



# SCENE

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West magazine

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MARCH/APRIL/MAY ISSUES  
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Hawaii's Prettiest

**JUNE  
1954**

Horse racing's  
hottest bet

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Dancing girls  
Tokyo to Hawaii

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U.S. samples  
the Kabuki

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The Koreans  
of Hawaii

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The big heart  
of a little town

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**35 CENTS**



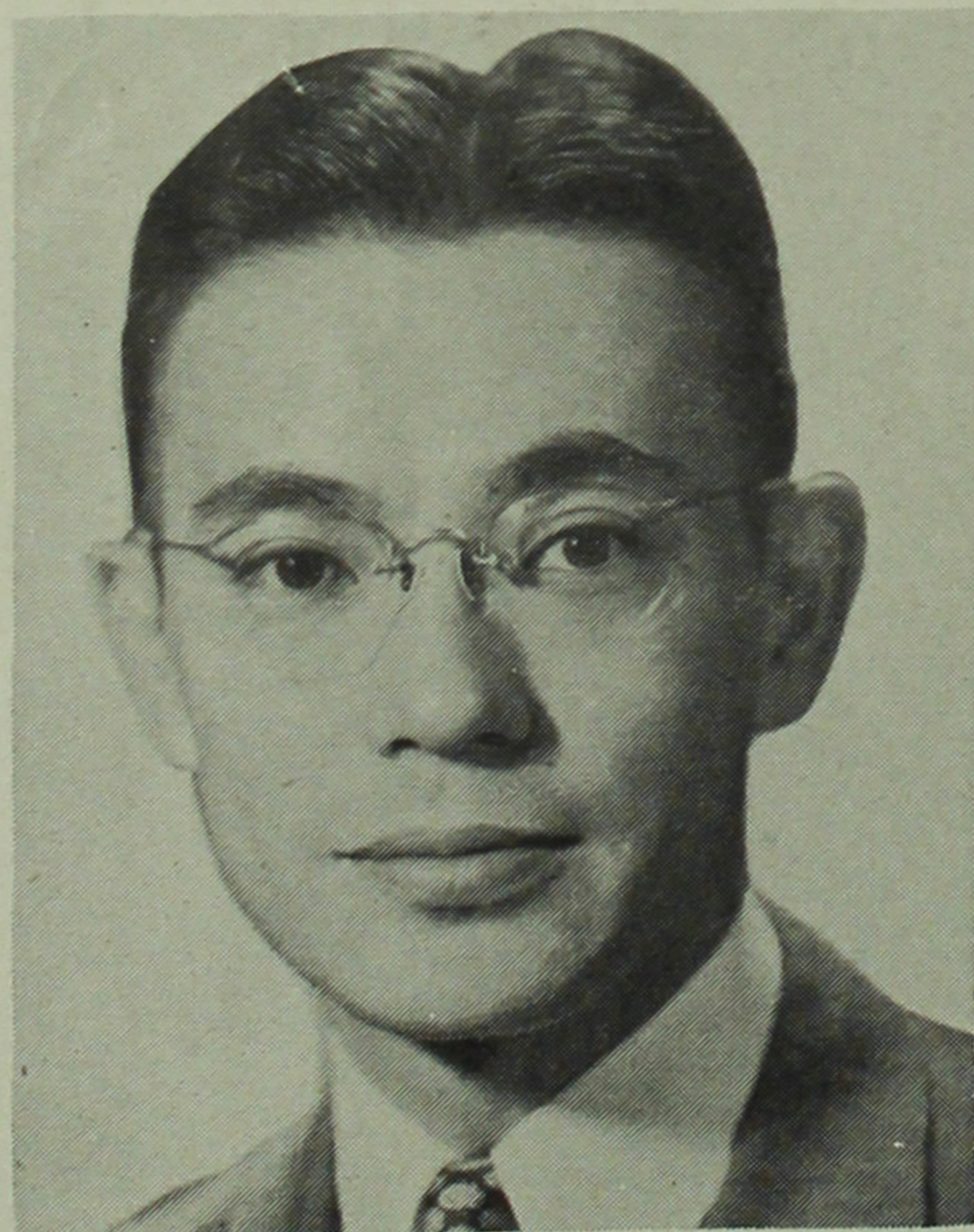


# Behind the SCENE

Photo by Ed Saylan



**Masamori Kojima**  
"within the family"



**Togo Tanaka**  
"people of integrity"

THE SCENE formula stresses Achievement—of an individual, group, or community. This continues to strike the best chords in SCENE readers, young and old and old alike.

SCENE itself is an Achievement, for the high purpose of SCENE stems out of the type of people who have been associated with it.

It includes persons like *Togo Tanaka*, President of the Chicago Publishing Corporation, *Bill Hosokawa*, *Ted Uchimoto*, *Allan Hagio*, *Tom Masuda*, *Robert Kubicik*, *Max Joichi*, *Dick Takeuchi*, *Tooru Kanazawa*, *Josephine Sakurai*, *Sho Kaneko*, *Larry Tajiri*, *Jack Nakamoto*, *Eileen O'Brien*, *Seiko Ogai*, *R. Wenkam*, *Welly Shibata*, *Kay Tateishi*, *Masao Ekimoto*, *Adrian Lozano*, *Ken Mazawa*, *Toge Fujihira*, *Louie Sato*, *Carl Iwasaki*, *Jack Iwata*, *R. B. Laing*, *Jobo Nakamura*, *George Ochikubo*, *Elmer Ogawa*, *Teri Yamaguchi*, *Bob Ozaki*. They come from *Tokyo*, *Honolulu*, *Toronto*, *New York*, *Chicago*, *San Francisco*, *Seattle*, *Los Angeles*.

They are people of integrity and good reputation. They are people whose first concern is that of their fellow being. They are people who have shaped the nature of SCENE and will continue to in the future.

They are the reasons why there is nothing like SCENE — anywhere.

A sort of "within-the family" move was made when SCENE was transferred from Chicago to Los Angeles, from the Chicago Publishing Corporation to the SCENE Magazine, Inc.

Masamori Kojima, President of SCENE Magazine, Inc. was in on the inception of SCENE back in 1949, together with Sho Kaneko, then SCENE art director. Kojima

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# Letters to the Editors

## CONGRATULATIONS

Dear Sirs: Congratulations to the new publishers of SCENE. You've got a job to do—and may you do it well. SCENE is needed . . . —PAUL RUSCH, Kiyosato Educational Experiment Project, Yamanashi Prefecture, Japan.

## THANK YOU, TARO

Dear Sirs: This is just a little note to thank you for your article in SCENE ("Brush man for brotherhood," December, '53) . . . I read it twice. I could not help having tears in my eyes on the point that I found Mako.

Everybody here wants to have a copy. My neighbor, Mable Rarbee Lee, sent her daughter a copy to let her read, borrowing it from me. Mrs. Vincent took a copy home . . . They say it was written very well. With deep thanks. —TARO YASHIMA, Pacific Palisades, Calif.

## SEEKS LOST PEN-FRIEND

Der Sirs: Would it be possible, through your SCENE magazine, to get in touch with a long lost pen-friend of mine? Her name was Miss Helen Toshiko Uyeda whose address in 1939 was R.F.D. Box 189, Clarksburg, Calif. . . . will you tell her that Mrs. Stanford Y. Tsuji (formerly Miss Betsy Harumi Kitaoka) of Pahala, Kau, Hawaii would like to hear from her? . . . —BETSY H. TSUJI, P. O. Box 303, Pahala, Kau, T.H.

## GAG MAN'S THANKS

Dear Sirs: This is to acknowledge with thanks the receipt of the wonderful SCENE magazine. You gave me such a build-up ("His gift of gag," January '54) that my head's swelling. In fact, I'm too good to talk to myself now. Thanks again . . . —GEORGE T. OKUMURA, Sacramento.

## SHE PROTESTS

Dear Sirs: I have found your magazine to be usually fine . . . (but) I felt a deep regret in seeing one article in your February issue. I mean the one where you try to mix up Townsend Harris with a questionable . . . Japanese woman. You admit . . . it is a legend yourself, and I think it is just a myth . . . You wrote it in such a way that it reflects badly on the memory of one who did so much to help the two countries understand one another . . . I hope you will not lower your magazine so much again . . . —ADA GARARD, Minneapolis.

• We did not try to "mix up" Townsend Harris with anyone. We merely reported a controversy the existence of which is no myth but a fact that has been acknowledged and written about for such other reputable publications as the Manchester Guardian.—ED.

## HORRIFIED

Dear Sirs: It's absolutely unbelievable! To think that a solid mag like SCENE would print a statement that the relocation camps "were the best things for us"! That Ruby Uyeda who wrote that letter ("OK's Evacuation," February '54), she must have been out of her mind when she wrote it. It was so horrified after I read and re-read it that I'm still shaking . . . You should write an editorial that points out the frightful implications of what she expresses as her belief . . . —HAROLD YONAI, New York.

• Please remember that our Letters to the Editors department is open to all points of view. Also please remember that this does not mean endorsement of such views by us.—ED.

## PUZZLED

Dear Sirs: . . . the "customized" car of the fellow in Los Angeles ("All this car needs are wings," February '54) is interesting and all that, but it beats me how a guy can see spending \$8,000 on it . . . —BOB SHIMOKON, Chicago.

## ADOPTABLE CHILDREN

Dear Sirs: Some time ago the Japanese-American newspapers of the East Bay were of great assistance in finding homes for Japanese children under the care of the Alameda County Welfare Commission Adoption Department. All . . . were placed for adoption as a result of the fine cooperation and interest shown in the community.

The Alameda County Welfare Commission now has under care several Japanese-Caucasian children who are in need of adoptive homes . . . is it possible the need for these homes could be publicized so that each child . . . may be given an opportunity? . . . The children range in age from one year to four years . . . —S. H. THOMPSON, Director, Welfare Bldg., 420 Broadway, Oakland 7, Calif.

## CATCHY FUTURE

Dear Sirs: Thanks very much for the SCENE issue wherein "The Future catches up with Tetsuo" (January, '54). You might be interested to know that the title of this article expresses more truth than was probably intended.

The future that "caught up" with Tetsuo was, of course, the "future" envisioned by the supreme optimists (myself included) who enjoy reading and writing science-fantasy stories.

It has atomic power plants and glittering super-cities, husky heroes in rakish costumes and beautiful girls in sexy costumes, all the comforts and gadgets of a culture where mechanical robots do all the work, and everybody lives to be 150 years old in perfect health.

Naturally, they become rather bored with all this and take off in sleek spaceships for distant worlds—dropping in for tea with friends who may look somewhat like giant octopuses, but who are thoroughly charming friends nonetheless. (Everyone I know who met Tetsuo Yano were on their best octopus-behavior, and we had a real ball—which I suspect Tetsuo enjoyed as much as we did.)

And in this respect, you may truthfully, if good-naturedly, remark that the future caught up with Tetsuo much as a man might step into an open manhole. Most of us can remember similar feelings when we first discovered the remarkable depths of our imaginations.

However, during the few times I got to talk to Tetsuo, I became increasingly aware that the future had caught up with him in quite another way.

You see, those fabulous super-cities of ours haven't included any delicate design which would denote Oriental influence. Nor have their exuberant inhabitants shown the patience and quiet consideration they should have in a

future age when East has Western garages and West has Eastern gardens.

To me, at least, this was as intriguing as if some astronomer had reported seeing the lights of cities on Mars.

So we supreme optimists not only greeted Tetsuo with considerable enthusiasm, but we also felt secret hopes that he would kidnap, pirate or otherwise push more Japanese into the same manhole. We need them to help dream up this future that belongs to all of us . . . —JOE GIBSON, Jersey City, N. J.



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JUNE  
1954

# SCENE

the International East-West magazine

Vol. 5  
No. 11

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SCENE MAGAZINE, INC.  
Publisher

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JOCKEY GEORGE TANIGUCHI, the hottest "first" year rider since Willie Shoemaker, was afraid of horses as recently as three years ago. An old childhood friend, Wimp Hiroto, able editor of CROSSROADS, writes a first-hand intimate account of how "Stump" turned a handicap into a world-winning asset.

COVER CORNER: Two of the prettiest girls ever to appear on a SCENE cover are these two from the University of Hawaii: Ruth Ogawa (left) and Edna Sumida. For more views, see page 21.

### In Your Next SCENE

ENSIGN T. YOSHIHARA, graduate of Annapolis, recounts 4 of the most grueling — and greatest—years of his life. It's about a top-rate education at the United States Naval Academy, written by a soldier who at one time in high school wondered how he was ever going to be able to afford college.

NEXT MONTH, read about toy-maker Wah Chang whose pliable plastic animals actually animate and talk — and the whole country's buying them up.

BULL-FIGHTING in Okinawa? Yes! Though less gory than that of Latin countries, it is no less exciting to Okinawans who do a lot of cheering and give noisy advice to the participants. It's in the July issue!

—continued from inside cover

## Behind the Scene

came to Los Angeles later that year to edit CROSSROADS, English weekly for Nisei, and subsequently went into free-lance publicity and editing of house organs and journals.

The new change was needed to locate SCENE closer to the main centers of the Japanese population in California and Hawaii, and the main flows of international business.

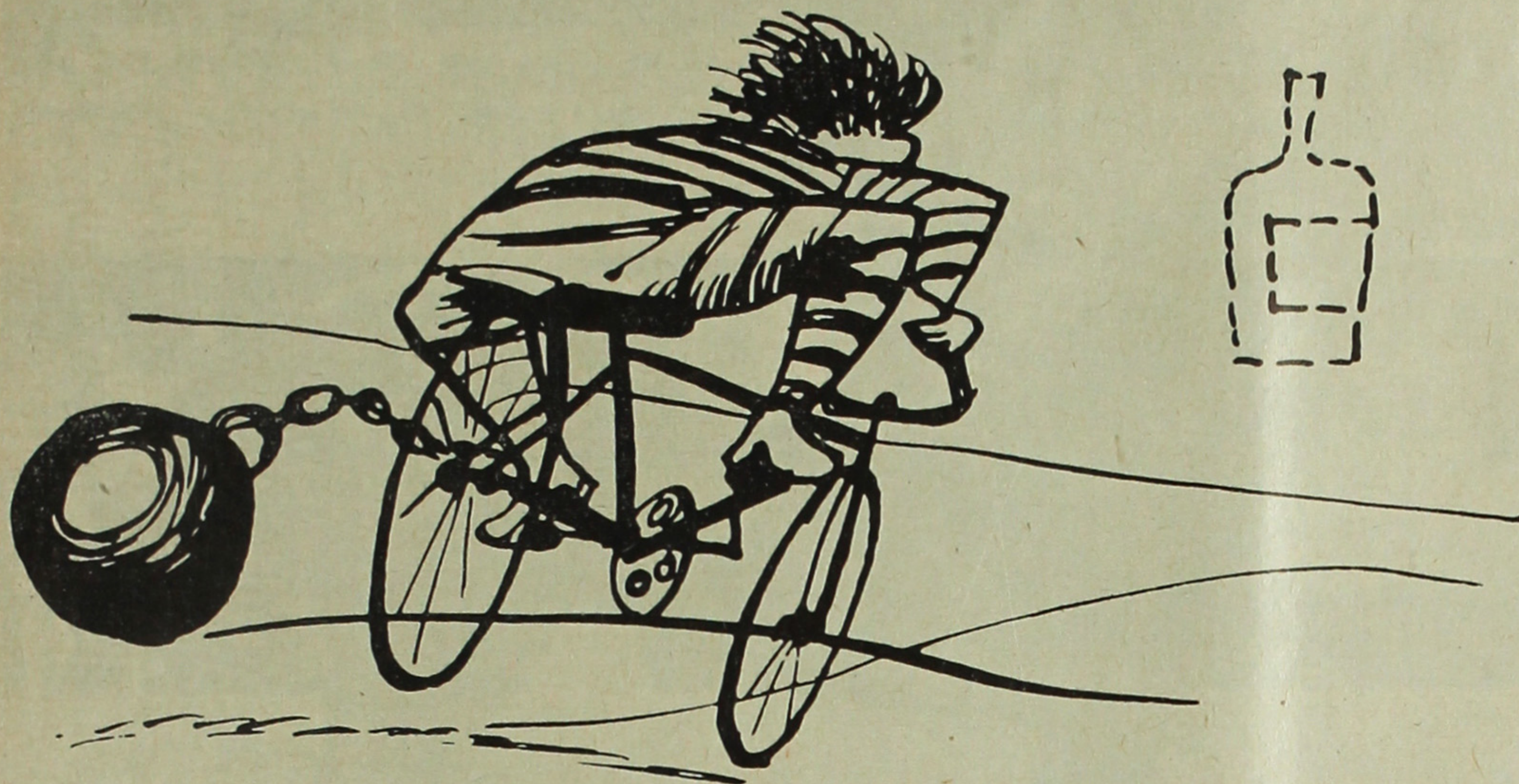
The somewhat different appearance of

SCENE is accounted for by the change in printing method. Formerly, SCENE was printed "offset," now like other major national publications, it is printed "letterpress."

SCENE features as before articles which will entertain and leave you feeling a little better than you did before you picked up the magazine. That has been the SCENE purpose in the past; it remains the SCENE purpose for the present and future.

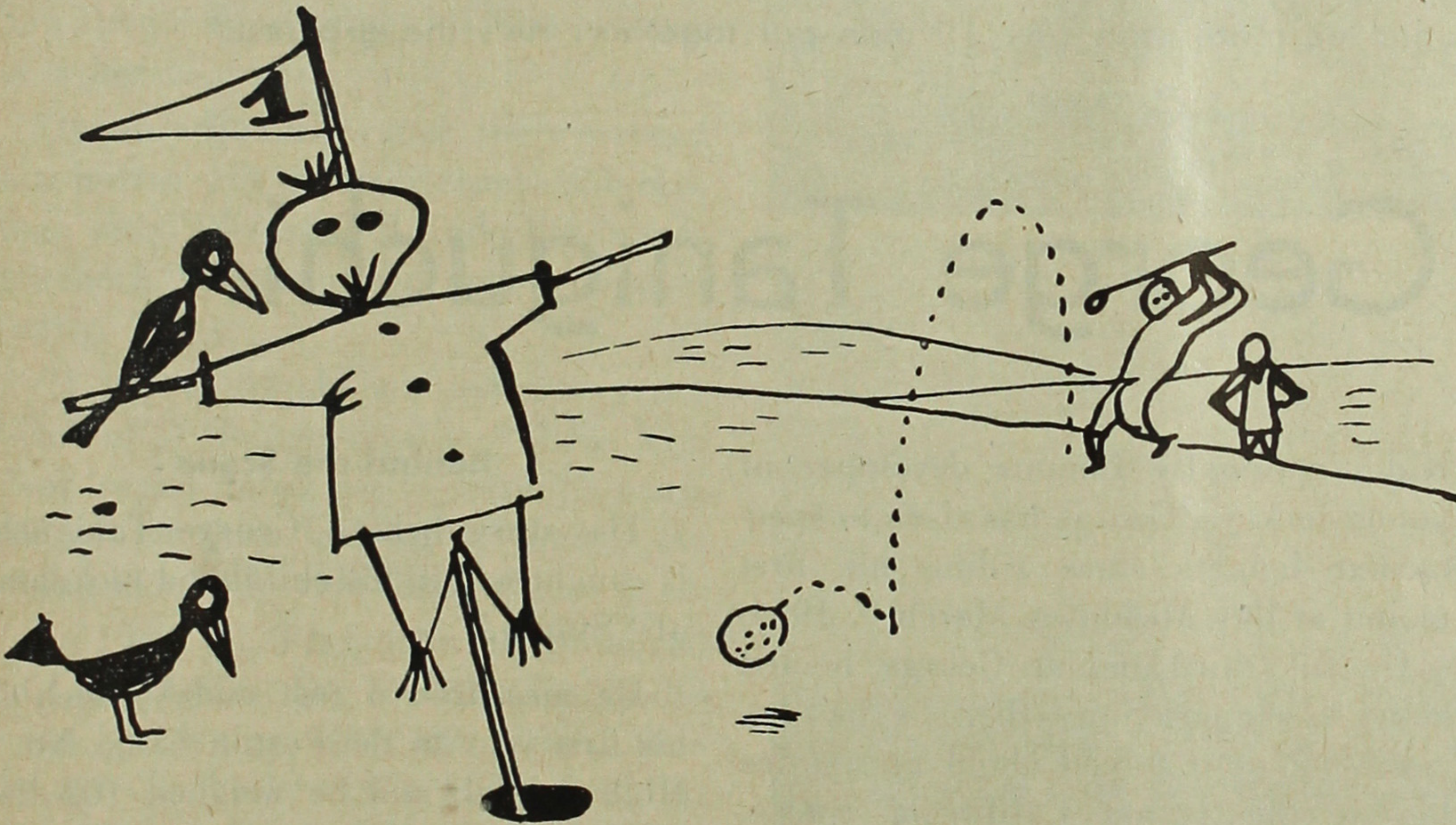


# JAPONICA



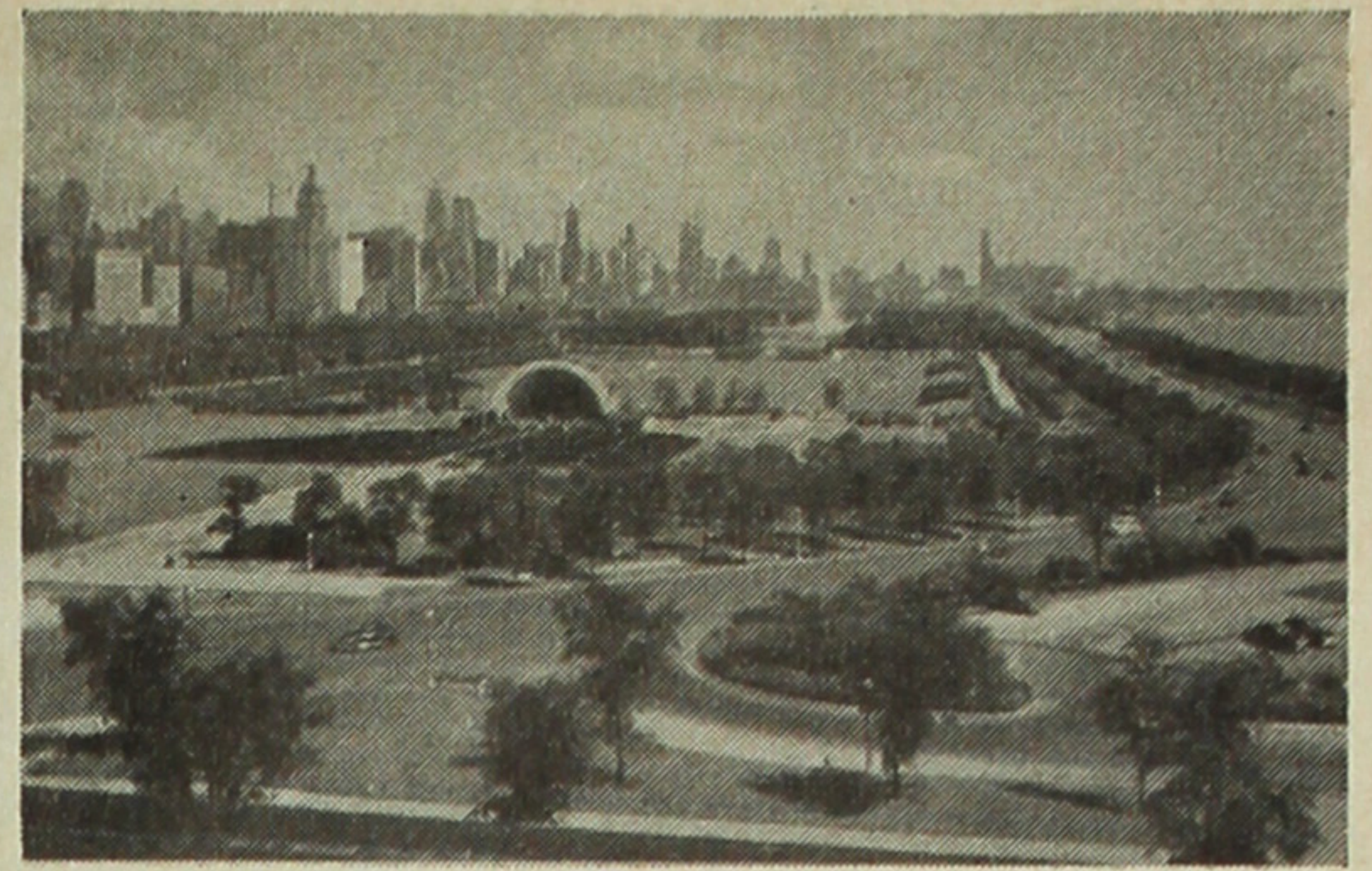
## NONE FOR THE ROAD

A determined convict escaped from a prison 250 miles south of Tokyo, stole a bicycle and headed for the big city. He was no escape-for-escape's sake sort. No claustrophobe, either. He was overcome by what he later described as a "burning thirst" for a cup of sake in a bar he had frequented in pre-prison days. He made it to Tokyo after better than two days of furious pedaling—but his thirst is burning worse than ever because police picked him up just as he was entering the city. He's back in prison, still itching for the "ichi for the michi" (one for the road) that he never got.



## GOLF BIRDS (NOT BIRDIES)

Caddies at the Unzen golf course now make more money retrieving balls from crows' nests than from lugging clubs. Reason: Whether a drive travels straight down the fairway or slices into the rough, a crow swoops down and makes off with the ball. No explanation has been offered as to why the crows go for the little white ball. Golfers complain that the problem isn't helped by the fact that shotguns are illegal on the course.



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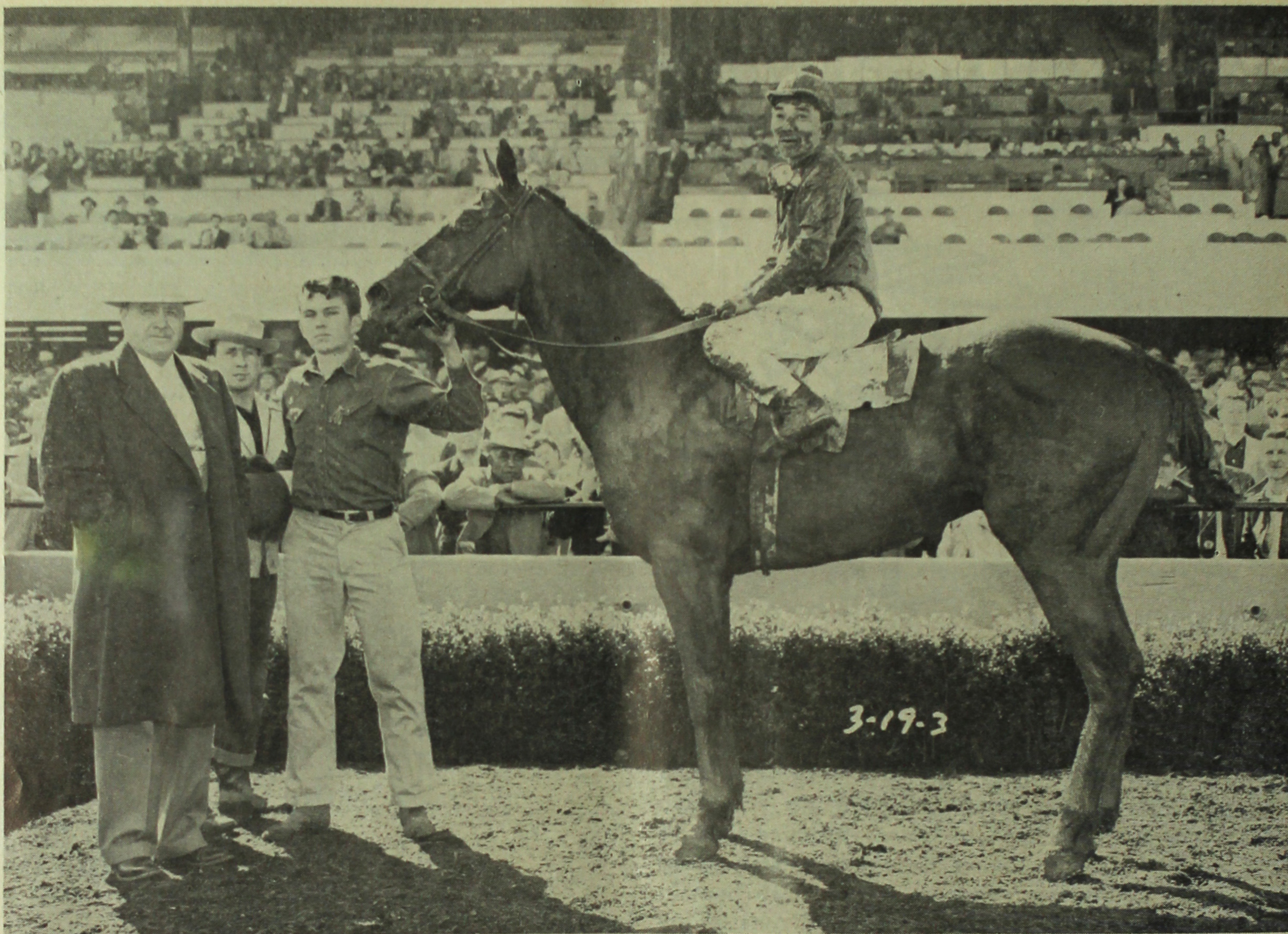
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**LAWRENCE W. KIDD**, (far left) nationally known owner and trainer of horses, developed the abilities of Jockey George Taniguchi. George says of him: "He's taught me more than any 10 men put together. He's the greatest."

# Jockey: George Taniguchi

By Wimp Hiroto

**F**IVE-FOOT AND one-half inch tall George Taniguchi is a jockey.

He is one of those select "little" men who ride the thoroughbreds.

The 24-year-old El Centro-born lad is the brightest "apprentice" jockey to hit the racing world since Willie Shoemaker. ("Apprentice" jockeys are those who have not ridden 40 winners or who have not been riding for one year since their initial win.)

That's a mighty complimentary comparison. But George is a mighty determined man.

Under the tutorship of Lawrence W.

Kidd, nationally famous developer of young jockeys, George has risen to spectacular heights since riding his first mount at Bay Meadows, March 9, 1954.

On his third mount George booted home a winner. Since then he has become the most talked about apprentice to hit the major California tracks. They're all talking about George — sportscasters and commentators, sports editors and columnists, and most important, the racing public.

Riding as a profession came as an after-thought to George Taniguchi who for months just drifted through jobs. He is a country farm boy who was afraid of horses three years ago.

## Behind the Scene

The story behind George Taniguchi is caught within his childhood nickname of "Stump."

He measured 5 feet and 1/2 inch in his first year in the Poston Camp No. 1 High School, and he weighed 102 lbs. He's the same today, not a millimeter taller, not a milligram lighter.

Athletically in school he was one of the boys. In his club, called the "Apaches," he was centerfielder on the baseball team, played forward on the basketball team, beat them all in ping pong, and shot marbles with the best. (Even today, his thumb is calloused from



knuckling down his agate too often.)

But when the "Apaches" grew up, going from marbles to girls, "Stump" began to feel his height.

Although the best jitterbugger in the group, "Stump" found himself invariably a head shorter than his partners. Dates eluded him. Light-footed "Stump" was often seen trying to teach his clumsier "Apache" pals the intricacies of a dance step.

"Stump" used to try to improve his height by daily chinning exercises off the rafters of the camp barracks. Sometimes his friends found him lying in bed with his toes curled around the foot of the bed and pulling himself with all his might by the arms.

He just couldn't grow.

### Tall Enough for Army

After the Poston Camp period, George Taniguchi worked variously as a house-boy in Ohio, a can feeder in a cannery (at 69 cents an hour), washing and packing celery, picking grapes until his induction into the U.S. Army. (He fulfilled minimum U.S. requirements; he was more than 5 feet tall and heavier than 100 lbs.)

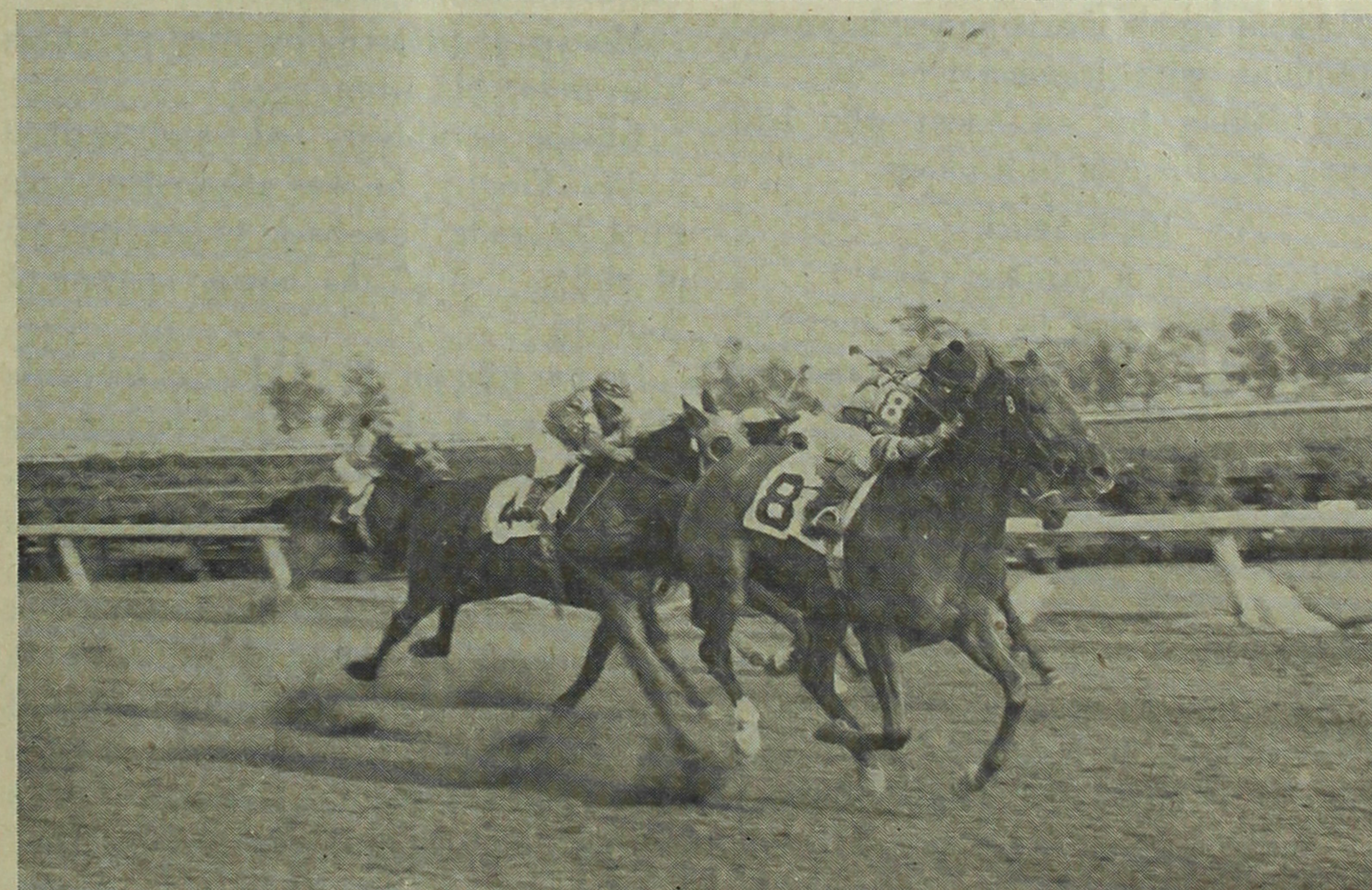
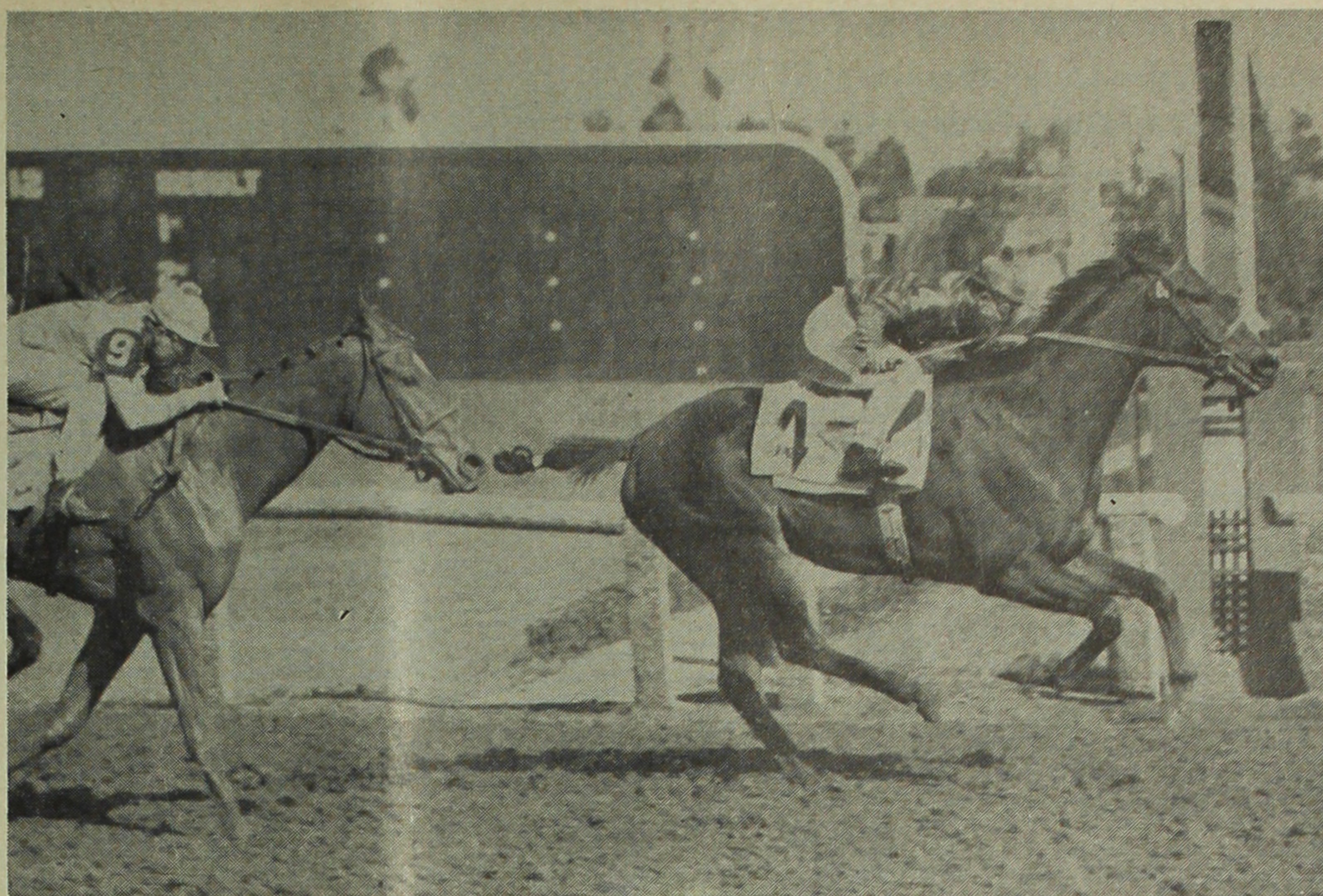
Following his Army discharge George joined his family in Encinitas, a farming community a few miles north of San Diego. Here he got his first closeup of a horse.

On an adjoining ranch there were a few horses. His younger sister, Chiyeko, then only 12-years-old, rode the horses bareback whenever she got an opportunity.

"I use to watch her and worry my head off," George recalls. "Those big, four-legged things use to scare the pants off of me just looking at them." He didn't choose to ride then.

In 1949, the Taniguchi family moved to Los Angeles. For a while George did some gardening with his father, then became a checker in a fruit stand. At the market, George heard about MGM studio plans to do a film on the 442nd Regimental Combat Team. The "plum" part called for a short GI "Tommy", who was to carry the comic lead in "Go for Broke."

George auditioned for the part. He took dramatic lessons in the evening. He bought a tape-recorder to check his



**TANIGUCHI FIGURES** in photo finishes at California's Bay Meadows. He's booting home **Blue Stocking** (top), **Au** (middle), and it's **Steady In** (bottom).



voice modulations. He scored; he got an unofficial ok from the film's director.

George studied his dramatic lessons harder than ever.

But he didn't know that MGM held another series of auditions in Hawaii and decided upon Henry Nakamura for "Tommy."

"Nakamura has the Hawaiian accent

---

**EVER WONDER** what happens during that half-hour between races? Here's what George does after a race is finished. He dismounts, goes to the weight scale with saddle in hand; then to the tack room where his jockey's outfit ("silks") is laid out. George changes himself. (Some jockeys have a valet to change them; the jockey merely stands in front of his locker, as the valet strips and clothes him.) After his silks are on, George picks up his saddle again, and goes to the saddling area, weighs in, and then waits while his saddle is put on the horse. In the half-hour between races, George has not had a minute to himself.

---

that we are looking for," was the explanation given George when he returned the script.

George did get a minor speaking part in the picture. He briefly appeared near the picture's end as the young brother of Sgt. Ohara—and was immediately killed.

He kept up his movie hopes, however, continuing with lessons. One day, he went looking for an agent who had promised a bit role in a movie.

#### Visits Track

This marked a turning point.

He was told that he might find the agent at the Hollywood Race Track in Inglewood (Calif.)

He didn't find his agent. But George (who had never been to a race track before) for the first time realized how small jockeys were.

"Why can't I be a jockey?" he asked himself. "They're no smaller than me!"

The thought obsessed him. He turned to his old friends, Ben and Sumi Yasuda. They didn't laugh. Sumi, instead, told him to look up a friend of hers who had a ranch in Bakersfield.

The friend was Jimmy Monji, a form-



**A JOCKEY** carries his own saddle from race to race, needs the full half-hour between races to change silks, weigh in, and get up on saddle.

er quarter-horse jockey.

Monji, impressed by George, took him under his wing.

George scrubbed, fed, and walked horses. Finally, he was allowed to ride. First he rode bare-back to get the art of riding "with" the horse, instead of "on" it.

He put himself on a rigorous schedule of working at the market three days a week, putting in his total of 40 hours. The rest of the week was in Bakersfield, riding.

Once he fell off a horse, lost 1 front tooth, cracked 4 ribs.

As the next step, he went to work full time as a stable boy at the Northridge Farms. He met Trainer Jack Line.

Line gave George a letter of introduction, which George took with him to Agua Caliente, on the Mexican-American border. But the letter didn't pull

a break for him. After 2 weeks of hounding Caliente owners and trainers, George gave up, returned to Los Angeles—broke and broken-hearted.

His gardener's trailer hook was still attached to his 1949 Chevrolet. George looked at it, wondered if he shouldn't go back into gardening.

The racing season was on at Hollywood Park. He decided to give himself one more chance.

#### A Turning Point

He got up every morning at 4:30, went to the tracks, looking for a horse to gallop as an "exercise boy." (Exercise boys get \$5 for every horse galloped.)

By sheer unrelenting perseverance, George established himself in the stable area. The word circulated that "Taniguchi is a hard worker." One day, stripped to the waist in the hot summer sun, sweating over his chores, a tall



stranger riding a saddle pony stopped to ask:

"Do you always work this hard?"

"Only when I feel like it," cracked George.

The stranger asked George to report to the barn area when he finished his work.

This was the "break."

The man was Lawrence W. Kidd, owner and trainer of horses, and a nationally known developer of jockeys. Basil James, Pete Moreno, Walter Litzenberg, and Allan Gray are few of the established jockeys who got their first start with Kidd.

George and Kidd signed a contract on July 10, last year.

Although Kidd and George were teacher and pupil, they have also become father and son.

George says of Kidd: "He's the most wonderful man in the world. He's taught me more than any 10 men put together."

Kidd says of George: "I've never met anyone so determined. He's the hardest working boy I've ever known. He'll get to the top for sure. I believe he's one of the best I've ever handled. No, I can say more—he's the best I've ever handled."

#### Thousands Follow

Many who have never witnessed a horserace listen to the radio nightly for the radio re-creation of the races at Bay Meadows "just to see how Taniguchi did." Every morning these same people scan the sports pages for the day's racing card to see how many mounts George is slated to ride for the day.

His first horse, *Radio Message*, came in third. "I was real nervous on that. I tried to hide it, but my hands were wet. I wanted to prove myself right from the start to everyone who believed in me," George recalls.

Two days later, aboard *Sheer Speed*, he booted home his first winner. "All the jockeys came up to shake my hand. (Willie) Shoemaker, (Ray) York, (Gordon) Glisson, (Ismael) Valenzuela, (Joe) Phillipi and the rest. I felt like bawling."

During the first 2 weeks of racing at Bay Meadows, George held the highest "in the money" percentage mark of all

the jockeys. These included leaders like Shoemaker, Longden, York and Har-matz.

#### Some Changes

Off this spectacular showing, Agua Caliente invited George. When he arrived there, a specially assigned valet was waiting. An agent was on hand to explain the mounts booked for him. A photographer followed him around the tack room taking pictures constantly. (A tack room is where a jockey changes between races.)

In the grandstands and turf club, the name "Taniguchi" could be heard being whispered when the little jockey took a short tour of the track. On the racing form was a picture of George and a short feature article on page 1.

George was thinking that just a year and a half before, at this same track, no one wanted him.

Despite all the fanfare and publicity around him, George continues to work hard, learning all the time. He still rises every morning at 4:30, gallops Kidd's horses stabled at the track. Some days he exercises as many as 16 horses in one morning.

Only after the daily chores are done can he prepare for the day's racing. He may ride 7 horses a card, which gives him work until well after 6 P.M. Now he's already put in 13½ hours of work. But he doesn't call it a day. He takes time out to jot down notes on every mount he rode, remembering that a big factor in Willie Shoemaker's success is that he has great ability for knowing the characteristics and racing habits of horses he rides.

George is always asking questions in the stable area. Johnny Longden and Willie Shoemaker answer him every time; no question is too trivial for these established stars. (George is also one of Longden's favorite gin rummy foes.)

#### Some Grateful

When George splashed his way to win on a muddy track, aboard *Au*, a 31 to 1 longshot (which paid \$67.50 to win) a Los Angeles bettor sent a message to him: a year's supply of groceries free! The bettor didn't say how much he won, but he did tell George that he was an owner of a market in southwest Los Angeles.

After George became used to the fact that he was actually riding, he began to study the crowds that gathered daily. Soon he noticed a young woman who stationed herself by the winner's circle every day. Rain or shine, she was always on hand — always rooting for George. George swears he doesn't know her. Kidd and the pony boys rib George about his "faithful follower." After a winner, she will say in a soft voice as he passes by: "Jo-zu, jo-zu, jo-zu, jo-zu." ("well done, well done, well done, well done"). That's all she says.

Observers close to the racing scene believe that George will go a long way. George confesses this sounds nice. "But I can't ride on my laurels and press clippings. I won't stop working until I've reached the top."

George Taniguchi, the man, will never grow another inch, but George Taniguchi, jockey, will grow by leaps and bounds. As one wag puts it: "In Camp, he was called 'Stump.' But a book may well be written about a 'Stump that Grew at Bay Meadows'."

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*Photos by R. Wenkam*

**THE FACE VEILS REVEAL** much more than that intended by original Arabian custom, but usage is better than custom.

# HONOLULU'S DANCING GIRLS

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A request for this kind of versatility would find very few, if any, takers on Broadway's Great White Way or Hollywood's Sunset Strip.

In Honolulu's Club Ginza on College Walk, the “Tokyo

Sisters” and the “Golden Girls” are doing what the ad wanted. Brought out of Tokyo Theatres, they are setting an enlivened pace to Hawaiian night club life.

Like chorus girls in this country, they share a downtown apartment, doing their own housekeeping. They flew into Hawaii on special visas issued by the U.S. Immigration Department.





**SWINGING IT UP** in their own version of "Boogie Woogie."



**DANCE IS** about boy loves girl, but girl loves someone else; boy gets girl, and poor little girl cries behind mask of joy.



**TWO GIRLS CHASING** after one boy is theme of dance. Left to right: Hideko Nakajima, Fusako Matsunami, and Chieko Kuri.





YURIKO MORI (left) and Aiko Imayoshi veil each other for slithery "Caravan" dance number, a far, far cry from "ondo."



DREAMY-EYED Yuriko Mori (foreground) is curving about in the "Caravan."

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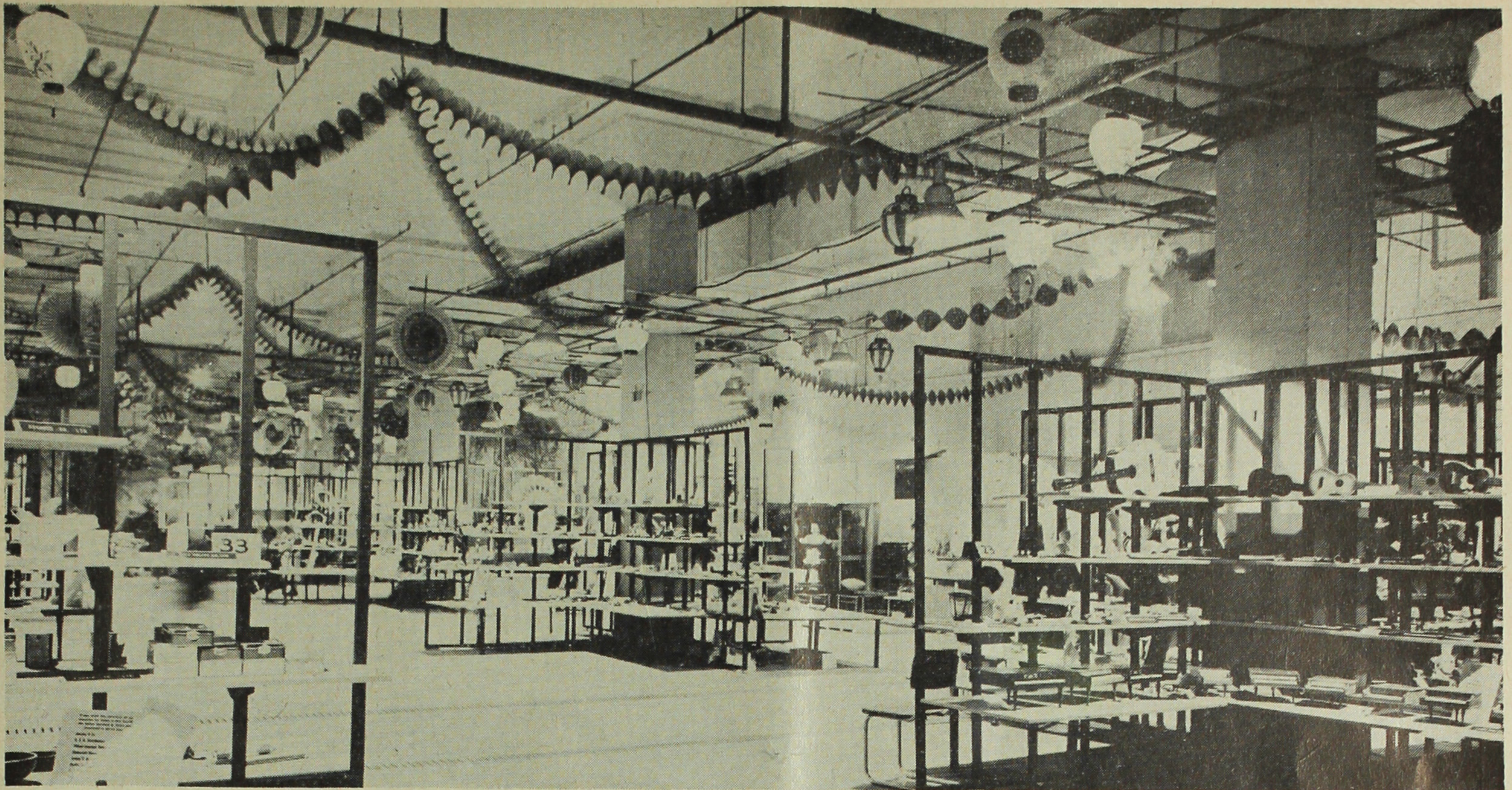
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**INTERNATIONAL TRADE FAIR**, held for third time by the State of Washington, drew the largest display from Japan. Twenty two Pacific nations were represented, attracting 1500 buyers and 40,000 visitors from all over the West Coast.  
*Photos by Elmer Ogawa*

# Trade Fair in Washington

By Lulu S. Kashiwagi

**T**HE immense curtains on the stage of Seattle's Civic Auditorium silently swept open. The bustling and chattering in the huge room ebbed into silence as the lights went out. A moment of silence—then suddenly, there was a loud buzzing.

It was President Eisenhower in the White House, nearly 3,000 miles away, giving the signal to light up the opening of the Third Washington State International Trade Fair.

A surprise treat on the opening night program was the presentation—by the Seattle Japanese Drama Association—of a scene from the Kabuki play, "Sogono-Taimen." The quiet dignity, the elegant costumes, the acting and the rhythmic twang of samisens gave the admiring crowd a sample of one of the most spectacular aspects of Japanese culture.

Secretary of Commerce Weeks in his opening-night speech had described the fair as "an international bazaar of brotherhood." And at the end, a merchant said: "Whether we sold anything or not, we have made friends with each other."



**WASHINGTON STATE'S** Governor A. B. Langlie tries a Japan-created Bamboo Chair, assisted by Kay Yamamoto of Seattle. Onlookers are Mrs. Langlie and Secretary of Commerce, Sinclair Weeks.





*Photos by Tak Isobe*

**GARDENA NURSERYMAN** John Yamane nearly lost his business under a zoning restriction until Gardena's former mayor Adams Bolton (right) went to bat for him before the City Council.



# Gardena: A "Success Story" of Thousands

**N**URSERYMAN John Kanichi Yamane, 50, was seated in the living room of his Gardena, California home, built on the spacious grounds of his modern scientifically operated nursery, talking to Gardena's one-time Mayor, Adams Bolton. "Did you know that your house and nursery are in an R-1 zone," asked Bolton.

Yamane admitted he did not know what R-1 meant.

"R-1 means that you will lose your nursery, because while you weren't looking, someone has zoned you right out of business. This R-1 area is for private residences only."

This conversation took place in 1952. It could well have led to the loss of a highly profitable nursery business by the Yamane Brothers (besides John: Tatsuo, Komao, Takeo), but Adams Bolton, now in real estate, took up the Yamane case before the city officials.

The argument went along persuasively as follows: these nurserymen, not speaking nor reading English too well, did not know about the proposed zoning changes when they were being made; and moreover, they had already a considerable investment put into this property.

The result was *typical* of present-day Gardena. The City enacted a special provision *to except* the Yamane Nursery from the R-1 zoning provisions.

With the reception of leading community citizens like Adams Bolton, Japanese have come to Gardena in twice the number of the year, 1941. About 2500 reside in Gardena itself, and about another 2500 live in the "Valley" (towns like Torrance, Wilmington, Lomita, Redondo, and Compton) who regard Gardena as the "main city."

Gardena is about 20 minutes of reasonably fast driving, under traffic-free conditions from the center of Los Angeles (close to Little Tokyo). It lies between Los Angeles and the San Pedro Harbor area. It takes its name from "Garden Spot," because (according to a Chamber of Commerce release of "facts about . . .") in summer the area "cut a green swath across the barren, brown landscape, an oasis in the drab parched landscape . . ."

Gardena with its population of about 18,000 is just that right size of a community where pretty nearly everyone has a nodding acquaintance with city officials and leading citizens. A civic activity draws in everyone with much the same spirit of a lodge picnic.

On "White Cane Day," sponsored by the Gardena Lions Club, Japanese faces are seen with others on the city's main street corners, taking collections.

The Kiwanians in their turn put on an all-day "breakfast,"



**THE ARKENBERG-WATANABE** Investment firm of Gardena does an annual business volume of more than \$350,000, buying, selling constructing gas stations. Members of the firm include (left to right): Attorney Kenji Ito, Taul Watanabe, former Gardena Mayor Adams Bolton, Lester Arkenberg, Howard G. Thompson, and Fred Petersen, President of the Bank of America.





**CHECK AND** balance in Gardena's Bank of American depends on these girls.

where, for 50 cents, you can eat "all you want" within the blocked off area downtown. Here, again, unlike the prewar period, among the many cooks, Japanese are turnings eggs, flipping pancakes, etc., with food which could just as well have been donated by a Japanese merchant.

Forty-two-year-old Sam Minami, born in Gardena, and loyal to the city, admitted that before the war, he "wouldn't have dreamed of opening up a sporting goods store in Gardena." Today he's an adviser to the City's Recreation Program, an owner of a local sporting goods store which turns over a tidy profit, and a leader in the "Y." The annual football plaques awarded at the Gardena High School Lettermen's Banquet are Sam's for the "Outstanding Lineman" and "Outstanding Back." (Incidentally, Sam graduated in a class of 8 from Gardena High in 1928; the Student body has since grown from 500 then to about 3000 today.)

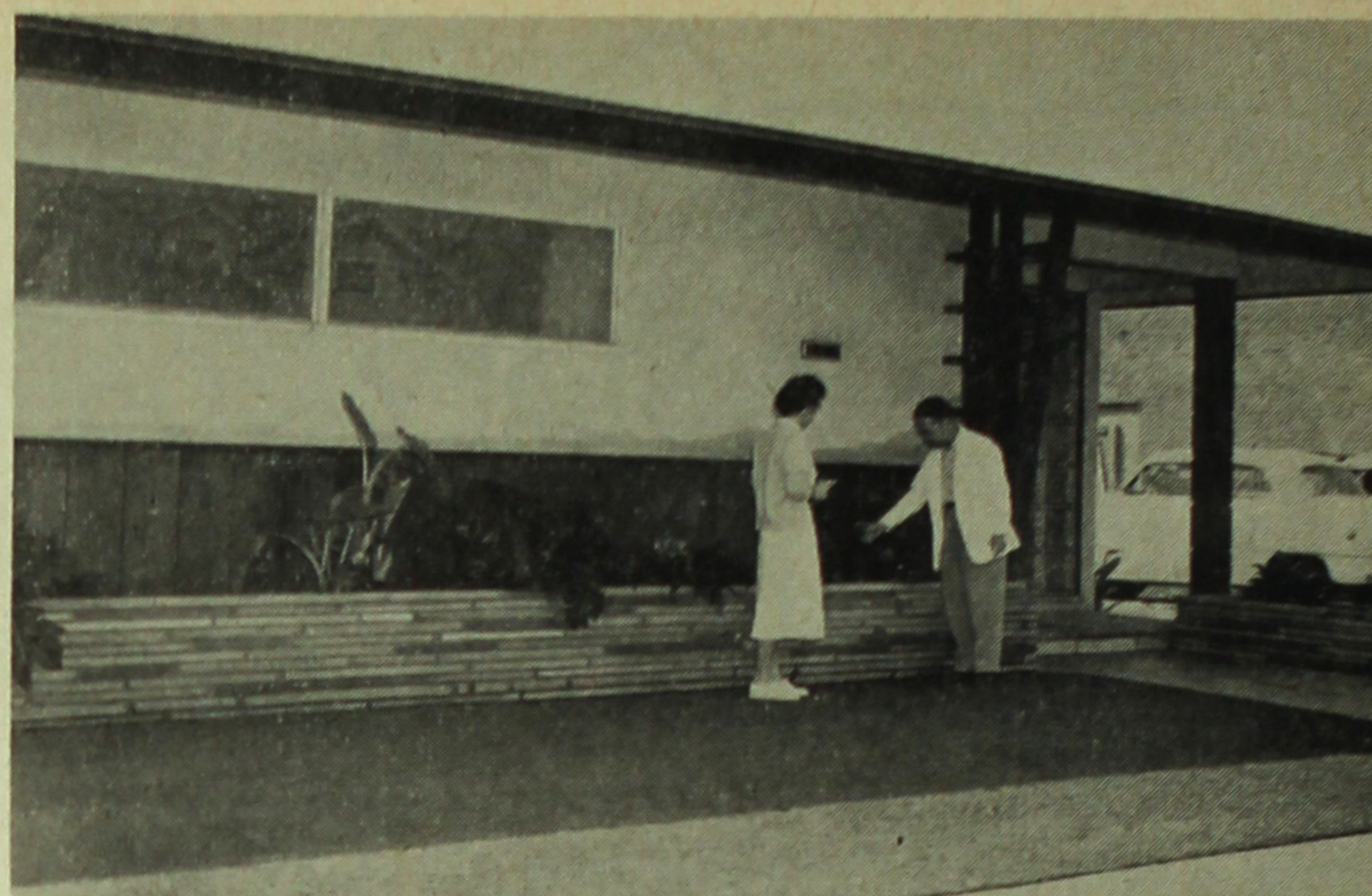
The Board of Gardena's former Japanese Language School turned it over to the community where its building and wide yard make it useful to every variety of club activities. This newly formed Japanese Community Center went to the Gardena Bank of America for financing. Although parts of the financing didn't come properly within limits of the Bank of America, the Bank's President, Fred Peterson, himself saw to it that the Center was able to have access to certain private financing.

A key section of this same bank, the NCR Department, has Helen Takusagawa, Elsie Yamaguchi, Nancy Karioka, with Sally Kuriyama in charge. A Bank official said about this department: "It's under constant pressure, because if it gets through, the Bank does too. It's the check on the distribution and balance of the entire bank and calls for the most precise skillful attention by the operators."

One of the City's best equipped Medical Centers belongs to Dr. Norman Kobayashi who "doodled out" the building plans himself. A lover of plants (see picture), he started his medical center with the plants and "then built the medical center within it."

Annually on Easter Sunday, all of Gardena's Protestant Churches join for services at one church. Last year, the selection was the Gardena Valley Baptist Church, with prayers and program led by the Reverends Roy Ishihara (now in Sacramento) and Harumi Nishimoto.

Seventeen year old Eiichi Kamiya is President of the Gardena High School Student Body. Mrs. Norman Kobayashi is an active participant of P.T.A., as a member of the Council of the Harbor Area. Paul Shinoda, a Scout leader, is on the



**PLANT-LOVING** Dr. Norman Kobayashi designed his own Medical Building.

Board of Directors of the Community Center. Willie Suzuki, last year, was Associated Student Body President at El Camino Junior College, attended by many Gardena students. Amy Okazaki, Ruth Fujimoto, and Cookie Tashiro are in sororities there. Dr. Mike Horii, Dentist, is a former President of the Rotary Club.

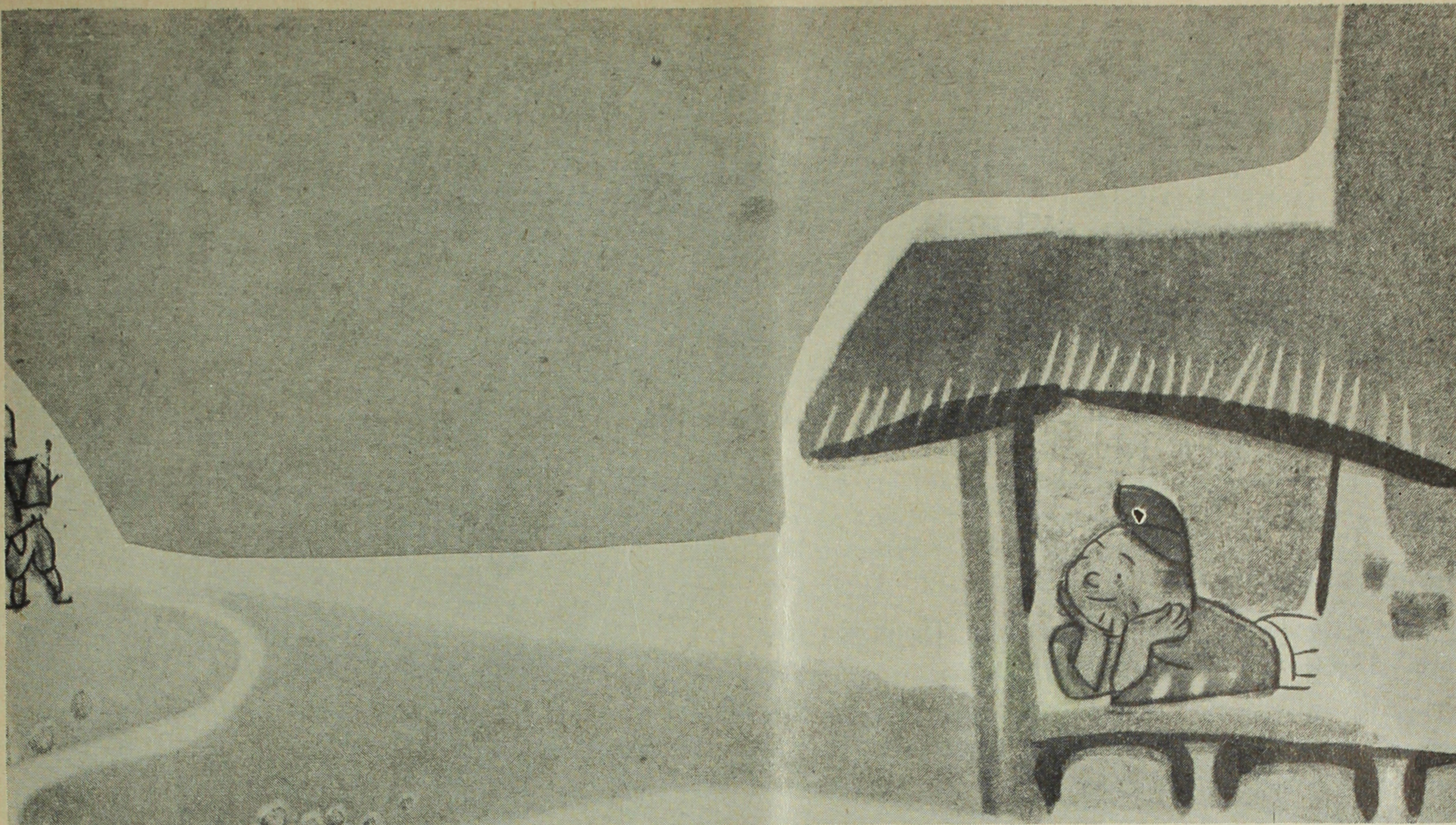
Taul Watanabe is a principal of the Arkenberg-Watanabe Investments of Gardena, which has a vast enterprise from San Diego to Seattle, buying, selling, and constructing gasoline stations. Volume last year exceeded \$350,000.

Gardena is a community "success" story in that it has achieved a level of human relations which can be well studied by the rest of the country. It is where it is today from natural acceptance of a man "for what he is," best typified by such leading citizens as Adams Bolton and Fred Peterson, to mention just two among thousands.



**SAM MINAMI** advises on the City's recreation program. He's here with golf pro, Harvey Chapman (center) and Ed Hubbert, Director of Gardena's Recreation Department.





"The elder brother worked very hard all the time, but the younger brother was very lazy and good for nothing."

a tale from Japan

## Why the Sea Is So Salty

ONCE UPON A TIME two brothers lived together in a little village in Japan. The elder brother worked very hard all the time, but the younger brother was very lazy and good for nothing. One day, the elder brother went off to the mountains to work. While he was working, an old man came up to him and gave him a stone mortar.

"This mortar will give you anything you wish. Please take it home with you." The elder brother was very happy and rushed home with the mortar.

"Please give me rice. We need rice," and so saying, he ground the stick in the mortar. And all at once out came rice, bales of rice. There was so much that he gave rice to

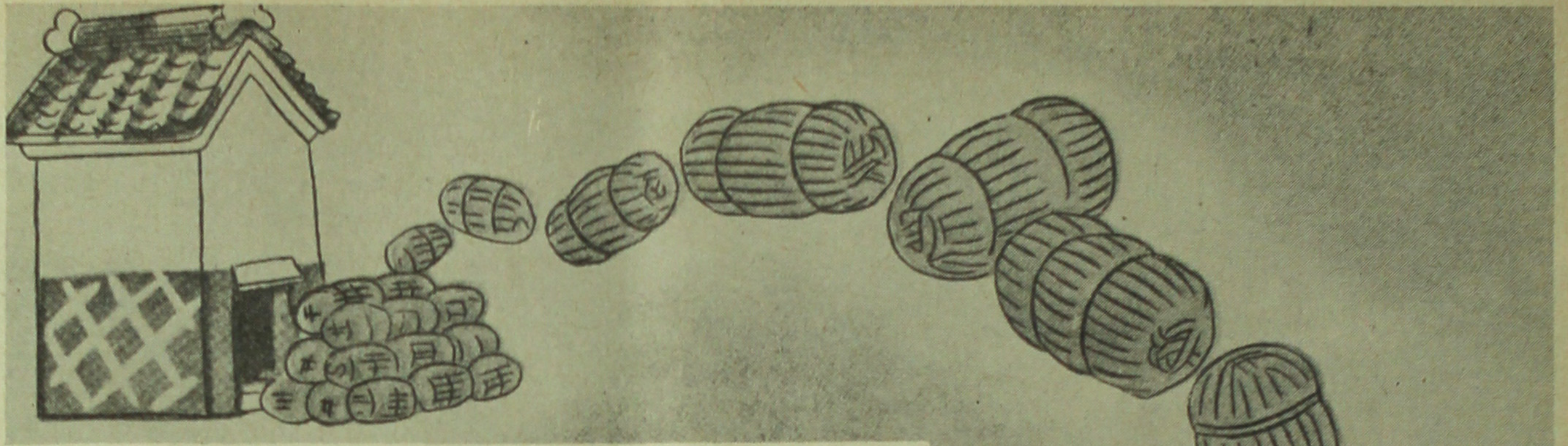


"THIS MORTAR will give you anything you wish."

---

This delightful entertaining children's tale was reprinted from "Silver Bells," a series of wonderfully drawn and well-written children's books. They can be obtained by addressing inquiries to SILVER BELLS, 5 Charles E. Tuttle Company, Rutland, Vermont, U.S.A. or 1, 1-chome, Kasuga-cho, Bunkyo-ku, Tokyo, Japan.





**"AND ALL AT** once out came rice, bales of rice."

everyone in the village.

"This is wonderful! This is a great help. Thank you very much." The villagers were all very happy.

That is, everyone was happy except the lazy younger brother. "I wish I had that, I'd make better use of it," he grumbled to himself. And one day he stole the magic mortar and ran away.

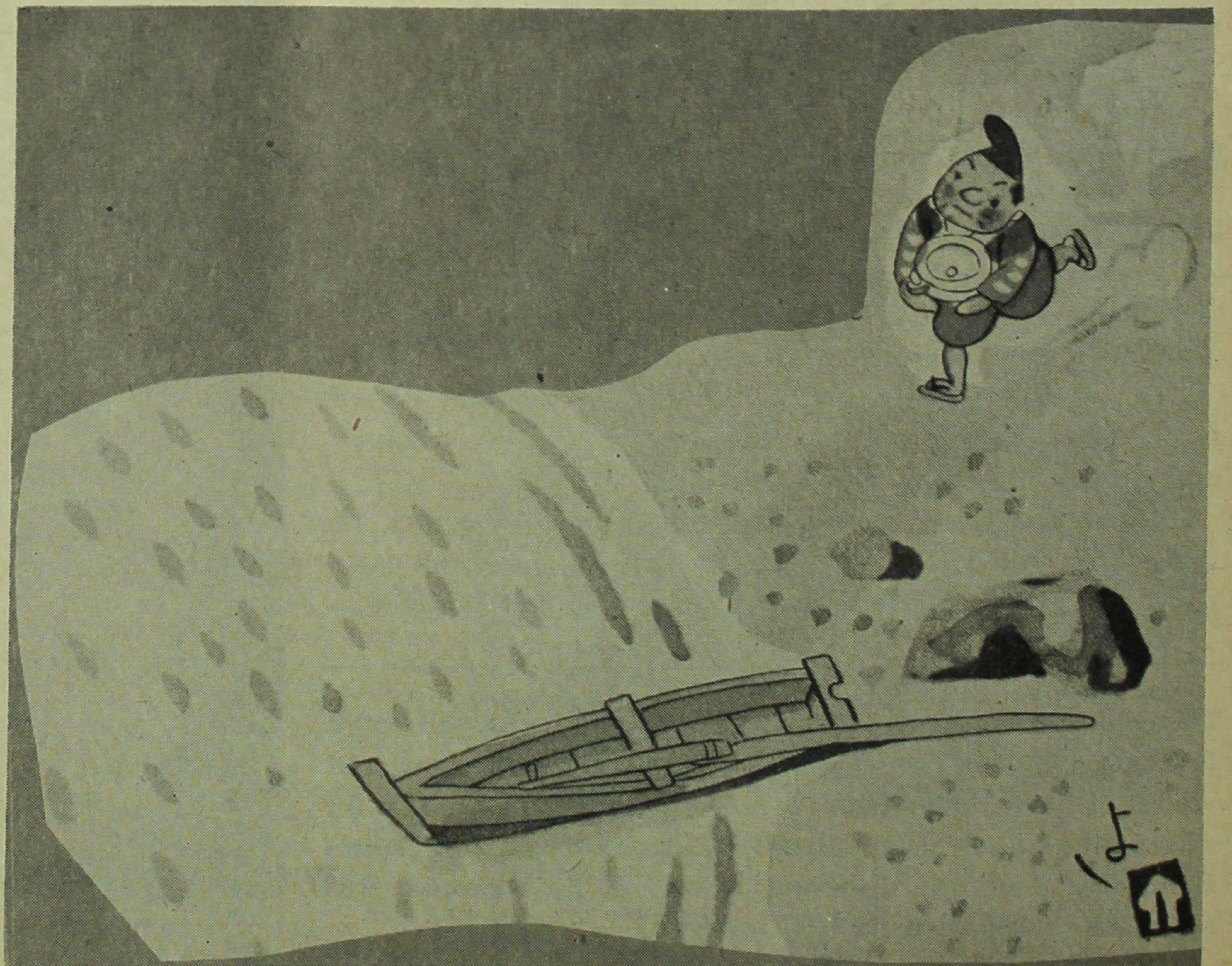
"No one will be able to catch me if I can get to the ocean," he thought as he ran to the seashore.

When he reached the shore, he found a small rowboat. He took it and rowed very hard out to sea. He soon was far out and right in the middle of the big waves.

Then he stopped rowing and began to think what he wanted to ask the mortar for. "I have it! I would like a lot of nice sweet little cakes," and he began to grind at the



**"AND ONE** day he stole the magic mortar and ran away."







"'AND WHAT a lot of cakes I got,' and he ate every one."

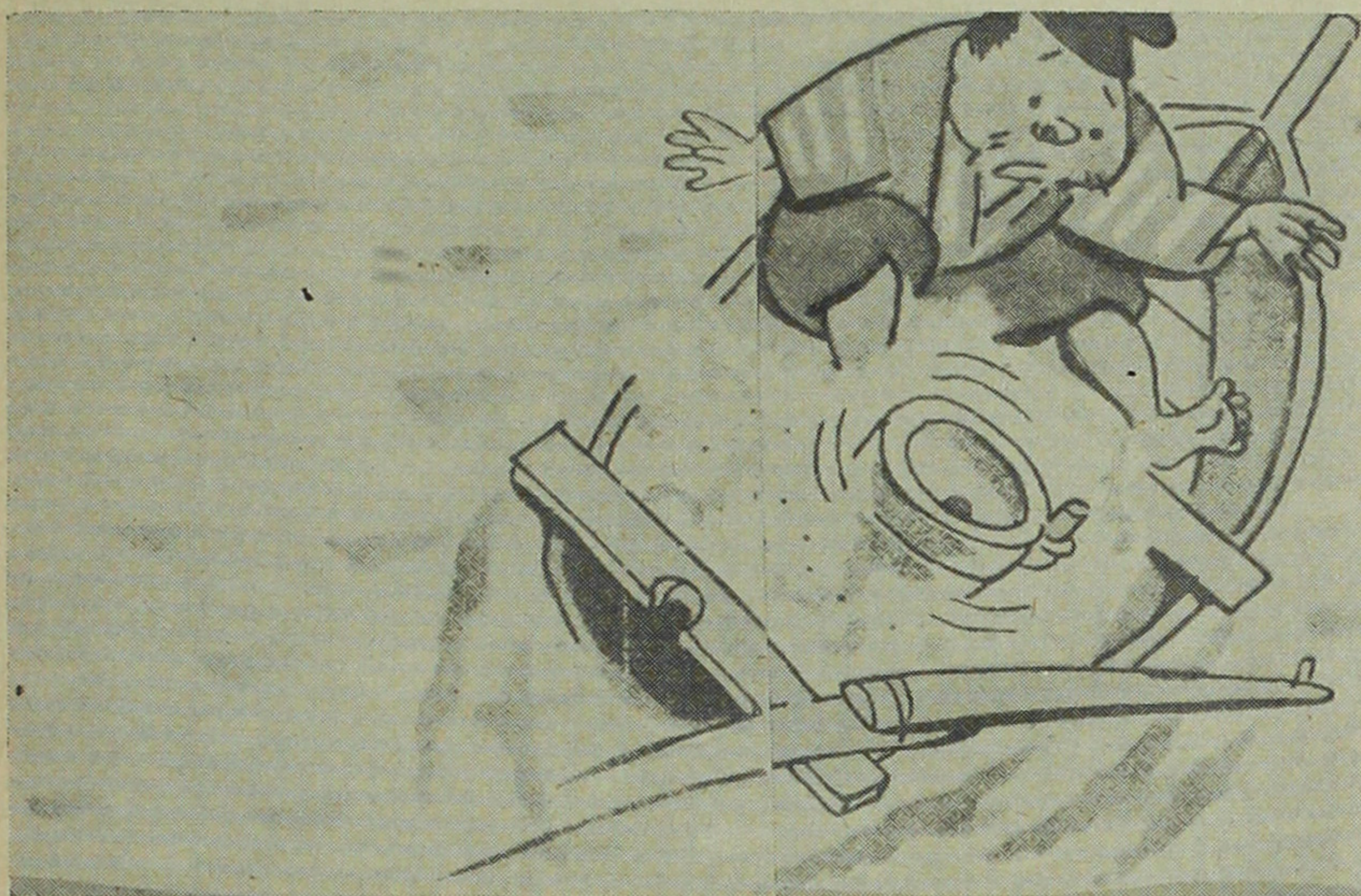
mortar stick. "Give me cake! Give me cake!" and lots of fine white cakes came rolling out of the mortar.

"My! How good they are! And what a lot of cakes I got!" and he ate every one. He had eaten so many and they were so sweet that he began to feel like he wanted to eat something salty to take the too sweet taste out of his mouth.

So he ground at the mortar again and said, "Give me salt this time. I want salt." And now salt came pouring out of the mortar, all white and shining. And it kept coming and coming.

"Enough," he cried, "I've had enough. Stop!" But it kept coming and coming, and the boat began to fill up and get heavy. And still it kept coming, and now the boat was so full it started to sink. And as he sank with the boat, he was still crying "Enough! Enough!"

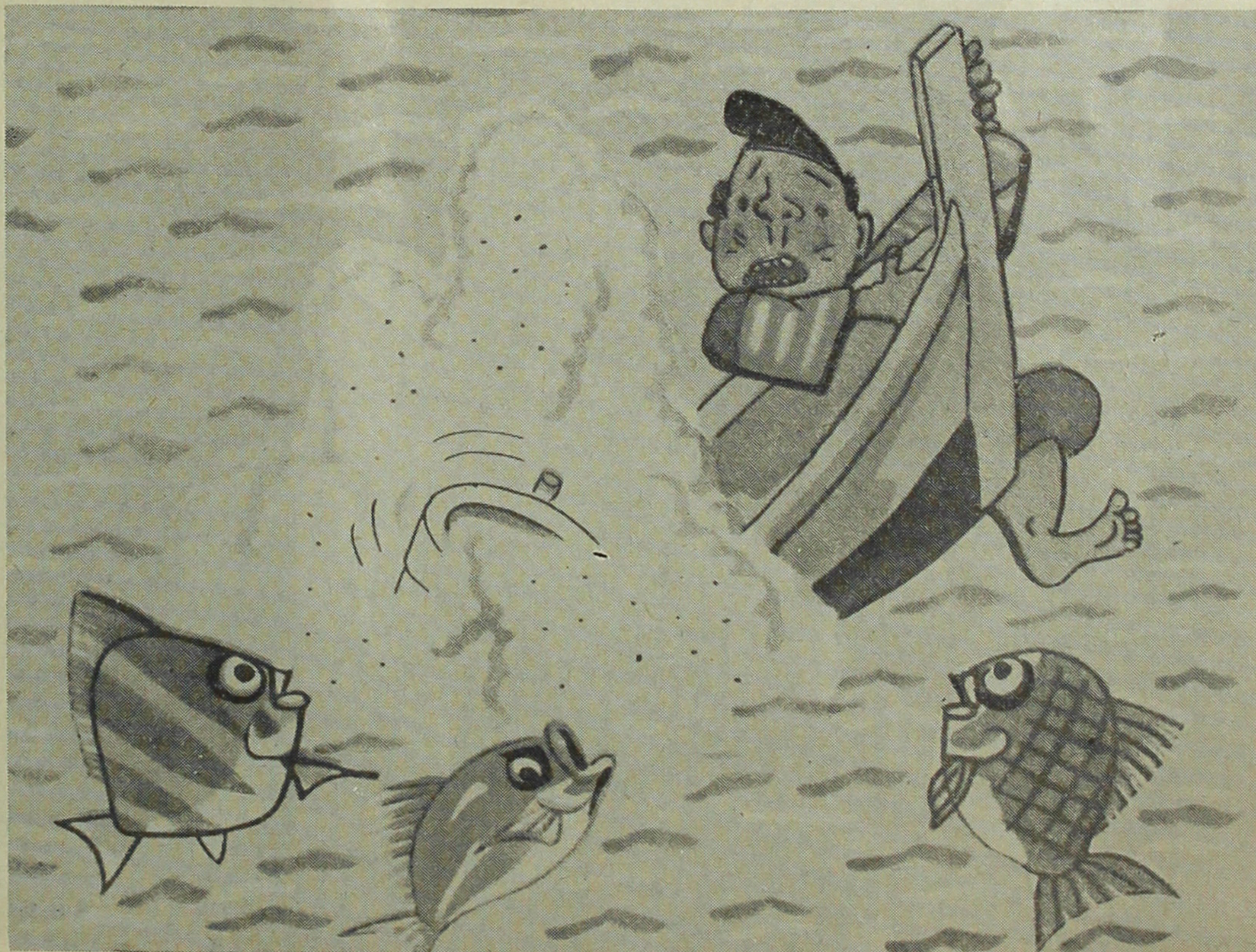
But the mortar kept on giving out salt and more salt, even down at the bottom of the ocean, and it is still doing it. And that is why the sea is salty.



"AND NOW salt came pouring out of the mortar, all white and shining. And it kept coming and coming."



"AS HE SANK with the boat, he was still crying 'Enough, Enough!'"





# Japan's "Modern"

“WE ARE trying to set against the many junky goods from Japan which overflow at American market now.”

The speaker's syntax may not have been correct, but the meaning was clear. The man from Japan was saying that Japanese designers want to apply their traditional artistic standards to commercial products exported to this country.

Would Americans appreciate these things enough to buy? To find out, the speaker, Isamu Kenmochi, head of the Design Division of Japan's National Industrial Art Institute, toured the United States, talking with buyers and visiting dozens of factories.

His conclusion was: Yes, people would buy—provided design and quality are good.

Back in Japan, Kenmochi is lecturing to Japanese manufacturers who are nodding their heads, but wondering how it can be done.

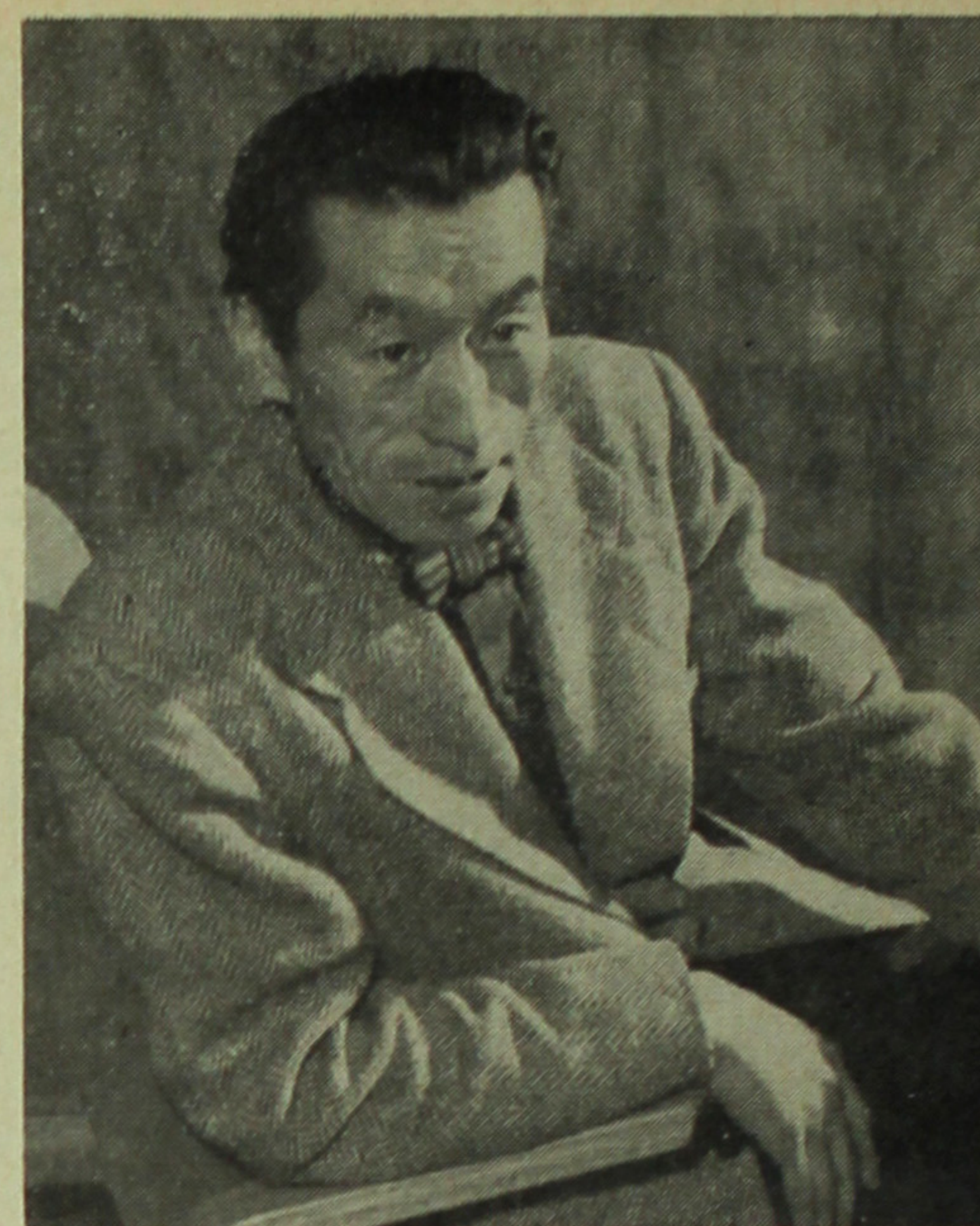
A program of modern-day public relations will have to be carried out in this country to remove the onus of “cheap and unreliable” from “Made in Japan” goods, and the products issuing out of Japan will have to prove the message. Japanese manufacturers have so far shown poor commercial imagination on this matter.

Designer Kenmochi and his colleague, Akira Shinjo, have at least shown to Americans—and to the Japanese—what can be done in exportable products.

They designed furniture pieces in the “Japanese Modern” style, adaptable to Western homes. Some samples of the work are shown here in SCENE. The materials and techniques that went into these pieces are Japanese. And every piece can be collapsed and packaged for easy shipping.

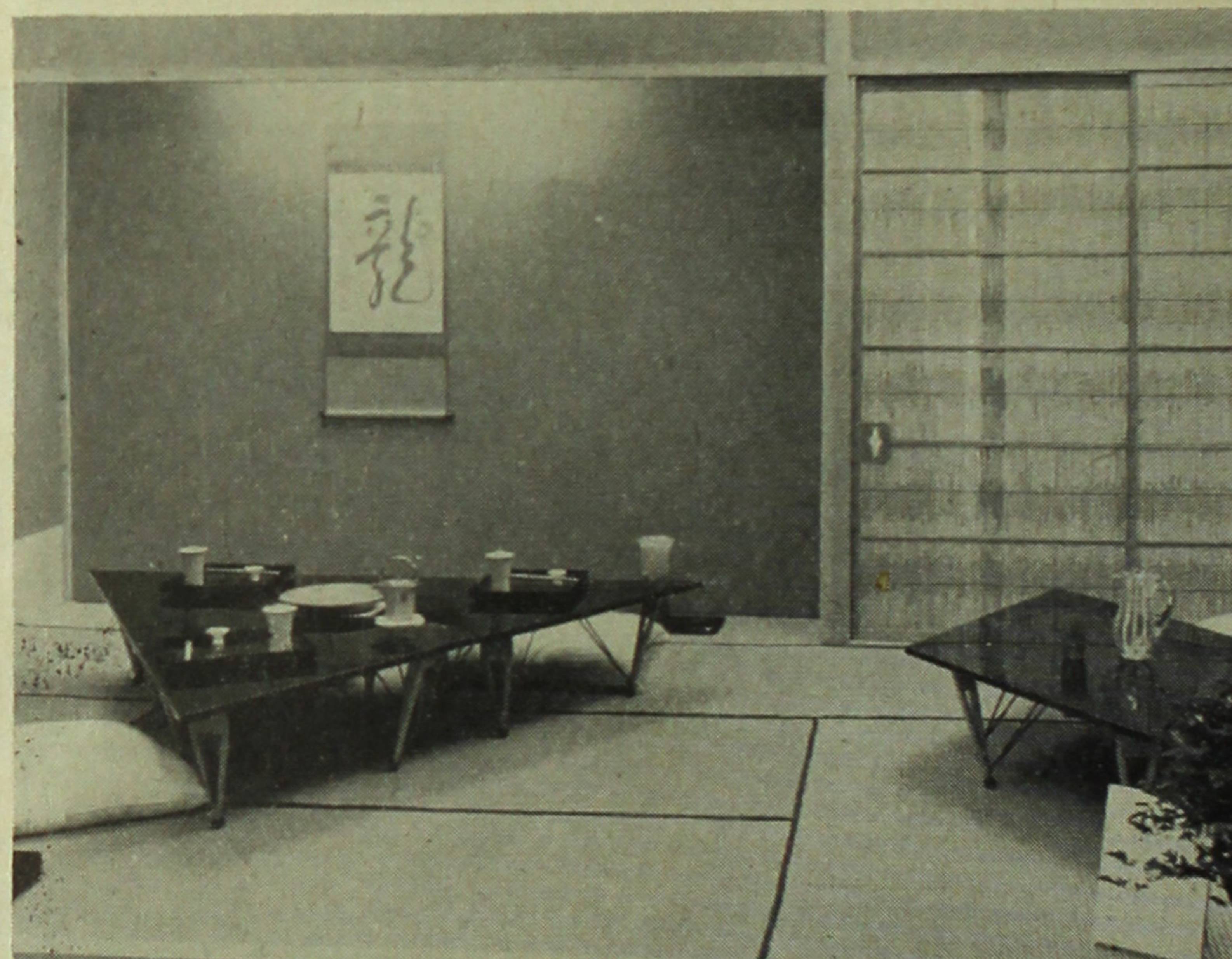
This is an excellent case study in quality export items from Japan.

What will the manufacturers and government of Japan do about it?

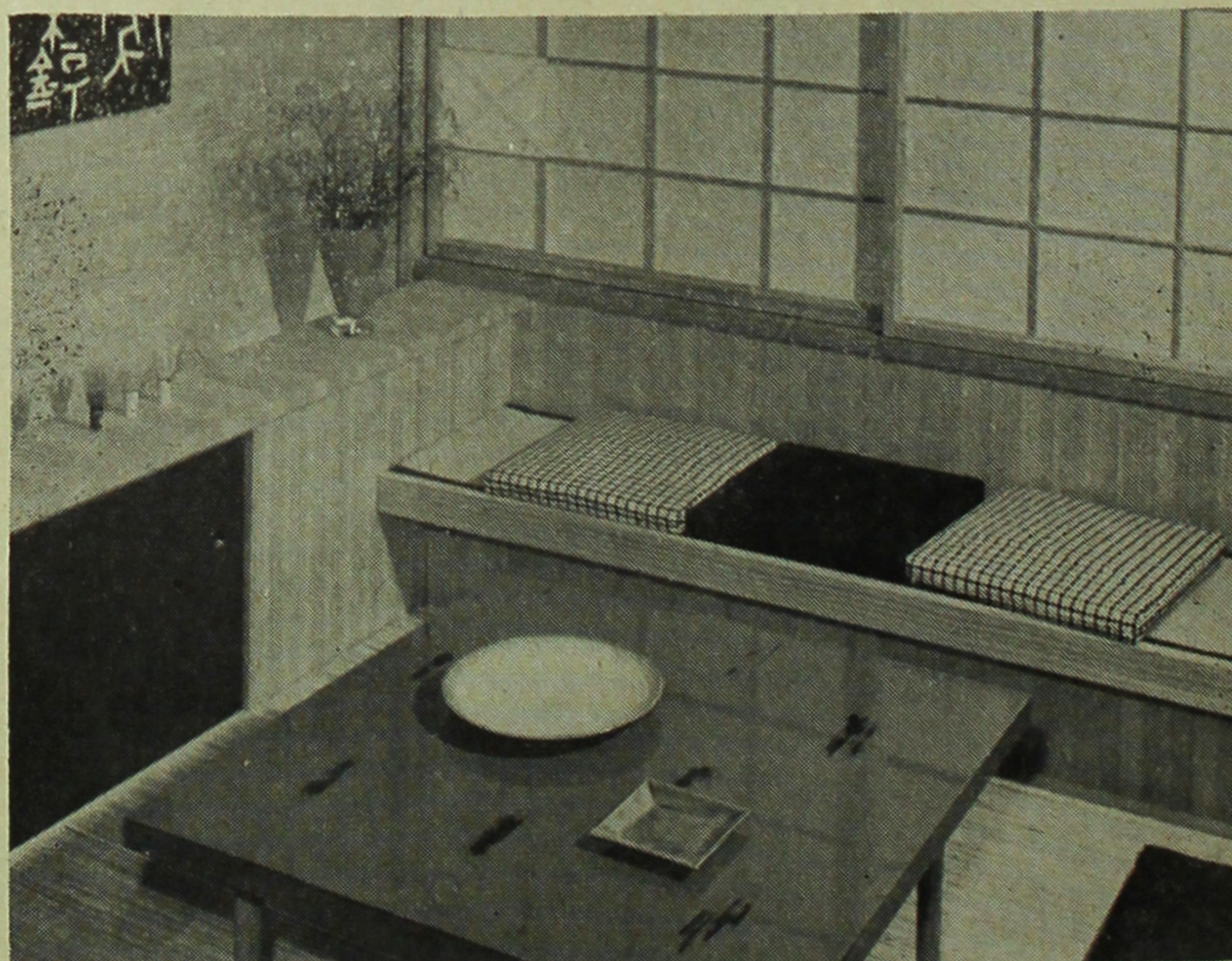


ISAMU KENMOCHI

“trying to overcome junky goods”

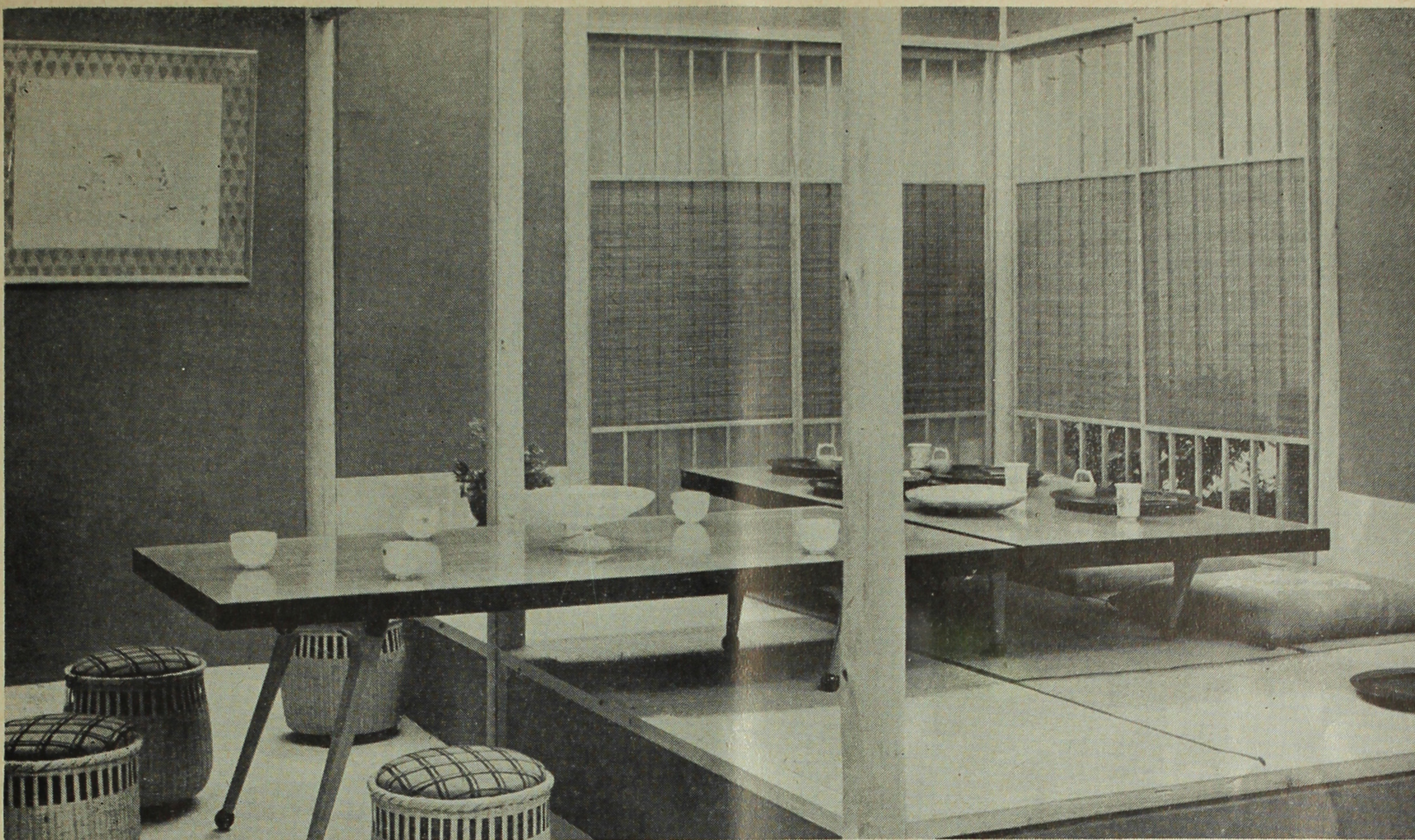


STUNNING RED lacquered table has removable well in center for charcoal cookery. Legs will fold.

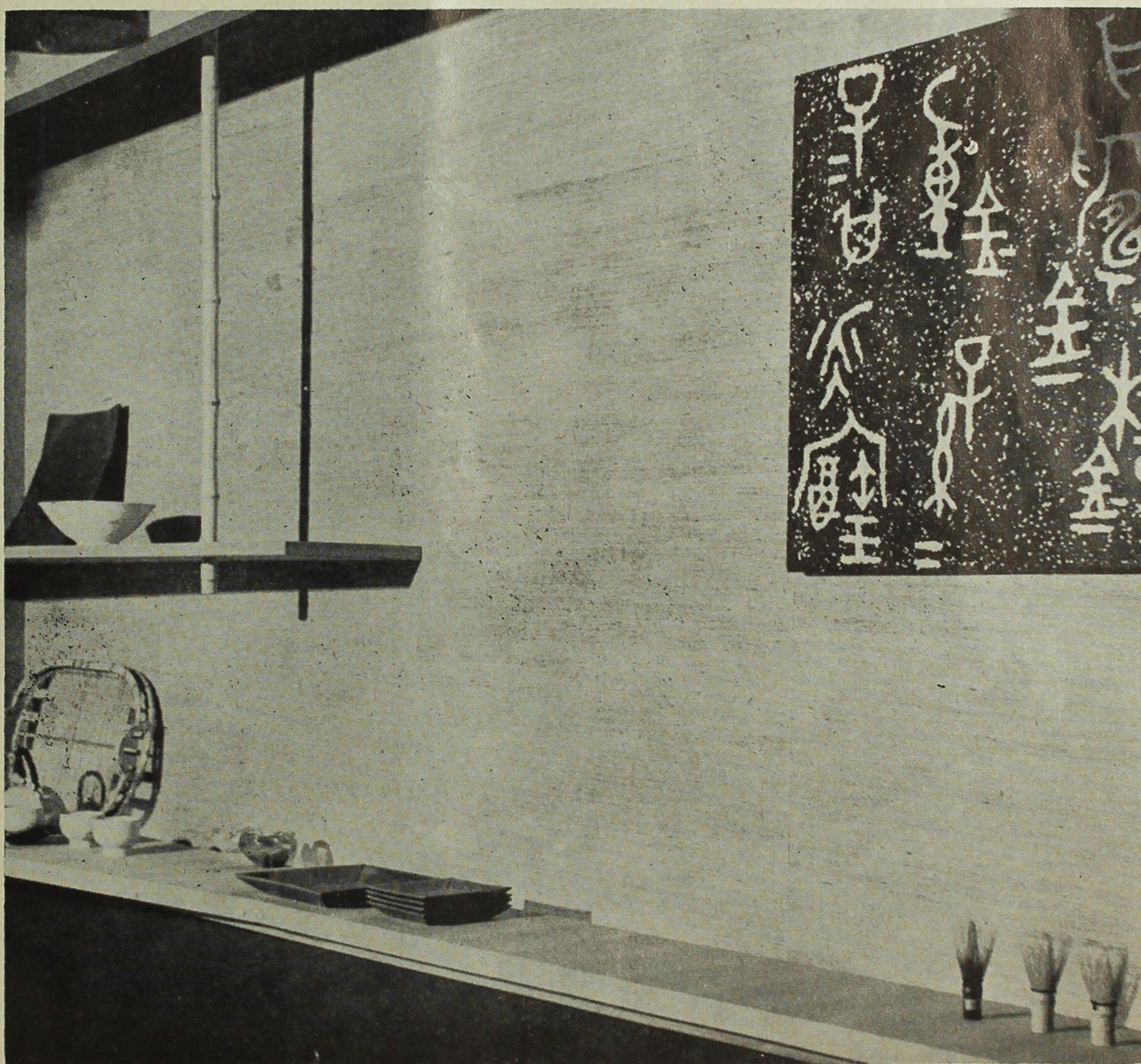


CUSHIONS ARE covered with yukata, a summer dress cloth. Table is negoro finished, a lacquer style.





THE SITTER has a choice here between sitting "high" or "low." Note the "L" shaped design of table.



"TOKONOMA," traditionally a wall recess for simple **objets d'art**, is given modern expression by hanging triangular shelf in corner, set off by slender bamboo pole. Abstract design is actually photograph of ancient Chinese ideographs ("chigai-dana") engraved on old bell.





CONTRIBUTING TO the joys of men around them, Edna Sumida (left) and Ruth Ogawa bask in that fine Hawaiian Sun.



# Hawaii's Prettiest

A CONSCIENTIOUS editor tries to keep his topics as timely as possible. It's the time of the year when the sun hangs high and bright, and male eyes begin to rove. You're lucky if you live in Hawaii, because that's where these damsels live. Rove away, men!

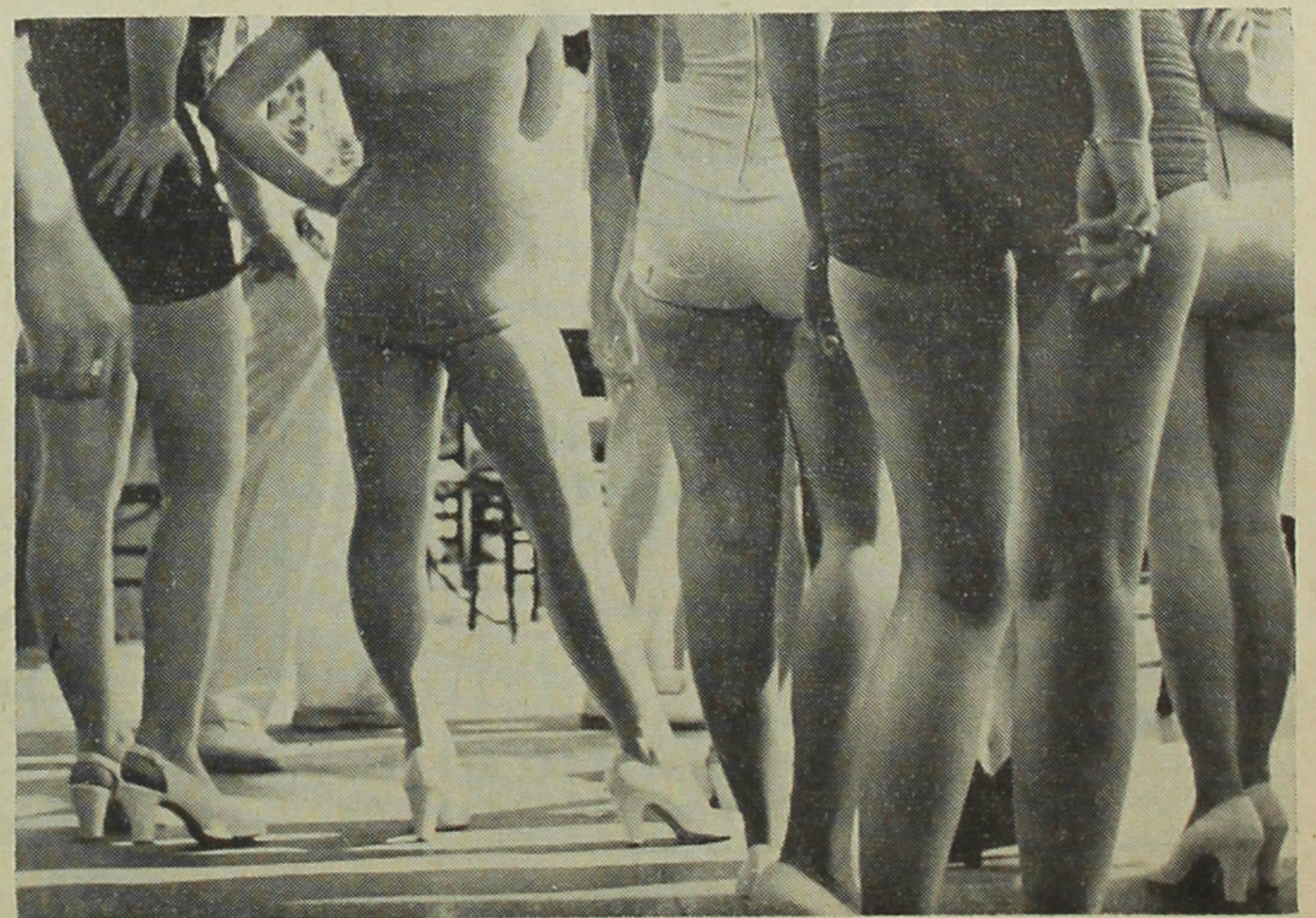
*Photos by R. Wenkam*



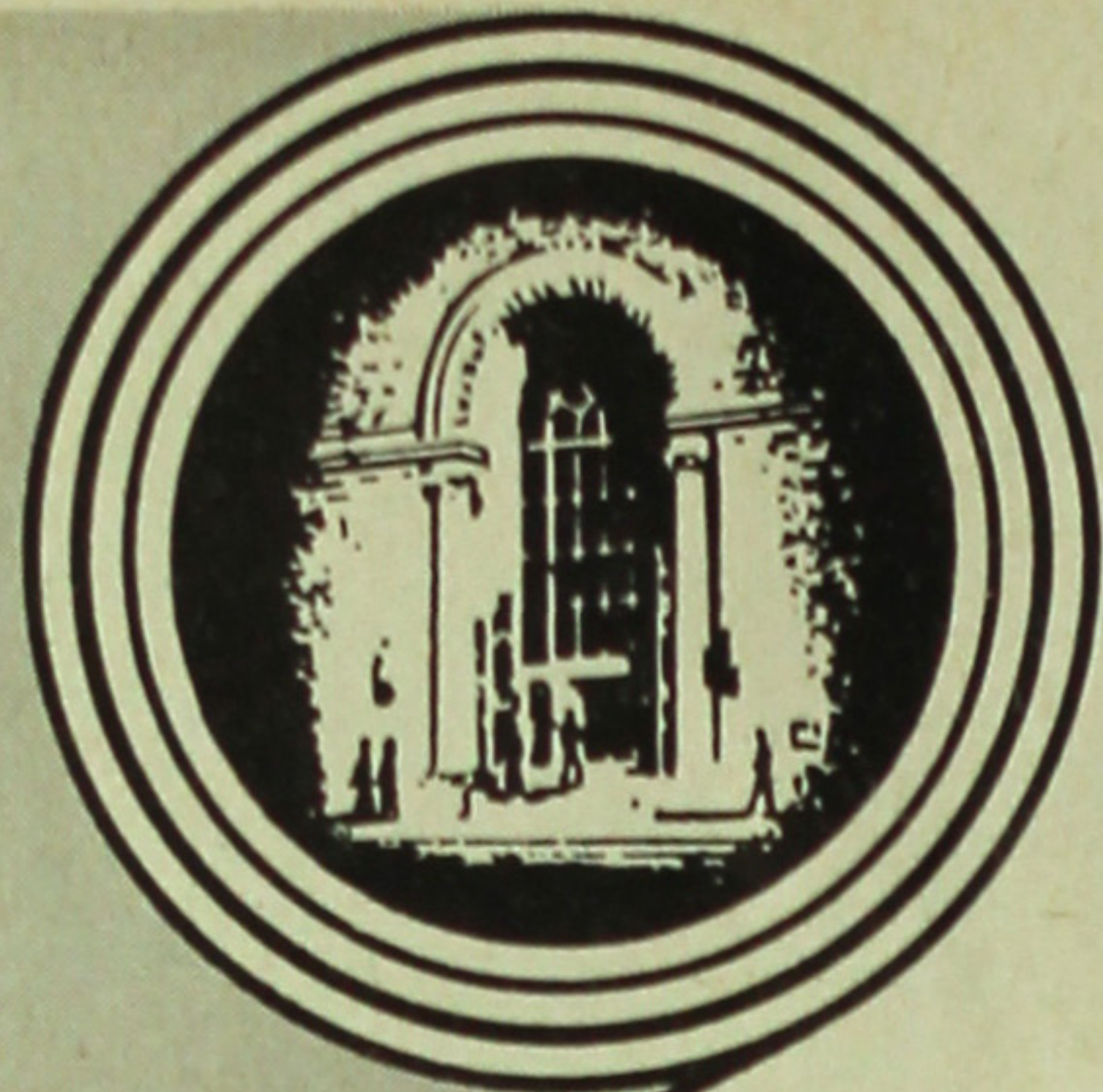
**UPPER RIGHT:** The marchers are, counting from the left; Marge Befu, Janet Chun, Edna Sumida, Lily Ann Goo, Willas Sayre.



**THE GALS ARE** trim enough to share a seat together.







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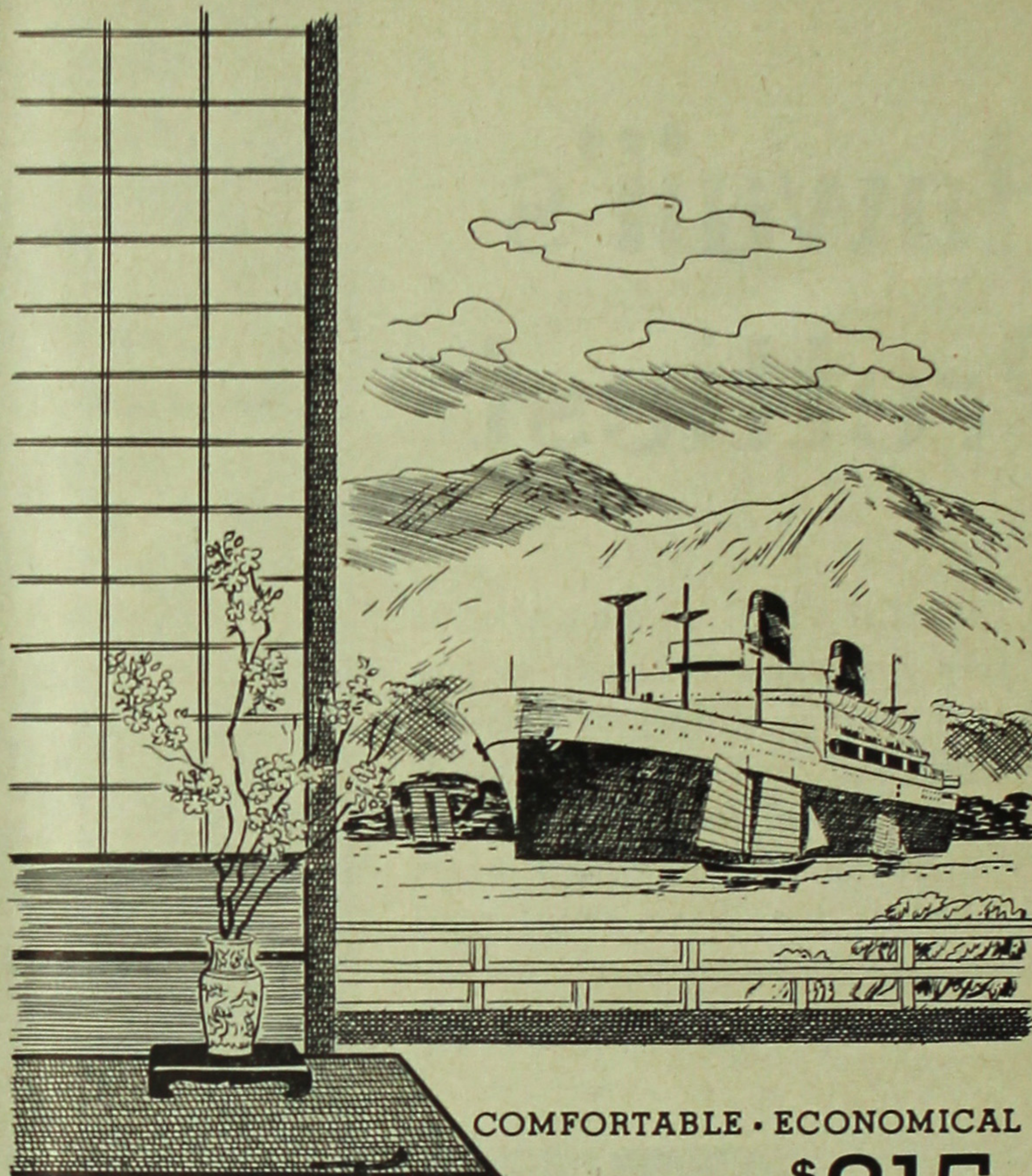
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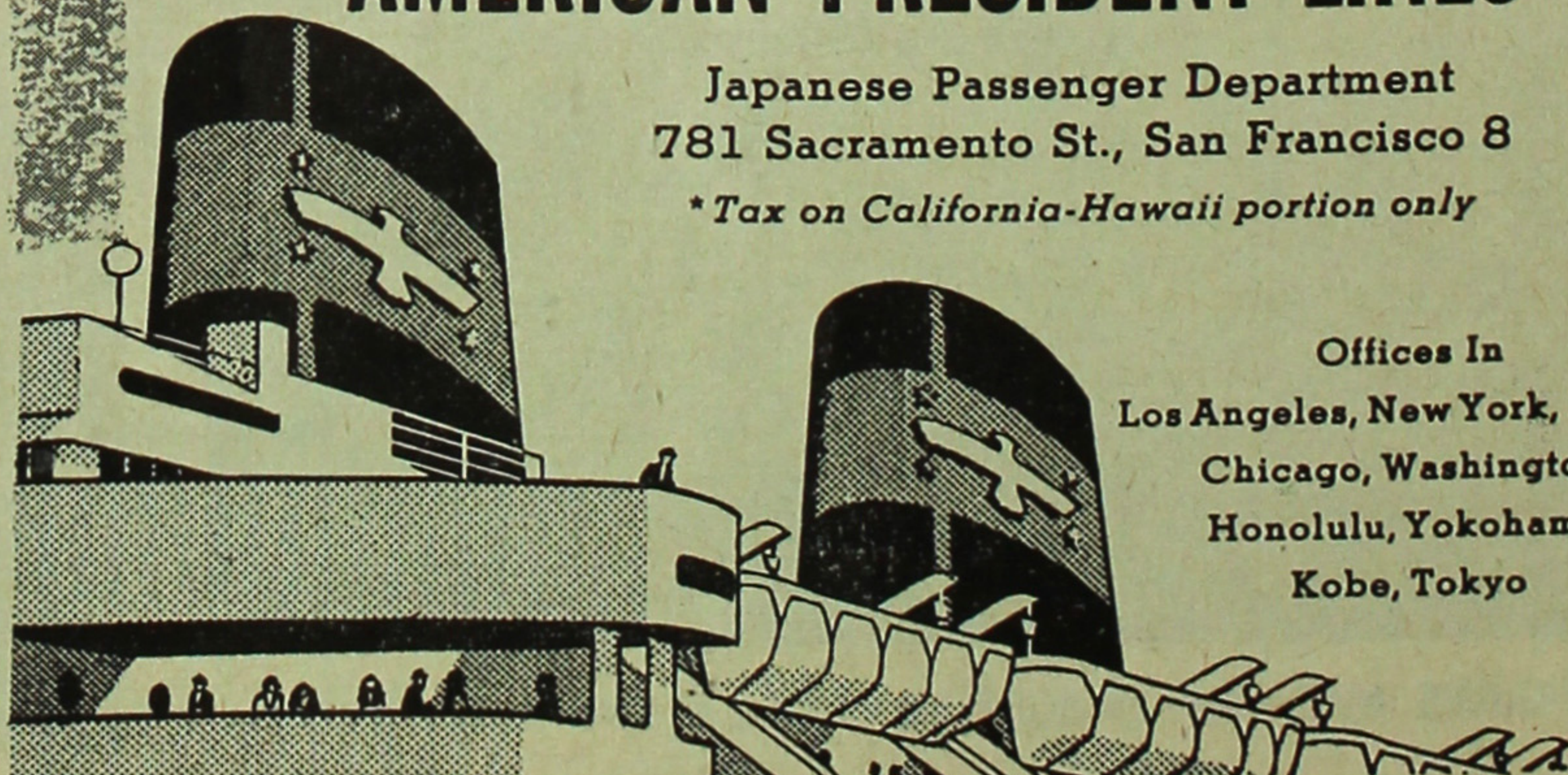
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*Photo by Raymond M. Sato*

**KOREA'S PRESIDENT** Syngman Rhee says of Hawaii's Koreans: "I know I owe them far more than anyone else." Koreans have been in Hawaii more than fifty years. Here, they are ready for music and dance.

# The Koreans of Hawaii

HAWAII'S 7,302 Koreans (1.5% of the total Island population) are both moral and financial mainstays of an important education goal in the Republic of Korea: the building of an Institute of Technology in that country comparable to Cal Tech and M.I.T.

The naming will be appropriately In-Ha University—for the port city of Inchon and the Islands of Hawaii.

The destiny of the entire Korean Republic has always been touched profoundly by Hawaii's Koreans who supported the independence movement of President Syngman Rhee after his political escape from Korea in 1913. Rhee says of them: "I know I owe them far more than anyone else."

They celebrated the Golden Jubilee of their arrival in Hawaii last year, an

occasion commemorated by the Governor of Hawaii, Samuel Wilder King as "evidence of the friendship, fellowship, loyalty, devotion, and spirit of Americanism."

An account of the first Koreans is given on January 13, 1903 by the Evening Bulletin. The paper described that first boatload as including "21 women and 25 children. The remaining 56 are able-bodied men."

These original 102 Korean immigrants had been recruited for work on the sugar plantations to fill the gap left by the exclusion of Chinese.

A suggestion that these first immigrants received "separate" treatment is revealed in the same newspaper story: "The Asiatic emigrants on board the Gaelic (ship) were inspected on board

the vessel this morning instead of at the Quarantine Island as has heretofore been the custom. Collector Stackable refused to give an explanation of the reason for the change."

Two years later, after "65 shiploads" the number of Koreans in Hawaii had grown to nearly 8,000. Then in 1905 Emperor Yi of Korea took a dim view of emigrating Koreans and said that, henceforth, no more shall leave that land.

About this time too, nice things about the Koreans began to appear in print in Hawaii, describing them as "steady, contented, willing . . ."

In the present day context of Hawaiian social behavior, some of the earlier statements are rather curious. One is by Lafe Young, an Iowan journalist



writing his Honolulu impressions on September 14, 1905 to a government official in Washington, D.C. "It is said that Koreans after they have been filled with good food make excellent laborers on sugar plantations . . . The sugar industry is holding its own, notwithstanding the enormous increase in the wages paid on the sugar plantations, the increase having been from \$7.50 per month to \$19.00 per month for plantation laborers."

Hawaii's Koreans have enlarged the cultural scope of the Islanders with their exhibitions of Korean Art, including bronzes, sculpture, 16th and 17th Century paintings, furniture, folk art, lacquer screens, ceramics, and stone rubbings. (It was a settlement of Koreans in Japan, several hundred years ago, who taught the Japanese their ceramic art. Old Satsuma owes its origin to them. The wonderful Korean pottery rivals the Chinese of the Sung period, examples of which are greatly treasured by art lovers among present day Japanese.)

As is the case of other nationality groups who emigrated from their native lands to the United States, the Republic of Korea will become a better nation from the help of Koreans who are now native to America.

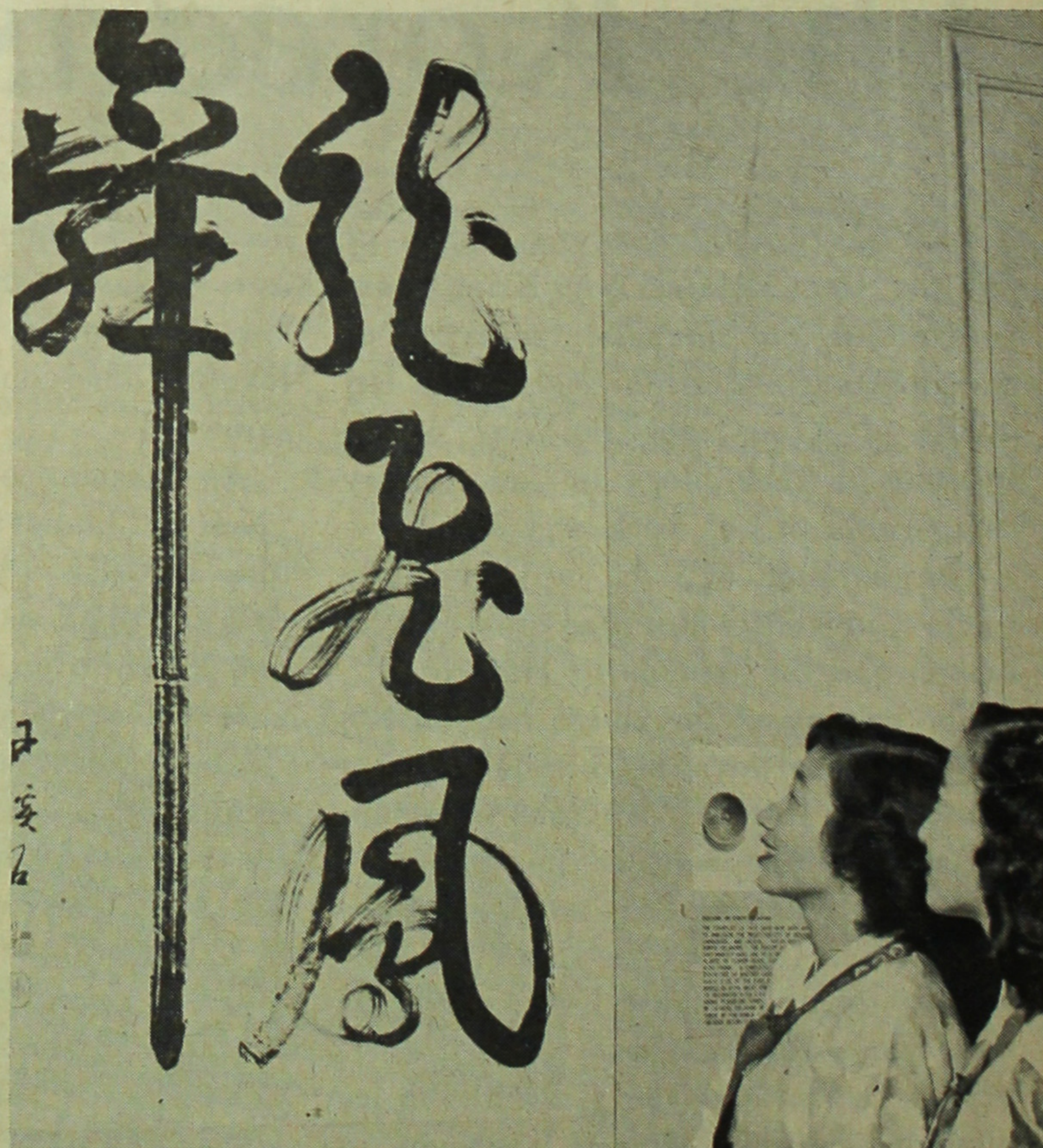


**GOLDEN JUBILEE** Committe included Delphine Auyong (left), W. Choi, D. Kong.

**KOREAN CALLIGRAPHY** ("Dragon is flying while Phoenix is dancing"), admired by Doris Park and Evelyn Kim.

*Photos by R. Wenkam*

**LEIS HONORED** original 102 Korean immigrants to Hawaii in big Golden Jubilee Banquet.







POISED FOR A SWORD CHARGE is Masaya Fujima in "Hashi-Benkei."

## U. S. Sees Kabuki



IT'S FESTIVAL day ("O-Matsuri no Hi"). Kikunojo Onoe (with hat, center) heads the Onoe School, inherited from great dancer Kikugoro VI.

DESPITE SOME fearful doubts in the beginning, Japan's Azuma Kabuki Dancers and Musicians passed the fiery test of America's most critical audiences—those of New York City. It put the stamp of acclaim by the "western world." Since that memorable opening night on February 16 in the Century Theatre, the Dancers have gone to Boston, Philadelphia, and last month gave a 12 performance engagement in Los Angeles' Biltmore Theatre. Currently, with 24 tons of equipment, they are touring the world, presented by S. Hurok.

This all puts a happy shade over the mixed feelings prior to the New York debut. The advance notice of the Kabuki





TOKUHO AZUMA strikes stylistic pose in *Okuni-Kabuki*. Dark clothed row of men give tempo and song.



THE WICKED-LOOKING stance is Spider Dance, by Masaya Fujima.

Dancers and Musicians caused much comment and speculation—most of it pessimistic.

The biggest worry of the sponsors and fans of Kabuki in general, and the Azuma company in particular, was the fear that American audiences were not “educated” to Kabuki.

When *Kabuki Odori*, (Birth of Kabuki), and *Shakkyo*, (Lion Dance), were shown by way of a preview on the CBS television program “Omnibus”, the general reaction was a weak smile, and the comment, “Well, anyway, maybe the costumes will be beautiful when seen in color.”

The picture changed, however, after opening night. The all-powerful critics from the seven leading New York newspapers walked into the Century Theatre on Broadway without thinking about ancient traditions, symbolism, or meaningful little gestures; they were there with open minds to be entertained.

The following morning, the reviews were out; most of the critics *were* entertained — and S. Hurok had another smash hit drawing crowds of *paying* customers.

The New York audience had three types of viewers: 1) the culture patrons 2) Dance devotees and 3) average fun-seeking theatre goers.

Before the opening, the theatre management thought that the first group





**THE GRAND KABUKI** Theatre in Tokyo, where the authentic Kabuki drama is enacted, still prohibits women on the stage. The Shochiku Company may be persuaded by the Azuma success to come to U. S. too.

would be the mainstay of the audiences. But dollars-and-cents success was assured when the third group really filled the house. An original four-week engagement was extended (and would have gone on even longer had it not been for a prior commitment to convert the Century Theatre into a television studio-theatre by a major network.)

The present international tour has the cooperating influences of Prince Takamatsu and the Japanese ministries of foreign affairs and education.

Director of the Company is Tokuho Azuma, daughter of the late Uzaemon XV, one of the great ones of Japan's revered Grand Kabuki Theatre. It is an ironic twist of sorts that Americans should have been introduced to a part of Kabuki by a woman. Although Azuma is steeped in Kabuki lore, she has never

appeared with the Grand Kabuki, since it bars women.

The distinction between the Grand Kabuki theatre itself and the Azuma Kabuki Dancers and Musicians is causing confusion among American audiences. Some of the more informed patrons of Kabuki have even remarked in puzzlement: "But how come there are women in this Azuma troupe? I thought real Kabuki used only men in the women's roles."

Kabuki dancing and music as an *art form* is not necessarily the same as the Grand Kabuki Theatre (owned by the great Shochiku Company in Japan). The Azuma troupe was chosen from the principal contemporary masters who have devoted their lives to this art form. Besides Miss Azuma, the stars are: Kikunojo Onoe, leading male dancer;

Masaya Fujima, choreographer; Katsutoji Kineya, Rosen Tosha, principal musicians.

Whatever the distinctions, the air of the Azuma performers' alien glamor has captured the public's imagination; the public is awed by the long lineage going back in an unbroken line to ancestors for generations and generations.

Wild rumors also had their rounds in New York, one being that if any unauthorized finger touches the stage which came from Japan, it will be burned at once.

The Azuma repertory includes a list of intriguing titles like: Long Pole Dance, Dancing Girls at the Dojoji Temple, Courtesan and the Monk, Would-be Flute Players Seeks a Wife.

—S. B.



# Will Grand Kabuki Drama Come to U. S.?

By Stewart Bronfeld

THE SUCCESS OF the Azuma company will undoubtedly influence the Shochiku Co. to hasten their plans to tour the U. S. This writer, as one who was involved in the Kabuki-to-America project in Tokyo, feels that the Shochiku people should blush in shame because, while they were nervously stalling and delaying, the Azuma troupe took the initiative and plunged into a world-wide tour, leaving the Grand Kabuki management to hem and haw, still no nearer to leaving Japan than they were years ago.

Major Irving S. Fleischer, (now living in Mount Holly, New Jersey, with his recent bride, a famed Japanese ballerina) was in charge of all entertainment in Tokyo at that time. He was convinced that Westerners *would* accept Kabuki, despite overwhelming opinions

to the contrary. As his assistant, concerned with producing shows at the legendary Ernie Pyle Theatre in Tokyo (formerly the brightest gem in the chain of theatres owned by the Toho Co.), this writer was likewise convinced, and together we discussed this belief with the Shochiku people. They were in contact with Joshua Logan and S. Hurok about the possibility of bringing Kabuki to the States, and they consulted us as representatives of American show business. The Shochiku directors were anxious to export Kabuki to the U. S.—even without great profit—but this desire was apparently stymied by their unshakable fear that Kabuki might not go over well with Westerners.

Moving the Kabuki players from the Kabuki-za to the Ernie Pyle (formerly the Takarazuka Gekijo, home of the popular Takarazuka Revue), was a complex operation. When it was finally

accomplished, and opening night arrived, we felt that if our effort to bring Kabuki before Westerners for the first time proved successful, it would serve to encourage the Grand Kabuki Theatre to forget their fears and head for the United States without delay. The performance was a benefit for the Boy Scouts of America in Japan and, in spite of the popularity of that cause, we were warned that the performers on stage would probably outnumber the audience. Opening night, happily, the house was filled to capacity. In fact, the performance was such a success that a second presentation was planned.

At the risk of being melodramatic, we must confess that as a result of that historic debut, Irving Fleischer and Stewart Bronfeld felt like modern reincarnations of Commodore Perry, opening up the gates of the outside world to the ancient art of Kabuki.

## CITIZENSHIP AID THROUGH CORRESPONDENCE COURSE



**CITIZENSHIP TEACHER** Eiji Tanabe who has instructed more than 1500 Issei in Los Angeles evening high schools will now reach many more thousands through a correspondence course tailored particularly to citizenship study needs of Issei. Some 150,000 Issei in Hawaii and U.S. are eligible for this course, available by writing 634 N. San Vicente Blvd., Los Angeles 46, Calif.





Photo by Jack Iwata

**LEAVES AND BLOSSOMS** brighten up the Serisawa table setting, all the more enchanting because of rough hewn tree trunk for table and Japanese folk pottery ("mingei"). Featured dish is "hot heavenly chicken" with orange slices.

## Recipe: "Hot Heavenly Chicken"!

By Mary Serisawa

**L**ET'S ALWAYS have in mind the creative approach to cooking and life, too! And let's eat *practically*, as the Japanese do! Try, if possible, to create your own dishes, using whatever you have. You can start with chicken, roast, or fish.

Before guests arrive—or even before

you invite them—have some sort of "theme" in mind. Then, with feeling, decorate your table accordingly, using some leaves and lots of blossoms. Try camellias, iris, hibiscus, or gardenias—if these seem too exotic, experiment with daisies, or even geraniums! (Use only flowers that will not wilt quickly.)

I have yet to see a person who did

not respond to the "party" idea. So let's have fun and eat deliciously for today and for always! It can be fun for the cook, too.

Here's a wonderful chicken recipe, given me by Mrs. Galina Hilton, of Hollywood, California.

*"HOT HEAVENLY CHICKEN"*

*\*See Directions Below for Roasting*



**FRIENDS OF MARY** Serisawa find dinner invitations to the Serisawas' highly scenic Japanese-style house atop Mount Washington, in Highland Park, just outside of Los Angeles, an aesthetic experience. It's because Mary is that rare type who is adept either at working over the stove or setting the table. The result is intensely pleasing to both palate and eye. She says: "I've learned more about cooking through the study of painting." The proper native touch was acquired in 2 years of studying food and culture in Japan. She's been writing recipes for friends since high school days, and now, she will be a regular SCENE contributor—to delight zesty, adventuresome appetites among SCENE readers.



Photo by Bill Brittin

**IMAGINATION** is needed in kitchen, says Mary. Painting is helpful.

Select whole, quite lean fryer about 3 to 3½ pounds.

Préheat oven at 555° for 15 minutes.

Roast chicken at 550° for 15 minutes.

Lower heat to 450°, cook for 30 to 36 minutes, depending on age and size of bird. *Do not overcook.* When surface of bird starts wrinkling, it is done! Chicken will be beautifully browned and have a delicious crisp-like texture.

Now, remove strings. Cut in eight to ten serving pieces, using poultry shears—this is a must. They can be purchased in any department or hardware store. Sprinkle both sides with salt and lots and lots of ajinomoto (monosodium glutamate).

Arrange attractively, skin side up, on bed of lettuce leaves. Garnish with orange round slices slit half-way across, twisting the ends to curl.

Wonderful, served with preserved fruits, such as kumquats, watermelon rind, figs, bright red crab apples, cran-

berries, spiced peaches, or apricots.

*\*Roasting Directions*

Have butcher make small opening when removing giblets. (Save these 'till later.) Truss as you would for stuffed chicken or turkey. Or, cover opening with legs and tie securely to the tail. Cut off neck, but do *not* remove neck skin; tuck this gently underneath. Fold wings back and tie securely with string over the breast. The reason for this, in case you are wondering, is to make it air-tight. Chicken cooked at this temperature will "puff" up and gradually turn a rich brown color.

Now, breast side-up, press bird down firmly on rack in a shallow pan. You are now ready to make the roast!

P. S. This is an excellent dish for a party because it can be prepared hours before your guests arrive; also, you can roast 4 to 5 chickens at once! If you do, be sure to space them enough apart on the grill so that all sides of each chicken will be cooked and nicely browned.

**MENU**

*Sweet Chestnut Rice*

*\*Hot Heavenly Chicken*

*Kumquat Preserves*

*Nippy Green Salad with Fresh Guava Slices*

*Japanese Sweets (Mochigoshi)*

*Green Tea*

A good cook must be imaginative, too. So, here's your chance. Save the giblets and the neck for Japanese or Chinese soup. I call them "Poem" soups. And, don't forget the richest and best part, the liver. If there's enough to get excited over, do make liver paté, or chicken livers with a slice of water-chestnut wrapped in bacon and held together with toothpicks. Fry until golden brown and bacon is crisp. Serve immediately in a beautiful dish with a leaf or two tucked here and there. These make delicious appetizers for your party, yet it's all a part of the chicken! Just one more thing—don't forget the drinks.

*Next Month, "Sweet Chestnut Rice", and another party idea.*





Photos by Shochiku Film Co.

**COUNTRY-BRED** parents make once-in-a-lifetime visit to big city (Tokyo) to see their children and grandchildren. The children are too self-centered to make the stay pleasant; parents return home near Hiroshima, disappointed.

now showing in Hawaii and U.S.

## It's Sometimes Sad To Be A Parent

**S**HOCHIKU, one of Japan's big movie-making firms, describes itself as "especially renowned for its moral and refined pictures." It also sticks to a policy of choosing stories that a family can see together.

The products of this policy are often not only admirable, but good. One example, "Tokyo Monogatari" (which becomes "Their First Trip to Tokyo" upon export), will hit the screens in Hawaii and the mainland next month.

It went over well with audiences in Japan, and ought to draw better-than-usual crowds here, as well. For Nisei and others who might not be attracted without English titles, the information is out that "Tokyo Monogatari" has them. The English titles written in Japan have been rewritten in the U. S. into

snicker-proof Americanese. (Shochiku maintains a distributing office in Los Angeles.)

"Tokyo Monogatari" starts with seeming promise of parental joy for an old couple in a small town near Hiroshima. They have decided to see how two of their four children—a doctor son and a beauty salon-operator daughter — are doing in Tokyo, and the big city son and daughter write that the parents ought to come by all means.

Almost as soon as the aged parents reach Tokyo, disillusionment begins to set in. Neither son nor daughter are doing as well, professionally and business-wise, as had been expected. Worse still, they are too busy to give the visiting old folks a decent amount of attention.

It turns out that the only moment of

real welcome and pleasure in Tokyo is, for the old man, a reunion over *sake* with a pair of old friends—and for the mother, a stay with Noriko, the young widow of a son who died in the war.

That Noriko's feelings toward the oldsters are warmer than that of most of the children is again apparent after the mother dies upon her return home. The children who came from Tokyo and Osaka are impatient to leave the home town after the funeral.

The widowed daughter-in-law stays on for a decent length of time, and the old man gives her his departed wife's favorite watch in appreciation.

Since it's about a family, the film abounds with effective vignettes of Japanese domesticity that will be especially interesting to people who haven't lived



*English titles on this film*



**SPOILED GRANDCHILDREN** are petulant over cancelled Sunday outing due to an emergency call for doctor father. Children are not what parents expected; grandchildren are worse.



**DAUGHTER-IN-LAW** (Setsuko Hara) is real comfort to grandmother (Chieko Higashiyama).

in Japan—or who haven't previously seen Japanese movies of this type.

And of course, a good deal of pathos (a must in any serious Nipponese flicker) comes to the surface as the story proceeds to show that filial piety is not always a built-in virtue, even in Japan, and that it is but one variation of a larger virtue: consideration for other human beings.



**AFTER MOTHER'S** funeral, children are in hurry to divide her possessions and go home. Daughter-in-law Noriko's feeling is much more considerate than theirs.



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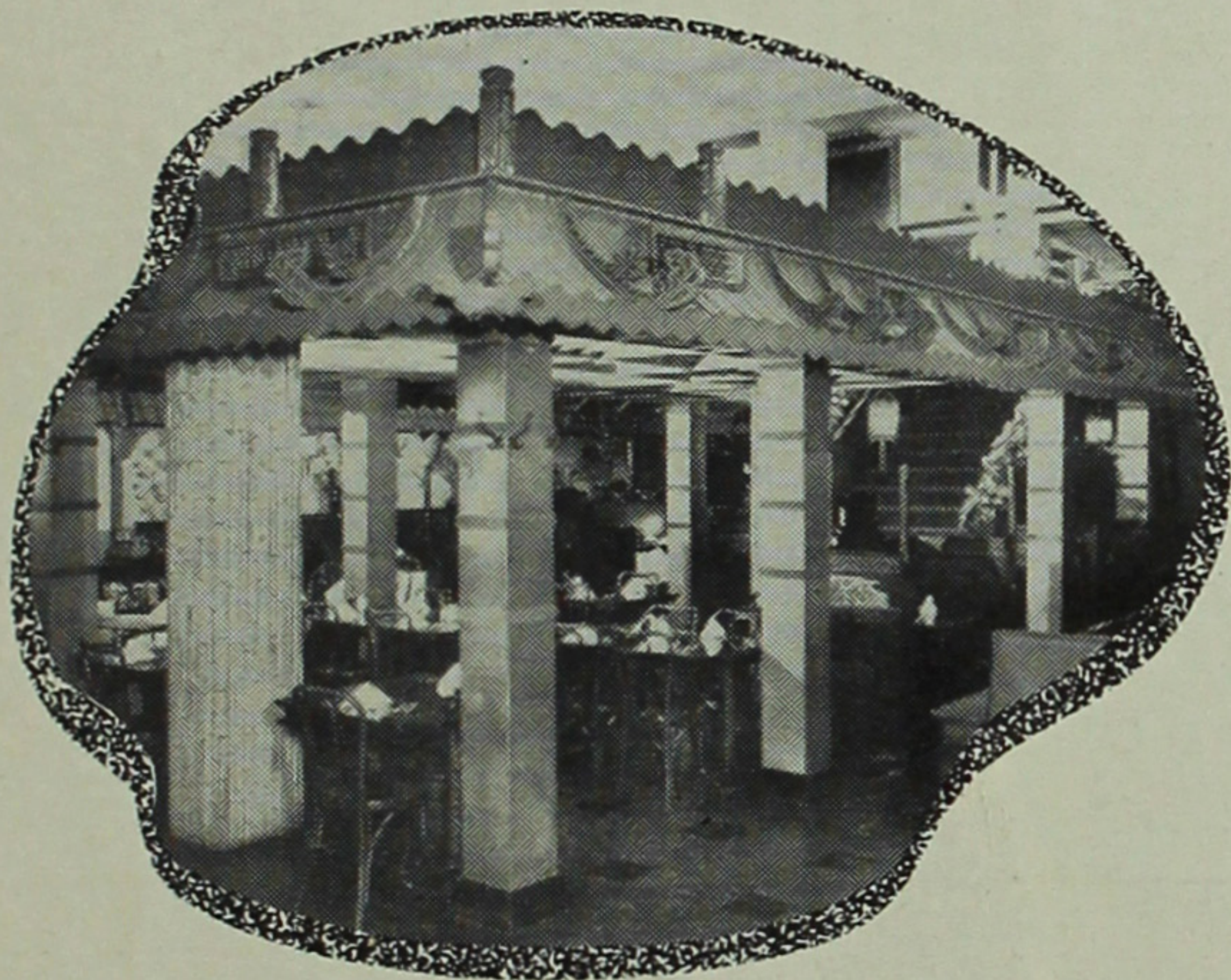


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from: the Publisher

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in the transfer of SCENE offices  
on March 1, 1954 from Chicago, Illinois  
to Los Angeles, California...

And due also to the time required  
in establishing SCENE Magazine, Inc.,  
the new publishers of SCENE . . .  
the March, April, and May Issues  
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of SCENE for 1954 will be January,  
February, June, July, etc.

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