

# SCENE

the International East ~~West~~ magazine



Kabuki Music Records

**OCTOBER  
1954**

He cartoons for  
an Ohio daily

She reached the  
Broadway stage

His chess beats  
world Masters

They skin dive  
for their fish

全頁新設  
日本誌欄

**Cancer Researcher: Dr. Ryojun Kinoshita**

**35 CENTS**



  
**TOONAI**  
**MERCANTILE COMPANY**  
 1124-28 North Clark Street  
 Chicago 10, Illinois  
 Michigan 2-4816 or 2-1195

*All Imported*

CHINAWARE  
 LACQUERWARE  
 DOLLS  
 OTHER GIFT OBJECTS  
 JAPANESE BOOKS  
 PHONOGRAPH RECORDS

*Behind the* **SCENE**



“holding his stomach”

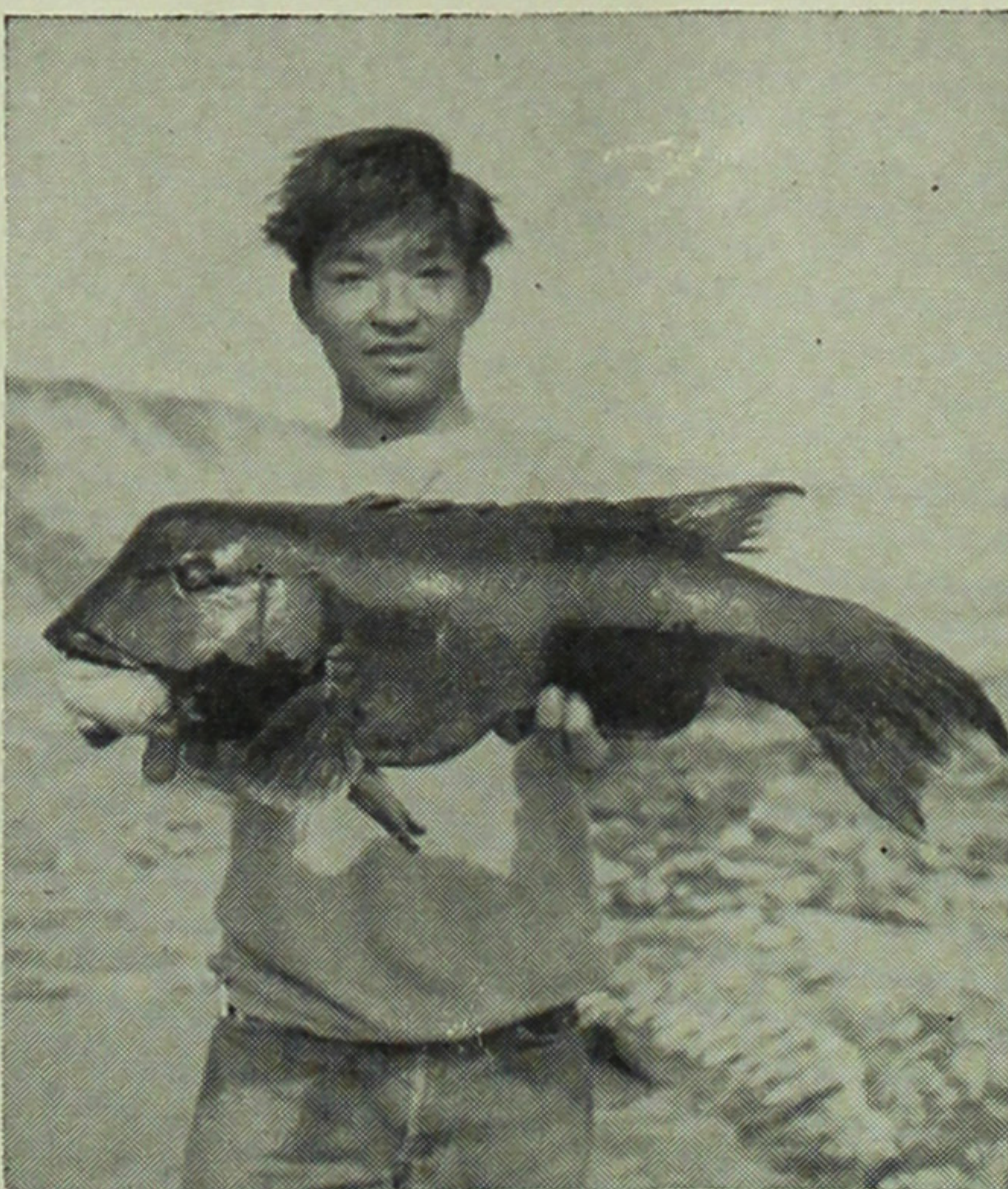
全頁新設  
 日本誌欄

SCENE's editorial stomach is unduly sensitive to sights of blood and squashed bugs. Pictorial features in national magazines on heart, brain, etc. operations (especially those in color) are quickly skipped. We bring this up only to explain an important role played by City of Hope's public information man Syd Keith. The SCENE editor covering the Dr. Kinoshita story needed a picture of the scientist and his mice (see cover). But the first whiff from the mice room, and the information that a major transfusion was being carried out on 2 large animals in the next room, halted the editor! He held his nose, closed his eyes, quickly told Keith the kind of picture he wanted, and left! So the cover photo of Dr. Kinoshita was taken while the SCENE editor was far from the scene, holding his stomach, and closing his eyes, much like a little boy holding his ears anticipating the pop of a firecracker.

THIS BIT of calligraphy in the first column has been on SCENE's cover for the second time running. It's the announcement that we have Japanese captions. It is a welcome sign to many according to the note received from Grace Iwahashi of Los Angeles: "I was very happy to see the return of Japanese language to SCENE. It will give more assurance to the *Issei*, as many are beginning to think that it is now a *Nisei*'s world and that they are unwanted . . ."

We hope that our SCENE-choice of articles will lift the sagging spirits of any who feel that this is a gloomy world. SCENE's topics are themselves reasons why we can enjoy life.

THE MASSIVE-headed fish is one that almost got away (see *Skin Diving Story*, page 12). It's a Sheepshead, speared with an arrow powered by rubber slings. It took SCENE editors to the beach and instructed them in a sport that has virtually become a new postwar industry of its own.



“virtually a new industry”

**GUEY YEE**  
**CAFÉ**  
 AIR CONDITIONED  
  
 204 WEST CERMAK ROAD  
 CHICAGO

Air-Conditioned for Comfort

  
 MEANS CHINESE-AMERICAN  
**RESTAURANT**

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

  
 2251 WENTWORTH AVENUE • CHICAGO  
 IN THE HEART OF CHINATOWN

SCENE is published monthly by Scene Magazine, Inc., 634 North San Vicente Blvd., Los Angeles 46, Calif., Masamori Kojima, President. Subscription rates \$3.50 per year, 2 years \$6; 3 years \$8; single copies 35 cents. Change of address: Send both old and new addresses, and allow four weeks for change to become effective. Scene Magazine, Inc., cannot be responsible for unsolicited photographs and manuscripts which, furthermore, will not be returned unless accompanied by self-addressed return envelope and sufficient postage. Printed in U.S.A. Entered as Second Class Matter at the Post Office at Los Angeles, Calif. Copyright, 1954 by Scene Magazine, Inc. Listed with Standard Rate and Data Service.



# Letters to the Editors

## JAPANESE CENTER

Dear Sirs:

I've been reading SCENE ever since its first issue and I think it's wonderful. I was in the Army and served in Japan and grew to like the people very much. Unfortunately I left without being able to bring anything really Japanese back with me. Is there any place in the Los Angeles area where I could buy some authentic Japanese furniture? I'd like to have some for my house.

AL NAYLOR, Los Angeles

*\*Yes, there is a store which features the kind of furniture you ask about. It's the JAPANESE CENTER at 517 N. Robertson (near Melrose) in Los Angeles.—Ed.*

## TANKO, TANKO

Dear Sirs:

My 4-year-old son always enjoys the children's story in SCENE and spends hours looking at the pictures and telling himself the stories after we have read them to him. We were delighted to know that Taro Yashima and his wife have written "Plenty to Watch," a story about the children of Japan.

KAY MINAMI, Salt Lake City, Utah

*\*You can buy copies at leading book stores or by writing directly to Viking Press, 18 E. 48th St., New York 17, N. Y.—Ed.*

## CHRISTMAS SCENE

Dear Sirs:

We would like to send SCENE as gifts to some friends of ours for Christmas this year, but several of them are already subscribers. Is it possible to add the period of the gift subscription to the subscription already in effect? And if we can, will they still get the Christmas card you mentioned on the back cover of your magazine?

JACK OMATSU, San Francisco, Calif.

*\*SCENE will be glad to add your gifts to your friends' present subscriptions, but we hope that if you know your friends are subscribers, you will give us time to take care of these special arrangements. Of course, we will be glad to send the specially designed SCENE Christmas card as your gift announcement!—Ed.*

## SOUVENIR PROGRAM

Dear Sirs:

During the Nisei Week Festival in Los Angeles I bought the SCENE-published Souvenir Program which I enjoyed very much. I would like to send several as gifts to friends. Can you tell me if any more are available and if you would mail them for me?

S. FUJIOKA, Los Angeles, Calif.

*\*A limited number of colorfully designed (art by Taro Yashima) copies are available for 50 cents by writing to our offices, 634 N. San Vicente Blvd., Los Angeles 46, Calif. We will mail in special envelopes.—Ed.*

## WAR BRIDES

Dear Sirs:

My wife and I read your article about war brides with a great deal of interest because this is exactly our situation. We have read so many articles that say what we are doing is impossible, that our children can't possibly be happy or get along with others. We have never felt that any of these things was true, and it is wonderful to read about so many others who feel the same way—who like ourselves are making a go of it, and are finding it pleasant work at that!

ERIC AND KIMI WINT, Ithaca, N. Y.

## JAPANESE COOKBOOK

Dear Sirs:

A year or so ago I read something in SCENE about a Japanese cookbook, but I've forgotten the name and where to find it. Can you tell me where to find it?

SATSUKO MOMII,  
Minneapolis, Minn.

*The book is "Oriental Flavors", a fine mimeographed piece done by the members of the St. Mary's Guild in Seattle. It has been popular with SCENE readers since the first printing in 1952. Good as ever today, you can get a copy for \$1 by writing to the Cookbook Committee, 1610 King Street, Seattle 44, Wash.—Ed.*

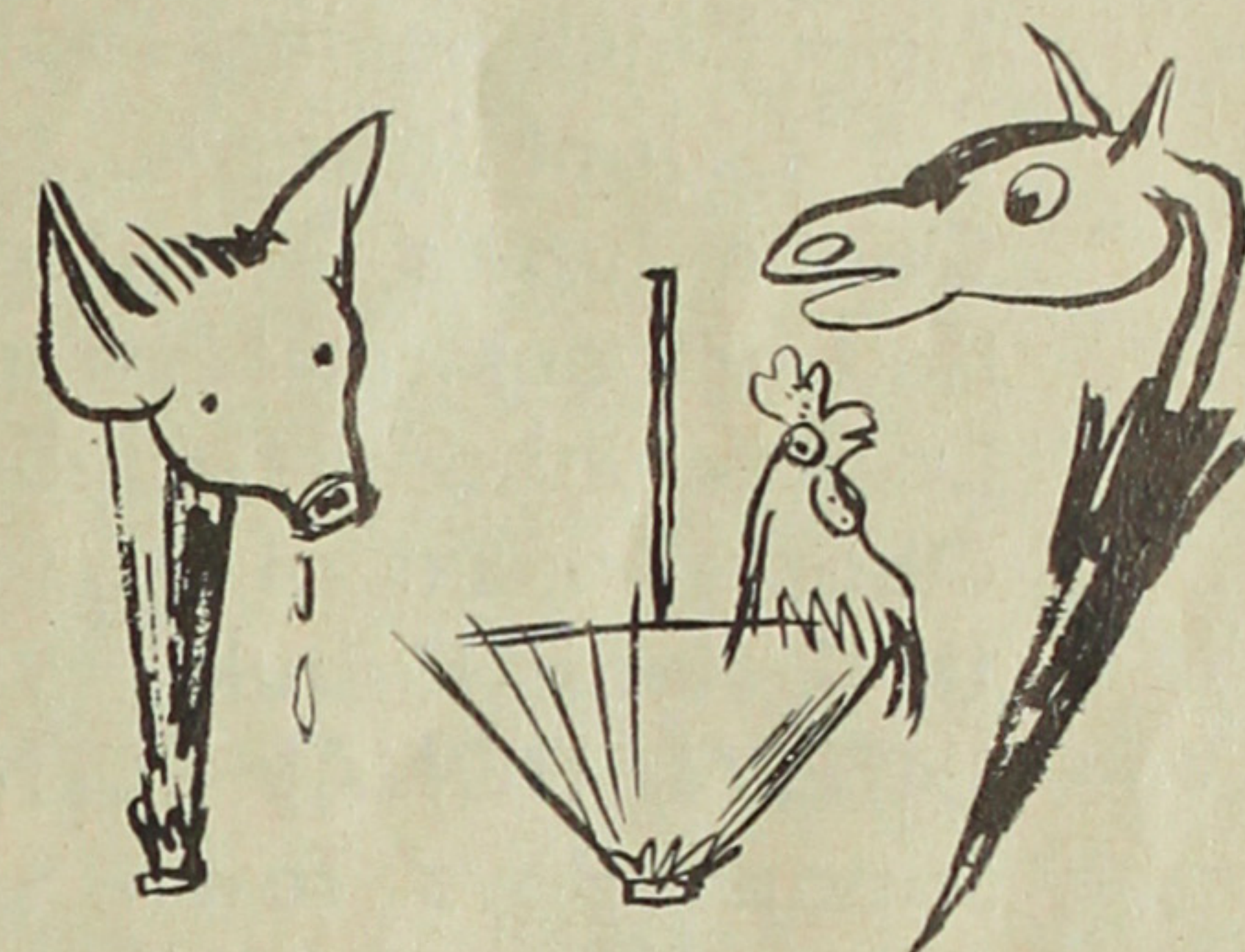
# JAPONICA

A Japanese parent-teachers association is giving musical bath house etiquette instructions to school kids. Theme song of class should be:

"School days, school days,  
Dear old bath house rule days,  
Wetting and washing and rinsing  
down,  
Taught to the tune of a happy  
sound."

One U.S. comment: "Here in the U.S., parents would be content to teach the kids to take a bath—any kind of a bath, much less a bath with **etiquette!**"

\* \* \* \*



The Tokyo police department reports a tripling, in the past year, of the number of lost articles left in buses, trains and other places. No explanation is given by the cops for the increase which includes such items as pigs, cattle, horses and badgers.

One possible report by a distraught Tokyoite:

"Excuse me, officer, but I lost my cow. She was sitting next to me on the train and when I came back from the diner, she was gone."

\* \* \* \*

American couples who have been annoyed by the headlights of other cars will appreciate the suggestion of a group of Japanese women. The women have requested the government to open an official "lovers lane", where for a small fee, Japanese couples can practice, in privacy, the newly learned art of necking.

Maybe the more experienced couples can get in free if they let the novices watch.



OCTOBER  
1954

# SCENE

the International East-West magazine

Vol. 5  
No. 15

SCENE MAGAZINE, INC. — Publisher

BEN JAFFE  
Board Chairman

MASAMORI KOJIMA  
President

SAM ISHIKAWA  
Tokyo Bureau Head

Gogo Building • 2-2 Chome, Nihonbashi • Chuo-ku, Tokyo, Japan  
Telephone: Chiyoda (27) 7751 • 1670 • 1708

### ADVISORY BOARD

Bill Hosokawa Sueo Serisawa  
Mike Masaoka Frank Moritsugu (Canada)  
Togo W. Tanaka Paul Rusch  
Eiji Tanabe

Advertising Representatives: George Falcon • Art Israel

## Contents

### NATIONAL SCENE

Cancer Research at City of Hope .....	5
New Chick Sexing Tool .....	15
L.A.'s Bit of Japan .....	16
Queen June's Own Story .....	19
He Cartoons for Newspapers .....	20
Dancer Sahomi Tachibana .....	22
Obon—Dances of Joy .....	24
U. S. Hears Kabuki .....	34

### INTERNATIONAL SCENE

Japan's Boys' Town .....	8
Chess Player Jack Kagetsu .....	10
Up by Their Ballot Straps .....	28
Rooney Goes to Tokyo .....	30

### SPORTS SCENE

They Dive for Their Fish .....	12
--------------------------------	----

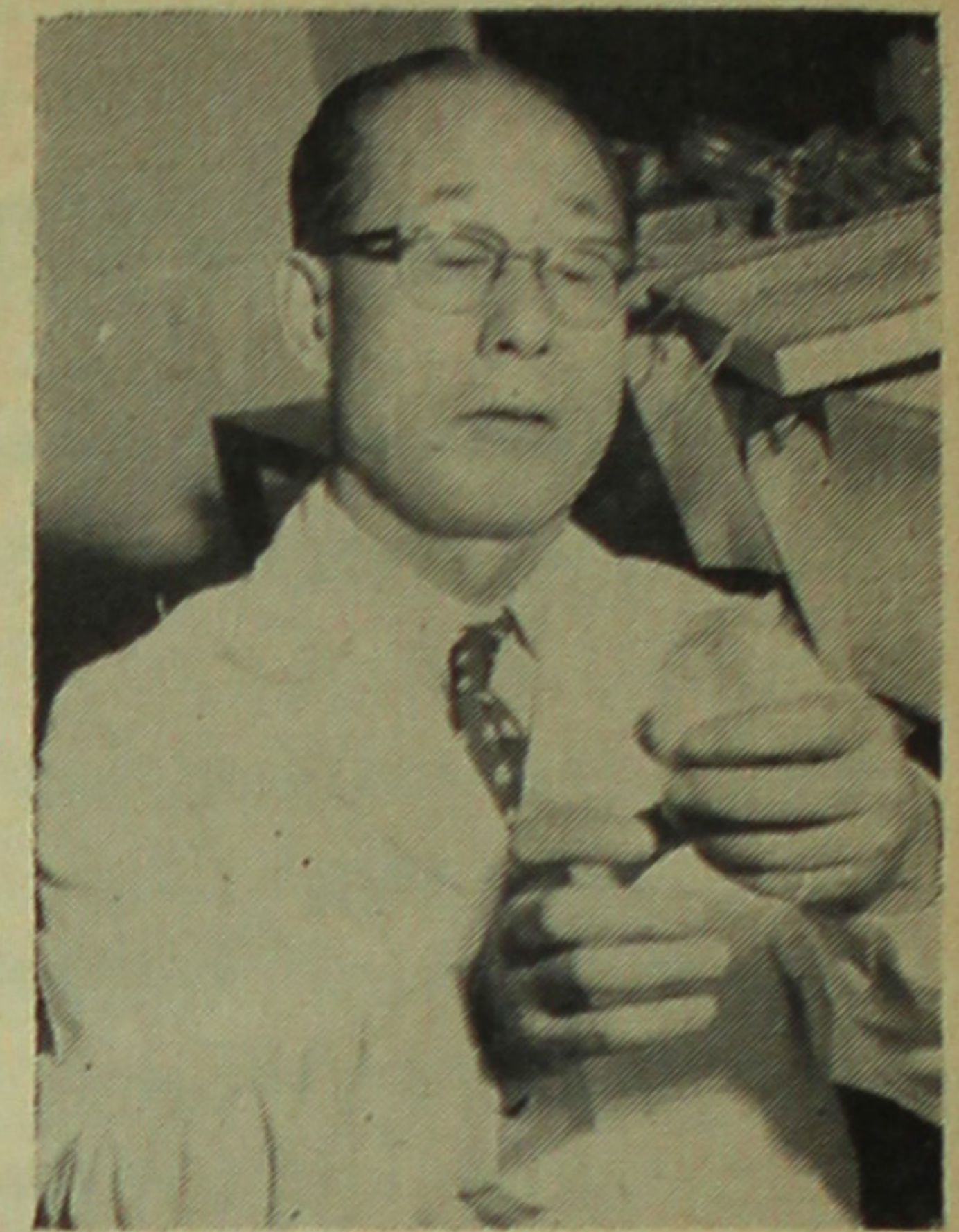
### CULINARY SCENE

Frying Fish Poetically .....	32
------------------------------	----

### DEPARTMENTS

Children's Art .....	25
Behind the Scene .....	2
Letters to the Editor .....	3
Japonica .....	3

C  
O  
V  
E  
R



A DEPARTURE from the usual formula of "let's-have-a-pretty-girl-for-the-cover," Dr. Kinoshita is a good sight to behold, researching on one of man's most critical diseases — cancer. He's holding a 16th generation mouse. He once bred 8000 mice in 1 year. When he came to the United States in 1948, he brought 30 mice with him. These represented 18 breeding combinations.

COVER CORNER: To complete the girl-less front cover, we have the stiff postured musicians of the Kabuki music troupe as they played in a New York recording studio. Language difficulties naturally handicapped their getting about New York. Koshu Tosha, the troupe's music arranger and composer, made up his mind when he left Japan to say "yes" to all questions. The Japanese in answering questions will say "hai," which is neither "yes" nor "no." It's rather a simple acknowledgment that you have been heard. Tosha took the English "yes" as being equivalent to *hai*. He went to the Waldorf-Astoria barber shop for a haircut. "Do you wish a haircut," he was asked. He answered, "Yes." "Do you wish a manicure?" "Yes." "Do you wish a shoeshine?" "Yes." Etc.

When he left the barbershop, he wished he had never learned the word. The barbershop experience cost him \$30!

IN THE NOVEMBER SCENE, we have a rollicking account of a bicycle ride along Japan's famous ancient route, the *Tokaido*, taken by an American (Dick Deverall) and his Japanese friend. Deverall has gone completely "native" and the reasons why will be told in this article. You get an idea of what this man is like by his food comment: "We had a fine breakfast of hot rice, *misoshiru*, raw eggs, cold spinach with soy sauce, and a huge plate of bamboo shoots."

### check fraudulent use of "scene" name

SCENE is a magazine name fully protected under the Copyright Laws of the United States. SCENE was fully owned until March 1, 1954 by the Chicago Publishing Corporation, when the name SCENE and all assets attaching to it were transferred to the SCENE Magazine Inc., 634 N. San Vicente Blvd., Los Angeles 46, Calif.

Any unauthorized use of the name SCENE for a publication

in the United States, Japan, or anywhere else is a direct infringement upon the rights of SCENE Magazine, Inc.

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.*





PRESIDENT OF CITY OF HOPE, Victor M. Carter, (rt.) Consul and Mrs. Shinsaku Hogen are shown microphotographic equipment—cameras, microscopes, lenses, lighting facilities—used in cancer tissue analysis in laboratories.

Stanart Photos

# Cancer Research at City of Hope

## 癌の権威 木村博士に聞く

癌の権威木下良順博士は、加州デュアーテにあるシテイ・オズ・ホープ結核病院に招聘されている。同博士は、日本斯界の父といわれた山川博士の直継者であり、つとに、肝臓癌がバター・エローによつて結晶され、そのコントロールによる回避の可能を発表されているが、また、シガレットのやにが癌結晶の因もなることも一九三〇年に発表された。

同博士によれば、癌の種類は数百種に及び、まだまだ不可能なほど存在し得るといふ。しかして、アトム原爆のごとく死因結果の計算できるものところが、癌研究も治療は、全く漠々たる対象であり、敵の手を知らずして想像によつてなす戦法のようなものだといふ。日々の研究も、それがいかに重要であるかいかさえわからず、約五年目ぐらゐに一つの新結果に達するほどのものであるといふ。

同博士は、記者との対談中にもつとけさまにシガレットを口にされていたが、これも、この世界の神祕さを物語るがごとくであつた。

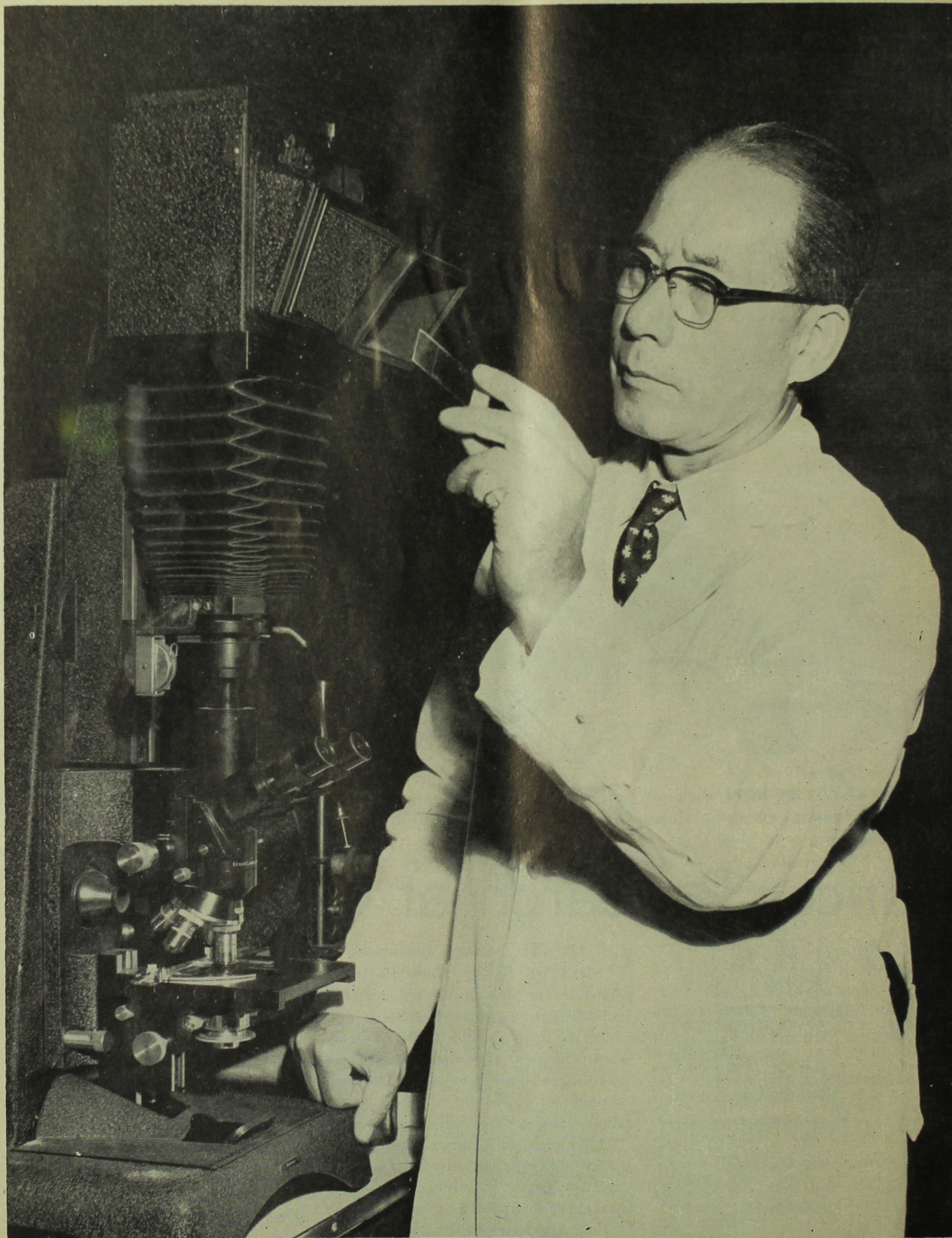
CIGARETTE smoker (one pack a day) Dr. Ryojun Kinoshita is responsible for today's fevered research into connections between tobacco and cancer. In the early '30s, while researching in Japan, he created cancer from tobacco tar applied to mice. The idea cropped out of old pipe cleaners he obtained from a local village pipe man.

He carries on his research today at the City of Hope (Duarte, Calif.) where expenses are underwritten by this remarkable institution. (Some of the world's most brilliant work is being carried on here in fields of heart surgery, chest diseases and others.)

Dr. Kinoshita views his other laboratory results as more important than the tobacco tar achievement. For one, he learned that the occurrence of liver cancer could be reduced by controlling diet. This theory bases on experimental findings that the well-balanced diet acts to check the effects of "butter yellow."

(This is a chemical compound discovered by Kinoshita to have a connection with liver cancer.) "Liver cancer is high in Southwest Asia where so little protein is eaten," he revealed.





**MICROPHOTOGRAPHIC CAMERA IS** combination of camera and microscope used to examine glass slides.





**DR. KINOSHITA**, wife Margherita, and 21-year-old daughter Akiko, (UCLA business student), with one of the champion Great Danes family raises as a hobby.

Liver cancer is only *one* of *several hundred* varieties of cancer. He points out that cancer is not 1 disease like tuberculosis, for example.

"That's what makes cancer research so different from other types of medical research. We have so many different 'enemies' of different characteristics. We're still in a very speculative stage."

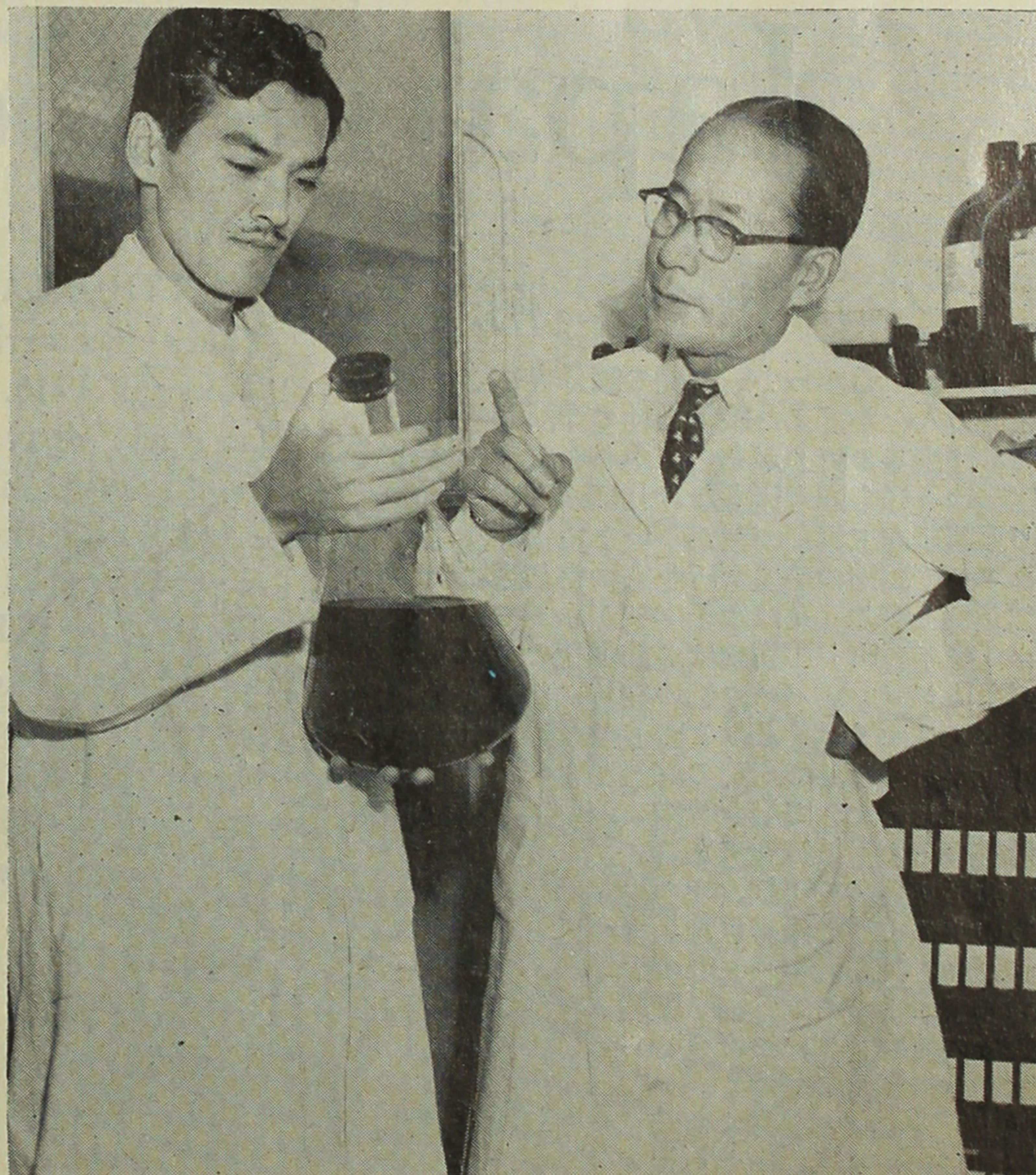
When Dr. Kinoshita decides he has something, it has to fulfill the most exacting standard of *cause and effect*. The *X* effect must so unmistakably result from *Y* cause that without *Y* you cannot have *X*. He criticizes the public seizure of cancer "remedies" when these have not been tested rigorously enough by that standard.

Dr. Kinoshita became first involved in cancer research in 1920 soon after Japanese cancer pioneer Dr. Yamagawa had proved that that disease can be produced artificially. Many regarded Dr. Yamagawa's claim skeptically, since the belief was that cancer is hereditary. People used to speak of certain families in terms of alleged inheritable diseases ("that family is a leprous family" or "this family is a cancer family"). Dr. Kinoshita demonstrated that Dr. Yamagawa's artificially produced cancer was *real*, that is, truly malignant.

Since then, like the inevitable downward rolling of a drop of water on the sides of the mountain (his own comparison; his talk is constantly punctuated by analogies to nature) Dr. Kinoshita has been proceeding through medicine, mostly among the elements of cancer.

"I'm a very ordinary person," he says. "People are interested in what I am doing because it is rather 'unusual'." The modest scientist counts his blessings too: researching in his own way; living in a countrified area not too far from Los Angeles; lecturing at U.C.L.A.; raising thoroughbred

Danes; a lovely wife Margherita (whom he married in London while he was at Cambridge); an attractive daughter Akiko (21, a U.C.L.A. Business major); and being in the United States.



**SUSUMU ONO**, 26, of Tokyo University, is brilliant assistant to Dr. Kinoshita in his research.





RELIGION AND REASON form basis of children's education; boys attend Mass daily, are encouraged to visit chapel.

# Japan's Boys' Town

## 少年の町

東京都中心から小一時間の國分寺に、終戦直後一万人をかぞえた戦争犠牲者の浮浪児を成育させる「少年の町」がある。中心をなすセメント建築は、扉も窓も床もなければ水道電流もない旧軍事研究工場だったが、いまでは清潔なシャワーや設備のいゝ合所をもつ寄宿舎にかわり醜かつた塔のうえには十字架がかがやいている

「少年の町」の構想は、前世紀のカソリックの聖徒ジョン・バスコ師の発起になり、サレシアン・ソサイエターによつてひきつがれている「少年たちをして、その好むがまゝに、叫び走り遊ばしめよ。娯楽、音楽、演劇は、教育上の最善ならん」の実施である。

幼児から高校下級までの少年は、シスターたちの手によつて保育され、まづ土と菜園に親しまされる。高校卒業までの少年は、ブラザーたちの手によつて家具師、靴屋、洋裁師、金属工等々の技能を身につけさせられ、よき市民として社会に巣だつてゆく。

(上) 教会堂で合掌する幼児たち、(次頁上) 二英加にわたる耕作地からの麦収穫をなす少年たち、(下左) 遊戯中の幼児たちの面には浮浪児の暗い蔭はない、(下右) 古巣をたづねる警備隊員

TEN THOUSAND *furoji* (vagrant ones) wandered through the streets of Tokyo in 1946. They lived in squalid huts; their dirty unkempt looks and their miserable lives without direction worried authorities.

A principal solution to that problem is Japan's Boys' Town. Founded by the Catholic Order of Salesians, several hundred boys today live in a cement structure that was once a Japanese Army Research Plant. It is at Kokubunji, about an hour's train ride from the center of Tokyo.

An ugly tower that still bore camouflage marks when the Salesians obtained the building is today a graceful appearing cross-crowned spire.

The Salesians and the ex-*furoji* under their care found in the project's beginning a main building without doors,

windows, stairways, floors, plumbing, electrical appliances, partitions.

Today, by planning and working, there are: dormitories, showers, well-equipped kitchens, recreation rooms, classrooms, study halls, workshops — and a chapel.

The wild acreage once surrounding the buildings has become a model farm. The precious acreage is cared for by the ex-*furoji* themselves under the direction of a Salesian Brother.

Ages run from the very small up through Junior High School. The youngest are schooled by an order of Sisters.

In the woodshop, boys work by hand as well as with machines, because they must be ready to work without elaborate tools in the life after graduation. (The Salesian Brothers found that the "Oriental opposite" applies to planing wood.





**BOYS HELP** on farm, gathering wheat from conveyor belt. Working with them is a Salesian Brother, the tall man in peaked hat. Many boys become farmers.

The Japanese pull the plane *towards* the body instead of the Western way of pushing it away.)

The boys choose their trade after Junior High School; e.g., cabinet-making, tailoring, boot-making, metal-working and farming. When they do this full time, they're in business. A monthly allowance is banked by the Salesians, so the boys will have a sum saved when they are ready to go out on their own.

The Boys' Town project began over a hundred years ago in the announcement by Saint John Bosco, founder of the Salesian Society. "Give the boys every opportunity to run, shout, and play as much as they like." These lads get recreation, hikes, music and even put on their own theatrical performances according to Saint Bosco's prescription.

The campus has a swimming pool described by Father Martelli, Superior of Boys' Town, as "not completely up-to-date but very serviceable."

For spiritual life, the boys are taught to go by themselves for brief visits to the Chapel. They have Mass in the morning and regular services.

The project requires millions of yen. The Salesian Brotherhood bears most of the costs. The Japanese government has helped with some subsidies. American soldiers, especially those at nearby Air Force bases, contribute. Private aid, of course, is always welcome.

Boys' Town is old enough to have alumni. They come back for visits; each is a proof of a solid citizenry built from warm considerate attention given a growing youth.

## EVEN JOCKEYS suit easily at

# Joseph's

MEN'S WEAR

242 E. 1st St.

Los Angeles

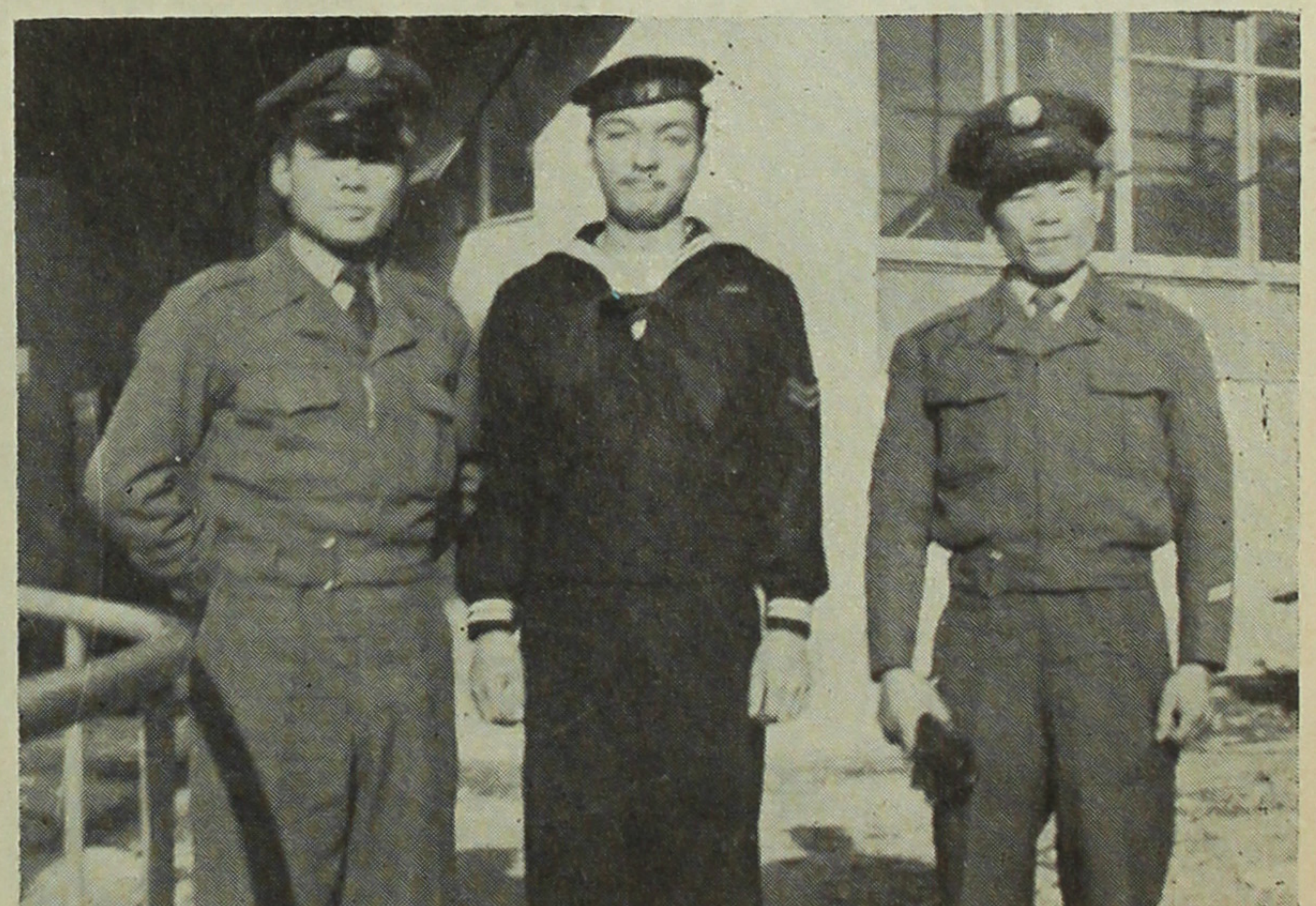


*Extra-short suits — 32s — in all styles are ready for your wear. So are 27-inch waisted shorts, slacks of all kinds.*

**"YES, THAT'S** the hard riding jockey himself — George Taniguchi, being measured by Joseph."



**TO GIVE BOYS OPPORTUNITY** to run, shout and play was Order Founder Saint John Bosco's original aim.



**SALESIAN'S BOYS' TOWN** is old enough to have alumni, gave them a start with a trade and education.





KAGETSU drew first blood from Russian grand master, Kotov, who took on 28 players simultaneously in Toronto.





**THE LONGEST GAME** he ever played took more than 6 hours and 65 moves. He defeated Sam Geller at Hollywood meet.

# Mate in 34 Moves

## Jack Kagetsu Defeats World Chessmaster

**By Jack Nakamoto**

**C**HEMICAL engineer Jack Kagetsu of Toronto, Canada would like to spend all of his spare time over a chess board.

The 23-year-old youth has beaten world grandmasters like Russia's Alexander Kotov, America's Sam Reshevsky, and Holland's Dr. Max Euwe. In the realm of sports, that would be the equivalent of a young ball player scoring home runs off of Bob Lemon, Sal Maglie, and Robin Roberts. It's meeting and conquering the highest company in the field.

The grandmasters were playing simultaneous matches, but these victories are rather considerable since the quality of play is excellent all-around. Kotov was playing 28 at the same time, lost 2. Reshevsky handled 38 at one time, lost 1. Euwe took on 52 simultaneously, lost 3.

In this kind of match, chess boards are set up all around a room. The grandmaster goes from table to table, sizing up each situation quickly, playing immediately. (George Koltanowski of San Francisco played as many as 101 different people at a single sitting.)

Jack started playing at 7 years. In 1 game during his "formative" period, sister Sachiko promptly whipped him in 4 moves. "It was the first time I lost to a woman," declared Jack. "It wasn't the last either, I was beaten in California recently by Mrs. Mary Bain, one time U.S. women's chess champion.

"Mrs. Bain was kind. She said she thought I should have at least tied her."

Chess is simulated warfare. Both sides start out with equal power of pawns, bishops, knights, castles, 1 Queen and 1 King. It is in the strategic grouping and positioning that wins the game. It is constant relentless warfare.

The essence of Jack's victory over Kotov was that the grandmaster had his major pieces on one side of the board, when Jack reversed field and smashed into the opposite flank, threatening the King. Jack won in 34 moves.

In high school, Jack represented Canada in a U.S. Junior Chess Championship. In college, he was champion of University of Toronto's Hart House Chess Club.

His high-powered intellectual abilities carry over into scholarship. He's been top man in his University class for 3 years. The International Nickel Co. granted him \$1500 for a graduate study in his professional field.

If he can pin the problems in chemical engineering as well as he does his opponent's chess pieces, this is a young man who will go far.



# They Dive for Their Fish

## ますます 水底猟 旺んになる

近年、フロリダ、加州地方に、念激な増加をみせているものに水底猟（スキン・ダイビングまたはアンダ・ウォーター・ハンティング）がある。日系二世間にも、全国選手権大会に第三位をとつた三人一組のチームがあらわれてきている。

潜水猟は決して容易なものではなく、「泳ぎ」と「跳びこみ」に優秀でなければならない。そのうえ、いろいろの種類の魚の生態を知悉していなければならない。

この潜水猟に必須とされるミズカキと眼鏡は日本が発案の元祖である。ミズカキは藁または葦をもつて作られていたものであり、眼鏡は水中眼鏡といわれて動物の角をもつて作られていたものである。一九三三年、佛國人デコーロア氏が、これらにもとづいて、現在のものに発展させたのだという。

By Masamori Kojima

AT THE FOOT of the Laguna Beach sea cliffs (Calif.), 3 young men in bathing trunks were standing in the midst of swim fins, tire tubes, fishing spears and face plates. They were *skin divers* (sometimes also called "skin-sters", "underwater hunters", "spear fishermen").

Skin diving is a sport where the activity is under water. In 1940 less than a thousand claimed the sport in California. Today, there are over 200 organized clubs here. Florida (where the water is warmer and variety of fish is greater) has 40,000 members in the International Underwater Spearfishing Association.

The three men, Bill Yamachika, Hank

**RUBBER RAFT** is filled with diving equipment, allows divers to reach hunting spot without exhaustion.

Polaroid photos by Maus







**SAM, BILL, AND HANK** find larger, more dangerous fish can be captured by two divers working together, attacking from opposite sides while third diver stays on surface to rest and act as lifeguard.



**DIVERS HELP** each other dress in long underwear and rubber suit, then don mask, knife, and swim fins.



**TWISTED AND KNOTTED** in front, rubber "seal suit" becomes waterproof, protects swimmers from chill.



## GRANADA FISH CO.

323 E. First St.

Phone: Michigan 5526

Specializing in Oriental Foods

Mail and Phone Orders  
Promptly Filled

Free Delivery

## SUGANO TRAVEL SERVICE

825 North LaSalle, Chicago

Phones: WH 4-5444

WH 4-8317 (Nites)

IMPORTED FOODSTUFF AND GROCERIES  
at

## DIAMOND TRADING COMPANY

1012 NORTH CLARK STREET  
CHICAGO 10, ILLINOIS

Telephone: Superior 7-5166 or 7-5167



**KELP TANGLERS** placed third in semi-finals of 1954 Pacific Coast Diving Championships, were disqualified in finals when boat and catch capsized in waves.

## A Secure Future In a High Paying Job

- ▲本校優秀の技術に依り最高収入確保
  - ▲カテゴリー無代進呈
  - ▲最古最大にして最も信用ある学校
  - ▲宿舎の設備、GIの特典あり
  - ▲卒業後の就職を斡旋す
- アメリカン・チック鑑別学校

**EARN FROM  
\$200 to \$600 A WEEK!**

EVERY GRADUATE EMPLOYED  
MORE SEXORS URGENTLY NEEDED  
VETERAN APPROVED  
LIVING ACCOMMODATIONS  
OLDEST AND LARGEST SCHOOL

Write For Free Catalogue Today



207 LINE STREET  
LANSDALE, PENNA.

Branch School:  
129 S. San Pedro St.  
L. A. 22, Calif.

**American**  
"Reg. U.S. Pat. Off."

**CHICK SEXING SCHOOL**

water goggles to their head, and waddled out to the surf, dragging their rubber raft. For 4 continuous hours, they spent their time in the sea, diving and spearing fish. (The point of competition: to have the heaviest fish load.) They had about 30 pounds when the signal went out for all rafts to return. The catch would bid for a high place.

Then it happened, as they neared the shore. A huge breaker caught the raft from behind, flipped it, and down everything went.

They lost the contest but the sheer fun of the sport erased the disappointment.

"It's really something to paddle around under water seeing all kinds of fish and sea flowers," say the enthusiasts.

To become a fish huntsman is an art of its own. According to Yamachika, the mark of a good one is in 3 things: swimming, diving, knowledge of fish habits. The last gathers in a lot of knowledge about fish: where they feed, how deep they go, and their preferences for reef or kelp or wrecked ships.

The skin diving sport would not be except for 2 devices, born in Japan and developed by others: the swim fin and water goggles. In the old profession of pearl diving, the Japanese used to get added thrust under water by a shoe of woven straw with an enlarged section around the toe. A Frenchman, Commander De Corlieu, took this and in 1933 created the flap-toed rubber flipper.

The Japanese "goggles" of bone and wood with glass windows was developed into a glass face plate rimmed by moulded rubber.

So with power added to their legs, and sight given to their eyes, thousands around the world have taken to the sea beneath the waves. Whether it's in the clear warm waters of Hawaii and Florida or the cold choppy surfs of California, the tribe of skin divers is growing every year.





TAMIO KATATA (center) demonstrates machine to publisher Ray M. Lynnes (left), and E. C. Hogsett, poultry breeder.

# New Chick Sexing Tool

EVERY YEAR from about early January to the end of May, hundreds are working intensively (sometimes around the clock), separating the male chicks from female, minutes after hatching.

The egg grower wants only pullets. The broiler trade finds that meat roosters and hens grow better when the sexes are separated. (The more aggressive male makes it rough for the hens at feeding time.)

Demand for chick sexors is growing in the big-time poultry industry. The average American ate a third more eggs, consumed a third more chicken meat in 1953 than pre-war years. Poultry production last year rose to nearly \$4 billion, an all-time high.

It's all based on the method invented

by Japan's Kiyoshi Matsui in 1925 (and introduced in the U.S. about 1932). The guarantee is that 95 out of 100 chicks will be accurately separated.

Since then, to keep pace with the increasing demand of the world-wide poultry industry, a former aeronautics engineer in Tokyo, Takeo Kizawa, created the *Chicktester*. This mechanical device guarantees a 100 percent accuracy. It can mean a savings of about \$3000 to a hatcheryman with 500,000 chicks. (Every pullet lost by inaccurate count is worth 30c.)

In a field of tremendous eyestrain, the *Chicktester* comes as a welcome relief since it can be used with no more physical or mental concentration than that needed for a typist.

## 復活をみせてきた 雛鑑別士の渡米

「初生ヒナ鑑別」は、古来から生糸、眞珠採りとともに三大技術の一つとする日本から来たのであつたが、戦後アメリカで一般化されるにつれて日本技術家の渡米は下火をみせていた。このほどまたまた、新しい復活の兆をみせるにいたつている。

「ヒナ鑑別」は、三百の雌に一匹の雄しか要でないところから、金のかゝらぬうちに整理してしまふのが狙いである。急速適確な鑑別の必要が生ずる所以であるが、従来はヴェント式とよばれる鑑別法に依存していたのである。

ところが、チック・テクスターとよばれる鑑別器具が発明製造されるにいたり、その紹介が生じてきているのである。これは、テクスターの針先を、ヒナの肛門にさしこみ、拡大レンズで雌雄を見わける方法である。日本当事者側では、一時間の鑑別数八百羽、適確率九十八パーセントをもつて、技術者渡米の資格にしているという。





Photos by Roy Hoshizaki

**SANSEI CHRIS MORI** won most of his matches, is one of young Kendoists who are helping to restore flagging public interest in the ancient sport.

## L. A.'s Bit of Japan

ONE OF THE thousands who came to Los Angeles' Nisei Week Festival in August told a reporter: "There is much of Japan that is good for life in America—the emotional lift derived out of nature's simple elements. It is more than an art, it is a Way, the *do*."

The Nisei Week is in a way a time for reevaluation by many Americans because they are sharply brought up to what is Japanese. They saw the elements in the tea ceremony, the *judo*, *kendo* (sword fight), arts and crafts show, flower arrangements, etc. These are *means* for enjoying life more.

Television shows and other public events at which Queen June Aochi and

her friends appeared evoked praise for their beauty. It plainly caused revising of some former notions on what a pretty Japanese can look like. On Hollywood's Sunset Strip, when the girls went to Larry Finley's, next to the Mocambo night club, many heads turned in frank admiration.

But the Nisei Week long taken for granted by locals pointed out this fact: it is the *Issei* rather than the Nisei who is the bridge between the United States and Japan. The leadership in the arts are still predominantly *Issei*. Unless the Nisei assumes that task of learning more about Japan and becoming practiced in her arts, Nisei Week will not be long in losing the linkage with Japan.

\$ \$ \$ \$ \$ \$ \$

**EASY MONEY**

as close as your  
telephone

Simply call your friends  
and tell them about SCENE

For further details, write SCENE  
634 N. San Vicente Blvd.

Los Angeles 46, Calif.

\$ \$ \$ \$ \$ \$ \$

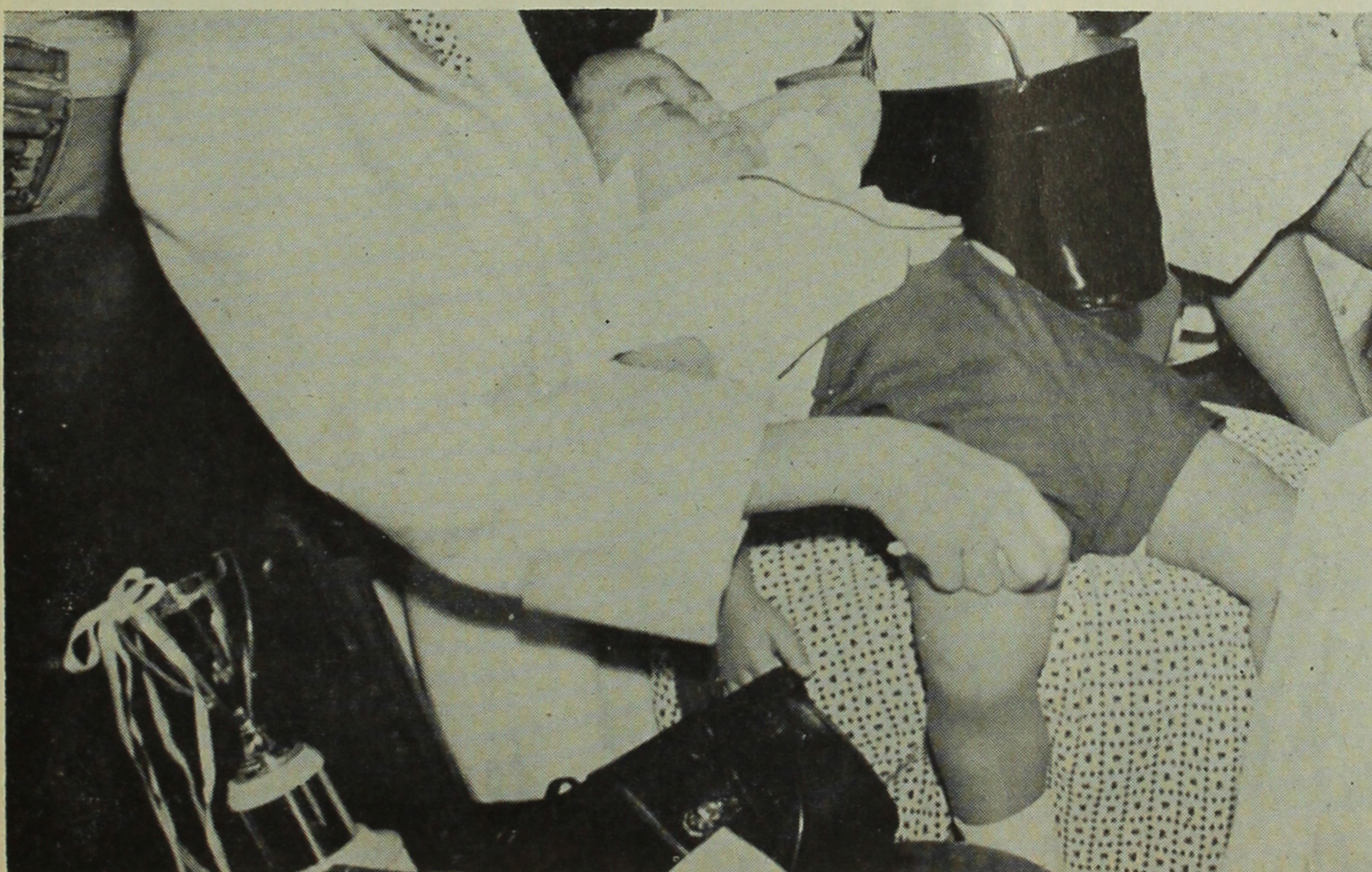




**STREET DANCING BEGAN** in L.A.'s 1st St. at Central Avenue, wound through street cars and traffic to Weller.



**CRYING PRINCESS** Susan Wada is comforted by Judy Sugita, '53 Queen.



**COVETED BABY SHOW CUP** lies neglected beside unconcerned prize winner.



## PORTRAITS

by Roy Hoshizaki

307 E. First St. Los Angeles, Calif.  
MAdison 8615





# The Ginza

Tempura, Sukiyaki  
Teriyaki

Top Grade Meats for  
all dishes

Music • Entertainment

Closed Mon.

254 E. 1st ST. LOS ANGELES, CALIF. MA 5-0707



*A job is ready for you!*

Professional, Skilled, Unskilled

**Yamato Employment Agency**

Room 208 • 312 E. 1st St.

Los Angeles 12, Calif.

**call Michigan 6021**



## QUEEN JUNE

Aochi gives hand to Frank Suzukida who drove royal court around town.



**TOZO YAHATA,** (1), and Mantaro Kobayakawa cleared streets, organized participants in giant Ondo.



**FORMER MARINE COLONEL** Gordon Warner, (left), is now 3rd degree Kendoist, learned sport while in Japan.



**ARTS AND CRAFTS** exhibit featured paintings and art objects made in relocation camps from humble materials.



# Queen June's Own Story

Queen of Los Angeles' Nisei Week Festival (August 15-22) was 21-year-old June Aochi, a bakery supply company's secretary. "How does it feel to be Queen for a Week?", she was asked. The experience had been intense, happy, exhausting; one day after it was over, June Aochi was in bed with a severe cold, icebag and four blankets. Here's her account about that week.—SCENE editors.

By June Aochi

I STILL CAN'T get used to the word "Queen". The price I had to pay—3 days in bed with the flu—was worth it, every sneeze, every cough.

The 5 candidates for Nisei Week Queen came from a list of Los Angeles girls who had the highest backing in the number of tickets turned in. (A dollar's purchase in the First and San Pedro area gave the buyer 1 ticket.) One of us was to be chosen by a group of judges who met us at an informal dinner party. Besides myself, there were Tomiko Baba, Florence Ochi, Takako Yamada, Michi Masukawa. All of us were to become good friends.

On the night of the Coronation Ball we were all excited, waiting to find out which one of us was to be Queen. I screamed a little, I think, when my name was announced. In fact, I had been preparing myself to be a good gracious loser; I was concentrating on New Yorker magazine cartoons.

I sort of felt five feet off the ground from excitement when I approached the Palladium stage where I saw my friends.

After the Ball, we moved to a hotel where we stayed for the remainder of Nisei Week. We girls became friendly right away by practicing our Japanese at dinner, fining all for every English word spoken. Takako Yamada who had no problems with *her* Japanese had to pay for every Japanese word. We had a lot of laughs.

An *aisatsu* (greeting) to an Issei audience was a hard experience. I practiced the speech the entire afternoon. When I was introduced on the stage I had forgotten it! I had to send someone to search for it in my purse. There were plenty of *gomen-nasais* (excuse me's) interlarded in that speech! But the Issei understood; I suppose because so many had daughters like me and wondered how so much study of the Japanese language could produce such small results.

It's all over now, but 6 girls who had been strangers to one another (the sixth was our "housemother", 1953 Queen Judy Sugita) became good friends. The Queen's court had its private jokes and shared personal hopes of the future. The festival's last night with the *ondo* and closing ceremonies were kind of overwhelming. It sort of summed up my life to the present: through my tears I could scarcely see my mother and my dearest friend, Toru. How wonderful they were for all they had done for me. How great was this world when you know you can be so happy with the people around you.



---

SCENE is a perfect family Christmas Gift! Save yourself the fuss and bother of holiday shopping by arranging for a SCENE gift today! We will send Christmas Card and otherwise take care of your Yuletide Gift problems!

We have special holiday rates! See the back cover for full information.

---





# He Cartoons for Newspapers

**T**WENTY-SEVEN-YEAR old Pete Kazuo Hironaka, cartoonist for the Dayton Daily News (Ohio: circ. 140,000) was at his board in the Art Department, drawing a copy of the famous cartoon Pogo for a friend. A group of school children came through on a tour of the news plant. One looked at the Pogo cartoon, then at Pete, and inquired: "Is he Walt Kelly?"

(Pete had a chance later to tell that story himself to Walt Kelly, creator of Pogo.)

Pete's been drawing since grammar school days, though he once planned on becoming an engineer. He majored in Art at Miami University (Ohio), cartooned for campus newspaper "Miami Student", got personal laughs by inserting the names of friends. He had his best chance in drawing a campus carnival: he sketched a friend Walt as "Walt the Human Weasel." Pete forgot that Walt was also the first name of a sombre-masked professor of his. The professor stopped Pete with the unexpected:

"Thanks for the plug in the paper, Pete."

Pete reached the Dayton Daily News through Gilson Wright, director of the Miami University News Bureau. Besides cartooning, he illustrates the Sunday Magazine, draws maps and graphs, retouches photos. He works out his own ideas, though the Executive Editor James Fain may suggest a certain drawing.

"I take a subject, kick it around in my head, sketch and resketch ideas in my mind. Then I do a rough sketch in pencil, show it to the editor.

"It usually takes about an hour and a half to 2 hours to finish a drawing."

Pete enjoys his work immensely. In that sense, Evacuation had a note of compensation. Poston school classes in barracks discouraged an engineering career. "School conditions being what they were, I turned to something I always liked to do—draw. I just followed the line of least resistance. Evacuation shaped my future for me."

## 新社説漫画家

オハイオ州デイトンの日刊紙に専属漫画家として働く二世がある——加州サルヴァメント出身のピーター・ヒロナカ君、当廿七歳。轉住所時代には高校生だったが、マヤミ大学、戦後日本進駐をえて入社、四年の経歴をもっている。シンジケート組織の現代では社説漫画も全国的配給なので、同君の社説漫画は地方的題材にかぎられている。そのほか、日曜附録雑誌の挿絵地図、統計表から写真修正までやつてのける。社説漫画は、同君の案を主任監査のもとで練り確定となつて二時間ほどで出来あがる。社説漫画は同君第一の好みであるが、純粹絵画への夢も捨てきれないでいる。大学在学中の一作は、議会図書館の全國版画展に陳列された。

同君の職業柄の受難エピソードふたつ……  
(その一) 大学新聞「マヤミ学生」紙に漫画寄稿していた時代、学生人物紹介を漫画似顔でやつたことがある。あの一人の似顔に、「ウォルター・人間いたち」の題をつけた。ところが、同じ名でよばれる石部金吉教授のあるのに思いおよばなかつたまではよかつたが、似顔発表直後舌虫をかみつぶした顔の同教授が彼のところにやつてきた。曰く「廣告はどうもありがとう」  
(その二) 「ポゴ物語」で全國兒童に著名なケリー氏が、デイトンを訪ねたことがある。日刊紙では、同氏の宣傳のために、ピーター君にポゴ漫画を描かせた。まんざら嫌でもなかつた同君が筆をふるつている最中、早くもおしよせた兒童連の一人がその場に登場、「まあ、ポゴの先生！」

(上) 社説漫画を仕あげているヒロナカ君、(次頁上) デイトン日刊紙の野球チーム、(下左) 同紙の絵画部専属員、左からグインズ・テレス君、ビル・ヘイン君 (下右) 祭日運轉をいましめる社説漫画。





**CARTOONIST HIRONAKA** (kneeling right) is peppery 3rd baseman on Dayton Daily News' red-uniformed softball team. They lose half of their games. *Photo by Bill Shepherd*

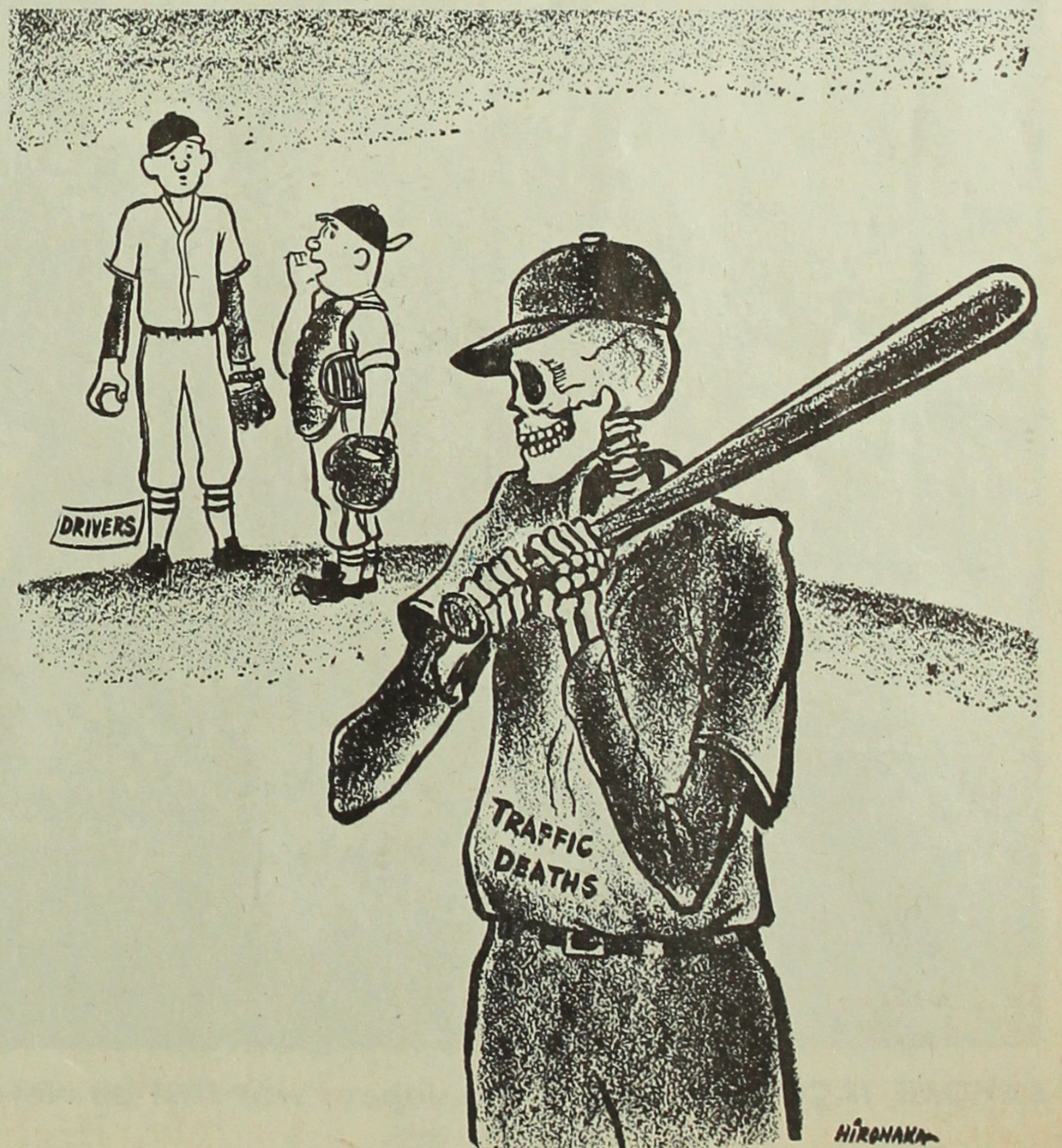
**STAFF ARTISTS PETE,** Vince Tellis and Bill Haines check results of art work in each first edition of Daily News.

*Photo by Bob Schauder*



A Hironaka Cartoon

'Be Careful—He Hits Oftener On Holidays!'







SAHOMI TACHIBANA, trained in Japan, was first on New York's Music Hall stage with authentic Japanese Dance.



# Miss Tachibana

## Reaches Biggest New York Stage

by Stewart Bronfeld

When the powers that be at New York's Radio City Music Hall decided to have a stage show featuring a Japanese theme, they needed two people: a qualified teacher to coach the chorus line in Japanese-style steps, and a qualified dancer to be starred in the show. After they saw Sahomi Tachibana, she was immediately chosen for both jobs, and given the star dressing room.

It's a big jump for a performer from the "culture circuit" of museums and lecture halls to the starring role at the world's largest theatre. Petite Sahomi Tachibana, one of the very few performers of authentic Japanese dance in this country, took the lofty step without sacrificing artistic integrity.

At 11, she went to Japan, studied at the Tachibana School for 7 years. When she returned to the States at 18, she had acquired a new name, endowed by the school: Sahomi Tachibana. She taught small classes in California, and later was the only dance teacher in a Utah evacuation center.

When the war ended, her family came East to Pennsylvania. Sahomi—at the age of 22—began to take ballet lessons. This was unheard of, for the average girl starts such training at a very tender age, but Sahomi felt that the ballet training would help her to better perform the Japanese dance. Two years later she made the big decision which comes to every performer: she would try the big time in New York.

Her first professional break came when she joined the East and West Association, an agency for booking Eastern entertainers, lecturers and films. The president of the association was Pearl S. Buck, the world-famous novelist. Under the knowing guidance of the celebrated writer, Sahomi began to appear at recitals put on at museums and lecture halls.

All the while, well-meaning friends tried to persuade her to "jazz" up her dancing, to "Americanize" it, and thus appeal to a larger audience. She politely refused. "There are plenty of 'jazzy' dancers," she said, "but I happen to be a Japanese dance performer—and once I start to alter my style to suit the so-called masses, like a tailor altering a suit to appeal to everybody, I'll be something else. That something else might be commercial—but it won't be genuine."

Then came the big break with the Radio City Music Hall.

It took her three days to get used to dancing on the stage itself, because it was designed for mass dancing by groups of girls. The floor is too hard, without the "give" necessary for Japanese dancing. She actually had to develop different muscles in her legs for that engagement.

She likes to perform before a Broadway-type audience, because they either like you or don't. The culture-bugs, however, who attend the kind of recitals she used to give, are mostly prompted by mere curiosity. Their reaction is usually a polite, "Very nice, my dear," or they use the flat and ambiguous word "Interesting." She has tasted the honest applause of average entertainment-seekers, and she likes it.



SAHOMI NEEDED new muscles to dance on hard stage.

ミュージック・ホールの  
脚光をあびるまでの

### 橋 左穂美さん

橋さほみさんの幼名はドーリス・アビイ、加州マウンテンビューの庭園師の娘として生まれた。祖父がコムミュニティー演藝として組み立てた素人歌舞伎に八歳で出演した。

三年後、母方の祖父をたよつて渡日、橋流の門にいり、戦争直前十八歳になるまで研究にいそしんだ。その間、父母訪問にたつた一度かえつただけであつた。

帰米後は、加州やユタ州の小教習所の教授を経て、戦後ペンシルヴァニアに移轉、二十二歳になつてバレエ練習をはじめた。決するところあつてニューヨークに向つたのは二年後であつた。彼女の舞踊の独特さには競争相手こそなかつたが、まだ観衆もなかつた。コムミュニティーの催物に出演して僅少な報酬を得つゝ西洋舞踊の各流を学びつゞけ、二人の大切な人に出あつた。一人はいまの夫、フランク・ルーバツ君であり、もう一人は世界的女流作家パール・バック女史であつた。

パールバック女史は、東西協会を主宰して、東洋演藝、映画、講演などを紹介していたので、とくべつ観衆をもつていた。さほみさんは、方々の美術館や文化ホールでそうした観衆の支持を得るようになった。それとても限られた小数にすぎなかつたが、ついにラヂオシティ・ミュージック・ホールから見いだされる最近まで、ひたすら自分の藝を守つて精進をつゞけていた。そのかげに、夫君の異常な理解と激励があつたろうとは、容易にうなづけることだ。

東西協会の観衆に支持者を見出してからも、彼女は、日本舞踊をアメリカナイズしろ、ジャズ化せよという誘惑をうけた。彼女は、きわめて丁寧に答えてきたのだつた——私は日本舞踊家にならうと出発したのです。観衆に調子をあわせる洋服屋さんみたいだつたら、ちがつたものになつてしまひませう。商業的かもしれませんが本物ではなくなりませう。



# Obon — Dances of Joy

By Allan Asakawa



TWO CIRCLES—one within the other—of kimonoed dancers stepped around in front of San Jose's Buddhist Temple. It was the *obon-odori*—Santa Clara's big summer fete: first a special memorial service of thanksgiving, then the dances of Japanese village festivals.

Buddhist churches all over America were doing the same.

The origins of the *obon* make this a time for joy.

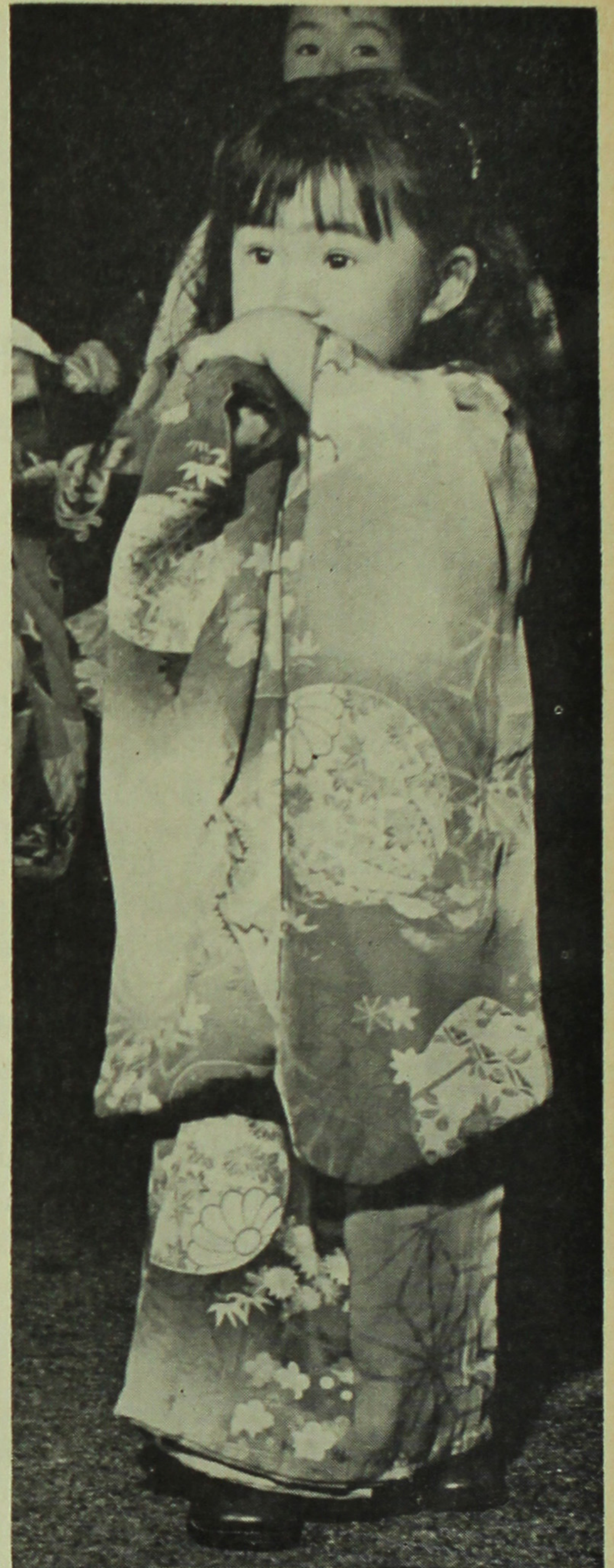
Long ago, says legend, a Buddha disciple, Mogallana, saw a frightful other-world vision: the sight of his agonized mother, suffering in an after-death world of Hunger. He turned to Buddha for guidance, was told that to help his mother he must live in selfless service for his fellow being. Mogallana said he would.

He was that day with many other priests who had convened for prayer with Buddha. He asked them all to join in a service and feast for his poor departed mother. Buddha's advice turned out to be right instantly: Mogallana saw a vision of his mother, escorted out of the Purgatory of Hunger and delivered to the Land of Paradise. Mogallana overjoyed, danced and sang. The other priests caught his spirit and joined in.

That was the beginning of *obon-odori*.

The festival became part and parcel of Buddhism and went with it to Japan in the 6th Century. First confined to the peoples of the noble courts, the *obon-odori* reached the peoples of the villages. Soon everyone was doing it—and many villages added their own special "folk" touches.

As an annual event with all Buddhists in this country, one may in time expect some bit of Americana rubbed onto it.



## 御盆由來

佛陀の信仰者であり弟子であつたモガウナは物故した母が飢餓地獄におちているを感得して佛陀に助けを乞うた。佛陀こたえて曰く、私慾を去るべし、万人のために行う者とならば母上も成佛するであろう。

モガウナは自らを羞ぢ、佛陀の言を行うを誓い、一座の弟子たちとともに祈禱することを重ねて乞うた。しかして、祈禱なかばにして己れの生母が蓮座にのぼる姿をみる事ができたので、一座たちまち立つて舞いを舞うた。

この傳説が印度から日本渡來したのは六世紀であり、はじめ宮庭でのみ行事が行われたが、ただちに民間にひろまるものとなつた。

この季節にあらわれるマークいり翅の蜻蛉やつくづく法師を滅者からの使者となす口傳えや提灯に明りをいれたり灯船を河にながす風習や盆踊りの風習などを、この傳説とむすびつけて考えるのは興味ふかい。季節が立秋の風たちそめる候になつているのも、五穀豊饒の喜悅があふれでる農閑期になつているのも意味ふかい。





IN THIS JAPANESE child's drawing of rice field workers, arrangement of irrigation ditches, rice plants, and people working focuses eye on detailed figures in foreground, gives impression of a vast and busy field.





**ALL CHILDREN** will draw this **mandala** (left) intuitively. Without explanation or suggestion they will draw this symbol at a certain stage of their free art development. This was drawn by a 3½-year-old child.

## Children's Art

They can do it by themselves!

### 幼児藝術について 八島太郎(談)

幼児は、大人とはたいへんかけはなれた具体性をもつて生きています。彼らの考えが、こちらの想像とまるで違っているのに驚くのは、日常茶飯事のことです。教えんとするならば、彼らへの深い理解をもたなければなりません。

せつかく描きはじめた幼児の絵画に、たいていの大人たちは無関心です。また、おかしな人形だねと批評したり、もつとちやんと描きなさいと助言したりしますが、たいていの場合、これらは幼児の具体性にとどきません。むしろ、傷つける結果をもたらしがちでしょう。彼らをして、思うがままに描かせ、彼らに説明させ、それがどんなに幼稚であろうが、その具体性をうけいれてたのしむという態度が必要だと思えます。

大人がそうした態度をもつていて、絵を描く道具が與えられておれば、一才半、二才あたりから描きはじめます。自分の描きたいものを描くし、それにはかならず意味があるし、それが系統的に発達してゆきます。絵の道具といつても、幼児の場合は、ごく簡単なクレヨンか二本の色鉛筆でいいのですから。

うちの子は絵心がありませんとか、そんな血統じゃないもんですからという言葉も、よくききます。幼児の智能と発達、もつぱら大人の態度に依存しているのですから、そうした大人の一人判断ははなはだ無茶なものだと思えます。

**A**DULTS ARE often heard commenting on a child's drawing, "oh, what a funny looking horse," or "is that a house?". Actually, each remark like that is a sword swipe on the child's inner world. It is more important that the drawing should have a personal creative meaning for the child himself, rather than the adult.

A child drawing in his own way is creating by himself. He is investigating and discovering. He is satisfying his own urge for expression.

The adult who lays down the drawing rules for a child is doing so in adult terms. The child cannot understand these terms. When the child fails to achieve the adult terms, he feels unsuccessful. He also has been deprived of the creative chance of doing it his way.

Worst offenders are grade school teachers who force stiff "realistic" houses, trees, flowers, etc. This injures any spontaneous release of the child's inner feelings.

Art expression is a *growth pattern* in a child. Eula Long of Los Angeles, long experienced in children's art, declares that proof can be found in unconscious symbols like the *mandala* (see above) which all children will intuitively draw. That is, without explanation or suggestion to the child, he will draw this symbol at a certain stage of his free art development.

So it is suggested that we should hear no more comments like "my child doesn't have artistic talents" or "we have no artistic blood in our families."

Moral for adults: let the child draw in *any* way he wants. If the child chooses to explain it, no matter how naive or peculiar it sounds to the adult, the adult should accept it—for the child's sake. It is enough that the drawing has a meaning for the child. From this the child will develop continuously in good mental health.





PENCIL AND GREEN CRAYON sketch only suggests detail, creates balanced pattern in picture of girls with parasols.



STONE STATUE and baby on back are examples of unusual attention to detail in warm family scene from Japan.



# Up By Their Ballot Straps







**KEEPING INFORMED**, women of all ages study news and political campaign posters posted on town bulletin board.

“**▲ ANY MAN IN Japan over 40 I can step on!**”

That muscled view comes from a recently returned Nisei career woman whose business visit to Japan was obviously a series of male obstacle-courses.

Her observation: Too many wives in Japan are still staying inside the “family yard.” They don’t meet people; they don’t develop outside interests.

She pointed to the scarce entertaining at home by the husband. The male takes friends to restaurants or places of entertainment—but hardly ever to his house. When visitors do come, the wife’s role is preparing the food, serving the food, watching to see that all needs are met, but seldom participating.

She also observed that among the younger adults (in the thirties and late twenties) there’s more give and take between the sexes—principally, because the woman has a means never used before: the power of political vote.

あかるく  
なつてきた **女性投票**

日本女性の政治的関心は、選挙投票の低調さに

よつて、いまだしいまだとされており、ひいては四十歳以上の家庭をつかさどる男性の民主性に疑義をいだかされていたが、近年にいたつて多大の積極性をおびてきているといわれる。



**BABY ON BACK** does not deter Okinawan woman from casting her ballot.





# Rooney Goes to Tokyo

T・Vに  
登場する 「東京発信」

このほど、「東京発信」といわれる映画が、ミッキー・ルーニー監督のもとに東京で完成され、ちかくT・Vでもお目にかかることになった。同映画は、魔剤密輸犯罪に取材するものであるため、東京都警視廳の援助をもつてつくられた。

原作はキテー・ブューラーであるが、日本のよき風物の紹介、日本に存在するいろいろの人的型の紹介を意図しているという。主演者の一人としては、カレン・山本すが子(五才半)さんが刑事の娘になつて登場するが、監督ルーニーも同じ年配でデヴューした。すが子さんの母は、ミサ・バンドの歌手。

**DIRECTOR LESLIE MARTINSON**, right, poses Dane Clark and Sugako Yamamoto for scene in "Dateline Tokyo," new TV series produced by Mickey Rooney. *Photo by Hy Fink*

SOMEONE said that wherever Mickey Rooney is, something always happens. The *first* night Rooney was in Tokyo (for Paramount's "Bridge of Toko-Ri"), his hotel was severely shaken by an earthquake.

Another thing did happen which will take Rooney back to Japan. He arranged with Tokyo's Chief of Police to look in that city's files for materials on "Dateline, Tokyo"—a new film television series.

Half-hour each week, U.S. audiences will see a plot revolving around an American investigator (played by Dane

Clark), a Japanese sergeant detective (played by Philip Ahn) and an assortment of others. What marks this film a notch above the others is that Japanese will be shown in a true human range of goodness and evil.

Writer Kittie Buhler has written a script that will show the family life of the Japanese sergeant detective, revealing household items like the *tokonoma*, *ta'ami*, scrolls, etc.

First grader Karen Sugako Yamamoto of Los Angeles is the daughter who frisks around with the American investigator, riding "horsey" on his legs,

playing "pat-a-cake."

No professional actress, she did well in her first film despite the pressure of being among professionals, an exacting director, and a production crew tensed from being behind schedule. In her opening encounter, she had to go charging up to greet her "father" 6 times before the welcome words came from the director: "Cut, Print" (translated: stop the film; it's all right; we will print this one and use it).

Others in the cast include: Frank Kumagai, Bob Okazaki, Aki Asakura, Lily Yanai, Jane Yama.





**REIKO SATO:** victim's wife, hero: Dane Clark.

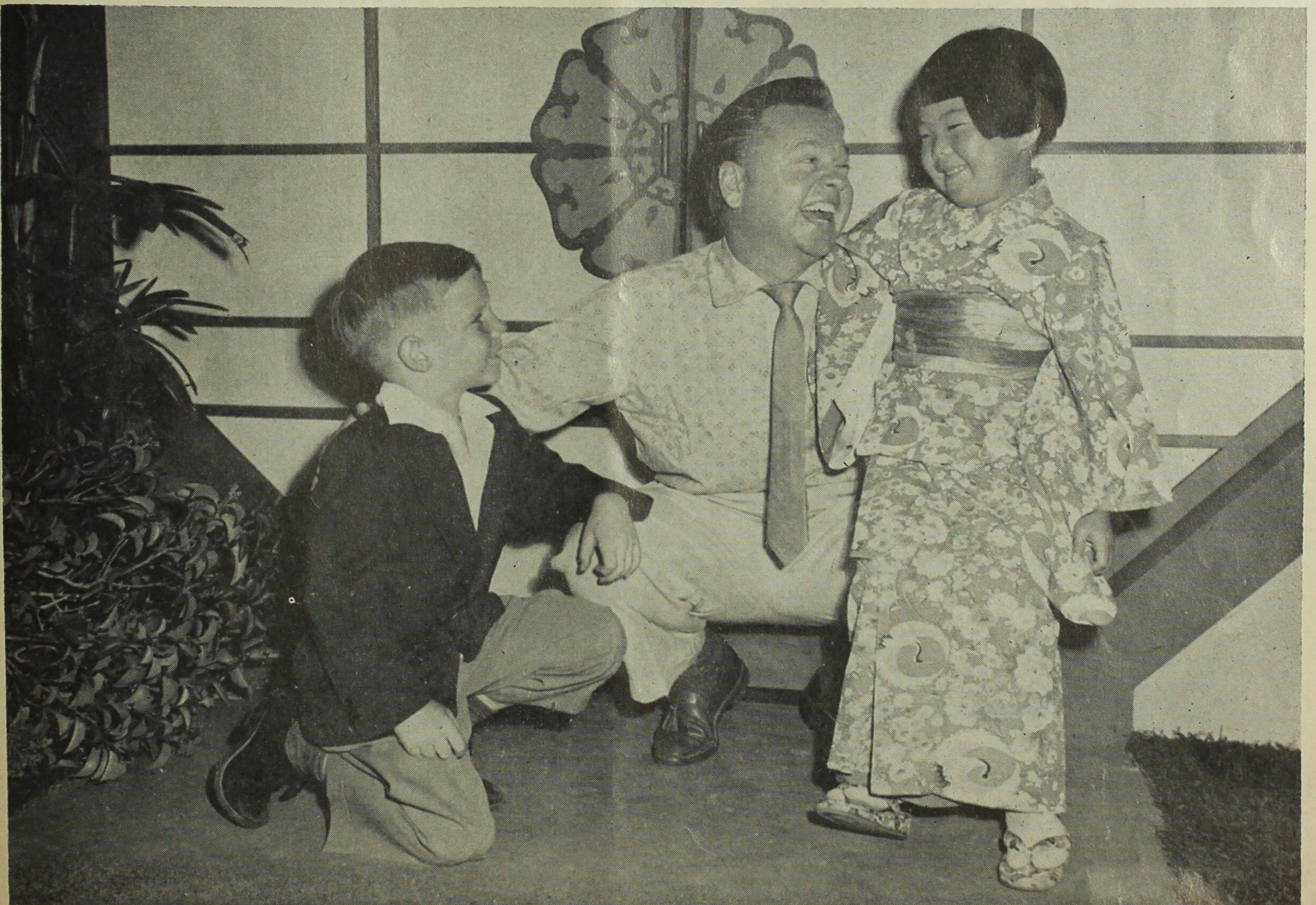
*Photo by Hy Fink*



**VILLAINS ARE** Frank Kumagai and Dan Seymour.

*Photos by Ed Saylan*

**MICKEY ROONEY** really knows how to make them laugh—his companions are young dancer Terry Rangno and Sugako.







*The summer moon  
Is touched by the line  
Of the fishing rod.  
(Chiyo-ni)*

## Frying Fish Poetically

by Mary Serisawa

### MENU

*Seaweed Soup*  
\**Hot Steamed Rice*  
\**Fried Sand Dabs*  
\**Tomato Chow Yuk*  
*Fresh Fruit or Dried*  
*Lichi Nuts*  
*Oolong Tea or Jasmine Tea*

Scale and clean 1 pound fresh small Sand Dabs. Trim, if large ones. (Please remove heads this time.) Dip each fish in lightly beaten egg or milk. Roll in white cornmeal. Fry in hot oil in deep fryer until golden brown. Drain on paper. Arrange on beautiful platter. Decorate with a blossom or two. And—for that “exotic” flavor, give each guest a curled sliced orange and a few drops of soy sauce.

And now—

### “TOMATO CHOW YUK”

in Chinese it means “fried tomatoes with meat.” Isn’t it imaginative? What a succulent combination, too! (This is really a Japanese way of cooking this dish rather than Chinese, but I hope you like it just the same.) Make it now when tomatoes are plentiful, inexpensive and so sweet.

*1 pound thin tender beef slices  
(porterhouse, rib, or sukiyaki  
meat)*



2 pounds fresh firm tomatoes  
(cut in halves if small, quarters if large)

1 large clove garlic, chopped

1 medium bell pepper, cut in chunks or triangular pieces

1 large onion, cut in chunks

Make sauce of:

1/4 cup sugar

1/4 cup soy sauce, imported

1 tbsp. cornstarch

dash of salt

1 tbsp. (choose one) rum, whiskey, brandy, sherry, or sake

Wash tomatoes. Remove stem ends. Cut in wedges. Fry meat and garlic in hot *wak* or skillet with 2 tbsp. butter or oil. Now add onions and pepper chunks. Cook *covered* 2 minutes. Add tomato wedges. Pour sauce evenly over tomatoes. *Do not stir*. Now, cook *uncovered* over hottest flame and cook quickly as possible, basting with delicious juice in *wak* (about 2-4 minutes). The secret of this dish is—tomatoes need only to be hot but *not* soft. In this way, they will never lose their crisp appearance and sweet flavor! Serve immediately in a beautiful Chinese bowl or compote dish.

P. S. If you like, you can serve this hot pungent mustard sauce which the Chinese cooks "invented" for us many, many decades ago. Some gourmets love it, others don't. Anyway—

Mix 1 tbsp. dry mustard in a tiny cup, add 1 tsp. lukewarm water. With chopsticks or spoon, mix like "mad" until your eyes "smart."

Give each guest a little dish with a dab of this beautiful gold-colored sauce and one teaspoon soy sauce. Let everyone dip whatever pieces of food he wants into this sauce. Very delicious even though they don't eat this way in China!

Now for the rice—or *fan* as it's said in Chinese. The longer grain is very popular with the Chinese, and I can see why. It is a little lighter in texture and drier, but very, very good. A delightful combination with their rich tasting food! Always buy bulk rice as it is fresher and tastier and easier to cook. Buy it at any Chinese food store. Wash, soak and cook the same way as the Japanese do, *only* use a little more water for each cup of rice. Never, never "peek" while cooking!

P.P.S. If you love and enjoy what you are doing, whatever you prepare will make you a "hit" as a cook, I assure you! Have fun until next month. Featured recipe will be "Picnic Chicken" and "Osushi."

# Japanese Service

ON

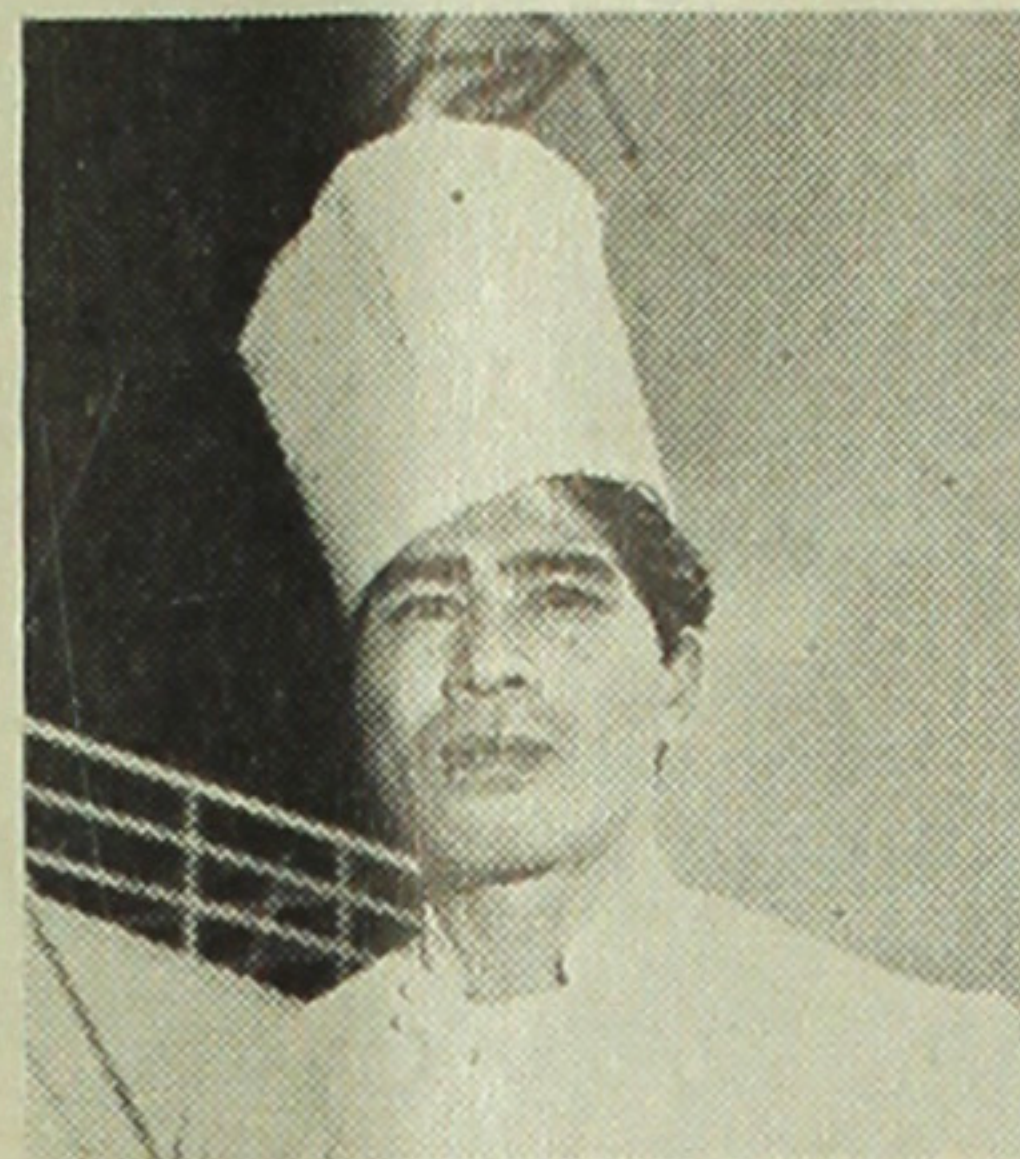
## AMERICAN PRESIDENT LINES

S.S. PRESIDENT WILSON S.S. PRESIDENT CLEVELAND

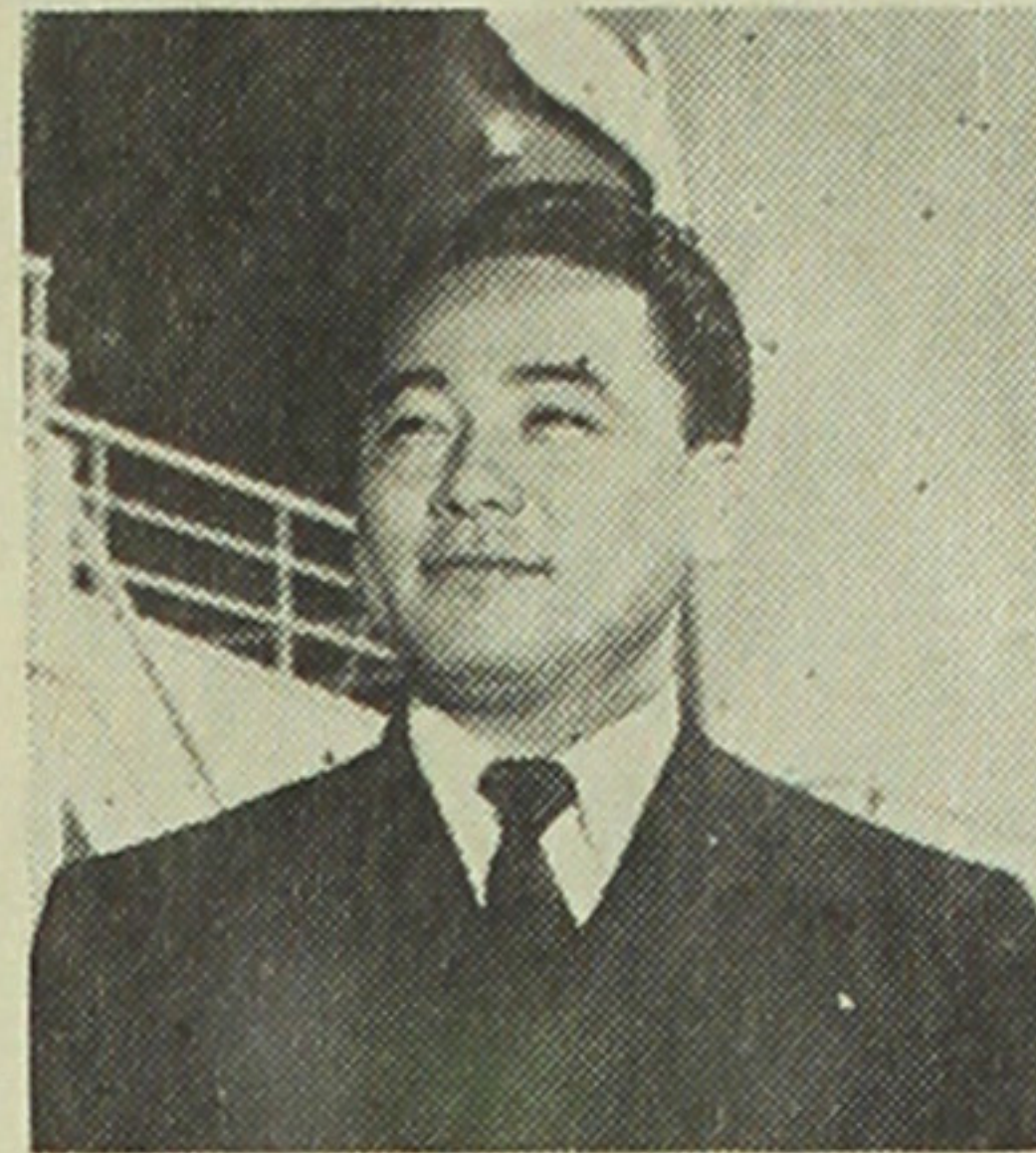
Sailings every 3 weeks

from San Francisco or Los Angeles to

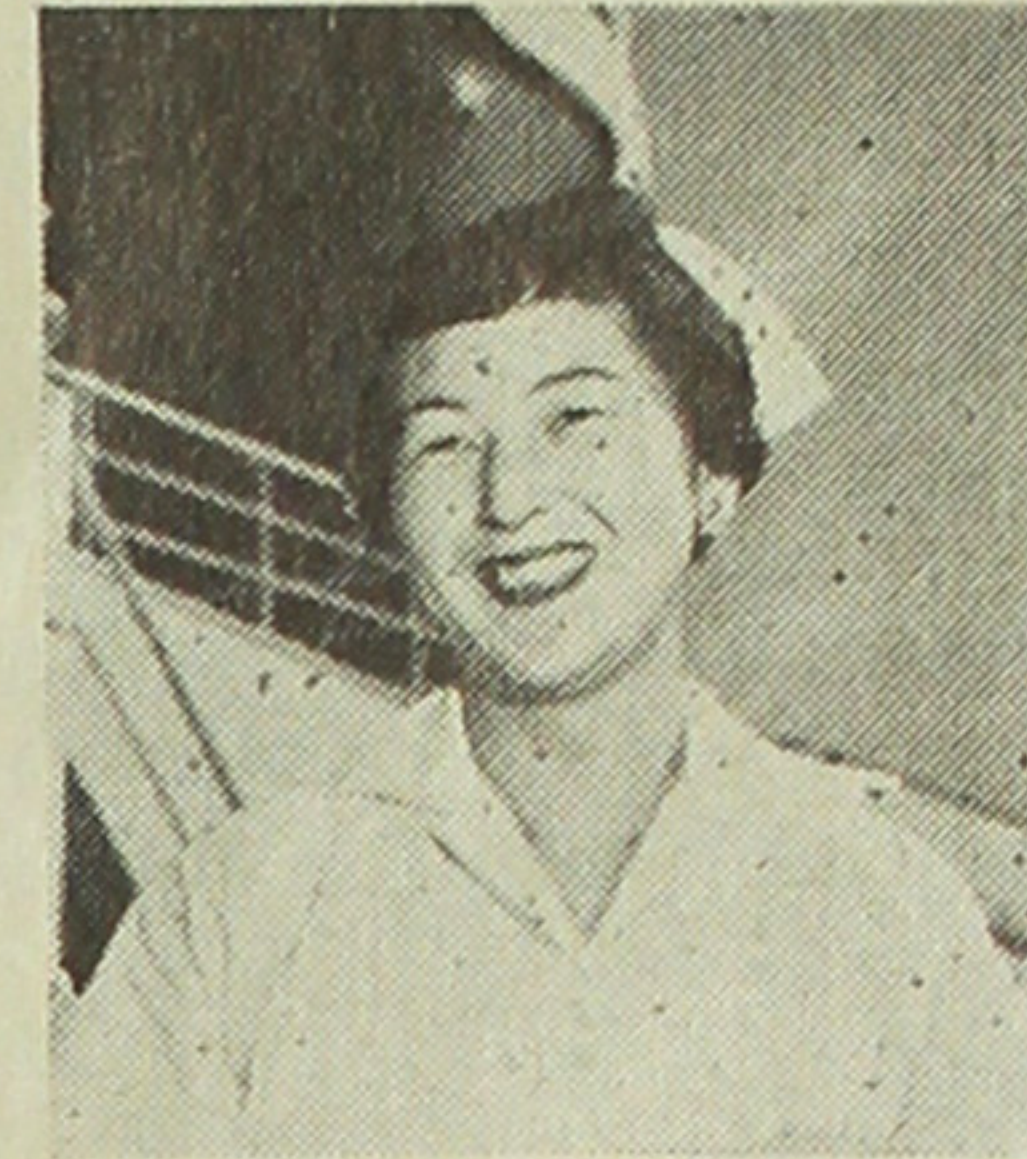
### HAWAII and JAPAN



Mr. Shigekuni Yamada  
Chef



Mr. George Onaga  
Assistant Purser



Miss Kazue Kotsubo  
Stewardess

You feel the friendly atmosphere the moment you step aboard! Japanese personnel to serve you! At mealtimes your favorite Japanese or American dishes prepared by expert chefs! The company of your friends and neighbors, travelling to and from Japan! Play Go, Shogi, Mah Jong, or enjoy stimulating outdoor deck sports! Individually air-cooled family style rooms—air-conditioned dormitories, dining room, smoking room and lounge. Sun on deck during the day—enjoy movies, dancing and parties in the evening. For your personal needs a canteen; also the services of a barber or beautician by appointment. *Take 250 pounds of baggage free!*

**Japan as low as \$300\***

**Hawaii as low as \$90\***

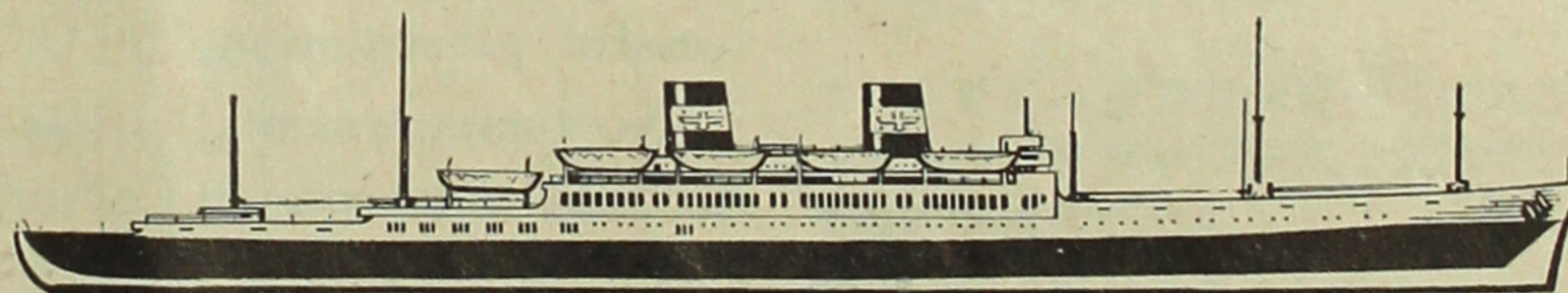
**First Class Fares to Japan from \$510\*  
350-lb Free Baggage Allowance**

\*All fares quoted are subject to U.S. tax on California-Hawaii portion only—

\$9.00 tax on Third Class

\$14.00 tax on First Class

Ask your travel agent for free folders



*The Sunshine Route to the Orient*

## AMERICAN PRESIDENT LINES

311 California St., San Francisco 4, California

514 W. Sixth St., Los Angeles 14, California





AZUMA MUSICIANS RECORDED for Columbia with own instruments, needed only one "take" for each recording.

## U. S. Hears Kabuki

### 大盤・アルバムとなった 日本古典音楽

せんばん、渡米興業した吾妻歌舞伎に刺戟されたコロムビア・レコード会社では、このほど「カブキ音曲」の大盤レコード・アルバムを作製した。「三地叟」、「道成寺」、「土蜘蛛」のほか「流れ」、「王朝」、「お祭ばやし」などのいぶしのかかつたものだけが編集されているが、企劃冒険の危懼にもかかわらず賣れゆきは好評である。このところ、いささかならず鼻についてきた「支那の夜」や「ゴメンナサイ」にも退場をねがわねばならなくなつてきている。

すでに、専門家すじでは、日本古典音楽の何であるかが問題となり、つぎのような特徴があげられている。

①音律的というよりも、行動をあらわす叙述的性質をもっている。

②きわめて東洋的な香気をもつた異國的なものであるが、それは、たくみな情緒的表現によつてムードを昂める音である。

③きわめて高節音である。(とくに、この第三の点で、劇場や文化愛好家間だけでなく、高節音そのものの愛好家方面への賣れゆきをみせているという)。

曲目の吹込みは、吾妻歌舞伎座がひきうけたが、各樂師たちが大小太鼓、ショウヒチリキ、鈴、三味線、どら、琴などの古典樂器を大切そうにかかえこんでステレオ入りをした光景は、なかなかの観物であつた。そして、ただ一回のやりなおしもなく、全プログラムをわずかに三時間でやつてのけた水際だちかたには、さすがの係員たちも讚歎をおしまなかつた。

(上)コロムビア・レコード会社の吹込み室に、びたりずらりとかまえた日本古典樂師たち

Until Columbia Records released its long-playing album of Kabuki music, (performed by the Azuma Dancers and Musicians of recent Broadway fame), the only music heard from Japan has been popular tunes from Tokyo's hit parade brought over as a pitch for ex-GI ears, like *Gomen-Nasai* and *China Night*.

Taking a chance to find out if the real thing in Japanese music would go over in America, Columbia's Masterworks division gave this album a lush production, an extravagantly-designed jacket, and large initial distribution. Sales figures happily showed the experiment was a success.

Selections on the LP disc are taken from music played as accompaniment by Azuma musicians to Sol Hurok's successful presentations in U. S. theatres.

No temperamental prima-donnas, the ten musicians entered Columbia's studios carrying their own *koto*, four *samisens*, a 17-reed flute, various large and small drums, bells and gongs of different shapes. They walked out three hours later, with only a single "take" required for each selection.

The music is to Western ears radically

different in sound and intent. The music falls into two parts.

The first features an exciting pitch. Instead of melody, a narrative quality is heard. The music is articulate rather than melodic, unmistakably describing action.

The second type is exotic, with a definite Oriental flavor. Here, instead of melody, is mood-setting sound, effectively describing emotions.

To the Western ear used to melody in music, an adjustment is necessary to appreciate these two other qualities which supplant melody.

Buyers of this Columbia long-playing Masterworks record are people who attended the stage show and liked it, devotees of culture—and a third group. This third group, as a matter of fact, represents the bulk of purchasers—a welcome surprise to the record company. These are "Hi-Fi addicts," dabblers in high-fidelity sound equipment. (High-fidelity includes a greater range of sounds than ordinary equipment.) The Kabuki disc is a high-fidelity record, and thousands of "Hi-Fiers" who don't know a *samisen* from a bass fiddle are acclaiming Kabuki music as a new sound to try on their equipment.—S. B.



MEMO

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.

Accordingly, all subscribers will have added to their present subscription period, 3 months. Although your expiration date on your mailing plate is not changed, our circulation files have been arranged to give you these 3 additional months.

SCENE Magazine, Inc.

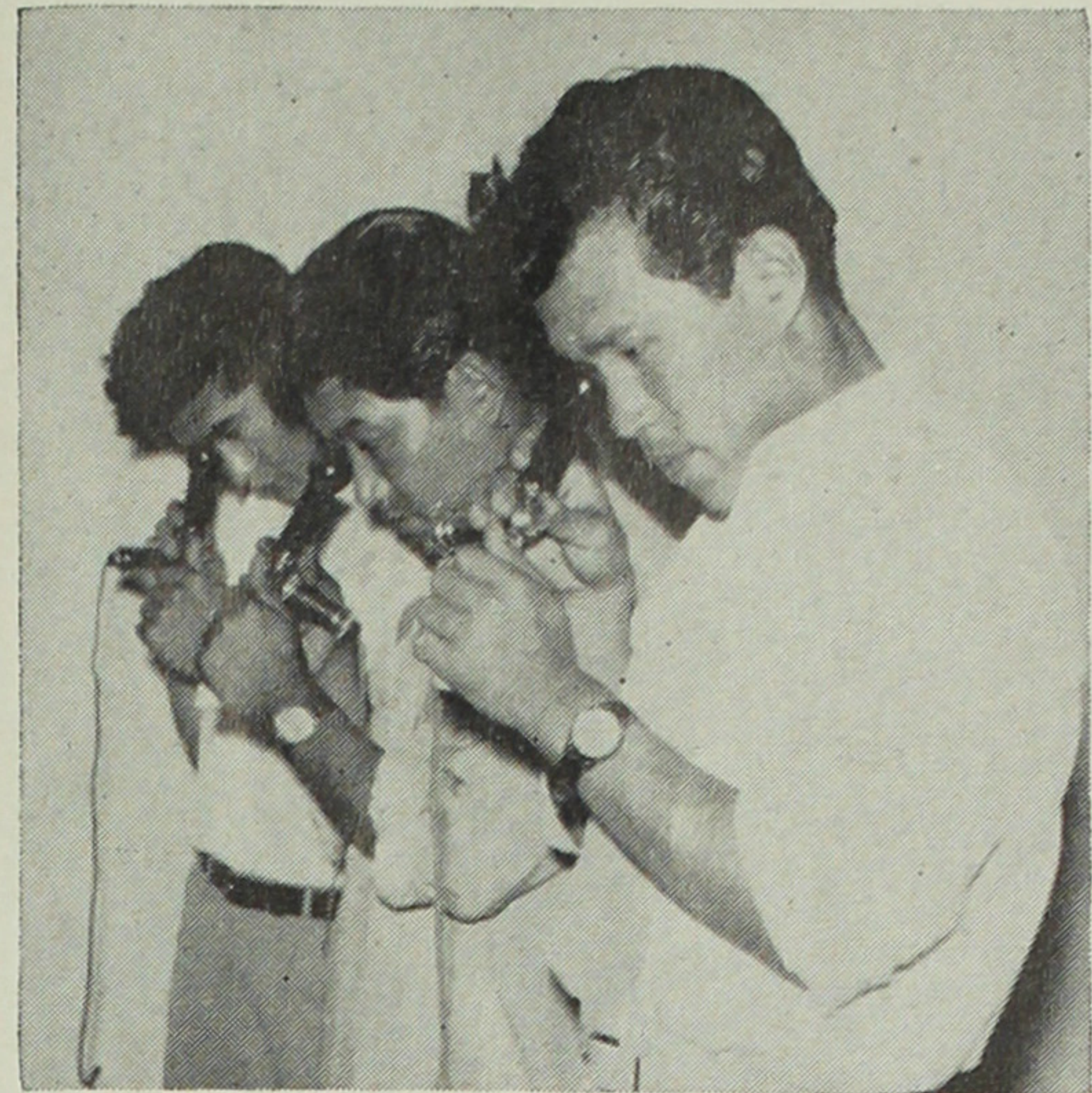
- ★ Television Service & Installation
- ★ Warranty Service

## TRIPLE TELEVISION SERVICE

1503 W. Santa Barbara Ave.  
Los Angeles 62, California  
AXminster 4-9491

TEE YAKURA  
HANK YOSHITAKE  
TOSHIO NEE  
JOHNNY YAKURA

## Learn Chick-Sexing by the CHICKTESTER INSTRUMENT METHOD



*"I earned over \$4,000 my first season with the Chicktester method."*

Mas Nakahara  
Los Angeles, California

所得四千弗

### It's Recommended:

*"I shall most certainly recommend to any new student that he learn the newer method."*

Prof. T. H. Canfield  
Poultry Department  
University of Minnesota

### It's Economical and Easier:

*"The cost and time it takes to train an operator of the device makes its use seem more economical and easier to master."*

Dr. E. M. Draper  
Poultry Department, Utah  
State Agricultural College

### Aid to Vent Sexors:

*"I increased my vent sexing accuracy by using the Chicktester on doubtful chicks."*

Frank Watanabe  
Independent Vent Sexor

お  
奨  
め  
す  
る

經  
濟  
的  
で  
容  
易

現  
代  
式

無  
料  
說  
明  
書

Call or write for free literature

Chicktester Training School  
2923 W. Olympic Boulevard  
Los Angeles 6, California  
DUnkirk 5-1618

ENROLLMENTS ACCEPTED THROUGH OCTOBER





“Mina-san! Watashi, Santa-san. Anata ni ICHIBAN YOIKOTO — Anata no Otomodachi ni SCENE Magazine present nasai”.

“What I’m trying to say is that you can do nothing finer than to send SCENE as a Christmas gift to your friends.”

## A YULETIDE OFFER

MIGHT AS WELL start thinking about Christmas now, particularly when you can get a low-priced gift which will keep you remembered as a *thoughtful* friend the year around . . . and arrange for it without the holiday rush and strain of making decisions.

We’re talking about a special Yuletide offer for SCENE, good for a limited time only. These are the gift prices:

\$2.10 for 1 year (regular \$3.50)

\$4.20 for 2 years (regular \$6.00)

\$5.60 for 3 years (regular \$8.00)

**NOTE:** These extra-low special prices are applicable only on gift subscriptions of 5 or more per person. Otherwise regular subscription prices prevail.

Give us your name and those of your friends. We’ll do the rest. At the appropriate time, we will send them an attractive Christmas Card, telling them about your gift subscription. They will start the New Year right with their first issue of SCENE, beginning in January.

*This special offer is good only through the publishers directly, Scene Magazine Inc. 634 N. San Vicente Blvd., Los Angeles 46, Calif. The offer is limited, so act now.*

your name \_\_\_\_\_  
 address \_\_\_\_\_  
 city \_\_\_\_\_ zone \_\_\_\_\_ state \_\_\_\_\_

name \_\_\_\_\_  
 address \_\_\_\_\_  
 city \_\_\_\_\_ zone \_\_\_\_\_ state \_\_\_\_\_

name \_\_\_\_\_  
 address \_\_\_\_\_  
 city \_\_\_\_\_ zone \_\_\_\_\_ state \_\_\_\_\_

name \_\_\_\_\_  
 address \_\_\_\_\_  
 city \_\_\_\_\_ zone \_\_\_\_\_ state \_\_\_\_\_

name \_\_\_\_\_  
 address \_\_\_\_\_  
 city \_\_\_\_\_ zone \_\_\_\_\_ state \_\_\_\_\_

name \_\_\_\_\_  
 address \_\_\_\_\_  
 city \_\_\_\_\_ zone \_\_\_\_\_ state \_\_\_\_\_

name \_\_\_\_\_  
 address \_\_\_\_\_  
 city \_\_\_\_\_ zone \_\_\_\_\_ state \_\_\_\_\_

name \_\_\_\_\_  
 address \_\_\_\_\_  
 city \_\_\_\_\_ zone \_\_\_\_\_ state \_\_\_\_\_

name \_\_\_\_\_  
 address \_\_\_\_\_  
 city \_\_\_\_\_ zone \_\_\_\_\_ state \_\_\_\_\_

name \_\_\_\_\_  
 address \_\_\_\_\_  
 city \_\_\_\_\_ zone \_\_\_\_\_ state \_\_\_\_\_

name \_\_\_\_\_  
 address \_\_\_\_\_  
 city \_\_\_\_\_ zone \_\_\_\_\_ state \_\_\_\_\_

name \_\_\_\_\_  
 address \_\_\_\_\_  
 city \_\_\_\_\_ zone \_\_\_\_\_ state \_\_\_\_\_

# SCENE

the International East-West magazine

634 N. San Vicente Blvd.  
 Los Angeles 46, Calif.