

NISEI VUE

THE JAPANESE AMERICAN MAGAZINE



In This Issue

TOMIKO KANAZAWA
TOSHIO MORI

APRIL, 1949
25 CENTS

A Note to Nisei Housewives

LIVEN YOUR MENUS WITH RECIPES OF FOREIGN COUNTRIES



SUKIYAKI

Ingredients:

2 POUNDS FLANK STEAK OR	1 CUP WATER OR SOUP STOCK
3 POUND CHICKEN	(JAPANESE USE SAKI)
1/2 POUND BAMBOO SPROUTS	2 ONIONS
1/2 CUP CHOPPED GREEN PEPPER	1/2 CUP CHOPPED CELERY
1 CUP SOY SAUCE	1/2 CUP SUGAR
1/2 POUND MUSHROOMS	2 TABLESPOONS BUTTER

1. Have the meat sliced as thin as possible.
2. Melt the butter in a large skillet. Add vegetables and stock and cook slowly for 5 minutes.
3. Add slices of beef; season with sugar and soy sauce.
4. Let simmer until all is well cooked.
5. Serve with rice.

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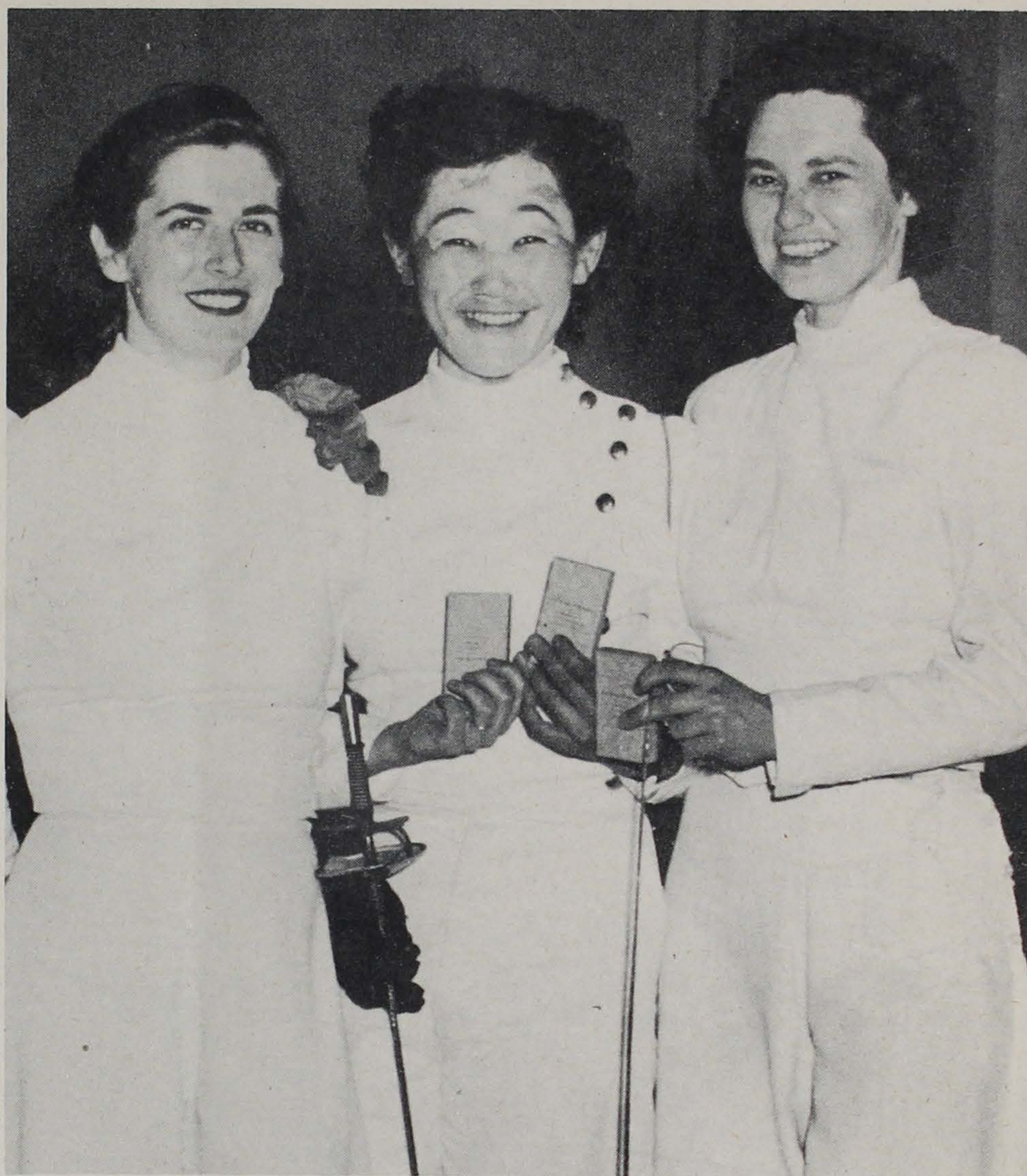
NEWS PICS

Champ Foilist

Last year Grace Makabe, of Loomis, Calif., won the Pacific Coast junior foils championship. This year she is well on her way to grabbing off a bigger title. Grace last month took first place honors in the Intermediate Open Foils tournament, women's division, at the Olympic Club, after winning over seven other women foil experts and qualified for the finals to be held in May.

Grace, who is affiliated with the Halberstadt school of fencing in San Francisco, is also an expert in "naginata," the classic Japanese art of self-defense with the long-handled sword which she studied in Japan some years ago.

(photo by Kameo Kido)



EX-STAR STILL FAVORITE OF S. F. KIBEI

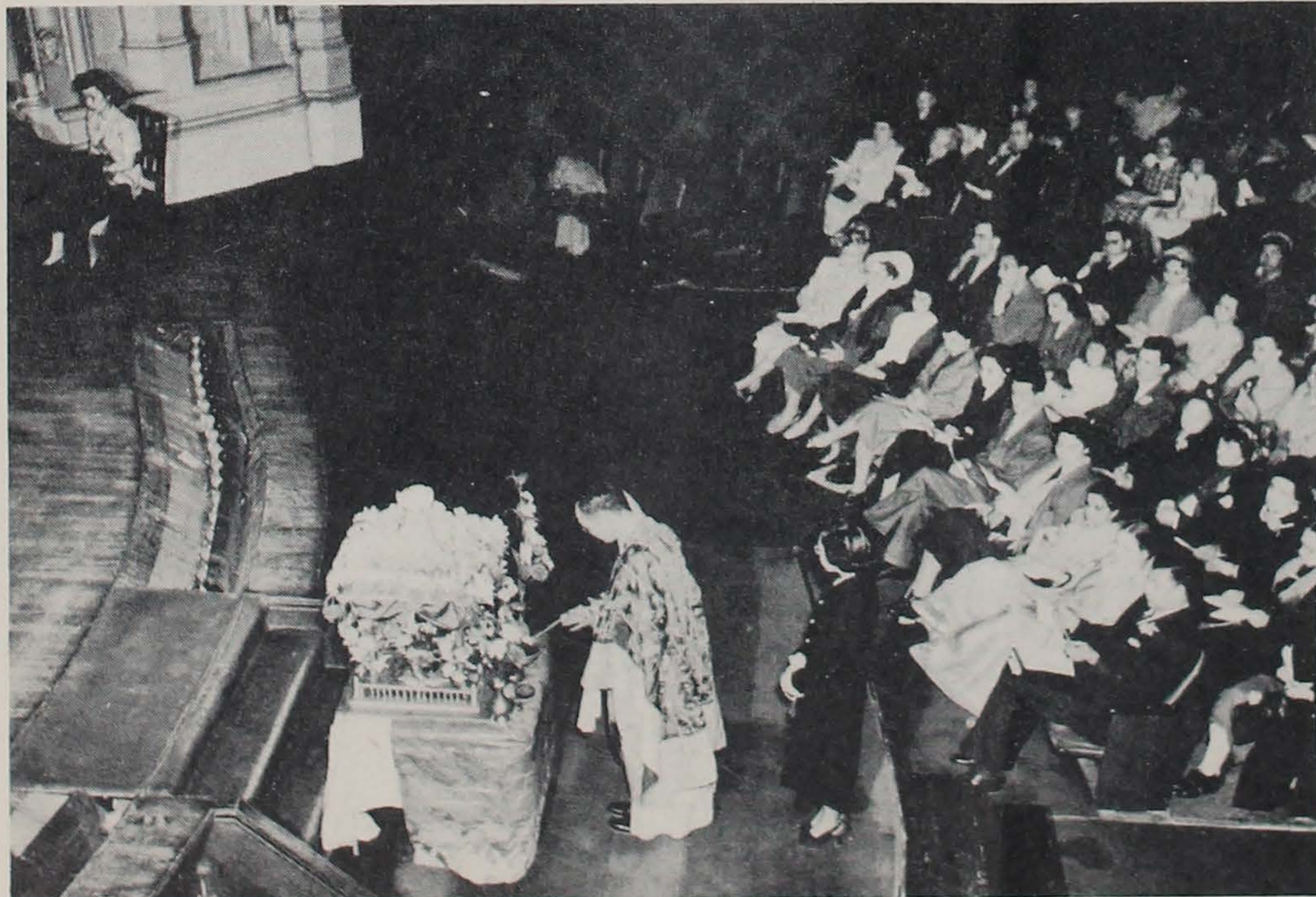
Two years ago, every girl in the above picture was living in Japan. They often went to the movies to see one of their favorite movie queens, Mitsuko Miura, emote on the screen.

At a party staged recently by and for Kibei (Nisei returned from Japan) in San Francisco, these girls had a chance to meet their heroine in person. Miss Miura (center, dressed in a stunning "new look" outfit) quit the screen to marry Lt. Goda and came to the U. S. last year.

(Photo by R. B. Laing)



UYEDA SISTERS, Haruko (left) and Tomeko highlighted program with Japanese classical dance numbers. (Below) Rev. Kubose performs ritual during ceremony.



INDIAN COSTUMES add color to a unique Buddhist Festival program.

Wesak Festival

Photos by Ken Mazawa

A red-letter day in the Buddhist calendar comes in early spring, a day set aside in observance of the Buddha's birthday. This month an estimated 50,000 Buddhists in America (mostly Japanese Americans) celebrated Wesak Festival* with combined pomp and festivity. From urban New York to rural Central California, the heart of Buddhism in America, church altars of sober black and gold reflected the bright colors of spring flowers and fruit offerings. The general pattern of the celebrations was alike--the religious ceremony followed by an entertainment program.

One of the most unique Wesak Festival was the one in Chicago where Japanese-Americans, Indians and Caucasians jointly participated in a four-hour program held at Chicago University's Mandel Hall. A large part of the audience comprised of non-Buddhists. They saw a program which ranged from a scriptural reading by a Caucasian layman who is to be ordained shortly, and an address by Dr. Sundar Joshi, internationally famous Hindu lecturer, to exotic Indian dances and classical Japanese odori by Nisei dancers.

†The word Wesak is an English derivative of Wesakha, the Indian word for the second month of spring when the Buddha was born.

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COVER

THE ATTRACTIVE, dark-eyed damsel striking a contemplating pose on this month's cover is Betty Kawanaga, just eighteen. Another ex-Californian who now calls Chicago her home, Betty attends McCormick Junior College and is one of the prime reasons why dance parties by the Jolene's girls club are so popular. Statistically, the Nisei coed stands five feet three and weighs in at an even one hundred. Pic was taken by staff photographer Ken Mazawa.

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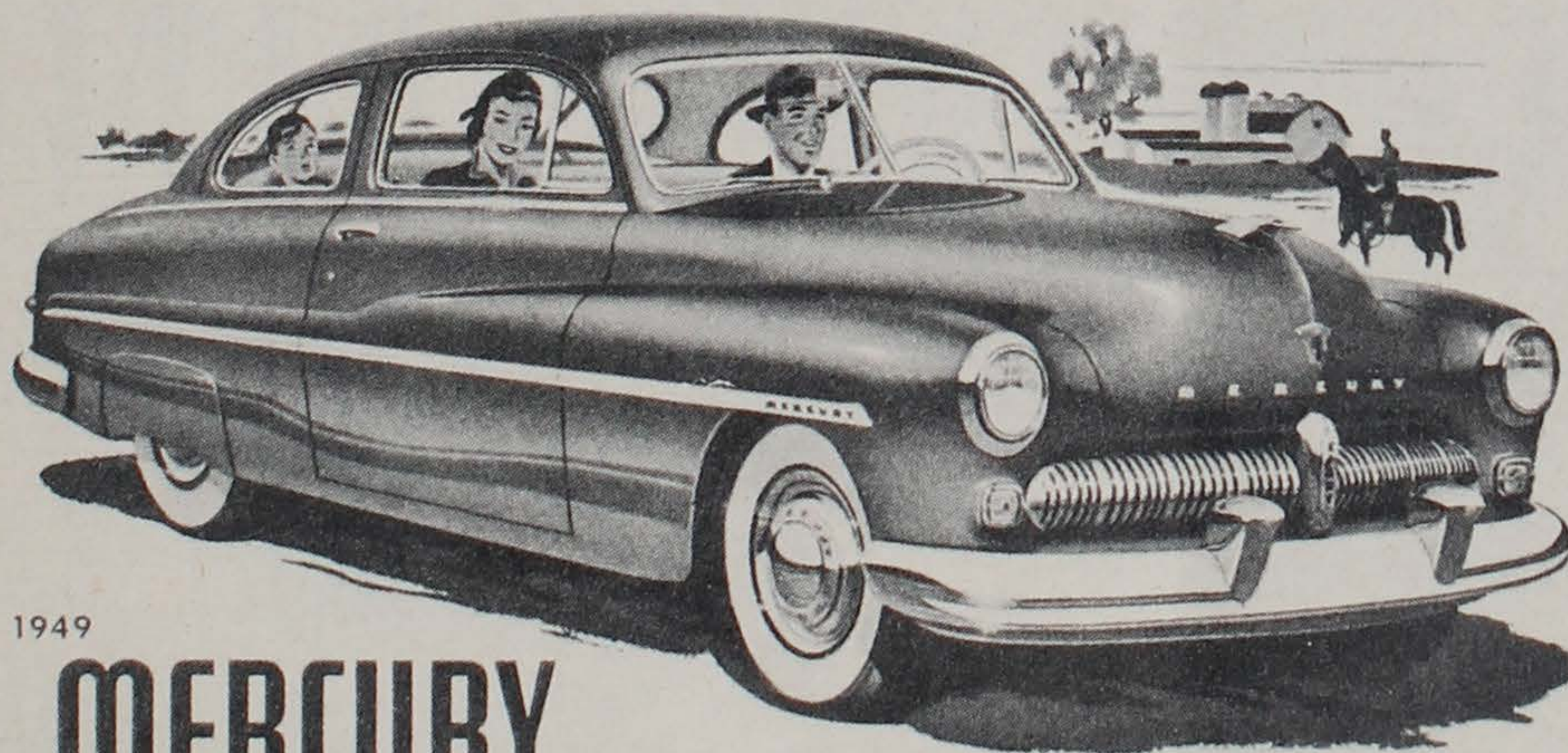
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YOUNG WRITER in his small study where he is working on three more novels.

NISEI VUE

Vol. 2 No. 4

Toshio Mori's first book wins wide acclaim and interest

Photos by
SUSUMU NIEDA

NISEI WRITER WOWS CRITICS

SON of an immigrant and part owner of a small nursery in the country town of San Leandro, Calif., 38-year-old Toshio Mori this spring became one of the most widely discussed young writers in the country today. An obscure writer a year ago, the Nisei is hailed by William Saroyan as "probably the most important new writer in this country at the moment."

Toshio Mori's first published book, "Yokohama, Japan" (Caxton Press), has won raves which all young writers crave but rarely receive. Laudatory reviews of the new book have appeared in newspapers and magazines throughout the nation, even in the impenetrable review column of the New York Herald Tribune. Typical of the reviews is the tribute paid by Saroyan:

"He has already what other writers try for years to get and sometimes never do. I mean The Eye...And with the Eye he has The Heart. He has understanding, sympathy, generosity and kindness."

Born and schooled in California, Toshio Mori loved to browse in public libraries and second hand book stores. During his earlier years he read more than he wrote. His first story was published in 1938 by Coast Magazine. It attracted the attention of Saroyan whose encouragement was one of the greatest factors of Toshio's development and an inspiration for his later efforts which appeared more and more frequently in national publications. One of these was selected for reprint in the "Best American Short Stories."

"Yokohama, Japan," which is a collection of short stories woven around the Issei and Nisei, actually was ready for publication in 1942 but was postponed due to the war.

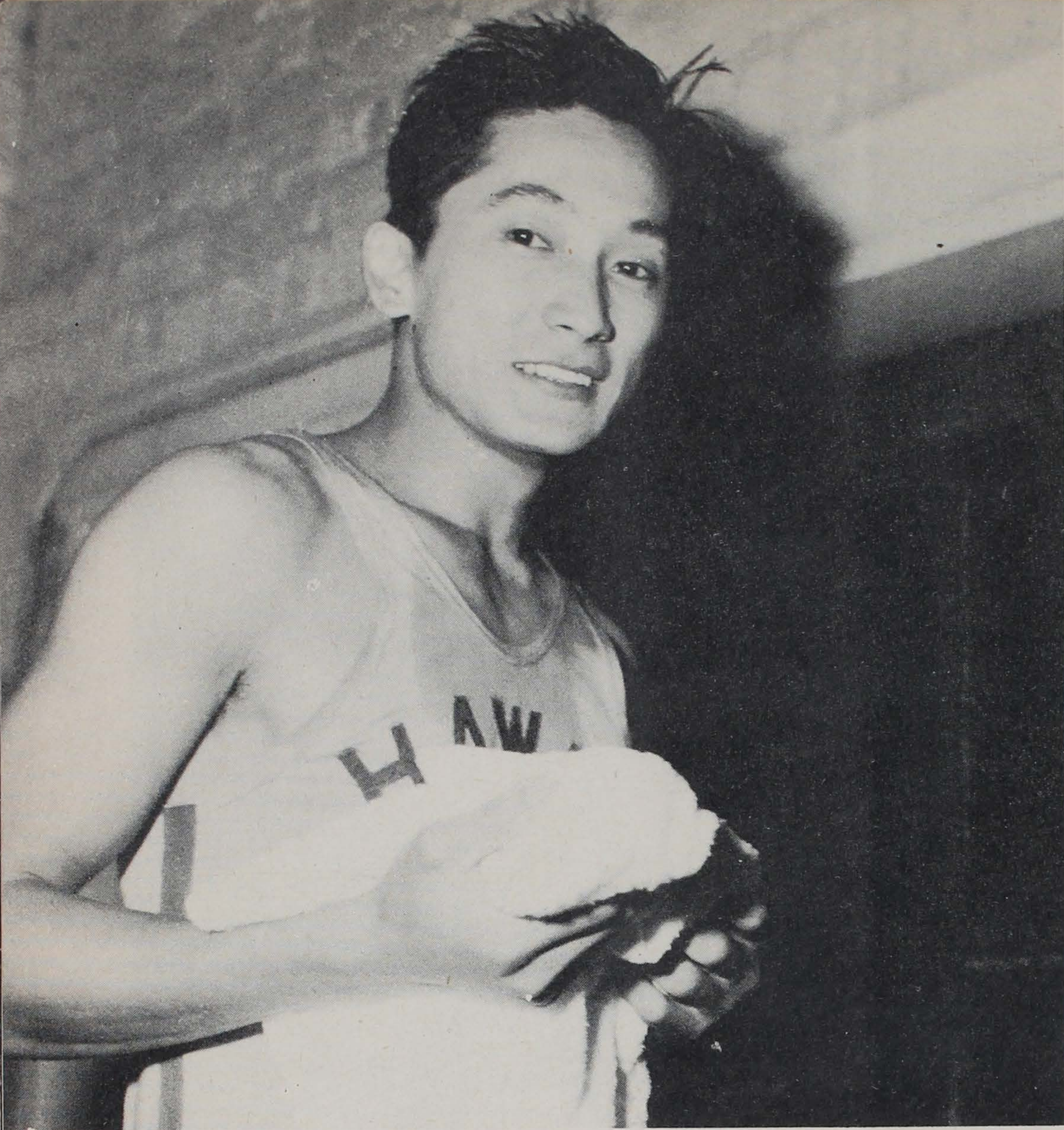
Mori is still writing, of course, but only after the day's work is done. With his brother Kazuo, a 442nd veteran, confined to the wheelchair as a result of a war injury which has paralyzed him from the waist down, and his old father and wife, Hisayo, to support, Toshio Mori's daylight hours are fully spent in running the family nursery.

Burning the midnight oil, the young writer is now working on the first draft of three more novels. Out of these may emerge the "Great Japanese American Saga" so long anticipated.

PROUD FAMILY looks through Toshio's first published book held by his wife Hisayo. Kazuo, his brother, is chair-ridden as result of a severe war injury. He is studying to become a cartoonist and commercial artist. Father, whose counterparts appear in Toshio's book, came to this country half a century ago.



TANNED by long hours in the sun, Toshio Mori runs a tiller machine through a garden on his small nursery in San Leandro, Calif. During evacuation years, the nursery was operated by a Caucasian friend. The grateful Mori's returned to it after three years at Topaz camp.



MICHAEL SUGAI, six footer guard for Hawaii, gets scholarship bid after game.

NISEI basketball has grown high, wide and handsome since the days of the Los Angeles Cardinals, perennial West Coast champs, who sometimes trekked up to San Francisco for a match or two. Today it is not unusual for a team to cross an ocean or travel across the country to participate in one of many tournaments held throughout the land. And fan attendance has never been greater.

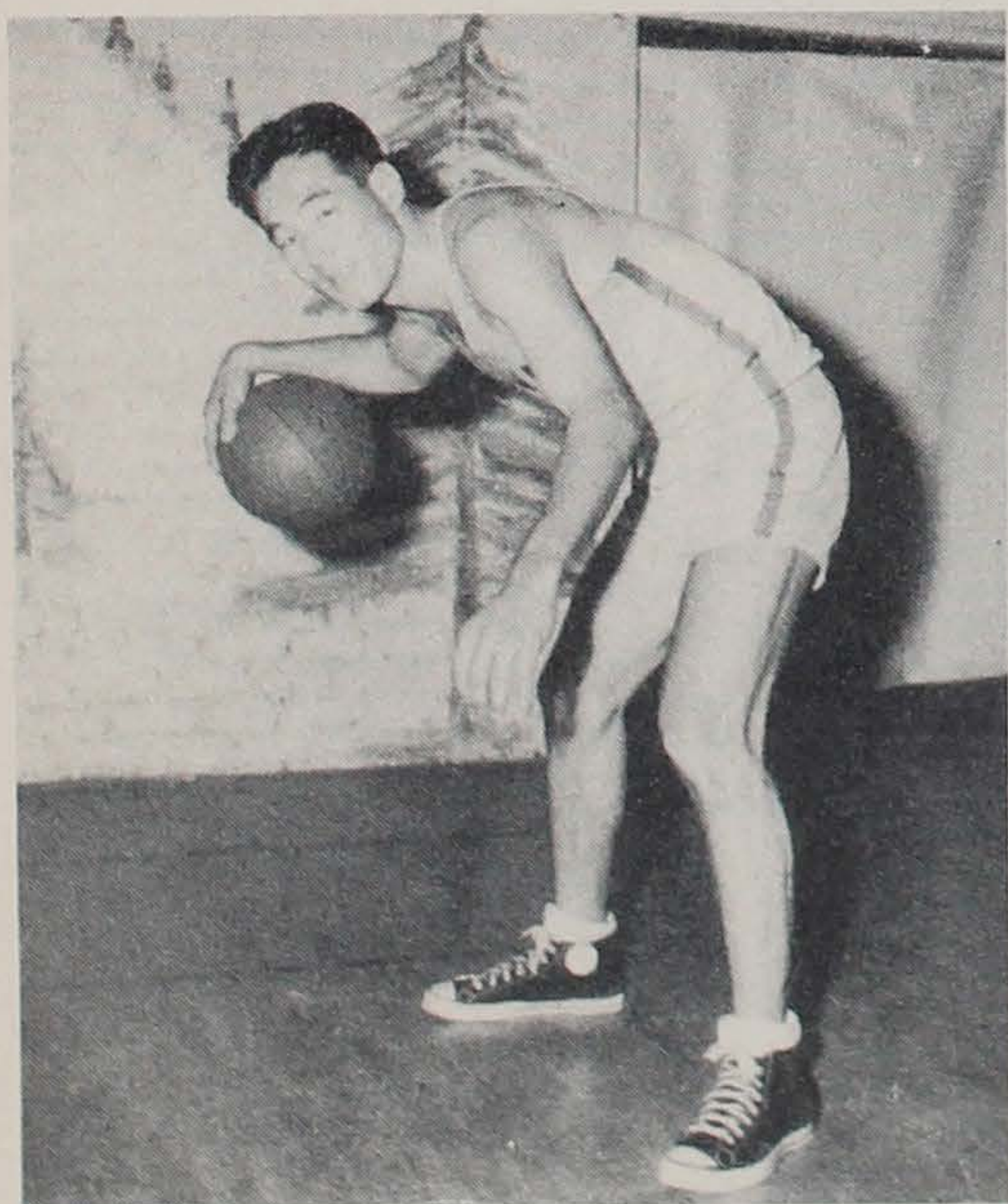
Two big invitational tournaments of the last two months especially bear out the growth of Nisei basketball. The Intermountain Invitational Tournament sponsored by the Salt Lake chapter of the JACL, in its infant stages included teams from only the state of Utah. This March, teams came from Hawaii, Oregon, Washington, Idaho, Colorado and Utah. During its 14 years, the tournament had never represented a wider slice of territory.

Another big section was represented a few weeks later in the Third Annual Chicago Invitational Tournament. Although still a young venture, the tourney attracted top teams from throughout the Midwest--Michigan, Minnesota, Ohio and Illinois--as well as a quintet from Seabrook, New Jersey. An international color was added by the participation of Canada's Toronto team.

Current enthusiasm strongly indicates the day is close when national playoff matches will be held among the nation's sectional champs.

HIGH, WIDE & HANDSOME

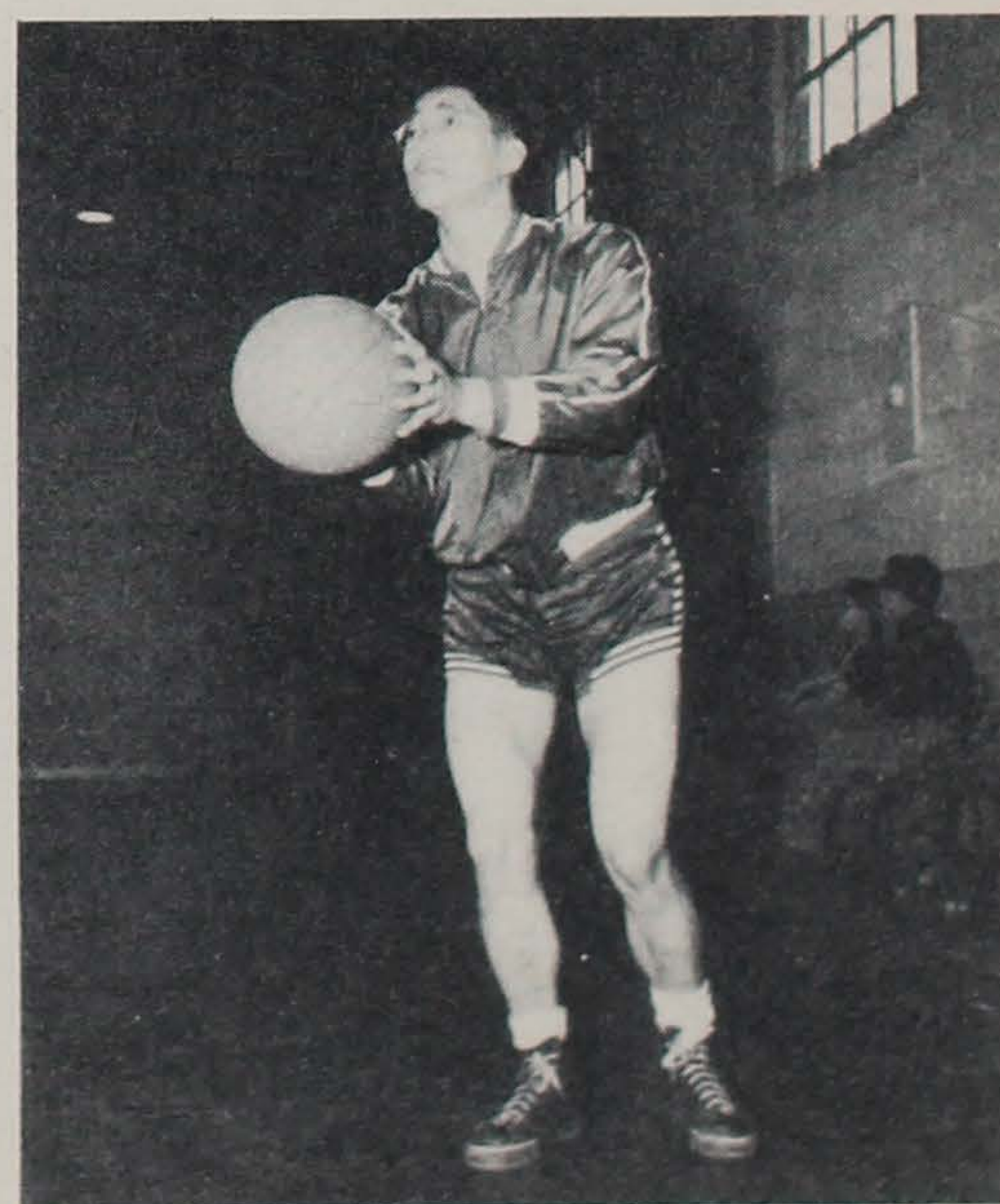
PHOTOS BY BEN TERASHIMA



SIX FOOTER Harold Tome of Hawaii is top scorer; sinks 56 points in 3 games.



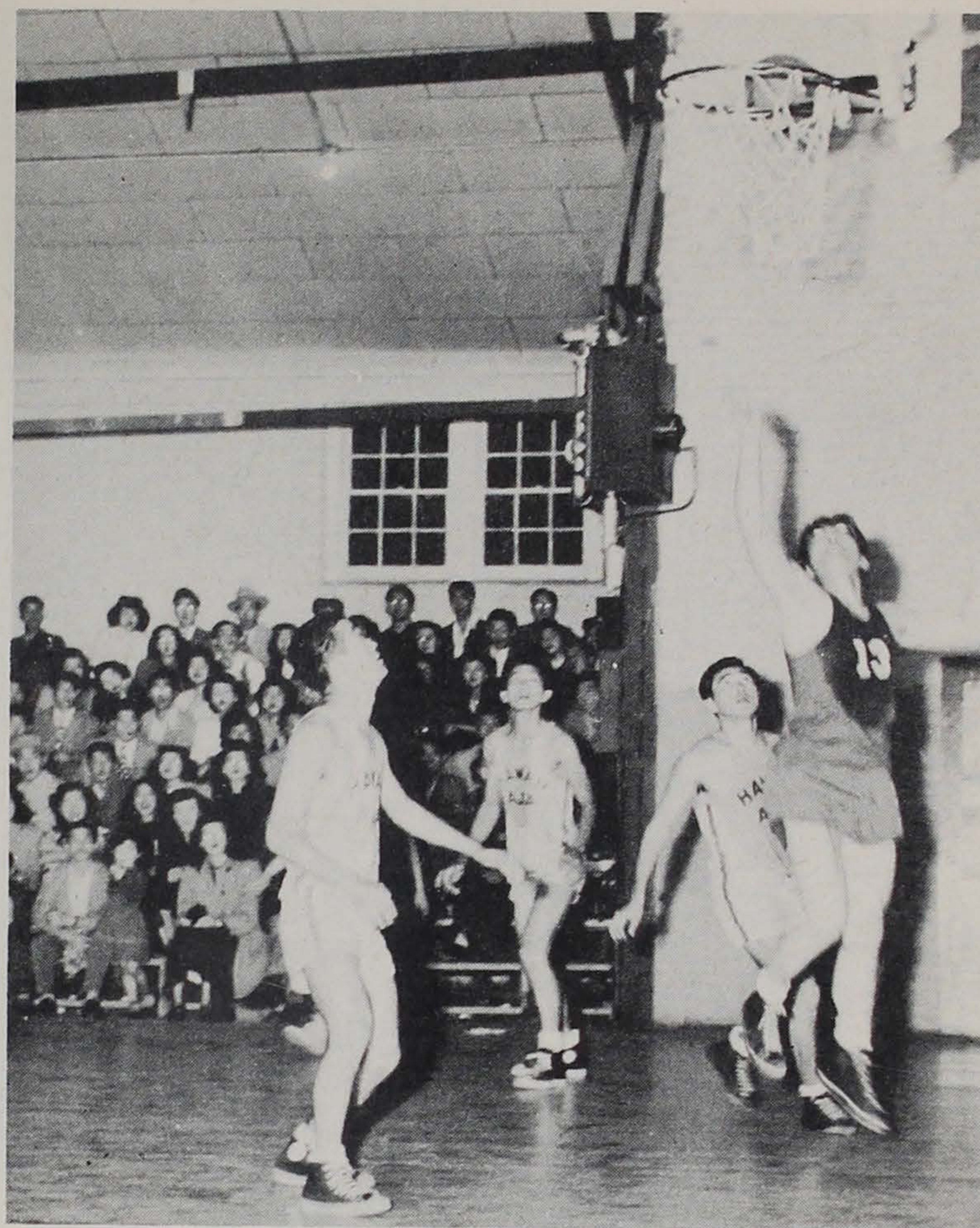
HUGH TROPHY for "Most Inspirational Player" goes to Katsuyama of Harlem.



ALL-STAR Fumio Kasai of Salt Lake's Harlem has played in tourney 6 years.
(photo by Bill Inouye)



CHICAGO HUSKIES' star center Tak Hiyama (13) scores again during finals against runner-up Chicago Marushos helping team remain undefeated for third consecutive year.



VETERAN ALL-STAR Kasai (Salt Lake Harlem) breaks through Hawaii's defense for neat set-up. But Islanders won game (56-44) and Salt Lake's 14th annual tournament title.

Recent growth of Nisei basketball points to nation-wide playoffs in near future

In the Salt Lake City tournament, a jet-propelled Hawaii AJA All-Stars ran roughshod over three major opponents to cop the title. Seemingly little fazed by their long trip, the All-Stars easily overcame Pocatello JACL of Idaho and Tokuda Drugs of Seattle by scores of 77-46 and 61-31.

In the finals they squared off with Salt Lake's Harlem quintet which had polished off Denver's Manchu Grill 43-31 and Murray Taiyos of Utah 43-29.

Hawaii's speed and height pulled them out to a comfortable lead of 33-19 in the first half, with Hal Tome, Michael Sugai and Reginald Aisaka on the firing line. Harlem cagers came back strong in the second half powered by aggressive Toizie Katsuyama, who was awarded the Fred T. Toyota Memorial Trophy as the most inspirational player of the tournament, and actually outmaneuvered and out-scored Hawaii, but they were unable to overcome the Islanders' early lead. The game ended 56-44

Three players from Hawaii--Aisaka, Tome and Sugai--were named on the all-star team along with Seattle's student-pastor player, Sei Adachi, and Harlem's Fumio Kasai. Sugai, Hawaii's guard who stands 6 feet 1 inch, was offered a scholarship to a Utah college.

In the Chicago tournament, the Chicago Huskies again proved themselves the top Nisei team east of the Rockies. Pushing over three opponents by easy margins, the Huskies won the title for the third consecutive year. They have worn the crown ever since the tournament was inaugurated three years ago.

The champs coached by Sam Taguchi started off by defeating a strong Minneapolis All-Star team 50-37 in the first round, won a 58-40 victory in the semi-finals over the Chicago Zephyrs, and in the finals swept over the veteran Chicago Marusho 62-46.

The two-day invitational, sponsored by the Chicago Nisei Athletic Association,* represented a wide slice of the

Midwest and Eastern Seaboard. Eight top teams came from Toronto, Canada; Seabrook, N.J.; Cleveland, Ohio; Detroit, Mich.; Minneapolis, Minn.; and three teams from Chicago.

Arriving on the morning of the tournament after a 11-hour trainride proved too much for the widely publicized Toronto team which lost to Cleveland 36-22 in the first round.

A standout in the tournament was Tak Hiyama, 6 feet 2 inch center of the Huskies. With a high three game total of 59 points, he won the tournament's most valuable player trophy. Flanking him at forwards are Johnny Okamoto, former captain of the Univ. of Illinois Navy Pier team, and flashy Yosh Sakauye. Gim Taguchi, a great play maker and feeder, and reliable Giichi Yoshida at the guard posts round out this outstanding five.

*Known as the C.N.A.A., the association was organized in 1945 by Corky Kawasaki of the Chicago Resettlers Committee and Brother Theophane Walsh and Mas Imon of the Nisei C.Y.O.



CHAMPION HAWAII AJA ALL STARS: Back row (L to R)-- Frank Fukunaga, George Kuwada, Richard Suenaga, Jimmy Miyasato (Booster), Seino Teshima, Richard Iwamoto, and Hal Tome. Front row -- Michael Taniyama (Coach), Earl

Hirotu, Tom Inafuku, Reggie Aisaka, Michael Sugai, and Harry Odo (Manager and President of the Hawaii Aja Athletic Association).



CHAMPION CHICAGO HUSKIES: Standing (L to R) -- Sam Taguchi (Coach), John Okamoto, Ralph Takami, Tak Hiya-

ma, Hiro Uchida, Gim Taguchi, Howie Okubo, Hank Tanabe (Mgr.). Front row -- Ted Okita, Yosh Sakaue, Tosh Nishimura, Nob Isato, and Giichi Yoshida.

(New Photo Service, courtesy Kalifornians Enterprise)

"MR. JAZZ"

Nisei G.I. who never had a lesson is hailed Tokyo's swing king

BY MAS MANBO



TOKYO -- A hep little guy named Jim Araki is the No. 1 Japanese American Swingcat.

The versatile, good-looking young man from Hollywood --- the Nisei "Mr. Jazz" --- swings on at least five different instruments and also arranges and writes jazz music.

Araki, now connected with the GHQ Allied Translator and Interpreter Section in Tokyo, has found time in his spare moments to become the sensation

of the Japanese jazz world by his inspired improvising and keen sense of swing.

Top Japanese musicians --- who, by the way are no slouches on their instruments --- have been knocked dead by Araki's sparkling style of jazz playing.

After the Tokyo press got wind of his musical prowess last year, the Sun-News carried a front-page picture --- over a foot high --- of Araki blowing a trumpet with the caption proclaiming

him the King of Swing.

Araki lately has been playing hot guitar in Sgt. Johnny Baker's jive combo, heard over WVTR Armed Forces Radio.

He has cut records with the tenor saxophone, aided by Japanese players, and when he sits in with a local band he may play the piano.

However, the talented young jazzman regards the alto sax as his best instrument.

To cap his amazing musical versatility, Araki has been creating swing numbers for Japanese bands. These include "Melancholy Mood" ("A rush number I dashed off in about 10 minutes") and "Swing in Orange," both of which were recorded recently by Hiroshi Watanabe and his Stardusters, top Japanese band.

Araki first began playing jazz in 1943 when he acquired a cheap clarinet at the Gila River, Arizona, relocation center.

He got started on the sax a little later and picked up the rest of the instruments after he joined the Army in 1944. He was a lieutenant when he left the Army last year.

Now 23, Araki says he plans to return Stateside in July and hopes to enter UCLA in September.

Folks back home then are going to start to hear a lot about young Araki --- the Nisei "Mr. Jazz."



JIM ARAKI began playing music in 1943 in camp on a cheap clarinet. Now he plays at least five different instruments, also arranges and writes jazz tunes.



YOUNG CLUB GIRLS sacrifice their Sunday afternoons to help get the Children's Home, closed since the war, ready

for occupancy again. Here members of the 7-Ms Club of Los Angeles sort dishes that will be used for the children.

(Photos by Roy Hoshizaki)

COMMUNITY MINDED Young volunteers

pitch in to restore an old L.A. landmark--the Shonien

BY HARRY HONDA



PRESENT SHONIEN home was built in 1934 with funds from financial drives conducted by the late Dr. "Tep" Ishimaru.

When the feeling of security begins to dwell upon the community, when all the obstacles for comfortable living have been removed, it seems that the job is done. But in reality, it is only half done for there still remains the responsibility to see that others are provided the same sense of security and freedom.

What has been the problem of resettlement in the Los Angeles is being met on a personal level with varying degrees of success. The folks are buying homes. The youngsters are graduating from schools. The young adults are suitably being employed or are conducting their own businesses. Yet, the responsibility remains.

The simple philosophy of the Golden Rule as first expounded by the students of Confucius, "Do not to others what you would not like done to yourself," is the motto of those Southlanders who have in the past 35 years served in establishing the Shonien Home in Los Angeles. To the native Angeleno, Shonien is a community-service landmark. It is the Japanese Children's Home which has afforded security, protection and guidance to infant and homeless children.

Home plans opening by end of year

TODAY, the Shonien Home is undergoing renovation and beautification. Volunteer workers, mostly Nisei club members who are sparing Sundays cleaning, painting and gardening, have spearheaded the actual operations for preparing the stucco units for reoccupation by tiny youngsters. The consequences of evacuation have led to much extensive repair and alteration.

Much of the story of Shonien's return readily relates the untiring efforts of the late Dr. "Tep" Ishimaru. Until his death in 1947, his wholehearted attention for the home has been the model for other community leaders. He took active leadership among the Nisei in 1934, when he conducted annual financial drives which made possible the acquisition of the present site. He was to have taken over full responsibility of the home before the war. The pro-



BIG HAM FEED is fixed for helpers by Mrs. Ishimaru, former director's wife.

gram was changed because of war and the children were moved to Manzanar where Mr. and Mrs. Harry Matsumoto continued the work.

A SURVEY of child-care needs in Los Angeles county is being conducted with public welfare agencies to develop future operations of Shonien. A definite plan to operate the home by the end of the year has been the ambitious objective of its board of directors. They have been advised that homeless children should be placed in individual homes, but the prospects of Japanese families adopting children under current difficulties are unfeasible. As urgent as the program is today, still the responsibility to materially aid and support the program peels. Dr. Ishimaru, on the occasion of the 25th anniversary of the Shonien Home in 1939, aptly phrased the relationship between the community and the home when he said, "The time has come when the Nisei is gradually coming to the front to fulfill and accomplish those tasks that are essentially necessary and worthwhile. . . I say that the Nisei will build to create responsibility and hold high the Torch of Love and Admiration, that others to follow will seek higher ideals and ambitions in the realm of human livelihood."



MANY HELPING hands go into cleaning home which again will care for the Japanese community's homeless children.



TWO MEMBERS of the Quixotics, George Akimoto (left) and Roy Uno, give neglected building much needed paint job.



ORGANIZERS of the new insurance company at their office in Oakland, Calif. Seated are Mr. Ralph Jensen (President)

and Mrs. Jensen. Standing (L to R) are Tom Shirakawa of Fowler, Mike Iwatsubo of Fresno, Tad Hirota of Oakland.

NEW DEAL INSURANCE

FIRST JAPANESE CONTROLLED AUTO UNDERWRITERS TO ELIMINATE SUB-STANDARD RATES PRACTICE

It was bound to happen. An automobile insurance company which will specialize in the underwriting of policies for Japanese Americans was recently organized in California. For years Nisei and Issei car-owners have been forced to dish out extra premium rates to insure their cars. This type of discrimination has been particularly acute in California.

The Western Pioneer Automobile Insurance Company is the first of its kind in this country to cater especially to the Japanese Americans. Its officials stress that the company was formed primarily to eliminate the practice of "sub-standard" insurance premium rates. Says company president Mr. Ralph L. Jensen:

"...Sub-standard premium rates for automobile insurance are commonly required of all persons not of Caucasian

descent. The existence of (our) company will not only make it possible for Japanese Americans to purchase from us but will, we believe, eventually cause other insurance companies to cease the application of discriminatory premium rate classifications."

Another unique feature of this enterprise--which is incorporated for \$1,000,000--is that the organizers seek to confine the initial stock offering to Japanese Americans. It is to be owned and controlled in large measure by them. During a recent inspection trip of Japanese communities, the new venture won hearty endorsement of prominent people and already over 600 Issei and Nisei have invested in it. Company plans call for later expansion into life and other general lines of insurance. Headquarters of the Western Pioneer is located at 3946 Broadway, Oakland, Calif.

THESE NISEI PLAY PROMINENT ROLES IN FORMATION OF NEW ENTERPRISE



TOBY YAMAMOTO
Ogden, Utah



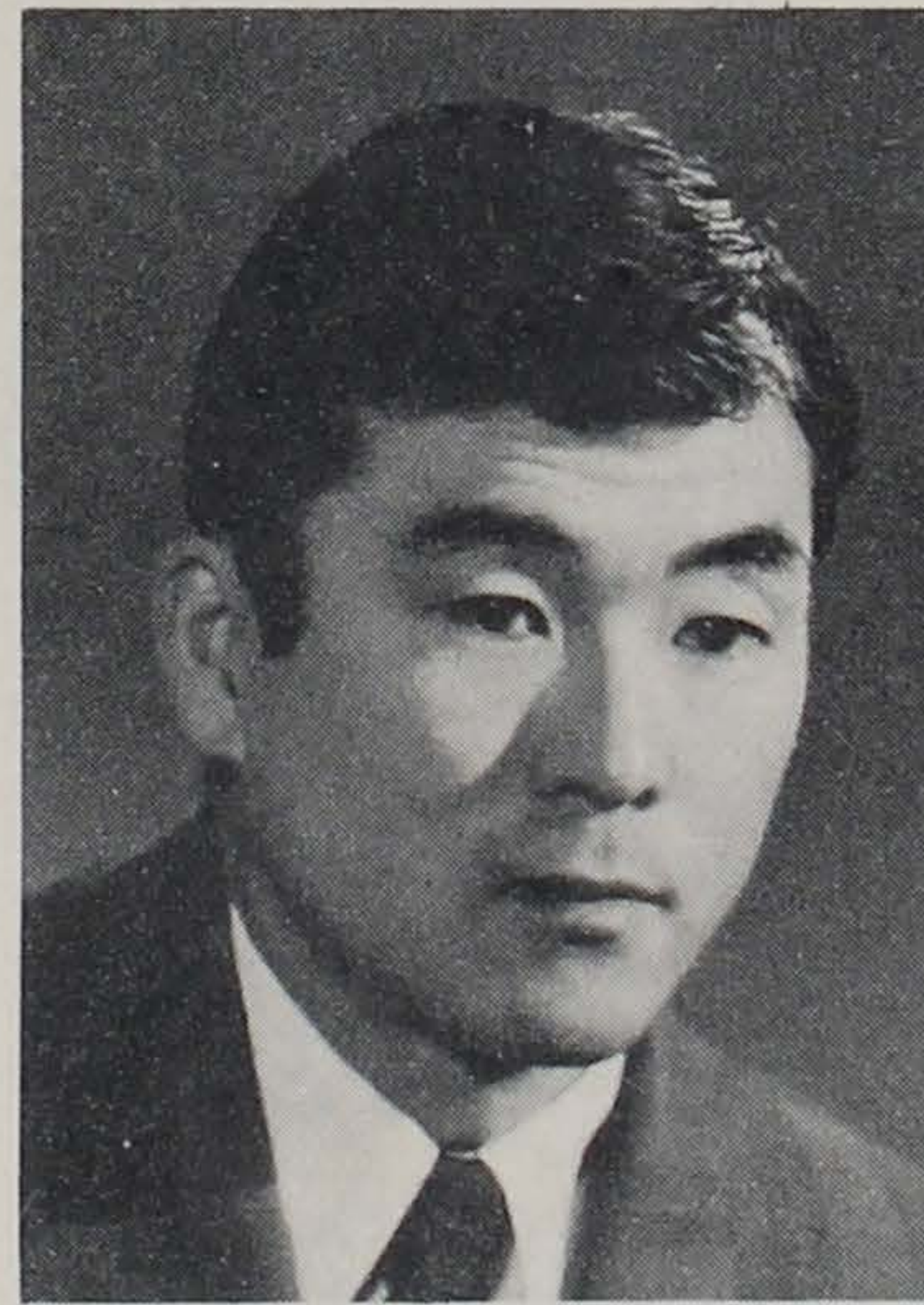
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Sacramento, Calif.



YOSHIO MAMIYA
San Diego, Calif.



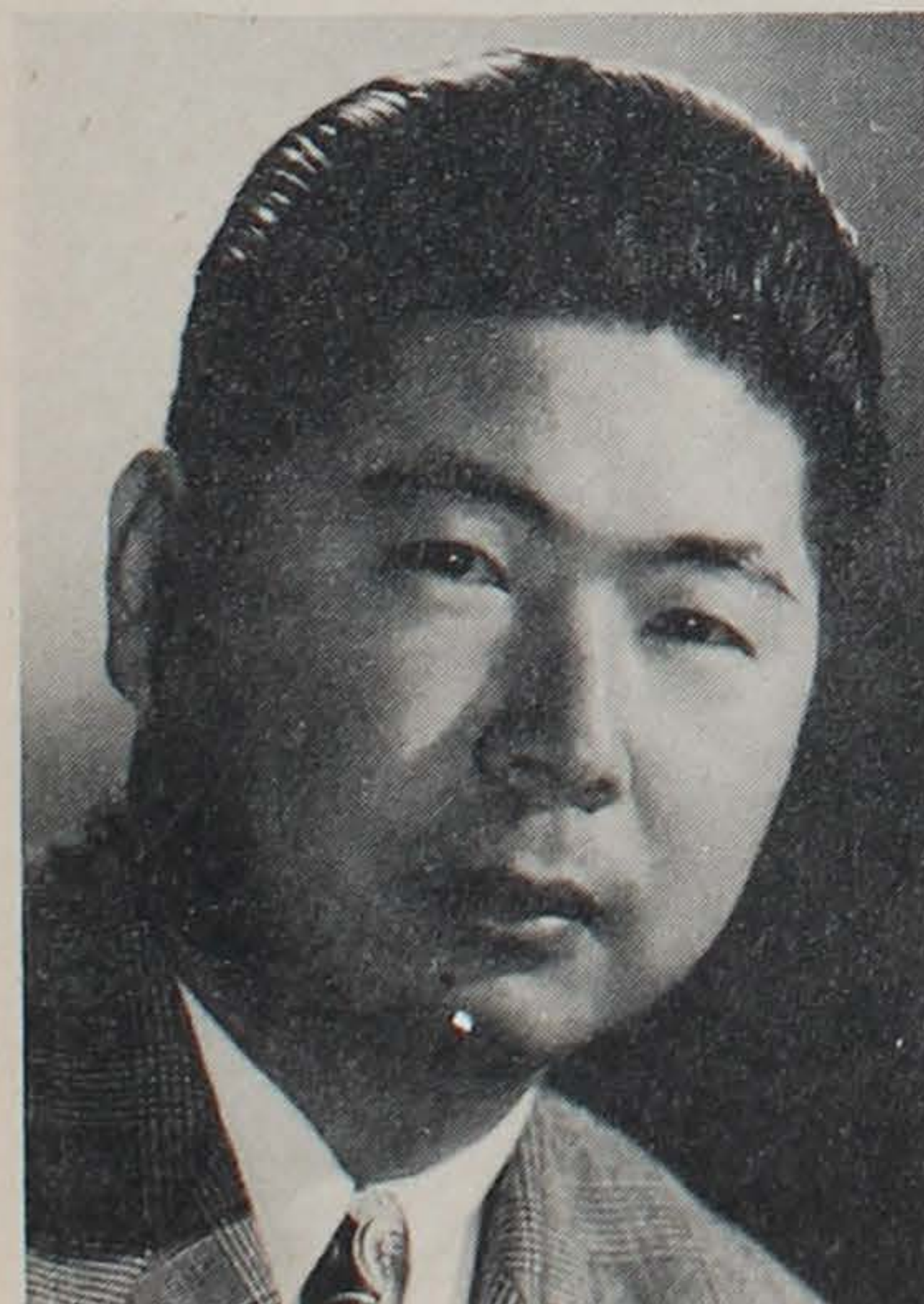
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BEAUTIFUL, young Miss Kanazawa made a most appealing Cho-Cho-san.



CROWNING MOMENT came after the final act when she was presented a floral wreath and a thundering ovation from the audience for her signal performance.

A STAR IS BORN

Photos by KAMEO KIDO

AT the Golden Gate International Exposition a critical jury awarded a shy and nervous young girl first prize in the state-wide Young Artist's competition. Ten years later Miss Tomiko Kanazawa returned to San Francisco in the title role of the Pacific Opera Company's presentation of "Madame Butterfly" and recaptured the heart of the city that first discovered her.

The California-born prima donna sang before a completely sold out house which gave spontaneous ovation after each act of Puccini's famous opera. Music critics likewise went overboard in their praise.

The S.F. Chronicle wrote Miss Kanazawa's performance was the "big news" of the opera company's opening. The Examiner said she made an "outstanding hit." "She was so touching and real that the audience crowned her triumph with shouts of bravo." The News said the ovation "was fully merited." "Her voice revealed itself as one of good timbre, with nice warm quality (particularly in the lower and middle range) and lyric sensitivity, plus ample volume to achieve stirring dramatic climaxes."

As pictures on these pages show, Miss Kanazawa not only has great singing and acting talent, but she is generously blessed with great beauty and charm which are not always the assets of an opera queen. Also despite her petite figure, she possesses ample volume.

After her triumph in the Golden Gate city, the Nisei soprano sailed for Europe where she will give a concert tour in Italy and Switzerland. She is accompanied by her husband who is an assistant conductor for the Metropolitan Opera company in New York.



NISEI PRIMA DONNA accepts silk kimono especially made for her by the Japan Silk Association. She wears it in Act 2.



GRACEFUL JAPANESE BOWS, in keeping with the role she portrays of early Japan, greatly appealed to the audience.



PROUD MOTHER waits backstage with tea for her daughter. With her is Michi Onuma of the Hokubei Mainichi.

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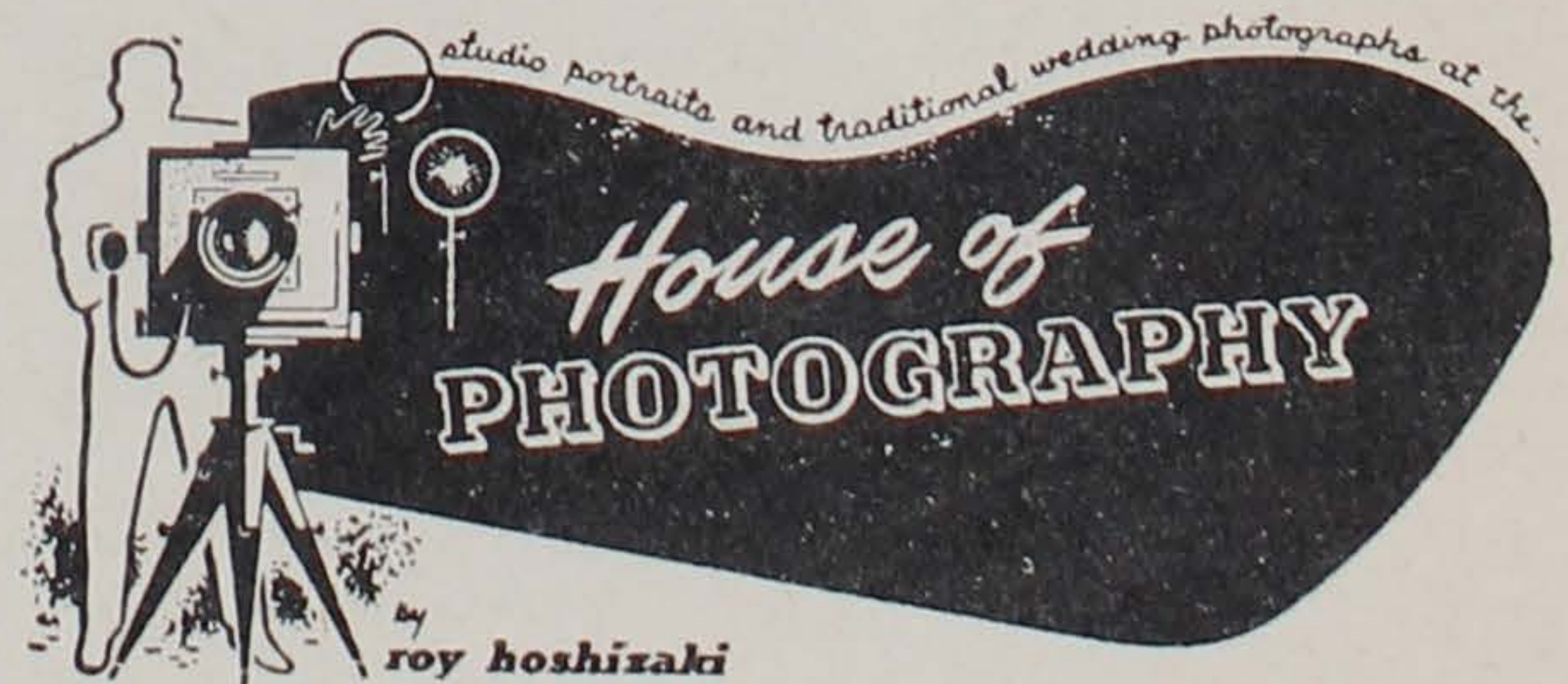
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Inside VUE

THIS MONTH we are most pleased to announce the addition of a new photographer--R. B. Laing of San Francisco--to our staff. One would have to go a long ways to

find a man of his wide experience. A breakdown of his background reads like an account of a remarkably versatile person imbued by the wanderlust -- which he is. Laing has been a cowboy in Nevada, a newspaperman in Idaho, an advertising manager of a West Coast lumber trade magazine, account executive of an advertising agency, managing editor of a "slick" golf magazine, public relations and publicity



director for a large hospital association, editor of a Police magazine; entered the army as a private and came out a Lieut. Colonel. Now he is "having the time of my life" taking pictures exclusively and letting others worry about deadlines. He began taking pictures way back in 1930 and since then has taken his heavy Graflex camera with him to seven different foreign countries.

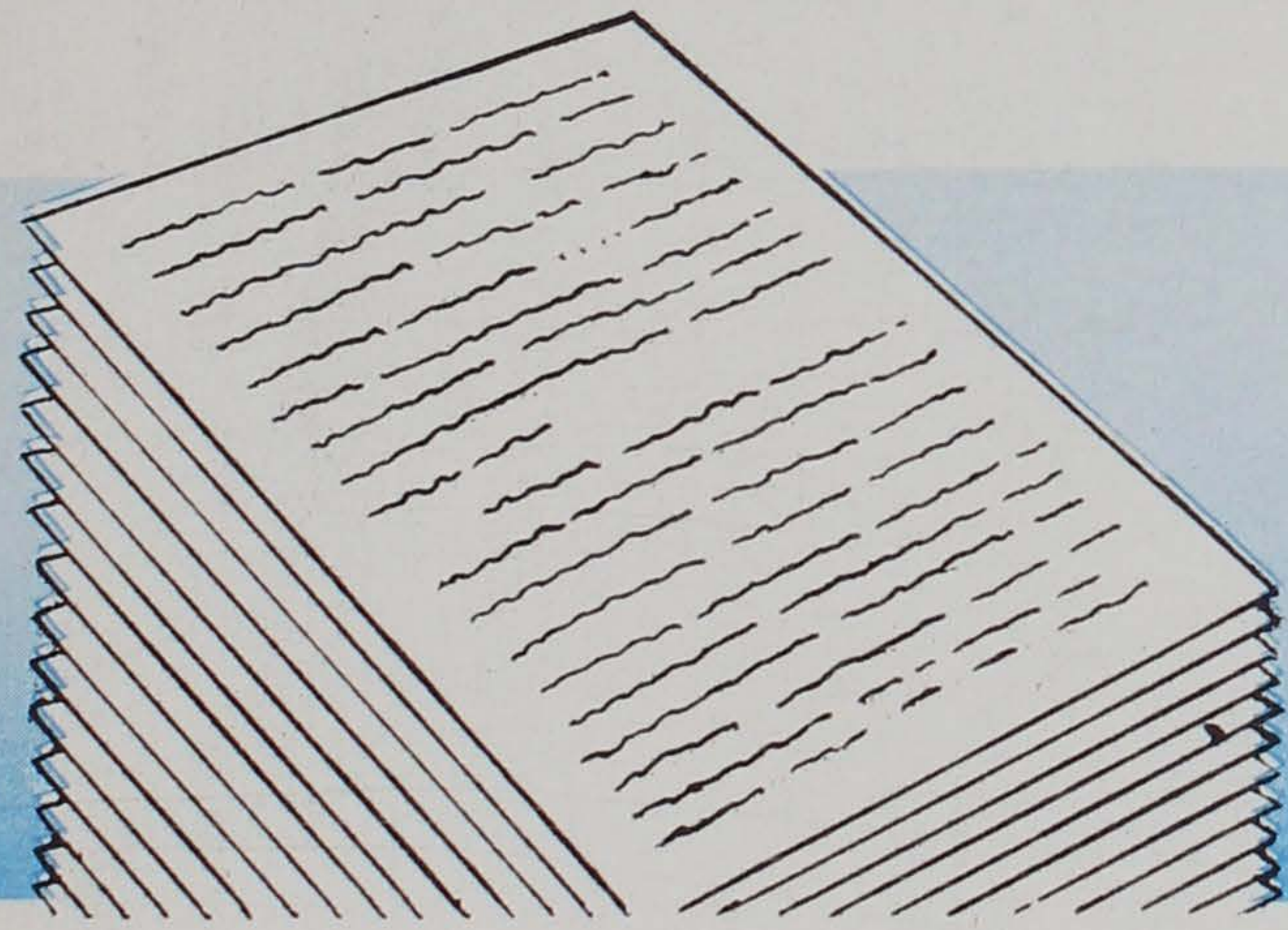
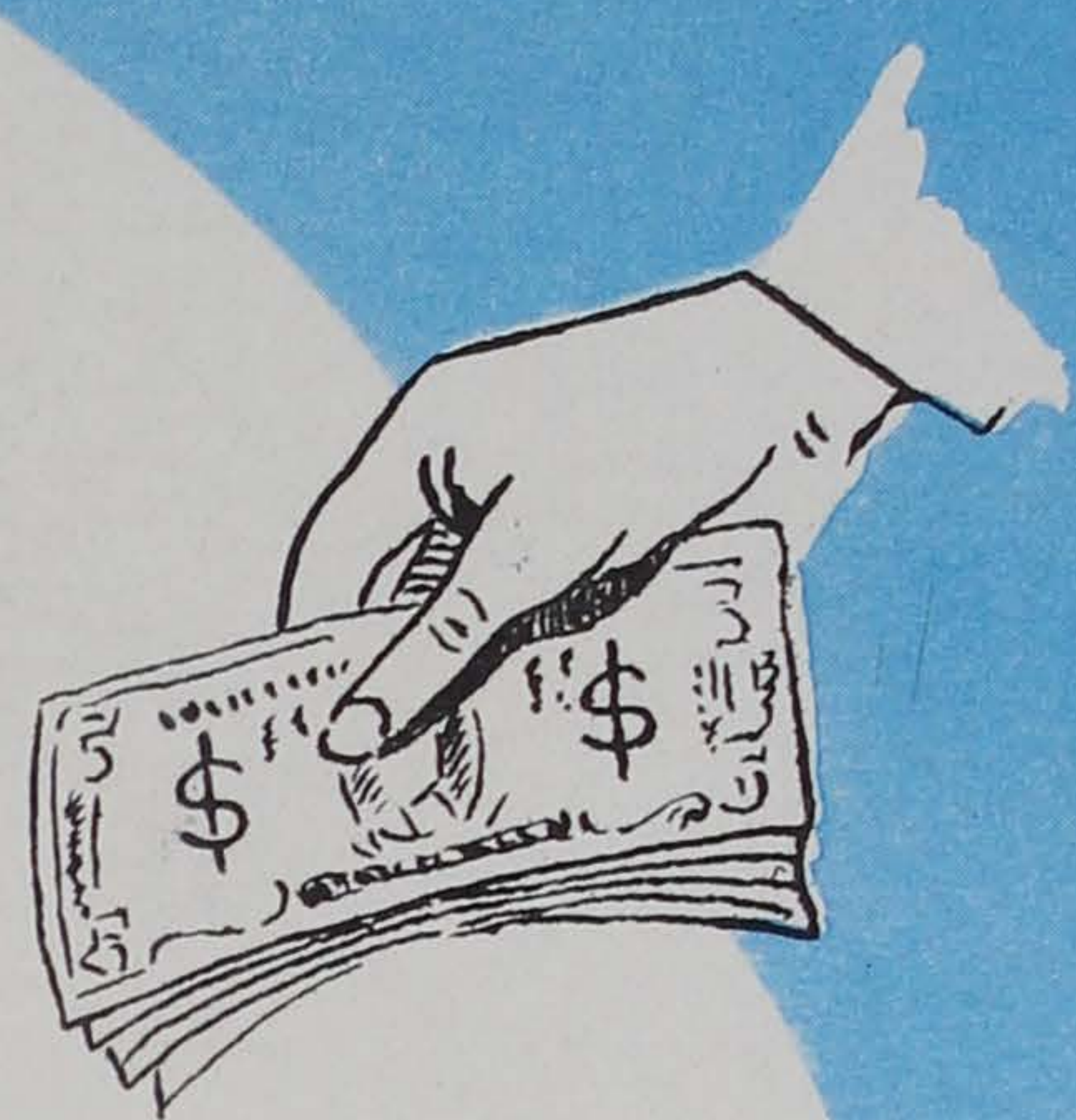
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MAS MANBO, the author of "Mr. Jazz" appearing in this issue, is a modest man of few words, but quite an authority on the subject of jazz as well as writing. Formerly from Hollywood, he first went to Japan as a member of the Sho-Tokioans and was caught there by the war. Married now and working as correspondent for International News Service, he finds time to rub elbows with all the top bands in Japan's capital. Though his newspaper work prevents him from tooting on his saxophone again, he is probably the best informed man on Japan's revived jazz craze. He has already written several excellent stories on this subject. According to his latest piece, incidentally, several of the more ambitious swing combos have attempted to introduce the bebop to Tokyo's jive cats, but so far the unorthodox style has failed to take.

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KAY TATEISHI, Nisei Vue's Tokyo editor, is beginning to cut quite a figure as an all-around journalist. Not only is he valued highly by foreign correspondents in Japan for his writings and research work for Time-Life, but he is now blossoming into a first rate news photographer. Readers of Time magazine probably caught his credit line under a picture of Nagasaki in an issue a few weeks back as well as his pictures of Kyoto citizens which appeared in the May 2 issue. Curiously, his debut as a photographer came about by accident when he accompanied Carl Mydans of Life to Fukui city and ran smack into a major earthquake. His box-camera photographs were sought after and purchased by several news agencies--and a photographer was born.

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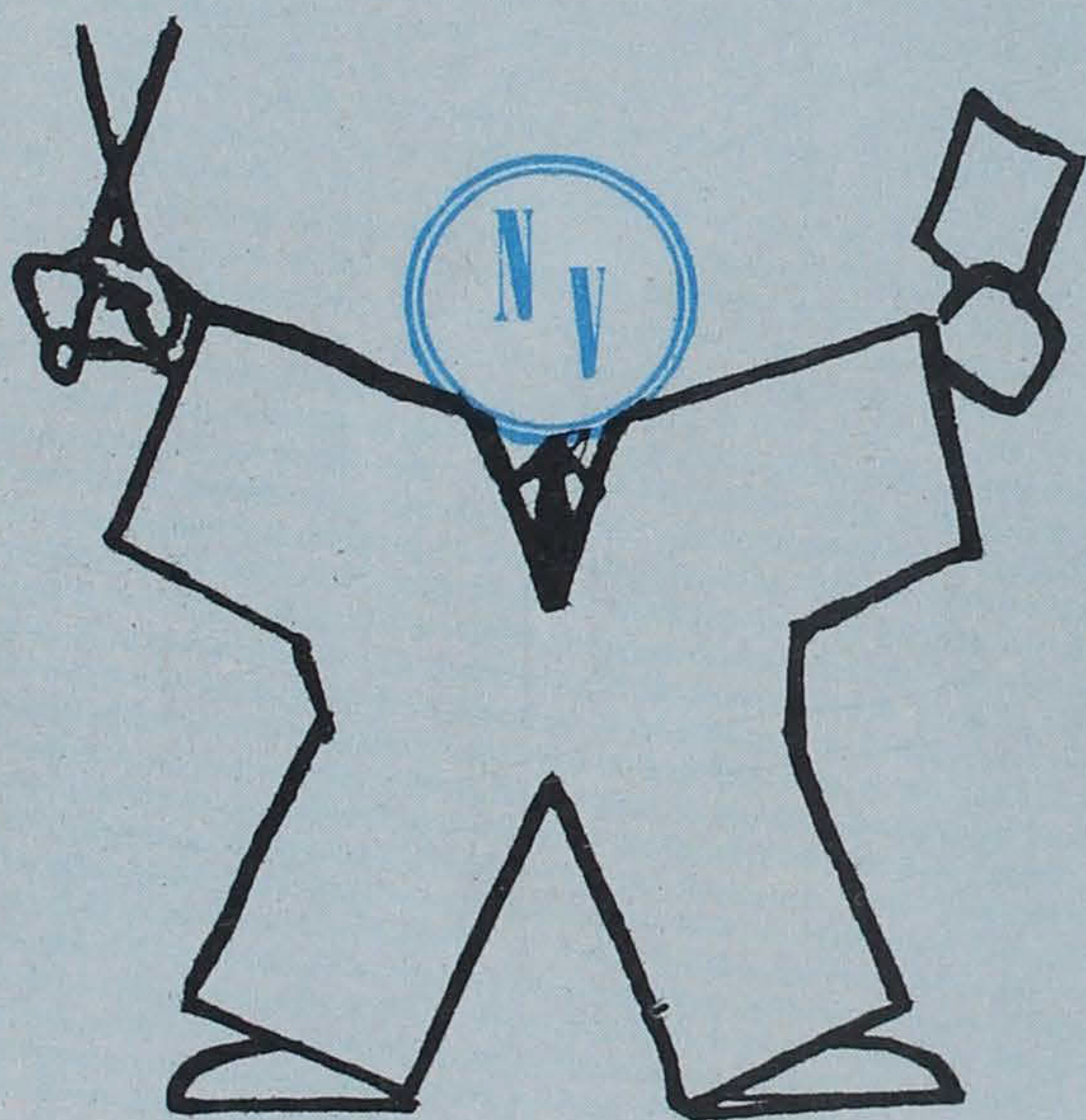
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