

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

JUNE 1940

No. 48



TEST TRANSMISSION OF TELEVISION STARTED (See Page 5)

FIFTH ANNIVERSARY
Commemoration Edition

(Printed in Japan)

FIVE YEARS OF OVERSEAS BROADCAST

FIVE years ago, on June 1, 1935, short-wave broadcasting under the title of the "Overseas Broadcast" was initiated by the Broadcasting Corporation of Japan, with the aim of introducing Japanese life and culture to the peoples of other lands and of disseminating abroad information as to Japan's case and background in the affairs of this region of the globe.

During the five years since that time remarkable progress has been made in the whole organization of Japan's Overseas Broadcasts, though there is much yet to be done. The magazine "World Radio" recently named our Overseas Broadcast as "the Star of the Far East." This will serve to indicate the degree of achievement that has been attained by the Corporation.

In its early stages, the Overseas Broadcast program was transmitted to a single direction: the Pacific Coast of Canada and North America. There was only a small staff to take care of the program and the members had to arrange programs, write news copy and even announce the news. This small group constituted the then "Overseas Section" of the Corporation, but it has been expanded to a large department, called "Foreign Department," which now boasts of an exceptionally large staff of seventy-three executives, editors, announcers, and language specialists. Nineteen members of the staff are assigned to arranging different programs transmitted to five world zones and simultaneously keeping close contact with overseas listeners, while of the other fifty-four, thirteen are foreign resident members. They are busy day and night either, typewriting to prepare the news of the day, or flashing the news

over the microphone, arranged only a few minutes before being broadcast or even up to the last minute, in nine different languages: Japanese, English, French, German, Italian, Spanish, Portuguese, Dutch, and Chinese.



Miss Sayoko
Iguchi.

The Foreign Department occupies one large hall, situated on the second floor of the new headquarters of the Corporation, a magnificent white granite edifice, which is symbolic of Japan's progress in the fields of science and architecture.

Today, five separate programmes are being sent out on five transmissions: namely, (1) Europe, (2) South America, (3) the Eastern Part of North America, (4) the Pacific Coast of North America and Hawaii, and (5) China and the South Seas, Indo-China, Malay Peninsula, India and the East Indies. Furthermore, preparations have now virtually been completed for another extension of our Overseas Broadcast, that is the setting up of two more transmissions so that two new, separate programmes may be sent out,—one directed to Hawaii, the other to the Near East. In the near future, these two new transmissions will be formally opened for overseas broadcasting service. Thus, with the fifth anniversary of the inauguration of our Overseas Broadcast, the transmissions in operation will soon be seven, in striking contrast to one in the year 1935.

The Corporation has been endeavoring to present whatever our overseas listeners may desire as to the latest information about Japan, East Asia, and other matters, with selected programs of musical and dramatic entertainments, eye-witness accounts of athletic meets, parades, and various other events, and talks as well as commentaries on a wide variety of subjects,—cultural, social, economic, historical, and the like.

More than a thousand letters monthly are received from various parts of the globe, telling us how radio listeners abroad enjoy our programs, informing us of the degree or condition of reception of the transmissions, and kindly advising us as to what sort of programs they desire to have, or what parts of the programs they thought were good or unsatisfactory. During the past one year, these letters from our radio listeners in different spots of the globe amounted to the amazing figure of over 20,000. With the cooperation offered by our radio friends, the Foreign Department is doing its best to effect speedy improvement in every branch of its broadcasting.

For the benefit of overseas listeners, the Corporation has been publishing monthly a beautifully illustrated information bulletin, which is now in your hand. This bulletin is edited by the Foreign Department and contains in every issue advance programs, articles on various phases of Japanese life, and letters from overseas listeners, which are mostly printed in English and Japanese. It is also published

in other languages such as French, German, Italian, Spanish, Portuguese, and Chinese. Though all articles published in the bulletin are copyrighted by the Corporation, they are at your service for reproduction by newspapers, magazines, and other publications abroad, free of charge and without restriction. The bulletin, together with the advance programs, may be sent to those who are kind enough to supply us with reports of reception and frank advice and suggestions frequently.

A slight change has lately been made in the editing of the bulletin. More illustrations and news highlights have been added for the convenience of our overseas radio friends. Good pictures are selected, and to them are attached easy, yet clear and interesting explanations. This may help our radio friends overseas to secure a more concrete notion and understanding of things Japanese as well as Oriental. It is also hoped that the news highlights will help the readers review main events of the month in Japan and the Far East.

For furtherance of good knowledge and understanding among peoples of the globe, the Corporation has been making sincere attempts since the inception of its Overseas Broadcast to supply the other parts of the world with up-to-the-minute news and authentic information in regard to the development of a New Order in in East Asia.

Special efforts have been, and will be made by the Corporation for the introduction of "Cultural Nippon," which is in fact the "Cultural Orient" itself, as a noted American diplomat-scholar once affirmed, "of this vast and ancient civilization, Japanese life is the flower and concentrated essence." Especially in view of the encouraging responses from our radio listeners abroad, the Corporation will plan to bring about further enrichment of the cultural element in its Overseas Broadcast, and try to meet the wishes of our unseen audience.

We have an inexhaustible supply of things to offer on our programs, since Japan is a reservoir of all systems of age-old Oriental culture in one harmonized form, now serving as the "Mecca" for those who wish to study Oriental civilization as a whole.

Heartened by its fruitful experiences of the past five years, the Broadcasting Corporation of Japan now enters its sixth year of overseas service with new hope and vision.

VOICES HEARD ON REGULAR BROADCAST IN ENGLISH TO U.S.



(Left)
JZK announcer Joe T. Hirakawa, speaking to his radio friends in America. (8:00-9:00 pm. E.S.T.) He is a graduate of Drama Department of the University of Washington.



(Right)
Hisao Yoshii, your announcer in English for five years on the west coast North America broadcast, extends greetings to America, Canada, Mexico and "Aloha" to Hawaii.



(Above)
A gay bunch of broadcasters described are: (from the left) Miss Kumiko Ashihara, a popular dancer and singer, Hajime Wada, and Miss Shizuko Kasagi, a note jazz singer.
(Below)
Piano solo is a frequent feature for the overseas programmes.

SHORT-WAVE TRANSMISSIONS OF THE BROADCASTING CORPORATION OF JAPAN

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

For EUROPE

Call Sign: JZK 15,160 kc/s (19.79 m.) Time: 4:00—6:00 a.m., Tokyo Time
JZJ 11,800 kc/s (25.42 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: JLS 2 17,845 kc/s (16.81 m.) Time: 8:00—9:00 p.m., Previous day (EST)
10:00—11:00 a.m., Tokyo Time
(1:00—2:00 GMT)

For the PACIFIC COAST of NORTH AMERICA and HAWAII

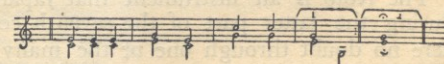
Call Sign: JZK 15,160 kc/s (19.79 m.) Time: 9:00—10:30 p.m., Previous day (PST)
2:00—3:30 p.m., Tokyo Time
(5:00—6:30 GMT)

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)

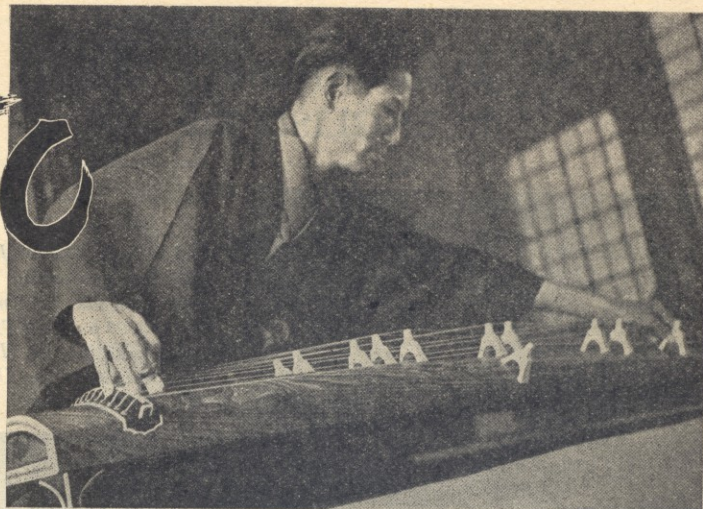


Identification Signal



The Koto

by Vincent Canzoneri

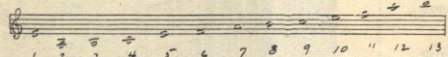


Enchanting music, typically Japanese, vibrates the ether as Michio Miyagi displays his art at the Koto.

THE Koto is often referred to as the thirteen-stringed Japanese harp. Although this is quite correct, it can be somewhat confusing to one who has not seen the instrument if he pictures the up-right harp of the West. The Koto is an oblong sound-box made of Kiri wood (Paulownia) measuring approximately six feet in length by about eight inches in width and three inches in depth. Over this is stretched thirteen strings made of silk that are dipped in a wax solution. All the strings are of equal thickness and are stretched at about an equal tension. The tuning is accomplished by small individual bridges about two inches high which are placed at different points underneath the strings.

The modern European harp may be quickly altered by means of pedaling to play in any given key, to suit that of the composition. The Koto has no other mechanical features than those mentioned above and a change of tuning necessitates moving the bridges. The player often does this during the playing of a composition, but only when it calls for one or two altered notes to change to the new tuning. This he does with his left hand while his right hand continues playing, using the thumb, index and third fingers with specially made individual ivory picks banded around each finger with which to pluck the strings. Often a composition will call for a sharpened note not in the tuning which the player produces by quickly pressing down one of the strings a few inches behind the bridge with his left hand.

There are as many as twelve tunings used on this instrument, but only about three are in common practice. The one most frequently used, the Hirajōshi, is as follows:



Of course, this is merely the pentatonic scale of Japanese popular music repeated in two octaves. The notes of the scale are: E, F, A, B, C. This scale is not rigidly followed, and it is not infrequent when the music will call for an "accidental" note, especially in melodic passages going downward. Such instances would require the note G or D (not in the tuning) in which case, in the lower octave, the 6th and 4th strings respectively would be quickly pressed down as stated above so as to raise each a whole tone. In the same manner various embellishments appoggiature, and the like, are also performed in the music for the Koto.

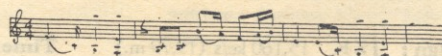
Like all other instruments in Japan, the Koto is played from the matted floors of a Japanese home, the player kneeling beside the lower end of the instrument. The string marked 13 in the above illustration is closest to the player. This feature makes it most natural for the player to pluck the strings with his thumb away from him, from a higher note to one lower. Thus it is that the melodies of the Koto, as will be seen in illustration further below, are characteristically downward in direction.

The Koto is an instrument that Japan derived from China during the latter part of the seventh century, having arrived here no doubt through one of the many embassies that went

over to the T'ang court during that time. However, there is a more romantic legend of its origin in Japan, which relates how a Japanese court lady once found herself wandering on the slopes of a heavily forested mountain. As she walked further into the cool recesses of the forest she gradually came upon the sounds of an unusual musical instrument and soon she was confronted by a Chinese seated in a grove playing on a thirteen-stringed harp, producing melodies such as she had never heard. At first he continued unconcerned with her presence, but later he ceased playing to tell her he had come to bring the music of his country to Japan, and that he would teach her so that she could then pass it on to her people. When she had mastered the instrument she descended the mountain with her Koto, but later when she returned to seek out her master, he and the grove had disappeared and all that remained was a cloud. Thus this ancient lady taught others her art and their descendants continued to do the same for many generations down to modern times.

Of course all is not mere legend about the Koto in ancient Japan, for records exist showing its use in the court orchestra, the Gagaku, where it still functions, and as a solo instrument. The Genji Monogatari, a novel of the tenth century often mentions it as a favorite instrument of court ladies.

The Koto came into popular usage largely through the work of a blind Koto master of the 17th century called Yatsushashi. The Koto as used in the Gagaku orchestra, and by blind monks of that time was too stiff and formal to suit popular taste. Yatsushashi realized that music of a lighter nature would be more in character with the instrument so he set about improving it and developing a more supple technique for it. Then, much as Bach wrote his Well Tempered Clavichord to demonstrate the advantages of his tempered piano, Yatsushashi set about writing thirteen pieces, one for each string of the instrument as well as connecting each with the thirteen months of the year (the Chinese lunar calendar had thirteen months) to demonstrate the advantages of his improved Koto. Today his compositions are to the Koto player what Bach's works are to the pianist, and he is known as the Father of the Koto as Bach bears the same title for the piano. Yatsushashi's most famous composition is Roku-dan (the six steps or variations). The following is the opening phrase of this composition which is characteristic of the music for the Koto:



Today the Koto is most often heard in concerted effort with the Samisen (a three stringed instrument) and the Shakuhachi (a bamboo flute) to form a chamber music ensemble called San-kyūku. The instrument has never caught the fancy of professional entertainers and it remains the instrument of the Japanese home, much as the piano is an instrument of the home in the West.

TELEVISION BROADCASTS IN JAPAN

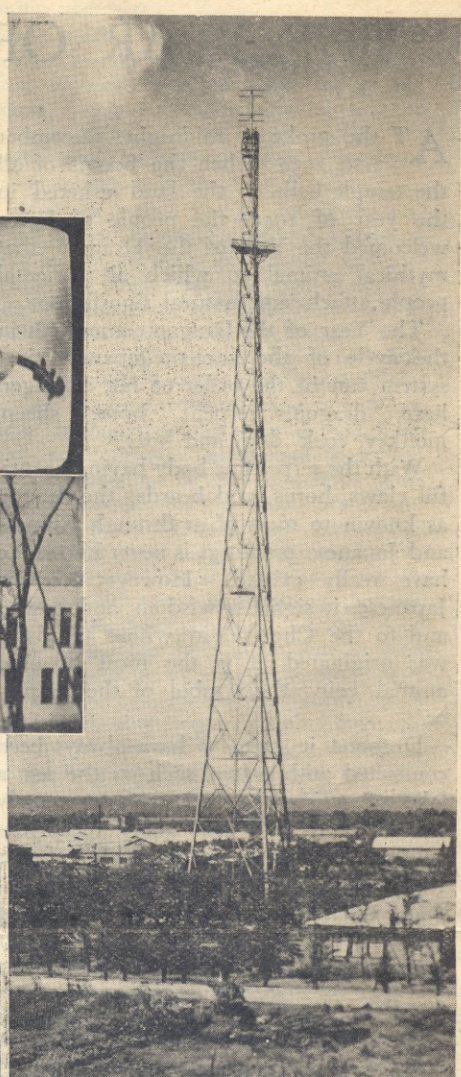
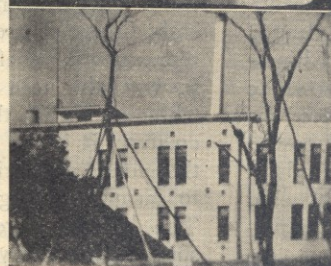
TELEVISION research in Japan is being carried out at a number of institutes and laboratories, including the technical research laboratory of the Broadcasting Corporation of Japan; the Electric Laboratory of the Communications Ministry; the Higher Technical School, of Hamamatsu; the Tokyo Radio and Electric Co. Ltd., etc. Experimental broadcasts of television were made recently for the benefit of the general public in Japan.

The Technical Research Laboratory of the Broadcasting Corporation of Japan (devoted to study of the theory and application of radio-telephone), established in 1937 an experimental television station (J2PQ), made a test transmission for the first time last year May, succeeding in transmitting photographs to the Tokyo Broadcasting House, 14 kilometers distant from the laboratory.

Ever since then, intensive study and improvements have been sought, with several test transmissions made public to popularize television. And after a considerable experimental period, television has been put on the streets at last.

Regular television broadcasts are to be put out shortly.

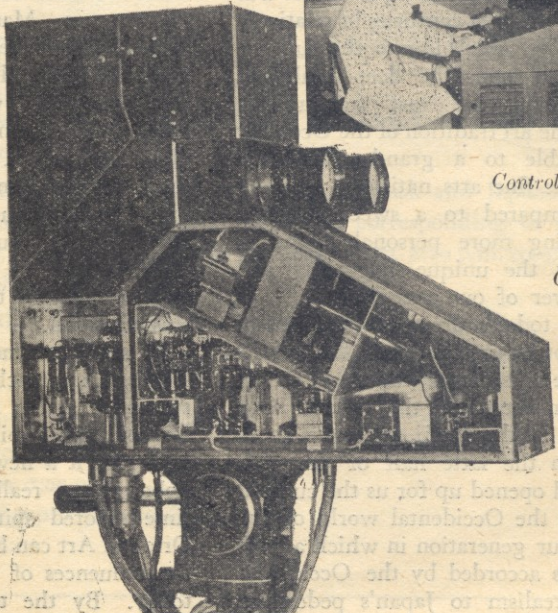
*The Photographic Screen
(20 by 16 centimeters).*



The 100-meter antenna in the technical laboratory.



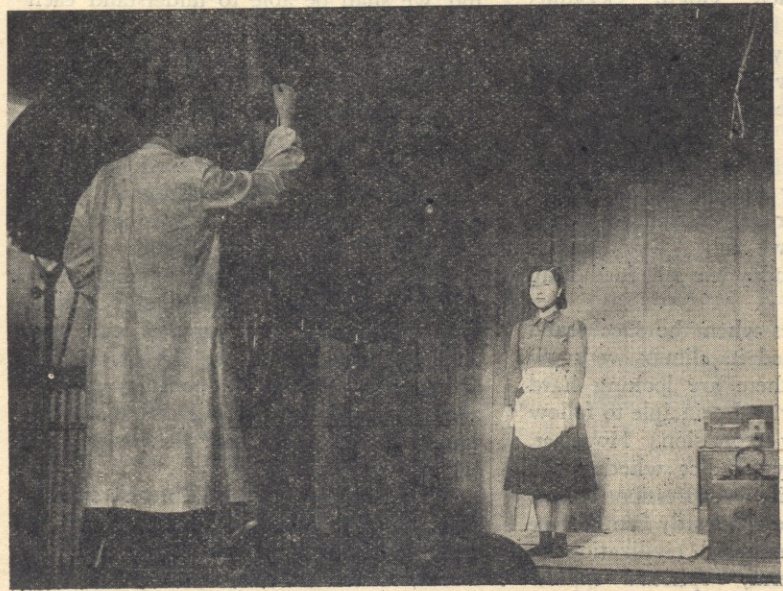
Control desk.



Camera.



Televising in the television studio.



THE YEAR OF THE DRAGON

AT the stroke of midnight, December 31st, 1939—when the booms of all the temple bells of the land ushered in the year of 1940—the people of Japan welcomed the Year of the Dragon—that mythical animal to which all Oriental people attach supernatural significance.

The Year of the Dragon comes fifth in the cycle of the ancient Japanese time system run in the order of rat, ox, tiger, hare, dragon, serpent, horse, sheep, monkey, cock, dog, and boar.

With the serpentine body having beautiful claws, horns, and beards, the dragon as known to most of us through Chinese and Japanese paintings is never known to have really existed. However, to the Japanese, it signifies wisdom and power, and to the Chinese, in whose minds it was originated, it is the most honored animal, being the symbol of the Emperor.

Dragons, it seems to have always been connected with water, such as the sea, a lake or a river. And it is extremely interesting to find that many authorities believe the Chinese got their idea of this sea monster from the alligators or crocodiles which lived in great numbers in the Yellow River at an early period as far back as 22 B.C. At about the time of the

Christian Era, they gave the dragon a kindly expression, one which suggests a beneficent god. And it is well-known that the Chinese gods frequently used dragons as a means of transporting themselves from one part of the universe to another while looking after mortals and their affairs.

To the western mind, the dragon has traditionally been associated with the evil spirit, and the brave knight who set out to rescue the fair maiden. On the contrary, the dragon of the east is the embodiment of strength and goodness and represents a beneficent force in nature. It was the rain spirit of the ancient Chinese. Unlike the western mythological creature, it is the rain-giver who gathers the clouds and brings welcome moisture to farmers during the long dry season. The dragon, therefore, is a constructive spirit. And the year of the dragon will usher in a new era of peace and order for the people of the Orient.

According to legends, the dragon ascends to the sky in the spring, and in the autumn, it buries itself in the depths of the water. When he descends beneath the dark waters of the deep sea, one cannot see any trace of his existence. But when he rises high above the skies, thunder

roars, storms come and he convulses the whole world. Floods are always believed to be caused by the movements of the dragon and sometimes one can see him in pictures swooping up to heaven in a column of clouds, amidst thunder and lightening, tearing up housetops and uprooting giant trees.

A real dragon in Japanese art is usually portrayed as a combination of many animals with the horns of a deer, head of a horse, eyes of a devil, neck of a snake, carp scales, cowlike ears, and tiger paws with eagle claws. Is it any wonder that this fearsome creature inspired awe in the hearts of the early inhabitants of Nippon? Today, however, it is widely used in arts as a decorative motif, in paintings, sculptures and magnificent screens, partly because the twining body of the dragon contains in itself such perfect rhythm, combining grace and power.

Since 1940 is the 2600th anniversary of the founding of the Japanese Empire, the arrival of the year of the Dragon, which signifies power and triumph, is greeted heartily by the entire nation. Because the dragon is a celestial being and is known to possess supernatural powers, the Japanese people expect great things this year both at home and abroad. And Japan must rise again and make known to the world, the spirit of the dragon, the embodiment of wisdom and power, which will guide the nations through the troubled waters of international waters without fear.

NEW TRENDS IN THE JAPANESE FINE ARTS

by Shuzo Takiguchi

ART is the product of originality and creative power, it is true, but no art has ever thrived in an atmosphere of mere isolation and exclusive self-centeredness.

The glorious art tradition of the Occident reminds one somewhat of the grand symphony music, but the Japanese art was nurtured for the past centuries in relatively peaceful cradle, absorbing to the full the purest essence from the deep multifold mountains, and the vast surrounding ocean. If the art tradition of the Occident be comparable to a grand symphonic orchestra, the fine arts native to Nippon may be compared to a sweet chamber music inviting more personal attention. Therein lay the unique originality and creative power of our ancestors.

However, today's dreams and visions of Japan cannot be expressed in the cradle of "miracle" in some far-away Ocean isolated from the rest of the World. Our predecessors in the Meiji era woke up to this point in the late half of the 19th century, and opened up for us the cultural traffics with the Occidental world of art.

And in our generation in which a high estimation is accorded by the Occidental masters of realism to Japan's pedestrian

art of the past—the Ukiyoe-colored prints of Yedo days—we have begun absorbing the technique of the Occidental oil painting and sculpture in their best forms. Thus we have come to conceive of such masters as Manet, Gogh, Cézanne, Rodin, Bourdelle and Maiyol, etc. not as artists essentially foreign, irrelevant to our lives, even when placed beside the traditional Japanese brush drawing of black and white. In our adaptation of the Occidentalism in art, we felt no glaring offence to our sense of harmony, but only added to our art concepts a small tradition, which we call, "Occidental", and our dreams today are still furthering this tradition.

In modern times when the Occidental Realism has reached its climax, we know subjective artists there are looking hard for some new spiritual principle to follow and give it a new expression. However, nobody can really predict whether the time-honored spiritual expression of the Oriental Art can be constantly firm before the influences of material civilization of today. By the term, "spiritual expres-

sion" I mean of course not in the retrospective sense, but in the new creative sense. In this respect I am quite confident that young artists of the East and the West can meet more or less on a common ground and discuss common problems of art and exchange sentiments together.

History of Art divides East and West in two distinct concepts of Space—Space to fill as Reality appears to imagination and sensitivity. At least in the past this was so; but today, in the question of Space, too, we shall be able to understand each other without much difficulty. For Japanese artists of today conceive of space as something that can stand the universal test aesthetically as well as scientifically.

Symbolism in Art constantly renews itself in the face of new reality. Our ancestors were characteristically gifted with the application of symbolism to forms of reality. And Japan's modern artists desire to make their symbolism so robust as to be able to meet every shock and stimulation from physics and psychology just as much as the Occidental artists do. There is nothing strange about young artists' feeling a close kinship with the abstract, new aesthetics and surrealism of the West.

When mere words and arbitrary expressions of any kind are gone, Art alone will remain to show the existence of Reality in our hearts.

History of Japan

THE HISTORY AND TRADITIONS OF THE KAMAKURA PERIOD

Courtesy, KBS (Society for International Cultural Relations)



Yoritomo Minamoto, founder of the Kamakura Shogunate in the 12th century.

THE subject of this article is the History and Traditions of the Period centering in Kamakura, which has an important bearing upon the Samurai tradition of this country.

The period is roughly 700 years from our times. Before proceeding further, it is necessary for us to consider the real character of Kamakura when it was the seat of the shogun's government.

As a city of historical associations, Kamakura has its share of interesting relics and buildings, but they are not as impressive as we would expect of a center which played so great a part in history. But in the very fact that Kamakura is not imposing in its array great historical monuments we must recognize the real character of this period. In contrast to the grandeur and magnificence of the aristocrats of the Heian capital, the culture centering around the seat of the bakufu may be considered as a culture of the spirit so well exemplified by the Way of the Samurai, later known as Bushido, exalting loyalty, humility, justice as the highest moral ideals and by the Zen sect of Buddhism with its profound spiritual contents—both of which can only be judged by their inward meaning and values and not in their outward forms. What remains of Kamakura history today are therefore not so much the things it has left, but the traditions of the human spirit which we so highly value even now—the spirit of Bushido and our love of simplicity and subdued refinement.

With so much said by way of introduction, let us next turn to the important highlights of the period—the great movements of historical significance.

As we observed in our previous series on the history of the period centering in Kyoto—when the life of the Heian aristocracy was at the height of its splendor, the foundations upon which it thrived were the vast agrarian population spread over the entire country—the peasants and their small overlords who toiled on the

manors to support the extravagant tastes and luxurious life of their aristocratic lords. In order to safeguard their manors, the 'myo-shu', or manorial supervisors who actually controlled and managed the lands and their inhabitants, continually had to be armed. As a natural consequence, the peasants who cultivated the lands developed their military force—their arms and their fighting ability. With this military force, the myo-shu protected the rice fields of their respective manors and safely delivered them to the Honke or Byoke, the aristocratic landlords who lived at the Heian capital.

The aristocrats who lived in ease and comfort at Heian-kyo made their territorial subordinates, the myo-shu who came with the rice revenues under military guard from the provinces, stay in the capital to ensure their safety by serving as household guards. Thus from the fact that these subordinate officials were made to stay in the capital to "serve" their masters that is, "saburou", a verb meaning "to serve", there came into being the noun, samurai. In time this custom of keeping military guards at the capital brought the aristocrat and the samurai together in direct, inti-

mate relationship and enabled the samurai to learn the insides of aristocratic life and conditions.

Among the newly rising samurai class in the provinces were two great families, both of which were descended from the Imperial line—the Taira and the Minamoto wielding great influence in Western and Eastern Japan respectively. It is perhaps needless to repeat that many members of the Imperial branch line, court nobles and aristocrats left the capital where the Fujiwara was so dominant, monopolizing all the highest offices and functions, and sought their future in the provinces, combining their interests with established provincial magnates or becoming provincial magnates themselves by acquiring extensive estates. It was from among these that the Taira emerged in the West and the Minamoto in the East.

As it was the characteristic of the Japanese, as it is now, to respect tradition and venerate the Imperial line, both the Taira and the Minamoto were respected above all other great families and came to be regarded as the pivot of their unity by the people in the provinces. With the gradual strengthening and expansion of power of the provincial magnates and as the ability and strength of the warrior class came to be recognized, the power of the foremost provincial families, the Taira and the Minamoto, rapidly emerged

(Continued to page 8)



HISTORY OF JAPAN

(Continued from 7)

on the surface of national history; and the events that brought these new leaders to the fore were the wars of the Hogen and Heiji eras in 1156 and 1160.

Both of these bloody incidents occurred as a result of internal squabbles within the Fujiwara clan on questions pertaining to the Imperial succession in which the armed might of the bushi was utilized and this developed into the Genpei wars between the Taira and Minamoto forces—the Japanese Wars of the Roses. As a result of the internal dissension among Fujiwara aristocrats, the intrigues and controversies in aristocratic circles and the political conditions at the Heian Court became completely exposed to the bushi, who in turn became fully conscious of their own strength and power. After 1160 the Fujiwara were no longer powerful and the Minamoto were overborne and their great captains killed. The Taira came into unquestioned power, but their supremacy was not to endure, for instead of continuing to develop their real abilities as a warrior class they fell victim to the effeminate, luxurious ways of Heian aristocratic life. At the same time the Minamoto gathered strength again and producing a great leader in Yoritomo overthrew the Taira and took over the political control of the country.

The Taira fighting under the red banner, and the Minamoto fighting under the white banner, the Genpei wars is the most famous in the military history of Japan. Up and down Japan war was waged, bravely and ruthlessly. The whole country was convulsed by battle from North to South, around the Kwansai district and along the Inland Sea, culminating in the defeat of the Taira forces in the decisive sea battle of Dan-no-ura, near the present Shimonoseki, in 1185. The tragic defeat of the Taira, whose members were driven into the sea and annihilated are recounted in vivid words in the Heike Monogatari, or Tales of the Taira, Japan's greatest epic.

The great victory at Dan-no-ura brought the Minamoto into unquestioned power and under its leader, Yoritomo, established the seat of its rule, not at the Heian capital, but at Kamakura, where Minamoto ancestors had long lived, opening a chapter in history which was to endure for 150 years.

It is thus that begins the so-called Kamakura Period under the political leadership of Minamoto Yoritomo, whose methods of administrations will be discussed at some length in the coming series of history articles in the later issues of these program sheets.

—Quintessence of Japan's Colorful Native Culture—

ANTIQUE JAPANESE BROCADES

by S. Nomura

PROBABLY in no country in the world are antique brocades more appreciated and loved than in Japan. Here they are prized more highly than gold and silver which to us are mere mediums of exchange but a piece of rare antique brocade into whose shimmering softness has been woven a fascinating tale of flowers and of birds and of fabled things is an object which deserves to be set aside with the deepest respect and with the tenderest care.

The story is told of the great Prince Maeda in northern Japan who three hundred years ago was so infatuated with the beauties of Chinese brocades that he stationed two of his followers in Nagasaki to make certain that he received the first chance at the fabrics which came on the trading vessels from China.

It should be noted in this connection that while China has had her vicissitudes, especially in the matter of internal strife, Japan, protected through the centuries by her island isolation, has proven a veritable storehouse of ancient Chinese art and especially brocades, so much so that if one wishes to study antique Chinese brocades he must go not to China but come to Japan for examples.

While most westerners seem to prefer nishiki brocade with its dazzling array of colors, the Japanese preferences seem to be toward the quieter and softer tones especially for the tea ceremony. Their first preference is kinran brocade, a fabric with a simple gold design on a plain background; second, donsū or silk damask with a small design, either in one color or in a very close and quiet color harmony with the scantiest touch of gold and third, kantoh, a striped brocade which first came to this country by way of Canton.

Each piece of brocade has a particular function to perform. Rich, dignified kinran brocade conveyed a feeling of depth and profundity and hence was used in connection with the visit of a great personage. Quiet, somber donsū or damask brought an air of silent meditation when used within the confines of the tea ceremony room, while gay, light free kantoh with its cheerful stripes seemed to suggest youth, levity. Connoisseurs and

ceremonial tea master, therefore, tried to possess at least these three different kinds of brocades so as to be equipped for all occasions.

One of the most luxurious brocades to be found in this country is known as karaori brocade. Much misapprehension seems to have arisen with reference to this brocade. Just because an ardent admirer of Chinese brocades in his enthusiasm claimed that it was Chinese, many writers and not a few museum experts instead of studying the original sources have copied what he said and are repeating his error. The truth of the matter is that karaori is distinctly a Japanese brocade, created in the sixteenth century and is absolutely devoid of any Chinese influence whatsoever. Nothing like it was ever found in China. The name "karaori" has a literal meaning of "Chinese weaving". This has led many astray but in a time when domestic products were scorned by fashion, the name "karaori" implied that this brocade was "just as good as Chinese weaving".

Karaori brocade is easily recognized by its long floating threads which create the pattern. It looks very much like Chinese embroidery which was so popular at the time but is far more artistic as its patterns were influenced not by the conventional Chinese designs but by the great Kano School of painters headed by the famous Kano Eitoku. Many westerners are familiar with this brocade through its use in a number of the priest robes and noh drama robes to be found in the Boston and Metropolitan Museums of Art.

In closing may it be said that many a lover of beautiful things have regretted the fact that the time-worn industries such as brocade weaving are gradually disappearing in an age when speed and mass seem to be more revered than grace and beauty. To them it may be reassuring to know, however, that in Japan and more particularly in the classical city of Kyoto with its templed hills and landscaped gardens gorgeous brocades are still being woven in the traditional manner by hand and that the weavers are encouraged to take great pride in their products.

聴取者の皆様へ

調査係よりお願い

この六月で我海外放送は満五年を迎へます。北米西部向一方のみ、而も僅か一時間の放送であつた開始當時から見ると、現在の躍進は目覚ましいもので、皆様と共にこの進歩を喜びたいと思ひます。このやうに目覚ましい進歩を遂げたのは、全く聴取者の皆様の御協力に依るもので、この機会に心から御禮申し上げます。そして日頃皆様に聴取状況の報告を御願ひ致して居りますが、皆様の御報告がどんなに役立つてゐるかについて申し上げてみませう。

海外放送を行ふ國際部には種々の係がありますが、その中に、世界各地に於ける聴取成績やプログラムに對する批評、さては注文、其他海外放送に對する總ゆる反響の調査を受け持つ係があります。即ち、皆様からの御通信は總てこの係の手で記録整理され、放送協會で参考とするは勿論、更に報告書に作り上げて關係官廳其他へ配布、海外放送の改善に貴重な資料となつてゐるのであります。

この係は皆様からの通信以外にも種々な材料によつて絶えず調査を行ひますが、世界各地に於ける受信成績やプログラムに對する御希望等は、結局皆様の御報告に依らねば知ることは出来ないであります。さて海外の聴取者からの通信や報告は毎月平均千五百通に達して居ります。係員はこれらを整理、調査すると共にこれらに對して洩れなく返事を差上げるやう努めて居ります。この千五百通の通信や報告を分類しますと、先づ地方別では、大體米國と歐洲とが各六百乃至七百、南米、南洋及び其他が各々五十乃至百となります。

次にこれを邦人、外人の別でみますと、外人の九十乃至九十五パーセントに對して、邦人の皆様からの報

告は全體の五乃至十パーセントに過ぎないのであります。

海外に居られる皆様は恐らく毎日故國からの放送を聴いて居られることと思ひますが、御聴きになりまして、必ず御感想を戴き度いのであります。

私共は海外放送をする以上、皆様の放送として御役に立てたいと努力致して居ります。そこでほんとうに御役に立てやうとしますにはどうしても皆様の御腹藏なき御意見をお伺ひ致さねばなりません。これがために私共は皆様に絶えず報告をもとめてゐる次第であります。

それでは皆様が御報告下さいますについて私共の願ひが御座います。これを申し上げて皆様の御参考までに致し度いと存じます。

先づ第一に御報告は成るべく具體的にお願ひ致します。

たゞ「プログラムが面白くない」とか、「良く聴えて面白かつた」と云ふだけでなく、出来るだけ詳しくお願ひ致します。

例へば何月何日何時の放送のうち、「どの講演」が良かった、そしてどの講演が悪かつた。ニュースはどのやうに放送して欲しいと成るべく具體的に御知らせ願ひ度いのであります。

更に私共は、「どの部分がどう面白くないか」或は「かうしたらどうか」「自分ばかりいふのを希望する」と云ふ様な感想を洩らして下さいますことを望みます。

是迄の経験によりますと、外人を除き邦人の皆様からは、叱言や感謝の御言葉を随分澤山戴いて居ります。

然し中には多少遺憾されてゐる向もあるやうに御見受け致します。

私共は悪い所は成るべく直すやう心掛けて居りますから、御氣付の點は何なりと御遠慮なく御注意下さいます様お願ひ致します。そうでないと、ほんとうの御希望が分らないばかりでなく、今後改善の資料にならないのであります。又良い所がありましたらそれも同時にお知らせ願ひ度いのであります。

お便りの頁

海外同胞慰安の爲、不斷の御努力を感謝致して居ります。あの放送が私共を喜ばせる事は海外に居る者のみの知る感謝で有りませぬ。私は九年前前にはスパルタン受信機の最上段で午前一時頃から四時半までJOAKを聞きまして、二年前にビクター六球を求めました短波で聞きまして。昨年の八、九月頃からは殆んど聞えませんでした。又XPERの友人も聞えないと申し居りました。處が今月初めに何かの機会に一才聞きまして處海軍少將中村一男閣下の放送が手に取る様に聞えました。又あの内容がどんなに我々在留民に激勵を與へた事でせう。どうぞ閣下に御禮を申し上げて下さい。こゝ二ヶ月間の英字新聞は支那の宣傳で支那の連戦連勝を報じて居ります。こんな時にあのニュースはどんなに在留民を力附けた事でせう。三月一日からは一晩だけが聞えなかつただけです。特に今晩はまるでKPOやKGOを聞いて居る様です。

海外放送を開始して五年、こゝに過ぎし時をかへりみて、私共は今後一層充實した内容を備へることを期して居ります、それには先づ皆様からの報告や通信が必要であります。重ねて申し上げますが、海外放送を御聴きになりましては御聴きになるだけでなく、必ず御感想、御希望を御知らせ下さいませ様お願ひ致します。

毎水曜日、北米西部向放送の一部を割いて二世の時間を設けて居る。故國在住の二世はマイクの前集うて楽しく唄ふ。



昨晩(六日)十時過ぎの子供の緩方よく聞えた事まるで教室で讀んで居る様です。内容も實に御上手であつたのであります。當園などの生徒に聞かせて交通を致しましたら面白い事だと思ひました。特に司會をなさいました女教師の聲のしつかり又はつきりしたのは聞いて居りましたも氣持のよい程でした。度々なさいつて居られるのでせう。其は其はおなれになつた御聲で、すしも恐れる處なく立派なものでした。アナウンサーに推薦致し度い様でした。子供達も一寸も恐れて居る様な處は御座いませんでした。學校の名だけがはつきり聞えませんでした。若し差支へなければあの生徒達に何か贈物を致し度いと思ひます。手紙も本園生徒から書かせ度く存じます。

桑港金門學校長
鈴木孝志

音楽は出来るだけ日本の趣味のものに聴き度いと思ひます。長唄三曲合奏等は一般一世の間にも喜ばれ又白人間にも或程度までは理解出来るものと思はれます。未だ一世が相當在住のことゝ一世の方々の喜ばれるやうなプログラムを組んでいただき度く存じます。二世は米國で教育を受け娛樂方面では餘り困りませんが一世の方々は反對に少く一つでも楽しみのおふる事は私共二世としても亦此上もなき喜びであります。講演でありましてが近頃時局講演等只心配をすなと聴かされた時は安心出来さうですが、後から直に不安になつたりする事です。こう申し上げるのは故郷からこんな通信があつたとか、一時歸國した人の中によく心細いやうなニュースをもちたらず事です。ために矛盾した氣持になる事は致し方ないと思ひます。それで講演者の方々にも出来るだけ徹底的に納得の出来るやう話していただきたいことでもあります。或時トキーニュースで大臣の肉聲が聞かれるとて大分その肉聲を聞かんが爲に活動寫眞を見に行つた人のあることを覚えておます。海外に居る者もレイデオを通して、大臣方の肉聲を聞かせていたゞくことが出来たらどんなに精神的に大きな力となる事と存じます。

カリフォルニア
平砂喜久雄

爲國 正志

日本の初夏の花

石井勇義

只今故國日本では春の代表的な花木である、櫻や山茶、牡丹、藤なども終りを告げ、これから花菖蒲や草月などの季節に向ひます。

花菖蒲は純粋に日本で發達した花で、今は海外にも澤山紹介されて居りますが、眞に初夏を代表する花でありまして、あの入梅頃の濕つぽい大氣の中にあつて花びらが伸びやかに四方に垂れて咲くところは、日本でなければ見られない特色であります。その花菖蒲は徳川幕府の末期頃から流行したもので、最初は只一種の野生の花菖蒲から、只今では五百種以上の品種が作られて花形や色彩が極めて多様なものが見られます。外國には澤山のアイリスの種類の花菖蒲に優るものはないと信じます。

しかもこの五百種以上を数へる澤山の花菖蒲の品種が僅か一兩年足らずの間に、發達した事を考へますと我々の祖先が如何に花に對する趣味が豊かで、花を作り鑑賞する事に優れた技術と鑑識を持つて居たかを窺ふことが出来るのであります。これは花菖蒲許りでなく、さくらさうや牡丹などもさうです。牡丹は支那の

原産でありまして、日本に渡つてから何百といふ品種が出来て、日本の牡丹として海外にも澤山輸出されたものであります。それとよく似た例は蓮にも見ますが、花としての發達は支那の手に依つてなされました。蓮は蔬菜として食用にする許りでなく、やはり花を樂しむ種類が一百種にも達して居ります。

菊や朝顔が日本で發達してゐる事は皆さんも御承知と考へますから、こゝには述べませんが、更に、花木、即ち花を樂しむ庭木について見ますと、日本程種類が多く美しい花の咲く樹を澤山に持つて居る他にはないと思ひます。その第一に「つばき」がありまして、つばきは支那などでも野生はありますが、園藝的に改良されたのは日本でありまして、只今でも凡三百種類位の花形や色彩の異つた品種が培養されて居りますが、冬でも庭先などで何の保護もなしに立派に開花をいたして居ります。秋に美しく咲く茶梅にも百五十種もの品種がありまして、「かへで」類にも二百種あまりの様な葉變りが見られます。梅なども支那の産ですが、これも日本に渡つてから園藝的に改良さ

れまして、今日三百種あまりの花梅が作られて居ります次第です。かやうに日本にはどうして澤山の美しい園藝花卉があるかといふに、私共同胞は國民性として非常に植物を愛好するうへに、豊かな趣味を持つて居るからであります。かの有名な菅原道眞の歌に「東風ふかば香おこせよ梅の花、あるじなしとて春をわする公の心境こそ、我々同胞の花に對する愛好心であり、日本人が優れた園藝の技術を有する所以もそこにあると思ひます。北米に於ける花や野菜栽培が多く同胞の手に依つてなされてゐることや、世界第二の花の消費國と言はれるアルゼンチンの花の栽培も日本人の手で大方やつて居ると聞いて居ります。日本の園藝も、只今は日本古來の花ばかりでなく、海外から學んだカーネーションやバラ、チューリップなど栽培も相當の發達を遂げて、チューリップなどは海外に輸出するまでに生産が進んで居ります。

日本は今、未曾有の事變に直面して居りますが、しかし園藝は少しも衰へて居りません、むしろ流行してゐると見てよいでせう。それは、私共は心のあたたかい時こそ花を眺め植物に親しむ事に依つて疲労を恢復し健康を保つてゆけるのであります。

母國の春

(續き)

島崎藤村

最早、事變以來三度目の春の先驅のやうな、暖かい雨がやつて来るやうになりました。古人のいふ蓬を伸ばすとはこの雨のことです。来るか来るかと思つてこの雨を待ち侘びてゐた心持はありませんでした。わたしどもは四ヶ月も前から——六十年來の冬季の乾燥だと言はれたらば、乾き切つた寒い冬籠りの間——唯それのみを待つてゐたやうなものでした。さう申しては何ですが、銃後にあるわたしたちの抑制と忍耐をも想つて見て下さい、それらは皆、戦線にある將士等の勞苦を思ひやる心からでした。さういふ市民の心が今日まで續いて來ました。この町の界

隈だけでも戦地の方へ送つてゐる勇ましい壯丁の数は、今は何程と言つても町で行き達ふ留守居の女でも老人でも、子供でも、この春を待つてゐなかつたものはないやうでした。寒苦、寒苦——一切を忍ばねばならぬ非常時の烈しい寒さと、大きい氣象を促す曠世の展望とが、殆んど一緒にやつて來たのです。この驟然たる寒さの底から立ち上りたといふ願ふもの、どうかして紀元二千六百年の春にふさはしい延び／＼とした力を持ち來したいと願つてゐなかつたものは殆んど有りますまい。

例年に比べると、今年は草木の芽の動きもいくらか早いやうです。遠い山地の方こそまだ冬枯れのままで、山々の頂きには白雪を見るとのあたりでは沈丁花の蕾もふくらみ、芍薬の芽も延びて來てゐます。日は餘程長くなりました。空も明るくなつて來ました。一雨毎にわたしどもは春の來るのを感じます。あらゆる草木が活き返る中で、やがて來る若葉の世界を待つのも樂しみです。あの椿から桃、桃から櫻といふ風に、この國土特有な花のさかりの時が來て、異郷にある諸君やして母國の空を偲はしめる足るやうな春の焔が流れて來る日も最早遠くはないでせう。このことは草木の再生であるばかりでなく、やがて自分等の再生でもありたい。どうかして大きな戦争の持ち來す方が古い歴史のあ

支那・南洋向放送

特別發價	JJAZK	115160	周波數	19米七九
	JOAK	118000		25米四二
		117000		三五米

放送時間

日本時間午後	九〇〇—一二三〇	開始
GMT當日	二〇〇—一四三〇	九三〇 日本語ニュース
比律賓	八〇〇—一〇三〇	九三〇 時事問題解説(日・水・金)
當日午後	七二〇—九五〇	九三〇 時事問題解説(日・水・金)
シンガポール	七二〇—九五〇	九三〇 時事問題解説(日・水・金)
印度標準時	五三〇—八〇〇	九三〇 時事問題解説(日・水・金)
當日午後	一〇〇—一二三〇	九三〇 時事問題解説(日・水・金)
シドニー、メルボルン	一〇〇—一二三〇	九三〇 時事問題解説(日・水・金)
當日午後	一〇〇—一二三〇	九三〇 時事問題解説(日・水・金)

一日 土	舞踊小唄	後九三〇
四日 火	講演(日本語)「六月の國便り」高島米峰	後九三〇
六日 木	講演(日本語)「時局と南洋の將來」南國産業取締役、小倉一二	後九三〇
八日 土	軍歌	後九三〇
十一日 火	軍歌	後九三〇
十三日 木	軍歌	後九三〇
十五日 土	歌謡曲	後九三〇
二十日 木	歌謡曲	後九三〇
二十五日 火	歌謡曲	後九三〇
二十九日 土	歌謡曲	後九三〇
レコード		

母國は今、早い春ですと申し上げて、前途に繋ぐふるさとの心を遠く諸君に寄せたいと思ふものです。三月十五日海外放送の原稿全文

北米加奈陀西部・布哇向放送

コールサイン

周波数

波長

J Z K

一五一六〇キロサイクル

一九米七九

放送時間

日本時間午後 二〇〇一—三三〇〇
 GMT 當日 五〇〇一—六三〇〇
 北米、加奈陀 九〇〇一—一〇三〇〇
 西部前日午後 六三〇一—八〇〇〇
 布哇前日午後 六三〇一—八〇〇〇

後二〇〇 開始
 〇二〇〇 英語ニュース
 〇二〇〇 音楽・演藝・講演・通信
 〇二〇〇 音楽・演藝・講演・通信
 〇二〇〇 日本語ニュース
 〇二〇〇 音楽・演藝・講演・通信
 〇二〇〇 (日曜祝祭日は後三〇〇)
 〇二〇〇 郷土便り、又は音楽・演藝
 〇二〇〇 終了アナウンス、国歌
 〇二〇〇 終了

一 日 土
 後三〇〇 新日本音楽—宮城道雄社中
 〇二〇〇 子供の新聞(英語)
 〇二〇〇 行進曲
 〇二〇〇 郷土便り(松江、鳥取)
 二 日 日
 後三〇〇 音楽(國內放送兼用)
 〇二〇〇 子供の時間(英語)
 〇二〇〇 音楽(大阪より)
 三 日 月
 後三〇〇 ビアノ獨奏—東京音楽學校
 〇二〇〇 本年度卒業生
 〇二〇〇 日本歴史シリーズ(英語)
 〇二〇〇 俚語
 〇二〇〇 時事問題解説
 四 日 火
 後三〇〇 音楽(國內放送兼用)
 〇二〇〇 講演(英語)「日本近代建築についで」—早稻田大學建築科
 〇二〇〇 副手、南 和夫
 〇二〇〇 俚語—寅由喜
 五 日 水
 後三〇〇 獨唱—東京音楽學校本年度
 〇二〇〇 卒業生

〇二〇〇 對談—吉岡彌生、石神花子
 (二世の時間)
 〇二〇〇 管絃樂
 〇二〇〇 郷土便り(仙臺、山形、秋田)
 六 日 木
 後三〇〇 音楽(國內放送兼用)
 〇二〇〇 日本の子供(録音)
 〇二〇〇 從軍物語—井口靜波
 〇二〇〇 從軍物語—井口靜波
 〇二〇〇 室內樂—フィルハーモニー・クワルテット
 〇二〇〇 新日本音楽
 〇二〇〇 講演(日本語)「葉櫻の頃の吉野」—富田碎花(大阪より)
 〇二〇〇 俚語
 〇二〇〇 郷土便り(徳島、高知)
 九 日 日
 後三〇〇 音楽(國內放送兼用)
 〇二〇〇 子供の時間(英語)
 〇二〇〇 劇「ジョン万次郎後日譚」
 〇二〇〇 音楽
 〇二〇〇 郷土便り(徳島、高知)
 十 日 月
 後三〇〇 ヨネ野口作品集「筆曲より取材せるもの」野口米次郎
 〇二〇〇 講演(英語)「日本の花」—石井勇義
 〇二〇〇 俚語
 〇二〇〇 時事問題解説
 十一 日 火
 後三〇〇 管絃樂—東京放送管絃樂團
 〇二〇〇 講演(英語)「六月の日本から」—前ジャパン・タイムス
 〇二〇〇 主筆、城谷 暁
 〇二〇〇 舞踊小唄
 〇二〇〇 舞踊小唄
 〇二〇〇 郷土便り(福岡、小倉、長崎)
 〇二〇〇 郷土便り(福岡、小倉、長崎)
 十二 日 水
 後三〇〇 音楽(國內放送兼用)

〇二〇〇 講演(英語)「日本に於けるカナダの少年」—中山一馬(二世の時間)
 〇二〇〇 歌謡曲
 〇二〇〇 郷土便り(東京、前橋、甲府)
 十三 日 木
 後三〇〇 合唱—日本放送合唱團
 〇二〇〇 ヴァイオリン獨奏
 〇二〇〇 小學生による日本語朗讀
 十四 日 金
 後三〇〇 音楽(國內放送兼用)
 〇二〇〇 管絃樂
 〇二〇〇 講演(日本語)「我國に於ける金と物の關係」—大阪毎日新聞
 〇二〇〇 聞主幹、下田將美
 〇二〇〇 小唄
 〇二〇〇 小唄
 十五 日 土
 後三〇〇 輕音楽—ジョーリー・システムズ
 〇二〇〇 子供の新聞(英語)
 〇二〇〇 季節に聴く(録音)
 〇二〇〇 郷土便り(名古屋、静岡、濱松)
 〇二〇〇 郷土便り(名古屋、静岡、濱松)
 十六 日 日
 後三〇〇 行進曲
 〇二〇〇 子供の新聞(英語)
 〇二〇〇 管絃樂—日本放送交響樂團
 〇二〇〇 管絃樂—日本放送交響樂團
 十七 日 月
 後三〇〇 ヴァイオリン獨奏—西川滿枝
 〇二〇〇 講演(英語)「日本の今昔を語る」—東京商船學校教授、須藤兼吉
 〇二〇〇 舞踊小唄
 〇二〇〇 時事問題解説
 〇二〇〇 芝居囃子—望月太左衛門社
 〇二〇〇 中
 〇二〇〇 獨唱
 〇二〇〇 講演(日本語)「六月の母國便り」—高島米峰
 〇二〇〇 行進曲
 〇二〇〇 行進曲
 十九 日 水
 後三〇〇 獨唱—淡谷のり子
 〇二〇〇 合唱—アエオリヤン・シンガ
 〇二〇〇 俚語
 〇二〇〇 俚語

〇二〇〇 郷土便り(新潟、長野)
 〇二〇〇 郷土便り(新潟、長野)
 二十 日 木
 後三〇〇 シヤトルの夕
 〇二〇〇 吹奏樂—帝國海軍々樂隊
 〇二〇〇 吹奏樂—帝國海軍々樂隊
 〇二〇〇 講演(英語)「何故私は日本が好きか」—神戸カナダ學校教授、ミセス・R・ウインソン(大阪より)
 〇二〇〇 今月の時事解説—神川彦松
 〇二〇〇 小唄
 〇二〇〇 小唄
 〇二〇〇 長唄「大薩摩」—杵屋榮藏社中
 〇二〇〇 子供の新聞(英語)
 〇二〇〇 筆曲
 〇二〇〇 郷土便り(熊本、宮崎、鹿児島)
 〇二〇〇 郷土便り(熊本、宮崎、鹿児島)
 二十三日 日
 後三〇〇 輕音楽
 〇二〇〇 子供の新聞(英語)
 〇二〇〇 尺八と筆曲—中尾都山社中
 〇二〇〇 と今井慶松、外
 〇二〇〇 と今井慶松、外
 二十四 日 月
 後三〇〇 ラヂオ風景「田植」
 〇二〇〇 講演(英語)「日本の初夏の山々」—小島島水
 〇二〇〇 俚語
 〇二〇〇 時事問題解説
 〇二〇〇 時事問題解説
 〇二〇〇 管絃樂—中央交響樂團
 〇二〇〇 物語「テキサス無宿」(谷讓次作)—松井翠聲
 〇二〇〇 物語「テキサス無宿」(谷讓次作)—松井翠聲
 二十六 日 水
 後三〇〇 音楽(國內放送兼用)
 〇二〇〇 講演(英語)—エミイ・岡崎
 〇二〇〇 講演(英語)—エミイ・岡崎
 〇二〇〇 (二世の時間)
 〇二〇〇 講演(日本語)「アメリカの同胞諸君へ」—加州毎日新聞日本支局長、小松良基
 〇二〇〇 郷土便り(金澤、福井、富山)
 〇二〇〇 郷土便り(金澤、福井、富山)
 二十七 日 木
 〇二〇〇 郷土便り(金澤、福井、富山)

〇二〇〇 民謡めぐり(臺灣)
 〇二〇〇 日本歴史シリーズ(英語)
 〇二〇〇 國史物語「奈良朝篇」
 〇二〇〇 國史物語「奈良朝篇」
 二十八 日 金
 後三〇〇 音楽(國內放送兼用)
 〇二〇〇 合唱
 〇二〇〇 講演(日本語)「茶を立てるときの心持」—山田宗有(大阪より)
 〇二〇〇 講演(日本語)「茶を立てるときの心持」—山田宗有(大阪より)
 〇二〇〇 行進曲
 〇二〇〇 行進曲
 二十九 日 土
 後三〇〇 輕音楽—日米オーケストラ
 〇二〇〇 子供の新聞(英語)
 〇二〇〇 三味線主奏
 〇二〇〇 三味線主奏
 〇二〇〇 郷土便り(北海道)
 〇二〇〇 郷土便り(北海道)
 三十 日 日
 後三〇〇 音楽(國內放送兼用)
 〇二〇〇 子供の新聞(英語)
 〇二〇〇 劇「ランド將軍」
 〇二〇〇 劇「ランド將軍」



昭和十年六月一日 海外放送開始當日の記念すべき寫眞

南米向放送

コイルサイン
J Z K
J Z J

波長
一九米七九
二五米四二

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—六・〇
ブラジル 前日午後 六・〇—七・〇

前六〇 開始
六五 ボルトガル語ニュース
(月・水・金)
スベイン語ニュース
(火・木・土)
六五 講演又は演藝・音楽(日
曜は前六・三五より)
七五 日本語ニュース
七五 郷土便り、又は音楽
七五 終了アナウンス・国歌

一日土

前六五 音楽(國內放送兼用)
七五 郷土便り(松江・鳥取)

二日

前六五 新日本音楽—宮城道雄社中
七五 但語

三日

前六五 音楽(國內放送兼用)
七五 時事問題解説

四日火

前六五 ビアノ獨奏
七五 舞踊小唄

五日水

前六五 音楽(國內放送兼用)
七五 郷土便り(仙臺、山形、秋田)

六日木

前六五 獨唱
七五 講演(日本語)「南米同胞に語る」—永田 穰

七日金

前六五 音楽(國內放送兼用)
七五 軍歌

八日土

前六五 講演(西語)「アルゼンチンよ

り日本に歸りて—慶應大學
教授、鎌田竹次郎

九日 日
郷土便り(徳島、高知)

前六五 歌謡ヴァラエテイ「歌行脚東
海道」の巻—藤山一郎、小梅

七五 箏曲

十日月

前六五 講演(葡語)「南米と日本の今
後」—元ブラジル大使館参事
官、野田良治

七五 時事問題解説

十一日火

前六五 流行歌
七五 郷土便り(福岡、小倉、長崎)

十二日水

前六五 管絃樂—東京放送管絃樂團
七五 郷土便り(東京、前橋、甲府)

十三日木

前六五 音楽(國內放送兼用)
七五 歌謡曲

十四日金

前六五 小學生による日本語朗讀
七五 但語

十五日土

前六五 講演(西語)「六月の日本」—
文學博士、村上直次郎
七五 郷土便り(名古屋、静岡、濱
松)

十六日

前六五 輕音楽—ジョリー・シスター
ズ
七五 三曲

十七日月

前六五 管絃樂—日本放送交響樂團
七五 時事問題解説

十八日火

前六五 ヴァイオリン獨奏—四川滿枝
七五 講演(日本語)「今後の南米と

日本の將來—丸山鶴吉

十九日水

前六五 講演(日本語)「六月の母國便
り」—高島米峰
七五 郷土便り(新潟、長野)

二十日木

前六五 獨唱—淡谷のり子
七五 箏曲

二十一日金

前六五 音楽(國內放送兼用)
七五 但語

二十二日土

前六五 挨拶(西語)「アルゼンチン練
習船アルヘンチーナ號を迎
へて」
七五 郷土便り(熊本、宮崎、鹿児
島)

二十三日

前六五 長唄「大薩摩」—杵屋榮藏社
中
七五 輕音楽

二十四日月

前六五 講演(葡語)「ブラジルの皆様
へ」—江越信胤
七五 時事問題解説

二十五日火

前六五 但語
七五 講演(日本語)「南米に活躍す
る同胞諸君へ」—アマゾンヤ
開發株式會社社長、上塚 司

二十六日水

前六五 管絃樂—中央交響樂團
七五 郷土便り(金澤、福井、富山)

二十七日木

前六五 音楽—(國內放送兼用)
七五 箏曲

二十八日金

前六五 臺灣の民謡
七五 行進曲

二十九日土

前六五 音楽(國內放送兼用)
七五 郷土便り(北海道)

三十日

前六五 輕音楽
七五 但語

二十一日金

前四二五 音楽(國內放送兼用)
四四五 合唱
五二五 行進曲
五四五 講演(佛語)

二十二日土

前四二五 ヴァイオリン獨奏
四四五 講演(伊語)「六月の日本の風
景」—ストラミジヨリー
五二五 吹奏樂—帝國海軍々樂隊
五四五 獨唱

二十三日

前四二五 長唄「大薩摩」—杵屋榮藏社中
四四五 獨唱
五二五 管絃樂
五四五 ピアノ獨奏

二十四日月

前四二五 國民歌
四四五 行進曲
五二五 尺八と箏曲—今井慶松、外
五四五 ヴァイオリン獨奏

二十五日火

前四二五 ジャズ民謡
四四五 合唱
五二五 ラヂオ風景「田植」
五四五 講演(英語)「父八雲を語る」
小泉一雄

二十六日水

前四二五 管絃樂—中央交響樂團
四四五 講演(獨語)「日本の教育」—
キール大學教授、デニルク・
ハイム

二十七日木

前四二五 行進曲
五二五 三曲
五四五 箏曲

二十八日金

前四二五 合唱
四四五 ピアノ獨唱
五二五 民謡めぐり(臺灣)
五四五 講演(佛語)「日本の初夏」

二十九日土

前四二五 音楽(國內放送兼用)
四四五 講演(伊語)
五二五 管絃樂
五四五 ヴァイオリン獨奏

三十日

前四二五 新日本音楽
四四五 行進曲
五二五 輕音楽
五四五 獨唱

布哇向及び近東向海外放送開始のお知らせ

日本放送協會は来る六月一日より布哇向と近東向の二放送を開始の豫定で既に布哇向は四月中、近東向は五月一日より夫々放送試験を行ひ、目下管々と各級の準備をすまめて居ります

愈々開始の節は更めて各放送のアナウンスで決定したものをお知らせ致しますが、こゝに不取敢の放送時間、周波數等をお知らせ致します。

布哇向 放送時間

日本時間 午後四・〇〇—五・〇〇
布哇時間(前日) 午後八・三〇—九・三〇
GMT(當日) 〇七・〇〇—〇八・〇〇

周波數 J Z K 一五、一六〇キロサイクル、一九米七九
使用語、日本語及び英語

近東向 放送時間 日本時間 午前〇・〇〇—一・〇〇
印度標準時(前日) 午後八・三〇—九・三〇
イラン時間(前日) 六・三〇—七・三〇
イラク時間(前日) 六・〇〇—七・〇〇
GMT(前日) 一五・〇〇—一六・〇〇

周波數

J Z K 一五、一六〇キロサイクル、一九米七九
使用語 日、英、アラビヤ、ヒンドスター、ビルマ語

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，不加捐棄，

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，也大加延長，

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。所用電波，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，即請將尊址詳細示知是荷，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 一五〇六〇キロサイクル
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)

六月中主要預定節目

除去星期六以外，每日從下午十點零五分起廣播中國語通信，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 星期六	下午十二點鐘	新日本音樂—宮城道雄音樂團
二號 星期日	下午十一點鐘	音樂
三號 星期一	下午十一點鐘	鋼琴獨奏
四號 星期二	下午十一點鐘	音樂
五號 星期三	下午十一點鐘	獨唱
六號 星期四	下午十點二十五分鐘	講演
七號 星期五	下午十一點鐘	音樂

八號 星期六	下午十一點鐘	室內樂
九號 星期日	下午十一點鐘	歌謠組曲
十號 星期一	下午十一點鐘	音樂
十一號 星期二	下午十一點鐘	流行歌
十二號 星期三	下午十一點鐘	管絃樂—東京放送管絃樂團
十三號 星期四	下午十一點鐘	音樂
十四號 星期五	下午十點二十五分鐘	合唱—日本放送合唱團
十五號 星期六	下午十一點鐘	音樂
十六號 星期日	下午十一點鐘	輕音樂
十七號 星期一	下午十一點鐘	管絃樂—日本放送交響樂團
十八號 星期二	下午十一點鐘	日本戲樂
十九號 星期三	下午十一點鐘	獨唱—淡谷則子
二十號 星期四	下午十一點鐘	音樂
二十一號 星期五	下午十點二十五分鐘	講演
二十二號 星期六	下午十一點鐘	吹奏樂—帝國海軍々樂隊
二十三號 星期日	下午十一點鐘	尺八・琴曲
二十四號 星期一	下午十一點鐘	長唄
二十五號 星期二	下午十一點鐘	流行歌
二十六號 星期三	下午十一點鐘	管絃樂
二十七號 星期四	下午十一點鐘	臺灣民謠
二十八號 星期五	下午十一點鐘	音樂
二十九號 星期六	下午十點二十五分鐘	講演
三十號 星期日	下午十一點鐘	輕音樂
三十一號 星期一	下午十一點鐘	音樂

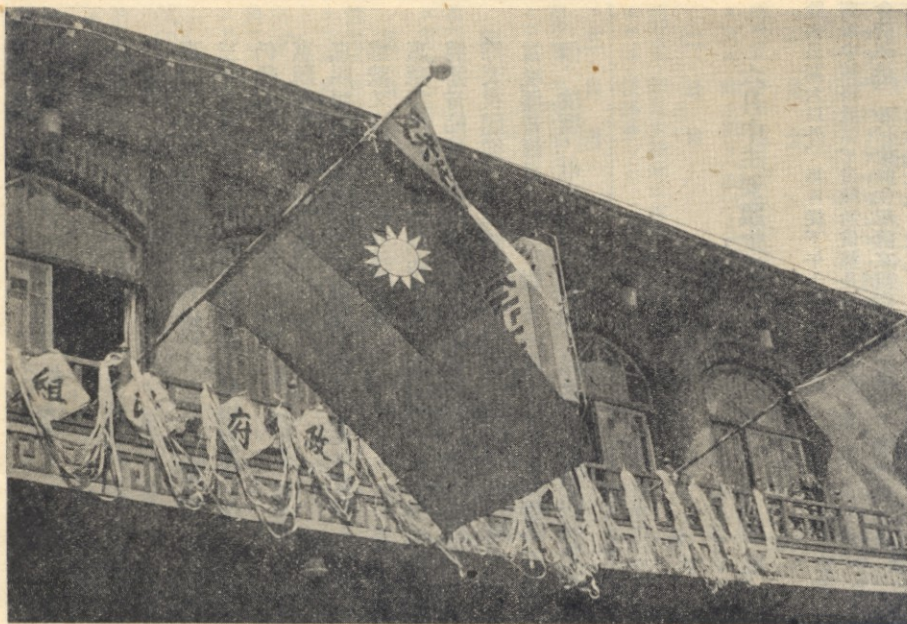


中華民國二十九年六月 第四十八號

對華廣播節目

日本放送協會

國民政府成立祝賀大遊行



三月三十號是中國國民政府歸還南京的日子，實在是歷史的一個慶日

日本方面也有同情到處充滿有慶賀的空氣尤其是旅日華僑歡天喜地的歡迎新政府、家家戶戶高懸起青天白日滿地紅旗慶祝這個好日子恰好這天趕上好天氣，在東京約計兩千多名華僑等到晚上一齊出動，集合在日比谷公園、手々提着燈籠由那公園出發排隊遊行到宮城前廣場、靖國神社、近衛公館等處合唱萬歲。

這種提燈遊行從東京神戶以至全國各處極其盛大的舉行。

尤其是橫濱那裡等到下午一點約有數千名的華僑集合在橫濱中華館的院子裡舉行盛大的「中華民國政府成立慶祝大會」，從神奈川縣知事以至日華各界代表者等參加大會的約達到一萬名之多多數散會後華僑和日本各學校學生共同舉行大規模的提燈會車遊行、下午六點半由南京街出發由廣東佛山送來的興亞耍獅子、中華公立學校學生所造的極其可愛的耍小獅子、由福建省送來的耍金龍、銀龍、上海出身者所造的耍大蜈蚣和耍銀鷄以及各種會車許多輛相連不絕遊行全市街沿途的民衆成堵而觀、顯出了建設新東亞途徑上的一偉觀。



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	J J Z K	一一八〇〇キロサイクル	二五米四二
南米向放送	日本時間午前六・三〇—七・三〇	J J Z K	一一八〇〇キロサイクル	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	J L S 2	一七八四五キロサイクル	一六米八一
北米西部・布哇向放送	日本時間午後二・〇〇—三・三〇	J Z K	一一一六〇キロサイクル	一九米七九
支那・南洋向放送	日本時間午後九・〇〇—一一・三〇	J J Z K	一一八〇〇キロサイクル	二五米四二

歐羅巴向放送

コールサイン 周波数 波長
 J Z K 一一八〇〇キロサイクル 一九米七九
 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・一五 音楽演奏
 前四・三〇 英語ニュース
 前四・四五 音楽演奏・講演・通信
 前四・五五 アナウンス
 前五・〇〇 英語ニュース
 前五・一五 音楽演奏
 前五・三〇 音楽演奏・講演・通信
 前五・四五 終了アナウンス・国歌
 前五・五五 終了

一日土

前四・一五 音楽(國內放送兼用)
 前四・三〇 講演(伊語)「伊太利と日本」
 前四・四五 有島生馬
 前四・五五 合唱
 前五・一五 行進曲
 前四・一五 管絃樂
 前四・三〇 ビアノ獨奏
 前四・四五 新日本音楽—宮城道雄社中
 前四・五五 獨唱
 三 日 月
 前四・一五 ヴァイオリン獨奏
 前四・三〇 行進曲
 前四・四五 音楽(國內放送兼用)



四 日 火
 前四・一五 日本歴史シリーズ(英語)
 前四・三〇 ビアノ獨奏
 前四・四五 合唱
 前四・五五 管絃樂
 前五・一五 講演(英語)「戦禍の歐洲より再び日本に歸りて」瑞典S K F會社日本支店長、イー・ヂーガストン
 田 植

五日水

前四・一五 器樂
 前四・三〇 講演(獨語)「日本の婦人」ドクトル・アルテンドルフ
 前四・四五 音楽(國內放送兼用)
 前四・五五 マンドリン合奏

六日木

前四・一五 流行歌
 前四・三〇 ヴァイオリン獨奏
 前四・四五 獨唱
 前四・五五 行進曲

七日金

前四・一五 音楽(國內放送兼用)
 前四・三〇 器樂
 前四・四五 管絃樂
 前四・五五 講演(佛語)「日本便り」アテネ・フランセ教授、ポール・イズレル

八日土

前四・一五 室内樂—フィルハーモニー・クワルテット
 前四・三〇 講演(伊語)「日本在住三年を顧みて」—ロレンツォ・ペルテル
 前四・四五 新日本音楽
 前四・五五 合唱

九日日

前四・一五 管絃樂
 前四・三〇 ヴァイオリン獨奏
 前四・四五 歌謡ヴァラエティ「歌行脚東海道」藤山一郎、小梅
 前四・五五 管絃樂
 十日 月
 前四・一五 音楽(國內放送兼用)
 前四・三〇 合唱
 前四・四五 輕音樂

十日月

前四・一五 管絃樂
 前四・三〇 ヴァイオリン獨奏
 前四・四五 歌謡ヴァラエティ「歌行脚東海道」藤山一郎、小梅
 前四・五五 管絃樂
 十日 月
 前四・一五 音楽(國內放送兼用)
 前四・三〇 合唱
 前四・四五 輕音樂

十一日火

前四・一五 シロホン獨奏
 前四・三〇 器樂
 前四・四五 ビアノ獨奏
 前四・五五 朗讀「野口米次郎作品集」
 前五・一五 講演(英語)「六月の日本便り」結澤 巖

十二日水

前四・一五 行進曲
 前四・三〇 講演(獨語)「日本の現状」京都帝國大學教授、ドクトル・エルウイン・ヤーン
 前四・四五 管絃樂—東京放送管絃樂團
 前四・五五 輕音樂

十三日木

前四・一五 音楽(國內放送兼用)
 前四・三〇 バイプオルガン獨奏
 前四・四五 管絃樂
 前四・五五 講演(英語)「日本の花」—石井勇義

十四日金

前四・一五 合唱—日本放送合唱團
 前四・三〇 管絃樂
 前四・四五 行進曲
 前四・五五 講演(佛語)「事變下の日本から」慶應大學教授、醫學博士、三浦岱榮

十五日土

前四・一五 管絃樂
 前四・三〇 講演(伊語)「六月の日本便り」—東京日日新聞記者、渡邊 光
 前四・四五 音楽(國內放送兼用)
 前四・五五 ヴァイオリン獨奏

十六日日

前四・一五 合唱
 前四・三〇 ビアノ獨奏
 前四・四五 輕音樂—ジョリー・シスターズ
 前四・五五 管絃樂

十七日月

前四・一五 管絃樂—日本放送交響樂團
 前四・三〇 尺八
 前四・四五 行進曲
 前四・五五 國民歌

十八日火

前四・一五 ヴァイオリン獨奏—四川蒲枝



ニュース編輯に忙しい放送會館、國際部室
 各國語ニュースはこゝから生れる。

十九日水

前四・一五 行進曲
 前四・三〇 講演(獨語)「六月の日本」—D.N.B.通信社、アール・ワイゼ
 前四・四五 芝居囃子—望月太左衛門社中
 前四・五五 講演(英語)「日本の今昔を語る」—東京商船學校教授、須藤兼吉

二十日木

前四・一五 管絃樂
 前四・三〇 ギター合奏
 前四・四五 獨唱—澁谷のり子
 前四・五五 管絃樂

皇紀二千六百年
昭和十五年六月

第四十八號

海外放送番組

日本放送協會

海外放送開始五周年を迎へて



「海外に御活躍のわが同胞の皆様！」
雨の日も風の日も一日として休むこと
なく、皆様にさうお呼びかけしてま
ゐりましたこの海外放送も、この六
月で開始以來滿五年になります。日
本の海外放送は昭和十年六月一日、
その第一聲を放つたのであります。こ
この日、當時の放送協會々長岩原謙
三氏の挨拶と慶祝の音楽が意義深き
放送第一日の番組を飾つたのであり
ます。この放送は太平洋沿岸諸國、
特に在留邦人の多い北米西部、加奈
陀、布哇に向けて毎日定期的に行ふ
こととなり、遠く母國を離れて海外
萬里の彼方に御活躍の皆様にかうし
て直接母國からお呼びかけ出来るこ
ととなつたわけでありました。北米西
部、加奈陀、布哇向のこの海外放送
はその後、放送時間等を改善し、
放送内容も豊富に致しましたが、こ
の放送に對し在外同胞各位はもとよ

黎明

横山 大觀 書

——紀元二千六百年を奉祝して——

り諸外國人からの反響は意外に大き
く、世界の各地から海外放送の擴充
を希望される手紙や葉書が船便毎に
當協會に殺到するといふ好成績であ
りましたので、海外放送のもつ使命
の重大性に鑑み、昭和十二年一月一
日を期し、歐洲向、北米東部向、南
米向並に海峽植民地ジャバ向を新
設、更に四月一日以後は歐洲向に從
來の英語のほか佛語、獨語を加へ、
更に八月一日南米向に西班牙語
放送を開始、八月二十五日海峽植民
地ジャバ向放送に毎日支那語放送を
開始したのであります。更に昭和
十三年一月一日を期し再度の擴張を
斷行、歐洲向放送を放送時間、放送
種目等に互り改善を加へ、南米向に
葡萄牙語を加へ、北米東部向を午前
と午後を二回放送することとし、海
峽植民地、ジャバ、濠洲向放送を更
に擴充、佛語、ニューズを加へること
となつたのであります。續いて同年八
月、海峽植民地、ジャバ、濠洲向放
送を支那、南洋向放送と改稱し、從
來の單一放送を五〇キロと二〇キロ
の二重放送に改め、和蘭語、ニューズ
を追加することになりました。かく
して擴充の一途を辿つた海外放送は
更に昭和十四年七月一日を期して全
般に互り擴充を斷行、毎日放送時間
八時間、五方向、使用國語八ヶ國語
となり、現在に及んだのでありま
す。なほこの海外放送を擔當する國
際課は國際部に擴大、國際部に第一
課、第二課を置いて陣容を整備し、
放送の向上に努力してまゐりまし
た。扱つてこの間、國際情勢は紛糾を
極め、極東の風雲益々急を告げ、遂
に支那事變の勃發となり、わが忠勇
なる將兵は大膽の天地に勇躍出征、
各地に偉大なる戦果を擴大し抗日容
共の蔣政權打倒に向つて邁進、茲に
極東の情勢は有史未曾有の一大轉廻
を送ぐるに至つたのであります。か
くてわが聖戰の目的を顯揚し、帝國
の主眼を海外に宣明することを使命
とするこの海外放送の意義は益々大
となり、國際宣傳戦裡に日本の放つ
電波は世界の隅々まで正義日本の聲
を撒播したのであります。一方、事

態における日本の眞意を曲解する空
氣相當根深い外國にあつて日夜心を
碎かれるわが同胞各位を鼓舞し、同
胞各位に日本の正義を傳へ、極東の
新情勢を報道することもこの海外放
送の大きな仕事となりました。然る
に遠き異境にあつて母國を氣遣はる
ゝ同胞各位が、この海外放送を聴取
され皇軍の活躍を知られ、どうかこ
れを皇軍慰問に使つてくれとか、こ
れを陸海軍省に獻納して呉れと、數
々の慰問品や金品を當協會國際部宛
に寄託して來られる等、同胞各位の
溢れる赤誠に私共部員一同は感泣し
て放送を續けるいふことも再三ござ
いました。同胞各位が母國と呼應し
國民精神總動員に積極的に参加され
たことは大和民族の赤い血が、たと
へ遠く海を隔つとも一つに結ばれ合
つたことを意味するものであり歡び
に絶えない次第であります。なほそ
の間第二世諸君も微妙な國際關係裡
に充分自重され、日本の國際的友好
親善に努力されたことも洵に喜ばし
いことでありました。今過去五年の歴
史をふりかへりみると、感慨深き
ものがあります。日本がその遅ま
しき發展を續けつゝあるやうに、こ
の海外放送も今後更に更に發展しな
ければなりません。改善し擴充され
ねばならぬ點も多々ありますが、茲
に在外同胞各位に特に喜んでいた
き度いことは、この海外放送が、今
年から明年にかけて劃期的大擴充を
斷行し得る運びとならうといふこと
であります。紀元二千六百年を迎
へ、日本の國力益々固きを加へ、今
や南京國民政府の發足と共に新東亞
建設の黎明を迎へるに至りましたが
かゝる際ラヂオの分野に於ても、日
本は大飛躍を遂げんとして居りま
す。送信機の増設、放送方向、時間、
使用國語等に互り目下大擴充が準備
され、送信機も着々その建造を急い
で居ります。歐洲の大戦暗愴として
戦火益々擴大しつゝあるとき、極東
に平和の光燦として輝く。日本の放
つ電波こそ世界最初の平和と正義の
聲であり、かゝる聲を世界に放つ光
榮を日本はもつこととならうと信じ
ます。

Note on Fashion and Flower

NOBODY can really accuse a Japanese girl, particularly a Tokyo girl, of aping the Occidentals at the expense of the beauty of her native flowing kimono; she knows how to dress in the Occidental clothes for all her daily activities including social, it is so much a part of her, if not more, as flowered kimono garments. For life is much the same in any Metropolis, whether in New York, London or in Tokyo. Big cities in this mechanical age do demand a certain fundamental standard of speed and efficiency. There is every tendency for all men and women of the world to be dressed alike, while retaining every appreciation of their native costumes.

However, when a Japanese girl adopts non-Oriental styles of garbing, she is not a blind copyist; she knows very well what she is doing, discarding much unnecessary trims and cuts. No Japanese woman of good taste orders a Paris mode without proper altering to suit her personality and figure. Much more

slightly built than the average Occidental woman, simplicity of mode is the keynote she always keeps in mind.

Japan excels any other country in the world in her resourcefulness and originalities of printed silk. The same ingenuity used for kimono designs is applied to foreign clothes materials. Almost limitless opportunity therefore awaits here in Japan for any woman who has a sense of color and enough imagination to make her clothes a most fascinating affair, with much inspiration from Japanese exoticism.



FLORAL NOTES

IN Japan, late spring still lingers in June; cherry blossoms, camelias, peonies, wysterias are gone; but they are replaced by iris and azaleas. "Hana-shobu" or 'blue-flag' is an indispensable feature in the Japanese classical garden, being strictly a Japanese flower. Its leaves resemble those of the iris, but the flower is entirely different, large and dramatic. Originally, the blue-flag grew wild in mountains, but horticultural improvements sought have produced over 500 different species.

A very attractive addition to the Occidental garden would be the Japanese peony. This flower is above 1 foot in diameter. We even think that the enormous peonies coming out in light pink would make attractive features on the green turf.

The Japanese morning glory is really unparalleled in the world in color varieties and in lustful beauty.

Another Japanese floral originality

is the camelia, an Occidental appreciation of which is quite evident in recent years. There exist about 300 species. All sorts of varieties are produced to suit the Occidental mode of gardening.

In the beauty of wysteria also, Japan claims supremacy. Incidentally, did you know that a great quantity of Petunia and Tulip is being exported to America from Japan, and also that the seeds of the former produced in Japan are the best in kind in the world?

America's best seed-dealers come to Japan every year to purchase the seeds of Petunia. Is it in your knowledge also that almost 100% of the lilies decorating the American florists' showwindows are imported from Japan?

Since the outbreak of the current European war, a rush of orders for tulip bulbs are coming in from North and South Americas to the great surprise of Japanese seed-dealers.

The districts facing the Japan Sea, popularly called the "Back Yard of Nippon" are marked by vast fields of tulips, comparable with the reputed tulip gardens of Holland.

One has only to visit Japan to be convinced of the unusually high horticultural standard of this country. (Yugi Ishii)



LETTERS FROM LISTENERS



I enjoy a point of view on conditions in Asia that I cannot obtain in newspapers.

I feel that conditions confronting you are quite similar to our own of the last century, when we pushed west from the Appalachian Mountains, and pushed the native tribes out of the way.

Now that we are a rich powerful nation we seem to forget that quite a portion of our territory was taken by the sword.

You are no doubt as familiar with the United States history as the writer, and it must amuse you to note the pious horror expressed in our press over your operations in China, which in my opinion will be to the ultimate benefit of the Chinese people as well as Japan and the United States.

K. William Kunz
Washington, U.S.A.

Of interest would be reports of rising and setting time of the sun, temperatures, also description of specially beautiful flowers blooming in their season, and singing of songs and hymns dear to we of the United States. Popular numbers from the opera "Madame Butterfly" clearly identified by announcer are appealing.

As one who abhors war any time, for any or no reason, I hope Japan and China may soon compose their differences and unite in a lasting peace.

George E. Brill
Maryland, U.S.A.

ANOTHER thing I thoroughly enjoy is the Japanese music which is frequently heard. It is quite a pleasure to hear this music after so much Propaganda, and other things that go through the ether at the present moment.

A. J. Hudson
Victoria, Australia

I hope in future programme broadcast, you will play more popular dance music or jazz, such as that which was one day broadcast by Dick Mine and his orchestra: I enjoyed it very much. I also am strongly in favour of your setting apart a portion of your broadcast, say, one day a week, for a "mailbag programme"; this should be enjoyable to a number of your listeners, I imagine.

T. D. Richards
New York, U.S.A.

AS for any suggestions on the program from what I heard I can hardly comment on it because it is such a thrill to me that I think I would be pleased with anything as long as I can tune in such a far-away station so clearly. But I will venture a comment anyway. "How about playing some of our Native numbers which are popular here". The more I understand something the better I love it and what could be sweeter

than to hear American song and music coming from the distant lands. Yes I am a dreamer and it would really place me far away from home and still hearing it would give me a thrill that words cannot explain. The music you played is very enjoyable but we are not familiar with it. We are more familiar with the present popular numbers. I don't know classics and no matter how good they are I DON'T care for them but give me popular music and I'm right there.

Frank Saj
New York, U.S.A.

AS I have listened to your music, I have often wondered what the instruments and their players looked like and what the girl singers looked like. If you have any small photographs of these, I would be pleased to receive some.

E. C. Jarvis
Mich., U.S.A.

I have enjoyed very much of late, listening to your splendid broadcasts, and inasmuch as you request reports, I am pleased to add mine to the many which you no doubt are receiving from America.

I know of quite a few DX fans who are hearing your broadcasts with quite a degree of pleasure, and clarity.

Of course picking up stations from that distance is somewhat uncertain, owing to various conditions. Last night for instance I was getting quite a lot of volume, and all of a sudden lost it entirely. But of course these things happen quite often with a far distant stations.

You ask what Americans like to listen to etc. As far as I am concerned, I enjoy your talks when the conditions are favorable as it gives one a different aspect regarding affairs in your lovely country. As for entertainment, I of course derive more enjoyment from typical Oriental music, rather than to the usual operatic and popular American music.

The first time I happened to pick up JZK I heard a selection that was supposed to portray music of the woods, and was played upon a single instrument. It was very weird and interesting."

F. H. Harvey
Detroit, Mich, U.S.A.

IT is my opinion that the radio is one of the most important achievements of modern science. It not only requires great scientists and skilled mechanics but also, due to the great distances involved, reports from listeners

JUNE CALENDER, 1940

JUNE 1st is the opening day of the river fishing season, and is welcomed by the gourmets of Tokyo, who can now, after long privation, enjoy grilled 'ayu'. The vast majority of these ayu are caught with rod and line or netted in the rivers, but the ones most highly priced and, consequently, caught by the "u" or cormorant, especially at Gifu.

There was an old custom in Japan of keeping the 10th as the memorial day of the Emperor Tenchi, in whose reign, that is about 1200 years ago, the first watch was made. Evidently this watch did not keep very exact time as the Japanese people appear to have acquired early the habit of extreme unpunctuality, and this had reached such an alarming degree that the object of the festival was changed, and it is now known as Toki-no-kinen-bi or Punctuality Observance Day. As its name implies, it is the day on which the lesson of punctuality is inculcated into the minds of young and old throughout the country. Public notices are posted up in prominent places proclaiming the importance of punctuality, and lectures upon its value are delivered in schools and colleges.

During the first half of this month the tender green rice-plants are transferred from the seed beds and planted out in the paddy-fields.

On the 15th is held the festival of the Hie-jinja. This shrine reached its highest pitch of importance during the Tokugawa Period, being the shrine of that illustrious family, and the festival was one of the most important events of the whole year in Yedo. Even today it claims a very considerable amount of public attention, not merely on account of the splendor of the palanquin in which the god is borne along, but also to the way in which the noisy crowds of worshippers and spectators impede the traffic in the streets.

A very humble, and a very pathetic little ceremony takes place on the 3rd in one corner of the playground of the Teikoku Elementary School. It is the funeral of Broken Dolls, which after a short Buddhist service, are reverently laid to rest by their little sorrowing owners.

The anniversary of Kobe's death is celebrated on the 15th in that wonderful old temple in Koishikawa, known as the Gokokuji. The ceremony is one of the most striking of all those which take place during the year, for no fewer than a hundred priests, dressed in their gorgeous silken vestments take part in the performance of the religious rites, which continue during the greater part of the day, and are witnessed by an enormous crowd of pilgrims and visitors.

situated in widely separated parts of the world so that the results of the labors of these scientists and mechanics may be checked and new devices and improvements may be added.

F. C. Christy
Chalmers, Ind., U.S.A.

DURING 1935, while on aircraft business with your I.J.N. and Mitsui Bussan Kaisha I stayed at the Imperial Hotel in Tokyo, and at Takarazuka and visited many of the interesting parts of your country. My contacts with your peoples were most pleasant; and I am hoping for an early improvement in present relations between our countries.

Harry D. Copland
De roit, Michigan, U.S.A.

So the Nisei folks say...

"MEDICAL TRAINING FOR NISEI IN JAPAN"

by George Muroya

WHEN the Manchurian Incident broke out in 1931 and as a result Japan took the final and decisive step by withdrawing from the League of Nations, the Japanese residents in America, Hawaii and Canada and their children, the so-called nisei, began to realize that Japan was emerging into view as a first class nation. Ever since then, Japan's power has been growing and a more thorough knowledge of the Japanese language became a necessity for the nisei, who wished to succeed. Since the facilities for the teaching of Japanese language was inadequate in many places in America, Hawaii and Canada, many nisei began to come to Japan to study. Thus began the history of nisei education in Japan. Since 1933, the nisei population in the Tokyo and Yokohama districts began to increase, coming to a peak in 1936 and 1937. Today there are roughly 3000 nisei residing in Tokyo and Yokohama and roughly one half of this number is enrolled in some kind of an institution for learning. Among the many subjects chosen by the nisei students, medicine is one of them.

Since 1935, there has been a gradual increase of nisei applicants for the medical course, but only a very few have succeeded in attaining the object. Of this very small number who have matriculated so far, over one half are enrolled as special students, since the entrance requirements for these special students are a high school diploma and a fair knowledge of the Japanese language. These special students receive neither a diploma nor a license to practice upon completion of the course. Instead they receive merely a certificate of completion. But any of these special students may become a regular student and receive a diploma and a license by making a passing grade in all the examinations given to the regular students. This, however, differs with the attitude of the medical faculty of each medical school and in some cases with the policy of the ministry of education. The ministry of education has no set rule for determining the status of these nisei medical students, as the number is very small and, so far, we medical students have not created any educational problems. We are, I believe, opening up a path for our younger brothers. As is the case everywhere, the work of a pioneer is a long hard struggle, and I hope that medical training will be more accessible for nisei in the future. The history of the nisei in Japan is comparatively new, but in the near future we will see the two big nisei organizations in Tokyo, the Japan-America Young People's Federation and the Nisei Service Center, broaden their activities and play a big part in solving the educational problems of the nisei.

As yet, the government schools have not opened their doors to nisei. It is mostly the private institutions that have thrown open their doors for the nisei.

Over half of the twenty nisei students matriculated in the medical schools at present, first entered as medical students and later became regular students by passing the regular semester examinations. The rest matriculated as regular students, competing on the same standing as the regular Japanese students.

A nisei student, in order that he may pass the regular medical school entrance examination, will need at least two to three years of preparatory work in the middle school, studying algebra, plane and solid geometry, physics, biology, chemistry, Japanese literature, Chinese literature, English translation and English composition. For an average nisei who is a high school graduate, this requires much patience and diligence. In many cases the much easier courses of economics, commerce and political science lure them away from the medical field.

What I believe to be the first group of nisei medical students in Japan will be graduated from three medical schools in Tokyo this coming March; three girls from the Tokyo Women's Medical College, two boys from the Jikei Medical College and one girl from the Teikoku Women's Medical College, making a total of six. Every one of these students will graduate as regular students, receiving a diploma and a license, the license granting the right to practice anywhere in Japan and in her territories.

About one third of the nisei students enrolled in medical schools in Japan have finished their pre-medical courses in the United States or Hawaii prior to coming to Japan. But the majority are high school graduates. A very few have not finished high school and have

come to Japan and finished middle school training over here.

Some medical schools require pre-medical graduates to take up the pre-medical courses before allowing them to enter the regular medical course. Some schools, if a good recommendation can be furnished, do not require them to complete the three year pre-medical course in Japan.

I think the hardest part is during the pre-medical period, especially courses like Japanese and Chinese literature, philosophy and psychology. At this time, the nisei student is being introduced to the unfamiliar Japanese medical terms and phrases for the first time, so it is only natural that he should find difficulty. After this part has been hurdled over, the rest is easy. Examination papers are written in Japanese with German and Latin terms and phrases interspersed here and there. He may not be able to write in good Japanese sentence, but the main idea of answering the questions, he can do. Phraseology is a secondary matter. The average intelligence of the nisei studying in Japan is above the normal, so with a little introduction, the nisei students make rapid progress. Another thing a nisei student can do is to be able to refer to English text books when Japanese phraseology is not quite clear. The knowledge of English is another weapon we nisei have. In research and clinical laboratories where the findings have to be recorded and reported, English is indispensable. We have all the advantages when studying in Japan. It should mean a bright future.

One other thing should interest us when we study medicine in Japan; that is the study of Kanpo-igaku or Chinese medicine and Kyu or moxa or cautery. Both of these have been used in Japan for the treatment of sickness ever since the introduction of Chinese culture into Japan. Even today the older people will frequent the home of the person who practices Chinese medicine and moxa. In localities where medical help is not available, the inhabitants still resort to medicinal herbs, the knowledge of which is handed down from generation to generation. It should interest us nisei students very much to study these along with western medicine.

Special Announcement . . .

Starting June 1, two new transmissions will be added to Radio Tokyo's overseas broadcast system.

The **HAWAII** hour will be heard nightly in English and Japanese over JZK operating on a frequency of 15,160 kilocycles corresponding to a wave length of 19.79 meters. The program will be heard from 8:30 p.m. to 9:30 p.m. in Hawaii. (07:00 to 08:00 GMT)

The **NEAR EAST** hour will be heard nightly in English, Arabic, Hindustani, Burmese and Japanese over JZK at 15,160 kilocycles (19.79 meters) at the following hours:

India Standard Time 8:30 to 9:30 p.m.,

Iran Time 6:30 to 7:30 p.m.,

Iraq Time 6:00 to 7:00 p.m.,

Turkey, Syria & Egypt 5:00 to 6:00 p.m. or

GMT 15:00 to 16:00

Programmes for The Pacific Coast of North America and Hawaii

J Z K

15,160 kc/s (19.79 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

2:40 p.m.—Ten Minute Interview held between Mrs. Yayoi Yoshioka and Miss Hanako Ishigami ("Let's Tune in" Hour)

English by Kenkichi Sudo, professor of the Tokyo Mercantile Marine School

JUNE 6, THURSDAY

2:20 p.m.—Music
2:40 p.m.—"Japanese Children"—Sketch

JUNE 7, FRIDAY

2:20 p.m.—Chamber Music
2:40 p.m.—New Japanese Music†

JUNE 8, SATURDAY

2:20 p.m.—Popular Songs
2:40 p.m.—News for Children

JUNE 9, SUNDAY

2:20 p.m.—Music
2:40 p.m.—Children's Hour
3:00 p.m.—Drama

JUNE 10, MONDAY

2:20 p.m.—From the Collection of Yone Noguchi's Works (On a Koto Theme)
2:40 p.m.—"Flowers of Japan", a talk in English by Yugi Ishii

JUNE 11, TUESDAY

2:20 p.m.—The Tokyo Broadcasting Orchestra
2:40 p.m.—"A Canadian Boy in Japan", a talk in English by Mock Joya, formerly Managing-Editor of The Japan Times

JUNE 12, WEDNESDAY

2:20 p.m.—Music
2:40 p.m.—"A Canadian Boy in Japan", a talk in English by Kazuma Nakayama ("Let's Tune in" Hour)

JUNE 13, THURSDAY

2:20 p.m.—Choral Selections by The Japan Broadcasting Chorus
2:40 p.m.—Violin Solot

JUNE 14, FRIDAY

2:20 p.m.—Music
2:40 p.m.—Orchestra†

JUNE 15, SATURDAY

2:20 p.m.—Light Music
2:40 p.m.—News for Children

JUNE 16, SUNDAY

2:20 p.m.—Marches†
2:40 p.m.—Children's Hour
3:00 p.m.—The Japan Broadcasting Symphony Orchestra

JUNE 17, MONDAY

2:20 p.m.—Violin Solo by Miss Mitsue Nishikawa
2:40 p.m.—"Japan Today and Yesterday", a talk in

JUNE 18, TUESDAY

2:20 p.m.—Japanese Music
2:40 p.m.—Vocal Solot

JUNE 19, WEDNESDAY

2:20 p.m.—Vocal Solo by Miss Noriko Awaya
2:40 p.m.—Fireside Programme—Chorus by Aeorian Singers ("Let's Tune in" Hour)

JUNE 20, THURSDAY

2:20 p.m.—Seattle Evening

JUNE 21, FRIDAY

2:20 p.m.—Military Music by the Imperial Navy Band
2:40 p.m.—"Why I like Japan", a talk in English by Mrs. E. Wilson, of the Canadian Academy, Kobe

JUNE 22, SATURDAY

2:20 p.m.—Japanese Music
2:40 p.m.—News for Children

JUNE 23, SUNDAY

2:20 p.m.—Light Music†
2:40 p.m.—Children's Hour
3:00 p.m.—Japanese Music—Shakuhachi and Koto

JUNE 24, MONDAY

2:20 p.m.—"Rice Planting"—a radio sketch
2:40 p.m.—"Japan's Mountains in Early Summer", a talk in English by Usui Kojima

JUNE 25, TUESDAY

2:20 p.m.—The Chuo Symphony Orchestra

JUNE 26, WEDNESDAY

2:20 p.m.—Music
2:40 p.m.—A talk in English by Miss Amy Okazaki ("Let's Tune in" Hour)

JUNE 27, THURSDAY

2:20 p.m.—Folk Songs of Formosa
2:40 p.m.—Japanese History Series

JUNE 28, FRIDAY

2:20 p.m.—Music
2:40 p.m.—Chorus†

JUNE 29, SATURDAY

2:20 p.m.—Light Music
2:40 p.m.—News for Children

JUNE 30, SUNDAY

2:20 p.m.—Music
2:40 p.m.—Children's Hour
3:00 p.m.—Drama



Greetings and songs were broadcast by pupils of the American School in Japan, on April 14th.

JUNE 1, SATURDAY

2:20 p.m.—New Japanese Music
2:40 p.m.—News for Children

JUNE 2, SUNDAY

2:20 p.m.—Music
2:40 p.m.—Children's Hour
3:00 p.m.—Music (From the Osaka Studio)

JUNE 3, MONDAY

2:20 p.m.—Piano Solo by a graduate of the Tokyo Academy of Music
2:40 p.m.—Japanese History Series

JUNE 4, TUESDAY

2:20 p.m.—Music
2:40 p.m.—"On Modern Japanese Architecture", a talk in English by Kazuo Minami, instructor in the Department of Architecture at Waseda University

JUNE 5, WEDNESDAY

2:20 p.m.—Vocal Solo by a graduate of the Tokyo Academy of Music

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

JUNE 1, SATURDAY

9:40 p.m.—Light Music†

11:00 p.m.—New Japanese Music

JUNE 2, SUNDAY

9:40 p.m.—Jazz Songst

11:00 p.m.—Music†

JUNE 3, MONDAY

9:40 p.m.—Marchest

11:00 p.m.—Piano Solo by a graduate of the Tokyo Academy of Music

JUNE 4, TUESDAY

9:40 p.m.—Guitar Solof

11:00 p.m.—Music

JUNE 5, WEDNESDAY

9:40 p.m.—Chorust

11:00 p.m.—Vocal Solo by a graduate of the Tokyo Academy of Music

JUNE 6, THURSDAY

9:40 p.m.—Violin Solof

11:00 p.m.—Music

JUNE 7, FRIDAY

9:40 p.m.—Chorust

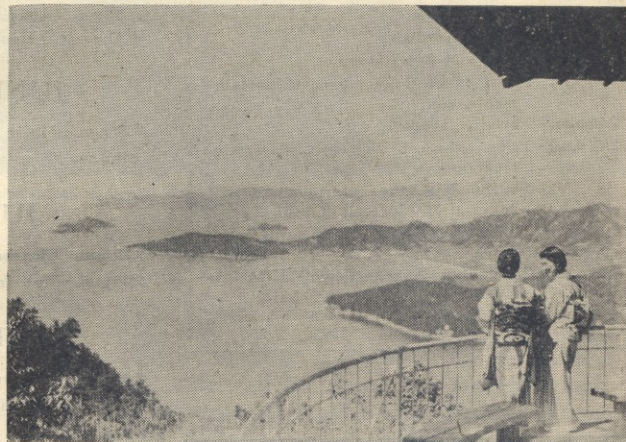
11:00 p.m.—Chamber Music

JUNE 8, SATURDAY

9:40 p.m.—For Thailand Listeners†

11:00 p.m.—Popular Songs

The Seto Inland Seam, a national park of Japan.



JUNE 9, SUNDAY

9:40 p.m.—Japanese Music—Kotof

11:00 p.m.—Music

JUNE 10, MONDAY

9:40 p.m.—Mandolin Orchestrat

11:00 p.m.—Popular Songs

JUNE 11, TUESDAY

9:40 p.m.—Japanese Music—Shakuhachit

11:00 p.m.—The Tokyo Broadcasting Orchestra

JUNE 12, WEDNESDAY

9:00 p.m.—Popular Songst

11:00 p.m.—Music

JUNE 13, THURSDAY

9:00 p.m.—Jazz Songst

11:00 p.m.—Choral Selections by the Japan Broadcasting Chorus

JUNE 14, FRIDAY

9:40 p.m.—Violin Solof

11:00 p.m.—Music

JUNE 15, SATURDAY

9:00 p.m.—Guitar Solof

11:00 p.m.—Light Music

JUNE 16, SUNDAY

9:40 p.m.—Vocal Solof

11:00 p.m.—The Japan Broadcasting Symphony Orchestra

JUNE 17, MONDAY

9:40 p.m.—Mandolin Orchestrat

11:00 p.m.—Violin Solo by Miss Mitsue Nishikawa

JUNE 18, TUESDAY

9:40 p.m.—Orchestrat

11:00 p.m.—Japanese Music—Kabuki Music

JUNE 19, WEDNESDAY

9:40 p.m.—Cello Solof

11:00 p.m.—Vocal Solo by Miss Noriko Awaya

JUNE 20, THURSDAY

9:40 p.m.—Japanese Music†

11:00 p.m.—Music

JUNE 21, FRIDAY

9:40 p.m.—Popular Music†

11:00 p.m.—Martial Air by the Toyama Military Band

JUNE 22, SATURDAY

9:40 p.m.—Jazz Songst

11:00 p.m.—Japanese Music

JUNE 23, SUNDAY

9:40 p.m.—Xylophone Solof

11:00 p.m.—Japanese Music—Shakuhachi and Koto

JUNE 24, MONDAY

9:40 p.m.—Vocal Solof

11:00 p.m.—Orchestrat

JUNE 25, TUESDAY

9:40 p.m.—Light Music†

11:00 p.m.—The Chuo Symphony Orchestra

JUNE 26, WEDNESDAY

9:40 p.m.—Japanese Music—Kotof

11:00 p.m.—Music

JUNE 27, THURSDAY

9:40 p.m.—Mandolin Orchestrat

11:00 p.m.—Folk Songs of Formosa

JUNE 28, FRIDAY

9:40 p.m.—Japanese Music—Kotof

11:00 p.m.—Music

JUNE 29, SATURDAY

9:40 p.m.—Violin Solof

11:00 p.m.—Light Music

JUNE 30, SUNDAY

9:40 p.m.—Xylophon Solof

11:00 p.m.—Music

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 het 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-aankondiging in Japansch en Engelsch. (Tokio-tijd)
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

NEDERLAND'S AANDEEL IN, HET INTRODUCEEREN VAN WESTERSCHE WETENSCHAP IN JAPAN

Japan werd bekend met de wetenschap van het Westen door middel van Nederlandsche doctoren, die zich hadden gevestigd onder de Hollandsche kooplieden in de omgeving van Nagasaki, gedurende de periode dat alle andere Westersche handelaren uit Japan waren buitengesloten. Op deze wijze verrees hier te lande de Neder-

landsche school voor chirurgie. Japan zelf echter bleef niet achter op ditzelfde gebied, want er zijn verslagen die aantoonen dat reeds 36 jaren voordat de eerste Europeesche arts narcose gebruikte, hier te lande een kanker-operatie plaats had waarbij narcose werd toegediend.

Verdere aanmoediging van de Nederlandsche wetenschap kwam van de zijde van den 8sten Shogun, Yoshimune, ongeveer in het midden van de Yedo periode, die zeer onder den indruk was van een boek over astronomie in de Nederlandsche taal, dat hij in zijne bibliotheek had.

Voorts werd een Nederlandsch boek over anatomie in het Japansch vertaald. Enkele Japansche doctoren, die toestemming hadden verkregen het terechtstellingsterrein te bezoeken en sectie uit te voeren op het lijk van een geëxecuteerd misdadiger, en tot dit doel het Hollandsche boek met zich hadden medegenomen, kwamen tot hunne verrassing tot de ontdekking, dat de illustraties in het boek volkomen overeenkwamen met datgene wat zij bij de sectie vonden. Zij besloten nu het boek te vertalen. Dit werk kwam gereed na vier jaren, gedurende welke het manuscript elf malen werd overgeschreven. Dit was de eerste vertaling van een Europeesch werk in de Japansche taal. Vanaf dien tijd, tot het einde van de 18de eeuw, werd Hollandsch bestudeerd door vele der leidende geneesheeren in Japan, terwijl ook andere wetenschappen in dezelfde taal in Japan geïntroduceerd werden.



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'Etrême-Orient.

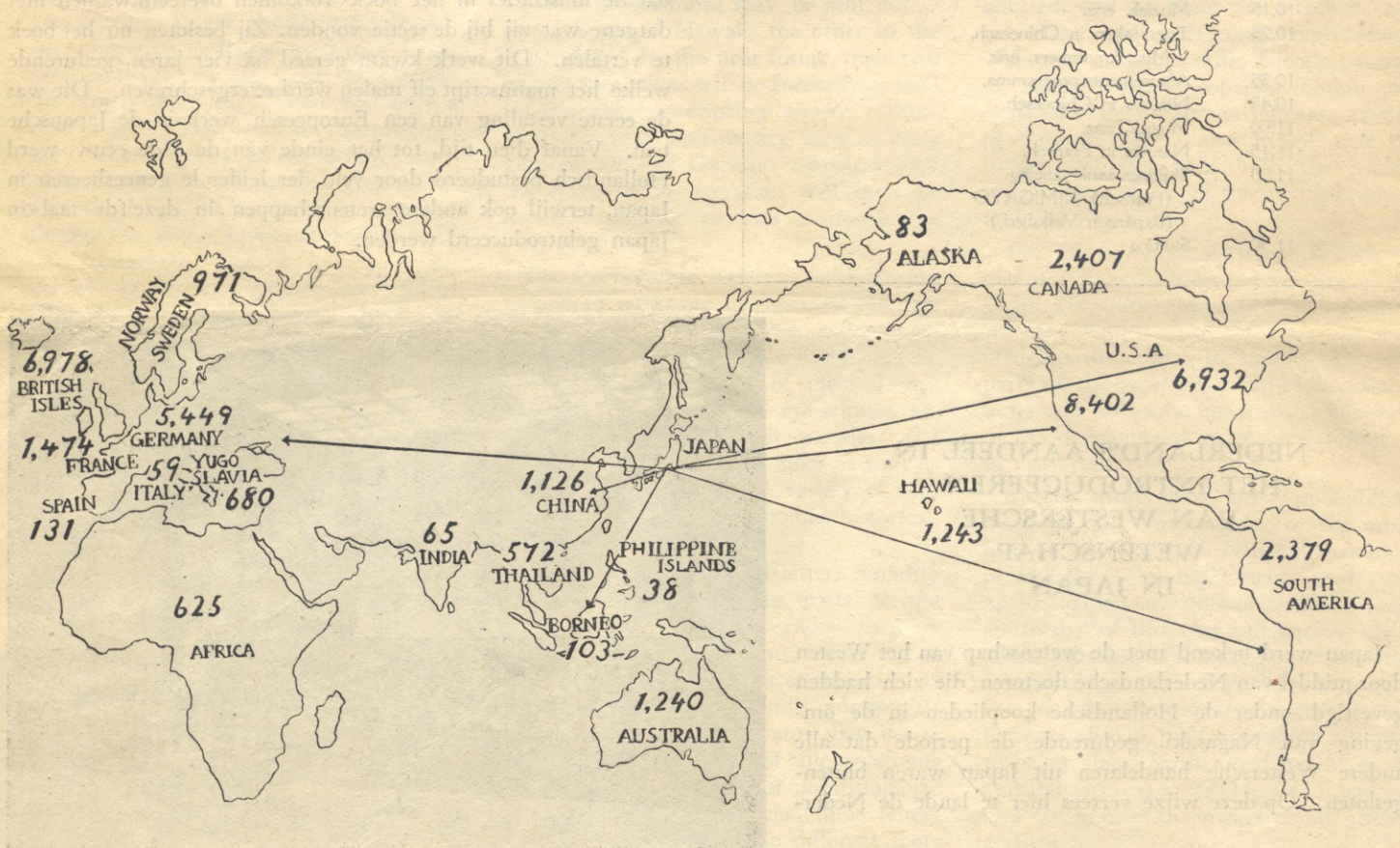
World-Wide Responses to the **RADIO VOICE** from Tokyo

THE number of fan mails and reception reports reaching the Broadcasting Corporation of Japan from all parts of the world since June 1st, 1935, the initial date of our overseas broadcasts, up to the end of June, 1939, is illustrated in this map.

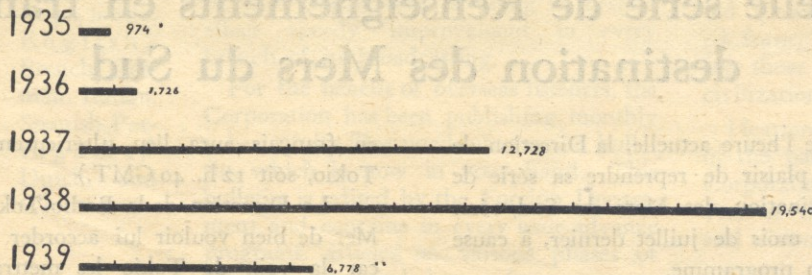
For the sake of convenience, the particular names of the countries mentioned in this map represent broadly those areas from where reception reports were most frequent and numerous, and are to be understood to include all their neighboring

areas. Jugo Slavia for instance represents the Balkan districts and Australia implies also New Zealand.

The initial overseas broadcasts, 1935, were only directed to the Pacific Coast of the United States of America and Canada and Hawaii; programmes for Europe, the Eastern districts of USA, South America and the South Seas following much later, on January 1st, 1937. Consequently the number of reports shown of Europe represents the figures since 1937.



Listener's Reaction Shows Rapid Gains



* June 1 to December 31

** January 1 to June 30

ADVANCE NOTICES OF BROADCAST PROGRAMMES

For the benefit of our listeners, we have started the practice of announce in advance the programme features of the coming week, every Saturday, assigning a part of the regular transmission time to this particular broadcast:

For the Southwestern Asia

Kabul 9:00 p.m. (Previous day)
Colombo, Bombay 9:30 p.m. (Previous day)
Rangoon, Calcutta 10:30 p.m. (Previous Day)
Tokyo 1:00 a.m.

For Near East

Ankara 8:15 p.m. (Previous day)
Mecca, Aden, Baghdad 9:15 p.m. (Previous day)
Teheran 9:45 p.m. (Previous day)
Tokyo 3:15 a.m.

For Europe

London 9:45 p.m. (Previous day)
Tokyo 6:45 a.m.

For the Eastern Districts of North America

New York 9:05 p.m. (Previous day)
Tokyo 11:05 a.m.

For the Pacific Coast of North America

San Francisco 9:15 p.m. (Previous day)
Tokyo 2:15 p.m.

For Hawaii

Honolulu 8:45 p.m. (Previous day)
Tokyo 3:55 p.m.

For China and the South Seas

Nanking, Shanghai, Canton, Manila 10:00 p.m.
Singapore 9:50 p.m.
Tokyo 11:00 p.m.

ACHTUNG!

Wir möchten unsere Hörer auf eine neue Einrichtung innerhalb unserer Europa-Sendungen hinweisen. Wir werden nämlich regelmässig jeden Freitag abends von 9.35 Uhr bis 9.40 Uhr MEZ. das Programm der darauffolgenden Woche im voraus ankündigen.

ANNUNZIO SETTIMANALE DEL PROGRAMMA

Per la comodità dei radioascoltatori italiani, trasmetteremo ogni venerdì il programma della settimana seguente, in sostituzione del Commento d'attualità, dalle 22.50 (ora italiana) di ogni venerdì sera.

ANNONCE DU PROGRAMME HEBDOMADAIRE

Pour les auditeurs qui voudront savoir nos programmes à l'avance, nous consacrerons désormais, chaque samedi, une partie de nos émissions internationales à l'annonce du programme hebdomadaire:

Pour le Proche-Orient: de 17h.20 à 17h.25 T.M.C.; Ankara: de 19h.20, jour précédent; Aden, Bagdad et la Mecque: de 20h.20, jour précédent; Téhéran: de 20h.50, jour précédent.

Pour l'Europe: de 21h.45 à 21h.50 T.M.C.; Paris: de 21h.45, jour précédent.

Pour les Mers du Sud: de 15h.50 à 17h.55 T.M.C.; Bangkok et Sigon: de 20h.50, même jour; Canton et Manille: de 21h.50, même jour.

週間番組の豫告放送について
 今回新たに海外放送「週間番組豫告の時間」を設けました。左記の
 通實施致して居ります。

放送日 毎土曜日（日本時間）

放送方向及時間（毎回五分間）

西南アジア向 前一・四五（日本時間）

歐羅巴向 前四・二五

北美西部向 後一・二五

布哇向 後五・一五

前線向 後六・四〇

支那南洋向 後九・四五

◎ 中國方面惠聽諸位特別注意

本電台每天向中國以及南洋方面廣播左列節目務請

惠聽諸位特別注意如時開机以免誤聽

◎ 向中國及南洋方面

日本時間 下午八點鐘——下午十一點三十分鐘

南京及廣州時間 下午七點鐘——下午十點三十分鐘

呼號 J · Z · W
 周率 一万五千一百六十 赫羅
 波長 十九米七九

日本時間 下午八點十分鐘 中國標準語新聞

下午八點三十分鐘 中國標準語通信

下午八點四十五分鐘 廣東語新聞

下午九點〇三分鐘 廣東語通信

下午九點二十五分鐘 福建語新聞

◎ 向中國方面

日本時間 下午十點二十四分鐘——下午十一點鐘五分

廣州及廣尼拉時間 下午九點二十四分鐘——下午十點鐘五分

呼號 J · O · A · K

周率 八百七十 赫羅

波長 三百四十五米

日本時間 下午十點五十分鐘 中國標準語新聞

再 每星期六從下午八點四十分鐘

播音預告 每下星期廣播節目