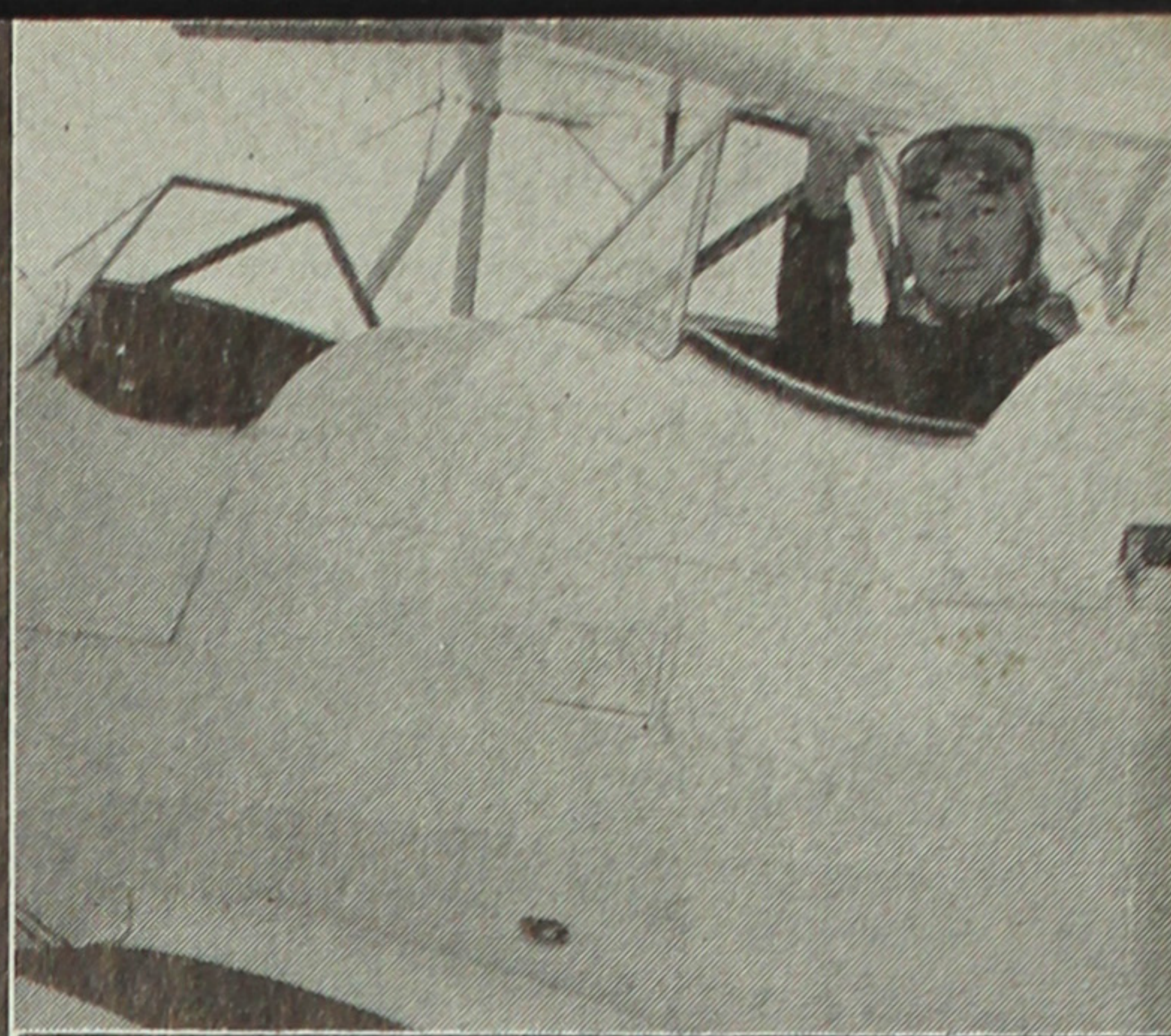


SCENE

the International Magazine



OHYE'S AIR TROPHY RACE

**AUGUST
1954**

Children's fairy tale:
the old hat maker

Coffee from Hawaii

Judge John F. Aiso:
achievement story

Hawaii's \$1,000,000
blossom pageant

Polynesian Spareribs

India's finest:
Sujata & Asoka

35 CENTS



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Behind the **SCENE.**

SCENE'S stateside editors get a fierce longing for travel when they see Japan's sparkling festivals and eye-filling country-side. Below is a mid-August event in the northern part of Japan: the *Nebuta* festival in the Aomori Prefecture. The populace of the various Aomori towns parade the streets with these huge dummies, representing human figures, animals, birds and demons.

That old feeling took hold of us more strongly the other day as we sat lunching on a vessel actually ready to start on its way to Japan within the hour. Bill Morrissey and H. Okabe of the

American President Lines invited us on board the President Cleveland docked in Wilmington Harbor.

A gourmet's lunch on this ship deserves a paragraph of its own: Marinated Brook Trout, Jellied Essence of Tomato, Deviled Pheasant's leg with Romadur Sauce, Broccoli Polonaise. We tapered off with an exquisite cheese, Bel Paese, and apple! Viands of a more familiar nature like Irish Stew and Sukiyaki are served on the same menus, with that extra dash and flair of the APL chefs. They certainly make traveling a soft, soft delight!



"That Old Feeling"

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LETTERS

NERVE CALMER

Dear Sirs:

I wish I had known of this great magazine when I was in Korea, fighting. I could have calmed my nerves reading it.

BERNARD COURTOIS, Festus, Mo.

**Enthusiasm about SCENE is rapidly building up SCENE'S subscription list. SCENE is already the largest Japanese publication in the United States.—Ed.*

JAPAN'S "FOREIGNERS"

Dear Sir:

The anti-Nisei feeling reported in certain quarters in Japan seems to have reached a point of hysteria in a report of armed thugs trying to break into the home of Prime Minister Shigeru Yoshida . . . I quote from a local paper, "Excited Japanese press reports first described the intruders as 'foreigners' resembling Nisei."

What manner of physical features makes a Nisei in Japan look like a foreigner! And be identified as one at that!—

SHIG MATSUDA, San Francisco, Calif.

STATISTICIAN!

Dear Sirs:

Your June issue has an excellent article about George Taniguchi, the jockey. However, a few errors in the article should be corrected. On page 7, there are three photos relating to horses finishing a race. The author states, in the top photo, that Taniguchi won with BLUE STOCKING—this should be BLUE SHOCKER (there is no horse by that name in present day racing). On the same page, the bottom photo states STEADY IN was also a winner. To the best of my knowledge, no such horse is listed in racing today (Ref: Turf and Sport Digest July 1954, page 53-64 incl.); and, on page 9, the price paid for a \$2.00 wager on the horse AU was \$65.70 and not \$67.50. The followers of this horse will agree with me.

For those who are interested, \$2.00 wagers on all of George's mounts at Bay Meadows, across the board for the 1954 season, would have returned a net profit of \$233.20. This includes an entry that won on April 1, 8th race, 1954—George's horse finished fourth, but the other half of the Texas Ranger entry won. The breakdown for the season is:

Win \$255.00+

Place \$2.00+

Show \$24.30—

At the Hollywood Park meeting, to date, the profit and losses on George's mounts are running similar to those at Bay Meadows.

WILLIS SHIMOZONO, San Mateo, Calif.

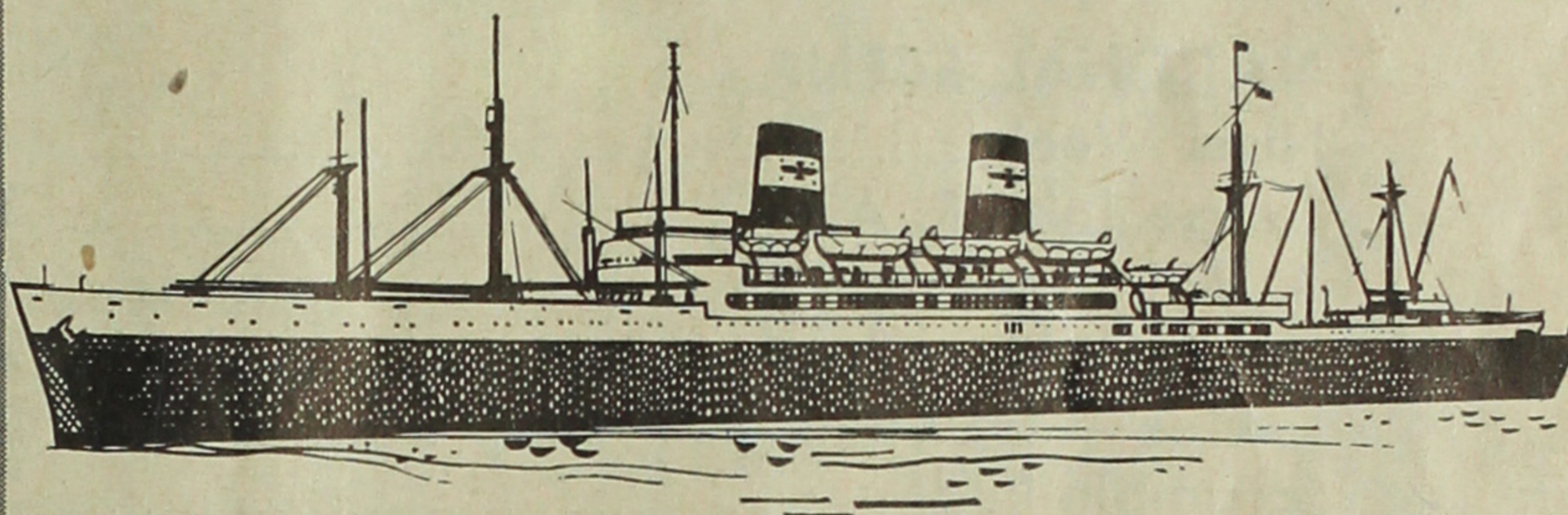
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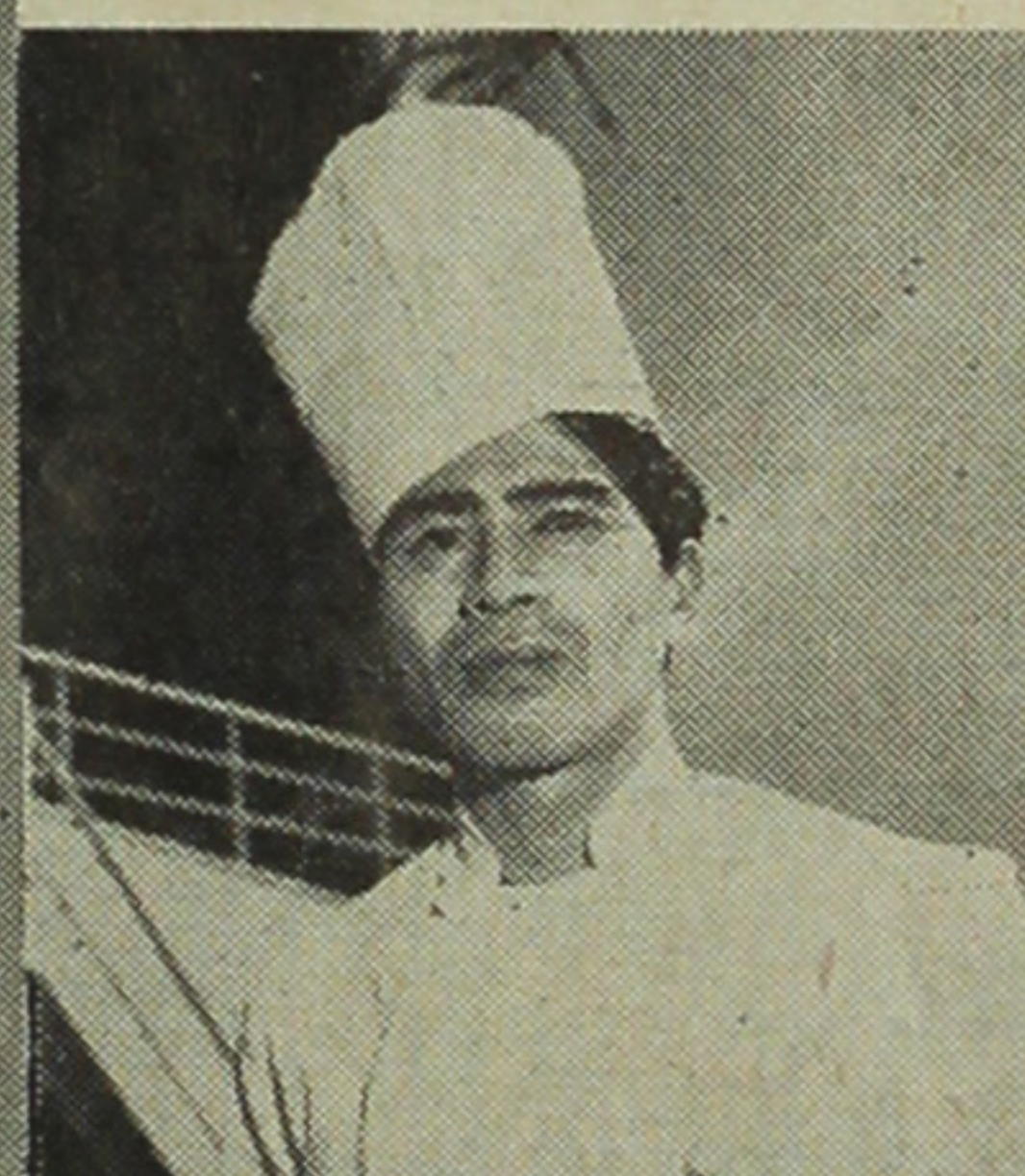
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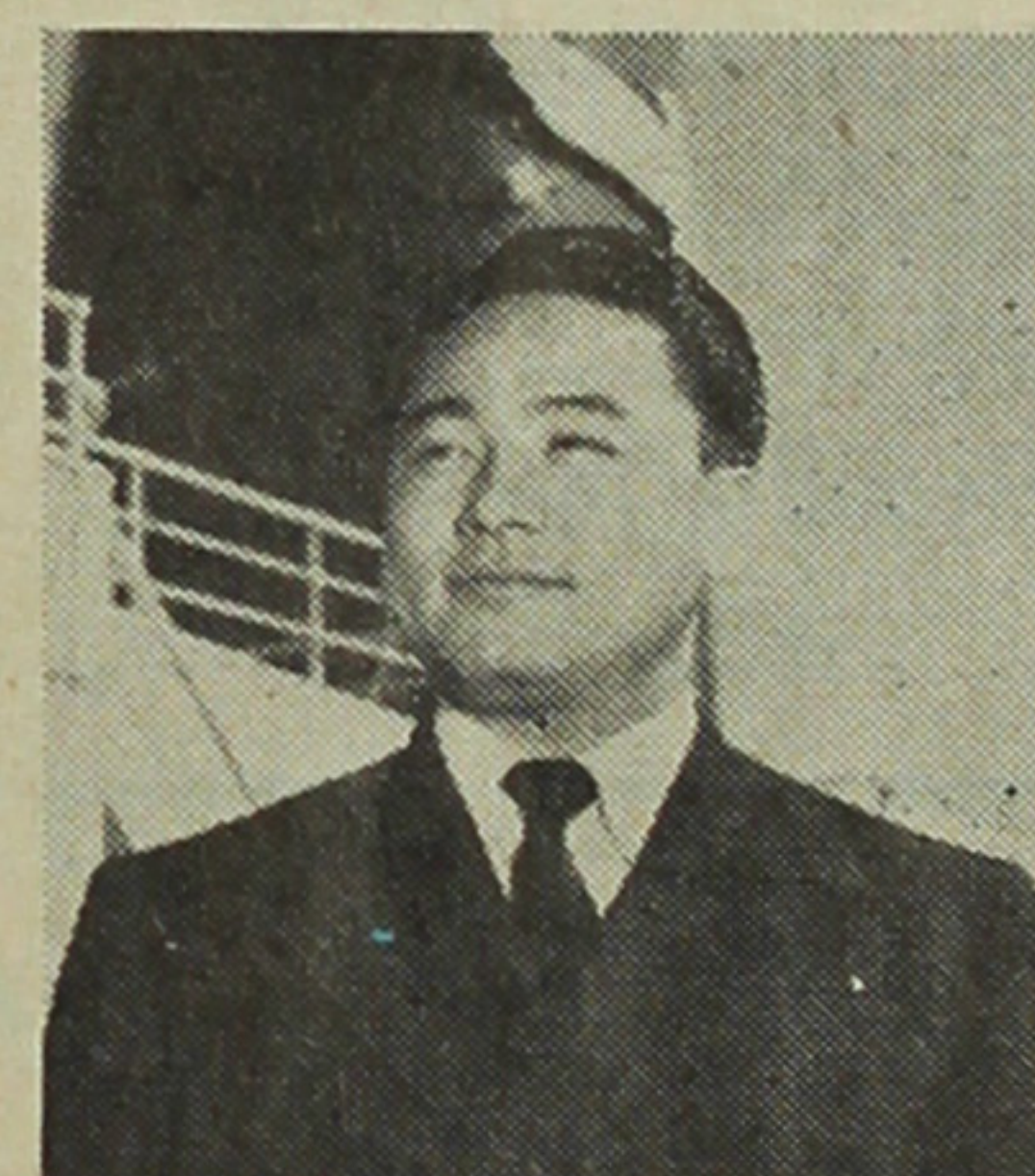
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AUGUST
1954

SCENE

the International East-West magazine

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check fraudulent use of "scene" name

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Any unauthorized use of the name SCENE for a publication

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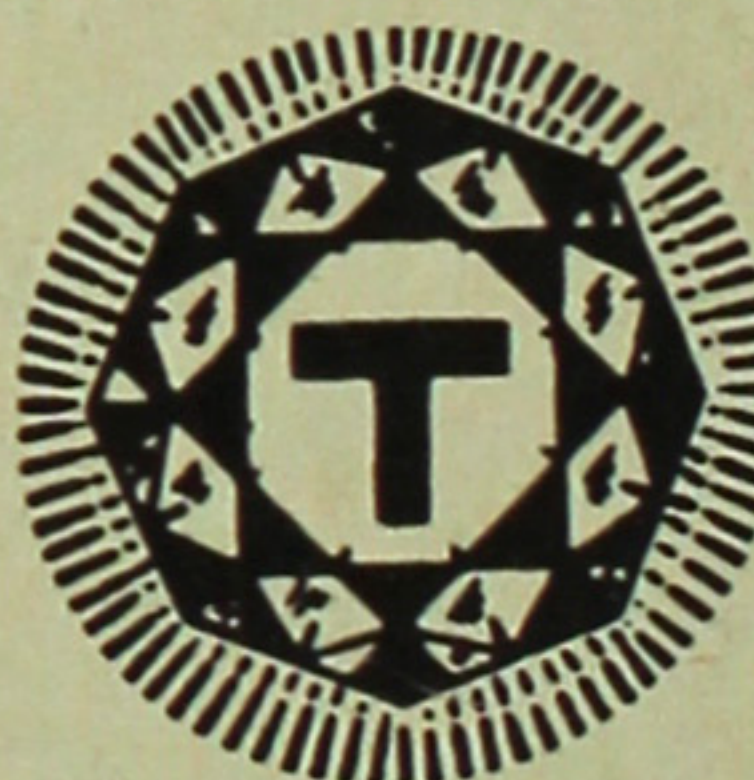
Any unauthorized magazine, therefore, using the name SCENE or anything similar to it (as "Asia Scene") will be subject to legal action. *Anyone promoting or selling such magazines will also be subject to legal action.*

WE ARE PLEASED to announce the appointment of Sam Ishikawa to head our Tokyo Bureau. The rotund, smart Sam is a graduate of the Quaker Earlham College in Indiana, did advanced studies at Harvard, is associated with the Jiji Press of Japan. Through his activities as a JACL official in Los Angeles, thousands of SCENE readers know Sam as a man of principle. Through his Jiji Press reports to this country, thousands know him as a reporter who can turn up a fine story out of the most obscure places.

Business manager of the Tokyo Bureau will be Shinichi Yoshida, a man long experienced in the business life of Japan. A person of excellent reputation and high abilities, he will be an invaluable part of the Japan SCENE.

COVER

LIGHTHEARTED beauties are Hawaii's Cherry Blossom Queen Anna Tokumaru (extreme right) and attendants (left to right): Leatrice Shimizu, Betty Tsukiyama, and Jean Sera. For a closer glance, turn to page 14.



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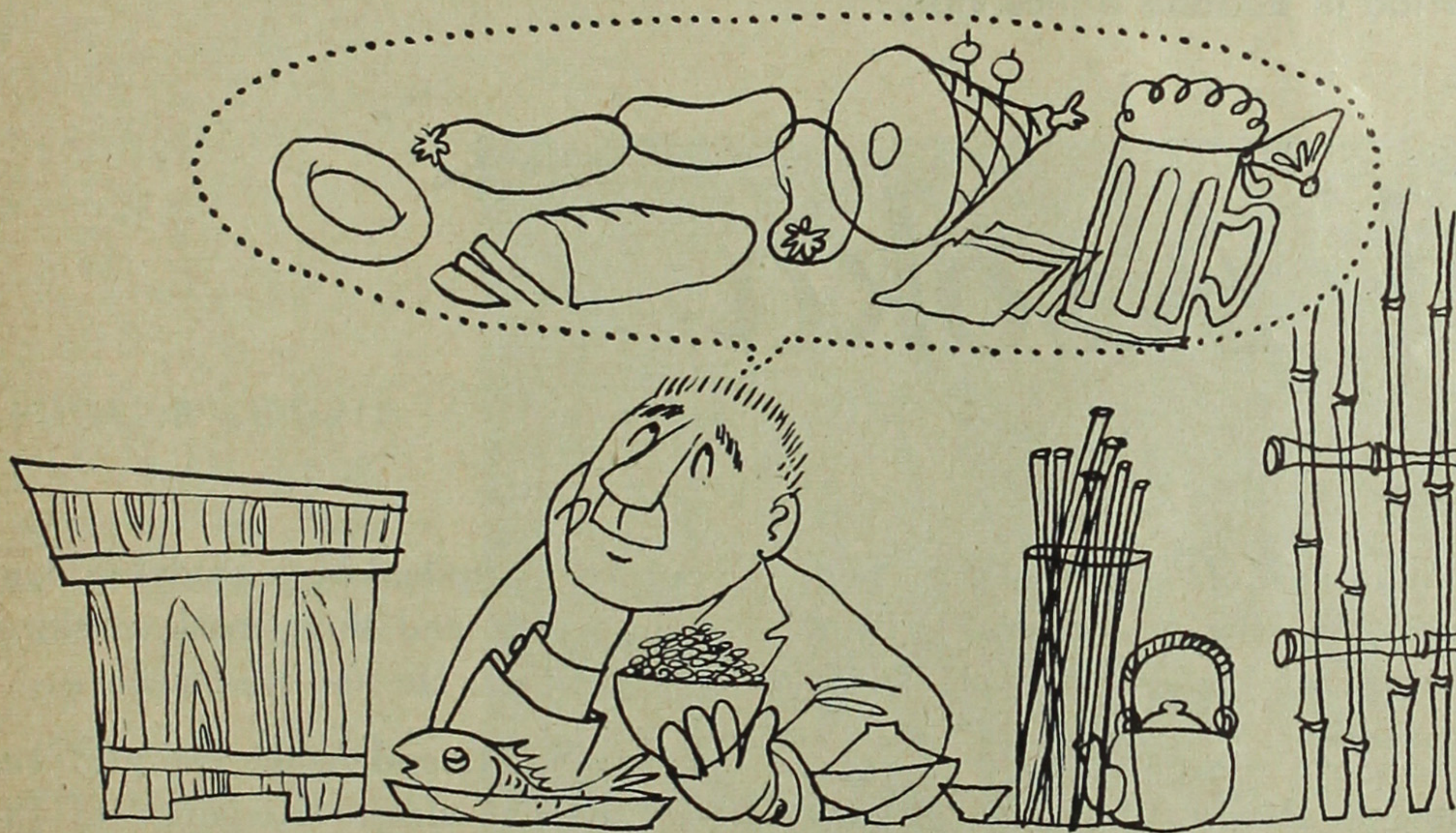
Drawings by
Tom Okamoto



This classified advertisement appeared in the **Nippon Times**, an English language daily published in Tokyo.

Lost

FRENCH POODLE Male, black, slightly curly, white spot on breast, short cut tail. *Understands English.* Tel: 72-3331.



What wouldn't a Japanese living in Orlando, Florida give to know a good local source of "sushi" or "sashimi." So food-conscious SCENE was intrigued with a letter in the May, 1954 issue of GOURMET Magazine, headed "S.O.S.", about lox in Japan.

Lox is a salted salmon delicacy, favored by people who love choice delicatessen foods. It is European in origin, and its availability in the

United States is very specific geographically, New York City being the best source.

Sirs: Please tell Mrs. Ruth C. Gordon, who writes from Japan, that she might find lox at Lohmeyer's Delicatessen, midway between Tokyo and Kawasaki. The Navy Commissary at Yokusaka has a canned smoked salmon filet which will substitute. Fail-

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ing these two sources, ask the steward at Tokyo Kaikan.

MAJOR OWEN M. CONRAD
FORT BRAGG, NORTH CAROLINA

GOURMET Magazine commented:

"When a Major comes to the help of lady with fair lox, the Age of Chivalry still lives. Now, where is the Captain brave and bold who will tell Mrs. Gordon a good Japanese source of bagels?"

Now a **bagel**, a smooth hard crusted roll, is as integral to lox as "nori" is to a rice ball.

SCENE is mighty pleased to inform Mrs. Ruth C. Gordon and **Gourmet**, that when in Tokyo, saunter over to the Roppongi crossing, walk a block down to the 15th between D and B streets. You'll be at Leo's Delicatessen where **bagels** are baked fresh daily! Other select items: chopped liver, dill pickles, corn beef, gefulte fish, pickled tongue, and herring . . . and cheese-cake as good as Lindy's ever baked.



2,000 YEAR OLD Ajanta Cave, earliest known Buddhist cave in North Central India, has frescos depicting heavenly dancers. Sujata and Asoka recreate style of period in Buddha dance story.

Sujata and Asoka

By Nancy Green

ON THE TINY (9x12 feet) stage of the Los Angeles Press Club, India's Sujata and Asoka danced in flawless harmony, with toes curled, eyes closed in reverie, shoulders and every part of the body in coordinated movements. The mood was intense—a Dance to the God of Love, Krishna, but in all their movements and striding about, they never touched each other.

Love's expression in India is in the gesture of the hand and the whole body without either dancer touching the other!

Since 1948, Sujata and Asoka have

given hundreds of similar U. S. performances, making Americans a little more aware of the centuries-old traditions of India.

Sujata, a Hindu Christian (Hindu grandfather became a Christian, hence the designation) from Bombay, grew up in a well-to-do family, came to dancing as a young child to learn the "womanly graces."

She met Asoka in 1939, a young German who had been in China, Tibet and India for 18 years. They met in the Himalayas (the Mussoori Hill station) where he had been interned as a German alien, 9000 feet above the sea level.

For years, he had been studying dances of priests and their mask masking in the temples. He had no teacher.

Today Sujata and Asoka can perform in all the five classic categories of Indian dance: the ordinary temple dance, special worship dance, court dance, story telling dance, and the folk dance. India varied by area and language has many different kinds of folk dancing. (Films for 600 million Indians must be in 3 different languages.) Sujata and Asoka had to travel all over India, seeking authentic folk steps and dress.

Their dances are "modern" and "ancient". The yardstick for "modern"



SUJATA PREPARES a curry, cutting vegetables directly into pot. Indians use many different kinds of curries.



ASOKA WEARS punjabi as he writes children's fairy stories. He plans also to write color shorts for Television.

EUGENE LOURIE (1st on l.), art director of the "River", N. Yodogawa (2nd from l.), of Japan's film magazine "Eiga No Tomo", and actor Turhan Bey (4th from l.) are among guests entertained by Sujata and Asoka.





TIBETAN "MASK of Destruction" worn by Asoka resembles Kabuki masks, possibly are of same origin.



MORNING YOGA hour keeps dancers well trained. Sujata is in lotus position, Asoka's doing shoulder stand.

is 300 years. Any dance beyond 300 years may be considered an "ancient form." Some of the oldest dances are 2000 years old.

The costumes for dances are designed from observation and from paintings and statues. Sujata and Asoka design, cut, and sew their own dress clothes from materials brought from India. Jewelry, crowns, belts, necklaces, bracelets must all be personally chosen.

When they came to this country, the theatre people thought that India's dancing had no "commercial" value. Today, Sujata and Asoka make a handsome living from their art. Occasions, of course, particularly in making Hollywood films, require some adaptation to what is broadly termed, "the popular taste."

Sujata and Asoka have performed in New York's Ziegfeld Theatre, Chicago's Opera House, Los Angeles' Las Palmas and Wilshire Ebell theatres. Their particular pleasure is college audiences; they have been to the University of Washington, the University of Hawaii, Washington State College, etc. At these,

they lecture in the morning, dance in the afternoon.

Their first American problem was not audiences; it was music. They started with 7 U. S. musicians, designated as "experienced," but the strain became too much. Before each performance, Sujata trained the musicians on Indian music while Asoka got the stage ready. While performing, they had to provide the *tempo* for the orchestra by putting bells on their feet and stamping on the stage.

Never quite satisfactory, the "live" musicians had to be exchanged for recordings made in India. The instruments heard in an Indian dance are a *sita* (a kind of guitar), flute, percussion drums, and xylophone.

The presentations however remain a strenuous bit. Sujata and Asoka are their own entire show. Either or both are on stage constantly. They have no time for quick changes in a dressing room; the costumes are laid out on a table just off the stage. As each finishes a dance, the next costume is "jumped into." They make 12 to 15 complete

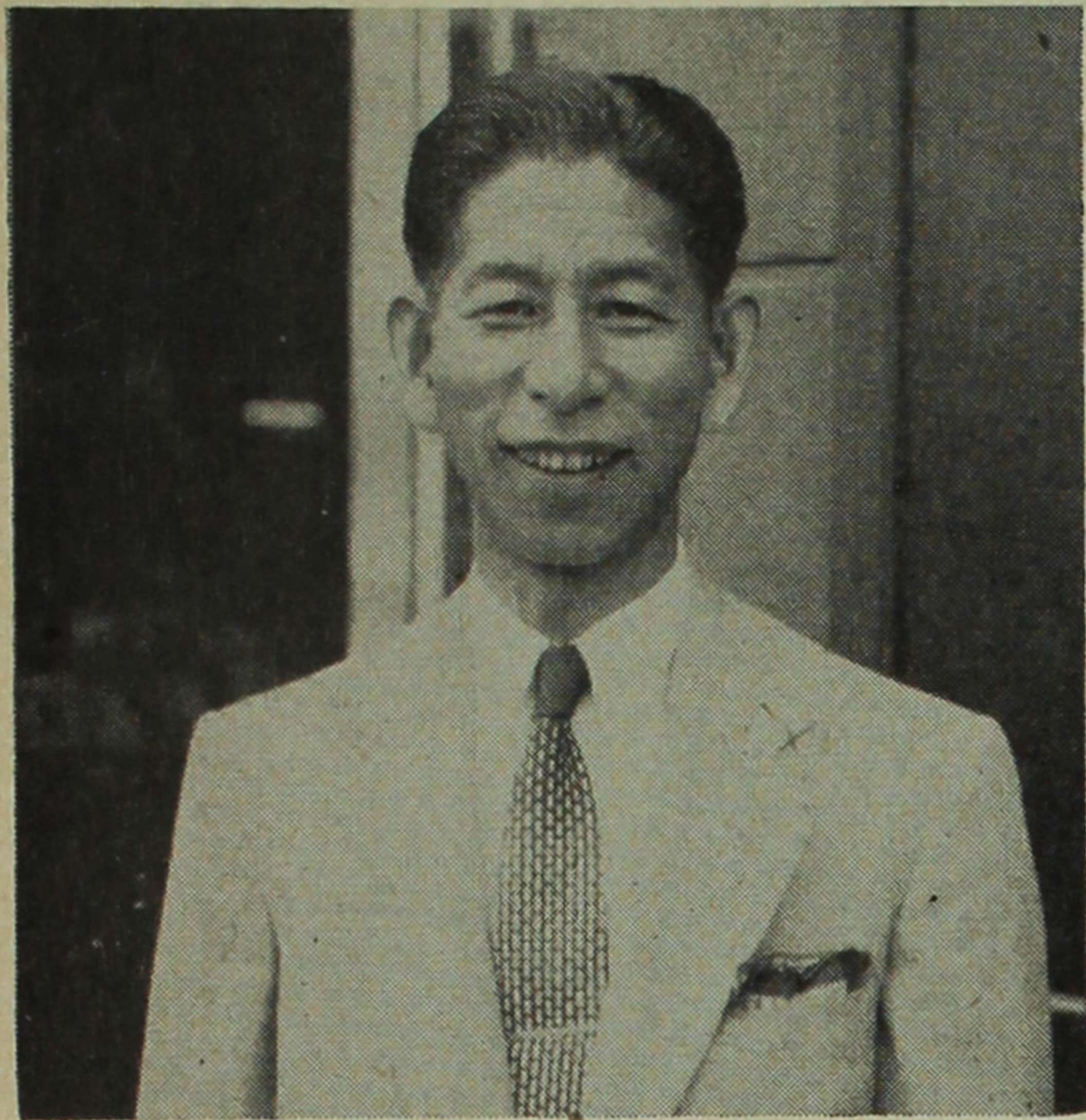
changes for each performance. They alternate on the changing of music on the turntable. The records have to be put on quickly, deftly, with a "steady hand"; while adjusting the *speed* and the *volume*!

Like well-trained athletes, at show's end they aren't even breathing hard. The secret: yoga exercises every morning and honey. There's nothing mystical about their yoga; it's a series of sensible gymnastics of body twisting, shoulder stands, etc.

Sujata and Asoka are also in Hollywood films; the most recent was "King of the Khyber Rifles" with Tyrone Power. Sujata was in 8 major pictures before she was cast as an Indian. Hollywood put her through a racial gamut of Chinese, Mexican, etc. parts. Asoka is recognized by the movie industry as a top flight choreographer.

They are currently touring Japan, bringing a slice of an Oriental tradition not too well known even in that ancient land. In this sense, they are doing in Japan what the Azuma Kabuki Dancers did in this country.

NISEI WEEK



GENERAL CHAIRMAN, George Kuniyoshi, heads Nisei Week committee.

One thousand lanterns ("chochin") from Tokyo and Gifu will festoon the First and San Pedro Street area of Los Angeles these August days from the 14th to 22nd.

It's the Nisei Week Festival, a time for street dancing ("ondo"), judo, baby shows and Queens. (See Hawaii's Cherry Blossom Festival, pages 14-16).

The Mayor of Los Angeles and local citizens have come to regard these events as part of "local tradition."

QUEEN CONTESTANTS' backers awaiting ballot tally in former festival. This year's Queen will be chosen by judges from five elected finalists.



BABY QUEEN and attendants seem bored by honors. Not the junior King!
Photos by Jack Iwata

TRADITIONAL ONDO in the gaily decorated, busy intersection of Little Tokyo's 1st and San Pedro Streets.





JUDGE JOHN AISO is a serious studious study in court. Lawyers find him understanding.

Photo by Jack Iwata

Judge John F. Aiso

By MASAMORI KOJIMA

THE YEAR WAS 1923. A reporter on the old Los Angeles *Record*, had written a story on 13 year old John Aiso, ninth grader, who had been elected President of the Le Conte Junior High Student Body by a margin of 600 votes.

"He stood a sturdy figure under the weeping willow tree that sheltered his humble home on Tamarind Street as he described his life's ambition . . ."

What made young John Aiso newsworthy was that students chose to ignore international politics (many Californians were then talking about the 'Yellow Peril'), and selected the classmate they liked best.

John had told them that he "will stand for justice and a 'square deal' in office."

But the community was not ready. Parental pressure forced school authorities to dissolve student body government that year.

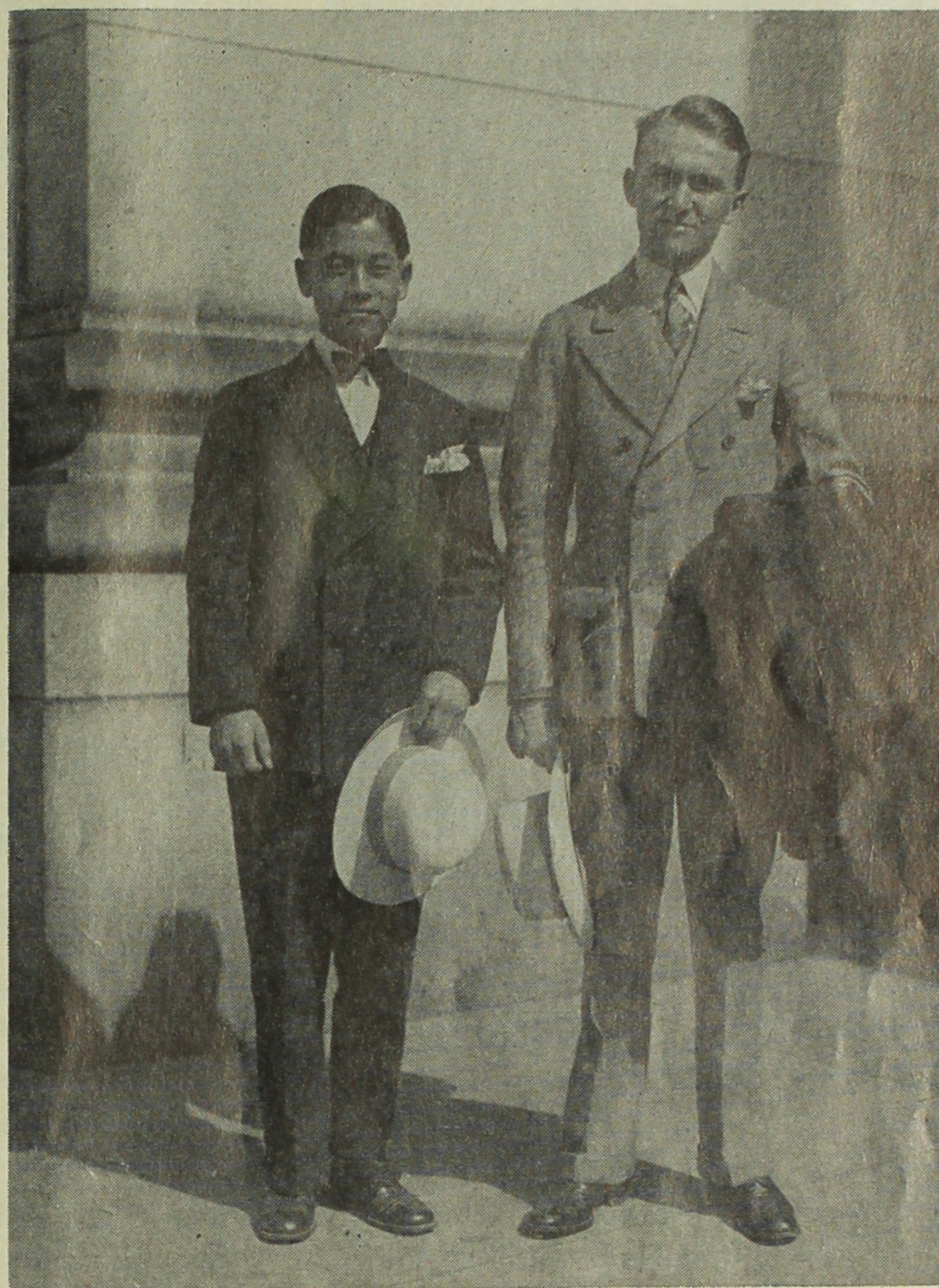
At Hollywood High School, before John could join the ROTC, he had to carry his case personally to the main offices of the Los Angeles Board of Education. He won an oratorical contest in his senior year; he was to represent his high school in the national finals in Washington, D.C.

Again, the local community was not ready. The school sent John's alternate instead. As "consolation," John received a free trip to Washington, D.C. It was a turning point for his life. In Washington, D.C. he met Japan's Ambassador Matsudaira who suggested that he attend an Eastern University "to get a taste of New England life." Through the Ambassador, 16 year old John met Brown University President Dr. W. H. Faunce who assured him: "the financial end will be taken care of."

(Incidentally, John's Hollywood High classmate Herbert Wenig won the national finals. Local Japanese proudly regarded this as really John's victory.)

John studied a year in Tokyo's Seijo Gakuen to "get a little older", then entered Brown University, an "Ivy League" school in Providence, Rhode Island. He majored in Economics but had vague feelings about wanting to become a lawyer, a result of 2 principal influences: 1) his hero, Abraham Lincoln, 2) memory of his fifth grade teacher who was being dated by a young lawyer.

He starred in collegiate debates, declaiming on issues like: "Is Advertising Detrimental to American Life?" "Is the British Empire Disintegrating;" "Is Al Smith Presidential Timbre?" He took first in a school contest, "Shall the Freshman Cap Rule be Restored?" John said, "yes," asserting that it helped "to take the cockiness out of freshman." The judges viewed this and other reasons propounded by John as being more persuasive than those of the opponent



ORATORICAL CONTEST victory at Hollywood High School created national controversy. Classmate was "alternate."

who said that this "type of headgear was not adequate during the cold winter months."

He graduated class valedictorian, cum laude, and commencement speaker. Harvard Law School was next. Then, he joined the New York law firm of "Patterson, Eagle, Greenough and Day."

John Aiso's first case involved the Smith-Corona Type-writer Company where an employee sent checks to fictitious dealers and pocketed the money himself. The Company, represented by Aiso, sought to recover the money from the banks who had paid out the money. He won.

In his international cases, he found himself caught in the middle between the clients of his firm and lawyers from Japan. Even with a Japanese dictionary, matters were confused. He went to Japan to check on the language difficulties. In the course of his work, he discovered that the heart of a dispute with one Japanese Electric Company was a complete difference in legal concepts attached to a Japanese



Private Aiso in ROTC puttees

word, "teito" which had been used in the Anglo-American meaning of "mortgage." To bridge these differing theories of law, he studied at the Chuo University in Japan.

It led to the next step in his career. Just about the time he finished his Japanese legal studies and was preparing to return to the United States, the British American Tobacco Company ("it manufactured nearly every brand of cigarettes except Camels") offered him a free trip to Shanghai to consider the possibilities of a Manchurian legal job. The Company wanted an attorney with an "Anglo-American" legal background who knew enough Japanese law to hire Japanese lawyers.

It was around 1937, the period of the Japanese invasion of Manchuria. The British American Tobacco Company headquartered in London wanted to re-incorporate on a local basis. Aiso accepted the job, eventually became a Director of these subsidiaries.

He returned to California in 1939 to practice law. He had hardly started again when the U.S. Army inducted him in April, 1941. An army clerk checking Aiso's qualifications, snorted: "mmph, another lawyer. You're a dime a dozen." The clerk then noted: "no special aptitudes." When it was later learned that Aiso could type, he became a "specialist." His stock zoomed with another

discovery which gave him a "chauffer's rating."

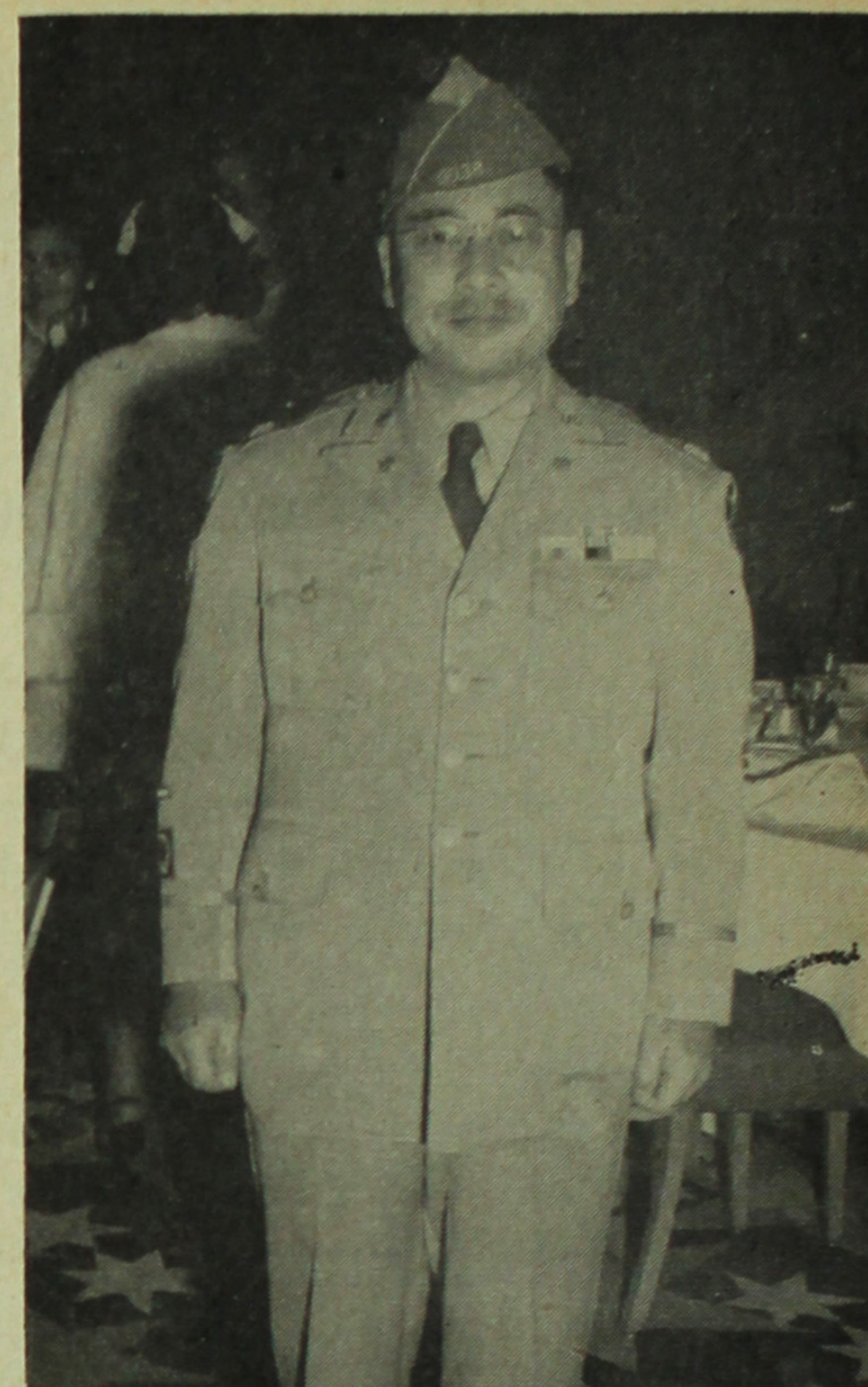
His achievement during the war was the organizing of the Language School at Fort Snelling. The best students, observed Aiso, were Phi Beta Kappas with no background in the Japanese language. Poorer were those with a smattering knowledge of Japanese or those who had traveled in the Orient. The Japanese language, once considered a "great mystery" to westerners, became so well mastered in these schools that within two years many not only spoke it but could also read the printed word ("kaisho") and cursive writings ("so-sho"). Unquestionably it affected the confidence of the Japanese military who thought their language was itself sufficient code.

Aiso entered the army as a private; he left it as a lieutenant colonel.

Last October, the then Governor of California, Earl Warren appointed lawyer John Aiso to become a Los Angeles Municipal Court Judge (\$15,000 a year), an office that Judge Aiso will hold until 1958.

He gets civil cases involving amounts up to \$3000. The task requires a broad knowledge of the law, which has the Judge in continuous study of all legal fields. He must be ready in court to handle a diversity of issues, quick to make rulings on constant legal "objections" raised by lawyers.

Judge Aiso's wife is Sumi Akiyama. They had been engaged in early 1941, but marriage seemed a long way off as the Army had a top priority grip on Private John Aiso for organizing the brand new language school. He was up in San Francisco, she was down in Los



Lt. Colonel and Legionnaire

Angeles, and travel was "frozen." An understanding colonel who belonged to that school of thought "we-should-all-get-married-sometime" assigned Private Aiso to Los Angeles to obtain language instructors. That was chance and time enough: John and Sumi were married on December 14, 1941, also the date of his birthday.

They have two children, John Jr. 11 and Emi Susan 6.

As it was constantly said in his school days, Judge John Aiso is still today a man with a "future." No other mirrors as well as Judge Aiso the ascent of the Nisei in America. At first community recognition was withheld because of his race; today it is given because of his achievements—that's how we have all grown these last 4 decades.

AT BROWN U. he wanted to play baseball, wandered into track team's dressing room by mistake. Coach Fred Powers made him sign up. He got Varsity letter.



On a Personal Basis . . .

Polaroid Photos by Maus



PHILOSOPHER DR. HIDEO Nishimoto is not describing an airfight over the Pacific; he's demonstrating that apparent difference between Orient and West can be mutually resolved.

AN AMERICAN and a Japanese in Japan took a six-day bicycle trip from Tokyo to Kobe this year, and wrote their account of some 300 miles

"Pearl Buck's friend"



in a book "Down the Tokaido" (to be reviewed in a future SCENE). The conclusion: relations between Japan and America on a *personal basis were never better!*

On this page are three who are proving it in this country. Intelligent sensitive Tané Takahashi from Japan studied library techniques in Pennsylvania's Drexel Institute, acted as librarian in sedate Eastern girls college, Bryn Mawr. She is a close friend of Mrs. Elizabeth Vining, former tutor to the Japanese Crown Prince.

Mrs. Sumiye Mishima (Wellesley, '27) is an author of 2 books published in the U.S.: "My Narrow Isle" (John Day, 1941) and "The Broader Way" (John Day, 1953). A friend of Pearl Buck, one of Mrs. Buck's adopted children is named after Mrs. Mishima. Her postwar visit to America confirms her view: problems of women in Japan and the United States are essentially the same.

Harvard-trained Dr. Hideo Nishim-

oto, as a visiting professor from Japan, teaches philosophy at Stanford University. His outlook: Oriental and American attitudes are compatible.

"Mrs. Vining's friend"





CHERRY BLOSSOMS and glowing lanterns were setting for Queen Contest Finals in Honolulu's Civic Auditorium. *Photos by R. Wenkam*

A Million \$ Pageant

Probably no area *outside* of Japan can rise to the standards of pageantry and color found in Hawaii's newest "annual"—the Cherry Blossom Festival (April 19 to May 1).

Statesiders have never seen the likes of the "*Kyu-Do*," stylized Japanese archery of long bows and one bared shoulder; the "*Aikido*," a non-aggressive form of defense whereby one 90 year old man can handle himself against seven opponents simultaneously; or costume scenes from various historical periods of Japan.

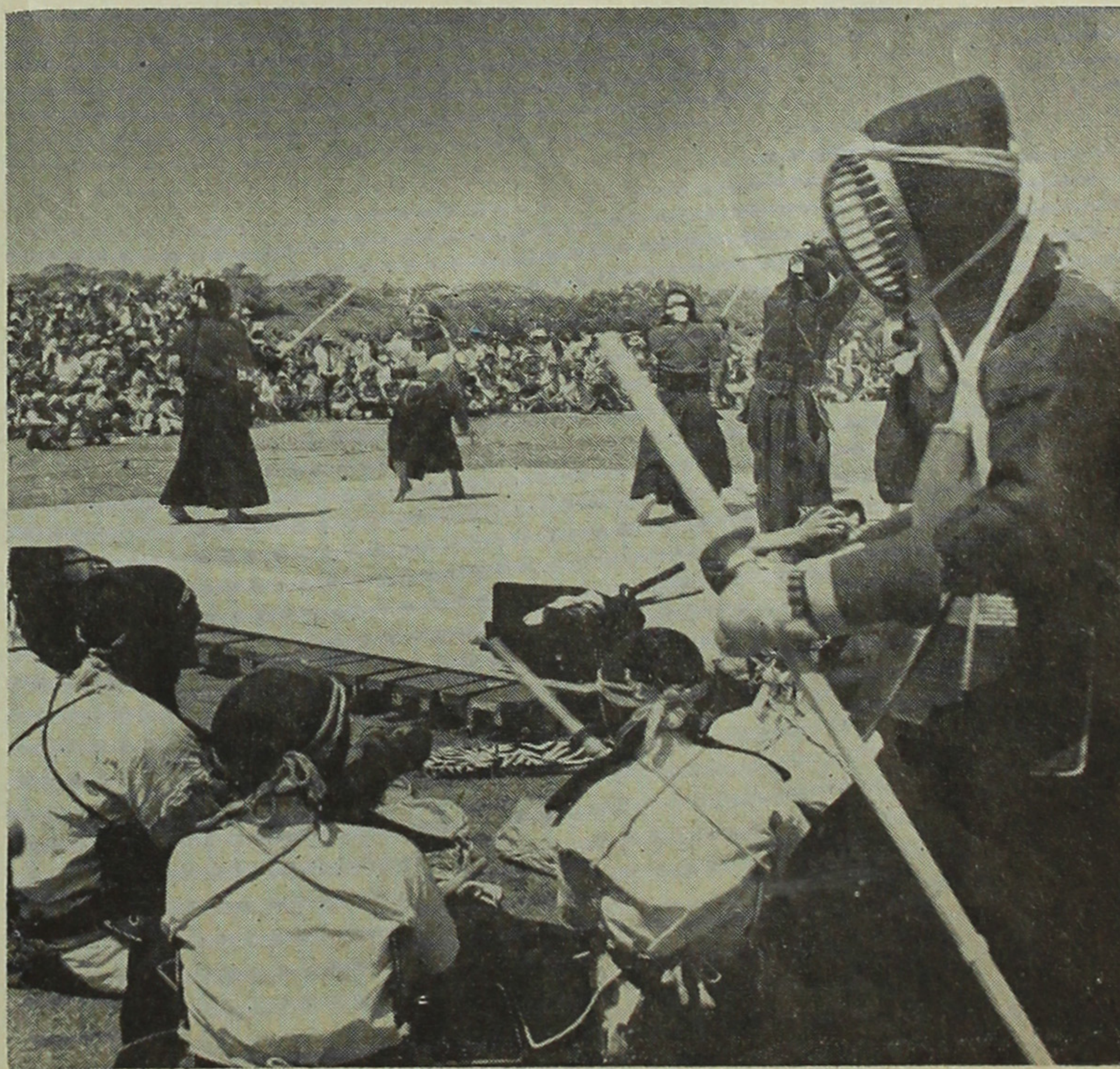
These are parts of the Festival, now past its second year, put on by Honolulu's Japanese Junior Chamber of Commerce.

The Festival Queen wins a one month all-expenses-paid trip to Japan. Flower arranging exhibits have as many as 5 different schools represented. Culinary demonstrations are conducted by Dr. Aya Kagawa, President of a Tokyo nutrition college, invited especially for the Festival.

Proof that this is a big-time event: more than a million dollars worth of business by Festival participants.



QUEEN CONTEST WINNERS with mothers: (l to r) Jean Sera, 2nd place; Queen Anna Takumaru; Dorothy Matsuda, 3rd. **ARCHERS WEARING** ceremonial robes aim long-bows. **HEAVILY PADDED** and masked men in **Kendo** exhibit.



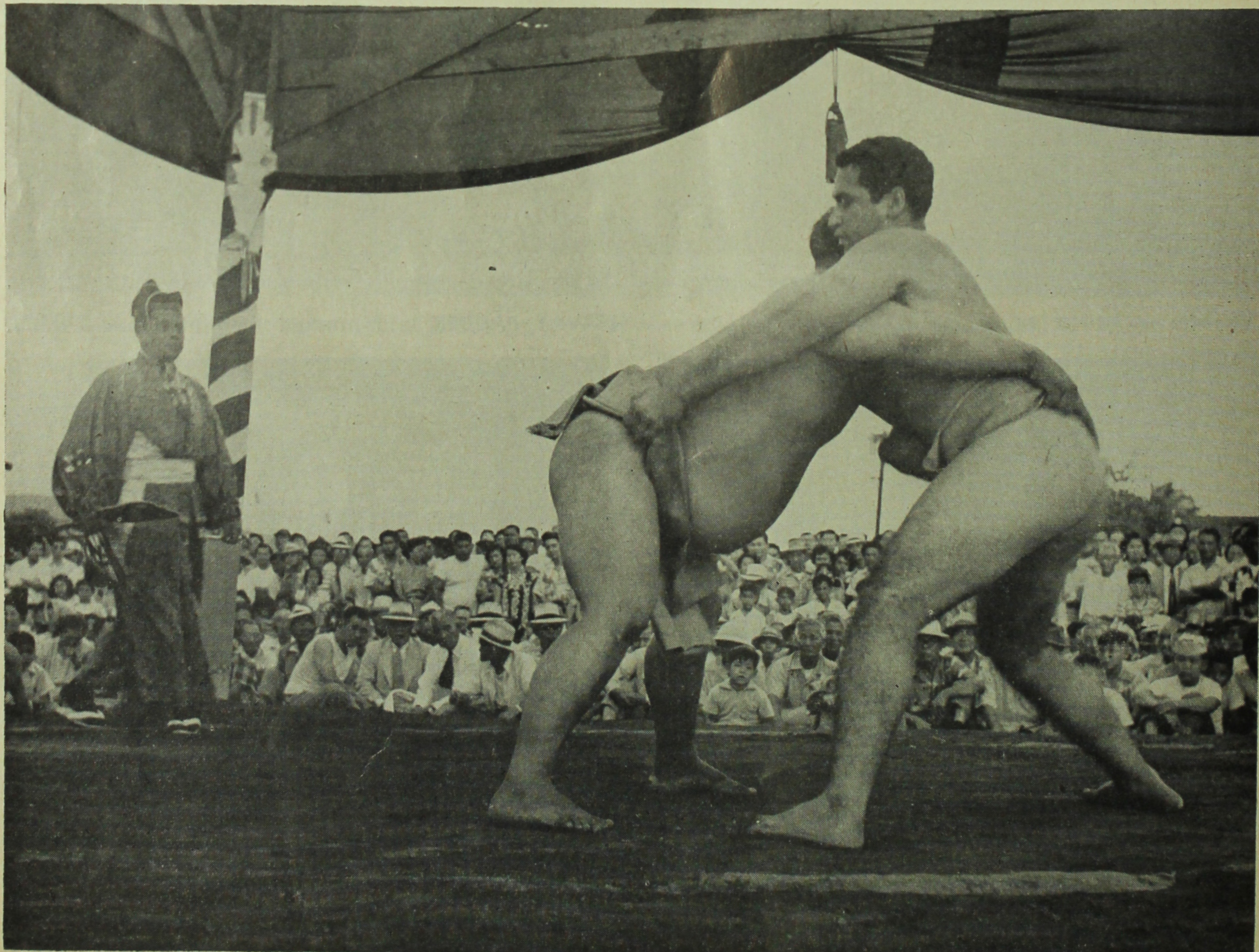


JAPANESE CONSUL General (right) joins spectators to watch **Kendo** bouts. Towels protect against sun.



ON THE AIR! Queen Anna (center) and Jean Sera with commentator Barbara Bishop on judging night.

SUMO CHAMPIONSHIP matches held between inter-island teams attracted large crowds in Ala Moana Park Field Day.





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THEY WERE VERY poor and spent every day weaving big hats out of straw.

a tale from Japan

The Hatmaker

ONCE UPON a time an old man and an old woman were living in a country village in Japan. They were very poor and spent every day weaving big hats out of straw. Whenever they finished a number of hats, the old man would take them to the nearest town to sell them.

One day the old man said to the old woman, "New Year's Day is the day after tomorrow. How I wish we had some rice-cakes to eat on New Year's Day! Even one or two little cakes would be enough. Without some rice-cakes we can't even celebrate New Year's."

"Well, then," said the old woman, "after you've sold these hats why don't you buy some rice-cakes and bring them back with you"

So early the next morning the old man took the five new hats which they had made, and went to town to sell them. But after he got to town he was unable to sell a single one of the hats. And to make things worse,

THE OLD MAN took the five new hats and went to town.



CONTINUED ON NEXT PAGE



HE WAS GOING along a lonesome mountain trail when he suddenly came upon a row of six stone statues of Jizo.

it began to snow very hard.

The old man was very sad as he began trudging wearily back toward his village. He was going along a lonesome mountain trail when he suddenly came upon a row of six stone statues of Jizo, all covered with snow.

“My, my! Now isn’t this a pity,” the old man said. “These are only stone statues of Jizo, but even so just think how cold they must be standing here in the snow.”

“I know what I’ll do!” the old man suddenly said to himself. “This will be just the thing.”

So he unfastened the five new hats from his back



and began tying them, one by one, on the heads of the Jizo statues.

When he came to the last statue he suddenly realized that all the hats were gone. "Oh my!" he said, "I don't have enough hats." But then he remembered his own hat. So he took it off his head and tied it on the head of the last Jizo. Then he went on his way home.

When he reached his house the old woman was waiting for him by the fire. She took one look at him and cried, "You must be frozen half to death. Quick! come to the fire. What did you do with your hat?"

The old man shook the snow out of his hair and came to the fire. He told the old woman how he had given all the new hats, and even his own hat, to the six stone Jizo. He told her he was sorry that he hadn't been able to bring any rice-cakes.

"My! that was a very kind thing you did for the Jizo," said the old woman. She was very proud of the old man, and said, "It's better to do a kind thing like that than to have all the rice-cakes in the world. We'll get along without any rice-cakes for New Year's."

By this time it was late at night, so the old man and woman went to bed. And just before dawn, while they were still asleep, a very wonderful thing happened.

*"A kind old man walking in the snow,
Gave all his hats to the stone Jizo.*

So we bring him gifts with a yo-heave-ho!"

The voices came nearer and nearer, and then you could hear the sound of a sleigh being dragged over the snow.

The sounds came right up to the house where the old man and woman were sleeping. And then all at

once there was a great big noise, as though something had been put down there.

The old couple jumped out of bed and ran to the front door. When they opened it, what do you suppose they found? Well, right there in the door someone had spread a straw mat, and arranged very neatly on the mat six of the biggest and most beautiful and freshest rice-cakes which the old people had ever seen.

"Whoever could have brought us such a wonderful gift?" they said.

They saw some tracks in the snow leading away from their house. The snow was all tinted with the colors of dawn, and there in the distance, walking over the snow and pulling an empty sleigh behind them, were the six stone Jizo, still wearing the hats which the old man had given them.

The old man said, "It was the stone Jizo who brought these wonderful rice-cakes to us." And he felt very, very, very happy.

The old woman said, "You did them a kind favor when you gave them your hats, so they brought these rice-cakes to show their gratitude."

The old couple had a very wonderful New Year's Day celebration after all, because now they had these wonderful rice-cakes to eat.

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.



"WELL, RIGHT there in the door someone had spread a straw mat, and arranged very neatly were six of the biggest, freshest rice cakes they had ever, ever seen!"



INGENIOUS COMBINATION of wallboard cutouts and clotheslines create ancient rain setting for Kabuki Dance.

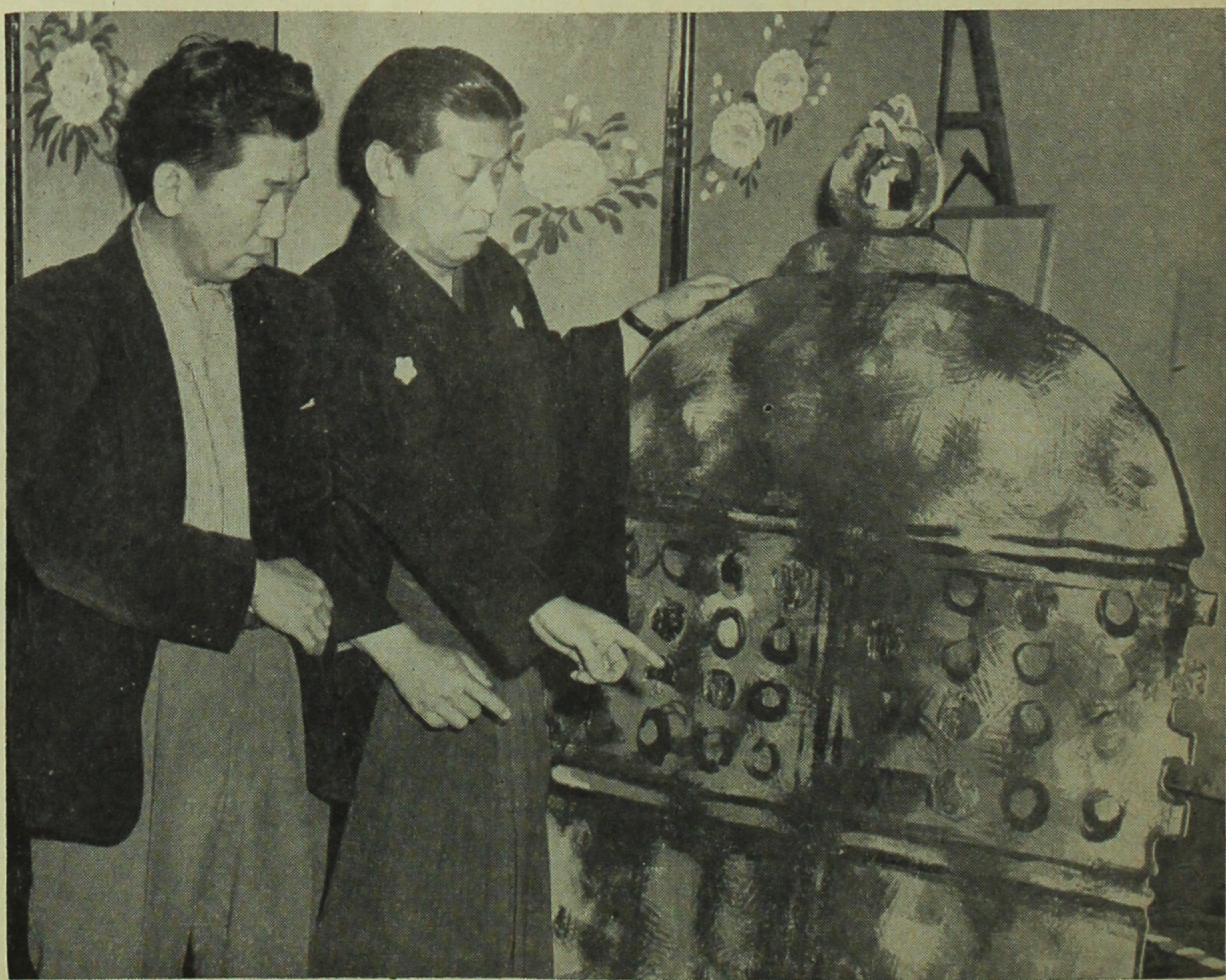
Kabuki's Modern Face

Dance devotees attending a special matinee at the huge Pasadena Community Playhouse recently saw the ancient Japanese Kabuki dance performed in symbolic "modern" stage settings (see picture above). The blending was perfect, said critics.

It only happened because two days before artist Suelo Serisawa and photographer Ikuo Serisawa learned that the dancers had no stage settings of any kind whatever. All agreed that something would be lacking aesthetically if this had to be the case.

"This would never do." So, the two Serisawas with 20 dollars, bought wallboard, clotheslines, and paint. Without time even to make preliminary patterns, they fashioned the sets as they went, working for two days and two nights straight. The setting for the "Dojoji Temple" was a wallboard cutout; the "rains" for another dance were 150 feet of clothesline set on 2 vertical boards later slanted on the stage.

CUTOUT DOJJI Temple Bell was painted with greenish patina-like tone.



Coffee—

Hawaii's New "Big" Crop

Photos by R. Wenkam

EVEN AS housewives anxiously appraise the surging prices of coffee, Kona coffee of Hawaii pulls steadily into a place of its own. Still at a respectable but profitable distance behind our more familiar brands, the brown Kona brew is finding more and more converts among Hawaiian coffee lovers.

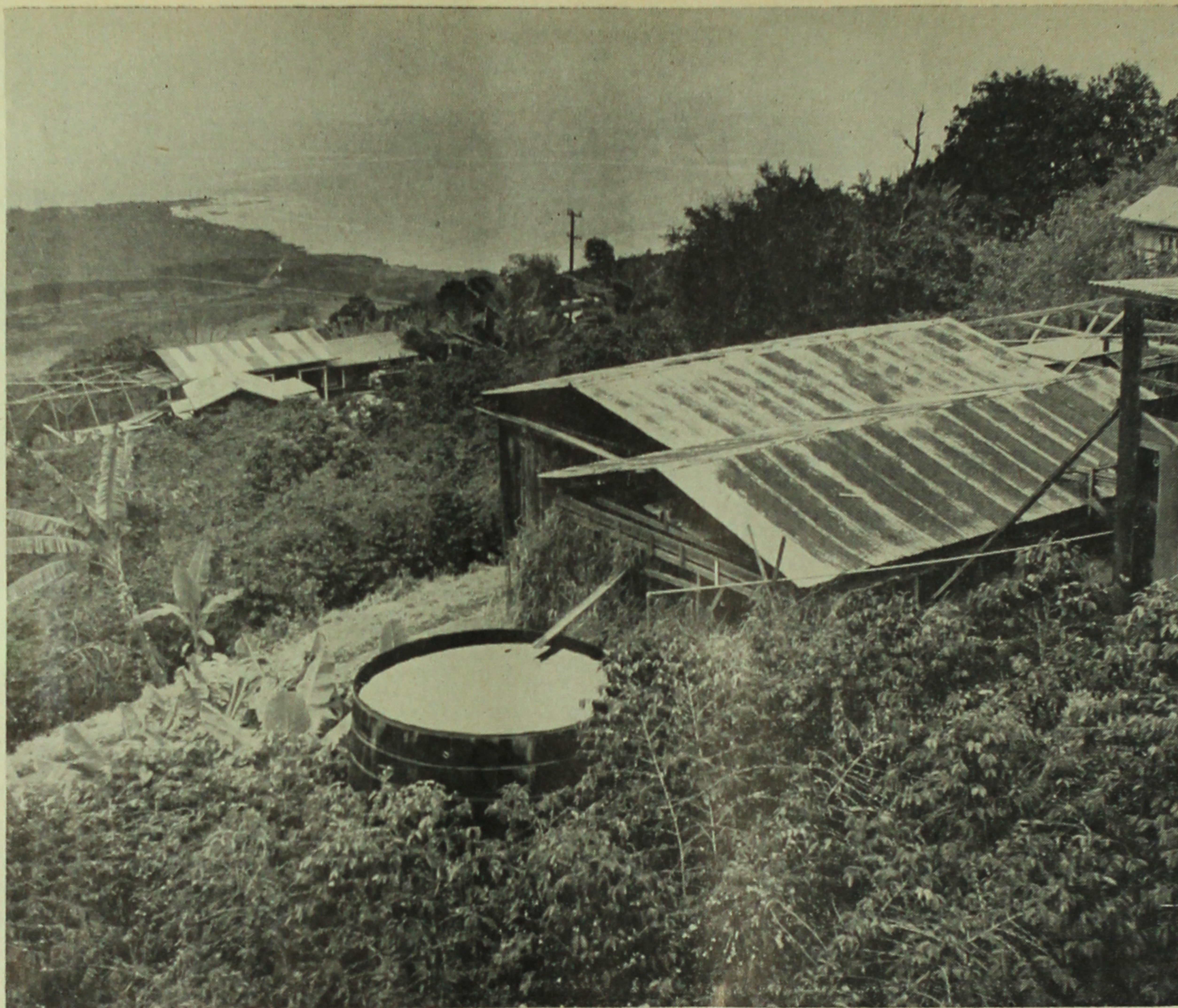
Susumu Ozaki, one of the most successful small acreage farmers in the Kona area, has been growing coffee, avocados, bananas and macadamia nuts for some twenty-six years. Coffee, however, played a minor role compared to the other high income crops. Now with the new demand for Kona coffee, Ozaki regards coffee as his leading crop.

Ozaki owns four fertile acres planted in coffee; with a

COFFEE GROWER Ozaki beams at his bumper crop.



HUGE DRYING SHEDS house Kona coffee crops. Coffee is an old crop in the Islands with early plantings dating from 1828. Some 100-year-old orchards still exist.



THIS IS KONA. Acres of dark green coffee plants crowd around sheds and homes. The high rainfall and porous soil make Kona an ideal spot for coffee culture.

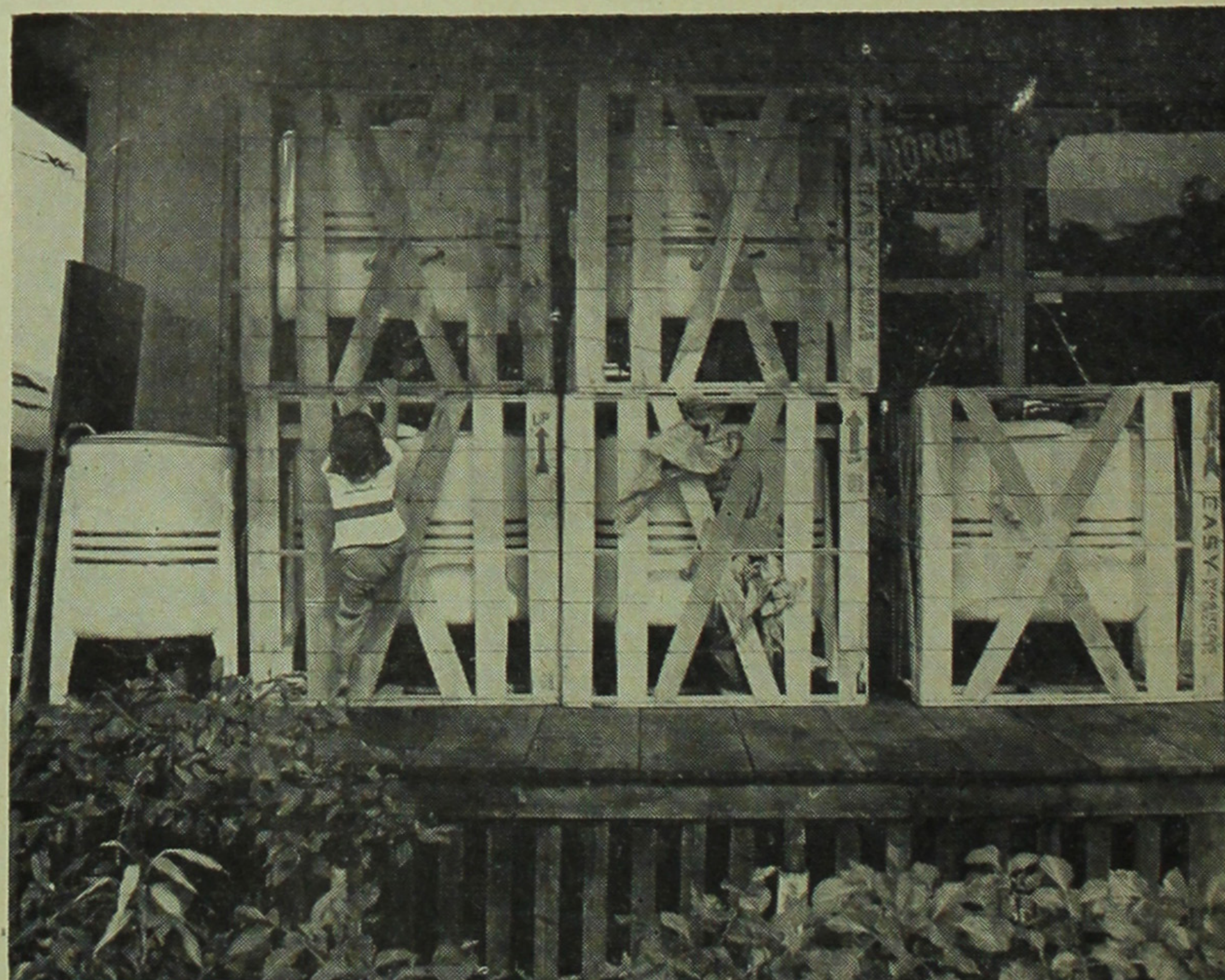
six-acre plot leased higher on the mountain. Three employees work steadily with additional help hired during the peak of the coffee-picking season. Ozaki and his 18-year-old son are kept busy overseeing the thriving farm.

Though he regards coffee as his basic crop, Ozaki skillfully plants his farmland to include other income crops. His coffee trees are planted nine feet apart, leaving room for macadamia nut trees, banana and avocado trees.

Ozaki is a member of the Kona Producer's Cooperative and it is through this organization that he regularly markets his bananas and avocados. He sells his coffee beans to whichever of the ten coffee mills in the immediate area offers the best price.

Kona is an ideal place for coffee culture. Its soil is porous; rainfall is high; and the land is protected from strong winds. Every afternoon clouds form to shade the red growing beans from the hot sun.

Ozaki's acreage yields an average of about 50 bags of coffee per acre with each bag weighing about 80 pounds. Ten acres of trees producing at this rate provide a comfortable income for Ozaki—a reward for years of patience and hard work.



NEW COFFEE wealth buys prize home appliances. Fabulous sales in washing machines have resulted.



AIKO is entertained by Toronto music-lovers who take great pride in their "Ai-chan". Singer received her early training in Canada. At top left Aiko charms the audience at a concert.

Canada's "Ai-Chan"

by Jack Nakamoto

WHEN ENGLISH and American songs were banned in Japan during the war, Aiko Saita simply called them "Italian" and sang them anyway. "Sung in Japanese, you couldn't tell by the words," said gentle Aiko with a smile, "So I sang them and they liked them."

The famous mezzo-contralto, who has been trailed by "bravos" from Japan (Fujiwara Opera Company) to Milan, Italy (La Scala Opera House), now lives in a western-style home in a Tokyo suburb. There, in the brief periods between engagements, she likes to do experimental cooking, play with her two sheep dogs, and putter around her garden.

In Canada, where Aiko is called "Ai-chan" and where poets pen verses to her, the singer recently returned on a triumphal tour. The press sang her praises. One Alberta paper began a lead article with "One of the world's great contraltos . . ."

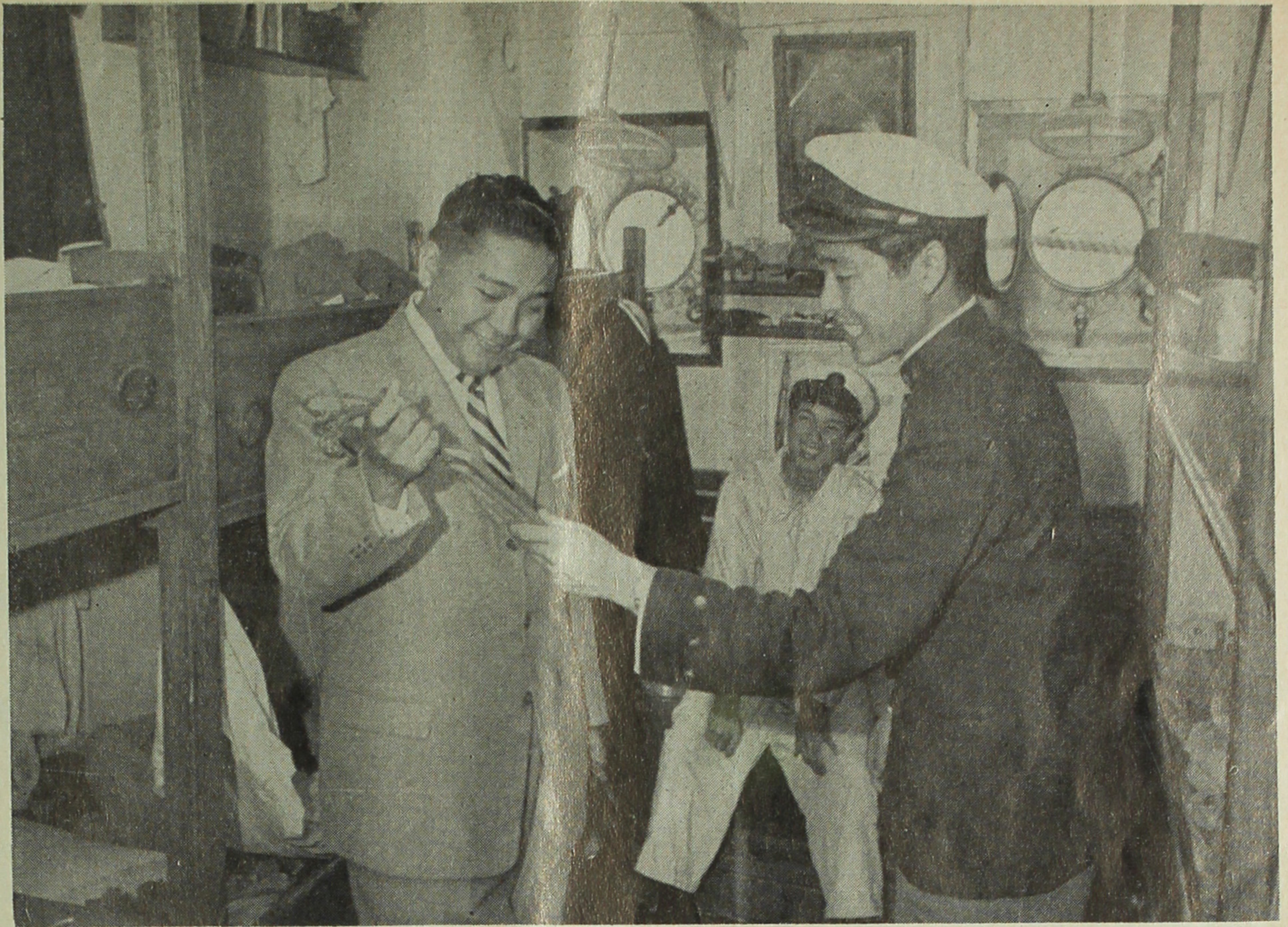
It was in Canada that Miss Saita got her start in her early teens. Dr. and Mrs. E. Miyake, for whom she worked as a nursemaid, recognized her talents and backed her with love and a musical education. Doctors have ordered Aiko Saita to ease up on her career for a while. She has been put to bed in Tokyo to recuperate from an illness. The new drug Sarcomycin, developed by Dr. Hamao Umezawa, is held responsible for her gradual improvement.

FRIEND and former backer, Mrs. Miyake, greets Aiko at airport. Singer was once nursemaid for Miyakes.





CADETS ON LEAVE tour Hollywood, "try on" John Wayne's footprints in front of Grauman's Chinese.



GIRO TAKAHASHI learns method of posting watch assignments. Wooden sticks hanging outside each cabin door bear names of cadets assigned to watch duty. Cabins have 7 bunks, are completely bare of comic books. *Photos by Jack Iwata*

Sails Over Pacific

ON MAY 2, 100 Japanese nautical students sailed from the Port of Tokyo on a square rigged bark, the "Nippon Maru," and headed for San Pedro, Calif. Moving entirely with sails, making speeds from 3 knots (about 3½ land miles per hour) to 13 knots, they reached San Pedro, 9:20 A.M. on June 5. Time of the voyage: 35 days.

During that time, they hoisted and lowered sails to commands shouted in English like "Ready Down, Upper Gallant." They referred to parts of the ship in English. It wasn't merely to practice the language; the use of English terms dates right to the beginning of Japan's nautical traditions. These began in the 19th Century when Japan with the

"closed door" policy found herself totally ignorant in the ways of overseas navigation. Instead of inventing Japanese nautical words, Japan accepted the English terms and phrases. So it's the "cuppustan cover" (capstan cover), "beray pin" (belay pin), "ho tie burace" (hall tie brace), etc. The crew's assembling is quick as the mate sings out "all hands on deck."

These students after 4½ years of the University of Merchant Marine (situated along the Port of Tokyo) will become Navigation Officers; and eventually, some will become Captains and earn 100,000 yen a month. The school, established in 1876, teaches them physics, the liberal arts, navigation, meteorology,

astronomy, ship maneuvering, and marine law. The freshman class is selected from annual applications that run up to 1,600; from these about 160 are chosen.

The voyage of the "Nippon Maru" was the first since 1941 when in mid-Pacific she had to turn back to Japan because the war had started. For the first time in that many years the marine cadets had a chance to practice their English (which they read and write but do not speak too well). They prepared for this with an Open House to the public at the San Pedro Harbor, where they conducted visitors from ashore on guided tours of the ship.

Visitors saw the cadets climb masts,

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CADET DONS gag outfit, poses with U. S. sailor at cadets' dockside dance.



MADAME FURUSAWA was friendly hostess to students, organized buffet for them at home of Consul General.

crawl out on yardarms, pull the sheets, take sightings from the crow's nest. They saw how the men bunk in cabins in groups of 7. Some cadets have pin-ups. Magazines and textbooks are on the shelves next to the beds. Not a single comic book was seen.

The cadets have a wardrobe of two main types of suits: a fatigue uniform of white pants, white shirts, and white tennis shoes; and a dress suit of black pants and jacket with a high stiff collar.

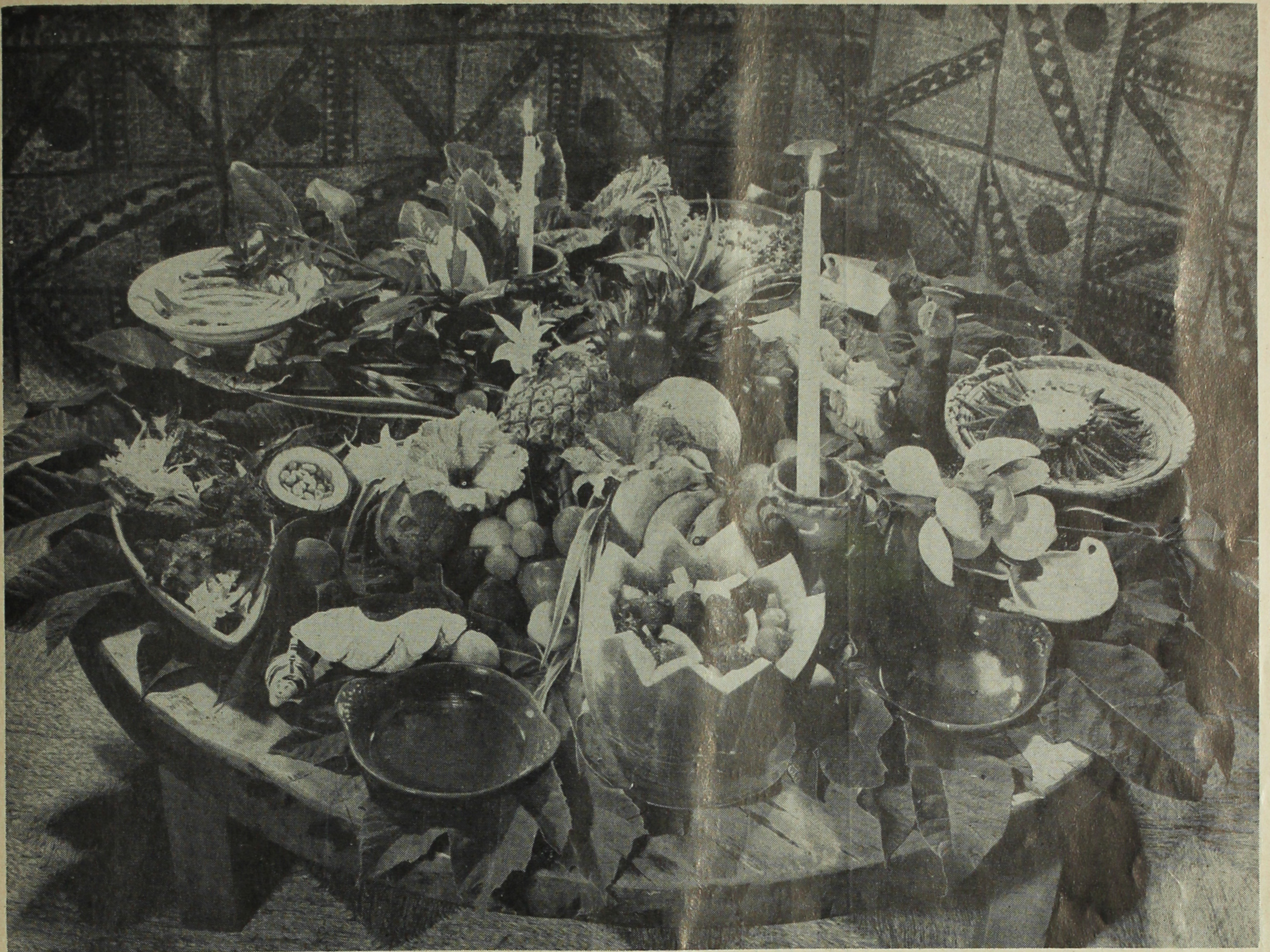
The daily schedule calls for everyone getting up at 6 A.M., scrubbing the decks till 7 with water, sand and coco-

nut shells, knocking off for chow (pronounced "chow") 7 to 8; and working again from 8 to 11:30. 11:30 A.M. to 1 P.M. is free, with chow at 12. It's work from 1 to 1:30; knock off (pronounced "knock off") from 3:30 on. Work again from 7:30 P.M. to 8 P.M. Inspection at 8 by the Duty Officer. Each has a 4 hours watch assigned.

The cadets occupy their "knock off" periods with *judo*, *karate* (a form of boxing), *shogi* (a form of chess), *goh*. Many play the "*shakohachi*", a flute whose labored tones were heard below deck constantly while the ship was in port. The record collection includes many American popular songs. The cadets can sing "Jambalaya" in English.

Some contribute to the Marine University's monthly periodical. One article, commenting on the recent Shipyard scandal in Japan where government officials and ship owners faced graft charges, did not moralize. It rather thought that the results are inevitable since the shipyards depended so heavily on government contracts. The periodical also had a poem. The topic: "Waves."

After 8 days in port, the cadets readied the "Nippon Maru" for sailing again, to return to Japan. Ordinarily they would have sought the winds at 20 degrees N. Latitude on the Pacific Ocean, but apprehension about "hydrogen bomb" particles changed their routes for slower but definitely safer air.



BRILLIANT FLOWERS and fruits nestle in the leafy covering of the festively decorated Serisawa table to bring the outdoors indoors as an appropriate background for the featured recipe, "Polynesian Spareribs", below.

Photo by Ikuo Serisawa

"Polynesian Spareribs"

By Mary Serisawa

Menu

Rum Punch

Smoked Oyster Appetizers

*Sweet Pea Rice

*Polynesian Spareribs

*Sauteed Bananas

Romaine Salad

*Fresh Fruit in Watermelon Shell

Coffee

LET'S TAKE the South Sea approach to dining and living this time—it's a very special way, too! These feasts are served outside on the ground, or inside the house right on the floor. The "table" area is covered completely with banana leaves and sweet-scented ferns. So, psychologically, they bring the outdoors indoors, or vice-versa. The only way to live, I think! Much of the Islanders' food, such as fish, pork or chicken, is wrapped in beautiful *ti* or

banana leaves, then baked in an underground oven—an *ahimaa*. When done, the food is put on the "table", and eaten from its leafy covering. No dishes, no fuss, how wonderful! Now you know why they do not need knives, forks, or even chopsticks! But you *will* need lots of paper napkins. Furthermore, what could be sweeter than to have your soups or fruit punch served in smooth coconut shells or bamboo cups.

If you would like to bring this same



PORTRAITS

by Roy Hoshizaki

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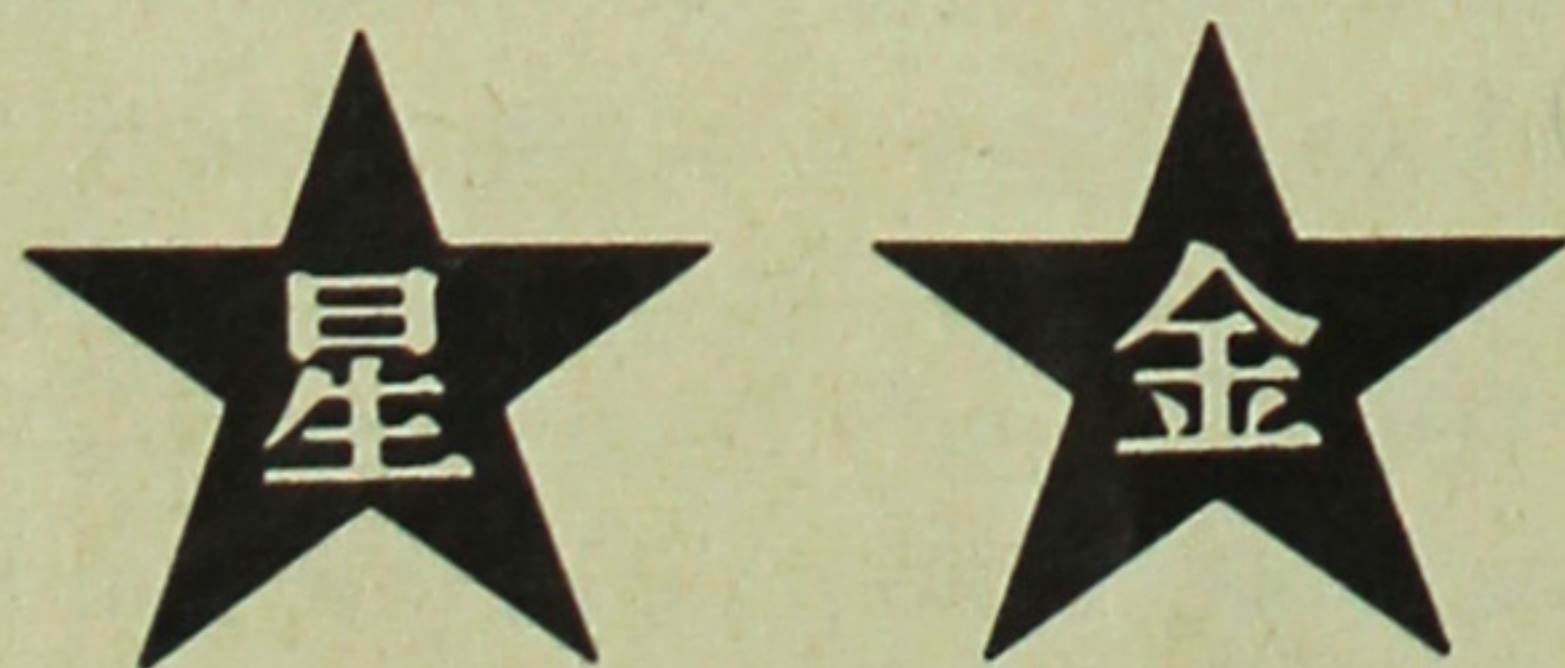
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gay, tropical atmosphere into your home for a party, you can. Just hang a tapa cloth or similarly designed cloth on your wall as the picture shows. Or, bring in your exotic potted plants from the patio. A must is a very low Japanese-style table. It's better than the floor, I assure you! Be sure to give each guest a bright-colored, soft, thick cushion to sit on. (Chances are, they'll be having so much fun, they'll not notice whether they are comfortable or not!) Frankly, the best time to have this party is when your garden needs trimming! Be very daring and cover your table generously with large leaves, just like the picture. Use lots of fresh fruits of various sizes, shapes, and colors for the centerpiece, and some flowers, too. Another suggestion, if you are the "collector" type—use a good-sized primitive figure or object. It need not be of Polynesian origin, for the idea is to capture the "feeling" of the islands. It can be African, Mexican, Pre-Columbian, or even Oceanic. Surround with blossoms—lilies, passion fruit, agapanthas, or magnolias—again, whatever you have. A breath-taking sight, believe me!

Music is also an important and expressive part of our lives. So stack your record player with records (L.P. preferably) to provide melodic strains of guitar, African, East Indian, Balinese, or Hawaiian music. Play them softly, please, and never play the kind that will make you eat too fast!

Do remember to light your candles!

Your much awaited recipe!

POLYNESIAN SPARERIBS

- 1/2 cup Soy sauce
- 1/2 cup cider vinegar
- 1/2 cup sugar
- 1 clove garlic (crushed or chopped)
- 1 tsp. fresh grated or sliced ginger
- 6-8 whole cloves
- 4-6 pounds spareribs

Combine ingredients for sauce the night before. If not possible, prepare and let stand at least one hour.

Trim off excess fat from ribs.

Marinate in sauce 1 to 2 hours.

Bake in moderate oven 350° in un-

covered roaster or *wak* for 50-60 minutes. Baste occasionally. Pour off all but 1/2 cup sauce. Return ribs to oven. Continue basting with remainder of sauce until they are thickly and beautifully glazed. Cut in serving pieces. P.S. If you buy meaty spareribs, usually called "farmer style", be sure to cut them in serving pieces *before* baking. Otherwise they will be so thick, they will not get thoroughly done.

These are fun to prepare, and unusual.

SAUTÉED BANANAS

Select fully ripe but firm bananas. Remove skins, cut in half lengthwise. Sprinkle with lemon juice. Dredge lightly in flour, shaking off the excess. Sauté in melted butter until nicely browned. Gently arrange on flat dish. Sprinkle with confectioner's sugar. Garnish with pretty colored leaf.

And now—

SWEET PEA RICE

- 2 cups rice, bulk if possible
- 2 tbs. sugar
- 1 tsp. salt
- 1/4 cup sake or sauterne
- 1 pkg. frozen peas
- 2 cups water (or use "finger" measure)

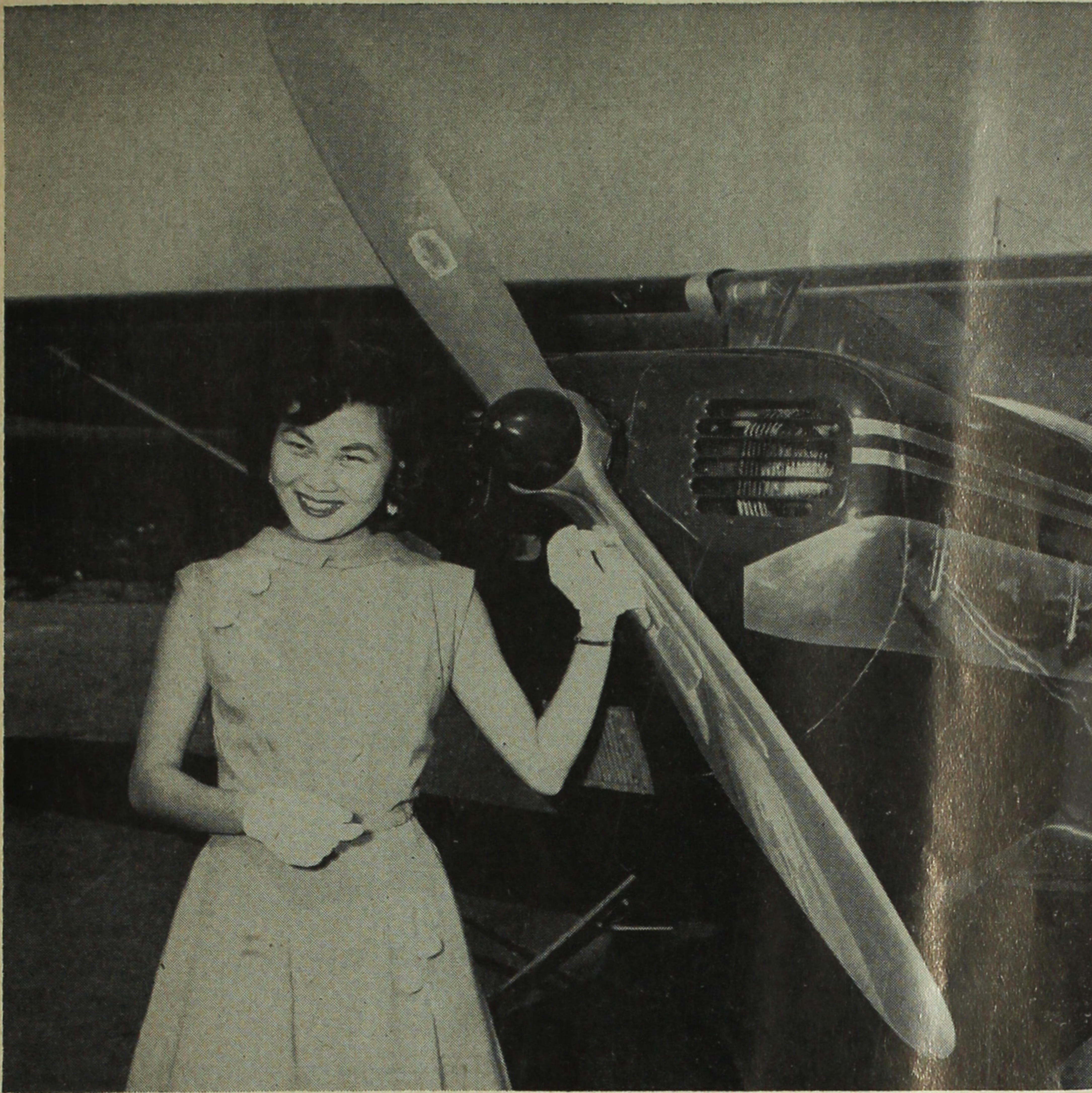
Directions for cooking rice are exactly the same as in last month's recipe for "Sweet Chestnut Rice", except for the chestnuts. Use unthawed frozen peas. Seasoning and peas are added to rice and water just before cooking. Simple?

A fascinating sight and very refreshing.

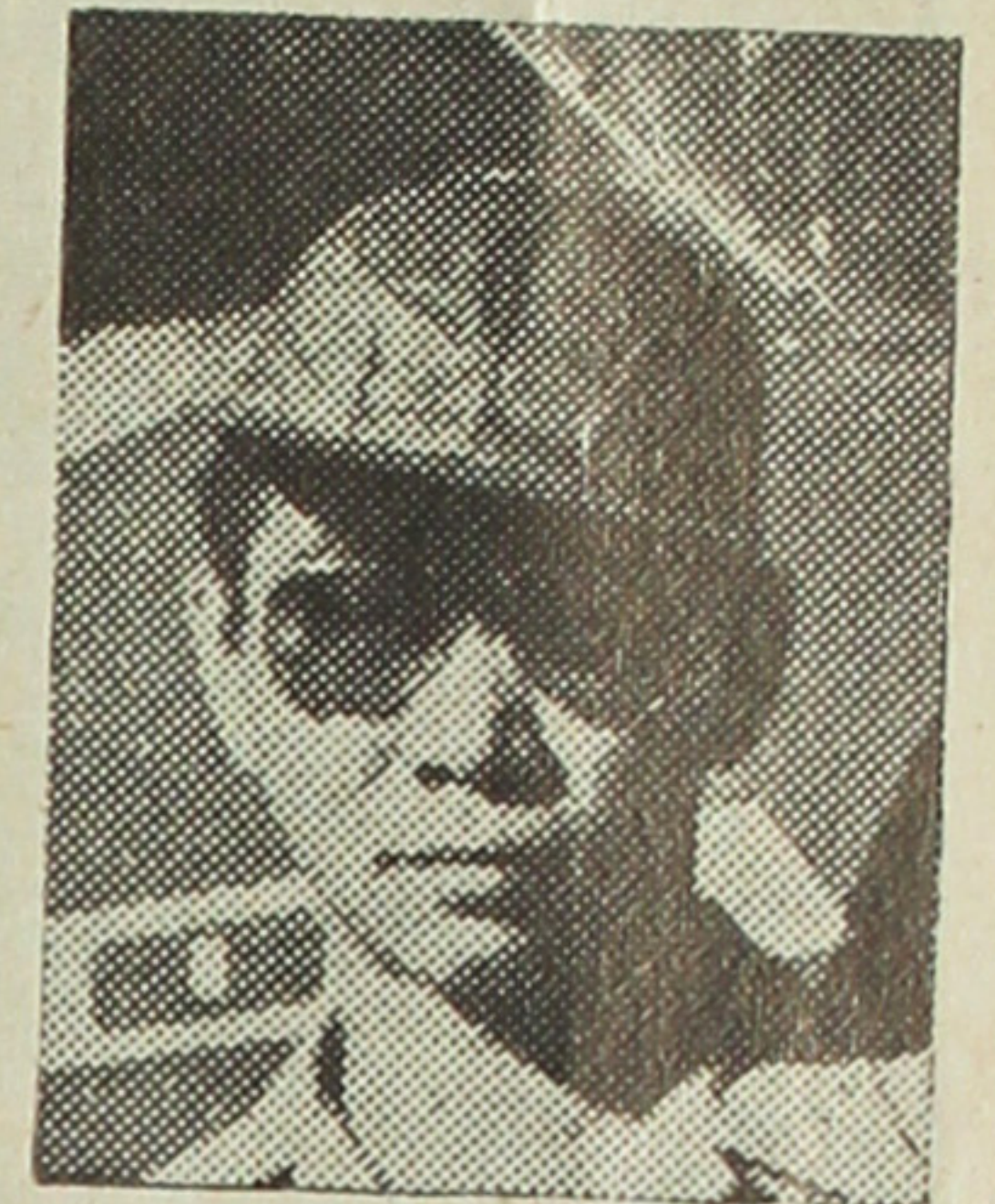
"Fresh Fruit in Watermelon Shell"

Cut a chilled watermelon in half across, zig-zag fashion. (Let your children eat the sections as they are cut off. They'll love it, for to them, it's like eating popsicles!) Scoop out the center. Fill with fresh strawberries with stems, sliced pineapple, grapes, melon chunks, boysenberries, watermelon cubes or balls. Decorate with fresh mint leaves.

Next month — "Barbecued Sculpin" and "Stuffed Squid."



QUEEN for the two day race is pretty Bettie Yasui, legal secretary. Bettie is herself a flight student with flying time to her credit.



Pilot Tommy Takemura, 1st Biennial Winner.

Ohye's Air Race

IT'S NOT HOW fast you fly from Fullerton's, Calif. Municipal Airport to Watsonville and back (22 miles), but how well you do with your gas, mileage and load.

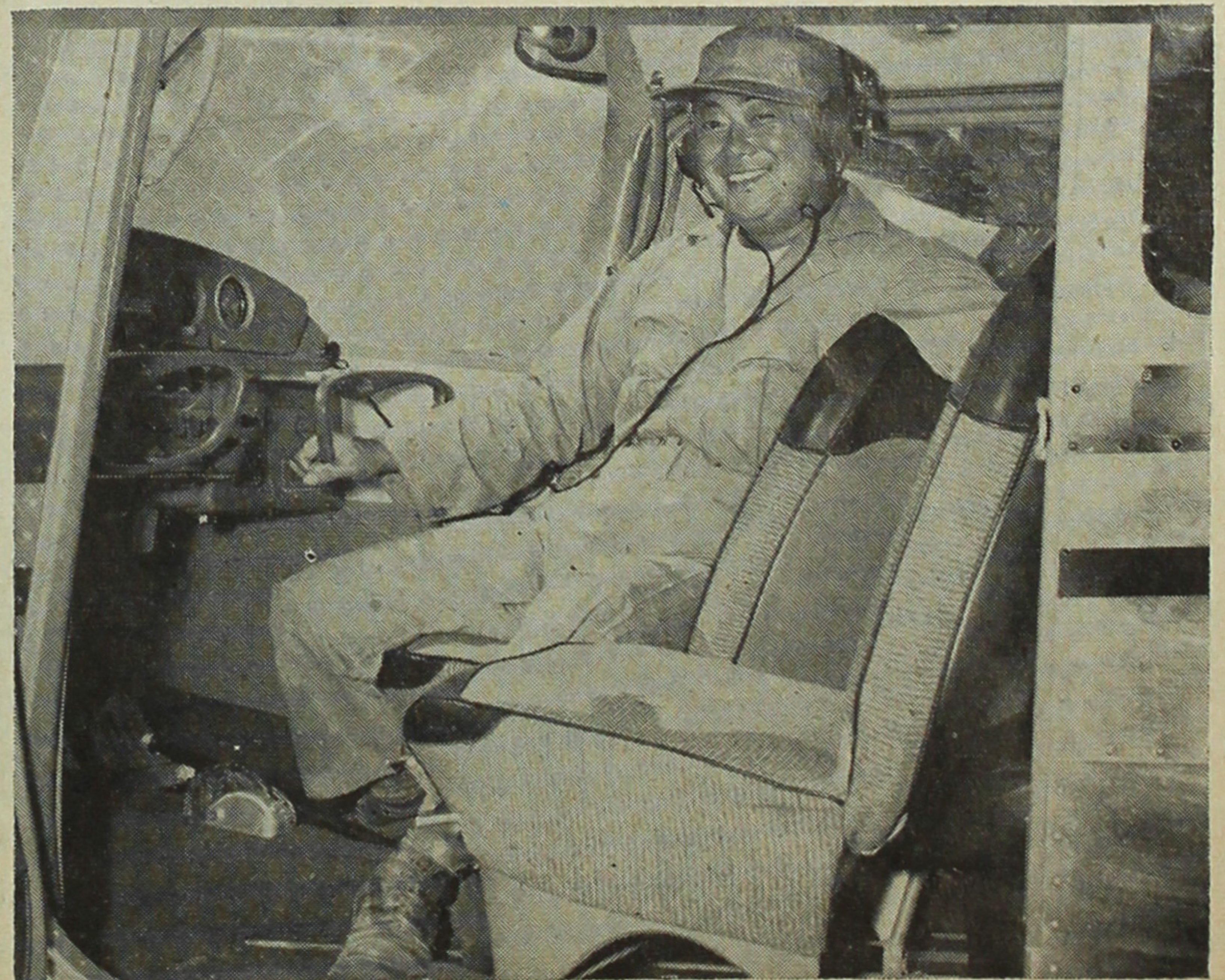
That's the rule for the assorted light planes of Cessna 140s, Navions etc. in the Third Biennial Henry Ohye Air Trophy Race. It's what is called an "economy race."

The dates: August 7-8.

Sponsor Henry Ohye got his air commercial transport license in 1931. He organized his first California goodwill flight squadron in 1934. Ohye contestants in 1950 flew from Los Angeles to Chicago; in 1952, Los Angeles to Fresno. This year the pilots are Duke Ogata of Los Angeles; Albert Kushihashi, North Platte, Nebraska; Tommy Takemura, Tacoma, Washington; Herbert Fushimi, Salt Lake City, Utah; Tadao Nishina, Fowler, Calif.; Tully Miura, Pismo Beach, Calif. and Albert Gardenez, Hawaii.

Alongside modern-day Jets and Constellations, the Cessnas and Piper Cubs in *this* Race are midget cousins—but they all have one great common denominator, the Sky. And the Sky is where we should all have our minds and heart, believe the contestants of the Race.

CHUNKY ALBERT Kushihashi, 1952 trophy winner, is young Nebraska flyer who has spent 13 years in the air.





RADAR'S MAGIC enables Lt. Charles C. Kubokawa to maneuver aircraft under his control into position to intercept unknown aircraft. He is Aircraft Controller assigned to the 765th AC & W Squadron near Charleston, Maine.

USAF photos by A/2C Cecil F. Johnson

“Scramble Red!”

“SCRAMBLE red! Vector 060! Angels 35!”

Mumbo-jumbo from some comic book fantasy about space men of the future?

Nope, it's a Nisei Air Force lieutenant—at a radar base in the here and now—barking out radioed orders that could mean the difference between annihilation and safety for millions of us anywhere in the U. S.

Within three minutes after Lt. Charles C. Kubokawa gives the command, Sabre Jet fighter-interceptors, directed by radio and radar, are streaking skyward. They zoom off in combat readiness, manned and triggered to spit live ammunition at an unknown aircraft that has penetrated a carefully monitored air defense zone without proper clearance.

A few seconds following take-off, the jet pilots have been guided electronically along a given course and have climbed to the proper altitude. They identify the “unknown aircraft” as a



VECTORING FIGHTER-Interceptor aircraft into area penetrated by unidentified aircraft is Lt. Kubokawa in upper right corner. Results are relayed to adjoining stations. Airman at left, A/1C Kazuo Nakano.



SCRAMBLE! Seconds after terse command, fighter pilots of Fighter-Interceptor squadron in northern Maine are racing towards combat ready Sabre Jets.

commercial airlines passenger plane.

The pilots relay this reassuring information to Lt. Kubokawa at the base, and he sends back the signal that the sleek, swept-wing F-86s are to break off and return.

Like everything else, this activity becomes routine. The initial commands shouted by the Nisei lieutenant, the dash of the pilots from lounge room to waiting jets, the intense staring into the radar scopes for signs of "bogies" during the entire operation—all, in a sense, are practice moves.

But they are practice moves that could have prevented Pearl Harbor. The point the Air Force makes is important: that harmless commercial airliner *could* have been an enemy bomber.

Twenty-three-year-old Lt. Kubokawa, whose home is in Berkeley, Calif., is an aircraft controller with the 765th Aircraft Control and Warning Squadron stationed near Charleston, Maine. He has been there for some nine months, and is one more confirmation of what has often been said about the Nisei since the end of World War II: They are everywhere and doing everything.

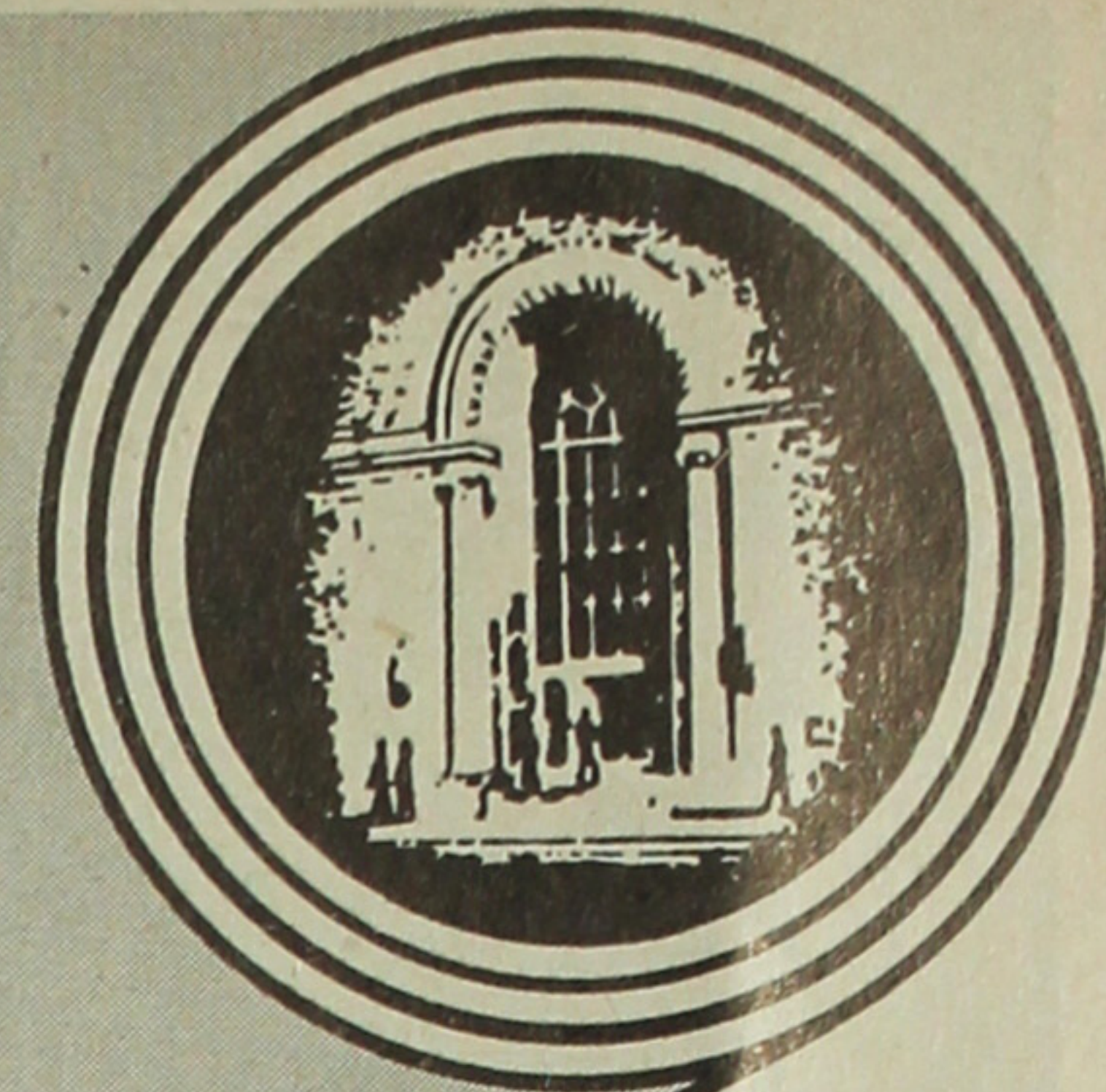
The Nisei radar operator enlisted in the Air Force almost three years ago

while attending the University of California in his home town. He had just become a junior and had his sights set on the College of Pharmacy, but he couldn't stand staying behind when the last of his closest campus friends were drafted.

Before the Air Force "grounded" him in Maine, Charley saw training service in Florida and Texas. He started his tour of duty training to be a jet fighter pilot. Fact is he was just a few training flights from earning his wings as a jet jockey



HE AND FRIEND, Lt. John P. Rice from Harvard U. stride to a staff meeting.



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ALERTNESS of mind is kept up by sports. Lieutenant studies games report in equipment checkout.



ALL-IMPORTANT Defense tools are "Radome" and Height Finder—eyes and ears of radar stations.

when the Air Force decided he would be more valuable as a radar man.

The lieutenant is big for a Nisei. He stands a mere inch under six feet, and weighs close to 200. His middle initial is for Chiharu.

A married older brother in Berkeley says he and his wife frequently get calls from Charley's Air Force buddies who pass through San Francisco across the bay. Charley apparently makes them feel like life-long intimates of the clan. They practically ask what's for dinner, the brother reports.

The Air Force hitch is yielding plenty of enjoyment for Charley. The northeast corner of the country offers plenty of good fishing, hunting and skiing. The lieutenant finds all the time he can for these outdoor diversions.

But high atop the wooded Maine hill where he is stationed, the huge radar antenna never stops revolving, and the weird-looking height finder keeps sending its unending stream of radar impulses into the sky.

The jet interceptors that go up to patrol that sky may never have to shoot. But should the time ever come when they have to, U. S. radar and the likes of Lt. Kubokawa will be ready.

JAPAN'S RADAR NET



Japan's Radar Installation is under constant guard by Security Police.

IT'S POSSIBLE that the U. S. Air Force officer, Lt. Kubokawa, who figured in the preceding pages, is like many other Nisei and gets tongue-cramped when he tries to speak Japanese. Still, he could go to Japan tomorrow and there hold down the same job he's assigned to in Maine. He wouldn't even have to know how to pronounce Ohio.

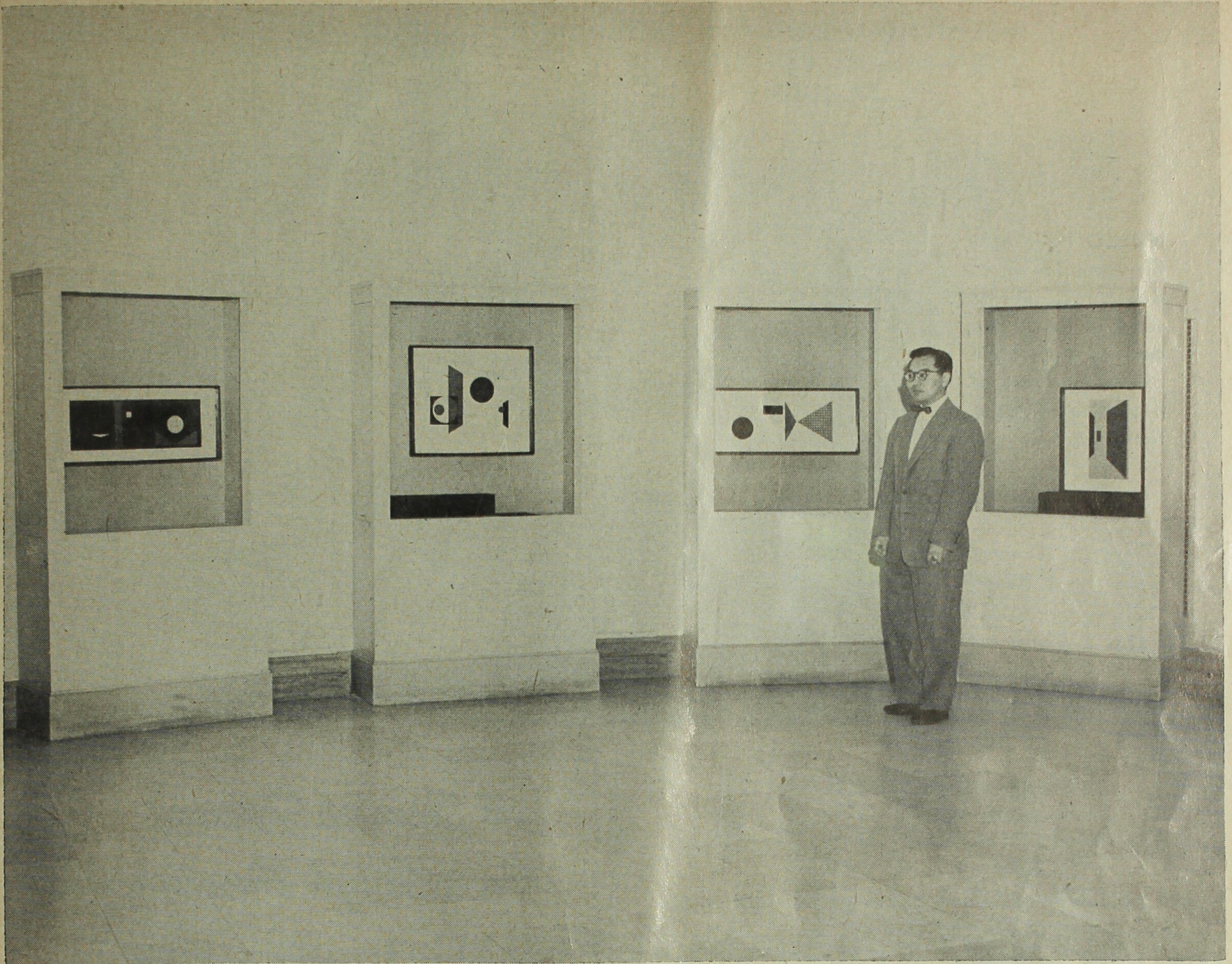
A radar net covering all of the Japanese islands are part of that country's defense system. The individual radar sites there are just like the one in Maine where Lt. Kubokawa is stationed. And they are operated by the same type of personnel—members of the U. S. Air Force. The lieutenant would be right at home.

He might, however, take his aircraft controller's job just a little more seriously (not that he doesn't in Maine), because Japan is a lot closer to where Communism is currently at its aggressive and expansionist worst.

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KITAGAKI stands before his designs which critics say show "delicate sensitivity of his Oriental background."

Photos by R. Laing

Pacifica's Influence

IN THE MOST fashionable emporiums of San Francisco, paper carps, "*koi-nobori*," can be seen winding slowly in the air. Screens, "*shoji*," low lacquered coffee tables, rice bowls and lanterns have taken their place in popular vogue. Panels of thin rice paper or plastics are impregnated with graceful stalks of wheat or willow leaves. A bright new fusion of East-West culture (called *Pacifica*) has permeated the Bay Area.

One leader in the new trend is Nobuo Kitagaki. Exhibitions of his abstract designs have brought wide critical acclaim, with a reviewer proclaiming him an artist who "manages to infuse non-objective art with an illusive Oriental objec-

tiveness." This comment came as some surprise to Kitagaki who up until that time had made no effort to give his pictures an Oriental touch.

Another designer in San Francisco, Nuiko Haramaki, excites the imagination of Bay Area textile and furniture makers. "Her fabrics," said one slick magazine, "combine a striking modern quality and a subtle Oriental undertone." Nuiko herself cannot remember that she has even been influenced by Japanese art.

Though neither Nobuo nor Nuiko *consciously* sought Oriental design, the results are all too clear. They are directly in the midst of *Pacifica* influences, lightening up the landscape of contemporary American design.

NUIKO HARAMAKI, San Francisco designer, shows some of the textile designs that have excited interest of Bay Area Manufacturers.



NUIKO pounds inked wood blocks on her fabrics.



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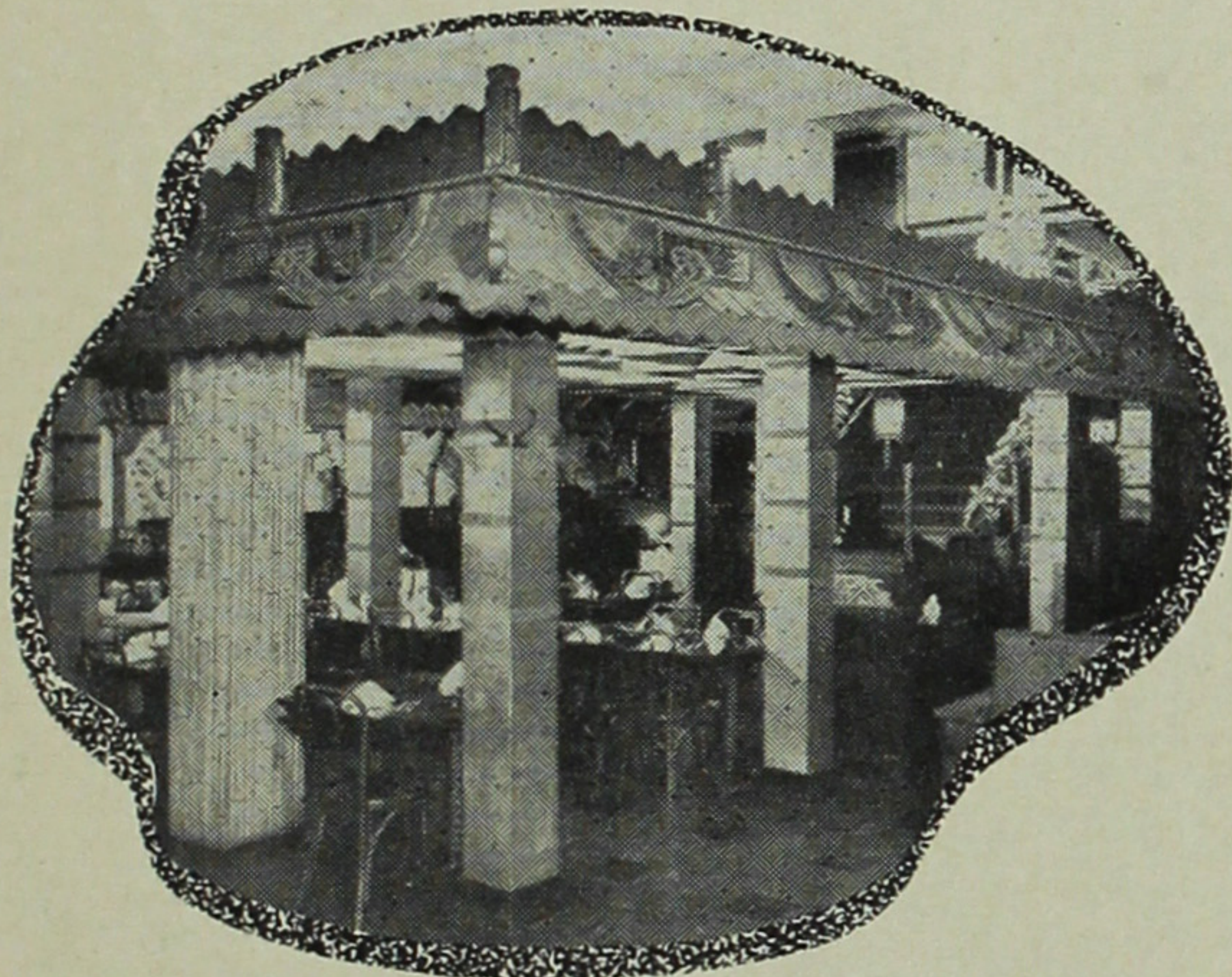
to: SCENE readers
from: the Publisher

Due to a number of changes required 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 of SCENE were omitted. The continuity of SCENE for 1954 will be January, February, June, July, etc.

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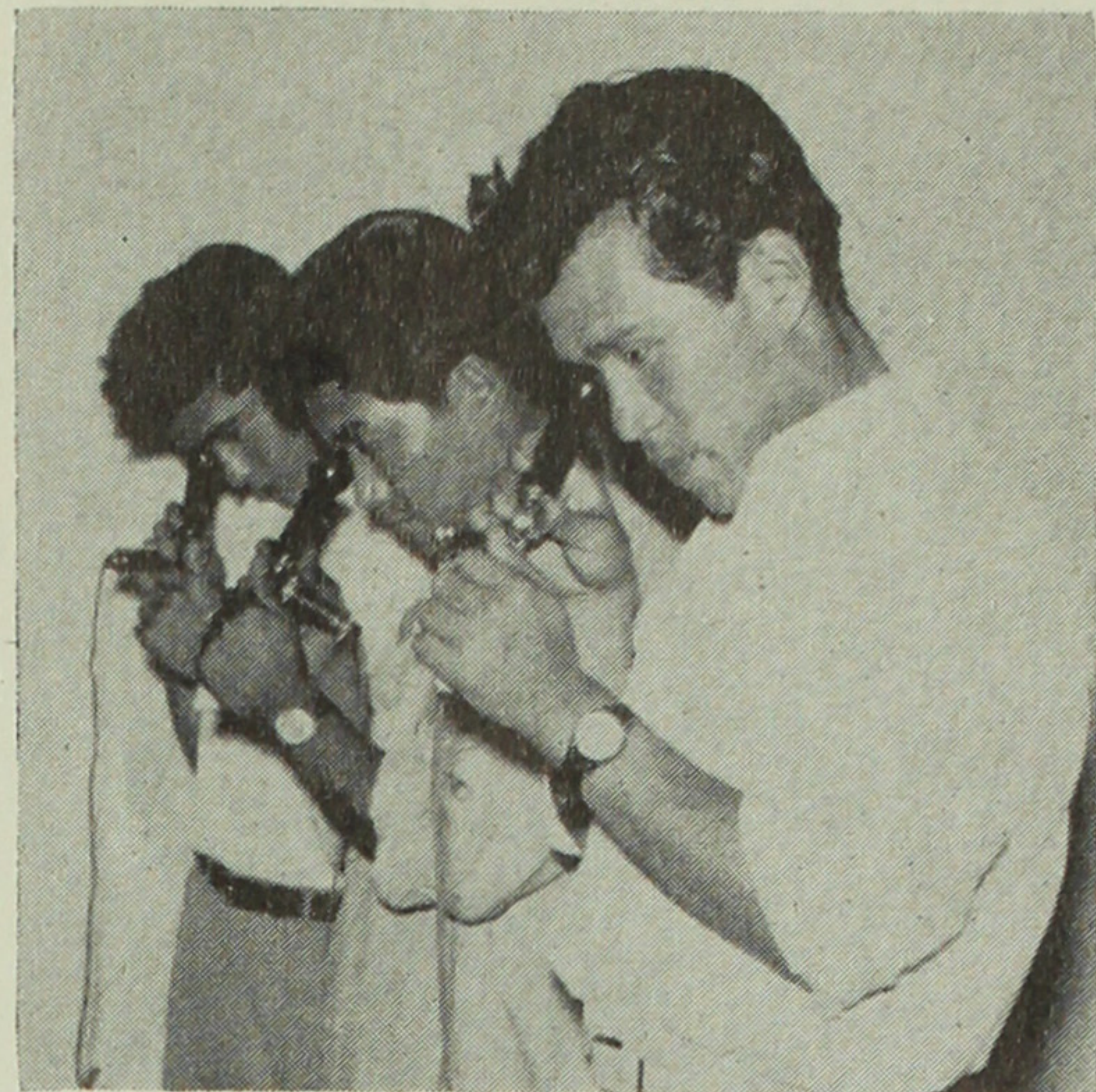
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