

第1章

出だしは芳しくない

ニューヨーク州北部の、四季を通じて絵のように美しいフレドニア村の田舎大学 (State University of New York at Fredonia) で、一年間日本語を教えたのが、初回渡米時の1966年でしたが、なんでまたそんなアメリカの片田舎で日本語を教える羽目になったか、先ずそこから始めます。

少女時代から歴史小説を書いていた我が姉が、その頃文壇の巨匠達の何人かから少し認められ、直木賞の候補にも挙がったりし始めました。

で、どういう縁故があったのか、私は一向知らないのですが、ニューヨークの Japan Society という、日米の文化交流推進を図る団体が、姉または姉の作品に興味を示し、当時その Executive Director であったダグラス・オーヴァトン氏が訪日の折、姉に面会する、ということがありました。(本章末に註)

物書きの人間の姉は、ただでさえ他人と面会するのは大の苦手、その上相手はアメリカ人ですから「妹よ、一緒に行って、このご仁と会ってくれるか？」と相談がありました。

(ここに『直木賞候補作家の群像』なるウェブサイトを入れます。

<http://prizesworld.com/naoki/kogun/kogun37KA.htm>

カ行の『来水明子』という名前のところを眺めると、彼女の作品が4点、候補に挙がったことが

Chapter 1

A Less Than Stellar Beginning

On my first trip to the United States in 1966, I taught Japanese for a year at the State University of New York at Fredonia, a picturesque college town at the northern tip of the State of New York. Why on earth did I do that, an out-and-out city girl, born and raised in the modern metropolis of Tokyo, teaching small-town college boys in a remote corner of America? Here's how it all happened.

I had an older sister Akiko who wrote historical novels. She was beginning to be recognized by some of the renowned novelists of that era. A few of her works were nominated for the celebrated Naoki Prize (*Note*).

Note: The Naoki Prize is one of many Japanese literary awards, presented semi-annually. Established in 1935, the Award recognizes "the best work of popular literature in any format by a new, rising, or reasonably young author." It is one of Japan's most sought-after literary prizes because of its prestige - the selection committee members are the top, well-known writers from various fields - and the winner receives considerable attention from the media.

It so happened that a U.S. nonprofit organization in New York, called the Japan Society, http://www.japansociety.org/brief_history which promoted mutual understanding between the peoples of the U.S. and Japan, took an interest in her works. John D. Rockefeller III was the board chairman of the Society at the time. Mr. Douglas

分かります。選者の大仏次郎、吉川英治らがやや好評を寄せてる一方、中山義秀、海音寺潮五郎らからは、悪評さくさくだったようです。）

私は立大英米文学科在学中、専攻の英米文学より第二語学のフランス語に熱中し、卒業後上智大の外国語学部フランス語課で、一年余分の勉強をするという勝手なことをしました(カトリック司祭の教授達が聞かせる、本場のフランス語を聞いたかった)。

その一年の間に(この期間、アテネフランセだの日仏学院だのもウロチョロした)、また何かのはずみで英文速記の魅力に取り付かれ、次の6ヶ月は、千駄ヶ谷にあった津田ビジネススクールというところで、英文速記の技術を磨きました。

生徒は女性ばかりで10人弱。私は立教のとき、シェークスピアやチャーサーは面白くなく、音声学が大好きな課目で、特別熱心に勉強しました。その音声学を学んでたことが、英文速記習得にペラボウに役立ち(とにかく英語の音声を聞いて、それを記号にしていくのが速記ですから)、私はクラスメートの女性達を遥かに引き離して上達、授業以外にも、家でテープレコーダーを使って練習しまくるし、『好きこそ物の上手なれ』の喩え通り、6ヶ月後には、早や Gregg shorthand を完全にマスターしてしまいました。

この速記を教えてくれた細貝先生は、小児麻痺で、教壇に立つ間も松葉杖で不自由されていましたが、かなり魅力的な人物。たしかアメリカの大学を出ておられたと思います。ある日彼が「君もそろそろ仕事につくべきではないか？速

Overton, the executive director of the Society, wanted to meet my sister on one of his visits to Tokyo. (*Note at the end of this chapter*). My sister, who abhorred meeting any stranger and, particularly, any foreigner, wanted me to accompany her to this meeting.

After graduating from Rikkyo University in Tokyo where I majored in English literature, I didn't want to go to work. I was quite passionate about the French language, which was my minor. I decided to attend the Foreign Languages Department of Sophia University in Tokyo, pursuing my fascination with French, learning it further from the French Jesuit professors there.

After a year, I was satisfied, but I still didn't want to go to work. I was somehow attracted to English stenography about that time. I signed up with the English stenography class provided at Tsuda School of Business in Sendagaya, Tokyo. The class was very small; only a handful of students. I became totally fascinated by the Gregg shorthand system. I was a quick learner, partly because I knew English phonetics, which I had learned at Rikkyo University. (Though I was an English Lit major, I didn't enjoy reading Shakespeare or Chaucer as much as I took pleasure in learning English phonetics.) I spent an inordinate amount of time practicing shorthand at home, using a tape-recorder. After six months, I was done. I had mastered the Gregg shorthand system.

The Gregg shorthand instructor was Mr. Hosogai, a spunky and charismatic middle-

記もいいが、それより君の英文を書く力を発揮できる仕事があるから行って見なさい。」

この細貝先生が「君もそろそろ結婚すべきではないか？速記もいいが、、、」と言わなかったところが、彼の面目躍如たるところですが、結局彼の紹介で、当時大井町にあった、日本光学の人事担当の、彼の友人に会いに行きました。これが大学を出て最初の就職で、いわゆる途中入社。私の職務は、カメラ他各種光学器械の英文使用説明を書くことで、レンズ設計エンジニアで且つ英語に堪能の東条四郎氏のアシスタントとして配属されました。

超内向型の姉に Japan Society の要人との面会に一緒に行ってくれ、と頼まれたのは、ちょうどそのニコンの設計部・業務課という職場で、英文学とは程遠い、お堅い内容の英文を操っていたときでした。

その面会のあと Japan Society から姉宛てに、文化交流使節として、旅費・滞在費一切を Japan Society 持ちでニューヨークに来ないか、という招聘があり、これに対する姉の返事が「妹を通訳として帯同することお許し頂ければお受けします。妹は当然自費で行かせます。」

私は当事者ではなく、しかもコレ、もはや半世紀くらい前のことで記憶も薄れ、Japan Society なりオーヴァトン氏なりと、姉とのやり取りの詳細は、全く不明です。ただ結論を述べると、双方が合意点に達し『J-1 Exchange Visitor Visa』という名のビザがポンと押されたパスポートが、姉妹二人に発給されたその時点になって、へそ曲がりの物書き人間の姉が「よくよく考えたらアメリカなんぞ行きたくない！」と宣言した。

aged man. I believe he was educated in the U.S. Toward the end of the six months, he said to me: "It's about time that you started to work somewhere. You have pretty well mastered English stenography, and that's fine. However, I think you should put your English writing ability to good use. I have a friend who has a perfect position for you. Why don't you go and see him?"

It was to Mr. Hosogai's credit that he didn't say, "It's about time that you started to think about getting married." I went to see his friend, who was in the Human Resources Department at Nikon in Ōimachi, Tokyo. Thus, my first job out of college was to write English instruction manuals for various optical apparatuses including cameras at Nikon. I was assigned to work under Mr. Tōjō who was a design engineer and well-versed in English.

So it was that I had been working at Nikon for two and half years, dealing with "engineering" English, dry as a bone, when my introverted sister made the request that I accompany her to the aforementioned meeting.

Soon after the meeting, the Japan Society invited my sister to go to New York as a participant in a cultural mission, with the entire cost of her travel and hotel accommodations being borne by the Japan Society. My sister's response was, "I'd like to accept your kind invitation, on condition that I am allowed to take my younger sister along as my interpreter. She'll be on her own as far as the expenses are concerned."

このため Japan Society がせっかくお膳立てした、日米文化交流使節派遣のプロジェクトは、急転直下オジャンとなりました。

ただ、私は姉とは正反対の性癖で、アメリカさ行ってみたいくしょうがないほうでしたから

「お姉さんが行かないなら私ひとりで行くよ」

と、すぐさま勤め先の日本光学を退職し、ちよつくらアメリカ見物をしてくる、というつもりで、ロサンジェルスに飛びました。

このとき、既に26歳でいまだ独身の末娘が、お転婆にも一人で渡米するという事実を、両親がいかに心配したかは、想像に難くありません。

しかし、二人は「行くな」とも言わなかった。

我が両親は、世間体を気にして、娘を嫁に出すことばかり考える、世の一般の親たちから見たら、一風も二風も変わっていたと思います。私は生来浮世雲助的性向の人間だったし、第一、フランス語だ、英文速記だ、光学機器の英文使用説明書だ、アルゼンチン・タンゴ(これにも熱中)だ、と終始忙しくて、結婚のことまで頭が回らず、二人の懸念をよそにホイと出立してしまいました。

ハワイとロサンジェルスに立ち寄り、ロスからはグレイハウンド・バスでニューヨークへ。ニューヨークに着くと真っ直ぐに Japan Society のダグラス・オーヴァトン氏を訪ねました。

I don't know all that had transpired, not having been involved in my sister's dialogue with the Japan Society, or with Mr. Overton. I know this, though: After the two parties had come to an agreement, and my sister and I had been issued passports with a "J-1 Exchange Visitor" visa stamped on them, my crabby writer sister backed out, declaring, "I am not interested in going to the U.S.!"

The Japan Society's wonderful project of inviting a promising Japanese writer to the U.S., as an emissary for a cultural exchange, came to a screeching halt. However, I had a somewhat different inclination than my sister. I was quite eager to go to America! "Well, if you don't want to go, I'll go by myself." I resigned from Nikon without delay, bought an airline ticket, and flew to Los Angeles.

My parents must have lost sleep over their younger daughter, already 26 and unmarried, hopping on an airplane by herself, to an unknown destination, so to speak. However, they did not say, "Don't go," either. They were worried, for sure, but they trusted me. Yes, my schoolmates were getting married, one after another, but my parents didn't bother to make any arrangements with go-betweens for an arranged marriage, like traditional Japanese parents of that era would do. I guess they knew that I was too consumed with French, English stenography, and Argentine tango (listening to it was yet another of my youthful preoccupations).

Well, I was just going to do the sights of America, here and there. I stopped in

オーヴァトン氏は、自分の好意を無にし、名誉を傷つけさせた、あの無礼なる日本の無名作家の妹を、冷然と迎え、私の方は彼の立場をすぐさま察知し、

「暫くニューヨーク見物をして帰国するつもりです」と他意無く発言、そそくさと会見の場を去りました。

この Japan Society 訪問直後の2・3日間、テレビや新聞で知り尽くしていた、ブロードウェイだ、メトロポリタン美術館だ、名高いデパートのメイシー、ギンブルだ、セントラル・パークだ、と歩き回りつつ、えもいわれぬ深い孤独感に襲われたこと、それまでの人生でも、その後の人生でも、まず経験したこと無い痛烈な思い出です。東京の懐かしき両親・友人達と、携帯で瞬時に会話を交わせる現代文明から見たら、当時は原始時代であった。私は国際電話のかけ方さえ知らなかった。明るい気持ちになろうといくら努力しても、こみ上げてくる寂寥の思いに打ちひしがれ、キャフェテリアで一人食事をしながら、外国語しか聞こえてこない人ごみの中を当てもなく歩きながら、ポロポロと涙を流した、あの一人ぼっちな追憶。

このとき私を救出してくれたのが、私が日本を出る直前まで雇用されてた日本光学の設計部・部長さんだった富山氏です。彼は、ニューヨーク市外にあったニコン支店のトップとして、ちょうどその少し前から派遣されていました。絶望に打ちのめされた私が電話すると、気軽に

「ひとまずオフィスにいらっしやい。」

Hawaii and Los Angeles. I then took the Greyhound Bus to New York. The first place I visited was the Japan Society, to see Mr. Overton, who was expecting me.

The man whom I recalled as a very nice person back in Tokyo a few months ago met me and spoke to me in an icy tone. The sister of an unknown Japanese writer, who audaciously turned down his generous offer and probably disgraced his honorable position, was not at all welcome. I quickly left his office, promising him that I would do the sights of New York and leave for home.

For a few days after this meeting, I aimlessly walked the streets of New York, stopping at the Metropolitan Museum of Art, the famous Macy's and Gimble's, without purpose, or wandering in the vast Central Park – locations that I knew so well from TV and newspapers. Those were the loneliest days of my life. I don't recall ever, before that time or since, being that lonely, helpless, and companionless. The world was still primitive in 1965: No cell-phones to call my dear parents and friends to cheer me up. I didn't know how to make an international phone call. I tried so hard to stay in good spirits but, alas, tears kept falling down my cheeks, as I trodded down busy Broadway, or as I ate meals forlornly in shabby cafeterias.

It was Mr. Tomiyama of Nikon who rescued me from my plight. While I was working at Nikon in Toyko, he was the manager of the Design/Engineering Department. When I quit my translator's position to go to America, he and I talked about a possible

彼の好意で、私はつい先日辞めた会社のアメリカ支店で、暫く働くこととなりました。

ただ、私の J-1 Exchange Visitor ビザは、いわゆる就労ビザではなく、給料をもらうということではできなかったため、いくばくかの週給は会社経費から落とします、という風に説明されました。

富山氏は、私の住居のことまで気を配ってくれ、大井町工場から派遣されていた、カメラ修理工の若い青年達が、まとまって住んでいた同じ地域に、私が住むアパートも探してくれました。

さて、前述の通り、私はアメリカに来る直前まで、ニコン大井町工場・設計部の片隅で、英文使用説明書作りをしました。一緒に仕事をしたのが、非常勤勤務の東条氏。

彼は設計エンジニア、且つ英語に堪能で、真っ白な髪の毛の、優しいことこの上ない、実に私の父親に似た人物でした。

私は東条氏から光学機器に関わる難しい言葉を教わりながら、手動タイプライターで英文を書くことにいそしみ、仕事の合間には彼も若き日に熱中した西欧文学の話しに打ち興じ、これが2年半続きました。その間仕事で関わりがあったのは、設計部や研究部で仕事をした、いかにも頭の良さそうな光学機器設計者や研究員のみでした。

かくして私は、東条さんのお蔭で心地よい温室内に住み、大好きな英語を操る仕事をしたその2年半の間、設計・研究部門ビルから道路を隔

meeting in New York, for he had just been assigned to head Nikon's branch office on Long Island. I called him from Manhattan, out of desperation, and he said, "Why don't you come and see me?" Well, he quickly decided to let me work in his office, located in Mineola, Long Island.

Due to the nature of my J-1 Visa, I was not supposed to be gainfully employed. I was told that my small weekly salary would be paid as the company's business expense. Mr. Tomiyama made an additional arrangement for me so that I could live in an apartment complex where all young Nikon camera repairmen, transferred from the Tokyo plant, lived.

As I said before, I wrote English manuals for the optical apparatuses at Nikon in Tokyo. I was an assistant to Mr. Tōjō, a design engineer, well-versed in English. Mr. Tōjō was a distinguished-looking man, with beautiful white hair. I believe he was semi-retired. He was a kind man, very much like my father. I learned all the difficult terms relating to optics and optical apparatuses from him. I enjoyed what I did, working with a wonderful gentleman, and writing English, in the bargain. When we were not writing, Mr. Tōjō and I talked about Western literature. He was an avid and knowledgeable reader. Other than Mr. Tōjō, the only people with whom I had any contact during my two and a half-year employment at Nikon Tokyo were brainy design engineers and research personnel.

I was as snug as a bug in a rug, throughout my employment, thanks mainly to Mr. Tōjō. (Therefore, it felt like I had a lot of nerve

てた向こうにあった工場には、全く注意を払ったことがなく、その工場内で名高いニコンカメラが作られ、組み立てラインで来る日も来る日もカメラの組み立て・修理をやってる少年工達が居たことも、ついぞ知りませんでした。

そのカメラ修理工の選りすぐりの人たちが、ニコンのアメリカ営業所に派遣されていました。全部で5・6人居たと思います。みな、現場工場で長年鍛えた青年たちで、年齢的には私よりちょっと若いくらい。その人たちがまとまって住んでいたアパートビルのすぐ近くに、富山氏は私のアパートを見つけてくれた次第。私はすぐ全員と友達になり、オフィスへの行き帰りはいつもこの、若々しいがどこか孤独な青年達と一緒に車で、ランチもいつも一緒。夜は夜で、誰かしらのアパートに集まって(彼らは二人ずつ組になってアパート住まい)カレーライスなど作る。但しこのとき、私が大きなアメリカのジャガイモを目の前にして、これどうすれば食べられる状態になるのかを、てんで知らなかったことに、若き青年達は全員びっくり(註)。

註: 私の母は、私が台所をウロウロすることがあまり好きでなかった。料理なんてことは、結婚したらいやでもおうでもやることで、今からやる必要ありません。時間の無駄です。この母の哲学が、アメリカで独り暮らしをした折の私に災いしたかということ、そんなことも無かったように思います。

ちょうどその頃開催されていた、名高い“New York World’s Fair”には、一緒に何度も出向き、マンハッタンへも何度か車でぞろぞろ。また、彼らの英語が、ABC をちゃんとと言えるかどうかという、情けなさだったので、私は夜ごと、カレーライスの後には英語を教えました。

to leave him just like that, to go to America!) I paid no attention in those days to the grey manufacturing plant buildings across the road from us, where the Nikon cameras were made. Young mechanics and repairmen, who had only the compulsory education, worked in those buildings, on assembly lines, day in and day out, being engaged in camera repairs and other manual labor.

Now, in New York, I met five or six of these camera repairmen at Nikon U.S.A.’s Mineola office. They were select mechanics, trained in Japan, all of them a few years my junior. Mr. Tomiyama found an apartment for me in the apartment complex where all his camera repairmen lived. I quickly developed a friendship with them. I rode the company car with them, to and from work. I had lunch with them. We got together at night at one of their apartments (two guys shared an apartment, by the company rules), and they cooked karé rice (curried rice) for dinner. I didn’t know how to cook anything. If I had a potato in front of me, I had no idea how I could transform it so that it could be eaten. The young mechanics were all astonished at this. (Note)

Note: My mother did not like my hanging about in her kitchen. She would say, “You will spend a lot of hours in the kitchen as a married woman. Don’t waste your time now.” I’m not sure if the ideal my mother embraced when I was a little girl affected me adversely in my solitary days in New York.

I recall trips with them into Manhattan in one of the company cars they were driving. The “New York World’s Fair” was taking

但しそれが、私が高校時代に翻訳で読んでたアガサ・クリスティの名作『アクロイド殺人事件』のペーパーバック英語版を、ちょうど買ったところだったので、連中にも同じものを買わせ、それを一緒に読んだ、という次第で、これでは、彼等が必要とした、英会話習得の効果は、あまりなかったように思えます。

さて、上述の通り、Japan Society のオーバートン氏との冷やかな面会をそそくさと打ち切った私ですが、実際には、彼からその後の行動を Japan Society 宛てにつぶさに報告するよう指示されたと記憶します。

現在でも、米国国務省のウェブサイトを調べると、ちゃんとそこに書いてありますが、J-1 ビザとは、

"a non-immigrant visa issued by the United States to exchange visitors participating in programs that promote cultural exchange. All applicants must meet eligibility criteria and be sponsored either by a private sector or government program."

「文化交流促進を目的とする各種プログラムに参加する交換訪問者に対して、米国が発給する非移民ビザ。申請者は本ビザを取得する資格があることを証明すること。又、本ビザ取得には、民間企業・政府機関などがスポンサーたるべきこと」。

私の J-1 ビザをハンドルし、私のスポンサーであった Japan Society の目から見たら、私が日

place at the time, and I recall visiting it a few times with them. I found out right away that none of them spoke English. They could barely say the English alphabet properly. I immediately started to teach them English at night, after we were done eating curry rice. I happened to be reading Agatha Christie's "The Murder of Roger Ackroyd," which I had just purchased in paperback. I read this well-known detective story in Japanese translation in high school, and I was now reading it in English. I told the Nikon boys that it was the greatest detective story ever, and that they should all buy the same paperback, so that they could read it with me. Well, what they needed is the skill to converse in English with their American colleagues at work; not the ability to read Agatha Christie. I don't think I was of any help.

As I stated earlier, I did not spend any unnecessary time with Mr. Overton when I visited him, for I quickly realized that I was not welcome. Upon leaving his office, however, I was told that I must report to him every step I take while in the U.S., for the Japan Society was my sponsor as far as my U.S. visa was concerned. As it is clearly stated in the Department of State's Web site even today, the J-1 Exchange Visitor Visa is:

"a non-immigrant visa issued by the United States to exchange visitors participating in programs that promote cultural exchange. All applicants must meet eligibility criteria, and be sponsored either by a private sector or government program."

本企業の米国販売店で、経費で落とした収入を得てるなんぞは、言語道断であったにちがいありません。文化交流促進には、なんら貢献していなかったのですから。

そのニコン支店は、エーレンライヒなんとかと言うアメリカのカメラ会社のビル内にありましたが（最終ページ写真参照）、そこで私はいかなる仕事をしたのか、まるで記憶無しです。恐らくはセールスの伝票切りとか、2・3人いた日本人上司のお茶汲みあたり。カレーライス の作り方を教わったり、アガサ・クリスティを共に読む楽しみが別途あったけれど、こんなオフィスで、こんなことやっちゃおれんよ、という想念は終始頭にあったと思います。

一つだけはっきり記憶にあるのは、私の住むアパートを探してくれた折、社長の富山氏が

「本社から派遣されてる真面目なカメラ修理工たちが近くに住んどる故、安全な住居だ。しかし、そこにアメリカ男を引っ張り込んだりしたらあかんで、、、」

と大阪弁で発言したことです。なんという下卑た男だ！ かような低劣な、白人コンプレックスを持つ情けない男のオフィスで働くのか！

ちょうどそこへ Japan Society から電話が入ってきました。

「ニューヨーク州北部のフレドニアという町にある大学が、学生達に日本語を教えるという実験的企画を立て、英語が出来る日本人講師を探している。我々は貴女がそのポジションに応募することを希望する」

My J-1 visa application was handled and processed entirely by the Japan Society as my sponsor. My working at a Japanese business office, making money, however insignificant, was outrageous in their view. I was not at all promoting the culture of Japan.

Mr. Tomiyama and his staff were renting a small office from Ehrenreich Photo-Optical Industries, Inc. (See photo at the end of this chapter.) I don't recall what I did there. Typed invoices? Prepared and served Japanese tea for the men? Probably. Outside the office, I had fun learning how to cook curry rice and trying to teach English to my new Japanese friends. I'm sure, however, I was thinking at all times that I must get out and do something more suitable for me.

There was one disturbing incident that I clearly remember.

As he was determining where I should live, Mr. Tomiyama said to me, quite casually,

"This should be a safe place for you, because all the young, nice camera mechanics from our headquarters in Tokyo live in the same apartment complex. Mind you, though, I don't want to see an American man in your apartment...."

This comment was immensely offensive. What a crass statement! Am I going to work for a man like this?

Less than a month into my tenure at Nikon, out of the blue, the Japan Society called me. The gist of what they said was:

これに勇躍した私は、11月11日の Armistice Day(休戦記念日)に汽車に乗ってバッファローへ、そこからバスでフレドニアへ。担当部門の教授その他と面会し、首尾よく翌1966年1月から日本語クラス開始の約束を取り交わし、Japan Society も、ダグラス・オーヴァトン氏も、これにて安堵の胸をなでおろす仕儀とはなれり。

"There is a college in northern New York State that is planning for its spring semester an experimental Japanese language class for select students. They are looking for a native Japanese instructor who speaks English. We want you to apply for that position."

I rejoiced at this phone call. I took a train from Grand Central Station to Buffalo, New York, on Armistice Day in November, 1965. From Buffalo, I took a bus to Fredonia. I met with a few professors and some administrative women. I was accepted.

The new Japanese class was to start in January next year. I successfully put the minds of Mr. Douglas Overton and his staff at ease. That was how I ended up at SUNY.

[Note from Page 1:](#)

If you click open the URL of Japan Society, shown on page 1 of this chapter, in the 3rd paragraph of "Brief History," you'll see the following:

"...in 1952, at the end of the American Occupation, the Society was reborn, largely through the efforts of the Society's President John D. Rockefeller 3rd and Executive Director [Douglas Overton](#). The newly revitalized Society redoubled its efforts to educate Americans about Japan by expanding its lecture series, continuing to publish respected works on Japan, and by facilitating the study of Japanese students in New York."

< A few photos from my Nikon days, in Japan and in New York, will follow in the next page. >



日本光学設計部の頭の良さそうなレンズ設計技師、研究員達で結成するテニスクラブに入っていた私。後列左から三人目。紅一点！

While working with the wonderful Mr. Shirō Tōjō at Nikon as his assistant translator, I was a member of the lens designers' and researchers' tennis club. Members were all men, except me (third from left, in back row)!



Nikon office was in this building



New York World's Fair



With one of my Nikon friends. Don't recall his name.



New York World's Fair



Driving to Nikon Office, Long Island, New York



Mr. Ichiguchi in center; forgot other boys' names.



Mr. Onozawa and Mr. Ichiguchi

< End of Chapter 1 >