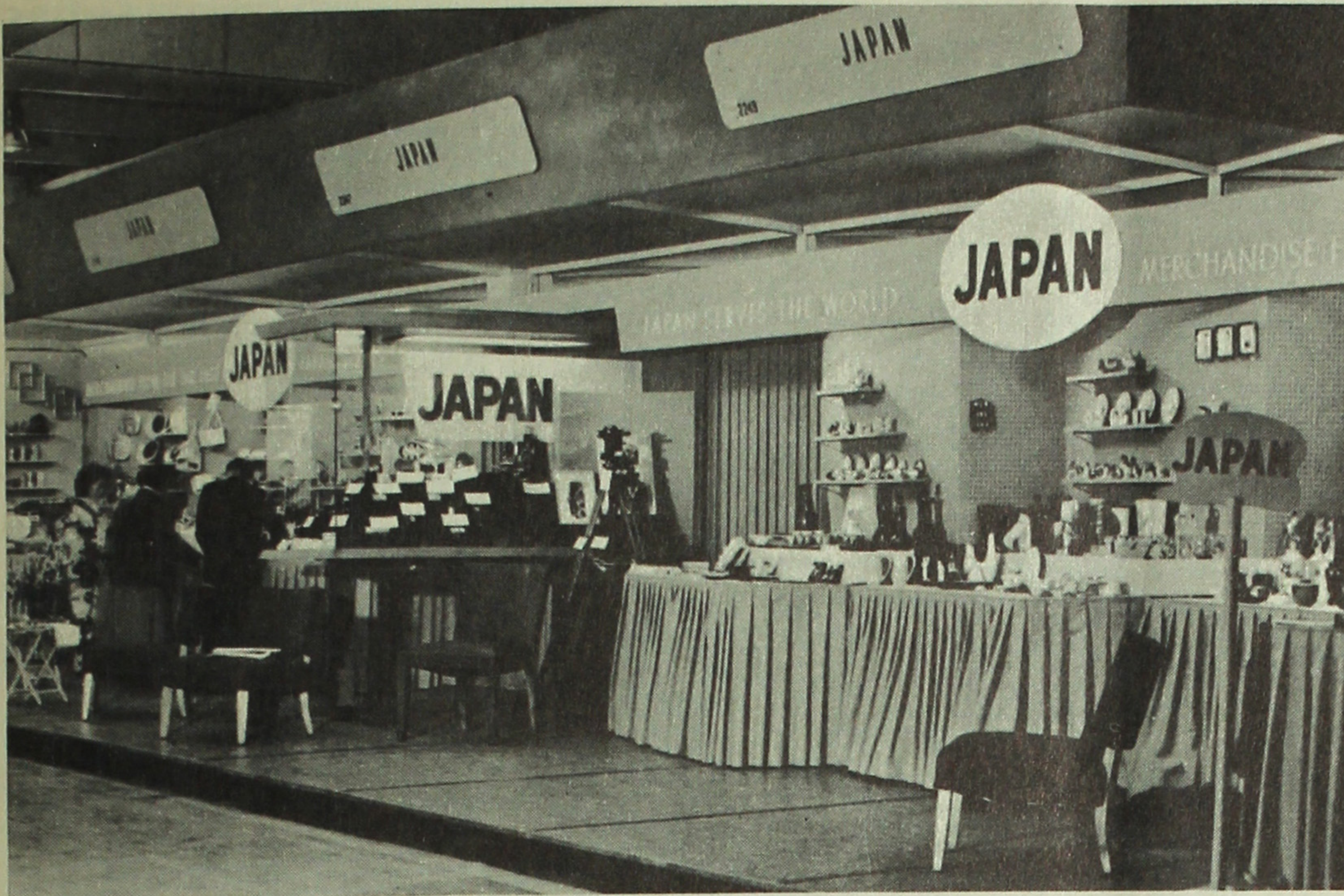


Photo by J. Hemmy

**BIDDING** for more trade with Canada, 102 Japanese exhibitors at this year's trade fair at Toronto doubled floor space occupied last year. In section shown here, showcase (left) of cameras, lenses, binoculars and microscopes was chief attraction.

## Japan seeks trade balance with Canada

By Jack Nakamoto

**A**NXIOUS to balance her trade with Canada, Japan put her best foot forward at the sixth annual Canadian International Trade Fair held recently at Toronto.

On the opening day, Sadao Iguchi, the Japanese Ambassador to Canada, feted some 150 Canadian businessmen and newsmen in the hope that they might help expand the Canadian market for goods from Japan.

Japan is Canada's third best customer, having bought \$102.6 million worth of goods last year. But she was able to sell only \$13 million worth in Canada during the same period, thereby suffering an 8-1 ratio.

With a subsidy of four million yen from their national government, as well as aid from local governments, this year's 102 Japanese exhibitors occupied 20 booths, an increase of 100 per cent over the previous year. Their exhibits ranged from cans of pork and beans to check-writing machines to shipbuilding catalogs.

Among some 3,000 sundry items on display, toys, bamboo articles and canned goods were found to be most popular. After 11 days, the booths had about

500 inquiries and 25 trial orders.

K. Kimura, chief of the General Affairs Department of the Japan Export Research Organization and head of the 13-man delegation of Japanese trade officials, said he hoped that Canada will soon grant the most-favored-nation treatment to Japan. At present, Japan is on general tariff treatment, paying the highest tariffs and customs for goods she ships to Canada.

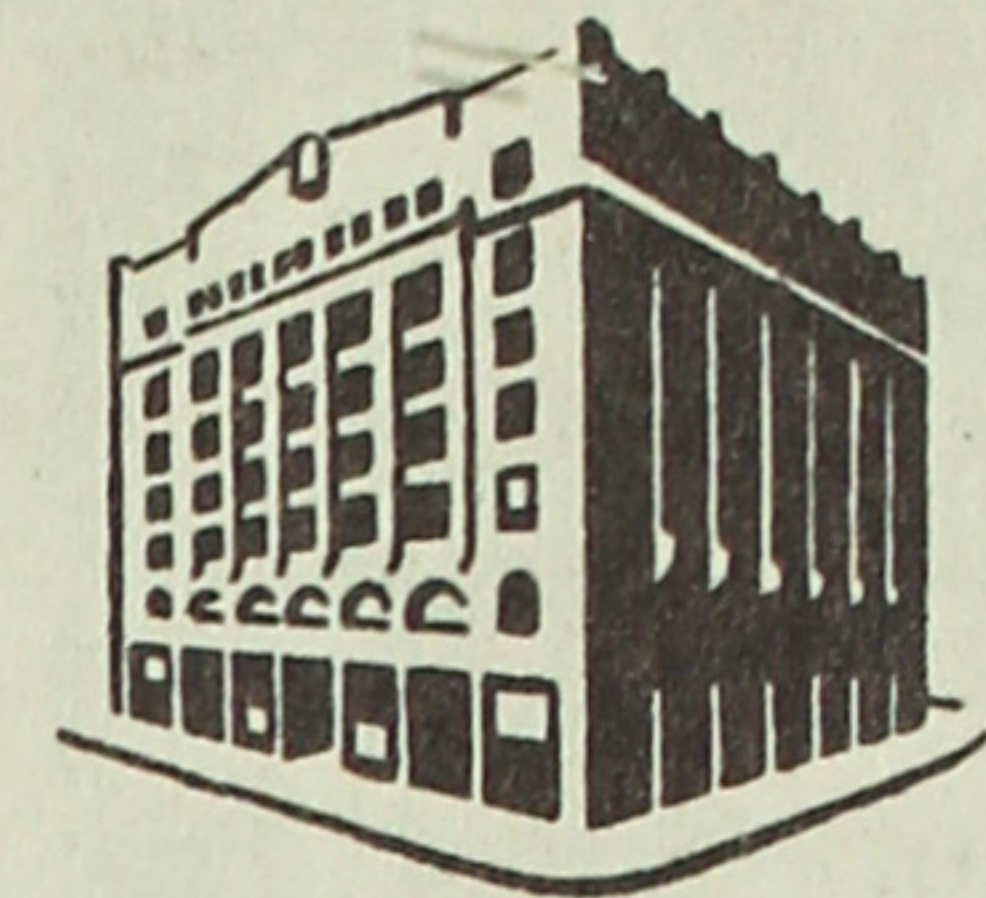
For example, the general tariff on cotton wearing apparel is 35 per cent plus four cents per pound. On woven silk fabrics it is 45 per cent plus 10 cents per yard. On synthetic fabrics such as rayon and nylon it is 45 per cent plus 40 cents per pound.

Negotiations for a revised Canadian-Japanese trade agreement, however, are under way.

"Not only are we concerned with the barrier of high tariffs, but also by the fact that on this side they are making a net profit ranging from 20 per cent to 30 per cent, while we in Japan make inly 10 per cent," said a Vancouver-born Nisei, Y. Hirabayashi, who is managing director of a firm manufacturing wool and knitted goods.

**CONTINUOUS SERVICE**  
— SINCE 1904

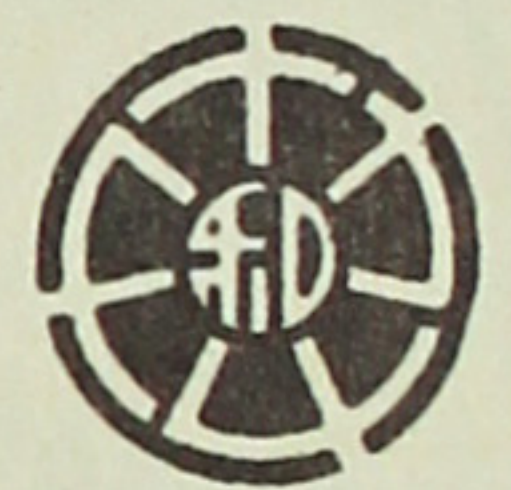
THE  
**CHIYODA**  
**MUTUAL**  
Life Insurance Co.



Head Office:  
**KYOBASHI, TOKYO**

千代田生命

Your Overseas Banking Needs  
Are Completely Fulfilled By  
Our Foreign Exchange Bank

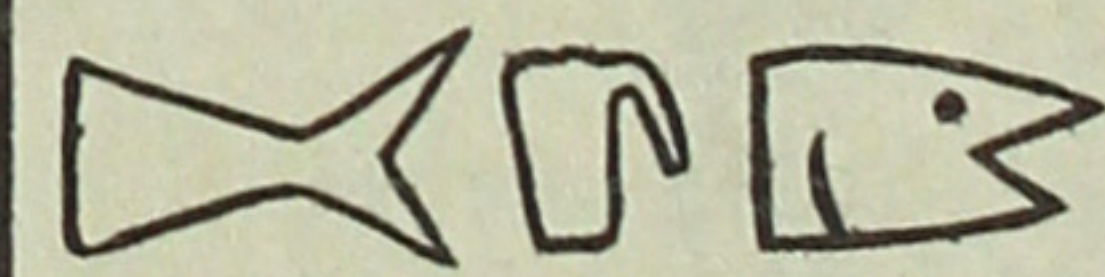


THE  
**KYOWA BANK,**  
LTD.

Head Office: Marunouchi, Tokyo, Japan

HI-LIGHT IN TOKYO

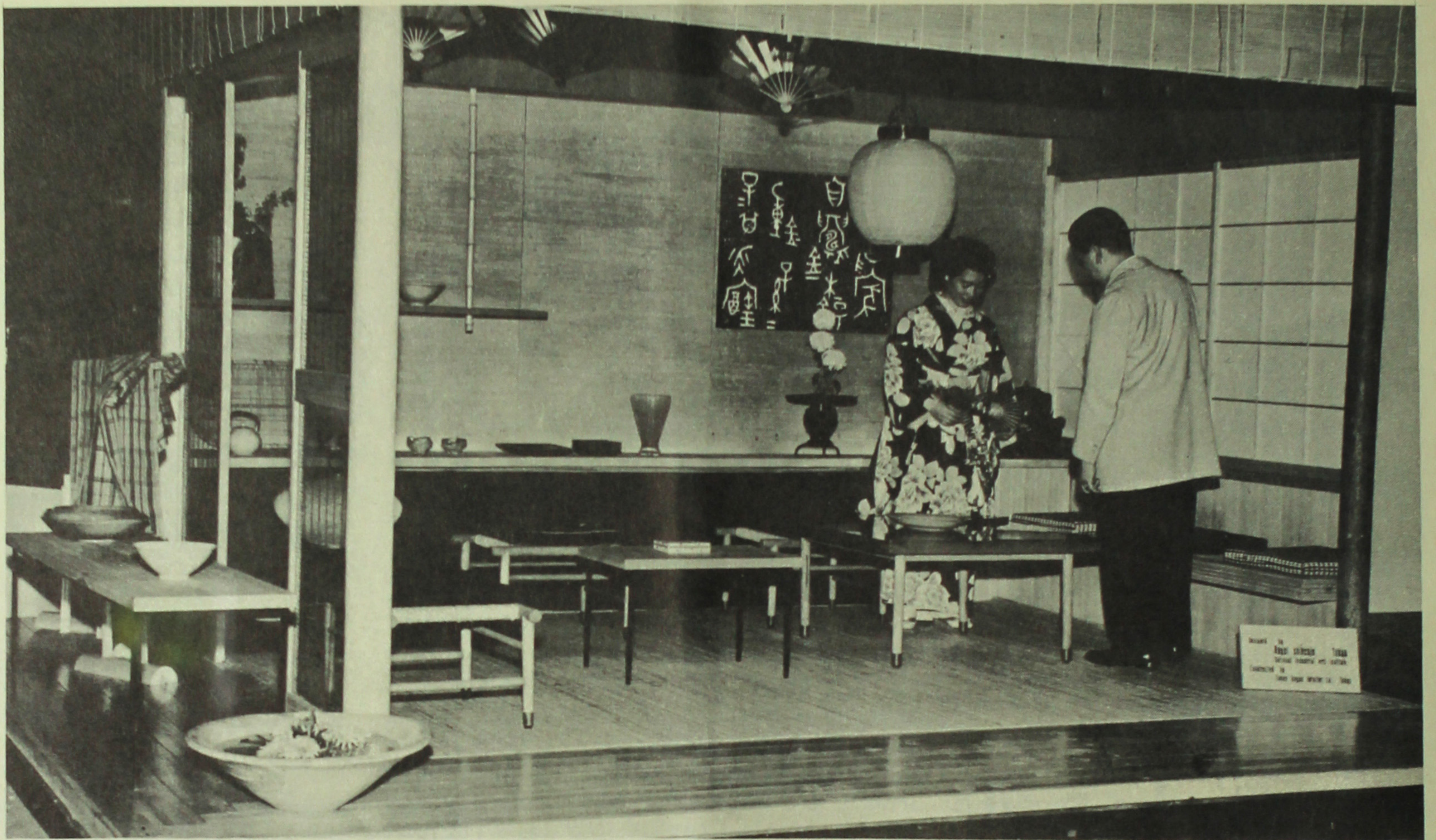
- Finest Selection of Japanese Wines
- Delicious Japanese Cuisine
- Served by pretty girls in kimono



**YOSAKOI**

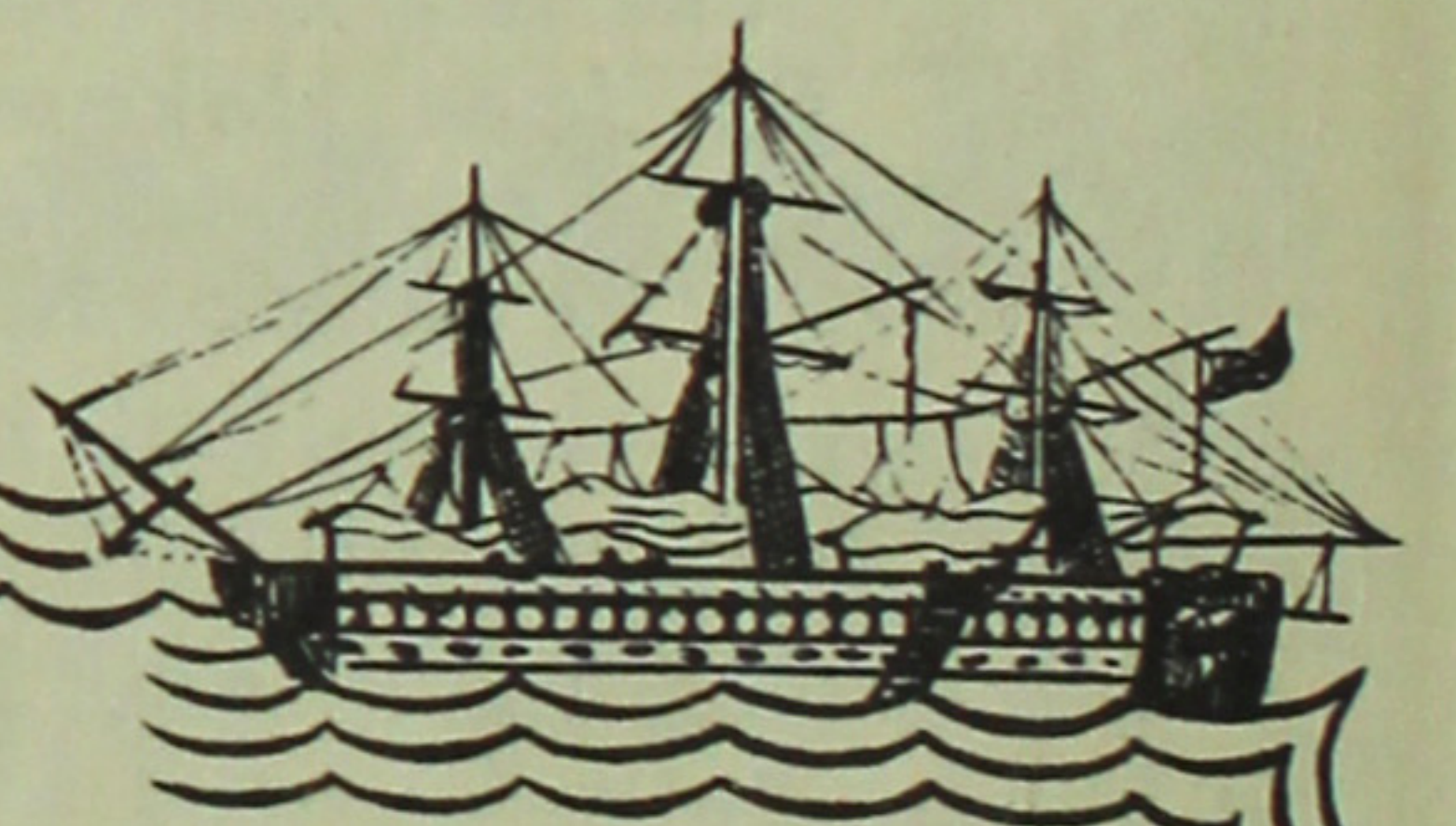
8-5, Nishi-Ginza, Tokyo





VISUAL highlight at Toronto exhibit was this modernized tea room designed at Tokyo's National Industrial Arts Institute.

White characters on plaque above flower arrangement are the words of 3,000-4,000-year old poem.



## 山一証券の 投資信託

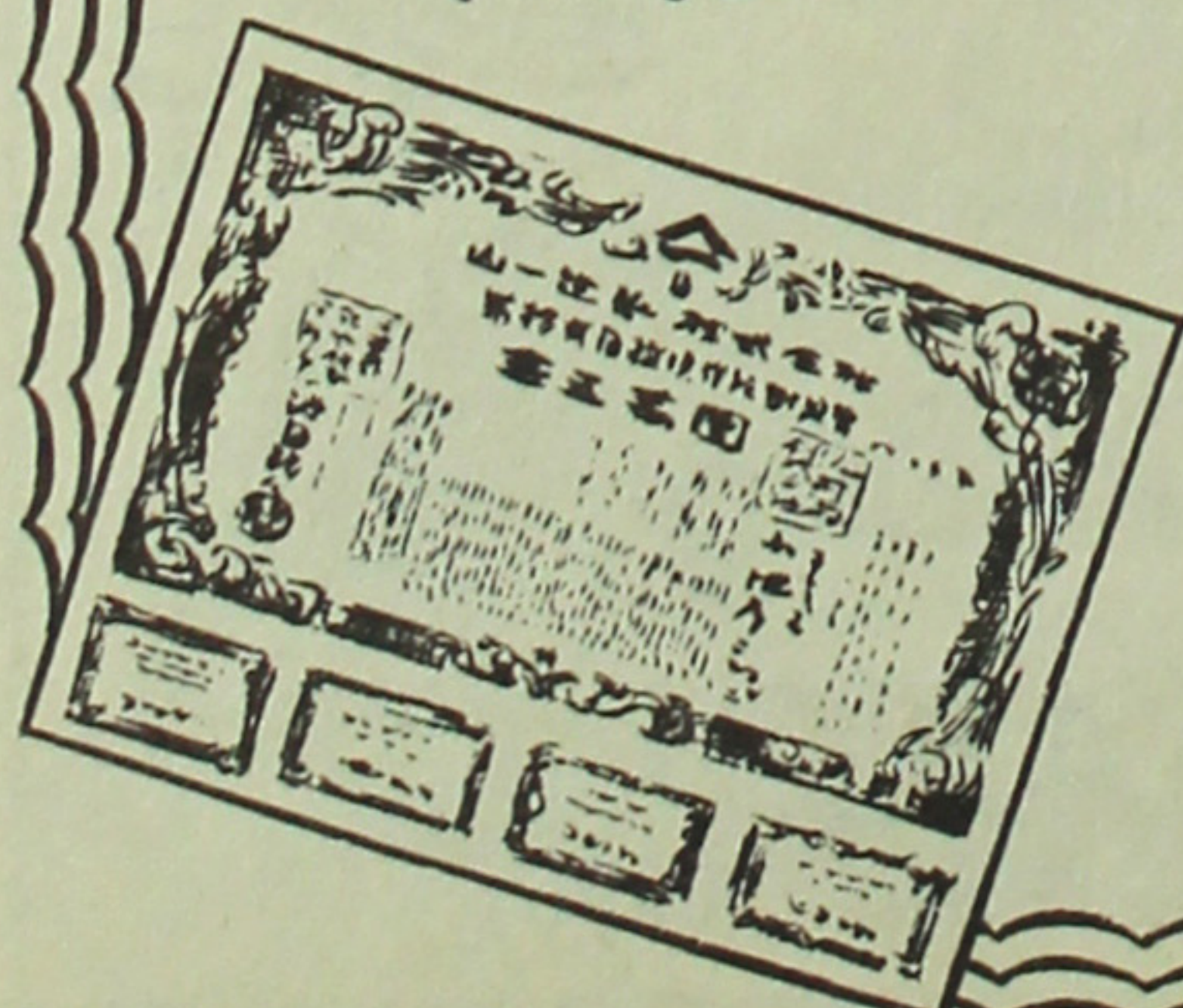
東京都中央区日本橋兜町

# 山一証券株式会社

外国部

アメリカで今ミュチュアル・ファンド（相互基金）と呼ばれ発展している投資信託は、日本にもあつて大評判です。投資信託は多くの方々から資金を集めて専門家がこの運営に當り、利益金を出資者に分配する仕組みです。これは初め海外投資を目的として海外事情に詳しい人に資金を委託して運用させることから生れたと言います。証券業の長年の歴史と會社擧げての調査網を持つ山一証券が運営している投資信託は、海外の皆様のご好みの投資物になつていきます。配當の外、値上りの楽しみもあつて面倒がありませんので好評を博しています。

- 一口 五千円
- 期間 二ケ年（途中で換金）  
（出来ませす）
- 配當 年一〇%（予定）
- 配當金や満期後の償還金はドルで送金出来ます  
（目論見書進呈）







TRADE fair was opened officially by Lester B. Pearson, President of the United Nations General Assembly, who later sipped tea with Ambassador Sadao Iguchi. Serving them is Nisei Elsie Iwasaki.

NISEI TRAVELERS  
**EDDY HOTEL**

UNDER KUSANO HOTEL MANAGEMENT

100 Clean, Comfortable Rooms  
 with Bath.

Garage in Connection  
 24-Hour Desk Service

1430 EDDY STREET  
 SAN FRANCISCO, CALIF.

**triangle**  
 CAMERA INC.

JAMES OGATA

SUPPLYING EVERY  
 PHOTOGRAPHIC NEED

WHITEHALL 3-0748

1533 NORTH CLARK STREET  
 CHICAGO 10, ILLINOIS

**SCENE**

*Subscribe Today!*

Two years (24 issues) . . . \$5.00  
 One year (12 issues) . . . \$3.00  
 (Foreign postage 40¢ a year additional)

- Remittance enclosed
- Please bill me

CHICAGO PUBLISHING CORPORATION  
 2611 South Indiana Avenue  
 Chicago 16, Illinois

Please enter my subscription for  
 1 Year  2 Year

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

FOR MY FRIEND  
 1 Year  2 Year

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

1953  
**CUSTOM HOUSE  
 GUIDE**

The 91st edition of CUSTOM HOUSE GUIDE is now out. It is the only book in the world that offers all latest U.S. rates of duty in accordance with all Acts of Congress, Trade Agreements, and the like. 1,652 pages. For international traders, customs brokers, freight forwarders, customs and government officials.

For information about the 1953 edition  
 — WRITE —

CHICAGO PUBLISHING CORP.  
 2611 South Indiana Ave.  
 Chicago 16, Illinois



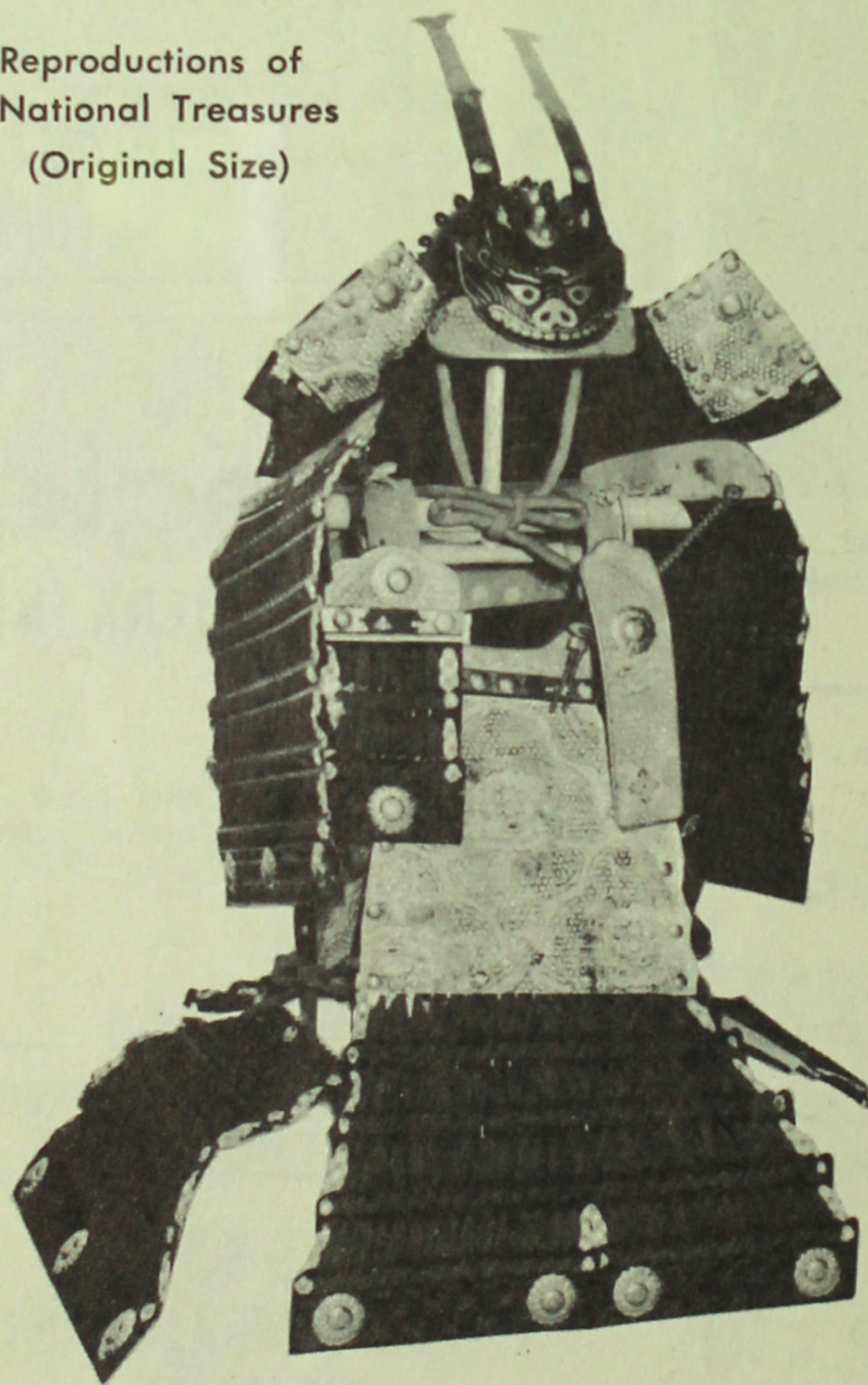
*As Decoration  
For Library or Living Room  
or for Carnivals*

Pride of Ancient Japan  
Art of Beauty and Elegance

# HELMET and ARMOR

Price: FOB A-\$150 B-\$200

Reproductions of  
National Treasures  
(Original Size)



## Y. IZUTSU & CO., INC.

Head Office: Aburanokoji-Rokujo  
KYOTO, JAPAN

Phone: Simo (5) 1234, 6066

Branch Office: Mejirocho, 2-chome, Toshima-ku  
TOKYO, JAPAN

Phone: Kudan (33) 3697

+

**十仁病院**

東京 新橋一丁目  
電話 銀座 四三三六八

容整形外科  
一般外科  
内臓外科  
皮膚科  
皮膚科  
皮膚科  
齒科  
齒科  
齒科




Complete hospitalization  
facilities.  
Each department headed by  
highly qualified specialists.

Plastic Surgery  
General Surgery  
Abdominal Surgery  
Cosmetic Dermatology  
Dermatology  
Orthodontice

# JUJIN HOSPITAL

14 1-chome, Shinbashi, Tokyo  
Phone: Ginza (57) 3116-8



内外人毛賣買  
かもし、かつら  
禿かくし義毛各種製作  
髪毛色20數種  
婚禮用品一式、頭飾裝身具、美容器具

**ハゲハリ毛**

日本唯一の  
専門製作所

株式  
會社

## 山田屋本店

**KOMACHIYA HONTEN, LIMITED**

33, 2-chome, Asakusa-Kaminarimon, Daito-ku, Tokyo - Tel. (84) 5900

ASAKUSA SHOP: No. 15, Asakusa-Nakamise, Daito-ku, Tokyo

GINZA SHOP: 4, 1-chome, Ginza, Chuo-ku, Tokyo - Tel. (56) 0752

BEAUTICIAN DEPT: Located above Honten & Ginza Shops

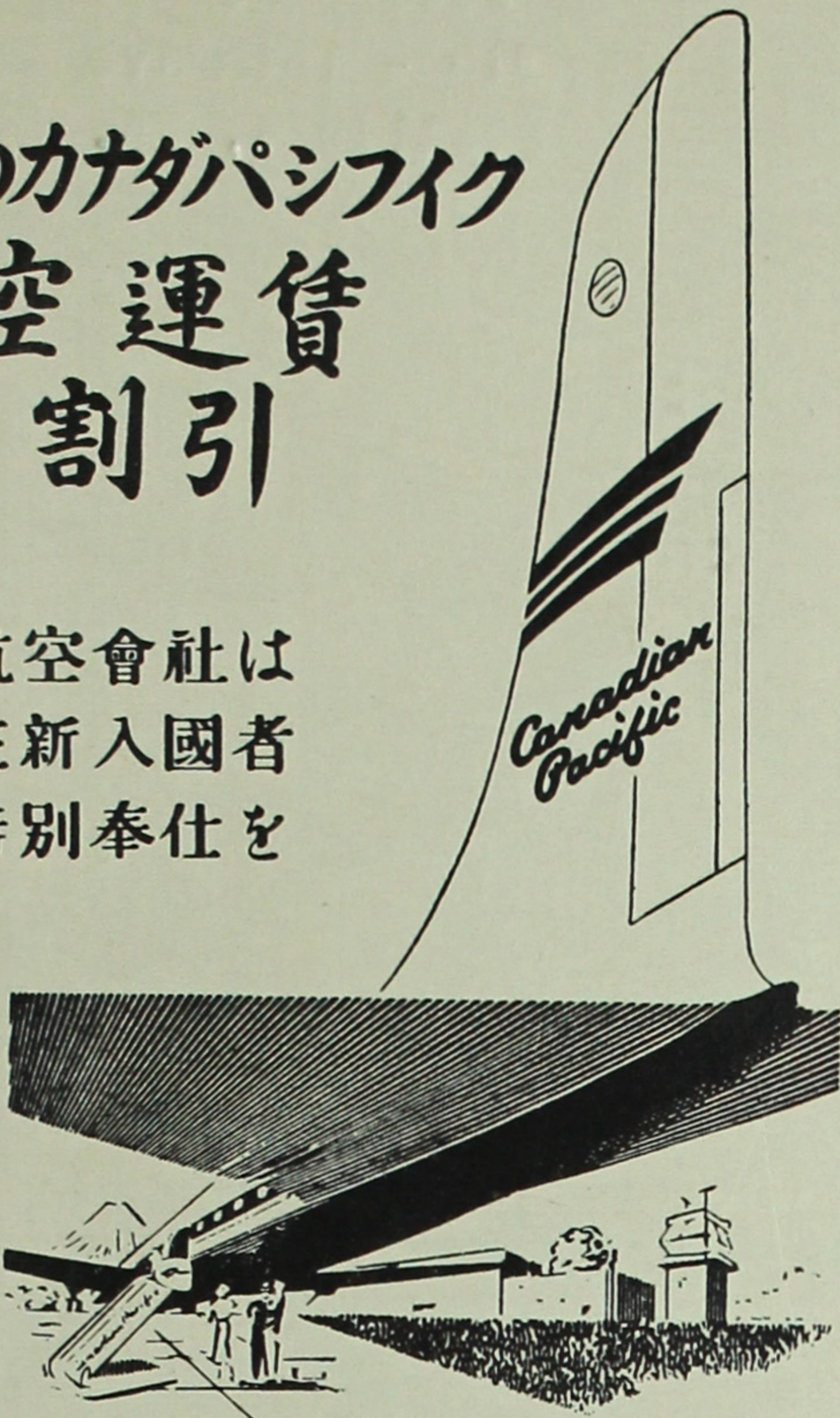
(Same phone numbers)



東洋よりのカナダパシフィック  
航空運賃  
三割引

今回シ-ピー航空會社は  
日本人永住新入國者  
に對して特別奉仕を  
提供す。

東京バンクーバー  
間航空運賃  
特別割引  
四百五十弗



カナダ太平洋  
航空會社  
Canadian Pacific AIRLINES

FOR FURTHER INFORMATION  
CONSULT YOUR TRAVEL AGENT

MARUICHI SHOYU  
標商録登



BREWED BY IKEDA SHOYU BREWERY  
HILO, HAWAII, T. H.

MAINLAND SHOYU REPRESENTATIVES

MODERN IMPORT COMPANY  
849 East Sixth Street, Los Angeles 21, Calif.

MODERN FOOD PRODUCTS CO.  
25 California Street, San Francisco 11, Calif



RAMIE FABRIC  
& YARN

It's Beautiful — Strong  
— Washable  
— Crease-resisting

For dresses, suits  
shirts, handkerchiefs,  
table cloths, kitchen-  
towels,  
fishing net twines,  
sewing threads.

The Largest Manufacturer  
in the Far East  
Founded 1918

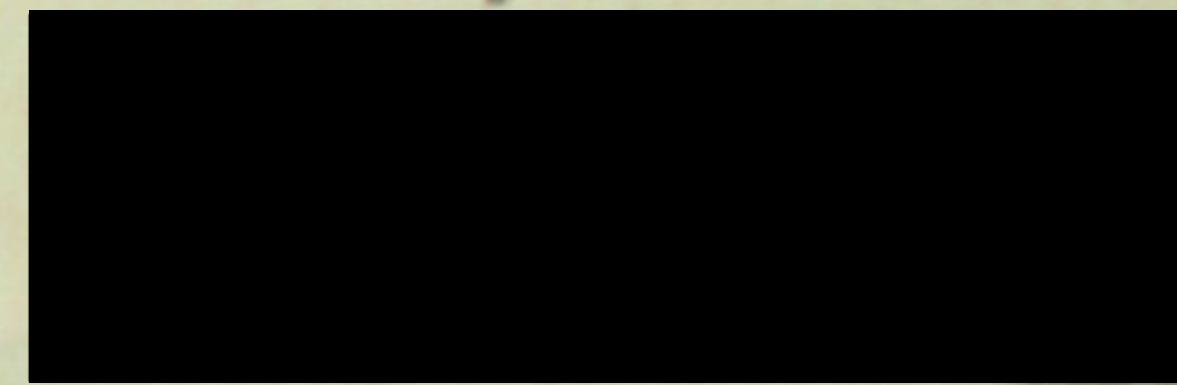
TOYO SEN-I CO., LTD.

President: GORO KAWASUMI

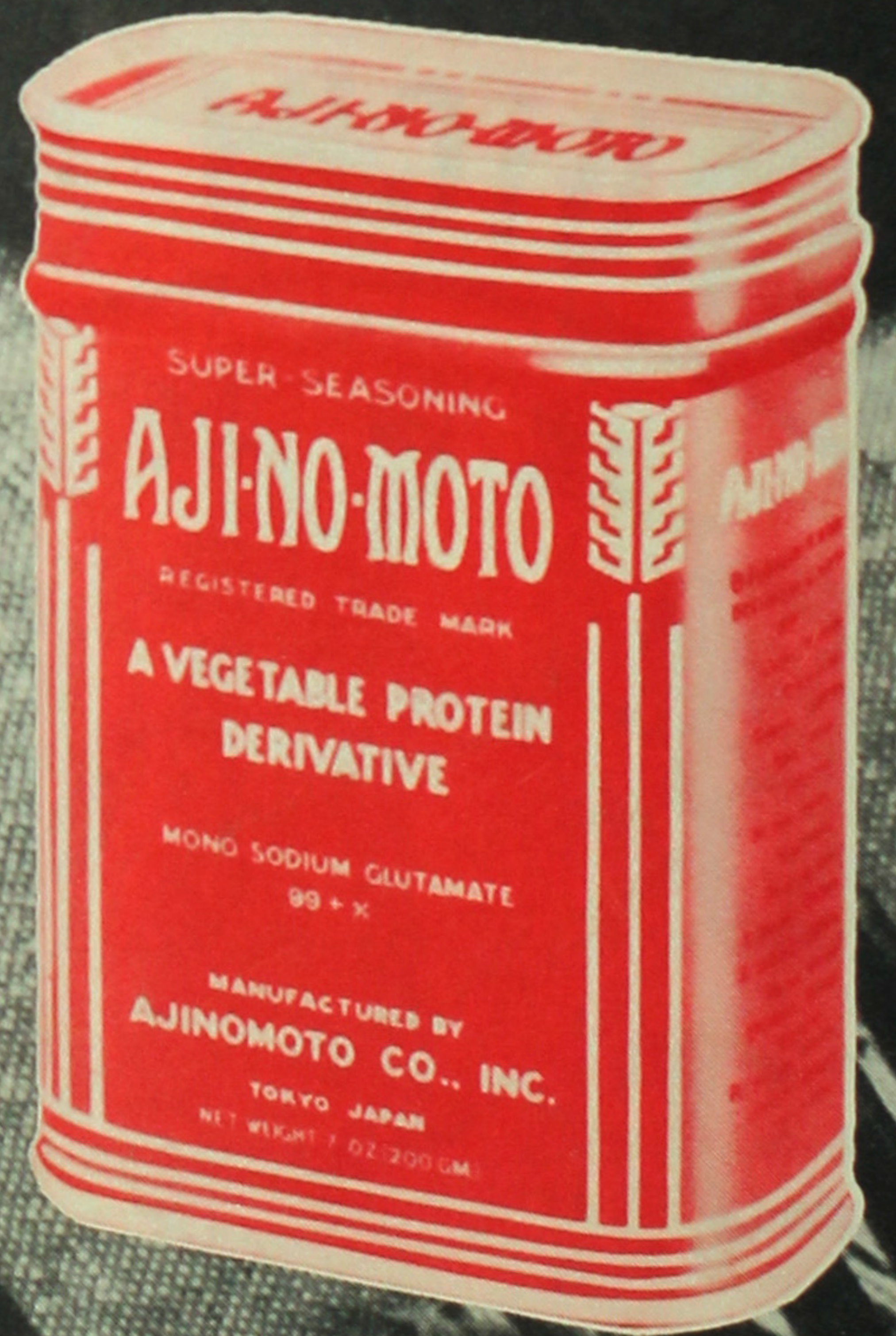
2 Muromachi 2-chome, Nihonbashi,  
Chuo-ku, Tokyo

Cable Address: "RAMIHARA" Tokyo  
Tel.: Nihonbashi 24-0616, 5236-5239





*Favored by everyone  
the world-over*



# AJI-NO-MOTO®

AJINOMOTO CO., INC.

INTERNATIONAL  
RADIO TELEPHONE  
KYOBASHI (1131-1137)  
(36) (6175-6178)

1-1-1, 2-chome, Takara-cho, Chuo-ku,  
TOKYO, JAPAN

CABLE ADDRESS:  
"AJINOMOTO TOKYO"  
CODES USED:  
AJIME, DUO, BENTLEY