

NIPPON HOSO KYOKAI

(The Broadcasting Corporation of Japan)

2-CHOME, UCHISAIWAICHO, KOJIMACHI-KU, TOKYO

OVERSEAS BROADCAST

for

North America,
China and South Seas

CABLE ADDRESS:
BROADCORP TOKYO

APRIL 1940

No. 46



SAKURA: The Inseparable Companion of Spring and Youth

Like the kindly old American lady tourist that remarked as she surveyed the gorgeous cherry blossoms along the River Sumida, "You Japanese are really quick at adapting things American. These flowers are exactly the same at that are found on the banks of the Potomac River in Washington."

So, without shattering the justifiable pride of our dear American lady, the picture above was not taken at Washington, D.C., but along the banks of the Sumida that flows through

the heart of our capital in Tokyo.

No, that white building on the right is not the Federal mint, it's just one of our department stores which was truly adapted from the United States.

Yes, we too, in Japan make it an occasion to view these blooms regarded much in the same sentiment and aesthetic value as you do the lovely orchids.

WE'RE UP AGAINST IT

DID you ever find yourself talking to a blank wall?

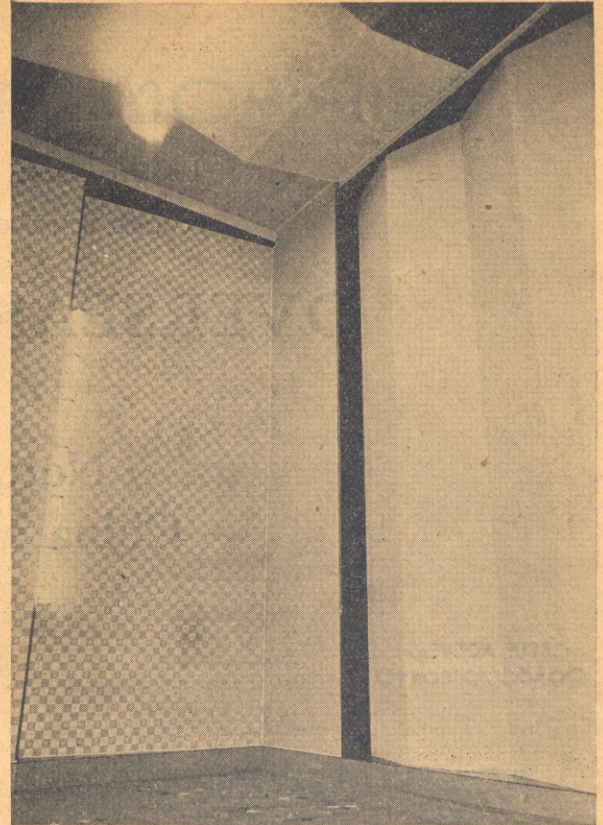
Well, we do. In fact, we have an exceptionally large wall and the patterns on it are getting quite uninteresting. We face that wall five times a day. But the odd part of it is that we can actually see beyond that wall. We see you at your home far beyond the sea comfortably seated beside your radio. We imagine you as all sorts of people.

Sometimes you are the serious-faced man of the house perhaps with a friend of yours who had dropped in for the evening. Often we think we are performing before the lady of the family, better still a group of beaming faces around the dial.

Yes, we are conceited enough to believe that you are all listening in on our particular presentations from Tokyo each and every evening. And then, on Saturday nights, we do allow for the entire family to go out, confident in the thought that you had left grandmother home to keep us company.

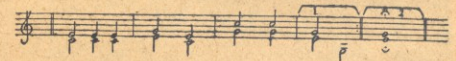
But as the last strains of our national anthem tapers off with the closing chimes our dream spell is broken. Once again the big wall stares us in the face. Long after the announcer had gathered his script, the artists and the speakers and the orchestra had filed out of the studio and the lights in the control room are darkened, we would wonder in the fleeting moments after our usual Good Night and Sayonara—if we had been fooling ourselves—that we had been talking to a blank wall.

So the next time you tune in won't you tell us about it on a post card. We're eager to know just what strikes you as most interesting, impressive, or even impossible. Don't be afraid to be critical. We'd love to take it out on our haughty-headed program editors. Best of all, that wall of ours wouldn't look half as boresome if we knew that you are there at one time or another.



One of the walls in the 16 studios at Radio Tokyo constructed of a special sound-proof process retaining the necessary resonance quality essential for a perfect broadcast.

All Communications should be addressed to:
Foreign Department, The Broadcasting Corporation of
Japan, Tokyo
Identification Signal



FROM OUR AMERICAN LISTENERS

I wish to take this opportunity to thank you for your kindness in sending the monthly programme schedules. I find them most useful in short wave listening. Although I have been out of school for a long time, I still have many friends teaching. I send the schedules to them for use in their class rooms. They enjoy using them very much and find a great deal of useful material.

I have just read the Warrior's Code in the January issue. I found this a very interesting article.

Kyhl Smeby
Los Angeles, Calif., U.S.A.

The programs are received every month and we do enjoy having them and have saved all for the pictures and as you

have asked for a frank statement may I add that we do not like the American music—we much prefer the Japanese music.

T. Hashimoto
West Haven, Connecticut, U.S.A.

You make us feel welcome to listen to broadcasts which are really intended for other parts of the globe by saying '.....or wherever else you may be listening to on this program' Thank you for this... those are very welcome words.

I have something else to tell you and that is, that ever since I have been listening to your programs I have wished that some day I would be fortunate enough to find a book or magazine with pictures of your broadcasting place. That wish has been

granted. I was able to obtain from our public library, a magazine of Japan entitled "Travel in Japan".

There are six pages of pictures in the article "Japan Calling" of your new Broadcasting House and studios. They are very wonderful and interesting and I am happy to be able to see pictures of the place where you work.

Anne McLoed
Sausalito, Calif., U.S.A.

It is always a pleasure to listen to Japan for I enjoy the programs. The best part is the Japanese music, next best is the light music. Of course, such talks as the one delivered by the chief of foreign news section of the Domei News Agency are also welcomed by me.

George Euler
New Jersey, U.S.A.

SHORT-WAVE TRANSMISSIONS OF THE BROADCASTING CORPORATION OF JAPAN

are carried out to the following directions with the following frequencies.

FOR EUROPE

Call Sign: **JZJ** 11,800 kc/s (25.42 m.) Time: 4:00—6:00 a.m., Tokyo Time
JZI 9,535 kc/s (31.46 m.) (19:00—21:00 GMT)

FOR SOUTH AMERICAN COUNTRIES

Call Sign: **JZK** 15,160 kc/s (19.79 m.) Time: 6:30—7:30 a.m., Tokyo Time
JZJ 11,800 kc/s (25.42 m.) (21:30—22:30 GMT)

FOR THE EASTERN DISTRICTS OF NORTH AMERICA

Call Sign: **JZK** 15,160 kc/s (19.79 m.) Time: 10:00—11:00 a.m., Tokyo Time
(1:00—2:00 GMT)

FOR THE PACIFIC COAST OF NORTH AMERICA AND HAWAII

Call Sign: **JZJ** 11,800 kc/s (25.42 m.) Time: 2:00—3:30 p.m., Tokyo Time
(5:00—6:30 GMT)

FOR CHINA AND THE SOUTH SEAS

Call Sign: **JZK** 15,160 kc/s (19.79 m.) Time: 9:00—11:30 p.m., Tokyo Time
JZJ 11,800 kc/s (25.42 m.) (12:00—14:30 GMT)

NEWS HIGHLIGHTS

Being the summary of outstanding events compiled from the daily news broadcasts between January 1 and February 20.

A NEW CENTURY—Registering an even 2600 the national milestone of the Empire of Japan ticked off its 26th Century of sustained progress as the zodiacal Dragon ushered in the 15th year of Showa with a vigorous snort that touched off a series of commemorative activities throughout the realm.

Empire Foundation Day on February 11 witnessed the unprecedented spectacle of an endless pilgrimage to the shrines to offer prayers of thanksgiving. Cablegrams of thanks were sent out to the rulers and heads of the following nations which had sent messages of greetings to the Emperor of Japan

United States, Mexico, and Cuba.

Argentine, Brazil, Colombia, Peru and Uruguay.

Finland, Great Britain and France.

Italy, Germany, Spain, Hungary and Portugal.

Sweden, Norway, Denmark, Belgium, The Netherlands, Bulgaria and Switzerland.

Turkey, Iraq, Rumania, Greece, Afghanistan and Iran.

Manchoukuo, Thailand (Siam) and the Vatican.

PUBLIC AFFAIRS—The fourth change in the mid-Incident Government Administration took place January 16 when 61-year-old Admiral Mitsumasa Yonai replaced the 139-day-old Cabinet of Gen. Nobuyuki Abe who inadvertently added the distinction of becoming the Prime Minister who never faced a Diet in addition to his reputation as the General who never went to war.

Pledging (1) Disposal of the China Conflict, (2) Support of the new regime under Wang Ching-wei and (3) Security of national economy, the Yonai Administration faced the 75th session of the Teikoku Gikai (Parliament) which resumed activity after an extended 35-day recess.

EUROPEAN CINDERS—Resentment and indignation flared over the interception of 21 German passengers from the N.Y.K.'s transpacific Asama Maru by a British armored cruiser later revealed as the H.M.S. Liverpool. The fact that the

incident occurred on the "front lawn" (35 miles from the Japanese coastline) overshadowed London's claim of technical rights under International Law. Britain subsequently offered to release nine of the captives.

LEGALLY DEAD, BUT—January 26 dawned bright and clear. A commuter on the interurban train was heard to remark to his companion in the crowd: "Seems nothing unusual today. Traffic is moving as usual, and it's a nice day at that." Asked what he was referring to, the commuter explained: "I've been reading about the dreadful effects of a non-treaty period after the abrogation of the trade pact with America". Thus, the 1911 Treaty of Commerce and Navigation that had developed into a yearly quarter billion dollar business relationship will continue to roll along on its own momentum.

TRADE HORIZON—Seeking new commercial and economic ties the Argentine Republic dispatched a mission of 11 trade experts headed by Don Federico Quintana. The South American visitors arrived here February 16 for a tour of one month before going to Manchoukuo and China. Soviet Russia agreed to extend the Fishery Convention to include the one-year period ending December 31, 1940. Rumania entered into a trade agreement with Japan removing the previous import restrictions on Nippon products.

American hosiery and silk mills took in 85% of the 1939 raw silk export with 331,524 bales. Scoring the highest price since 1932, the export valuation netted 506,845,666 yen or 126 millions in dollars.

MAN MOUNTAINS—Some 375,000 fortunate ticket holders participated in the 15-day Spring Sumo tournament with Captain Futabayama, the popular idol, carrying off the sweepstakes honor with a victory alate of 14—1. The only mar to a perfect record occurred on the eleventh day when he succumbed to Itsutushima who scored 11—4. The East camp headed by Futabayama won the tourney by the margin of seven points—173 to 166. Millions heard the grapple-by-grapple accounts over a nation-wide radio hookup.

SPORT SHORTS—Twenty thousand boxing fans witnessed Piston Horiguchi, 120-pound boxer, avenge his defeat of a few years ago, in a knockout victory against Joe Eagle, Filipino fighter, who had arrived only the day before from Manila.

Two women and two men players will constitute Japan's tennis team that will be the guests of the Philippines Amateur Athletic Club in March.

(Continued to page 4)



The term SAKURA is used in Japan as a generic term for those botanical species which academically belong to Genus *Prunus* in Natural Family of Rosaceae.

The principal species of the so-called SAKURA is what has been called YAMAZAKURA whose scientific name is *Prunus serrulata* lindl. var. *spontanea* Makino. This species is universally distributed from the middle to the southwest of Japan mostly growing wild in mountains. Some of them are also planted in gardens. The species include various forms, but all of them bloom in spring together with dark russet-colored new leaves. The faintly tinted, white flowers of the so-called "Sakura hue" come out all at once, blending and making a subtle contrast with the new leaves. They are an attractive feature of the Japanese spring view. When in full bloom, an illusion of white clouds is created offering a splendid view in far and near mountains. Particularly unsurpassed is the beauty when these cherry blossoms glow in the morning sun. It was in love of this entrancing beauty that the Japanese people have, since the time immemorial, gathered under the flowers and madly lost themselves in their human enjoyment.

Further, the peculiar manner of this flower, of blossoming out in dazzling beauty and scattering away swiftly after a brief time of earthly existence has a singular appeal to the national character and sentiments of the Japanese, who have honored this flower by adopting it as their national emblem.

It should certainly not be an overstatement to claim that the unique scenic beauty which this flower creates is quite

Sakura

unavailable in any other part of the world. The cherry blossoms have represented the flower for the Japanese always, praises of which are unexhaustible in poetry, in prose, in painting, designs, sculptures and engraving, etc. History of the people has also been intimately associated with the flower. The flower is a worshipping object both aesthetically and morally for the Japanese. Every one loves the flower and that love in the final analysis is a national ardor and love for the land of cherry blossoms.

SHIDAREZAKURA is a wellknown Flowering Cherry in Japan since ancient times. It belongs to an entirely different species from the ordinary Sakura, scientifically called *Itosakura* Rieb or *P. pendula* Maxim.

None of this species grows wild but only is cultivated. The tree is large. With its branches drooping laden with abundant flowers, it is an extremely handsome cherry tree. The blossoms are ordinarily slightly tinted with pink, but some of them are of deeper hue. Some are of single petals and some are multi-petaled. The prototype of this species grows both wild and cultivated. Its branches are of drooping type like *Shidarezakura*. The scientific name of it is *P. Itosakura* Sieb. var. *ascendens* Makino (wrongly called *Higansakura*)

SOMEIYOSHINO made a sudden appearance in Japan towards the end of the Tokugawa era and developed ever since throughout Japan. Today it is cultivated in all parts of the country. Light pink blossoms come out in abundant clusters. None of this species grows wild. Some scholars hold that this might be a hybrid. The scientific name of it is called *Prunus Yedoensis* Matsum. But the name is not quite accurate. For the species never existed in Yedo period of the Tokugawa days, but only began to appear towards the end of the Tokugawa period, and flourished into the Meiji era. It is definitely the blossoms of Modern Japan.

SATOZAKURA is a Horticultural species descendant from *Yamazakura*. It is extensively cultivated in Japan. None of its species is found growing wild. There are about 300 types. And the shapes of the tree and branches, sizes, shape, color

of the blossomes are infinitely varied. Each type has its own garden name. *Satozakura* is a generic term for all of them, meaning garden Flowering Cherry.

NEWS HIGHLIGHTS

(Continued from page 3)

Ten thousand students in abbreviated togs will participate in a field meet at the Kashiwara Shrine grounds in April.

An All Asiatic Track and Field meet is scheduled for June when athletes from Manchoukuo, China, Thailand and the Philippines converge on Tokyo.

PARCHED FLAMES—Sixty-five thousand buildings and houses were leveled before the hungry flames of a conflagration that wiped out one-third of the thriving city of Shizuoka, center of Nippon's tea industry on January 15. Despite property damages estimated at 80,000,000 yen, only two lives were lost. Reconstruction projects were made available through emergency Government assistance. Shortage of water and electric power due to the continued dry spell was blamed for the colossal damages.

IMPERIAL RECOGNITION — An American teacher, Miss Annie Lyon Howe, was decorated with the Order of the Blue Ribbon in the name of the Emperor of Japan for her distinguished services in the advancement of Japanese education. Miss Howe founded the Sho-ei Kindergarten 38 years ago and also the Kindergarten Teachers' Training School both in Kobe.

CONSISTENT RESULTS — The so-called "Winter Offensive" went the way of all the other offensives with the collapse of the armies of Gen. Chiang Kai-shek on all fronts. Chief of the disastrous reversals was the miserable failure to recapture Nanning. The friction between the Nationalist and Communist forces have also added side skirmishes on the vaunted Chinese policy of protracted resistance. Meanwhile, the details for the formation of a new regime under Wang Ching-wei gained greater momentum with further affiliation from Chinese leaders who had abandoned the Chungking policy.

HISTORY OF JAPAN: ITS CHARACTERISTICS

(Courtesy, KBS or Society for International Cultural Relations)

HISTORY clearly reveals that when active cultural relations were established with the Asiatic continent and foreign cultural influences swept into the country to stimulate the minds of the Japanese people with new ideas and new interest, the central political principle of Japan remained unshaken. As a matter of fact, foreign influences and Japanese appreciation of foreign civilization served not only to elevate the cultural life of the nation, but also to strengthen that principle. Chinese civilization was freely imported in pursuance of those ends. Rarely if ever has there been shown an attitude of animosity toward things foreign. This attitude of tolerance was seen in bold relief in the 6th, 7th, and 8th centuries in connection with Chinese civilization and again even more conspicuously after the Meiji Restoration of 1868 when Japan began to absorb Western civilization. Culturally speaking, this attitude of tolerance toward things foreign, particularly when they have utilitarian value, is one of the conspicuous characteristics or traits of the Japanese people.

In the attitude and manner in which the Japanese of thirteen hundred years ago adopted Buddhism and Confucianism may we find this characteristic clearly demonstrated.

Needless to say, Indian Buddhism is an expression of the racial spirit and ideal of India and Chinese Confucianism that of China. Both served to create in their respective countries a rigid society which prevented free development. The Confucian system in particular envisaged a static society in which all change was undesirable. Such a system might do for the Chinese who in the course of many centuries had to work it out to suit their own needs, but neither by tradition nor by temperament was such conservatism suited to the Japanese. And though Japan became deeply immersed by these two foreign doctrines when they were introduced into the country, she was able to keep her head above the swift tide of new thought which these continental philosophies brought. To begin with, Japan already had a guiding political principle of Tenno rule and a tradition and temperament to adapt the foreign doctrines to utilitarian ends.

In other words, Buddhism and Confucianism were not adopted in their original form. They were adopted largely for the purpose of improving and streng-

thening the organization of the Japanese State. And so after these doctrines had been transplanted on Japanese soil, they lost, for the most part, their original form and significance. Indian Buddhism became Japanese Buddhism and Chinese Confucianism became Japanese Confucianism. And in their new forms and new meanings, they made vast contributions to the advancement of Japanese civilization.

It is recorded the Buddhism was first introduced in 552 A.D. in the 13th year of the reign of Kimmei Tenno, although its actual adoption came during the time of Shotoku Taishi a few decades later.

When Japanese first came into contact with holy Buddhist images and sacred books they did not regard them as the concrete expressions of the Buddhist religion. To them Buddha was a god of a foreign country who possessed the same character as their native Kami or deity around whom their own worship had centered from remote antiquity. In the *Nihon Shoki*, *Japan's oldest written document*, Buddha is constantly referred to under such terms as "foreign Kami", "a Kami or a neighboring country", "a Kami of another country" and "Buddhist deity". Hence, Buddhism was not adopted as an entirely different type of religion, but as a religion possessing the same significance as their own but which had concrete manifestation thereof in the form of images and scriptures. To early Japanese, Buddha's image was the personification of their own Kami, and the Buddhist scriptures the concrete expressions of the words of the Kami. Buddhism's original meaning in Japan was, therefore, that it was, through its images and sutras, a concrete medium of expressing the ancient Way of the Kami, or Shinto. Buddhism as it was first diffused in Japan was actually the diffusion of an institutionalized Shinto which served, at the same time, to give more concrete significance to the political principle of the State.

The Buddhist concept of the world not only shattered some of the old primitive religious customs of the race, but proved effective in strengthening the national organization centering around the Tenno. The idea of oneness was carried over to mean the oneness of the Throne, the State and the People. To foster this idea, many temples were built, according to the *Nihon Shoki*, as a house in which to enshrine holy images, the principal aim of which was to promote respect and



The mural painting of the Kondo, (Golden room) of the Horyu-ji Temple. The picture represents an attendant of Gautama, placed in the south-west wing of the temple.

obedience to the Tenno as well as one's parents. This fitted in well with the primitive belief in ancestor worship, and Buddhism served to lift this belief to a higher and more refined plane.

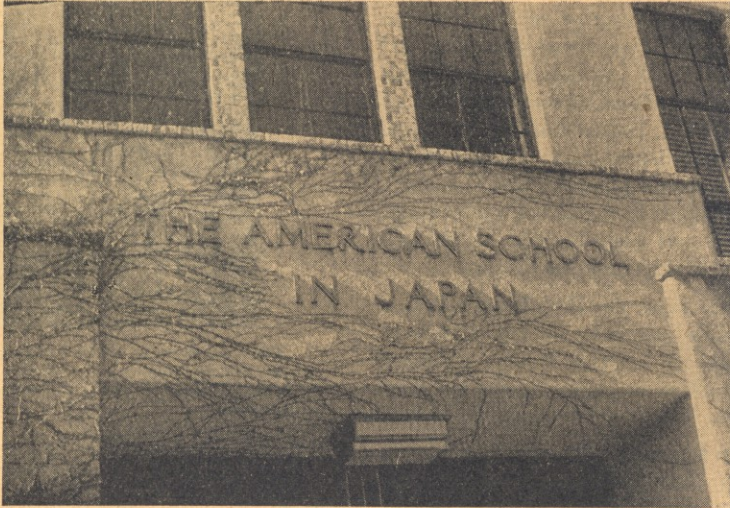
Such being the manner in which Buddhism was first understood and utilized in Japan, it may well be said that in essence it became something quite different from its original form. Buddhism as a purely ecclesiastical pursuit is a thing of a later age.

Confucianism, the central point of whose doctrine is the cult of the family and which considers that the highest, almost only duty of man is his duty to his parents was also given new meaning after its importation by Japan. This doctrine of filial piety was not only carried over into Japanese society and made to regulate the conduct of the people who already had a form of filial piety in ancestor worship, but extended to the Tenno who was the object of the highest obedience and reverence, a fact which is absent in China. China may be said to have declined from the Confucian doctrine and took over only the outward form, it may be said that Japan was fortunate in avoiding its pitfalls. In that the doctrine of filial piety served to strengthen the position of the Throne may we find one of the greatest significances in the adoption of Confucianism.

As Buddhism and Confucianism served to enhance the strength of the State, so also were the laws and edicts which were enacted to give organized form to the principle of the State. In the manner in which laws were legislated may we observe the Japanese characteristic to adapt foreign models to domestic needs.

FOREIGN CHILDREN STUDYING IN JAPAN

—Visiting the American School in Japan—



The school entrance: to the hearts of all those whose childhood memories are of Japan, those proud letters "American School in Japan" may well mean many things dear.

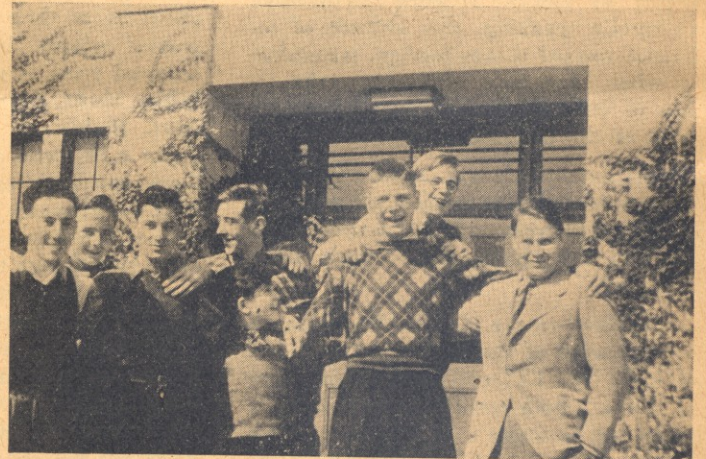


A casual group before the camera

The American School is located at Shibuya in Tokyo. Children studying there have the chance of receiving exactly the same education as at home. The pictures given here were taken by the editor specially for this paper.

Broadcast programmes of these American School children to their fatherland are scheduled at 2:20 p.m. April 13th (for the Pacific Coast of U. S. and Hawaii) and at 10:30 a.m. April 14th (For the Eastern Districts of America) Tokyo Time.

Don't forget to listen in to their greetings and chorus.



Smile everybody! It's the picture for radio!



*Let me see I've got to think.
—Study hour—*

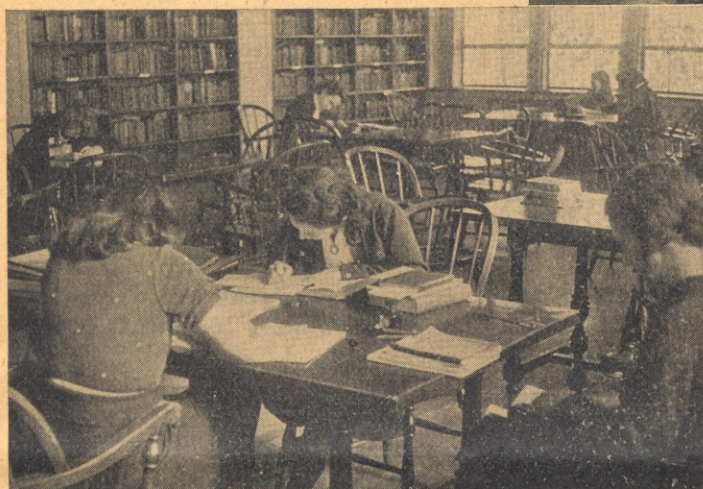
(Right) We love to have Japanese girls in kimono. Their stories are always fascinating.



HAPPY LIFE OF THE STUDENTS OF THE AMERICAN SCHOOL IN JAPAN



(Right) Picture taken by the Principal himself . . . his pride of the children's activities.

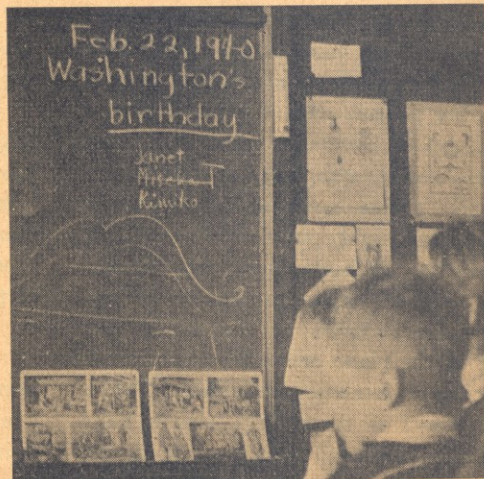


(Above) Working hard in the library.



(Right) Lecture of Mr. Amos, Principal. Why, no, we are not afraid of him one bit ; we love him.

(Below) Chemistry class. There seems to be a "catch" in this experiment.



The day the editor visited the school, happened to have been February 22nd, George Washington-Day.

MUSIC IN PRESENT-DAY JAPAN

Vincent Canzoneri

Expert and original student on Japanese Music

Professor of St. Paul's University

Two and half years of hostilities in China have naturally brought about restrictions in certain luxuries, the same restrictions to be found in other countries beset with military conflicts. The musical life in the city of Tokyo was among the first of the cultural activities to feel the pinch when the line began to be drawn between luxuries and necessities so that the essentials of life would be insured. After the conflict was but about a month old, one began hearing that all engagements with visiting musical artists for the next season were to be canceled. *Kreisler, Zemberlist, Elman, Feuerman, Piatigorsky, Weingartner* and other names and faces that had become familiar in poster advertisement all over the country are no longer seen on the streets, but the privation is by no means retarding or in any way hurting the musical development of this country. If anything, the present condition has served to curb the almost blinds public worship of Western musical artistry and is giving a much needed stimulus to Japanese music and musicians who have not been able to compete with international artists because of their in-fancy in European music.

It has scarcely been a full two score and ten years since Western music was first introduced in this country in the government schools. The strides forward it has since made are almost unbelievable. One government music school, which now boasts a very high standard, and numerous other private schools have so spread the gospel of European music that today the outstanding symphony in the country can give a fine series of concerts every year that are highly popular. Phonograph record sales are higher here than in any other country. Japan has one of the largest violin factories in the world and many of the piano and other instruments in use are of domestic production. Tokyo alone boasts of three large concert halls and numerous small ones that are in use almost every evening.

Curbing the movement of international artists and restrictions on the commercial production of musical things have merely spurred the public on to make the best of local products and that

is just what was necessary. Japanese artists who were making one timid appearance every year are now boldly giving whole series of concerts which are well attended. Record sales are as high as ever,



A scene from Opera Carmen performed in Tokyo: Akemi Yuri as Carmen and Yoshie Fujiwara as Don Jose.

grand opera is beginning to find a place in the musical life of Tokyo, and, if anything, there is a musical boom sweeping the country.

Interest in Western music has been largely due to the work done in the public schools, but a more recent stimulus has been the radio, over which resident foreign musicians are often invited to broadcast. Not only Western music, but programs of traditional music are reaching all parts of the Empire through this medium.

Folk songs of various districts have been collected and broadcasted acquiring a universal appeal. The *Biwa*, a four-stringed lute that had almost become obsolete, has been revived over the air and is steadily regaining some of its popularity. *Gagaku*, the classical music of Japan which has for over a thousand years been confined to duties of Imperial court functions has been broad-

cast with more frequency of late, bringing the masses of people in closer contact with their most ancient musical heritage along side with the new. In addition, the popular music, the songs of the *samisen* and the *koto*, as well as the melancholy flute, the *shakuhachi*, has often been featured on programs for home and abroad.

The success of Japanese artists in the field of piano, violin, and voice is no longer real news in Tokyo, but the success of opera with an all Japanese cast, orchestra and director is something to be reckoned with. Efforts in this form of expensive musicals are recent although the initial attempt of this kind was made some forty years ago when *Orfeo* was first done in Tokyo by the Tokyo Music Academy. About two and a half years ago, *Yoshie Fujiwara*, Japan's internationally known tenor, returned home weary from travels abroad, and gathering a group of singers about him, started abbreviated versions of works such as *Carmen, Traviata, Rigoletto*, etc. Today his troupe is giving two and three full performances every month-not a bad start for grand opera.

Japanese traditional music is closely allied with the theater and other entertainments. The Kabuki theater in Tokyo is the home of the *Nagauta*, songs accompanied by the *Samisen*. The professional entertainers, the *Geisha*, also sing these songs and shorter ones called *Kouta* and *Hauta*. The present condition of these entertainments can be best judged from the reports on the luxury taxes derived from them in the past year and published recently. They far surpassed the amount of revenue the government had hoped to collect.

At the outset of hostilities there was a mad scamper to write war songs, an indulgence quite common in any country at war. There were contests to decide the best of these and soon about three marches occupied the time on the radio, almost every available phonograph, and the minds of delivery boys who went about on their bicycles humming the tunes. But since the turn of the New Year much effort has been directed to the celebration in literature, song, and dance of Japan's 2600th anniversary. Recently we attended an entertainment of a sort of variety show called the *Yose* and witnessed a song and dance piece on this theme in which a lovely lady danced ancient steps woven around a present day theme to the accompaniment of the *samisen*. There was no martial music, but something more in keeping with old Japan.

THE NISEI STUDENT IN JAPAN

Kazuo Fukui

WAY back in the dawn of the Christian era all roads used to lead to Rome, but for those youths born abroad of Japanese parentage, popularly known as the second generation or Nisei, all sea routes seem to lead to the Island of the Rising Sun. The history of the Nisei started to arrive in the first years of the 1920's. This trickle of humanity has grown into a sizeable stream until today there are 6,000 Nisei in Japan, with about 3,000 congregated in the Yokohama

Tokyo district. Truly, Tokyo has of recent years become the Mecca for Nisei, principally, of course, from the United States, Hawaii and Canada.

Let us focus our attention upon the Nisei student in Japan, the majority of whom are of course residents of the Imperial capital. Recently, a survey of the educational, vocational, and social problems of the Nisei was conducted by a group of ambitious Nisei students of Tokyo. Although the results of the

project are not conclusive, they nevertheless afford a good cross-section of Nisei life in Japan. The survey shows that 80% of those who have come to Japan are pursuing knowledge in one manner or another, while the remainder have positions or have otherwise become permanent residents.

Foreign students in the Kokusai Gakuin School. It is also an academic institution for Nisei boy and girls.



Those who have high school diplomas from the United States, Hawaii, or Canada may receive, upon application to the Ministry of Education in Tokyo, a certificate giving them the academic standing of a secondary school-graduate. Such a credential gives its holder the right to take entrance examinations of any higher school or university preparatory department. A word of caution here is that it is actually impossible for any newly arrived high school graduate to pass the entrance examination of the higher school, kotogakko, because of the language handicap. It is the preparatory departments of the private universities that have been most accommodating toward the Nisei high school graduates. Nisei with foreign bachelor degrees can enter almost any university directly, and those who possess the master's degree are permitted in the graduate schools.

For the benefit of those whose education in Japan is largely conditional upon the amount of monetary outlay necessary, let us dwell for a few moments on the approximate monthly expenditure necessary to live and study in Japan. It would probably be more misleading than helpful to analyze the monthly expenditure under such captions as tuition, lodging, food, and clothing, not only because conditions

(Continued to page 10)

TO MY AMERICAN FRIENDS

Fumitaka, Konoe Son of Prince Fumimaro Konoye, formerly Prime Minister of Japan. Mr. Konoe, in his lengthy stay in the United States of America was a very popular and capable player of golf. He was formerly Captain of the Golf Team of the Princeton University where he received his college education.

IT is a very fortunate occasion for me to be able to extend my greetings to you from Tokyo. It is especially a happy year for the Japanese when all the people are celebrating the 2600th anniversary of the founding of the Empire.

During my stay in America I made numerous friends who were very kind in making my student days worth while as well as enjoyable and I appreciate all that you have done. Very often I think of my classmates and the many happy days we spent together.

The hospitality I received there and the many friends I made among you make me want to do all in my power to further the cordial relations which have long prevailed between America and Japan. Therefore, I am taking this opportunity this evening to convey to my friends across the Pacific some of my frank and sincere impressions concerning the trans-pacific problems with the hope that it may promote understanding, and aid in strengthening the long friendship of our two countries.

As you know during the past few years both America and Japan have undergone fundamental changes, particularly with respect to their international outlooks.

Since the outbreak of the China Affair, Japan is facing an emergency period. Japan

is only trying to bring peace and order in China. In this respect, it seems, much misunderstanding prevails in America to the effect that Japan intends to monopolize economic activities in China, but this is not true. It has been said time and time again that Japan has always desired a tie-up for the general advancement of the prosperity and for the preservation of peace in Eastern Asia.

Reading the American newspapers and magazines I find many anti-Japanese articles, sometimes even accompanied with fabricated pictures which are misleading such as Japan's intention of invading the Philippines. The Japanese would consider these rumors as mere folly for Japan is desirous of promoting friendly relations with the United States and her dependencies. Don't you think it is most unfortunate that by a sheer misconception of fact, a great deal of harm is done to the detriment of both Japan and your country?

I am convinced that the America's antagonism towards Japan is based upon nothing but the unfavorable progress of the China incident on the part of America, but as I have mentioned before, Japan has not a slightest idea to damage American economic interests.

Let me think first what you demand in China. You do not want to dominate China: nor you intend to rule the Chinese. What you

want, I believe, is favourable relations with China and a large market for American goods. In other words, your interest in China is an economic one. In this respect, there is no reason why the interests of the two countries should conflict, because without the help of foreign capital, particularly of the United States, economic development in China as well as the establishment of the new order will greatly be handicapped.

Japan is now facing a difficult situation—the so-called national emergency—but I can assure you that our people, co-operating with each other will do their utmost to overcome the difficulty, for the spirit of co-operation and mutual understanding is imperative to attain in the full realisation of this state of affairs. It is plainly understood by us all that each nation makes its own history and each race on the globe possesses its distinctive characteristics, and as a consequence the thought, life and sentiments of all nations and all racial groups are not alike. However, I do know that there is one common desire on the part of all nations and all races, and that is the desire for harmonious relations and peace among them all. I feel that it is the highest duty for our humanity to strive for the establishment of justice and for the further development and progress of an enlightened world of culture.

I firmly believe Japan desires to continue to maintain her friendship with America and hope that Japan's feelings will be reciprocated by the American people. And now, with my best wishes, good night.

FIRESIDE TALES for YOUNGSTERS

MOMOTARO

Zoe Kincaid Penlington

ONCE UPON A TIME, a long time ago, there, lived an old man and his wife. He went every day to the mountains to cut firewood, and she worked at home. One day she was washing by the river, scrubbing and rubbing, when she saw an extraordinary large peach floating down stream.

"Well! well! That is a fine peach," she said. I am sixty years old, but in all my life I have never seen such a large peach. Strange to say it came nearer and stopped just in front of the Old Woman. She stooped and picked it up, and hastening back to her cottage waited for the return of the Old Man.

When he saw the peach the Old Man was greatly astonished.

"Oh! This is a wonderful peach. Where did you buy it?"

"It is not the kind that any one could buy", she answered. "For I saw it first when it came tumbling down the river."

As they both wished to eat the peach right away, the Old Woman brought a knife and was about to cut it so that they both could eat half, when a strange thing happened. From inside of the peach came the voice of a little child:

"Wait a moment? "And with this, the peach burst open and out jumped a beautiful baby.

The Old Man and his wife were so astonished that they lost their senses and fell down. But the baby told them not to be frightened.

"I have been sent to this world by the good of Heaven to comfort you since you are old and have no children."

So they brought up the child, and as he had been born from a peach, the name of Momotaro, or Peach Boy, was given him.

When Momotaro was 15 years of age he asked his father if he could go travelling. The Old Man was surprised and asked where he intended to go.

Then Momotaro answered: "From ancient times there has been an island inhabited by devils. They do harm to Japanese people, and steal valuable things. I want to fight them and bring back the treasures they have robbed from other people." Although Momotaro was very young, yet he was brave, and the Old Man consented. The Old Woman began at once to make preparation.

She made some delicious millet dumplings for him to eat on the way, and he started forth on his journey after parting



from his foster parents. At noon when he sat down in the shade of a tree to eat a dumpling, a savage dog appeared, growling angrily, ready to spring upon him.

But the Peach Boy was not afraid, and told the dog he was Momotaro on his way to conquer the devil's island. At this the dog became very polite, rubbing his head on the ground, saying:

"If you will let me accompany you, I shall be grateful. But as am very hungry, would you mind giving me a little of what you are eating?"

"These," said Momotaro, "are the best millet dumplings in Japan. I cannot give you a whole one, but I will give you half! Then they hurried on their way.

Suddenly swinging from a limb of a tree they saw a monkey. Down he came, bowing low: "So you are Lord Momotaro. Let me be your humble servant and accompany you to battle."

Momotaro gave the monkey half of a dumpling and commanded him to follow. In this way he made it his retainer. Then giving his banner to the dog and sending him on in front, and making the monkey his sword-bearer follow on behind, he marched in between carrying an iron fan, which was the sign of official rank.

They had not gone far when they saw a pheasant, and the bird also asked if it could join the expedition and was given a half dumpling to eat.

After hurrying on they at last reached the ocean. Momotaro fashioned a boat and he and his three retainers got into it. They put up a sail and soon they were scudding along over the waves. Then the devil's island came into view, and on it was a strong fortress which looked as though it could never be conquered.

Momotaro at the bow of the boat called the pheasant: "As you have wings fly at once to the island and find out exactly how things are there! "So it flew as quickly as it could and dropped down on the roof of the devil's castle, calling out loudly to surrender. The devils laughed with scorn at a mere bird telling them what to do. But the dog and the monkey sprang to land and broke down the iron gate and fence. The evil creatures were killed right and left, and finally the last one was taken captive.

Then they placed the treasures in the boat,—a coat which made the wearer invisible, a mallet every blow of which produced pieces of gold, and there great heaps of pearls, gold and silver, coral and tortoiseshell. Momotaro returned home and the Old Man and his wife wept with joy to see him again, and all lived happily ever after. So that's the story of Momotaro, the Peach Boy of Japan.

THE NISEI STUDENT
IN JAPAN*(Continued from page 9)*

and requirements differ in individual cases, but also because miscellaneous expenses take a heavy toll on the monthly allowance of the average Nisei. Perhaps it is better to state that a Nisei student in Tokyo will require a minimum of 100 yen per month. In the days before the China Emergency the amount may have been 10 or 20 yen lower, but with the rise in the general price level of about 40%, compared with the first half of the decade, 1200 yen per year will leave little room, if any, for indulging in luxury.

The contents of academic learning is practically the same in America, Japan, or any of the other advanced countries. Consequently, if it is formal education a person is seeking, the most efficient and profitable way for him to gain it is in the land of his birth, in his native tongue.

A person with a foreign university education, who wishes to supplement his training with a knowledge of the Japanese language, industrial technique, or economic and political conditions, can proceed with the confidence and efficiency which a high school graduate can seldom attain. Furthermore, after the completion of his academic career he is a valuable man either in the land of his birth or in Japan.

The most valuable gift then that a Nisei who has been in Japan can and must take with him upon his departure from the pineclad shores of Japan is not necessarily a Japanese diploma, a good command of Japanese, or an elaborate factual knowledge of Japan. Rather it is a sincere appreciation of a genuine pride in his ancestral heritage.

LESSONS ON JAPANESE



Mr. and Mrs. Oreste Vaccari

Mr. and Mrs. Oreste Vaccari

Authors of a Complete Course of Japanese Conversation-Grammar and other works recognized in Japan, as well as abroad, as the best books for the study of Japanese published to the present day.

The lectures will be given on 8th & 18th of April.

NOTE. Owing to the limited space available in this program, only a very few grammatical particulars, a vocabulary and an exercise will be given as basic material for each lecture.

FIFTH LECTURE

The Adjective of Quantity

Some

some = *ikuraka*

Watashi wa ikuraka no gyunyu wo motte imasu. or *Watashi wa gyunyu wo ikuraka motte imasu.* I have some milk.

To Have (past tense)

I had *Watakushi wa motte imashita.*

Negative form

I had not *Watakushi wa motte imasen deshita.*

The conjunction and

When joining two sentences, the conjunction **and** is translated by *soshite*.

Vocabulary

boy	<i>otokonoko</i>	mother	<i>okasan</i>
cake	<i>o-kashi</i>	paper	<i>kami</i>
chalk	<i>hakuboku</i>	salt	<i>shio</i>
coffee	<i>kohi</i>	sugar	<i>sato</i>
father	<i>otosan</i>	tea	<i>o-cha</i>
fruit	<i>kudamono</i>	vinegar	<i>su</i>
girl	<i>onnanoko</i>	wine	<i>budoshu</i>

Give me a pencil. *Empitsu wo kudasai.*

Exercise

1. *Watakushi wa ikuraka no pan wo motte imashita, soshite otokonoko wa bata wo motte imashita.* 2. *Otosan wa o-cha wo motte imashita, soshite okasan wa kohi wo motte imashita.* 3. *Watakushi wa kudamono wo motte imasu.* 4. *Onnanoko wa nashi wo motte imashita.* 5. *Otosan wa kudamono to o-kashi wo motte imashita.* 6. *Otosan to okasan wa gyunyu to budoshu wo motte imashita.* 7. *Anata wa mizu to gyunyu wo motte imashita.* 8. *Otokonoko to onnanoko wa hako wo motte imashita.* 9. *O-sato wo ikuraka kudasai.* 10. *Onnanoko wa hakuboku wo motte imashita.* 11. *Shio to su wo kudasai.*

Interrogative Form

The interrogative form is indicated by the

particle *ka* placed at the end of a declarative sentence.

Have you? *Anata wa motte imasu ka.*

The Adjective of Quantity Any

The adjective of quantity **any** in interrogative sentences is translated, as is **some**, by *ikuraka*. In negative answers **any** is not translated.

Have you any wine?

Budoshu wo motte imasu ka.

Hai, ikuraka motte imasu. Yes, I have some.

Iie, motte imasen. No, I haven't any.

Vocabulary

blackboard	<i>kokuban</i>
cap	<i>boshi</i>
knife	<i>naifu</i>
oil	<i>abura</i>

Exercise

1. *Anata wa hon to pen wo motte imasu ka.*
2. *Onna-no-hito wa pan wo motte imasu ka. Hai, ikuraka motte imasu. Iie, motte imasen.*
3. *Inki wo motte imasu ka. Hai, motte imasu. Iie, motte imasen.* 4. *Otokono-hito wa isu to teburu wo motte imasu ka. Hai, ikuraka motte imasu. Iie, motte imasen.* 6. *Abura to su wo kudasai.* 7. *Anata wa sato wo ikuraka motte imashitaka. Hai, ikuraka motte imashita. Iie, motte imasen deshita.* 8. *Ano hito wa kami to empitsu wo motte imashita ka. Hai, motte imashita. Iie, motte imasen deshita.* 9. *Kano-jo wa naifu to foku wo motte imashita ka. Hai, motte imashita. Iie, motte imasen deshita.* 10. *Watakushidomo wa kokuban to hakuboku wo motte imasu ka. Hai, motte imasu.*

SIXTH LECTURE

To Be

desu am, are, is

deshita was, were

Kudamono wa oishii desu.

The fruit is tasty.

Uchi wa okii deshita ka.

Was the house large?

There is and There are

orimasu, imasu, arimasu

When referring to human beings **there is** and **there are** are translated by *orimasu* or *imasu*. When referring to animals *imasu* is used, and when referring to inanimate objects *arimasu* is used.

Kodomo ga orimasu (or imasu) ka.

Is there a boy?

There was and there were are translated by *orimashita, imashita, arimashita*. *Orimashita* or *imashita* is used for persons; *imashita* for animals; *arimashita* for inanimate objects.

Kodomo ga orimashita (or imashita) ka.

Were there boys?

Arimasu and *arimashita* may be used instead of *motte imasu* and *motte imashita*.

Otosan wa musuko ga arimasu.

The father has a son.

Vocabulary

Nouns

Adjectives

candle	<i>rosoku</i>	cheap	<i>yasui</i>
cat	<i>neko</i>	diligent	<i>kimben</i>
daughter	<i>musume</i>	intelligent	<i>kashikoi</i>
garden	<i>niwa</i>	large	<i>okii</i>
house	<i>uchi, ie</i>	poor	<i>bimbo</i>
newspaper	<i>shimbun</i>	rich	<i>kanemochi</i>
son	<i>musuko</i>	small	<i>chiisai</i>
university	<i>daigaku</i>	tasty	<i>oishii</i>

Bring me

(Watashi ni) motte kite kudasai.

Bring me a chair.

Isu wo motte kite kudasai.

Exercise

1. *Watakushi wa bimbo desu soshite anata wa kanemochi desu.* 2. *Otokonoko wa kashikoi desu.* 3. *Niku wa yasui deshita ka. Hai, yasui deshita.* 4. *Otokonoko to onnanoko wa kimben desu.* 5. *Uchi wa chiisai deshita ka. Hai, chiisai deshita.* 6. *Kudamono wa oishii deshita ka.* 7. *Daigaku ga arimasu ka. Hai, arimasu.* 8. *Niwa ga arimashita ka. Hai, arimashita.* 9. *Onnanoko ga orimasuka. Hai, orimasu.* 10. *Shimbun wo motte kite kudasai.* 11. *Kodomo wa neko ga arimasu ka. Hai, neko ga arimasu.*

Negative Form of desu

The negative form of *desu* (am, is, are) is *de wa arimasen*, and *de wa arimasen deshita* is the negative form of *deshita* (was, were).

Watakushi wa Yamada de wa arimasen.

I am not Mr. Yamada.

There is not, There are not
orimasen, imasen, arimasen

There was not, There were not
orimasen deshita, imasen deshita, arimasen deshita

koko ni here *sokoni* there

Soko ni kodomo ga orimasu ka.

Is any child there?

Koko ni kodomo ga arimasen.

There is no child here.

Vocabulary

adult	<i>oba</i>	policeman	<i>keikan</i>
child	<i>kodomo</i>	people	<i>hitobito</i>
doctor	<i>isha</i>	person	<i>hito</i>
green grocer	<i>yaoya</i>	soldier	<i>heita</i>

(Continued to Page 16)

Programmes for The Eastern Districts of North America

J Z K

15,160 kc/s (19.79 m.)

10:00—11:00 a.m. Japan Time
8:00—9:00 p.m. Previous day (EST)

1:00—2:00 a.m. Same day (GMT)
7:00—8:00 p.m. Previous day (CST)

10:00 a.m.—Announcement
10:05 a.m.—Music and Entertainment
10:15 a.m.—News in English
10:30 a.m.—Talks, Musical Numbers, Entertainments, etc.
10:40 a.m.—Music and Entertainment
10:55 a.m.—Concluding Announcement—KIMIGAYO
11:00 a.m.—Closs Down

APRIL 1, MONDAY

10:05 a.m.—Jazz Songs†
10:30 a.m.—“The Japanese Family System and Its Spirit”, A talk in English by Shigetoh Hozumi
10:40 a.m.—Music

APRIL 2, TUESDAY

10:05 a.m.—Light Music†
10:30 a.m.—Japanese Music—Koto

APRIL 3, WEDNESDAY

Commemoration Day of Jimmu Tenno

10:05 a.m.—Chorus†
10:30 a.m.—“Spring in Japan”, A talk in English by Bansui Doi
10:40 a.m.—Orchestra

APRIL 4, THURSDAY

10:05 a.m.—Marches†
10:30 a.m.—Music

APRIL 5, FRIDAY

10:05 a.m.—Japanese Music—Koto†
10:30 a.m.—Folk Songs of Korea

APRIL 6, SATURDAY

10:05 a.m.—Light Music†
10:30 a.m.—Japanese Dance Music

APRIL 7, SUNDAY

10:05 a.m.—Orchestra†
10:30 a.m.—Light Music by Sugii and his Orchestra

APRIL 8, MONDAY

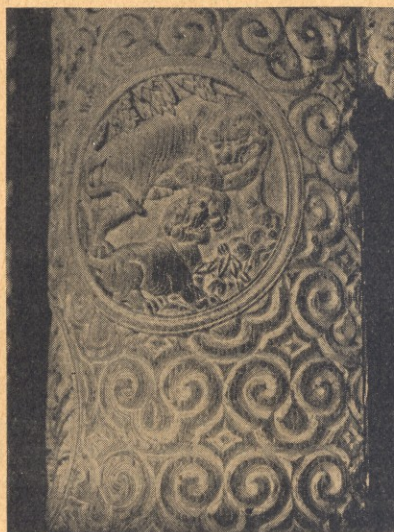
10:05 a.m.—Mandolin Orchestra†
10:30 a.m.—“Moral Rearmament Association Movement and Japan's National Morals”, A Talk in English by Takasumi Mitsui
10:40 a.m.—Music

APRIL 9, TUESDAY

10:05 a.m.—Marches†
10:30 a.m.—Piano Solo by Miss Kazuko Kusama

APRIL 10, WEDNESDAY

10:05 a.m.—Jazz Songs†
10:30 a.m.—“Spring in Japan”



The wooden-carved tiger of the Yomei-mon gate of Nikko, Bruno Taut's masterpiece, "Japanese Architecture" is to be recited for the Pacific Ocean, April 27th, and for the Eastern District of the United States on April 28th.

APRIL 11, THURSDAY

10:05 a.m.—Violin Solo†
10:30 a.m.—“Cherry Blossoms and the Japanese People”, A Talk in English by Chuon Sakurai
10:40 a.m.—Vocal Solo by Keisuke Shimoyagawa

APRIL 12, FRIDAY

10:05 a.m.—Light Music†
10:30 a.m.—New Folk Songs by Ugajin and His Orchestra

APRIL 13, SATURDAY

10:05 a.m.—Japanese Music—Koto†
10:30 a.m.—Chamber Music

APRIL 14, SUNDAY

10:05 a.m.—Chorus†
10:30 a.m.—Music

APRIL 15, MONDAY

10:05 a.m.—Light Music†
10:30 a.m.—A Talk in English
10:40 a.m.—Orchestra

APRIL 16, TUESDAY

10:05 a.m.—Instrumental Music†
10:30 a.m.—Music

APRIL 17, WEDNESDAY

10:05 a.m.—Vocal Solo†
10:30 a.m.—“Explanations of Japanese Music”, A Talk in English by Vincent Canzoneri
10:40 a.m.—Tokyo Broadcasting Symphony Orchestra

APRIL 18, THURSDAY

10:05 a.m.—Revue Theme Songs†
10:30 a.m.—Music

APRIL 19, FRIDAY

10:05 a.m.—Instrumental Music†
10:30 a.m.—Choral Selections by The Broadcasting Chorus

APRIL 20, SATURDAY

10:05 a.m.—Light Music†
10:30 a.m.—Music

APRIL 21, SUNDAY

10:05 a.m.—Mandolin Orchestra†
10:30 a.m.—Light Music by Sakurai and His Orchestra

APRIL 22, MONDAY

10:05 a.m.—Popular Songs†
10:30 a.m.—“Japan's Raw Silk Situation for This Year”, A Talk in English by Chosei Yakoh
10:40 a.m.—Recitation of Yone Noguchi's Works

APRIL 23, TUESDAY

10:05 a.m.—Piano Solo†
10:30 a.m.—Cello Solo by Shinji Ichiyangai

APRIL 24, WEDNESDAY

10:05 a.m.—Violin Solo†
10:30 a.m.—Japanese Music—Koto and Shakuhachi

APRIL 25, THURSDAY

10:05 a.m.—Light Music†
10:30 a.m.—Vocal Solo by Miss Ayano Kanokogi

APRIL 26, FRIDAY

10:05 a.m.—Vocal Solo†
10:30 a.m.—Music

APRIL 27, SATURDAY

10:05 a.m.—Mandolin Orchestra†
10:30 a.m.—Military Music by The Naval Band

APRIL 28, SUNDAY

10:05 a.m.—Popular Songs†
10:30 a.m.—“Japan's Architecture”, a narrative story, written by Bruno Taut

APRIL 29, MONDAY

10:05 a.m.—Japanese Court Music†
10:30 a.m.—A Talk in English
10:40 a.m.—Music

APRIL 30, TUESDAY

10:05 a.m.—Mandolin Orchestra†
10:30 a.m.—The Japan Broadcasting Symphony Orchestra

† mark indicates phonograph record.

Programmes for The Pacific Coast of North America and Hawaii

J Z J

11,800 kc/s (25.42 m.)

2:00—3:30 p.m. Japan Time 5:00—6:30 a.m. (GMT)
9:00—10:30 p.m. Previous day (PST) 6:30—8:00 p.m. Previous day (Hawaii)

2:00 p.m.—Announcement
2:03 p.m.—News in English
2:20 p.m.—Music and Entertainment
2:40 p.m.—Talks, Musical Numbers, Entertainments, etc.
2:50 p.m.—News in Japanese
3:05 p.m.—Talks, Musical Numbers, Entertainments, etc.
(On Sundays, the entertainment will begin at 3:00 instead of 3:05)
3:15 p.m.—Letters from Home or Musical Selections
3:25 p.m.—Concluding Announcement—KIMIGAYO
3:30 p.m.—Close Down

APRIL 1, MONDAY

2:20 p.m.—Japanese Music—Koto by Miss Juko Kato
2:40 p.m.—A Talk in English—Japanese History Series

APRIL 2, TUESDAY

2:20 p.m.—Orchestra
2:40 p.m.—The Japanese Residents in Hawaii Entertain Wounded Soldiers of the Imperial Army with an orchestra program

APRIL 3, WEDNESDAY

Commemoration Day of Jimmu Tenno

2:20 p.m.—Marchest
2:40 p.m.—“On the Commemoration Day of Jimmu Tenno, the First Emperor of Japan”, A Talk in English by Jeoge Saitoh (“Let’s Tune In” Hour)
3:00 p.m.—Music (from the Osaka Studio)

APRIL 4, THURSDAY

2:20 p.m.—Folk Songs of Korea
2:40 p.m.—Light Music†

APRIL 5, FRIDAY

2:20 p.m.—Japanese Dance Music
2:40 p.m.—Violin Solot

APRIL 6, SATURDAY

2:20 p.m.—Light Music by Sugii and His Orchestra
2:40 p.m.—Newspaper for Children

APRIL 7, SUNDAY

2:20 p.m.—Music
2:40 p.m.—Children’s Hour

APRIL 8, MONDAY

2:20 p.m.—Piano Solo by Miss Kazuko Kusama
2:40 p.m.—Lessons in Japanese by Mr. and Mrs. Oreste Vaccari

APRIL 9, TUESDAY

2:20 p.m.—“Spring in Japan”
2:40 p.m.—“The Latest Development of Japan’s Chemical Industry,” by Yurei Nakano, President of the Japan Soda Company

APRIL 10, WEDNESDAY

2:20 p.m.—Vocal Solo by Keisuke Shimoyagawa
2:40 p.m.—“Japan, a Country of Sakura”, by members of the Little Club

APRIL 11, THURSDAY

2:20 p.m.—New Folk Songs by Ugajin and His Orchestra
2:40 p.m.—“Cherry Blossoms and the Japanese People,” A Talk in English by Chuon Sakurai, Author of “Nikudan or Human Bombs”

APRIL 12, FRIDAY

2:20 p.m.—Chamber Music
2:40 p.m.—“Flower Viewing”, A Talk in English by Glenn Shaw

APRIL 13, SATURDAY

2:20 p.m.—“Sending Greetings and a Program to the Land of our Parents”, by Pupils of the American School

APRIL 14, SUNDAY

2:20 p.m.—Light Music†
2:40 p.m.—Children’s Hour
3:00 p.m.—Orchestra

APRIL 15, MONDAY

2:20 p.m.—Music
2:40 p.m.—Marchest

APRIL 16, TUESDAY

2:20 p.m.—The Tokyo Broadcasting Symphony Orchestra
2:40 p.m.—“Explanations of Japanese Music”, A Talk in English by Vincent Canzoneri

APRIL 17, WEDNESDAY

2:20 p.m.—“Evening of Hawaii”

APRIL 18, THURSDAY

2:20 p.m.—Choral Selections by the Broadcasting Chorus
2:40 p.m.—Lessons in Japanese by Mr. and Mrs. Oreste Vaccari

APRIL 19, FRIDAY

2:20 p.m.—Music
2:40 p.m.—“Taking Part in Japanese Education”, A Talk in English by Clarence Gilette, Teacher of the Doshisha Higher Commercial School

APRIL 20, SATURDAY

2:20 p.m.—Light Music by Sakurai and His Orchestra
2:40 p.m.—Newspaper for Children

APRIL 21, SUNDAY

2:20 p.m.—Recitation of Yone Noguchi’s Works
2:40 p.m.—Children’s Hour

APRIL 22, MONDAY

2:20 p.m.—Cello Solo by Shinji Ichyanagi
2:40 p.m.—“Latest News of Foreign Students in Japan”, A Talk in English Koichiro Ono, Professor of The Tokyo Imperial University



APRIL 23, TUESDAY

2:20 p.m.—Japanese Music—Koto and Shakuhachi by Kinichi Nakanoshima and others
2:40 p.m.—Violin Solot

APRIL 24, WEDNESDAY

2:20 p.m.—Vocal Solo by Miss Ayako Kanokogi
2:40 p.m.—Ten Minute Interview

APRIL 25, THURSDAY

2:20 p.m.—Music
2:40 p.m.—A Talk in English—Japanese History Series

APRIL 26, FRIDAY

2:20 p.m.—Military Music by The Navy Band

APRIL 27, SATURDAY

2:20 p.m.—“Japan’s Architecture”, a narrative story, written by Bruno Taut
2:40 p.m.—Newspaper for Children

APRIL 28, SUNDAY

2:20 p.m.—Music
2:40 p.m.—Children’s Hour
3:00 p.m.—Drama “General Nogi”

APRIL 29, MONDAY

Emperor’s Birthday
2:20 p.m.—Japanese Court Music

APRIL 30, TUESDAY

2:20 p.m.—The Chuo Symphony Orchestra

Programmes for China and The South Seas

J Z K 15,160 kc/s (19.79 m.)
J Z J 11,800 kc/s (25.42 m.)

9:00—11:30 p.m. Japan Time 12:00—14:30 Same day (GMT)
8:00—10:30 p.m. Same day (Hongkong and Philippines)
7:20—9:50 p.m. Same day (Singapore) 5:30—8:00 p.m. Same day (India Standard Time)
10:00 p.m.—0:30 a.m. (Sidney and Melbourne)



9:00 p.m.—Announcement (Japanese and English)
9:05 p.m.—News in Japanese
9:20 p.m.—Points from the Current Situation (Sun's, Wed's, Fri's), Letters from Home (Mon's) Entertainments, Talks (Tue's, Thu's, Sat's)
9:30 p.m.—News in English
9:40 p.m.—Music and Entertainment
9:50 p.m.—News in Dutch
10:00 p.m.—Announcement (Chinese)
10:05 p.m.—Talks (Chinese)
10:15 p.m.—Music and Entertainment
10:25 p.m.—Talks (Chinese), Musical Numbers, Entertainments, etc.
10:35 p.m.—Entertainments
10:45 p.m.—News in Chinese
11:00 p.m.—Music and Entertainment
11:15 p.m.—News in French
11:25 p.m.—Concluding Announcement (French)—KIMIGAYO
11:30 p.m.—Close Down

Special transmission

10:24 p.m.—Opening Announcement (Chinese)
10:25 p.m.—Talks (Chinese), Musical Number, Entertainments, etc.
10:35 p.m.—Entertainments
10:45 p.m.—News in Chinese
11:00 p.m.—Music and Entertainment
11:15 p.m.—Close Down

APRIL 1, MONDAY

9:40 p.m.—Popular Songs†
11:00 p.m.—Japanese Music—Koto

APRIL 2, TUESDAY

9:40 p.m.—Jazz Songs†
11:00 p.m.—Orchestra

APRIL 3, WEDNESDAY

Commemoration Day of Jimmu Tenno

9:40 p.m.—Japanese Music—Ssakuhaichit
11:00 p.m.—Music

APRIL 4, THURSDAY

9:40 p.m.—Light Music†
11:00 p.m.—Folk Songs of Korea

APRIL 5, FRIDAY

9:40 p.m.—Popular Songs†
11:00 p.m.—Japanese Dance Music

APRIL 6, SATURDAY

9:40 p.m.—Mandolin Orchestra†
11:00 p.m.—Light Music by Sugii and His Orchestra

APRIL 7, SUNDAY

9:40 p.m.—Piano Solo†
11:00 p.m.—Music

APRIL 8, MONDAY

9:40 p.m.—Jazz Songs†
11:00 p.m.—Piano Solo by Miss Kazuko Kusama

APRIL 9, TUESDAY

9:40 p.m.—Popular Songs†
11:00 p.m.—Music

APRIL 10, WEDNESDAY

9:40 p.m.—Light Music†
11:00 p.m.—Vocal Solo by Keisuke Shimoyagawa

APRIL 11, THURSDAY

9:40 p.m.—Instrumental Music†
11:00 p.m.—New Folk Songs by Ugajin and His Orchestra

APRIL 12, FRIDAY

9:40 p.m.—Light Music†
11:00 p.m.—Chamber

APRIL 13, SATURDAY

9:40 p.m.—Chorus†
11:00 p.m.—Music

APRIL 14, SUNDAY

9:40 p.m.—Instrumental Music†
11:00 p.m.—Orchestra

APRIL 15, MONDAY

9:40 p.m.—Jazz Songs†
11:00 p.m.—Music

APRIL 16, TUESDAY

9:40 p.m.—Light Music†
11:00 p.m.—The Tokyo Broadcasting Symphony Orchestra

APRIL 17, WEDNESDAY

9:40 p.m.—Popular Songs†
11:00 p.m.—Music

APRIL 18, THURSDAY

9:40 p.m.—Japanese Music—Koto†
11:00 p.m.—Choral Selections by The Broadcasting Chorus

APRIL 19, FRIDAY

9:40 p.m.—Violin Solo†
11:00 p.m.—Music

APRIL 20, SATURDAY

9:40 p.m.—Piano Solo†
11:00 p.m.—Light Music by Sakurai and His Orchestra

APRIL 21, SUNDAY

9:40 p.m.—Vocal Solo†
11:00 p.m.—Popular Songs

APRIL 22, MONDAY

9:40 p.m.—Light Music†
11:00 p.m.—Cello Solo by Shinji Ichiyanagi

APRIL 23, TUESDAY

9:40 p.m.—Guitar Solo†
11:00 p.m.—Japanese Music—Koto and Shakuhachi

APRIL 24, WEDNESDAY

9:40 p.m.—Light Music†
11:00 p.m.—Vocal Solo by Miss Ayako Kanokogi

APRIL 25, THURSDAY

9:40 p.m.—Light Music†
11:00 p.m.—Music

APRIL 26, FRIDAY

9:40 p.m.—Instrumental Music†
11:00 p.m.—Military Music by The Naval Band

APRIL 27, SATURDAY

9:40 p.m.—Vocal Solo†
11:00 p.m.—Popular Songs

APRIL 28, SUNDAY

9:40 p.m.—Popular Songs†
11:00 p.m.—Music

APRIL 29, MONDAY

9:40 p.m.—Japanese Court Music†
11:00 p.m.—The Japan Broadcasting Symphony Orchestra

APRIL 30, TUESDAY

9:40 p.m.—Instrumental Music†
11:00 p.m.—The Chuo Symphony Orchestra

Nouvelle série de Renseignements en français à destination des Mers du Sud

Par suite de la gravité de l'heure actuelle, la Direction de la Radio-Tokio a le grand plaisir de reprendre sa série de conférences en français à destination des Mers du Sud, série qui a été suspendue depuis le mois de juillet dernier, à cause de la révision générale de son programme.

D'autre part, une nouvelle série de renseignements en français a été créée pour cette même direction. La causerie

en français aura lieu ultérieurement à 21 h. 40, (heure de Tokio, soit 12 h. 40 GMT.)

La Direction de la Radio-Tokio prie les auditeurs d'Outre-Mer de bien vouloir lui accorder leur bienveillante attention, car la voix de Tokio les mettra au courant de la nouvelle situation particulièrement celle de l'Étrême-Orient.

Luisteraars in Nederlandsch-Indië

PROGRAMMA VOOR NEDERLANDSCH-INDIE

Geachte Luisteraars,

De Radio-zenders JZJ en JZK te Tokio, Japan, zenden elken avond vanaf 9.50 Japansche tijd, of 8.20 Java-tijd, voor den duur van tien minuten de laatste nieuwsberichten omtrent had Verre Oosten uit. Behalve dit wordt nog gegeven amusementsmuziek, enz., voor Java, Sumatra, Celebes, Borneo, en verdere streken in de zuidelijke zeeën.

9 uur nm.	Openings-aankonding in Tokio-tijd Japansch en Engelsch.
9.05	Nieuws in Japansch.
9.20	Amusements-programma, toespraken, enz.
9.30	Nieuws in Engelsch.
9.40	Muziek, enz.
9.50	Nieuws in Nederlandsch.
10.00	Aankondigingen in Chineesch.
10.05	Toespraak in 'Chineesch.
10.15	Muziek, enz.
10.25	Toespraken in Chineesch, Muzieknummers, enz.
10.35	Amusements-programma.
10.45	Nieuws in Chineesch.
11.00	Muziek, enz.
11.15	Nieuws in Fransch.
11.25	Sluitings-aankondiging (Fransch), KIMIGAYO (Japansch Volkslied.)
11.30	Sluiting

NU wordt het April. Waar het vanaf het begin der vorige maand langzamerhand warmer is geworden, komen er steeds meer bloemen, terwijl boomen en struiken hunne bladeren herkrijgen. April is in het bijzonder de maand van de kersenbloesem, door de Japanners "sakura" genoemd. Al naar gelang men zuidelijker komt, bloeit de sakura vroeger, zoodat practisch gedurende de geheele maand men hare bloemenpracht in Japan kan bewonderen. Het is in het bijzonder deze kersenbloesem, die door het Japansche volk wordt welkom geheeten als het bewijs dat de lente is aangebroken.

De Japanners zijn groote liefhebbers van planten en bloemen. In de woningen vindt men ze in vrijwel in elk vertrek, terwijl ook in de zalen en kamers van de groote moderne kantoorgebouwen in de groote Japanesche steden deze lievelingskinderen der natuur worden gevonden.

Ook herleeft de sport weer in Japan. Waar de ski's hebben afgedaan, is het begrijpelijk dat overal groote belangstelling heerscht voor de andere takken van sport. Met ski's kan men alleen in den winter in het gebergte terecht, doch met schaatzen kan men zich vermaken het geheele jaar door, bijvoorbeeld in de groote ijspaleizen in Tokio en andere steden, de zoogenaamde "skating rings".

In de Japanesche hoofdstad wordt het levendiger, en er wordt meer aandacht besteed aan allerlei soorten van amusement, zoowel op het gebied van beeldende-, toon- als tooneelkunst. In de groote theaters, alsmede in de Hibiya Volkszaal, vinden herhaaldelijk bijzondere concerten plaats.

Overal in de hoofdstad Tokio vindt men filmtheaters. De grootste hiervan zijn: het Internationaal Theater, het Nippon Theater, het Keizerlijk Theater, en het Hibiya Theater, waarvan enkele, behalve films, ook revues ten tooneele brengen. De grootste dezer theaters bieden plaats voor ongeveer 5000 menschen.

Wat het Japansche tooneel betreft, hierbij onderscheidt men drie richtingen, namelijk eene klassieke, eene nieuwe, en eene moderne richting.

De eerste wordt door de Japanners "kabuki" genoemd. Het omvat voornamelijk stukken gebaseerd op oude Japansche ridderen en andere verhalen, uit de vroegere perioden.

Onder het nieuwe tooneel wordt verstaan het opvoeren van stukken die dichter bij onzen modernen tijd staan. Het moderne tooneel beweegt zich meer op ideologisch gebied, en heeft in het bijzonder de groote belangstelling van de Japansche intellectueele kringen. Vele scenario's, gebaseerd zoowel op bekende Japansche en Europeesche voortbrengselen der literatuur, worden hier den theaterbezoeker aangeboden.

Hieronder vindt men bijvoorbeeld Göthe's Faust, Maxim Gorki's "De Profundis", Anna Karenina van Graaf Leo Tolstoj, "Madama Curie", "Entologische Herinneringen" van Jean Henri Fabre, stukken van Bernard Shaw, en Shakespeare.



horse	uma	student	{ seito, or gakusei
match	matchi	wolf	okami
monkey	saru		

Exercise

1. Isha ga orimasu ka. Hai, orimasu. 2. Heitai ga imasu ka. Iie, imasen. 3. Keikan ga orimashitaka. Hai, orimashita. 4. Seito ga imashita ka. Iie, imasen deshita. 5. Uma ga imasu ka. Hai, imasu. 6. Okami ga imashita ka. Iie, okami ga imasen deshita. 7. Inkitsubo ga arimasu ka. Hai, arimasu. 8. matchi ga arimasu ka. Matchi ga arimasen. 9. Isha wa musume ga arimasu ka. Iie, musume ga arimasen. 10. Ojisan ga arimasu ka. Iie, arimasen. Oba ga arimasu. 11. Watakushidomo wa kodomo ga arimasen.

SEVENTH LECTURE

Demonstrative Adjectives and Pronouns

Adjectives		Pronouns	
this	kono	this	kore
these	korerano	these	korerano
that	{ ano sono	that	{ are sore
those	{ arerano sorerano	those	{ arera sorera

Kono sakana wa umai desu.

This fish is tasty.

Ano niku wa mazui desu.

That meat is tasteless.

Most adjective ending in *i* may be used predicatively in the present tense without being followed by the verb **to be**.

Kono sakana wa umai.

This fish is tasty.

Vocabulary

Nouns		interesting	
lantern	chochin	new	atarashii
mountain	yama	old	{ furui, or toshiyori
ship	fune	quiet	{ otonashii, or shizuka na
Adjective		quiet	mazui
big	okii	tasteless	
brave	isamashii		
dear	takai		
far	toi		

Exercise

1. Kono yama wa utsukushii desu. 2. Kore-rano heitai wa isamashii desu. 3. Ano hito wa okii. 4. Sono onna wa bimbo desu. 5. Sono daigaku wa toi deshita ka. Hai, toi deshita. 6. Sono fune wa chiisai deshita ka. Hai, chiisai deshita. 7. Atera no gakusei wa riko desu. 8. Kore wa Fujisan desu. 9. Kore wa yasui desu ka. Takai desu. 10. Are wa chochin desu ka. So desu. 11. Sore wa atarashii desu ka. Furui desu. 12. Are wa takai deshita ka. Yasui deshita. 13. Sono uchi wa okii deshita ka. Iie, chiisai deshita. 14. Otosan wa toshiyori desu ka. Iie, wakai desu. Okasan wa toshiyori desu. 15. Sorera no kodomo wa otonashii deshita.

Carnal Numbers

1 ichi hitotsu

2	ni	futatsu
3	san	mitsu
4	shi, yon	yotsu
5	go	itsutsu
6	roku	mitsu
7	shichi	nanatsu, nana
8	hachi	yatsu
9	ku or kyu	kokonotsu
10	ju	to

The first set of numerals is of Chinese, and the second set of Japanese derivation.

11	ju-ichi	21	ni-ju-ichi
12	ju-ni	25	ni-ju-go
13	ju-san	30	san-ju
14	ju-shi	38	san-ju-hachi
15	ju-go	40	shi-ju, yon-ju
16	ju-roku	49	yon-ju-ku
17	ju-shichi	50	go-ju
18	ju-hachi	51	go-ju-ichi
19	ju-ku	52	go-ju-ni
20	ni-ju	53	go-ju-san

Numeratives

When counting objects; the Japanese often use a class of words called **Numeratives**. The following are among the most common numeratives;

Nin (person) used to indicate human beings, as in *ichi nin* (one person), *ni-nin* (two persons), *san-nin* (three persons), *yo-nin* (four persons).

Hitori and *futari* are more commonly used than *ichi-nin* and *ni-nin*.

Hiki (fellow), used in counting animals. *Ippiki* one, *nihiki* two, *san-biki* three, *shi-hiki* four, *go-hiki* five, *roku-hiki* or *roppiki* six, *shichi-hiki* seven, *hachi-hiki* eight, *ku-hiki* nine, *jippiki* ten.

Neko wo sambiki moete imasu.

I have three cats.

Wa (feather), used in counting birds. *ichi-wa* one, *ni-wa* two, *samba* three, *shi-wa* four, *go-wa* five, *roku-wa* or *roppa* six, *shichi-wa* seven, *hachi-wa* eight, *ku-wa* nine, *jippa* ten.

Satsu (volume), used in counting books. *Issatsu* one, *ni-satsu* two, etc.

Hon (trunk), used in counting round, long objects, as trees, sticks, legs, fingers, needles, cigars, fans, ropes, etc. *Ippon* one, *ni-hon* two, *sam-bon* three, *shi-hon* four; *go-hon* five, *roppon* six, *shichi-hon* seven, *hachi-hon* eight, *ku-hon* nine, *jippon* ten,

Mai (shrub), used in counting flat things, as paper, cloth, blankets, coins, dishes, etc. *Ichi-mai*, *ni-mai* etc.

EIGHTH LECTURE

Much, Many = *takusan*

much milk *takusan-no-gyumu*
many flowers *takusan no hana*

How much, How many
ikura, ikahodo

Sato ga ikahodo arimasu ka.

How much sugar is there?

Kono sakana wa ikura desu ka.

How much is this fish?

How much and **how many** may also be expressed by *dono kurai*.

Mizu ga dono kurai arimasuka.

How much water is there?

How many is also translated by *ikutsu* or by *iku*, or *nan*, followed by the numerative and the noun.

Tamago ga ikutsu arimasu ka. or
Ikutsu(no) tamago ga arimasu ka.

How many eggs are there?

Seitoga iku-nin imasu ka. or

Iku-nin(no) seito ga imasu ka.

How many students are there?

San-ju-nin imasu. There are thirty.

Vocabulary

chicken	kiwatori	money	{ kane, or o-kane
egg	tamago	pig	buta
farmer	nafu	pound	pondo
knife	naifu	strawberry	ichigo
land	tochi		

How old are you?

Anata wa o-ikutsu desu ka. or

Anatawa nan-sai desu ka.

I am thirty (years old).

San-ju deju. or

San-ju-sai desu.

Exercise

1. Heitai ga takusan orimasu ka. Hai, orimasu. 2. Takusan ki ga arimashita ka. Iie, takusan arimasen deshita. 3. Iku-hon arimashita ka. Yon-jippon arimashita. 4. Dono kurai pan ga aimasu ka. Roku pondo gurai arimasu. 5. Kono boshi wa ikura desu ka. San yen go-jissen desu. 6. Shio wo dono kurai motte imasu ka. Ju-go pondo gurai motte imasu. 8. Kodomo ga iku-nin imashita ka. San-ju-go nin imashita. 8. Isu wo motte kite kudasai. Ikutsu desu da. To gurai. 9. Rosoku wo nan-bon motte imasu ka. Jusambon motte imasu. 10. Ano nofu wa ushi wo nan-biki motte imashita ka. Ushi wo hi-jippiki to hitsuji wo yon-ju-go-hiki soshite niwatori wo san-ju-go-wa motte imashita. 11. Sara to naifu wa ikutsu arimasu ka. Sara ga ni-ju-go mai, naifu ga ju-ni-hon arimasu. 12. Ano kodomotachi wa takusan ichigo wo motte imasu.

Plural

The plural is formed by the following suffixes given in decreasing order of politeness:

gata, tachi, shu, dono, ra

fujin lady, fujingata ladies

Remarks on personal pronouns will be given during the lecture.

A few, a little

sukoshi or *sukoshi bakari*

Few, Little

sukoshi shika, sukoshi kiri

Several is translated by *su* or *go-roku* (five or six) followed by the numerative.
several boys *su-nin no kodomo*

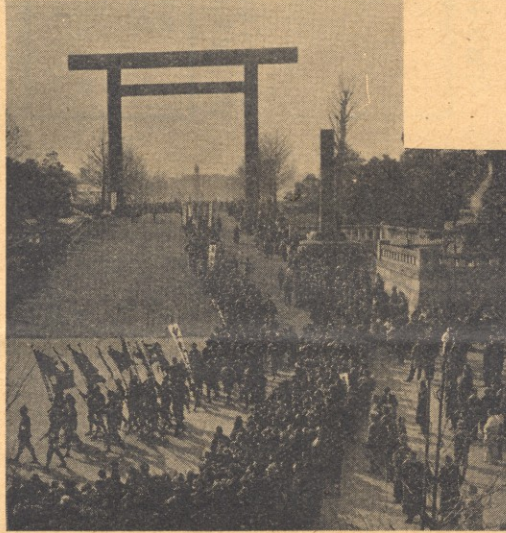
榮え行く日本の喜び

日本をあげて慶祝一色に塗りつぶした二千六百年の紀元節、一億蒼生歡喜の至情は、盛りあがる大濤のごとく日本國內はもとより滿洲、支那の大陸、更に海外にまで及んだ。瑞雲たなびく高千穂の聖峰、肇國の御精神を偲びまつる大和の聖地樞原神宮、全國の官幣社頭にあつまつた皇國の民草は靜かに頭を垂れて悠久二千六百年、天壤無窮彌榮えゆく國運の濶き前途を祈念しましたのである。この朝榮ある式年の紀元節祭は瑞祥滿ち溢れる宮中において嚴かに

執り行はせられ、御儀參列の文武顯官千數百名まことに聖代にふさはしき盛儀と拜された。
東京に於いては建國祭本部の空、陸、水にわたる豪華奉祝繪卷をはじめ各團體の奉祝催しのかずく、夜までつゞき海外の同胞また日の丸を高く掲げて遠く祖國へ慶祝の赤誠をおくり「榮えゆく日本」の旺んなる氣象は天地をどよめかしたのである。いまこゝに當日の盛儀の數々の記録を集め海外同胞の皆様に送る。



上 この日春日うらかに絶好の奉祝日和、午前九時の國民奉祝の時間に、國民齊しく宮城を遙拜、老若男女の民草は早朝から宮城前につめかけた。
右 奉祝行事の中心たる建國祭式典は、九段靖國神社境内その他の式場に於いて嚴かに執り行はれたが、大地をとどろかす奉祝の行進の足音に興亞の意氣が力強くひびいた。
右端 芝浦及び隅田公園の式場では水上奉祝部隊の式典が擧げられ、滿船飾の汽艇隊が隅田川を彩つた。



お便りの頁

海外放送時間の擴充、延伸と共に豫告番組誌も一段の飛躍を期して居ります。今回紙面の増加と共に海外同胞の皆様のお便りを幾つかづ、掲載致してゆく管であります。御手紙の選擇は當方に御委かせ下さいませ様お願ひ致します。

最近極めて調子良く聴取せられ非常に喜んで居ります。單に南米向放送のみならず、北米東部向は殆んど内地同様で北米西部向は、時間が一寸私達には都合悪いものですが良く入ります。又歐羅巴向、支那・南洋向は多少雜音が入りますが、聴き取れます。夕方になるとJ.O.A.K.の國內放送も入つて来て、私達は東京地方の天候から經濟界の相場、野菜の値段迄聴きとれます。私達日本人には日本語の放送程嬉しいものはありませんが、もつと賑やかな音楽が愜しいと思ひます。

南米、ブラジル、サンパウロ 辻 三郎

私達遙か祖國を離れて活躍して居る者にとつて何よりも懐しさを覺えさせ又、最も新しい報道を知らせて戴き、常識的にも、精神的にも活かして下さるのは故國日本よりの放送であります。



早朝、起床と共にスキッチをひねれば、日本の放送が聴かれ、楽しい音楽や、報道を耳にし乍ら朝食をとる氣持ちは只感謝のみであります。灼熱の太陽と汗の玉と闘ひつゝ一日の仕事を終へて夕げの膳に坐れば再び日本の放送が入ります。團扇を手にしつゝお便りを耳にする幸福さに深く感謝して聴いて居ります。終りに音楽のことですが、私共は純日本音楽を希望致して居ります。私共相當年輩者はいざ知らず、當地に生れた未來の海外發展の子鷹とでも云ひませうか、未だ祖國日本の地を踏んだことの無い子供達は環境が總て外國であります故、努めて日本國內に居る子供と同じ様にせねばならぬその親の最も苦心する處でせう。その様にするには矢張りラヂオを据えて直接に日本の様子を聴くことと思ひます。何らか子供達のための音楽を放送して下さいませ様特別にお願ひ致します。

比島、イロイロ市 吉田 忠夫

(カットの寫眞は比島、吉田氏の撮影イロイロ市を去る一里のバリアン部落)

常夏のハワイは昨今、小雨がじめ／＼と降り續きまして、朝夕は寒さを感じる様になりました。さて日本からの放送はこの頃は大幅よく聞える様になりました。時にはローカル放送を聴く様な明瞭さで、ニュースなどもこちらの放送より一日早く世界の出来事を知ることが出来ますので結構です。

プログラムについては十人十色ですが、私共は浪花節など時々聴かせて頂きましたから良いと思ひます。

ホノルル市には日本映畫館が三ヶ所ありますが、いづれの館も浪花節を上演しますといつも大入です。また子供が澤山居りますから、日本の小學生のお子供さんの朗讀は、どんなにこちらで勉強して居りましても子供達には、明らかな日本の生徒さん達の朗讀を聴かせて居ります。

ホノルル市 中野サワヨ

- レステ・ヴァツカリ
講演(日本語)「灌佛會に當りて」黒田慶政
- 九日 火
「日本の春」録音風景
講演(日本語)「日本の現状」澤田節藏
- 十日 水
獨唱「下八川圭祐」座談會(英語)「二世の時間」サクラ日本「リットル・クラブ」
講演(日本語)「銃後の漁村」全國漁業組合聯合會主事 山田幸次
- 十一日 木
新民謡集「宇賀神味津男、外」講演(英語)「櫻と日本人」陸軍少將 櫻井忠温
- 十二日 金
郷土便り(福岡、小倉、長崎)
- 十三日 土
母國へ送る私達のプログラム「東京アメリカン・スクールの兒童」小學生による日本語朗讀
- 十四日 日
輕音樂
子供の時間(英語)
管絃樂「日本民謡を主題とする」
- 十五日 月
音樂(國內放送兼用)★
行進曲(日本語)「四月の母國便り」鶴見祐輔
時事問題解説
- 十六日 火
管絃樂「東京放送管絃樂團」講演(英語)「日本音樂解説」ヴァインセント・カンペンネリ
歌謡曲「市丸、徳山璣」

- 十七日 水
布哇の夕「在京布哇出身二世」
- 十八日 木
合唱「放送合唱團」英語による日本語講座「オレステ・ヴァツカリ」
講演(日本語)「なつかしい同胞の皆隊へ」日本郵船株式會社重役、前釜港支店長 中瀬清一
- 十九日 金
行進曲
音樂(國內放送兼用)★
講演(英語)「日本の教育に従事して」同志社高商教授 フラレンス・ジレット
講演(日本語)「在米同胞に語る」業議院議員 胎中楠右衛門
- 二十日 土
郷土便り(新潟、長野)
- 二十一日 日
野口米次郎作品朗讀
子供の時間(英語)
ドラマ「高峰讓吉博士」



徳山 璣
市丸



- 二十二日 月
チェロ獨奏「柳信二」
講演(英語)
行進曲
時事問題解説
- 二十三日 火
新筆曲と尺八「中能島欣一、外」
- 二十四日 水
獨唱「鹿子木綾子」
十分間インタビュー「二世の時間」
從軍報告
郷土便り(大阪、京都)
- 二十五日 木
音樂(國內放送兼用)★
通信(英語)「日本歴史シリーズ」
講演(日本語)「事變下の日本から在米同胞の皆隊へ」瀧本爲三
- 二十六日 金
吹奏樂「帝國海軍々樂隊」
講演(日本語)「最近の京都」京都市長、市村慶三
- 二十七日 土
物語「日本の建築」(ブルノ・タウト原作)
子供の新聞(英語)
講演(日本語)「靖國神社臨時大祭を迎へて」陸軍砲兵中佐 松村秀逸
- 二十八日 日
行進曲



小笠原長生子

- 二十九日 月 天長節
雅樂
講演(日本語)「紀元二千六百外」
- 三十日 火
管絃樂「中央交響樂團」
國史物語「飛鳥朝時代」(水木京太作)
- 年 天長節を迎へて「海軍中將小笠原長生」
管絃樂「日本放送交響樂團」
- レコーダ

支那・南洋向放送

特別送價

JJZZK	一五八〇	周波數	一五八七
JJZZK	一八〇〇	周波數	一九七九
JJZZK	二〇〇〇	周波數	二五米四二
JJZZK	二二〇〇	周波數	三五米
JJZZK	二四〇〇	周波數	三五米

放送時間

日本時間午後 九:00 - 11:30
GMT 當日 12:00 - 14:30
比 律 賓
當日午後 八:00 - 10:30
シンガポール
當日午後 七:20 - 9:50
印度標準時
當日午後 五:30 - 8:00
シドニー、メルボルン
當日午後 10:00 - 12:30

日曜・水曜・金曜には時事問題を、月曜には郷土便りを申し上げます。それ以外の曜日の番組を次に掲げます。三日は神武天皇祭、二十九日は天長節の佳き日です。時事問題解説に於いて慶祝の言葉を皆様にお送り致します。

- 十六日 火
開始
九時 日本語ニュース
九時 時事問題解説(日・水・金)
郷土便り(月)
音樂・演藝・講演(火・木・土)
- 九時 英語ニュース
九時 音樂・演藝
九時 關語ニュース
九時 支那語ニュース
九時 支那語通信
九時 支那語ニュース
九時 音樂・演藝・講演
九時 支那語ニュース
九時 佛語ニュース
九時 佛語ニュース
九時 佛語ニュース
- 二十日 土
輕音樂
二十三日 火
家庭歌謡
二十五日 木
軍歌
二十七日 土
講演(日本語)「靖國神社臨時大祭を迎へて」陸軍歩兵中佐 松村秀逸
- 三十日 火
輕音樂

南米向放送

コールサイン
J Z J K

周波数
一一八〇〇キロサイクル
一九米七九
二五米四二

波長

放送時間

日本時間午前 六・三〇—七・三〇
GMT 前日二・三〇—二・三〇
アルゼンチン 前日午後 五・〇〇—六・〇〇
ブラジル 前日午後 六・〇〇—七・〇〇

前六〇 開始
ポルトガル語ニュース
（月・水・金）
スペイン語ニュース
（火・木・土）
六四五 講演又は演藝・音楽（日曜は前六・三五より）
七〇五 日本語ニュース
七二五 郷土便り、又は音楽
七三〇 終了アナウンス、国歌

北米加奈陀西部布哇向放送

J Z J 一一八〇〇キロサイクル 二五米四二

放送時間

日本時間午後 二・〇〇—三・三〇
GMT 當日 五・〇〇—六・三〇
北米加奈陀 九・〇〇—一〇・三〇
西部前日午後 六・三〇—八・〇〇
布哇前日午後 六・三〇—八・〇〇

後三〇 開始
英語ニュース
二二〇 音楽・演藝
二四〇 音楽・演藝・講演・通信
二五〇 日本語ニュース
二六〇 音楽・演藝・講演・通信
二七〇 （日曜祝祭日は後三・〇〇より音楽・演藝）
二八〇 郷土便り、又は音楽・演藝
二九〇 終了アナウンス、国歌
三〇〇 終了

一日月
後三〇 傘曲—加藤柔子、外
三二〇 通信（英語）—日本歴史シリ
一ズ

一日月

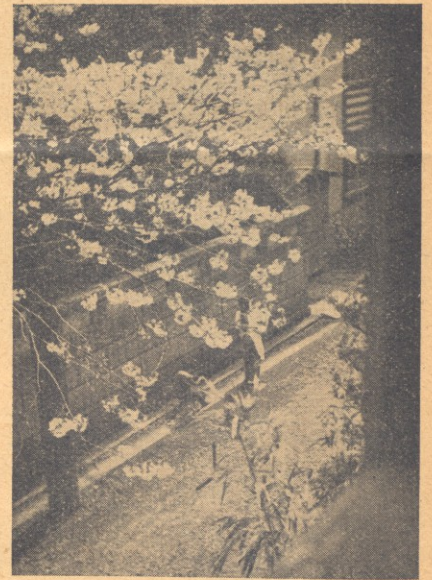
前六五 音楽（国内放送兼用）
七二五 時事問題解説
二 日 火
前六五 傘曲—加藤柔子、外
七二五 俚語
三 日 水 神武天皇祭
前六五 管絃樂—コンセル・ポピュレ
一ル
七二五 時事問題解説
四 日 木
前六五 音楽（国内放送兼用）
七二五 行進曲
五 日 金

波長
二五米四二

二 日 火
管絃樂—コンセル・ポピュレ
三 日 水 神武天皇祭
邦人管絃樂團出演

三 日 水 神武天皇祭
行進曲集
後三〇 講演（英語）—二世の時間—
「神武天皇祭を迎へて」—京
藤シヨージ
演藝（大阪より）
四 日 木
民話めぐり（朝鮮）
後三〇 輕音楽
三二〇 講演（日本語）「今議會を通過
した豫算と日本の前途」—經
濟學博士 太田正孝
三二五 端唄

後三〇 舞踊音楽（佐々紅華編）
二四〇 ヴァイオリン 獨奏
三〇五 講演（日本語）「大阪より」車
變と經濟力—大阪商科大学
教授 堀 經夫
三二五 郷土便り（仙臺、山形、秋田）
六 日 土
輕音楽—杉井幸一とその樂
團
後三〇 子供の新聞（英語）
三二五 講演（日本語）
三二五 俚語
七 日 日
音楽（国内放送兼用）
後三〇 子供の時間（英語）
三二〇 長唄「連獅子」—芳村伊四郎、
外
八 日 月
後三〇 ピアノ 獨奏—草間加壽子
三二〇 英語による日本語講座—オ



櫻

前六五 民話めぐり（朝鮮）
七二五 郷土便り（仙臺、山形、秋田）
六 日 土
舞踊音楽
前六五 俚語
七二五 輕音楽—杉井幸一とその樂
團

八 日 月
前六五 講演（日本語）
七二五 音樂（国内放送兼用）
三二五 時事問題解説
九 日 火
前六五 講演（西語）
七二五 行進曲
十 日 水
前六五 音樂（国内放送兼用）
七二五 講演（日本語）「日本の現状」
—澤田節藏
十一 日 木
前六五 講演（日本語）「銃後の漁村」
—全國漁業組合聯合會主事
山田幸次
十二 日 金
前六五 郷土便り（福岡、小倉、長崎）
七二五 從軍報告
十三 日 土
前六五 室内樂
七二五 音樂
十四 日 日
前六五 小學生による日本語朗讀
七二五 俚語
十五 日 月
前六五 講演（葡語）
七二五 時事問題解説
十六 日 火
前六五 音樂（国内放送兼用）
七二五 講演（日本語）「四月の母國便
り」—鶴見祐輔

十七 日 水
前六五 管絃樂—東京放送管絃樂團
七二五 歌謡曲
十八 日 木
前六五 音樂（国内放送兼用）
七二五 軍歌
十九 日 金
前六五 合唱—放送合唱團
七二五 郷土便り（新潟、長野）
二十 日 土
前六五 音樂（国内放送兼用）
七二五 講演（日本語）「今議會を通過
した豫算と日本の前途」—經
濟學博士 太田正孝
二十一 日 日
前六五 輕音楽—櫻井潔とその樂團
七二五 歌謡曲
二十二 日 月
前六五 俚語
七二五 時事問題解説
二十三 日 火
前六五 小學生による日本語朗讀
七二五 郷土便り（大阪、京都）
二十四 日 水
前六五 新傘曲と尺八
七二五 行進曲
二十五 日 木
前六五 獨唱—鹿子木綾子
七二五 從軍報告
二十六 日 金
前六五 講演（葡語）
七二五 郷土便り（金澤、福井、富山）
二十七 日 土
前六五 吹奏樂—帝國海軍々樂隊
七二五 俚語
二十八 日 日
前六五 管絃樂
七二五 講演（日本語）「靖國神社臨時
大祭を迎へて」—陸軍歩兵中
佐 松村秀逸
二十九 日 月 天長節
前六五 音樂（国内放送兼用）
七二五 時事問題解説
三十 日 火
前六五 管絃樂—日本放送交響樂團
七二五 行進曲

放送方向	放送時間	コールサイン	周波数	波長
歐羅巴向放送	日本時間午前四・〇〇—六・〇〇	JJZJ	一一八〇〇	二五米四二
南米向放送	日本時間午前六・三〇—七・三〇	JJZK	一一八〇〇	一九米七九
北米東部向放送	日本時間午前一〇・〇〇—一一・〇〇	JZK	一一八〇〇	一九米七九
北米西部・布哇向放送	日本時間午後二・〇〇—三・三〇	JZJ	一一八〇〇	二五米四二
支那・南洋向放送	日本時間午後九・〇〇—一〇・三〇	JJZK	一一八〇〇	一九米七九

歐羅巴向放送

コールサイン 周波数 波長

JZJ 一一八〇〇キロサイクル 二五米四二

JZK 一一八〇〇キロサイクル 一九米七九

JZJ 一一八〇〇キロサイクル 二五米四二

JZK 一一八〇〇キロサイクル 一九米七九

放送時間
日本時間午前四・〇〇—六・〇〇
GMT前日一九・〇〇—二一・〇〇

- 開始
- 前四〇〇 日本語ニュース
 - 前四〇五 音楽・演藝
 - 前四一〇 英語ニュース
 - 前四一五 音楽・演藝・講演・通信
 - 前四二〇 アナウンス
 - 前四二五 英語ニュース
 - 前四三〇 音楽・演藝
 - 前四三五 英語ニュース
 - 前四四〇 音楽・演藝・講演・通信
 - 前四四五 終了

- 前四二五 管絃樂
- 前四三〇 器樂
- 前四三五 講演(英語)「日本の春」
- 前四四〇 土井晚翠
- 前四四五 合唱
- 前四五〇 行進曲
- 前四五五 民謡めぐり(朝鮮)
- 前四六〇 講演(佛語)「畫家の見た日本の早」—中川一政
- 前四六五 舞踊音樂
- 前四七〇 講演(伊語)「日本から伊太利の皆様へ」—深堀信一
- 前四七五 管絃樂
- 前四八〇 獨唱
- 前四八五 國民歌謠
- 前四九〇 尺八
- 前四九五 輕音樂—杉井幸一とその樂團
- 前五〇〇 新日本音樂
- 前五〇五 器樂

- 前四二五 行進曲
- 前四三〇 英語による日本語講座—オレステ・ウツカリ
- 前四三五 管絃樂
- 前四四〇 愛國歌
- 前四四五 講演(英語)
- 前四五〇 音樂(國內放送兼用)
- 前四五五 講演(獨語)「春と日本女性」—鹿子木綾子
- 前四六〇 行進曲
- 前四六五 獨唱—下八川圭祐
- 前四七〇 器樂
- 前四七五 新日本音樂
- 前四八〇 ジャズ・ソング
- 前四八五 管絃樂
- 前四九〇 合唱
- 前四九五 新民謡集—宇賀神味津男、外
- 前五〇〇 講演(佛語)
- 前五〇五 室内樂
- 前五一〇 講演(伊語)「日本便り」—アウリシオ
- 前五一五 管絃樂
- 前五二〇 輕音樂
- 前五二五 國民歌謠
- 前五三〇 音樂(國內放送兼用)
- 前五三五 器樂
- 前五四〇 合唱
- 前五四五 講演(洪語)「紀元二千六百年

- 前四二五 管絃樂—東京放送管絃樂團
- 前四三〇 講演(獨語)「事變と日本美術の近況」—第八高等學校教授 鼓 常良
- 前四三五 行進曲
- 前四四〇 輕音樂
- 前四五五 管絃樂
- 前四六〇 獨唱
- 前四五五 音樂(國內放送兼用)
- 前四五〇 英語による日本語講座—オレステ・ウツカリ
- 前四四五 新日本音樂
- 前四四〇 輕音樂
- 前四三五 合唱—放送合唱團
- 前四三〇 講演(佛語)「日本の化學最近のトピック」—理學博士、東京工業大學教授 植村 琢
- 前四二五 音樂(國內放送兼用)
- 前四二〇 講演(伊語)「伊太利の文藝と日本」—京都日伊學會主事 黒田正利
- 前四一五 器樂
- 前四一〇 行進曲
- 前四〇五 管絃樂
- 前四〇〇 器樂
- 前三五五 輕音樂—櫻井潔と其の樂團
- 前三五〇 行進曲
- 前三四五 管絃樂
- 前三四〇 合唱
- 前三三五 野口米次郎作品集朗讀
- 前三四〇 講演(英語)「今年の日本生糸事情」—横尾長生

- 前四二五 管絃樂—日本放送交響樂團
- 前四二〇 合唱
- 前四一五 新日本音樂
- 前四一〇 講演(英語)
- 前四〇五 管絃樂
- 前四〇〇 器樂
- 前三九五 行進曲
- 前三九〇 管絃樂
- 前三八五 國民歌謠
- 前三八〇 雅樂
- 前三七五 行進曲
- 前三七〇 管絃樂—日本放送交響樂團
- 前三六五 合唱
- 前三六〇 新日本音樂
- 前三五五 講演(英語)

- 前四一五 音樂(國內放送兼用)
- 前四一〇 行進曲
- 前四〇五 新日本音樂
- 前四〇〇 通信(英語)—日本歴史シリ
- 前三五五 管絃樂
- 前三五〇 獨唱
- 前三四五 輕音樂
- 前三四〇 管絃樂—加藤柔子、外
- 前三三五 樂曲—加藤柔子、外
- 前三三〇 講演(英語)「日本の家族制度とその精神」—法學博士、穂積重遠
- 前三二五 日水 神武天皇祭
- 前三二〇 管絃樂—コンセル・ポピュ
- 前三一五 レール

- 前四二五 管絃樂
- 前四三〇 器樂
- 前四三五 講演(獨語)「日本に於ける私の音樂生活の想出」—アウグスト・ユンケル
- 前四四〇 三曲
- 前四五五 獨唱
- 前四六〇 管絃樂
- 前四六五 器樂
- 前四七〇 講演(英語)「日本の春」—土井晚翠
- 前四七五 合唱
- 前四八〇 行進曲
- 前四八五 民謡めぐり(朝鮮)
- 前四九〇 講演(佛語)「畫家の見た日本の早」—中川一政
- 前四九五 舞踊音樂
- 前五〇〇 講演(伊語)「日本から伊太利の皆様へ」—深堀信一
- 前五〇五 管絃樂
- 前五一〇 獨唱
- 前五一五 國民歌謠
- 前五二〇 尺八
- 前五二五 輕音樂—杉井幸一とその樂團
- 前五三〇 新日本音樂
- 前五三五 器樂

- 前四二五 行進曲
- 前四三〇 英語による日本語講座—オレステ・ウツカリ
- 前四三五 管絃樂
- 前四四〇 愛國歌
- 前四五五 講演(英語)
- 前四五〇 音樂(國內放送兼用)
- 前四五五 講演(獨語)「春と日本女性」—鹿子木綾子
- 前四六〇 行進曲
- 前四六五 獨唱—下八川圭祐
- 前四七〇 器樂
- 前四七五 新日本音樂
- 前四八〇 ジャズ・ソング
- 前四八五 管絃樂
- 前四九〇 合唱
- 前四九五 新民謡集—宇賀神味津男、外
- 前五〇〇 講演(佛語)
- 前五〇五 室内樂
- 前五一〇 講演(伊語)「日本便り」—アウリシオ
- 前五一五 管絃樂
- 前五二〇 輕音樂
- 前五二五 國民歌謠
- 前五三〇 音樂(國內放送兼用)
- 前五三五 器樂
- 前五四〇 合唱
- 前五四五 講演(洪語)「紀元二千六百年

- 前四二五 管絃樂—東京放送管絃樂團
- 前四三〇 講演(獨語)「事變と日本美術の近況」—第八高等學校教授 鼓 常良
- 前四三五 行進曲
- 前四四〇 輕音樂
- 前四五五 管絃樂
- 前四六〇 獨唱
- 前四五五 音樂(國內放送兼用)
- 前四五〇 英語による日本語講座—オレステ・ウツカリ
- 前四四五 新日本音樂
- 前四四〇 輕音樂
- 前四三五 合唱—放送合唱團
- 前四三〇 講演(佛語)「日本の化學最近のトピック」—理學博士、東京工業大學教授 植村 琢
- 前四二五 音樂(國內放送兼用)
- 前四二〇 講演(伊語)「伊太利の文藝と日本」—京都日伊學會主事 黒田正利
- 前四一五 器樂
- 前四一〇 行進曲
- 前四〇五 管絃樂
- 前四〇〇 器樂
- 前三九五 輕音樂—櫻井潔と其の樂團
- 前三五〇 行進曲
- 前三四五 管絃樂
- 前三四〇 合唱
- 前三三五 野口米次郎作品集朗讀
- 前三四〇 講演(英語)「今年の日本生糸事情」—横尾長生

- 前四二五 管絃樂—日本放送交響樂團
- 前四二〇 合唱
- 前四一五 新日本音樂
- 前四一〇 講演(英語)
- 前四〇五 管絃樂
- 前四〇〇 器樂
- 前三九五 行進曲
- 前三九〇 管絃樂
- 前三八五 國民歌謠
- 前三八〇 雅樂
- 前三七五 行進曲
- 前三七〇 管絃樂—日本放送交響樂團
- 前三六五 合唱
- 前三六〇 新日本音樂
- 前三五五 講演(英語)

- 前四二五 管絃樂—東京放送管絃樂團
- 前四三〇 講演(獨語)「事變と日本美術の近況」—第八高等學校教授 鼓 常良
- 前四三五 行進曲
- 前四四〇 輕音樂
- 前四五五 管絃樂
- 前四六〇 獨唱
- 前四五五 音樂(國內放送兼用)
- 前四五〇 英語による日本語講座—オレステ・ウツカリ
- 前四四五 新日本音樂
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- 前四三五 合唱—放送合唱團
- 前四三〇 講演(佛語)「日本の化學最近のトピック」—理學博士、東京工業大學教授 植村 琢
- 前四二五 音樂(國內放送兼用)
- 前四二〇 講演(伊語)「伊太利の文藝と日本」—京都日伊學會主事 黒田正利
- 前四一五 器樂
- 前四一〇 行進曲
- 前四〇五 管絃樂
- 前四〇〇 器樂
- 前三九五 輕音樂—櫻井潔と其の樂團
- 前三五〇 行進曲
- 前三四五 管絃樂
- 前三四〇 合唱
- 前三三五 野口米次郎作品集朗讀
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- 前四二五 管絃樂—東京放送管絃樂團
- 前四三〇 講演(獨語)「事變と日本美術の近況」—第八高等學校教授 鼓 常良
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- 前四四〇 輕音樂
- 前四五五 管絃樂
- 前四六〇 獨唱
- 前四五五 音樂(國內放送兼用)
- 前四五〇 英語による日本語講座—オレステ・ウツカリ
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- 前四四〇 輕音樂
- 前四三五 合唱—放送合唱團
- 前四三〇 講演(佛語)「日本の化學最近のトピック」—理學博士、東京工業大學教授 植村 琢
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- 前四一〇 行進曲
- 前四〇五 管絃樂
- 前四〇〇 器樂
- 前三九五 輕音樂—櫻井潔と其の樂團
- 前三五〇 行進曲
- 前三四五 管絃樂
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- 前四六〇 獨唱
- 前四五五 音樂(國內放送兼用)
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- 前四六〇 獨唱
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- 前四五五 管絃樂
- 前四六〇 獨唱
- 前四五五 音樂(國內放送兼用)
- 前四五〇 英語による日本語講座—オレステ・ウツカリ
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- 前三四五 管絃樂
- 前三四〇 合唱
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敬告中國聽戶各位

本電台自從昭和十二年八月二十三號開始用中國話播音以來，專以向

惠聽諸位報告靈敏正確的新聞為主旨，迄今業已將屆三年。敝同人等雖然終日孜孜，勉竭棉薄，但是自審仍難免有掛一漏十之嘆。幸承

惠聽諸位，不如捐棄，

惠賜傾聽，時錫針砭，用匡不逮，實在叫敝同人等又感戴又抱歉。本電台為仰副

惠聽諸位之盛情和期待起見，從去年七月一號起，特

將播音節目，廣為擴張，將播音時間，也大大延長，

每天夜間從日本時間下午十點起，開始播音，首先把

當晚播音節目，逐一報告一遍，然後就繼續播音通

信，演講，中外音樂，戲劇，以及當天重要新聞之報

告等，直播音到日本時間下午十一點三十分為止。所要電波，除仍舊沿用五十啓羅周短波以外，並且兼用一百五十啓羅周長波，向東亞全圖，廣為播送，至關於播音內容自當廣泛徵求各方面大家之卓見，以及惠聽諸位之雅意，逐漸加以改善，務期精益求精，善愈加善。尙希

惠聽諸位對於惠聽之情形，時賜指教，俾本電台有所借鏡。或者對於本電台播音內容或時間等有何期望，以及對於日本之文化音樂等類有何冀求，統乞不棄，時賜指針。本電台自當竭力仰承

尊意，力圖改良，不惟使本電台可以成就報道之天職，抑且可以請

惠聽諸位得一座右良友，倘承惠函，即請直寄「日本東京中央放送局國際部」。本電台對於

惠聽諸位，自當按月奉寄本電台播音節目表，即請將尊社詳細示知是荷。茲將本電台之呼號，周率，波長開列如左：

〔短波〕 呼號 J Z K
周率 一五一六〇キロサイクル
波長 一九米七九

呼號 J Z J
周率 一一八〇〇キロサイクル
波長 二五米四二

〔長波〕 呼號 J O A K
周率 八七〇
波長 三四五米

播音時間是從日本時間下午十點到十一點三十分〔短波長波同時放送〕

〔日本放送交響樂團〕

三十號 星期二

下午十一點鐘

管絃樂

〔中央交響樂團〕

童心沒有國境 (二)

〔日本放送交響樂團〕

管絃樂

下午十一點鐘

與國內播送同

輕音樂

與國內播送同

與國內播送同

與國內播送同

與國內播送同

鋼琴獨奏

四月中主要預定節目

除去星期六以外，每日從下午十點零五分鐘廣播中國語通信，這種通信都是由本放送協會所編輯，乃以使諸位認清東亞新事態之真象與理想為宗旨。

一號 星期一

下午十一點鐘

管絃樂

二號 星期二

下午十一點鐘

與國內播送同

三號 星期三(神武天皇祭)

下午十一點鐘

與國內播送同

四號 星期四

下午十點二十五分鐘

演講

五號 星期五

下午十一點鐘

民謠

六號 星期六

下午十一點鐘

輕音樂

九號 星期二

下午十一點鐘

與國內播送同

十號 星期三

下午十一點鐘

獨唱

十一號 星期四

下午十點二十五分鐘

演講

十二號 星期五

下午十點二十五分鐘

興亞青年的呼聲

十三號 星期六

下午十一點鐘

室內樂

十四號 星期日

下午十一點鐘

管絃樂

與國內播送同

十五號 星期一

下午十一點鐘

與國內播送同

〔草間加壽子〕

與國內播送同

獨唱

十二號 星期五

下午十一點鐘

民謠

十三號 星期六

下午十一點鐘

與國內播送同

十四號 星期日

下午十一點鐘

管絃樂

與國內播送同

十五號 星期一

下午十一點鐘

與國內播送同

十六號 星期二

下午十點二十五分鐘

演講

十七號 星期三

下午十一點鐘

管絃樂

十九號 星期五

下午十一點鐘

與國內播送同

二十號 星期六

下午十一點鐘

輕音樂

二十一號 星期日

下午十一點鐘

流行歌

二十二號 星期一

下午十一點鐘

低音提琴獨奏

二十三號 星期二

下午十一點鐘

新琴曲、尺八

二十四號 星期三

下午十一點鐘

獨唱(鹿子木綾子)

二十五號 星期四

下午十點二十五分鐘

興亞青年的呼聲

二十六號 星期五

下午十一點鐘

與國內播送同

吹奏樂

二十七號 星期六

下午十一點鐘

國民歌謠

二十八號 星期日

下午十一點鐘

與國內播送同

二十九號 星期一(天長節)

下午十點二十五分鐘

演講

三十號 星期二

下午十一點鐘

管絃樂



童心沒有國境 (二)

〔中央交響樂團〕

中華民國二十九年四月 第四十六號

對華廣播節目

日本放送協會

日華播音親善

為建設東亞新秩序、又為確立東亞永久和平起見、日華兩國正在互相呼應努力工作。本電臺亦為與此協力起見、向中國廣播種々節目、以資闡明此次事變之真正意義。現每晚從下午十點起至十一點十五分為止凡一點十五分除中國語新聞、通信演講外並且廣播中國音樂以及東西兩洋有名之音樂、此項播音之目的全在要舉起東亞民族之全力量同心協力去確立東亞新秩序。務祈

惠听諸位認明本電臺如此微意、慨賜同情、以便達成日華播音親善是為至禱。

東亞結合的進行和障礙

從來歐美的資本在東亞的工作不是所謂高利貸式的商業投資就是政治借款、甚至一面故意的壓迫土着資本正當的發展一面反倒利用他當作一種買辦式資本用來供作榨取民衆的工具、在如此情形之下、民間資本到底不可望正當的發達、資源正當的開發當然更屬無望的了。

東亞結合機構裡頭不應該有如此不公正的事情瀰跡其間、總得以經濟共同的發達和民衆生活的安定和向上為目標才對、只要將如此精神闡明過來、東亞結合、才能博得結合內民衆的擁護。

從來、東亞的經濟並不能說是在世界經濟機構當中占有整個的獨立地位、甚至可以說是歐美經濟的一個附屬品、這次我們東亞為外力和內力所迫就要組織自主的機構、就是日滿華三國結合一起、共同協力、儘着結合的力量立定自主的地位、完全拋棄從來的歐美國思想、自謀東亞民族永遠的共存共榮、要是這樣、馬上就可以脫離從來歐美不適當的政治經濟壓迫、歸還東亞民族本來的面目。

目下日·滿·華三國民衆除去重慶系抗日份子以外、對於這種新事態認識的很清楚、結合工作也因此着々進行、這是令人大抱樂觀的一件事。

不過、我們在這裡不能不說別有一件很值得令人浩嘆的事、就是從來世界各處早已有幾個結合組織、那些結合在政治上都有完全的統一、想左就可以左、想右就可以右、對外也能出全體一致的行動、唯有我們東亞結合就不然、這裡是有所謂治外法權那種東西劃為形同割據的地區、有時阻攔我們一致的對外行動、這種情形唯在我們東亞方能看到、世界各處自古至今是未曾有的一種離奇現象、真可以說是東亞結合進行途徑上的一大障礙、非把他趁早推翻除銷、將來必定難免有種々困難問題相繼而起。

於此點不消說日本應該要用外交手段去努力交涉、而且一方面還待結合內民衆集中力量作為後盾共同奮鬥合力排斥他、東亞結合方能有一縷的希望。



童心沒有國境(一)

中華公立學校設在橫濱教養華僑的子弟、中國兒童們天天兒在這學校很愉快的用着功早春和暖的陽光照注滿地、兒童們正在校庭的當中隨和着風琴的聲音齊整步調歌唱迎春的歌兒教室中央擺着的上已(雛泥人兒)含帶微笑正好像是對着兒童們慶祝新中央政府不久的誕生。

銃後の手紙

長谷川時雨

寒いにつけ、曇いにつけ、私共は戦地についてゐる兵隊さんのことを、思はないものはございませんが、わけて、出征兵士を出してゐる家庭では、今日この頃、北支や、北滿の曠野や、山岳地帯に戦ふ兵隊さんのことが思ひやられることとございませぬ。

便りがないが、元氣でお役に立つてゐるであらうかと、みな銃後の家族は、そればかりを案じておられます。寒さに負けたり、暑さに負けたりして、病らつてはなんにもならない。元氣でこの聖戦に戦へと、馴れない風土に戦ふものに、病氣に倒れてくれるなど祈つて、元氣な便りくることを待つておられます。

毎日のせはしい仕事に、まぎれがちな、家族のものにしてさへ、便りは待たれますので、萬事のこととは投げすて、故國を離れ、一人家を出ていつた兵隊さんたちにとつて、その家族から、友人からの便りの待たれるのは、申すまでもない事と思はれます。

子供から來る手紙、妻からの手紙、兄妹友人からの手紙、どれとて懐かしいが、嬉しくないものもございませぬ。ま、その中でも、まだ若い兵隊さんに、お母さんの手紙ほど身體中をさすつてもらふやうな、何もかも忘れて、懐へとび込んでゆく氣持を

あたへるものはなからうと思ひます。

立派な若者が、何かのはづみに、ものに縋りつきたい時、呼びのは「お母さん」といふ一言ださうです。兵隊さんも負傷して無中の時に「お母さん」と呼ぶといはれます。さうした氣持には、遠く、遠く、故國を離れて、世界の各地にお住居になつてお出のお方たちには、私達より殊に深くお感じになつて御理解、お思ひやりのことと思ひます。

「野戰郵便局に集つた手紙や小包は隊から隊へと細胞的にわけられ、一つの隊に「今日はこれだけ」と、ほんとは、その束が出されると、手紙や小包に飛びついた兵士が、それ／＼に、自分あてのを抱へて、嬉しさを顔一ぱいに漲らし、ニコニコ笑つて立去る姿を見るほど、樂しみはないが、同時に、手紙も何も來ないで、悄然としてゐる兵の姿ほどいぢらしくも可哀さうなものはない」と某部隊長のお仰しやつたといふのを讀みました。それが、まづたくさうであらうと、そのさびしげな姿が見える氣持がいたします。



來る人々の胸に兵士の立つる警備の矢張り。故郷の便りが待たれる。



便りが來た。可愛い子供からの手紙はどこに……。よりわかる手先きが思はずひきしまる。

いふことまで、こまごまと、息子が自分たち家族みんなと暮らした日のつづきが、眼に見えるやう、平和な家族のありさまが書きつけられてゐるの、火野さんと申します小説家が戦地で書かれた「花と兵隊」といふ本の中に出てをります。

五十七歳の老母の眞劍さ、ありのままの自分の心持を、息子に吹きこみたために、そしてまた、息子の誰にも言へない言ひたい事も、書いてやりたいがために、自分で、息子の手紙を讀むために、彼女の先の短かい一生には、もういらな思つてゐた、文學を書き讀むことを學びました。

また、海軍の古屋三曹の手記「鐵血陸戰隊」の中には、戦死した水兵さんがポケットに入れてゐた母の手紙のことが書いてあります。

「栗は、私が今年も裏山へ行つて、半日がかりで拾つて來たものだ、熨き米は、今年も一生懸命に作つた。もうこの田舎には、とり入れの季節がやつて來たよ。熨き米の出來は、お母さんが一生懸命になつたにかゝはらず、あんまりよくないかもしれないよ。戦地でもどうかすればお湯ぐらゐるはおありだらう。お前がいつも好きだつたやうに、それをかけてお上り。お母さんは、お前が戦地へいつてゐることが大變自慢なのだよ。一度軍服の姿だけは一目見たいからなんとかして寫眞がとつてもらへたら一枚だけおくれよ。」

息子が國家のお役にたつてゐるのを、自慢してゐるといふ母親は、たつた一枚の軍服の寫眞をつましくも望んでゐるのです。

水兵は此の手紙を繰返して讀んでもしおれが戦死したら、母からくる小包の熨き米と栗はお前にやると友達に言つた程待ち切れずに待つたのでした。

(二月八日、北米西部・南米向に放逐せるもの)

なので、受取る手紙のない兵隊が、さびしがるのがよくわかります。

母は子に、どんな手紙をやるか、それは千差萬別、その人に依り、その境遇によりいろ／＼と違ひませうが、違はないのは、底を流れてゐる日本の女性としての母の覺悟と愛、彼女たちは決して息子をさびしきさせるやうな事は、どんな苦勞をも書きませぬ、息子ははげまし、勇氣つけ、母の信念によつて、病氣も負傷もさせないといふ氣魄を打ちこんでおります。

日本の母は、愛の表現に、息子を抱きしめたりしないので、日本をよく知らない人は、冷淡であるかといふ風に思はれるかも知れませんが、休火山のやうに、表面は静かな女性は底に、烈々とした炎をもつて、我子に口に出さないで「日本精神」の何であるかを教へておられます。

これは、無學といつてもよいほどな、田舎の字もよく書けない年老ひた母親から教へられることが多くあります。

中村上等兵のお母さんは、五十七になつて、はじめて字が書けるやうになりました。それは、戦地の息子へ、人づてでなく、自分の言ひたいことが書いてやりたいばかりに、小学校へ通ふ孫にならつて、カタカナを習ひました。そして、

ヨウキチヨ、ハハワ、字がかけます。この手紙は母が自分で書いてオルのだよ。嫁が男の子を産み、また兵隊さんの孫が出來た。まるまるとふとつて、可愛い子です。お前に似て眼が細い(小さいこと)とみんなが笑ひました。

これからは何でも書けます。お前もわたしに手紙を書いておくれ。もう他人に讀んでもらはなくとも母は自分で讀めます。今まではさびしかつたが、母は樂しみが出來ました。

と、そのほか、綿をつくることを進められてゐる。蜜蜂は眠つてゐると

皇紀二千六百年
昭和十五年四月

第四十六號

海外放送番組

日本放送協會

日本經濟の強味

飯田清三

滿洲事變以來の日本經濟については、絶えず悲觀論が行はれて來た。特に海外から日本經濟を見た場合に、かうした悲觀的の見方が多かつたのであつて、甚だしきは、日本の滿洲事變以來の大陸政策を目して、乞食が馬を貰つたやうなもので、今に持て餘すだらうとまで極言したものである。

それにも拘はらず、昭和六年以來今日まで八年餘の間に於ける日本の大陸政策をみると、一方に滿洲國の發展を助け、他方に支那事變を通じ

て東亞新秩序の建設に邁進してある有様である。しかも、かやうに大きな建設なり戦時消費なりを、日本は前の日清、日露兩戰爭當時のやうには海外經濟に依存して求めたわけではないのであつて、全く日本独自の過去の蓄積と、國內の現在の生産力を土臺にして賄つて來たのである。

茲に從來の日本經濟に對する悲觀論者の見落してある重大なポイントが二つほどあると思ふのである。その一つは日本の信用機構の意想外の發展であつて、現に滿洲事變以來今

日まで、日本は約百六十億圓の公債を發行し、これで滿洲事變なり、軍備擴張なり、或は支那事變なりを賄ふ資力として來たわけであるが、それだけの膨大な借金を國家が背負ひ込むについて、何等支障ない様に金融運営が出来たといふことは、驚くべき信用機構の發展を前提にして、なければ出来ぬことである。

若しかやうな信用機構の發展がなければ、百六十億圓の公債の發行は勿論のこと、たとひ十億圓の公債發行と雖も非常な困難に逢着したに相違ないのである。しかも重大なことは、この發達せる信用機構が總てを舉げて國策に順應して、その最大限度の能力を發揮したことである。この事はなんでもないやうであるが、諸外國の所謂金融資本と比較すると、極めて明瞭なことは、日本には歐米のやうに政治力と對立する金融資本の力がなかつたといふことである。

よく經濟は政治を動かすと云ふが、それは外國の實例であつて、日本では金融資本の力は常に政治力の下に完全に協力し指導されて居る。完全に忍従の態度を取つてゐるのである。この點では、日本經濟には多分に封建時代のいはゆる士農工商の階級秩序がその儘に繼續してゐるのである。

何れにしても、日本の信用機構は非常な發達を遂げてゐるにも不拘、あらゆる諸外國の獨占資本の例と趣きを異にして、政治力と何等對立することなく、その下に忍従して、國



風景 支那 中橋 楓

川端龍子畫

策のために十分の能力を發揮して來たといふことは、この際日本經濟の非常な強味といはざるを得ないのである。

次に百六十億圓の公債を發行した反面には、それだけの軍需資材なり建設資材なりの生産が、經常の生産以上に餘分に行はれたわけであつて、この事は信用機構の發達に應ずるだけの生産機構の發達があることを反證するのである。日本の生産設備なり、規模なり、技術なりに至つては、未だ一流の先進國と比較して色々論すべき餘地があると思ふのであるが、しかし生産コスト、就中勞銀の低廉なことは、たとひ最近著しく勞銀騰貴を見たにしても、未だ諸外國のそれに比較すると、非常に安い、特に爲替換算の上では比較にならぬ程安いのであつて、そこに大きな強味があるわけであるが、それと並んで地理的に、日本經濟が極東の樞要な位置にあつて、支那市場、南洋その他の有望なる新市場を控えて、そこに大きな購買力を豫想し得

るといふ點である。この勞銀安と、有望なる海外市場とが日本産業の大きな強味であるが、それをもう一步突き詰めて考へると、そこにも日本國民の忍従的の生活が背後に控えてゐて、簡素な生活を營んでゐるからに外ならないのである。

しかし最後に注意すべきことは、日本經濟の強味といつても、その時と所に應じての強味であり、如何なる場合にも絶對的の強味といふものではない。ある時の強味は時をかへ、所をかへると却つて弱味にもなるのであつて、この意味においては日本の信用機構の豫想外の發達、しかもその國策的への忍従といふこと、それから勞銀の低廉と、地理的の優位といふことは、今後の情勢如何によつて、時に亦それが却つて弱味となることも考へて、國民としてはこの非常時に緊揮一番、大いに發奮すべき時期に際會してゐると思ふのである。

(筆者は野村證券株式會社取締役、二月十二日北米西部に放送せるもの)

