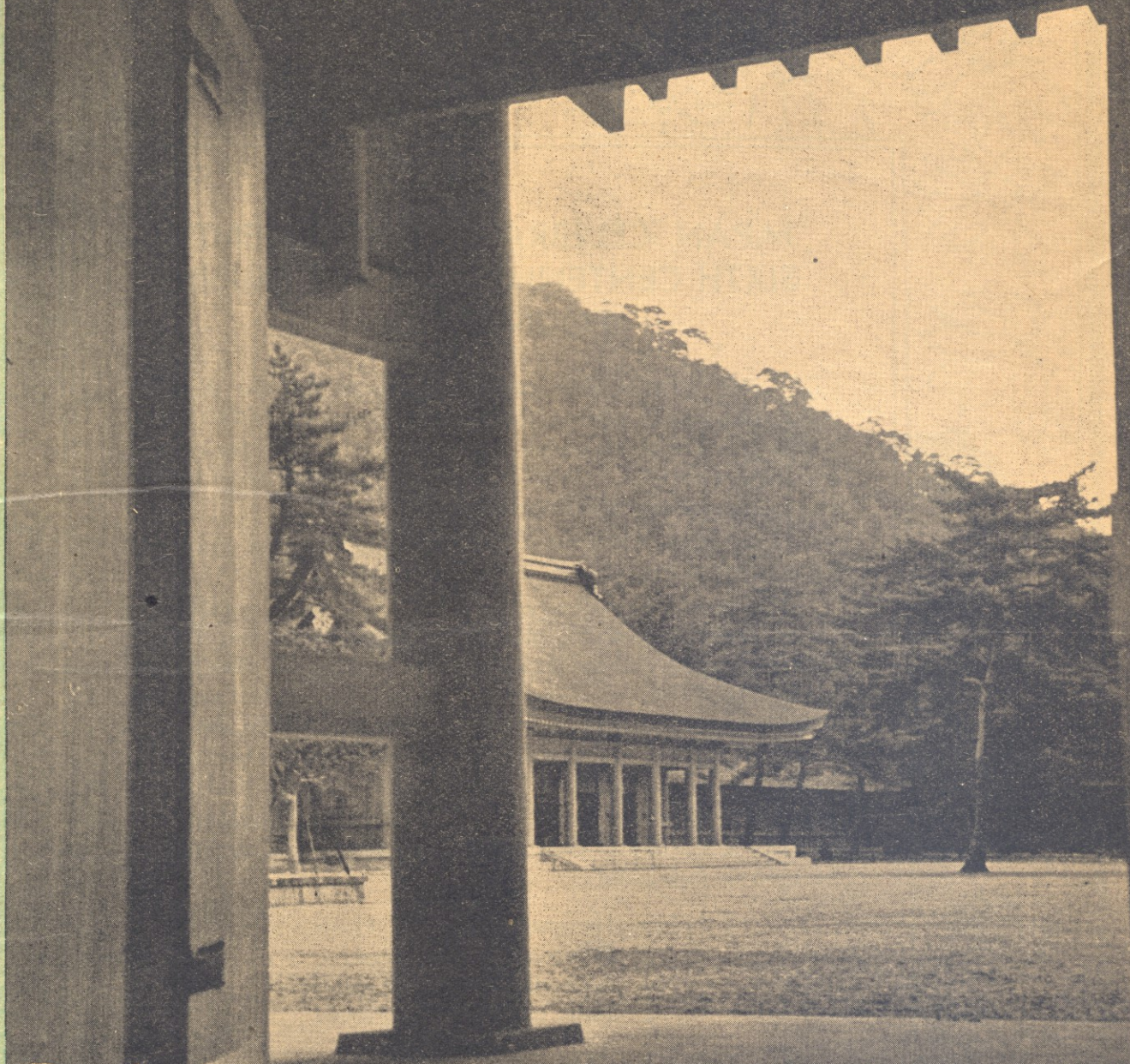


NIPPON HOSO KYOKAI

(The Broadcasting Corporation of Japan)



Overseas Broadcasts
for North America,
Hawaii, China, the
South Seas and
Southwestern Asia

The Kashiwara Shrine :

*Jimmu Tenno, The First Emperor of Japan
ascended to the throne here 2,600 years ago*

Special Number for 2600th Empire Anniversary

November 1940

No. 52



JAPAN CELEBRATES THE TWENTY SIXTH CENTENNIAL OF THE EMPIRE FOUNDATION



It is with deep emotion and pride that the Japanese people reviews the Empire's history of 2,600 years. The whole nation is one in rejoicing over this memorable year, deriving a profound inspiration from its uninterrupted continuity of 26 centuries.

However this felicitation is more than a tribute to the past glory, but a tribute to the future of the Japanese Empire.

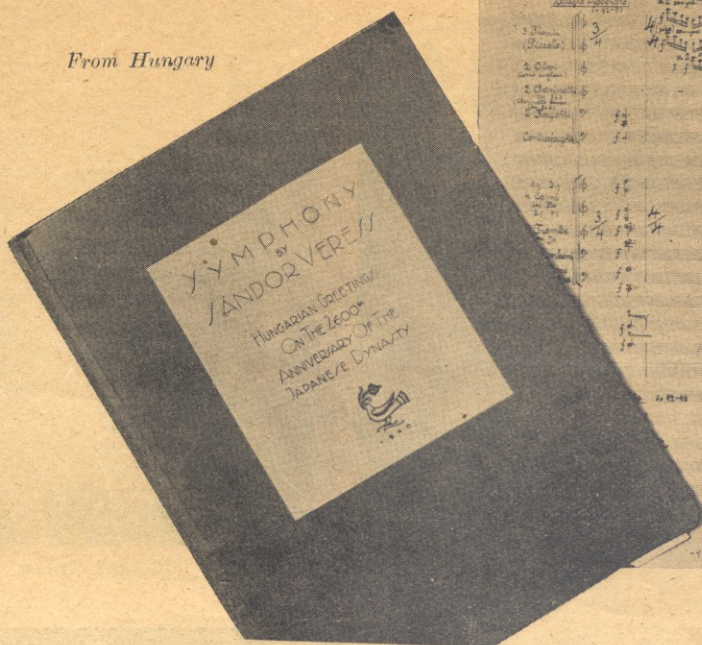
This coming November will witness a long series of felicitation events. Their Imperial Majesties the Emperor and the Empress will graciously preside over the ceremony to be held on the plaza before the Imperial Palace on November 10th and 11th. One may well recall that on this same day, November 10th fifteen years ago, Our Reigning Sovereign, His Imperial Majesty the Emperor ascended the throne.

Musical dedications composed by world's leading musicians have been sent to this country from the following nationals. (mentioned in the order of their arrival):

- From **Hungary**, by *Sandor Veress*
- „ **France**, by *Jacques Ibert*
- „ **Germany**, by *Richard Strauss*
- „ **Italy**, by *Ildebrando Pizzetti*

These compositions will be introduced coming November by the Japan Broadcasting Symphony Orchestra perfumed by the sweet fragrance of chrysanthemums.

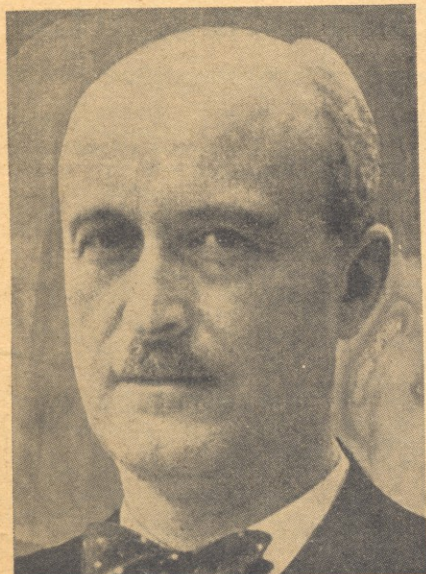
From Hungary



From France



Sandor Veress



Jacques Ibert

Notes on Dedication Music Sent from Foreign Nations



DEDICATED to the 26th centennial of the Japanese Empire, a number of nations have sent musical compositions. Heartily accepting these friendly gifts, the whole Japanese nation plans to hear them in the form of a grand concert this coming November, the month when the historic 26th centennial is to be celebrated officially in Tokyo.

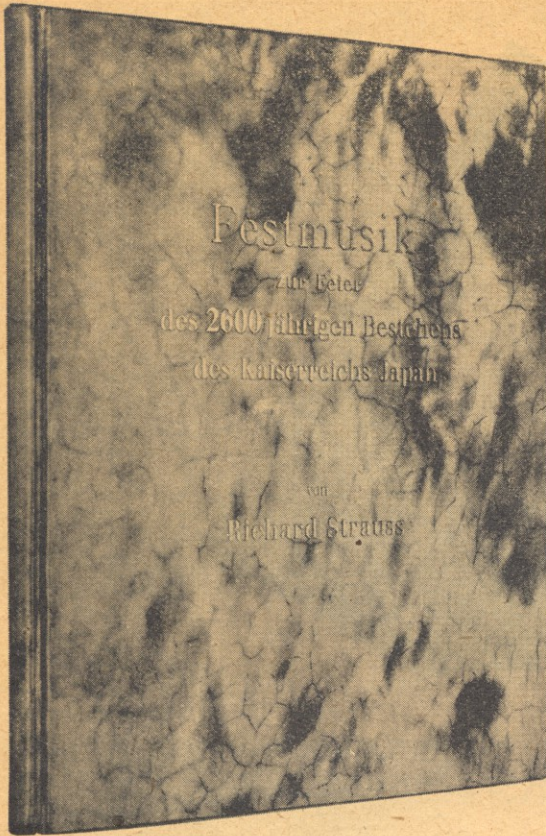
This grand concert is to be relayed overseas for the benefit of our radio audience. Assuredly it is one of the most momentous musical events which nobody

could afford to miss.

Notes on each composition and its composer follow: (mention is made in the order of arrival in Japan)

1) from **Hungary**, a composition by **Sandor Veress**. The composer was born in Transylvania Kolozsvár, in 1907. His work includes the "Magic Flute", a ballet, a number of string quartettes, piano and mixed chorus compositions. The composer's gift to Japan is his first symphony, written between January and February, 1940.

2) from **France**, a composition by **Jacques Ibert**.



From Germany

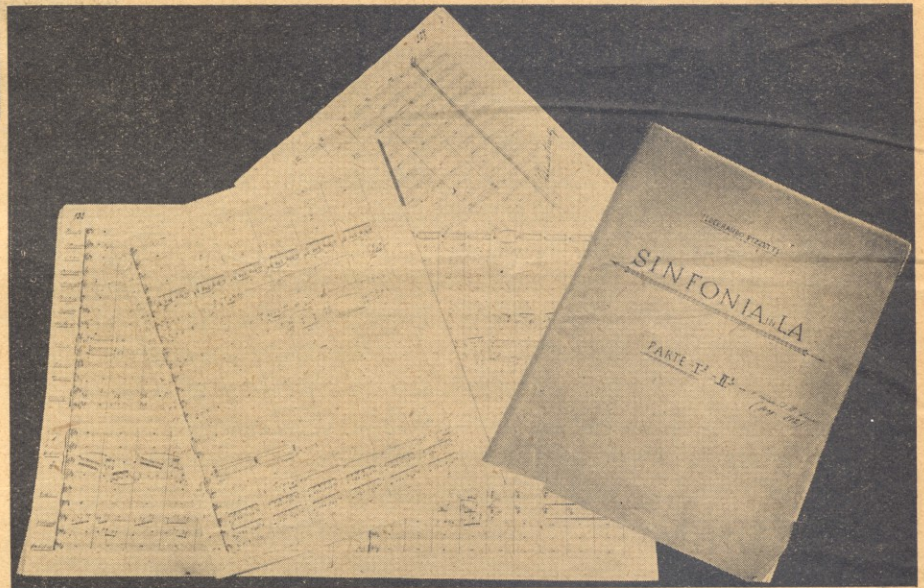


Richard Strauss



Ildebrando Pizzetti

From Italy



Born in Paris in 1890, the composer resides at present in Rome heading the Villa Medici.

3) from **Germany**, a composition by *Richard Strauss*.

The composer was born in the city of München in 1864. Became conductor of the Court Orchestra of Berlin in 1898. Received the title of General Music Director. 1919-1924 was conductor of the State Opera House at Vienna.

His work includes: "Sinfonia Domestica"; "Don Juan"; "Don Quichote"; "Salome"; "Arabella" and "Bürgerals Edelemann".

The particular composition sent to Japan expresses the author's adoration of the Japanese people as revealed in Bushido, the traditional codes of honor for the Japanese.

4) From **Italy**, a composition by *Ildebrando Pizzetti*.

Born in the city of Parma in 1880, the composer is at present President of the Music Academy of Milano.

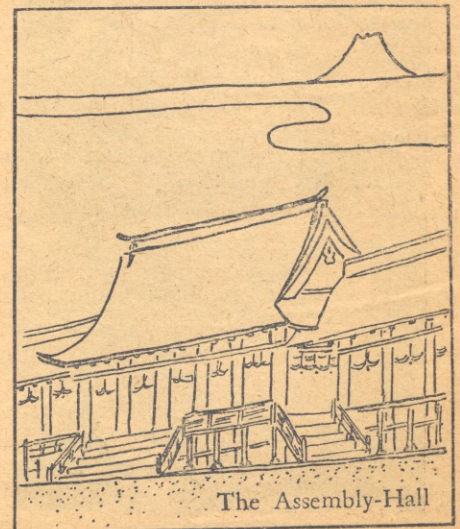
His other work includes "Fedsa", an opera, and a number of Chamber music.

THE TWENTY SIXTH CENTENNIAL RITES



ON both days of November 10th and 11th, formal rites celebrating of the 26th centenary anniversary of the Japanese Empire will be held on the Plaza of the Imperial Palace, presided over by Their Imperial Majesties the Emperor and the Empress. On November 10th the ceremony is under the auspices of the government and on 11th, it is sponsored by the people themselves.

In the Grand Assembly-hall, seating 60,000 military, civil and diplomatic dignitaries and the representatives of the Japanese overseas residents will gather from the 4 corners of the earth to witness the historic scene.



THE Most Distinguishing Feature in Japanese History

—History of Japan Series—

Courtesy KBS (The Society for International Cultural Relations)

1940

marks the 2,600th anniversary of the enthronement

of Jimmu Tenno at the Kashiwara Palace in Yamato and the founding of the Empire of Japan. It is a most memorable year in the history of our country—a matter of profound joy and significance to the people of Japan. But what, you may wish to know, is the real significance of the 26th centennial? In what meaning have the people of Japan welcomed the dawn of this auspicious year?

Two thousand six hundred years, by the simplest arithmetic, is one year multiplied by 2,600. A year is the sum total of 365 days (except this year). Upon casual thought, a year does not seem very long, but considered in terms of history it is much longer than we would originally imagine. Although it may be a very exceptional year the world over, let us consider the past year for example. If we recall the momentous events and vast changes which have taken place in the world, in the Orient, or in Japan, it is not difficult for us to conceive the length, the importance and the significance of a single year in the history of men and nations. If a historian should write a composite history of Japan, or of the Orient, or of the world during the past year in sufficiently documented form, he would have to write scores, nay several hundred, copious volumes in order to leave a full and honest account of the year to future generations.

If a single year could be so great from the standpoint of history, how much greater, then, would be ten years. Ten years ago the London Naval Conference took place. The following year the Manchurian incident broke out. The events which have taken place since, both locally and internationally, are still fresh in our memory to make us realize how momentous in history the last decade has been.

About twenty years ago, the Great War was brought to a close with the peace of Versailles, the rise of the Fascists was witnessed in Italy and the Washington Conference took place. Imagine the history of the world, the Orient, and Japan since.

Forty years ago, the Boxer Uprising occurred in China, the illustrious reign of

Queen Victoria came to a close, the Russo-Japanese War brought Japan into the forefront of international affairs. Imagine the developments of history since.

Fifty years ago, the great Meiji Tenno's gracious gift to the people—the Imperial Constitution—was promulgated.

A hundred years ago—in the year of Japan's 2,500th anniversary—Japan was still isolated from the outside world, the Opium War was in progress, Napoleon Bonaparte's remains were brought back from St. Helena to Paris, and the Western Powers were expanding throughout the world.

If we turn back the pages of history a hundred years and note the vast changes which have been wrought throughout the world in the intervening century in all spheres of human, national and international life, it should not be difficult for us to realize just what a century is when put under the purview of history.

While making sufficient allowances for the increasing tempo of human life with the advance of civilization, the history of Japan may be considered as being twenty-six times a hundred years. If a single year could be so great in history and a century proportionately greater, it would be beyond the scope of our mental faculties to imagine the depth and vastness of the changes that have taken place right here in these islands during the past twenty-six centuries.

In rejoicing over the 26th centennial, the people of Japan do not place the emphasis on antiquity or length of Japanese history so much as on its continuity, on the fact that throughout this long span of time this country has been ruled by an unbroken line of Sovereigns as the parent of their people and the core of the State. That the keynote of their sovereignty was based on affection is clearly seen in the rescripts of every Sovereign since history came to be written and in the traditions of the Imperial House since the founding of the Empire.

In this year of national rejoicing, it is the continuity of this unbroken sovereignty, the fixed principle of government centering in the Sovereign, that strikes the heart of the Japanese people and inspires them in their progress. Herein seems to lie the chief significance of the 26th centennial.

If one should seek the most distinguish-



ing feature of Japanese history, it is the fact of continuity. And the history of Japan, when considered from the broad aspects of national evolution, is the development of the principle and traditions of sovereignty which, born in the mythological age, were laid down by Jimmu Tenno at the time of his enthronement. During the course of history there have been those who have abused the affections of the Sovereign and obstructed the complete operation of the principle by beclouding it with their own ambition for power such as the clergy of the late Nara period. There have been periods of great stress and strain, of great upheavals, but the traditions and principle of the Japanese State have stood firm and unbroken. To surmount these difficulties great reforms, though sometimes abortive, were undertaken. The difficulties and reforms were all a part of the process of creative national evolution.

The creative impetus is to be found in the racial temperament of the Japanese, but the stimulus for reform and improvement came in nearly every case from the outside—from foreign contacts and intercourse especially with the continent of Asia. The stimulus for the Taika reform, midway in the history of Japan, was the cultural intercourse with China under the leadership of Shotoku Taishi who dispatched the first mission to the Chinese

(Continued on the next page)



Court. The cultural fertilization of Japan which followed brought about the brilliant cultural epoch centering in the capital of Nara. With the progress of national life new problems and issues arose, new solutions had to be found. When the Nara clergy rose in power and influence and began to obstruct the free operation of the traditional principle of government, the capital was moved, as one of the solutions, to Kyoto. There the court nobility centering in the Fujiwara expanded its power and influence, created a regency, and produced one of the most fascinating cultural periods in the history of this country. But drowned in a life of extravagance and profusion at the Heian capital, the court nobility gradually lost its political authority and control and a new class—the bushi—rose in the provinces to take over the political administration of the country when Minamoto Yoritomo was appointed Shogun by the Sovereign and delegated certain administrative authority. But as the bushi regime progressed, and under the leadership of the Hojo gradually expanded its power, it began to invite the strong opposition of the Kyoto nobles who sought to restore all administrative authority to the Throne. The result was a series of armed clashes. It was at such a time that the Mongols invaded Japan. The bushi and the court nobles who hitherto had been at loggerheads with each other were brought together under the Imperial Throne in a common cause to defend their country and repulse the enemy.

The Mongol invasion was followed by a succession of social upheavals and a repetition of movements to re-establish the traditional form of government centering in the Throne. The climax of these movements was the Restoration of Kemmu, a movement centering in the Imperial Court to restore all delegated political authority to the Throne. In opposition to this current there was another movement centering in the warrior class which developed into the establishment of a bushi regime under the Ashikaga. But both of these movements failed to produce sufficiently substantial results. In consequence of a successive dispute within the Ashikaga family, the War of Onin broke out and lasted for ten years and these years of turmoil led the way to a still greater and longer period of strife known in history as Sengoku Jidai, the age of the country

at wars which lasted nearly a century. The solution had to wait until three great leaders—Oda Nobunaga, Toyotomi Hideyoshi and Tokugawa Iyeyasu appeared in the forefront of national affairs and successively brought order out of chaos and established unity in the land.

Under the Tokugawa, the nation lived for two and a half centuries in perfect peace, but peace at the cost of isolation and rigid regimentation of domestic life. Then about a hundred years ago, the doors of Japan began to knock. The Morrison sailed into Uraga, in 1837, but was driven away. Finally in 1853, Perry came with

his squadron of the so-called "Black Ships" and finally forced open the closed door of Japan. The internal conditions in Japan were, by that time, ripe for change, and the coming of foreign ships provided the stimulus for a movement that culminated in the overthrow of the feudal regime and the Meiji Restoration of 1868. After many centuries, the traditional principles of the State was brought to the fore and the centuries-old endeavor to restore all authority to the Imperial Throne was at last fulfilled. Old Japan was recreated into a new Japan. Far from weakening under the stress of strain of historical change, the principle of Imperial Rule emerged as a far more formidable tradition of the people, crystallized and strengthened as a re-vitalized force in Japanese progress. Fifty years ago, the Sovereign granted a Constitution to the people and gave them the privilege of participating in the affairs of government. It was one of the concrete manifestations of the Sovereign's affections for his people, a means of giving them new inspiration, new life and new hope. And today when the process of national growth has advanced so fast and the principle of Imperial Rule has become so clear and vital, the rejoicing of the people cannot but be profound. It is in this thought that we may find the real meaning of the 2,600th anniversary.

This rather lengthy account of the backbone feature of Japanese history is meant to throw light upon our discussion of individual periods, particularly upon the period we discussed last time and shall continue to discuss in the next history series on this page—The Yedo Period of Tokugawa Feudalism.

THE JAPANESE SWORD

"Sound of Japan" feature

"SHRINE" and "JAPANESE SWORD" are the themes of this month's "Sound of Japan" features. "SHRINE" will transmit overseas the atmosphere of the Japanese shrine, including the clapping of hands as homage is being done by devotees before the altar. "JAPANESE SWORD" will give a "sound" description of the processes by which it is made.

The material on which to make the Japanese sword is a type of steel made from the solution of sand iron. To make a sword of about 23 inches long, approximately 4 kilograms of this steel is used.

First it is tempered a score of times

and its weight is reduced to about one fifth of the original weight. The steel thus tempered is hard and is to be used for outer coating.

"Shingane" (Core-steel) which is to be coated by the above hard steel is much softer.

The combination of hard and soft steel makes the Japanese sword what it is, sharp and unbreakable. The hard steel is to cut well, and the soft one, to make it flexible.

When the final process of combining the two types of steel into the whole is over that brilliant, beautiful blade, the flower of the Japanese soul, comes out.



Address on Meiji Commemoration Day

— November 3rd —

By C. K. Parker



TODAY is the birthday of Emperor Meiji. Born in 1852, he ascended the Throne in 1867 at the age of 15 and reigned until his death in 1912. Looking back at the marvelous material and social transformations that took place during his reign his people regard him as one of the long Imperial Line, the immortal Hero of the greatest of the nation's sagas. The celebration of his birthday each year is therefore in the nature of an annual libation of gratitude, and the day itself may fittingly be taken as the third of a triad of Thanksgiving Days observed each autumn by the people of this country. The first of these days is called *Kannamesai*, meaning, literally, "The Festival of the God's Tasting". The second is known as *Nii-name-sai*, meaning literally, "The Festival of New Tasting". And the third, I venture to suggest, may be regarded as a festival in commemoration of the people's first taste of freedom, that is, from feudalism and the thousand and one restraints it had imposed on the people for so long.

It must be remembered in this connection that the abolition of Japanese feudalism does not mean the emancipation of a minority, serf class, but, rather, the emancipation of virtually the entire nation. Out of a population of 31 millions at that time some 29 millions found themselves elevated from a position of absolute feudal subservience to that of free subjects of the Emperor. Henceforth the word country was to mean for these millions not the narrow fief in which they happen to have been born, but Japan in all its length and breadth, and they might move freely from end to end of it as they chose, offering their labour where they would and exercising their talents as opportunity offered. Henceforth men might rise from one rank to another, just as Ito, the greatest of Meiji statesmen rose from the rank of common samurai to that of Prince. Henceforth a commoner, given the wit and courage of Fukuzawa, the founder of the great liberal University of Keio, might, like

H.G. Wells, become the outstanding oracle and prophet of his generation. Henceforth there would be no 200 odd feudal armies idling away their time on feudal domains, but armies of thinkers and writers, armies of scientists, businessmen and free labour to work and fight for a richer and mightier New Japan.

Today there are in Japan Proper 75 millions still working and still fighting for a still richer and still mightier Japan. The great impulse felt by the grandfathers of these millions has by no means spent itself, moves and thrills the country as one man. There is a sense of unity, a sense of irresistibility in these people. With all their successes behind them they feel there is nothing they cannot do. Their leaders have never failed them and they feel they never will. Until we appreciate this feeling of boundless confidence in the Japanese people, this feeling that they are now free to win all that was denied to them by their own feudal rulers and by circumstance so long, I do not think we can rightly understand their present temper. On this particular Meiji Commemoration Day, therefore, they feel that, in struggling to build what they call a New Order in East Asia, they are enacted on the stage of their own country during the Meiji Period. I do not think our most excellent Ambassador or anyone else will succeed in persuading the Japanese people to define their objectives in any way that will make clear how far they intend to go. There may be pronouncements by this individual and that individual from time to time on precisely what is intended at a particular moment, but throughout the coming months and years of negotiations between our country and Japan we must keep in mind the fact that we are not dealing with a man or a commission, but with a nation, a nation which knew for hundreds of years the stifling restraints of feudalism and which is in no mood to have a damper put upon its energies and ambitions now.

It must not be thought, of course, that the people of Japan are thinking only or even mostly of commercial and martial

exploits today.

Emperor Meiji's birthday is traditionally the calmest, clearest and most perfect day of autumn. It is a little too early for the maples but the ideal day on which to visit one of the countless *chrysanthemum* shows that are being held in the parks and homes of the country. It is a day for poetry parties, and I have no doubt that thousands of people will recall, if they do not read, some of the poems of their great Emperor-Poet, Meiji. I should like to quote some of them for you, but perhaps, you will appreciate them better if you read them in some anthology such as Professor Miyamori's *Master Pieces of Japanese Poetry Ancient and Modern*. You will not necessarily appreciate the poetic merit of these poems but you will appreciate the themes and understand better, perhaps, why the syllable *Mei* in Meiji means enlightenment. The Meiji Period was a great literary period and one may say that the successful transformation of the country was due as much to the powerful literary and newspaper forces of the time as to the astuteness of the Elder Statesmen or the enterprize of business leaders.

It is not inappropriate to recall on this day, because the Japanese are wont to do so themselves, the contribution of Americans and Europeans to the building of the New Japan. One Japanese writer has said that there were as many as 1,300 foreigners who rendered distinguished service to the country during the Meiji Period. This is a flattering estimate, I feel; nevertheless it is worth recalling that in 1871 a million yen of the total national budget of 19 millions was for the salaries of foreign advisers and employees in the service of the Japanese Government.

Nor were these men exclusively American, English, German, Dutch, French, or Italian, as you might gather from speeches at international love-feasts. In every case the government chose men who, it was thought could serve the country most effectively. There was, thus, no entangling emotional alliance with any one country, but the broadest possible contacts with all. One of the five points of Emperor Meiji's charter oath was that knowledge should be sought for all over the world in order that the foundations of the country might be strengthened. The consequence was not merely that the foundations of the country were made secure, but that she became one of the most cosmopolitan nations in the world and had friends everywhere.

I should like to close by reminding you that Japan is not America's protégé and never has been. She is nobody's protégé, nobody's charming young cousin or brother or anything else. She is grateful for every last service rendered and looks up in Oriental fashion those who have taught her as teachers to be respected but she is prepared to play not only an independent role, but a decisive role in international affairs.

Richard Strauss's Recent Composition Dedicated to the Twenty Sixth Centennial of the Japanese Empire

— Personal Recollections of the Composer —

by Viscount HIDEMARO KONOYE



On the afternoon of June 11, 1940, a group of prominent Japanese and German representatives in Berlin got together in the Japanese Embassy on the Tiergarten Streets to witness a solemn ceremony presenting the latest composition of Richard Strauss as dedicated to the 26th centennial of the Japanese Empire.

On that very day, the world famous composer became 76 years old. But he looked far healthier than when I saw him in Berlin 7 years ago or even at Vienna in summer last year during the "Music Week" of the city.

During his birthday week, the National Opera House of Berlin were performing 7 of his representative compositions.

Two days before that Embassy-function, the composer had come down to Berlin from his mountain villa at Garmisch.

The Opera, "Arabella" conducted by himself appeared to me entirely different from any of Krauss or Furtwängler. The rendition of the particular music by him seemed so different from what anybody would imagine of his work, marked by, as it was, the clear-cut quick tempo and the extremely leisurely Italian melody. The passionate prelude to the 3rd act was even comparable to "Rosen Cavalier" and the final interlude to "Parsifal" without exaggeration.

After the performance, a privileged group of people paid a visit to him in his room in the opera house. He received us with a serene calm face after that long labor on the stage and casually remarked that his hearing was getting bad and that he had a hard time listening for the singers and the woodwind.

Very few people I have ever met in my life had his self-composure—nothing seemed to excite him, at least his face did not show it even if anything did move him. Even when he is in company of people, he wears that blank expression of listening for some far away music.

After conversing with me for some time,

he turned to Fürstner, a publisher, and asked, "Is the Japanese man who used to conduct my work still in Berlin?" He meant me; it was gratifying to know that he remembered me in that sense, even when he had forgotten my face.

After that presentation ceremony at the Embassy, he posed for the News Reel, with the Japanese Ambassador, and then we got together around a luncheon table. Those present included the German high officials of the Propaganda Ministry, the Minister of the Music Department, the Japanese Ambassador, Army and Navy Attachés, and special newspaper correspondents. I had the privilege of sitting next to the composer and our conversation was naturally rich with musical interests. We talked mostly of his collaboration work with the late Hofmanstahl. He said that after his "Daphne" and "The Day of Peace" had finished another Greek mythological opera on the theme of Armida, which he said he would not publish until the War is over. "Oriental Buddhist arts fascinate me," he also said. He has a number of Buddhist images decking his Garmisch residence, even his ink-case being shaped after a Buddhist image. He also has a large collection of both Japanese and Chinese porcelain. As to paintings, he wouldn't think of owning anything else but the old classic ones, he said.

Evidently in good humor, he praised the power of self-control as a characteristic trait of the Japanese and gave the following episode to point out what he meant:

Shortly before last World War, he sold his car to a Japanese couple in Berlin. They visited him at his house, and were having a cup of tea with him and his family. Unfortunately, he said, the man chose the oldest, half-broken chair to sit; the moment he sat down the legs of the chair went down, and together went the poor Japanese man with the tea-cup in his hand. But how beautifully he fell, Strauss told me with much gusto, amidst the awed silence of the Strauss family he sat up straight and moved on to another

chair as if nothing had happened and continued to drink his tea laughing. That small incident, Strauss declared, made it possible for him to get a glimpse of the ancient cultural tradition of the Japanese people.

His composition dedicated to the 26th centennial of the Japanese Empire is of appalling scale, requiring a tremendous musical body to play it. All the governmental and private musical organizations in Japan are expected to participate in it. We can truthfully assure the world, that Japan's musical standard is high, capable of handling this composition with ease and comfort.

The composition itself, however, is far from being simple, technically involving as it does, so many hardships and complexities. A mere mention of the types of instruments to be used for it would be enough to guess the size of the performance.

The Woodwind includes:

- 3, each, of flutes and oboes (including the piccolo and the English horn)
- 4 clarinets (including one bass-clarinet)
- 3 fagots
- 1 contra-fagot.

The Brass includes:

- 8 horns
- 4 trumpets
- 4 trombones
- 1 bas tuba
- 7 percussion instruments to be played by 7 people
- 2 harps
- 1 pipe organ (may be omitted)
- 12 people for the brass, that is:
- 4 for the horns
- 3 for the trumpets
- 4 for trombones
- 1 for tuba

Thus requiring about 50 musicians.

The string orchestra corresponding to the above would consist of:

First Violin.....	18
Second Violin	14
Viola.....	14
Cello.....	12
Bass	10

Even on the basis of the standard unit of 60 people as in the classic European orchestra, the string orchestra for this particular composition would require about 112 musicians.

The performance will cover at least two largest orchestral bodies in Japan together with the select private musical groups.

I add in conclusion that it is the special desire of Richard Strauss to have the première of this composition presented in Tokyo by Japanese musical veterans, and that the music itself be printed in Japan.

THE JAPAN BROADCASTING SYMPHONY ORCHESTRA

FELICITATION pieces dedicated to the 26th centennay of the Japanese Empire as sent from Hungary, France, Germany and Italy, are to be presented coming November by the Japan Broadcasting Symphony Orchestra, which boasts the largest personnel of its kind in Japan. The following is a brief explanation on the function of this symphonic orchestra.

The Orchestra is at present composed of 70 musicians, and performs for radio 8 times a month, and once a month holds an *abonnement* concert in the auditorium of the Hibiya Public Hall, Tokyo.

For radio, it presented the First Symphony of Beethoven, conducted by Manfred Gurlitt,

and continued on with the successive symphonies of Beethoven for four months, and in April, it presented the 9th symphony assisted by the Japan Broadcasting Chorus and a number of leading singers in Japan. This is a musical feat long to be remembered in the annals of Japan's Music World. The performance of the 9th symphony indeed presented a gorgeous sight, fillidg the colorful marble furnished No. 1 studio of the Tokyo Broadcasting House, in presence of the notable filling the balcony.

Another important function of the Japan Broadcasting Symphony Orchestra is the introduction of Occidental Musical masterpieces in

its "First-Performance-in-Japan" series. Prokofiev's *Leutenant Kijé*, among the rest, received an enthusiastic reception from its radio audience.

The Orchestra is conducted by leading musicians in Japan, including Josesh Rosenstock and Kosack Yamada. Since most of the compositions sent from abroad to honor Japan's 26th centennary are vast works, requiring a huge personnel for its performance, the Japan Broadcasting Symphony is expected to be expanded and reorganized shortly.

We feel sure that the grand presentation of those masterpieces of felicitation by this Orchestra will not fail to be one of the most impressive musical feats in the world.

by Vincent Canzoneri



FOR 1,300 years of the 2,600 since the founding of the Japanese Empire the Imperial Court has had an uninterrupted musical heritage. This today is called Gagaku, "elegant music", which is a term that aptly describes the elegance and pageant associated with it, for Gagaku is one of those musical arts that must be seen as well as heard. It is an absolute form of orchestral music and can be appreciated from that point of view even by the uninitiated for it is rich in harmonies now considered "modernistic", but its full significance is missed unless heard in its proper period setting which carries one back to the fastidious life of the court during the 10th century.

During the 8th and 9th centuries Japan was a meltingpot of musics from the Asiatic continent. First came that of Korea in 453 A.D. in the form of eighty musicians and dancers to celebrate a requiem at the funeral of an emperor. Later Chinese, Indo-Chinese, and Indian music filtered into the country along with Buddhism and other cultural movements. When thoroughly saturated with all this foreign influence, Japan set about assimilating this music to Japanese tastes and turned to her folk-songs for native inspiration. By the year 701 this musical fusion was sufficiently formalized to be organized into a governmental department called the Gakuryo.

However, to say that this court music is Chinese, Korean, or Indian today would be merely superficial; nevertheless, certain musics of the Asiatic continent, especially that of the T'ang Period in China, are no longer living arts and survive today only in Japan's Gagaku. Japan's ability to adapt has been blessed by a tendency to preserve, largely through the means of an unbroken Imperial lineage. Compositions of unquestionably T'ang origin have been preserved here, but the fundamental character of the tonal structure of this music points to decided departure from what we know of T'ang music. Saibara, Azuma-asobi and other forms of folk-music as well as Kagura, Shinto ritual music, at one time came under the influence of the foreign music imported by the court, but the compelling attraction of the native idiom in the end overpowered the outside influence to the extent of changing the scales and modes to conform with those indigenous to Japan.

Another factor that furthered the preservation of Japanese court music is the personnel employed in the music bureau, the Gakuryo. At the close of the 6th century the Shin family of musicians came

from China and took charge of the court music. Later it broke up into four branches which assumed Japanese names: Hayashi, Togi, Sono, and Oka. At a public performance of Gagaku in Tokyo in 1937 given for the diplomatic corps and other notables, the personnel of the orchestra was given on the program sheet and it was of particular interest to note that almost half the musicians bore these names long associated with Gagaku. Hereditary succession in Japanese arts has ever been a driving force of which Gagaku is one of the finest examples.

Gagaku is largely orchestral music except for the accompaniment to the above mentioned folk-songs which were adapted to court usage. There are records of orchestras of from 50 to 100 musicians for special festival but today the orchestra is limited to about 25 men comprising string, wood-wind and percussion instruments.

The instrument which gives Gagaku its rather modern harmonic coloring is the Sho, a small reed organ composed of a cup shaped wind chamber over which are arranged seventeen thin reed pipes. It has a spout-like opening on one side through which the player inhales and exhales while fingering the desired note by opening and covering small holes on the bamboo pipes with the fingers of both his hands. Traces of the Sho date back to 1000 B.C. in China and the instrument is still seen there today carried by mock-players in funeral processions, but its function in music is now a thing of the past. At one time it must have been used in China as a solo instrument and even 10th century Japanese literature refers to it in this capacity, but its role in the Gagaku orchestra is today harmonic, being restricted almost continuously to a chordal "foreground" as its pitch lies well above the treble cleff.

The melodic parts are carried by two wind instruments, the Wateki and the Hichiriki. The Wateki is a transverse flute 16 inches long having seven finger holes. The peculiar method of playing this instrument calls for blurred tones and other effects not exactly in harmony with Western aesthetic creeds, but "shibui" (refined) to the Japanese ear.

The Hichiriki, built on the principle of the oboe, is composed of a tube 7.2



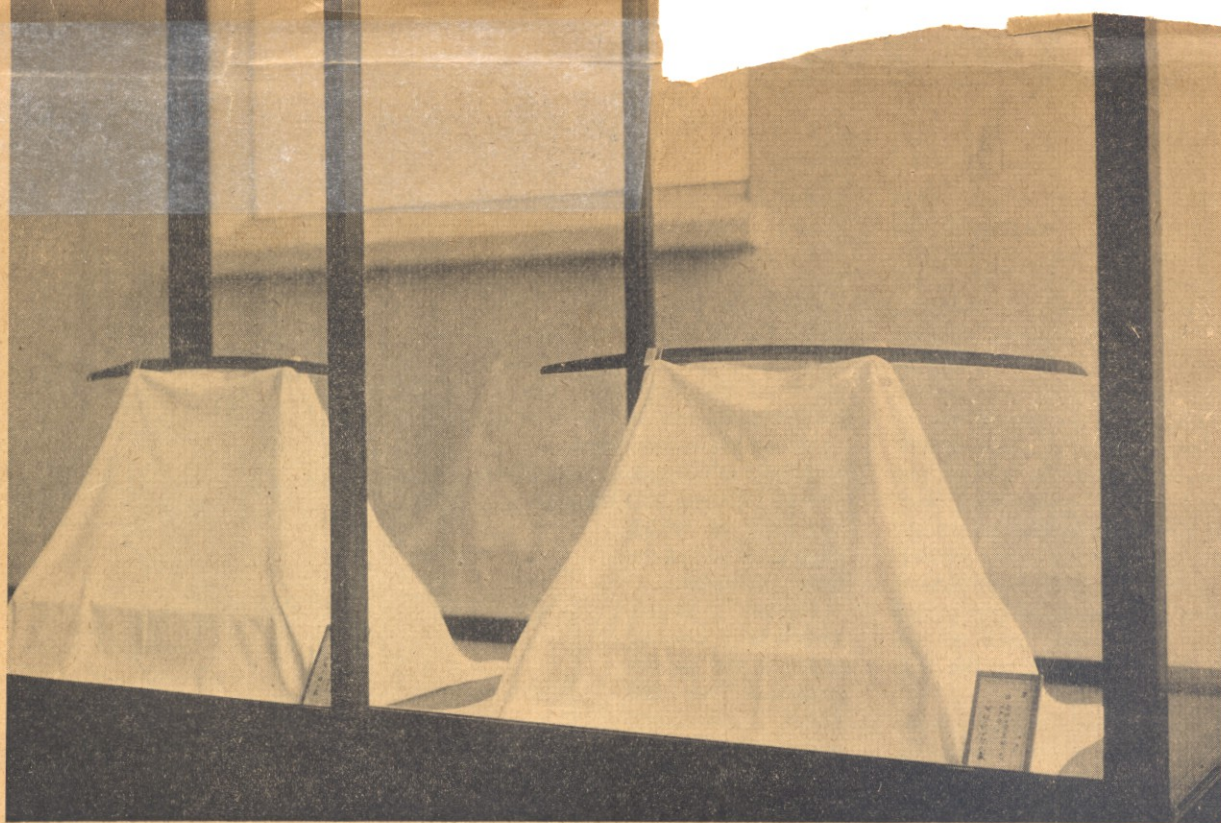
inches long and a double reed mouth piece 2 inches long fitting into the large opening of the tube which tapers off at one end. It has seven finger holes and two thumb holes. Its quality of tone is nasa

The string instruments are of two types: the Sō-no-koto, and the Biwa. The Sō-no-koto is a horizontal harp consisting of an oblong sounding box more than six feet in length over which is stretched thirteen strings made of silk which run over small individual bridges. The player plucks it by means of small picks which are bound around the thumb, index, and middle fingers of his right hand.

The Biwa is a four stringed lute of similar design to the early European one. It is large and cumbersome so that it must be played while resting on the floor. It has five elevated frets which allow the player to raise the pitch each "stop" by pressing the strings down.

These stringed instruments do not carry the melody. The Sō-no-koto is limited to a number of rhythmic patterns that are characteristic of the music, and the Biwa is relegated to chordal sweeps on the important beats of the measure.

The orchestral fabric woven by these instruments and the various drums and gongs can be better understood by a glance at the score printed on this page, which is a passage rich in harmony, rhythm and contrapuntal devices.



A rare piece from Yasutsugu's works

THE IMPERIAL HOUSEHOLD MUSEUM

OUT in the northeastern section of this vast 217 square miles of land called Tokyo, the third largest metropolis in the world in population and sixth in area, lies beautiful and popular Ueno Park, noted especially for its cherry blossoms in spring and for its art exhibitions in the Autumn. There in that park are several attractive features such as a Zoological Garden, an Imperial Library, an Imperial Household Museum, and a Monument to General Ulysses S. Grant, the 18th President of the United States in America, commemorating his visit to Japan in the summer of 1887 at which time he was 58 and the Emperor Meiji was 28 years of age.

It was to the Imperial Household Museum that the writer went one day in search of treasures which were to unravel the complete history and cultural background of an Empire 2,600 years old. The particular setting of the Museum and its surrounding gardens are beautifully Japanese, and yet, the view as in most all cases in Japan presents a strong example of Occidental influences as well. This contrast is, perhaps, the main characteristic of the metropolis, but, broadly speaking, has not as yet brought about many changes in the life and customs of the majority of the people of the city, and what changes there are are much less noticeable outside the large cities. The civilization developed during 2,600 years is deeply and firmly rooted, and in its contrast to the civilization of the West lies a feature of great interest to every visitor in Japan. But getting back to the Museum, this blending of the cultures of the Old East and New West is more clearly noticeable indoors.

There are two very large buildings, the main edifice and an annex called *Hyo-keikan*. The main building was newly constructed in the five years from 1932-7 in place of the old, which was severely damaged by the earthquake of 1923. Built in commemoration of His Majesty's enthronement in 1926, it was donated to the Imperial Household in November 1937. The scientific equipments, such as the fire and earthquake proof devices, are thoroughly modern and the edifice also maintains a complete temperature, humidity, and lighting control system in order that the treasures in it might be shown and conserved in the best manner possible.

The marble corridors and main stairway at the entrance branch out into several directions leading to the 20 display rooms and lend a very pleasing aspect to an already attractive exterior. The rooms are divided into sections for archaeological finds, Noh costumes, textiles, metal works, swords and daggers, paintings, etc., all so absorbingly interesting that one can bury himself in the history and culture of Japan for countless of hours.

The crude, primitive objects of archaeology in rooms 1 and 2 are mostly of the Chinese Han Colony called "Lo Lang" found in Korea from 108 to 313 A.D. Some relics are of the Shiragi Period, 57 B.C. to 664 A.D., found in the *Fufu-Zuka* tomb at Ryozan, Korea.



The Main Building

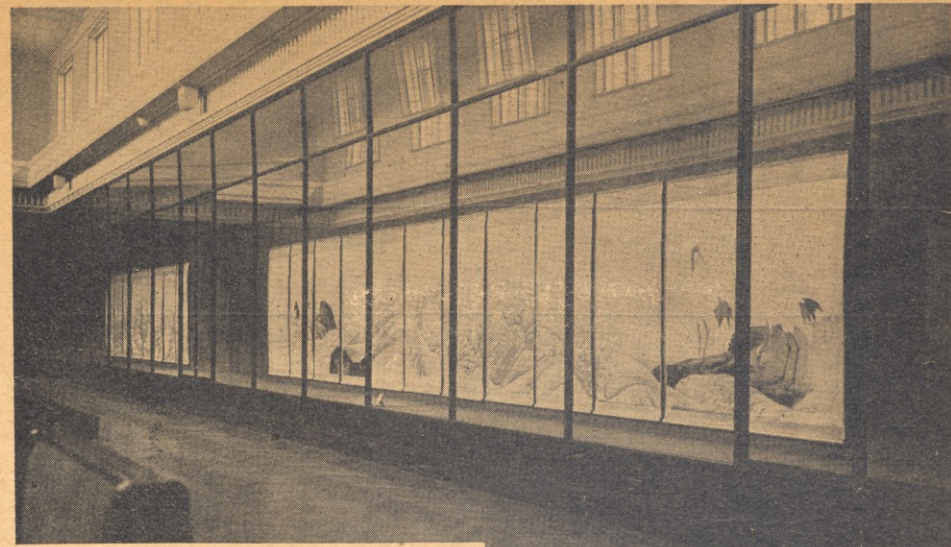
Perhaps it is best to mention here that a unique system of alternation is employed whereby the objects on display, for example, paintings, are changed every month, and objects in other sections are altered from time to time so that one may go several times and find a different set of displays each time.

The various costumes show the different stages of its developments, the shapes and colours changing from time to time. To reveal the development in wadded garments and the gorgeous Noh costumes dating from the 16th and subsequent centuries, only a few representative articles are shown because of the perishable material used and the difficulties involved in the preservation of the comparatively rare examples.

Next in line are the relics of metal work produced as early as the 6th century. Refined taste is shown in many of the religious and household utensils, due partly to the spread of *Chanoyu* which had a refining influence on various forms of art. Be what they may, objects of the stone age, metal utensils and the Haniwa, that is clay images, all reveal the cultural attainment of ancient Nippon and shows clearly the close resemblance of Japanese culture with that of Occidental nations.

Now here is something which drew our special keen attention—swords and daggers. The particular ones on display were the works of *Bushu Edo Echizen Yasutsugu*, a swordsmith of the late 16th and early 17th centuries. There is probably no country in which greater importance is and has always been attached to the sword than Japan, and some realization of this is essential to an understanding of the spirit of the people. To a quote well-known authority: "Life in Japan from the early centuries has been influenced by the sword to a degree hard, perhaps, for Westerners to appreciate. The distinction and rights conferred upon the wearers of two swords, the "*samurai*" over the common people, the heroic deeds performed with it, the fame gained by sword masters, the financial value of masterpieces by famous smiths, upon whom Imperial honours were conferred, the traditions arising around certain famous blades, as also the deep study required of the expert judge, have combined to give the weapon exceptional importance throughout its history".

The Japanese sword reached its perfection in the tenth century and from that time on it has steadily gained favor over the bow, the former favorite, as the most dependable weapon, and gradually climbed to its position of honour in the esteem of the "*bushi*" or warriors as their most valued possession, symbolizing loyalty, honour, power and prowess. Since the seventh century, when the smith's work developed into a high art, there have been thousands of master forgers whose names have been known



Typical Japanese masterpiece from Okyo's National Treasures

for generations. Of them all, 17—including at least one priest—are claimed as the greatest of all time and of these *Goro Nyudo Masamune* was the Grand Master. In 1186, so great was the credit attached to this art that the Emperor Gotoba himself forged blades. It is said that before him there were 3,000 blades classed as fine, 30 of which were rated excellent and four as superb, which gives some idea of the standard required.

A casual glance at a Japanese sword may mislead one to believe that all are quite identical in most respects, but upon close inspection, you will see that peculiarities of different eras and makers are artistically revealed in the shape and quality of the swords, and especially in the marks on the blades, and handles called tangs. The swords and daggers produced in Japan from the end of the early Heian down to the Kamakura and Muromachi periods, that is from about 782 to 1572, are called Koto or old swords, while those made later are known as Shinto or new swords.

The influence of the sword on the art of the nation was second only to that of Buddhism, for feudal districts competed keenly as art centers, and the quality of the swords and their decorations showed the art standard of the district of their origin. Unfortunately, sword wearing was abolished in the ninth year of Meiji.

In Japan, art is inspired by the national life of the land. It is different from European art and in order to truly appreciate it one must understand the people and have some appreciation of their lives and customs.

The display of paintings from the 8th down to the 19th centuries were exceedingly interesting. We found that the works of eminent masters, such as Josetsu and Shubun of the Muromachi period and the later realists like *Maruyama Okyo* and *Shijo* of the Momoyama and Edo periods had one common national characteristic, and that is that a Japanese picture depicts delicate taste and represents the spirit of the people which is far more important to them than details of shape or perspective. The Japanese

looks for the spirit first, for in his idea, without that no art can really exist.

The most interesting surprise came when we looked at the images of *Gautama Buddha*, the father of Japanese Buddhism, the teachings of whom were first introduced into this country in 552 A.D. during the reign of *Kimmei Tenno*. The facial features were in no way similar to the popular conception that Buddha had oriental features, for the faces were purely European. The *Nippon Shoki* is said to bear this fact up by referring to Buddha as a "foreign" *Kami* or deity. It is said that when the 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 deity around whom their own worship had centered from remote antiquity. The images of Buddha that one sees most anywhere in Japan have oriental features. Here again no stronger proof have we today of the fact that European and Oriental cultures are bound by intimate ties.

The other building on the grounds of the Museum is the *Hyokeikan* which was built and donated to the Imperial Household by the people of Tokyo in commemoration of the wedding of Emperor Taisho when he was Crown Prince. The objects in this building are of modern art, consisting of the fine and applied art objects produced since the Meiji era.

An explanation in detail of all the displays would be interesting, indeed, but the writer wishes to leave that to some future opportunity with the sincere hope that in the meantime, as many as possible will go and see the many invaluable national and private treasures preserved in the Imperial Household Museum at Ueno, Tokyo. (Toru Kakimoto)

Under the direction of

Prof. YAHEI MATSUMIYA

Dean, The School of Japanese Language and Culture

The radio course is given every Sunday during the month of November

To the radio listeners —

In the learning of a language it is necessary to memorize words themselves before one can know their meaning and read them. In other words, it is important to be able to hear words correctly and repeat them well orally.

This course of practical Japanese aims at stressing this point. Therefore, I avoid the method of explanation and exposition of Japanese words, but instead try to let the student grasp the essence of Japanese by letting him hear the actual pronunciation of Japanese itself. At first the teacher will introduce words, repeating them several times, then the student after listening quietly will try to say it out exactly as the teacher has done.

In this course of practical Japanese it is impossible to carry on lessons as in a classroom where the student can sit face to face with the teacher, but this way of learning in which the student listens to the pronunciation of the teacher and reproduces it himself is somewhat different from the ordinary method. This method, however, would be more sensible and interesting to the listener than merely getting the understanding of the language from the explanatory and expository talks. Moreover, the degree of acquaintance with the language would also be more satisfactory in this method than in others.

Now, in Japanese there are about 50 simple and clear sounds, the combination of which makes up words and sentences with attached meanings. This course will start with the practice of words which are simple combinations of these sounds with meanings and will gradually go on to the use of more complex ones. At first words with two or three sounds, or four at the most, will be taught and practiced. Then they will be repeated so that the student can say them freely and smoothly.

I shall now explain this treatment in detail. The teacher will take up a word to be taught and repeat its pronunciation about three times. Then he will pronounce each sound individually, thus making clear how many sounds constitute the word and will again say it in its combined form. Then he will pause a little while so that the listener will have time to reproduce what he has heard aloud. The teacher will say the word

again and pause, the listener will repeat it for the second time. He will then be able to make it his own.

When the student has acquired the pronunciation the teacher will explain the word. In this case it would have to be in English. By doing so he has learned the word itself by listening and pronouncing it and has also understood its meaning. After the explanations the teacher will once more pronounce the word and the listener again will repeat it. This completes the teaching of that word and the next one will then be taken up. This procedure will be used in the teaching of all the meaningful words.

It seems that at first there is no other way than using English explanation, but as the lessons go on, direct understanding from explanations in Japanese will become possible.

It is hoped that the listener will practice these words thus acquired by himself and learned them by the next lesson. The teaching materials for each lesson are shown in the text, but it will be more splendid if the listener will jot down his own sign or anything he likes to help his memory. In the learning of words practice is a very important means for efficiency and is also an excellent one for memory. Many teaching materials given in the future will consist of words already learned and the listener is urged not to neglect the practice and learning by heart of words already learned.

FIRST LESSON

Vocabularies—names of things

(Long sounds are indicated by Pronunciation Drill over the vowels)

- | | | | |
|------------|-----------------------------|------------|--------|
| 1. Hata | Flag | 2. Hana | Flower |
| 3. Yama | Mountain | | |
| 4. Michi | Road or street | | |
| 5. Isu | Chair | 6. Tsukue | Desk |
| 7. Hon | Book | 8. Enpitsu | Pencil |
| 9. Kasa | Umbrella | | |
| 10. Kaban | Bag, brief case or suitcase | | |
| 11. Bōshi | Hat or Cap | 12. Kutsu | Shoes |
| 13. Saji | Spoon | | |
| 14. Chawan | Tea-cup or rice bowl | | |
| 15. Sara | Plate | 16. Momo | Peach |
| 17. Budō | Grape | 18. Ringo | Apple |
| 19. Inu | Dog | 20. Neko | Cat |

Phrases—Lesson on to

Following phrases are composed of two nouns connected by a postposition **to**. When one observes two or more things at one glance and enumerates them as one conception, one uses this **to** between the words.

- | | |
|-------------------|---------------------------|
| 1. Hata to hana | A flag and flower |
| 2. Isu to tsukue | A chair and a desk |
| 3. Hon to enpitsu | A book and a pencil |
| 4. Bōshito kutsu | A hat and a pair of shoes |
| 5. Chawan to sara | A rice bowl and a plate |
| 6. Momo to ringo | A peach and an apple |
| 7. Inu to neko | A dog and a cat |

Phrases—Lesson on no

The following phrases are composed of two nouns connected by a postposition **no** which indicates ownership or attachment.

- | | |
|---------------------|--------------------------------|
| 1. Dobin no huta | Lid of a teapot |
| 2. Yakan no huta | Lid of a tea-kettle |
| 3. Hako no huta | Lid of a box |
| 4. Tokei no himo | Watch-cord (Cord of a watch) |
| 5. Kutsu no himo | Shoe-string (String of a shoe) |
| 6. Heya no iriguchi | Entrance of the room |
| 7. Iriguchi no to | Door of the room |

THIRD LESSON

Phrases—Adjectives

In the following phrases, **shiroi**, **kuroi**, **Akai**, etc. are adjectives which modify the following words.

- | | |
|------------------------------|----------------------------------|
| 1. Shiroy inu | A white dog |
| 2. Kuroi neko | A black cat |
| 3. Akai hana | A red flower |
| 4. Takai yama | A high mountain |
| 5. Semai michi | A narrow road |
| 6. Nagai kawa | A long river |
| 7. Shiroy inu to neko | A white dog and a cat |
| 8. Shiroy kami to enpitsu | White paper and a pencil |
| 9. Akai hon to chomen | A red book and notebook |
| 10. Takai yama to nagai kawa | A high mountain and a long river |

FOURTH LESSON

Sentences—Ari-masu and ari-masen

The followings are the simplest forms of sentences in Japanese. These forms are used to existence or non-existence of things. **Ari-masu** affirms existence and **ari-masen** is used negatively. Nos. 11 and 12 are a little more complexed forms using **to** and **no** between nouns.

- | | |
|--------------------------------|------------------------------------|
| 1. Hon ga ari-masu | There is a book |
| 2. Hon ga ari-masen | There is no book |
| 3. Tsukue ga ari-masu | There is a desk |
| 4. Isu ga ari-masen | There is no chair |
| 5. Chōmen ga ari-masu | There is a notebook |
| 6. Enpitsu ga ari-masen | There is no pencil |
| 7. Hako ga ari-masu | There is a box |
| 8. Huta ga ari-masen | There is no lid |
| 9. Chawan ga ari-masu | There is a tea cup |
| 10. Saji ga ari-masen | There is no spoon |
| 11. Kaki to ringo ga ari-masu | There are a persimmon and an apple |
| 12. Tokei no himo ga ari-masen | There is no watch-cord |

(Continued on page 13)

SHORT-WAVE TRANSMISSIONS OF THE BROADCASTING CORPORATION OF JAPAN

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Letters from Listeners

I HAVE been getting your advance radio program for the past three years without a break and each time it is received it is always one better than the last and the latest for June beats them all. I have not written to you for a very long time but all the same I thank you very much for the continuous interest you have taken to keep sending me the monthly time tables.

No other radio broadcasting station in the whole world ever sends out free monthly radio program to foreign listeners, and I am sure that this fact alone is well appreciated by every one on your list.

T. Nagata, Singapore

I WANT to write you to thank you for your very interesting booklet. In it, I find many articles which are a pleasure to read, especially the section given to the History of Japan.

As a matter of fact, all the articles are very interesting. Another one I liked, was the section on "Sumo", a fine description of Japanese wrestlers.

In the latest issue, I read that Television is being started in Japan. I hope that you have as much success as we have had with Television here.

*Francis Fellers
Massachusetts, U.S.A.*

THANK you very much for sending me copies of the Overseas Broadcast. The Fifth Anniversary issue (June) is most interesting, especially the articles on the Koto and the history of the Kamakura Period.

In the previous issues, the Japanese-English lessons were of great interest to me. I should appreciate more of them. Where may I obtain a book with such lessons?

*Mrs. Mary. M. Starr.
Conn., U.S.A.*

THIS air mail letter is to thank you for the booklets you have been sending me. The last one I received was June 1940. I was very interested in the May booklet you sent.

I am a school teacher in the public schools of Baltimore City. In the readers I had taught the stories of your beautiful Islands of Japan. There was also a story of "The Boy's Festival" I wondered if you still had the Girl's Day and what it was like. In the May booklet you sent I found out about the Boy's Festival today.

The story "The Old Man who Made Trees to Blossom" which was in your May booklet, I have also taught from our 3rd grade readers.

*Mrs. Wm. H. Vesper
Maryland, U.S.A.*

I WOULD like to take this means to thank you for the booklet that you have been sending me every month. I find it very interesting and very helpful in getting your stations. If it isn't asking too much, I would like to receive one of your booklets every month.

*Claude Castleberry, Jr.
Texas, U.S.A.*

I THANK you very much for your Overseas Programmes, which you have so kindly sent to me regularly. I feel a little ashamed that I have not before written to you, but you see we have had an extraordinary time even here in Finland with our private little fight against Russia last winter and so this greater war, which is now racing in Europe, touching a lot on our livings.

As I said, I am very thankful to get always your monthly program. I will hereby introduce my best compliments to the new shape it has taken this year. I read always with pleasure its many interesting descriptions of Japanese culture and listen with its aid your transmissions so often as I can. Sorry to say has the war caused right so much disturbings to the shortwaves so that the listening is sometimes quite impossible.

*Viljo Rame
Finland*

Programmes for November

For the EASTERN DISTRICTS of NORTH AMERICA

Call Sign: JZK 15,160 kc/s (19.79 m.)

Time: 8:00—9:00 p.m., Previous day (EST)
10:00—11:00 a.m., Tokyo Time
(1:00—2:00 GMT)

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.—Close Down

NOV. 1, FRIDAY

10:05 a.m.—Marches†
10:30 a.m.—Music (Recorded presentation of the domestic broadcast)

NOV. 2, SATURDAY

10:05 a.m.—Choral Selections†
10:30 a.m.—Music (Recorded presentation of the domestic broadcast)

NOV. 3, SUNDAY

(Meijisetsu)

10:05 a.m.—Japanese Music—Gagaku†
10:30 a.m.—“Gracious Memories of The Great Emperor Meiji”, A Talk in English by F.W. Hecklman
10:40 a.m.—Light Music

NOV. 4, MONDAY

10:05 a.m.—Marches†
10:30 a.m.—A Talk in English by Ryuki Komatsu
10:40 a.m.—Japanese Music—Gagaku

NOV. 5, TUESDAY

10:05 a.m.—Vocal Solo†
10:30 a.m.—Piano Solo by Nobu Arimoto

NOV. 6, WEDNESDAY

10:05 a.m.—Orchestra Selections†

10:30 a.m.—A Documental Film

NOV. 7, THURSDAY

10:05 a.m.—Light Music†
10:30 a.m.—Japanese History Series
10:40 a.m.—Vocal Solo by Takeo Ito

NOV. 8, FRIDAY

10:05 a.m.—Japanese Music—Koto†
10:30 a.m.—Music (Recorded presentation of the domestic broadcast)

NOV. 9, SATURDAY

10:05 a.m.—Choral Selections†
10:30 a.m.—Military Music by The Toyama Military Band

NOV. 10, SUNDAY

10:05 a.m.—Light Music†
10:30 a.m.—Music (Recorded presentation of the domestic broadcast)

NOV. 11, MONDAY

10:05 a.m.—Instrumental Music†
10:30 a.m.—“Japanese National Life and Students”, A Talk in English by Laurand Symons
10:40 a.m.—Orchestra Selections by The Japan Broadcasting Symphony Orchestra

NOV. 12, TUESDAY

10:05 a.m.—Marches†
10:30 a.m.—Special Radio Features of The 26th Centennial Celebration under the auspices of The Overseas Japanese Residents

NOV. 13, WEDNESDAY

10:05 a.m.—Japanese Music—Koto†
10:30 a.m.—Orchestra Selections by The Tokyo Broadcasting Orchestra

NOV. 14, THURSDAY

10:05 a.m.—Vocal Solo†
10:30 a.m.—Special Radio Features of The 26th Centennial Celebration under the auspices of The Overseas Japanese Residents

NOV. 15, FRIDAY

10:05 a.m.—Guitar Solo†
10:30 a.m.—“The Latest Topics”, A Talk in English by F.W. Hulett, of The Japan Times
10:40 a.m.—Choral Selections by The Japan Broadcasting Chorus

NOV. 16, SATURDAY

10:05 a.m.—Marches†
10:30 a.m.—Music (Recorded presentation of the domestic broadcast)

NOV. 17, SUNDAY

10:05 a.m.—Popular Songs†
10:30 a.m.—Light Music by Nakano and His Hand

NOV. 18, MONDAY

10:05 a.m.—Orchestra Selections†
10:30 a.m.—“Studying Japanese Porcelain Craft”, A Talk in English by Warren Gilbertson
10:40 a.m.—Suite; “The 26th Centennial Anniversary of The Japanese Empire”

NOV. 19, TUESDAY

10:05 a.m.—Choral Selections†
10:30 a.m.—Cello Solo by Akira Suzuki

NOV. 20, WEDNESDAY

10:05 a.m.—Light Music†
10:30 a.m.—A Recitation from “Muteki (The Fog-flute)”, a popular novel

NOV. 4, MONDAY

2:20 p.m.—Piano Solo by Nobu Arimoto.
2:40 p.m.—Military Music†

NOV. 5, TUESDAY

2:20 p.m.—A Documental Film
2:40 p.m.—“Personal Traits of The Japanese People”—A Talk in English by Tamotsu Iwado, Managing Editor of the Japan Times

NOV. 6, WEDNESDAY

2:20 p.m.—Vocal Solo by Takeo Ito
2:40 p.m.—“Impressions of Hokkaido, the northern districts of Japan”—A Talk in English by Yojiro Somekawa

NOV. 7, THURSDAY

2:20 p.m.—“Life on the Mike.”
2:40 p.m.—Japanese History Series

NOV. 8, FRIDAY

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

NOV. 21, THURSDAY

10:05 a.m.—Mandolin Orchestra†
10:30 a.m.—Japanese History Series
10:40 a.m.—Vocal Solo by Mrs. Taneko Seki

NOV. 22, FRIDAY

10:05 a.m.—Jazz Songs†
10:30 a.m.—Japanese Music—Nagauta

NOV. 23, SATURDAY

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

NOV. 24, SUNDAY

10:05 a.m.—Revue Theme Songs†
10:30 a.m.—Music (Recorded presentation of the domestic broadcast)

NOV. 25, MONDAY

10:05 a.m.—Marches†
10:30 a.m.—“Explanations of Japanese Music”, A Talk in English by Vincent Canzoneri
10:40 a.m.—Music (Recorded presentation of the domestic broadcast)

NOV. 26, TUESDAY

10:05 a.m.—Japanese Music—Koto†
10:30 a.m.—“War of Monkey and Crab”, a fairy story operetta

NOV. 27, WEDNESDAY

10:05 a.m.—Mandolin Orchestra†
10:30 a.m.—Orchestra Selections by The Chuo Symphony Orchestra

NOV. 28, THURSDAY

10:05 a.m.—Light Music†
10:30 a.m.—Music (Recorded presentation of the domestic broadcast)

NOV. 29, FRIDAY

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

NOV. 30, SATURDAY

10:05 a.m.—Popular Songs†
10:30 a.m.—A Recitation in English

For the PACIFIC COAST of NORTH AMERICA

Call Sign: JZJ 11,800 kc/s (25.42 m.)

Time: 9:00—10:30 p.m., Previous day (PST)
2:00—3:30 p.m., Tokyo Time
(5:00—6:30 GMT)

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, Entertainment, 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

NOV. 1, FRIDAY

2:20 p.m.—Music (Recorded presentation of the domestic broadcast)
2:40 p.m.—“My Life in The Educational Work in Japan”—A Talk in English by C.J.L. Bates.

NOV. 2, SATURDAY

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

NOV. 3, SUNDAY

(Meijisetsu)

2:20 p.m.—Lessons on Practical Japanese by Yahei Matsumiya
2:40 p.m.—Children's Hour

NOV. 9, SATURDAY

2:20 p.m.—“Nippon” (Explanations in English, Recitation and Chorus)
2:40 p.m.—Newspaper for Children

NOV. 10, SUNDAY

2:20 p.m.—Lessons on Practical Japanese by Yahei Matsumiya
2:40 p.m.—Children's Hour

NOV. 11, MONDAY

2:20 p.m.—Special Radio Features of The 26th Centennial of The Japanese Empire
2:40 p.m.—“The Charm of Japan”—A Talk in English by Omori Harris

NOV. 12, TUESDAY

2:20 p.m.—Orchestra Selections—by The Tokyo Broadcasting Orchestra

(Continued on the next page)

Meijisetsu, national holiday commemorating the birth of the late Emperor Meiji

For CHINA and the SOUTH SEAS

Call Sign: JZJ 11,800 kc/s (25.42 m.)

JZI 9,535 kc/s (31.46 m.)

Time: 9:00—11:30 p.m., Tokyo Time
(12:00—14:30 GMT)

ATTENTION PLEASE, SOUTH SEAS LISTENERS:

Beginning with our regular November short wave programmes, features coming between 9:30 p.m.—11:15 p.m. Japan Time, will be generally changed. Notice particularly please that News Bulletins in English will come at 10:25 p.m.

Voor Nederlandsch- Indische Luisteraars

(Continued from page 10)

FIFTH LESSON

Sentences—Ari-masu and ari-masen

(cont'd)

In this lesson the combination of an adjective and a noun with **ari-masu** are shown. In the last two sentences postpositions to and no are combined making more complex sentences.

1. **Akai hana ga ari-masu**
There is a red flower
2. **Akai hata ga arimasu**
There is a red flag
3. **Shiroi ito ga ari-masu**
There is a white thread
4. **Shiroi ito ga ari-masen**
There is no white thread
5. **Kuroi boshi ga ari-masu**
There is a black hat
6. **Shiroi kutsu ga ari-masu**
There is a pair of black shoes
7. **Hiroi kawa ga ari-masu**
There is a wide river
8. **Nagai hashi ga ari-masu**
There is a long bridge
9. **Takai yama ga ari-masu**
There is a high mountain
10. **Kuroi kaban to kasa ga ari-masu**
There are a black bag and an umbrella
11. **Akai kisha no kippu ga ari-masu**
There is a red train ticket

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.—Music and Entertainment
9:40 p.m.—News in Dutch
9:50 p.m.—Chinese Music
10:05 p.m.—A Report in Chinese
10:15 p.m.—Chinese Music
10:25 p.m.—News in English
10:35 p.m.—Chinese Music, News in Standard Chinese
10:53 p.m.—Canton Music
11:00 p.m.—News in Canton Dialect
11:15 p.m.—News in French (daily) on JZI
11:15 p.m.—News in Thai Language (Mon's., Wed's., Fri's.) on JZJ
11:25 p.m.—Concluding Announcement (French) —KIMIGAYO
11:30 p.m.—Close Down

De Radio-zenders JZJ en JZI 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 in het Nederlandsch. Behalve dit wordt nog gegeven amusementsmuziek, enz., voof 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 nm. Amusements-programma, muziek, enz.
9.40 **Nieuws in Nederlandsch.**
9.50 Chineesche muziek.
10.05 Toespraken in Chineesch.
10.15 Chineesche muziek.
10.25 Nieuws in Engelsch.
10.35 Chineesche muziek. Nieuws in Mandarijnsch.
10.53 Cantoneesche muziek.
11.00 Nieuws in Cantoneesch.
11.15 Fransch (JZI-daglijksche) Nieuws in Thajaansch (JZJ-Maandag, Woensdag, en Vrijdag).
11.25 Sluitings-aankondiging (Fransch), KIMIGAYO (Japansch Volkslied.)
11.30 Sluiting

Special Transmission

10:24 p.m.—Opening Announcement in Chinese
10:25 p.m.—News in English
10:35 p.m.—Chinese Music, News in Standard Chinese
10:53 p.m.—Canton Music
11:00 p.m.—News in Canton Dialect
11:15 p.m.—Close Down

For the Pacific Coast of North America

(Continued)

NOV. 13, WEDNESDAY

2:20 p.m.—Special Radio Features of The 26th Centenary of The Japanese Empire
2:40 p.m.—A Talk in English ("Let's Tune in" Hour)

NOV. 14, THURSDAY

2:20 p.m.—Choral Selections by The Japan Broadcasting Chorus
2:40 p.m.—"The Latest Topics" A Talk in English by F.W. Hulett, of the Japan Times

NOV. 15, FRIDAY

2:20 p.m.—Sound Picture of Japan: "Shrine"
2:40 p.m.—"Home Life of The Japanese Women"—A Talk in English by Hariento Hayld, a faculty member of the Wilmina Girls's School (From Osaka Studio)

NOV. 16, SATURDAY

2:20 p.m.—Light Music by Nakano and His Band

2:40 p.m.—Newspaper for Children

NOV. 17, SUNDAY

2:20 p.m.—Lessons on Practical Japanese by Yahei Matsumiya
2:40 p.m.—Children's Hour

NOV. 18, MONDAY

2:20 p.m.—Cello Solo by Akira Suzuki
2:40 p.m.—"The Cultural Accomplishments of The Japanese Women"—A Talk in English by Dr. Yoshiko Kasuya, a faculty member of the Tsuda English College

NOV. 19, TUESDAY

2:20 p.m.—A Recitation from "Muteki (The Fog-Flute)", a popular novel
2:40 p.m.—"The Pacific Ocean and Japan"—A Talk in English by Masayoshi Morino

NOV. 20, WEDNESDAY

2:20 p.m.—Vocal Solo by Mrs. Taneko Seki
2:40 p.m.—"My Experiments on Business Life in Japan"—A Talk in

English by Miss Hisaye Kosaki

NOV. 21, THURSDAY

2:20 p.m.—Japanese Music—Nagauta
2:40 p.m.—Japanese History Series

NOV. 22, FRIDAY

2:20 p.m.—Chamber Music
2:40 p.m.—"26th Centenary Social Enterprises in The Kwansai Districts"—A Talk in English by Tatsuo Shibata (From Osaka Studio)

NOV. 23, SATURDAY

2:20 p.m.—"Life on The Mike"
2:40 p.m.—Newspapers for Children

NOV. 24, SUNDAY

2:20 p.m.—Lessons on Practical Japanese by Yahei Matsumiya
2:40 p.m.—Children's Hour

NOV. 25, MONDAY

2:20 p.m.—"War of Monkey and Crab"—a fairy story operetta
2:40 p.m.—A Talk in English by Mr. Koichi Saionji

NOV. 26, TUESDAY

2:20 p.m.—Orchestra Selections by The Chuo Symphony Orchestra

NOV. 27, WEDNESDAY

2:20 p.m.—Sound picture of Japan—"Japanese Swords"
2:40 p.m.—A Talk in English ("Let's Tune in" Hour)

NOV. 28, THURSDAY

2:20 p.m.—Choral Selections—by The Japan Broadcasting Chorus
2:40 p.m.—"The Marine Industry of Japan" by Yasukichi Sugiura, Chief of the Marine Industry Research Institute

NOV. 29, FRIDAY

2:20 p.m.—Recitation in English
2:40 p.m.—Orchestra Selections

NOV. 30, SATURDAY

2:20 p.m.—Light Music by Miss Noriko Awaya and others
2:40 p.m.—Newspapers for Children

For SOUTHWESTERN ASIA

Call Sign: JZI 9,535 kc/s (31.46 m.)

Time: 0:00—1:00 a.m. Tokyo Time
 8:30—9:30 p.m. India Standard Time (previous day)
 5:00—6:00 p.m. Turkey, Syria, Egypt and Arabia (previous day)
 15:00—16:00 p.m. GMT (previous day)

0:00 a.m.—Announcement (English)
 0:03 a.m.—News in Japanese
 0:18 a.m.—Talks (English or Japanese), Musical Numbers, Entertainment
 0:25 a.m.—News in English
 0:40 a.m.—Music and Entertainment
 0:45 a.m.—News in Burmese (Mon., Wed., Fri.) in Hindustani (Tues., Thurs., Sat.)
 0:55 a.m.—Concluding Announcement (Burmese, Hindustani or English)—KIMIGAYO
 1:00 a.m.—Close Down

NOV. 1, FRIDAY

0:40 a.m.—Orchestra Selections†

NOV. 2, SATURDAY

0:40 a.m.—“Impression of Japan” Series (in Hindustani)

NOV. 3, SUNDAY

(Meijisetsu)

0:40 a.m.—Light Music†

NOV. 4, MONDAY

0:40 a.m.—A Talk in Afghan

NOV. 5, TUESDAY

0:40 a.m.—Report in Hindustani

NOV. 6, WEDNESDAY

0:40 a.m.—Marches†

NOV. 7, THURSDAY

0:40 a.m.—A Talk in Hindustani

NOV. 8, FRIDAY

0:40 a.m.—Japanese Music—Koto†

NOV. 9, SATURDAY

0:40 a.m.—“Impression of Japan” Series (in Hindustani)

NOV. 10, SUNDAY

0:40 a.m.—Japanese Music—Koto and Shakuhachi†

NOV. 11, MONDAY

0:40 a.m.—Orchestra Selections†

NOV. 12, TUESDAY

0:40 a.m.—A Report in Hindustani

NOV. 13, WEDNESDAY

0:40 a.m.—Light Music†

NOV. 14, THURSDAY

0:40 a.m.—A Talk in Hindustani

NOV. 15, FRIDAY

0:40 a.m.—Japanese Music—Koto†

NOV. 16, SATURDAY

0:40 a.m.—“Impression of Japan” Series (in Hindustani)

NOV. 17, SUNDAY

0:40 a.m.—Japanese Music—Gagaku†

NOV. 18, MONDAY

0:40 a.m.—Choral Selections†

NOV. 19, TUESDAY

0:40 a.m.—A Report in Hindustani

NOV. 20, WEDNESDAY

0:40 a.m.—Japanese Music—Koto†

NOV. 21, THURSDAY

0:40 a.m.—A Talk in Hindustani

NOV. 22, FRIDAY

0:40 a.m.—Marches†

NOV. 23, SATURDAY

0:40 a.m.—“Impression of Japan” Series (in Hindustani)

NOV. 24, SUNDAY

0:40 a.m.—Music (Recorded presentation of the domestic broadcast)

NOV. 25, MONDAY

0:40 a.m.—Mandolin Orchestra†

NOV. 26, TUESDAY

0:40 a.m.—A Report in Hindustani

NOV. 27, WEDNESDAY

0:40 a.m.—Choral Selections†

NOV. 28, THURSDAY

0:40 a.m.—A Talk in Urdu

NOV. 29, FRIDAY

0:40 a.m.—Orchestra Selections†

NOV. 30, SATURDAY

0:40 a.m.—“Impressions of Japan” Series (in Hindustani)

For HAWAII

Call Sign: JZK 15,160 kc/s (19.79 m.)

Time: 4:00—5:00 p.m. Tokyo Time
 8:30—9:30 p.m. Hawaii Time (previous day)
 7:00—8:00 p.m. GMT

4:00 p.m.—Announcement (Japanese)
 4:03 p.m.—News in Japanese
 4:18 p.m.—Talks (English or Japanese), Musical Numbers, Entertainment
 4:28 p.m.—Newspaper for Children (Wed., Sat.), Musical Numbers
 4:35 p.m.—News in English
 4:45 p.m.—Music and Entertainment
 4:57 p.m.—Concluding Announcement (English)—KIMIGAYO
 5:00 p.m.—Close Down

NOV. 1, FRIDAY

4:45 p.m.—Japanese Folk Songs†

NOV. 2, SATURDAY

4:45 p.m.—“Greetings to Friends in Hawaii on This Historic Day”—Round table talks by resident alumni of the University of Hawaii

NOV. 3, SUNDAY

(Meijisetsu)

4:45 p.m.—New Japanese Music†

NOV. 4, MONDAY

4:45 p.m.—Children's songs†

NOV. 5, TUESDAY

4:45 p.m.—Popular Songs†

NOV. 6, WEDNESDAY

4:45 p.m.—Japanese Songs—Kouta†

NOV. 7, THURSDAY

4:45 p.m.—Japanese Music—Koto†

NOV. 8, FRIDAY

4:45 p.m.—Japanese Folk Songs†

NOV. 9, SATURDAY

4:45 p.m.—Children's Songs†

NOV. 10, SUNDAY

4:45 p.m.—Popular Songs†

NOV. 11, MONDAY

4:45 p.m.—Special Radio Features of

The 26th Centennial of The Japanese Empire

NOV. 12, TUESDAY

4:45 p.m.—“Eye-Witness Account of The Empire Celebration of The 26th Centennial

NOV. 13, WEDNESDAY

4:45 p.m.—Eye-witness Account of The Empire Celebration of The 26th Centennial

NOV. 14, THURSDAY

4:45 p.m.—Eye-witness Account of The Empire Celebration of The 26th Centennial

NOV. 15, FRIDAY

4:45 p.m.—Japanese Songs—Hauta†

NOV. 16, SATURDAY

4:45 p.m.—Japanese Music—Samisen†

NOV. 17, SUNDAY

4:45 p.m.—Japanese Folk Songs†

NOV. 18, MONDAY

4:45 p.m.—Mandolin Orchestra†

NOV. 19, TUESDAY

4:45 p.m.—Popular Songs†

NOV. 20, WEDNESDAY

4:45 p.m.—Japanese Songs—Kouta†

NOV. 21, THURSDAY

4:45 p.m.—Military songs†

NOV. 22, FRIDAY

4:45 p.m.—Seite, Popular Songs†

NOV. 23, SATURDAY

4:45 p.m.—Japanese Folk Songs†

NOV. 24, SUNDAY

4:45 p.m.—Japanese Songs—Hauta†

NOV. 25, MONDAY

4:45 p.m.—Japanese Songs—Kouta†

NOV. 26, TUESDAY

4:45 p.m.—Japanese Music—Shakuhachi†

NOV. 27, WEDNESDAY

4:45 p.m.—Light Music†

NOV. 28, THURSDAY

4:45 p.m.—Children's Songs†

NOV. 29, FRIDAY

4:45 p.m.—Military Music†

NOV. 30, SATURDAY

4:45 p.m.—Japanese Music—Samisen†

† mark indicates phonograph record

Nouvelles Emissions pour le Proche-Orient

A partir du 1er Juin, la Direction de la Radio-Tokio fear des émissions en anglais, en birman, en hindou, et en japonais à destination des pays du Proche-Orient. Son poste d'émission est J.Z.I. qui est à la fréquence de 9,535 kc. sur la longueur d'onde de 31 m. 46. Les heures de transmission seront les suivantes :

- Heure des Indes: de 20 h.30 à 21 h.40,
- Heure de l'Iran: de 18 h.30 à 19 h.30,
- Heure de l'Irak: de 18 h.00 à 19 h.00,
- Heure de la Turquie, de la Syrie et de l'Egypte: de 17 h.00 à 18 h.00, ou
- Heure de Greenwich: de 15 h.00 à 16 h.00.

တို့ကျွန်း မှ ရေဒီယိုသံ။

(The Broadcasting Corporation of Japan)

ဂျပန် အသံ ယူဒို ဂ် JZK မှ နိုင် ခံ ခြား သတင်း များ ကို နေ့စဉ် တနေ့ တနာရီ အင်္ဂလိပ်၊ ဂျပန်၊ မြန်မာ၊ ဟိန္ဒူ ဘာသာ များ နှင့် တကွ စာတိုင်း စာပျတ်များ တို့ ဖြင့် မြန်မာပြည်ရှိ ညဇနာရီခွဲ မှ ၁၀ နာရီခွဲ အထိ အသံ ယူဒို နေပါသည်။

အင်္ဂလိပ် နှင့် ဂျပန် ဘာသာ တို့ မှာ နေ့စဉ် ဖြစ်ပါပြီ။ မြန်မာဘာသာ မှာ တနင်္ဂနွေနေ့၊ စင်္ဂါနေ့ နှင့် ကြာသပတေး နေ့ များ ဖြစ်ပါသည်။ ဟိန္ဒူ ဘာသာ မှာ တနင်္ဂါနေ့၊ ဗုဒ္ဓဟူး နေ့ နှင့် သောကြာနေ့ များ ဖြစ်ပါသည်။

JZK မှာ 15160 kilocycles သို့ ဝေဟင်္ဂ ဝave-length 19.79 meters မှ အသံ ယူဒို လျှက် ဂျီ ပါ သည်။ မိတ်ဆွေ တို့ စိတ်တိုင်း ကြို ကျွန်တော် တို့ အသုံး တော် ခံ နိုင် ဂ် မိတ်ဆွေ တို့ ထင်မြင်ချက် များ နှင့် အကြံ များ ကို Foreign Department, Broadcasting Corporation of Japan, Tokyo သို့ ပေး စေ ပါ သည်။

Les Emissions pour les Mers du Sud

Les informations en langue française se feront entendre, tous les jours, pendant 10 minutes, à partir de 14 heures 15 T.M.G. ou de 23 heures 15 à l'heure de Tokio.

- Poste d'émission Fréquence Longueur d'onde
- JZ1 9,535 kc/s (31.46 m.)
- JZJ 11,800 kc/s (25.42 m.)

ပျော်လှယ် နှင့် လိုအပ်သော အချက်များကို ကြည့်ရှုရန် အတွက် အောက်ဖော်ပြပါ အချက်များကို ဖော်ပြပါသည်။
ဂျပန် အသံ ယူဒို ဂ် JZK မှ နိုင် ခံ ခြား သတင်း များ ကို နေ့စဉ် တနေ့ တနာရီ အင်္ဂလိပ်၊ ဂျပန်၊ မြန်မာ၊ ဟိန္ဒူ ဘာသာ များ နှင့် တကွ စာတိုင်း စာပျတ်များ တို့ ဖြင့် မြန်မာပြည်ရှိ ညဇနာရီခွဲ မှ ၁၀ နာရီခွဲ အထိ အသံ ယူဒို နေပါသည်။
အင်္ဂလိပ် နှင့် ဂျပန် ဘာသာ တို့ မှာ နေ့စဉ် ဖြစ်ပါပြီ။ မြန်မာဘာသာ မှာ တနင်္ဂနွေနေ့၊ စင်္ဂါနေ့ နှင့် ကြာသပတေး နေ့ များ ဖြစ်ပါသည်။ ဟိန္ဒူ ဘာသာ မှာ တနင်္ဂါနေ့၊ ဗုဒ္ဓဟူး နေ့ နှင့် သောကြာနေ့ များ ဖြစ်ပါသည်။
JZK မှာ 15160 kilocycles သို့ ဝေဟင်္ဂ ဝave-length 19.79 meters မှ အသံ ယူဒို လျှက် ဂျီ ပါ သည်။ မိတ်ဆွေ တို့ စိတ်တိုင်း ကြို ကျွန်တော် တို့ အသုံး တော် ခံ နိုင် ဂ် မိတ်ဆွေ တို့ ထင်မြင်ချက် များ နှင့် အကြံ များ ကို Foreign Department, Broadcasting Corporation of Japan, Tokyo သို့ ပေး စေ ပါ သည်။

हिंदुस्थान के लिए ओवरसीज ब्रॉडकास्ट
१ जुलै शुरू होता है।
ओवरसीज ब्रॉडकास्ट, जपान की ब्रॉडकास्टिंग कॉरपोरेशन के तर्फसे J-Z-K स्थान पर हर रोज एक घंटा दोस्तों के उपहार अंग्रेजी, जपानी और हिन्दी भाषा में भेंट करेगी। इसका समय लोकीओ टाइम १२ मध्यरात से १ बजे तक याद दिल्ली टाइम ८.३० रात होगा। JZK १५१६० किलो-साइकल की फ्रिक्वेंसी या १९.७९ मिटर की वेवलेंथ पर चलेगा है।

ब्रॉडकास्टिंग में अंग्रेजी भाषा रोज मध्यरात १२-२५ से १२-३५ तक और जपानी भाषा रोज मध्यरात १२-१३ से १२-१३ तक बोलती जाएगी। किन्तु हिन्दुस्थानी सिर्फ सोमवार, बुधवार और शुक्रवार ही की ओरफका स्वागत करेगी। इसका समय होगा लोकीओ टाइम मध्यरात १२-१५ से १२-१७। हमें हब होगा यदि आप हमारे इस कार्यक्रम पर अपनी सुचना और अभिप्राय "फॉरन डिपार्टमेंट, ब्रॉडकास्टिंग कॉरपोरेशन ऑफ जपान, लोकीओ" के पते पर भेजने की रूप करें।
अंतिम हम आपको शुभ समय चाहते हैं।



NIPPON HOSO KYOKAI

(The Broadcasting Corporation of Japan)

CABLE ADDRESS

謹逢紀元二千六百周年的日本

今年正值 神武天皇即位二千六百周年、日本國民謹逢這佳辰不能不再來回顧到國家悠久之歷史、並且不能不從新感謝生在樂土之幸福。全國民為奉祝佳辰起見、自年初以來、已竟有種々奉祝工作。

不消說如此工作當然都是含有記念性質的、可是不但如此、就還更進一步、日本國民應該當這佳辰更要加一層顯然認明肇國的意義更進一步決意向永遠的將來發展如此有光輝的歷史、把神國的大精神向永遠的將來發揚光大。

等到十一月、日本國民就要全國一齊舉行種々盛大的記念工作定於 今上天皇即位記念日的十號就要在宮城前的禮場、謹迎聖駕舉行典禮。

從來和日本有密切交誼的各國國民都有同情、如今那些國家的音樂界巨子、為要慶祝起見、作成歌曲相繼寄來、這裏把歌曲名和作曲者名列舉於左、

- 匈牙利 Sandor Veress
- 法國 Jacques Ibert
- 德國 Richard Strauss
- 意國 Ildebrando Pizzetti

這些歌曲等到十一月々底由日本放送交響樂團舉辦演奏會、一齊演奏、屆時必有令人感動的演出。演奏會的情形都要由本電臺向諸位廣播、現正在趕緊準備之中。

中華民國二十九年十月 第五十二號

對華廣播節目

日本放送協會

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爲主旨，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。本電台爲仰副

惠聽諸位之盛情和期待起見，從去年七月一號起，特將聽音節目，廣爲擴張，將播音時間，也大大延長，每天夜間從日本時間下午九點五十分鐘起，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爲止。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，廣爲播送，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，逐漸加以加善，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 JZJ

周率 一一八〇〇キロサイクル

波長 二五米四二

呼號 JZ I

周率 九五三五キロサイクル

波長 三一米四六

【長波】呼號 JOAK

周率 八七〇

波長 三四五米

播音時間是從日本時間下午九點五十分鐘到十一點三十分（短波長波同時放送）

請

聽戶諸君特別注意

本電台定於十一月起將播音時間變改一部分

茲將新定豫定節目開列如下

下午九點五十分鐘

下午十點〇五分鐘

下午十點十五分鐘

下午十點二十五分鐘

下午十點三十五分鐘

下午十點五十三分鐘

下午十一點鐘

中國音樂

中國語通信

中國音樂

英語新聞

中國音樂

中國標準語新聞

廣東音樂

廣東語新聞

尙祈

惠聽諸位對於惠聽之情形時賜指教，俾本電台有所借鏡、無任銘感之至。倘蒙

惠函即請直寄

大日本帝國東京日本放送協會國際部。



汪 洋 女 士

(電 映 明 星)

皇紀二千六百年
昭和十五年十一月

海外放送番組

紀元二千六百年奉祝特輯號

日本放送協會

第五十三號

學國奉祝の盛典

建國の聖昭炳として悠久二千六百年、今や事變滿三周年を經過して國威いよ四海に洽く、一億全同胞心を一にして興亞聖戰の大業に邁進しつゝあるの秋、本月十日長くも天皇皇后兩陛下には親しく宮城外苑に行幸啓あらせ給ひ、紀元二千六百年奉祝式典における官民擧げての奉祝赤誠を受けさせ給ふ。まことに曠古の盛儀として拜するだに長く、萬邦無比の我が國體にしてはじめて行はれ得る盛典である。このよき年、よき月、よき日に巡り合せた我等國民思ひを華國の昔にいたして靜かに現在の周圍を顧みる時、そこに交々湧き出づる感慨の決して一、二に止まらざるを覺ゆるのである。

そのまづ第一は悠久二千六百年の我が國史を通じて、未だ一度として外敵の侮りを受くることなく、我が寸土と雖も夷狄に犯されたる事なき誇りである。之こそ我が日本が、神勅を仰ぎて天孫降臨し給ひ、歴朝皇祖の遺訓を奉じてその御加護を念じ給ひしによるものといふべく、仰ぎ以つて國民の神國日本に生を享けし無上の歡喜と感激を覺ゆる所以である。

その第二は我が華國の大精神が、八紘を以つて家となし、四海これ同胞の一視同仁に基き、全人類の平和と繁榮を以つて國是とせる點であつて茲にも世界各國の建國精神と全く相反せる光輝限りなき日本の眞面目を見るのである。凡そ常に他を侵さんとするものは又同時に他より侵さるゝ運命を免かれ得ざるは極めて自然の理といふべく、之に對して共存共榮、敢えて他を侵さず、又他より侵されずを國策の根幹として代々國民を養ひ來つた日本が、今日に至るまで二千六百年の長きに亘つてよくその國土の保全をなし得たのは當然である。

その第三は國難至る毎に國論忽ち歸一してそこに鞏固なる團結と異常なる勇猛が生じ、之によつて遂に克くその國難を突破し得たる國民性の

が皇室の上に頂き、下全國民を打つて一大家族となす世界無比の國體の結果なりと言はねばならぬ。

最近米國に於ては日本の第二次近衛内閣成立とその後日本の動向を以て極東に「全體主義國家出現せり」と評言し、この結果米國はその極東政策を再検討して大々的軍備擴張を行ふ必要ありと喧傳し、既に種々の具體案に着手せりと傳へられてゐる。何を以て米國が日本を全體主義國家と斷定するやの根據については之を明らかにし得ないが、もし夫れ獨伊と全然相等しき國家態勢なりと見てゐるならば、それは餘りにも日本の歴史を知らざる表面の皮相の觀察に過ぎないのである。

日本は如何にその外形が一見全體主義的色彩を濃化するといへども、いはゆる全體主義に非ざることはこの際特にはつきりして置く必要がありなり、然らば全體主義に非ざる何主義なりやと言へば、之を『皇道主義』なりと答へねばならぬ。皇道主義とは即ち萬民輔翼體制の謂であつて、大君の下、萬民一塊りとなつて皇運を扶翼し奉り以つて國難を突破せんとするものであつて、こゝに日本民族の特質が存するのである。

うや／＼しく紀元二千六百年奉祝の佳辰を迎へるに當つて、我等は斯くの如き萬邦無比の國體を擁する日本の眞に偉大なる力を更めて自覺し、而してこの自覺の下、華國の大精神を發揚すべき決意と責任とに振起せねばならぬのである。恰かもよしこの佳辰を機として遠く海外在留の同胞代表を祖國日本の一堂に集めて紀元二千六百年奉祝海外同胞大會が開催せられ、聖戰下祖國の眞の姿を之等三千代表が親しくその目に視る事となつたのはまことに意義深き事と言はねばならぬ。日本の目指す進路を之等の人々が的確に把握して再び夫々の天地に歸つた時、そこに必ずや新しき使命に燃え立つ力強い活動の再出發が行はれる事を信じて疑はない。かくて榮光燦たる紀元二千六百年を我等一億全國民は、新たな心で新時代の世界を指導する責任に當らねばならぬのである。



神武天皇、橿原の宮に即位し給ひしよりこゝに二千六百年、皇統連續として悠久なる年月を経て来た我が國體の尊嚴を思ひ、我が國民は舉げてこの式年の喜びを祝つてゐる。そしてこの年の初めより種々の奉祝の催しが行はれて来たのである。然しこの喜びの祝典は、云ふ迄もないことであるが、唯日本の長き過去の事實を記念するそれだけで止まることではない。

この式年に際して我が國民はこの長き歴史の歩み來つた輝やかしき足

跡を回顧し初めにさかのぼり、初めを明らかにして更めて藍國の意義を明らかにし、以つて更に將來の長き歴史の發展を圖らんとする決意を抱く。

紀元二千六百年を祝ふ催しは、この十一月に至つて朝野を擧げて盛大に舉行される。十日、十一日、長くも天皇、皇后兩陛下の行幸啓を仰ぎ奉り宮城前大廣場に行はれる。即ち十日は政府主催の式典、十一日は國民奉祝團體である紀元二千六百年奉祝會主催の奉祝會である。

兩陛下の玉座となる式殿は宮城二重橋前の廣場に東面して建てられ、純日本風の御殿造の木造建築物で前面には菊花御紋章鮮やかな紫の幔幕が引かれ背景の宮城の松の緑は式場に典雅莊重の趣を添へる。

式場には約六萬人の座席と卓子が設けられ、皇王族殿下を初め奉り、文武百官、外國使臣、朝野貴顯紳士國民の各階層の代表者、海外同胞等が參列する。

日本國中を擧げての喜びの祝典は

こゝに至つて最高潮に達し、我が國民の溢るゝ熱情はそのまゝ東亞の安定勢力として一大礎石となることであらう。

海外に於て御活躍の皆様もこの佳き年を壽ぎ、萬民一體となり輝しき將來の進展へ堂々と進軍の歩みを進められんことを祈る。

放送方向 放送時間 コールサイン 周波數 波長

西南亞細亞向放送	日本時間午前 一五〇〇—一六〇〇	J Z I	九五三五キロサイクル	三一米四六
歐羅巴向放送	日本時間午前 四〇〇〇—六〇〇〇	J V W 又 J L G W 又 J L G 2	七二五七・五キロサイクル 七二八五キロサイクル 九五〇五キロサイクル 九五三五キロサイクル	四一米三四 四一米一八 三一米五七 三一米四六
南米向放送	日本時間午前 一六三〇—二二三〇	J Z J K	一五一六〇キロサイクル	一九米七九 二五米四二
北米東部向放送	日本時間午前 一〇〇〇—二〇〇〇	J Z K	一五一六〇キロサイクル	一九米七九
北米西部向放送	日本時間午後 五〇〇〇—六三〇〇	J Z J	一八〇〇キロサイクル	二五米四二
布哇向放送	日本時間午後 七〇〇〇—八五〇〇	J Z K	一五一六〇キロサイクル	一九米七九
支那・南洋向放送	日本時間午後 九〇〇〇—一四三〇〇	J Z J J Z I	一八〇〇キロサイクル 九五三五キロサイクル	二五米四二 三一米四六

歐羅巴向放送

コールサイン	周波數	波長
J V W	七二五七・五キロサイクル	四一米三四
又 J L G W	七二八五キロサイクル	四一米一八
J L G 2	九五〇五キロサイクル	三一米五七
又 H J Z I	九五三五キロサイクル	三一米四六

放送時間

日本時間午前 四〇〇—六〇〇
G M T 前日 一九〇〇—二一〇〇

前四〇〇 開始
前四〇五 日本語ニュース
前四一〇 音楽・演藝
前四一五 獨語ニュース
前四二〇 音楽・演藝・講演・通信
前四二五 アナウンス

前四〇〇 アナウンス
前四〇五 英語ニュース
前四一〇 音楽・演藝
前四一五 佛語ニュース
前四二〇 音楽・演藝・講演・通信
前四二五 終了
前四三〇 終了
前四三五 アナウンス・國歌

一日 金

前四一五 音楽(國內放送錄音)
前四二〇 行進曲
前四二五 管絃樂
前四三〇 講演(佛語)「日本便り」
前四三五 東京外國語學校教授 永井 順

二日 土

前四一五 ビアノ獨奏
前四二〇 講演(伊語)「伊太利の皆藤」
前四二五 東京音樂學校教授 淺野千鶴子
前四三〇 音樂(國內放送錄音)
前四三五 合唱

三日 日 明治節

前四一五 器樂
前四二〇 雅樂
前四二五 輕音樂
前四三〇 新日本音樂

四日 月

前四一五 雅樂「紀元二千六百年」
前四二〇 管絃樂
前四二五 行進曲
前四三〇 ヴァイオリン獨奏

五日 火

前四一五 ビアノ獨奏「有元延」
前四二〇 合唱
前四二五 器樂
前四三〇 講演(英語)「神國日本への思慕」
前四三五 ラフカディオ・ハーンに就いて—岡田哲藏

六日 水

前四一五 管絃樂
前四二〇 講演(獨語)「紀元二千六百年祝典について」
前四二五 マンフレツト・ド・グルリツト

七日 木

前四一五 文化映畫
前四二〇 行進曲
前四二五 三曲
前四三〇 ビアノ獨奏
前四三五 獨唱「伊藤武雄」
前四四〇 日本歴史シリーズ

八日 金

前四一五 音樂(國內放送錄音)
前四二〇 器樂
前四二五 管絃樂
前四三〇 講演(佛語)「日本への誘ひ」
前四三五 坂本直道—溝鐵前バリ出張所長

九日 土

前四一五 吹奏樂—陸軍戸山學校軍樂隊
前四二〇 講演(伊語)「日本二千六百年史」(其三)「下位春吉」
前四二五 合唱
前四三〇 行進曲

十日 日

前四一五 管絃樂
前四二〇 ヴァイオリン獨奏
前四二五 音樂(國內放送錄音)
前四三五 文化ニュース(佛語)

十一日 月

前四一五 紀元二千六百年奉祝特輯番組

後三〇 日本語講座(英語)―日語文
化学校、松宮彌平
二四〇 子供の時間(英語)
三〇〇 紀元二千六百年組曲―宮城
道雄、外

十八日 月

後三〇 チェロ獨奏―鈴木聰
二四〇 講演(英語)「日本女性の敬
養」―津田英學塾教授、粕谷
よし子
三〇五 波止場通信
三三五 時事問題解説
十九日 火

後三〇 朗讀(英語)「霧笛」(大佛次
郎作)

布哇向放送

コールサイン 周波數
J Z K 一五二六〇キロサイクル 波長 一九米七九

放送時間

日本時間 午後四:〇〇―五:〇〇
GMT 七:〇〇―八:〇〇
布哇前日 午後八:三〇―九:三〇

後四〇 開始
四〇三 日本語ニース
四〇八 演藝・音楽又は講演時
事問題解説(火曜)又は
郷土便り(月曜)
四二八 演藝・音楽又は子供の
新聞(水・土曜)
四三五 英語ニユース
四四三 演藝・音楽
四四七 終了アナウンス・国歌
五〇〇 終了

一日 金

後四一 物語「十一月のこよみ」―井
口靜波
四四三 俚 謠

二日 土

後四二 端 唄
四四三 子供の新聞(日本語)

二四〇 講演(英語)「太平洋と日本」
―森野正義
三〇五 十分間演藝―山縣直代
三三五 郷土便り(東海地方)

二十日 水

後三〇 獨唱―關種子
二四〇 講演(英語)「日本のビジネ
ス・ライフを體驗して」―幸
前久枝
三〇五 講演(日本語)「今上陛下の御
日常を拜し給る」―海軍中將
元侍從武官、出光萬兵衛
三三五 行進曲

二十一日 木

後三〇 長唄―吉住小三八外

二四〇 日本歴史シリーズ(英語)
三〇五 講演(日本語)「紀元二千六百
年に際し支那事變の意義を
思ふ」―陸軍砲兵大佐、杉村
秀逸
三三五 管絃樂

二十二日 金

後三〇 室内樂―東京室内樂研究會
二四〇 講演(英語)「關西地方に於け
る紀元二千六百年奉祝事業」
英文大阪毎日記者、柴田辰男
(大阪より)
三〇五 俚 謠
三三五 郷土便り(九州地方)

二十三日 土 新嘗祭

後三〇 ライフ・オン・ザ・マイク
二四〇 子供の新聞(英語)
三〇五 交響曲(大阪より)
二十四日 日

二十五日 月

後三〇 傳説オペレッタ「猿蟹合戦」
二四〇 講演(英語)「國際協會、西
園寺公一」
三〇〇 流行歌
三三五 時事問題解説

二六日 火
後三〇 管絃樂―中央交響樂團
三〇五 俚 謠
三三五 郷土便り(近畿地方)

二十七日 水

後三〇 サウンド・ビクターチャール・オブ・
ジャパン「日本刀」
二四〇 講演(英語)「二世の時間」
三〇五 行進曲
三三五 郷土便り(北陸地方)

二十八日 木

後三〇 合唱―日本放送合唱團
二四〇 講演(英語)「世界に誇る日本
の水産業」―水産講習所長、
杉浦保吉
三〇五 今月の時事解説―法學博士
鹿島守之助
三三五 管絃樂

二十九日 金

後三〇 朗讀(英語)「芥川龍之介作品
集」
二四〇 管絃樂
三〇五 講演(日本語)「戦線報告」
富田碎花
三三五 郷土便り(北海道地方)

三十日 土

後三〇 輕音樂―淡谷のり子
二四〇 子供の新聞(英語)
三〇五 波止場通信
三三五 童 謠

三十一日 日

後四四 マンドリン合奏
四四三 俚 謠
四四七 時事問題解説
四四三 流行歌

二十日 水

後四一 講演(日本語)「布哇への私の
憧れ」―田鶴演次吉
四四三 童 謠
四四三 小唄

二四〇 講演(日本語)「海外同胞東京
大會を終へて」―山岡万之助
三〇五 子供の新聞(日本語)
四四三 童 謠

十一日 月

後四一 紀元二千六百年奉祝式典賞
況
四四三 郷土便り
四四三 紀元二千六百年奉祝特輯番
組

十二日 火

後四二 講演(日本語)「曠古の祝典を
胞東京大會賞況

十三日 水

後四一 紀元二千六百年奉祝特輯番
組
四四三 紀元二千六百年奉祝式典賞
況

十四日 木

後四一 紀元二千六百年奉祝特輯番
組
四四三 紀元二千六百年奉祝式典賞
況

十五日 金

後四一 映畫劇―松竹映畫俳優出演
四四三 端 唄
四四三 俚 謠

十六日 土

後四一 流行歌
四四三 子供の新聞(日本語)
四四三 三味線
四四三 日

十七日 日

後四一 義太夫―竹本越道
四四三 俚 謠

十八日 月

後四一 波止場通信
四四三 郷土便り

十九日 火

後四一 童 謠
四四三 小唄

後四二八 講演(日本語)「紀元二千六百年に際し支那事變の意義を思ふ」陸軍省情報部長、陸軍砲兵大佐、松村秀逸
行進曲
四四三 軍歌

後四二八 講演(日本語)「私の布哇生活」太陽生命保険株式會社 專務取締役、清水文之輔
歌謡組曲
四四五 新嘗祭
四四五 端唄

四二九 子供の新聞(日本語)
四四五 俚謡
二十四日 日
後四二八 浪花節「佐渡情話」一壽々木 米若
四四五 端唄
二十五日 月

四二九 郷土便り
四四五 小唄
二十六日 火
後四二八 三曲
四二九 時事問題解説
四四五 尺八合奏

後四二八 講演(日本語)「布哇遠征の想出」木村象雷、外
四二九 俚謡
四四五 輕音楽
二十八日 木
後四二八 俚謡組曲「勝太郎、外
四四五 童謡

支那・南洋向放送

波長
二五米四二
三五米四六
三四五米
特別送信)
JJZJ 一八〇〇キロサイクル
JJZI 九三三キロサイクル
JOAK 八七〇キロサイクル

放送時間

日本時間午後 九・〇〇—一・三〇
GMT 當日 一・〇〇—一・四・三〇
比 律 賓

當日午後 八・〇〇—一・〇・三〇
シンガポール
當日午後 七・二〇—九・五〇
印度標準時
當日午後 五・三〇—八・〇〇
シドニー、メルボルン
當日午後 一・〇〇—一・二・三〇

紙面の都合に依り今月の番組は掲載致しません

西南アジア向放送

波長
三一米四六
J Z I 周波數
九五三五キロサイクル

放送時間

日本時間午前 〇・〇〇—一・〇〇
GMT 一五・〇〇—一六・〇〇
ラングーン、カルカッタ
前日午後九・三〇—一〇・三〇
コロンボ、ボンベイ

カブール
前日午後八・〇〇—九・〇〇
メツカ、アデン、トルコ
前日午後六・〇〇—七・〇〇

後 九〇〇 開始
九二五 日本語ニュース
九三〇 時事問題解説(日・水・金)
九三〇 郷土便り(月)
九三〇 音楽・演藝・講演(火・木・土)
九三〇 音楽・演藝
九三〇 蘭語ニュース
九三〇 支那音楽
九三〇 支那語通信
九三〇 支那音楽
九三〇 英語ニュース
九三〇 支那音楽・支那標準語ニュース
九三〇 廣東音楽
九三〇 廣東語ニュース(毎日)(J Z I)
九三〇 タイ国語ニュース(月・水・金)(J Z J)
九三〇 終了アナウンス、国歌
九三〇 終了

前 〇〇〇 開始
〇〇三 日本語ニュース
〇一八 演藝・音楽又は講演・時事問題解説(木・土曜)
〇二五 英語ニュース
〇四〇 演藝・音楽
〇四五 ビルマ語ニュース(月・水・金曜)
ヒンヅー語ニュース
(火・木・土曜)
〇〇五 終了アナウンス・国歌
一〇〇 終了

前 〇二八 管絃樂
〇四〇 「日本を語る」シリーズ(ヒンズー語)
十三日 水
前 〇二八 講演(日本語)「曠古の祝典を迎へて」大倉村彦
〇四〇 輕音楽
十四日 木
前 〇二八 行進曲
〇四〇 講演(ヒンズー語)「日本の工業」G・K・カナ
十六日 土
前 〇二八 ギャイオリン獨奏
〇四〇 「日本を語る」シリーズ(ヒンズー語)

後四二八 波止場通信
四三八 子供の新聞(日本語)
四四五 三味線
二十九日 金
後四二八 浪花節「玉川勝太郎」
四四五 行進曲
三十日 土

前 〇二八 輕音樂
二日 土
前 〇二八 行進曲
〇四〇 「日本を語る」シリーズ(ヒンズー語)
四日 月
前 〇二八 行進曲
〇四〇 講演(アフガン語)「東亞の友邦を語る」在東京アフガニスタン人
五日 火
前 〇二八 紀元二千六百年奉祝海外同胞大會實況
〇四〇 通信(ヒンズー語)
六日 水
前 〇二八 紀元二千六百年奉祝海外同胞大會實況
〇四〇 講演(ヒンズー語)「日本の産業」M・J・メタ

前 〇二八 雅樂
七日 木
前 〇二八 紀元二千六百年奉祝海外同胞大會實況
〇四〇 講演(ヒンズー語)「日本の産業」M・J・メタ
八日 金
前 〇二八 紀元二千六百年奉祝海外同胞大會實況
〇四〇 三曲
九日 土
前 〇二八 管絃樂
〇四〇 「日本を語る」シリーズ(ヒンズー語)
十三日 水
前 〇二八 講演(日本語)「曠古の祝典を迎へて」大倉村彦
〇四〇 輕音楽
十四日 木
前 〇二八 行進曲
〇四〇 講演(ヒンズー語)「日本の工業」G・K・カナ
十六日 土
前 〇二八 ギャイオリン獨奏
〇四〇 「日本を語る」シリーズ(ヒンズー語)
二十一日 金
前 〇二八 講演(日本語)「紀元二千六百年に際し支那事變の意義を思ふ」陸軍省情報部長、陸軍砲兵大佐、松村秀逸
音樂(國內放送錄音)
二十三日 土 新嘗祭
前 〇二八 雅樂
〇四〇 「日本を語る」シリーズ(ヒンズー語)
二十四日 日

前 〇二八 輕音樂
〇四〇 管絃樂
二十九日 金
前 〇二八 雅樂
〇四〇 「日本を語る」シリーズ(ヒンズー語)
三十日 土
前 〇二八 雅樂
〇四〇 「日本を語る」シリーズ(ヒンズー語)
レコーダ

レコーダ

前四四 講演(英語)「紀元二千六百年
祝典の日本」ハンガリヤ公
使館プレツシユ・アタツシ
ユ、オイゲン・ハバーン
前四五 管絃樂—日本放送交響樂團
前四五 講演(佛語)「日本建國の精神
と東亞の新秩序」
伯爵、黒田清

十二日 火

前四五 紀元二千六百年奉祝特輯番
組
前四五 講演(伊語)「日本の祝典」
東京帝國大學教授、法學博士
田中耕太郎
前四五 行進曲
前四五 通信(英語)

十三日 水

前四五 管絃樂—東京放送管絃樂團
前四五 講演(獨語)「十一月の日本」
—水戸高等學校教授、
クルト・バイエル
前四五 紀元二千六百年奉祝特輯番
組
前四五 合唱

十四日 木

前四五 紀元二千六百年奉祝特輯番
組
前四五 器樂
前四五 行進曲
前四五 新日本音樂

十五日 金

前四五 器樂
前四五 ビアノ獨奏
前四五 合唱—日本放送合唱團
前四五 講演(佛語)「戦時下の日本か
ら」—東京日佛會館館長、
ジュオン・デ・ロンダレ
前四五 十六日 土

十六日 土

前四五 音樂(國內放送錄音)
前四五 講演(伊語)「日伊文化の交
流」—隈元謙次郎
前四五 管絃樂
前四五 ヴァイオリン獨奏
前四五 十七日 日
前四五 行進曲
前四五 講演(獨語)「ドクター・アル
ベルト・タイレ

南米向放送

コールサイン 波長
JJZK 一九米七九
JJZJ 二五米四二
JJZK 一一八〇〇キロサイクル
JJZJ 一一八〇〇キロサイクル

放送時間

日本時間午前 六:30—七:30
GMT前日二:30—三:30
アルゼンチン 前日午後 五:30—六:30
ブラジル 前日午後 六:30—七:30

前六五 開始
前六五 ボルトガル語ニュース
前六五 (月・水・金)
前六五 スペイン語ニュース
前六五 (火・木・土)
前六五 講演又は演奏—音樂(日
本)前六三・三五より
前六五 郷土便り、又は音樂
前六五 終了アナウンス・國歌

輕音樂

前四五 中野忠晴とその樂團
前四五 マンドリン合奏
前四五 十八日 月
前四五 紀元二千六百年組曲—
宮城道雄外

十九日 火

前四五 チェロ獨奏—鈴木聰
前四五 ビアノ獨奏
前四五 行進曲
前四五 通信(英語)

二十日 水

前四五 管絃樂
前四五 講演(獨語)「事變下日本婦人
の業績」—
フラウ・オット・ギューネル
前四五 朗讀(英語)「霧笛」(大佛次郎
作)
前四五 國民歌
前四五 二十一日 木

器樂

前四五 マンドリン合奏
前四五 獨唱—關種子
前四五 日本歴史シリーズ
前四五 二十二日 金
前四五 行進曲
前四五 合唱
前四五 解說と朗讀(佛語)「日本近代
作家作品の解説と朗讀」—
丸山順太郎

二十三日 土

前四五 輕音樂
前四五 室內樂—東京室内樂研究會
前四五 講演(伊語)「日本の童話と傳
説」(其二)—
パウロ・マルチエリノ
前四五 雅樂
前四五 合唱
前四五 二十四日 日
前四五 音樂(國內放送錄音)
前四五 器樂
前四五 管絃樂
前四五 文化ニュース(佛語)
前四五 二十五日 月

獨唱

前四五 新日本音樂
前四五 音樂(國內放送錄音)
前四五 國民歌
前四五 二十六日 火
前四五 行進曲
前四五 合唱
前四五 傳説オペレッタ「猿蟹合戦」
前四五 講演(英語)「西園寺公一」
前四五 二十七日 水

二十八日 木

前四五 音樂(國內放送錄音)
前四五 國民歌
前四五 描寫曲
前四五 講演(英語)「世界に誇る日本
の水産業」—水産講習所長、
杉浦保吉
前四五 二十九日 金
前四五 合唱—日本放送合唱團
前四五 管絃樂
前四五 行進曲
前四五 講演(佛語)「日本人を語る」
—ジヤパン・タイムス編輯局
城谷 賦

三十日 土

前四五 ビアノ獨奏
前四五 講演(伊語)「日本二千六百年
史」(其四)「下位春吉
朗讀(英語)芥川龍之介作品
集」
前四五 合唱
前四五 紀元二千六百年奉祝特輯番
組
前四五 管絃樂—東京放送管絃樂團

三十一日 日

前四五 輕音樂
前四五 講演(日本語)「明治天皇の御
聖徳を偲び奉る」—
伯爵 二荒芳徳
前四五 四日 月
前四五 雅樂「紀元二千六百年」

五日 火

前四五 時事問題解説
前四五 ピアノ獨奏—有元延
前四五 郷土便り
前四五 六日 水
前四五 獨唱—伊藤武雄
前四五 紀元二千六百年奉祝海外同
胞東京大會實況
前四五 七日 木
前四五 通信(西語)
前四五 八日 金
前四五 講演(葡語)「十一月の日本」
—ブラジル交換學生
マリ・オ・ミランダ
前四五 九日 土
前四五 吹奏樂—陸軍戸山學校軍樂
隊
前四五 郷土便り(四國地方)
前四五 十日 日
前四五 音樂(國內放送錄音)
前四五 講演(日本語)「海外同胞東京
大會を終へて」—海外同胞東
京大會總長、山岡萬之助
前四五 十一日 月
前四五 管絃樂—日本放送交響樂團
前四五 時事問題解説
前四五 十二日 火
前四五 紀元二千六百年奉祝特輯番
組
前四五 十三日 水
前四五 管絃樂—東京放送管絃樂團

七五 講演(日本語)「曠古の祝典を
迎へて」—東洋大學々長、大
倉邦彦

十四日 木

前六四五 講演(西語)「紀元二千六百年
を祝ふ日本」—山崎次郎
七五 紀元二千六百年奉祝式典實
況

十五日 金

前六四五 合唱—日本放送合唱團
七五 郷土便り(關東地方)

十六日 土

前六四五 講演(西語)「紀元二千六百年
式典に列席して」—ペルー公

使、ドクター・シユライベル
夫妻
七五 講演(日本語)「南米の旅より
歸りて」—衆議院議員南米視
察團長、田中武雄

十七日 日

前六四五 輕音樂—中野忠晴とその樂
團
七五 講演(日本語)「十一月の母國
便り」—吉川英治

十八日 月

前六四五 紀元二千六百年組曲—宮城
道雄、外
七五 時事問題解説

十九日 火

前六四五 チェロ獨奏—鈴木聰
七五 郷土便り(東海地方)

二十日 水

前六四五 講演(葡語)「日本の工業」—
ブラジル交換學生、ルイス・
ローシヤ
七五 俚 謠

二十一日 木

前六四五 獨唱—關種子
七五 講演(日本語)「今上陛下の御
日常を拜し奉る」—海軍中將
元侍從武官、出光萬兵衛

二十二日 金

七五 郷土便り(九州地方)

二十三日 土 新嘗祭

前六四五 日本醫學事情(西語)(其三)
—アルベルト・ベリカー、
七五 雅 樂

二十四日 日

前六四五 音樂(國內放送錄音)
七五 端 唄

二十五日 月

前六四五 管絃樂—中央交響樂團
七五 郷土便り(北陸地方)

二十八日 木

前六四五 講演(西語)「日本民族の特
性」—文學博士、村上直次郎
七五 俚 謠

二十九日 金

前六四五 通信(葡語)
七五 郷土便り(北海道地方)

三十日 土

北米—加奈陀西部向放送

コールサイン 周波數 波長
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
北米、加奈陀 六三〇—八〇〇

二日 土

後三〇 輕音樂
七五 子供の新聞(英語)
後三〇 講演(日本語)「紀元二千六百
年と海外同胞の誇り」—外務
大臣、松岡洋右

三日 日 明治節

後三〇 日本語講座(英語)—日語文
化學校、松宮彌平
七五 子供の新聞(英語)
後三〇 雅樂「紀元二千六百年」

四日 月

後三〇 ピアノ獨奏—有元延
七五 行進曲
後三〇 紀元二千六百年奉祝海外同
胞東京大會實況

五日 火

後三〇 文化映畫
七五 講演(英語)「日本人を語る」

三十一日 土

前六四五 講演(英語)「二世の時間」
大會を終へて—海外同胞東
京大會總長、山岡萬之助
七五 郷土便り(四國地方)

十月 日

後三〇 日本語講座(英語)—日語文
化學校、松宮彌平
七五 子供の新聞(英語)
後三〇 管絃樂—日本放送交響樂團

十一日 月

後三〇 紀元二千六百年奉祝特輯番
組
七五 講演(英語)「日本の魅力」—
オーモリ・ハリス
後三〇 紀元二千六百年奉祝式典實
況

十二日 火

後三〇 管絃樂—東京放送管絃樂團
七五 講演(日本語)「曠古の祝典を
迎へて」—東洋大學々長、
大倉邦彦
後三〇 紀元二千六百年奉祝式典實
況

十三日 水

後三〇 紀元二千六百年奉祝特輯番
組
七五 講演(英語)「二世の時間」
大會を終へて—海外同胞東
京大會總長、山岡萬之助
七五 郷土便り(四國地方)

十四日 木

後三〇 合唱—日本放送合唱團
七五 講演(英語)「最近のトビツ
ク」—ジャパン・タイムズ記
者、F.W.ヒューレット
後三〇 紀元二千六百年奉祝特輯番
組

十五日 金

後三〇 サウンド・ビクチャー・オブ・
ジャパン「神社」
七五 講演(英語)「日本婦人の家
庭生活」—ウイイルミナ女學校
教師、ハリエント・ヘイルド
(大阪より)

十六日 土

後三〇 輕音樂—中野忠晴とその樂
團
七五 子供の新聞(英語)
後三〇 講演(日本語)「十一月の母國
便り」—吉川英治
後三〇 管絃樂

十七日 日

後三〇 文化映畫
七五 講演(英語)「日本人を語る」

後三〇 音樂(國內放送錄音)
七五 講演(英語)「半生を日本の教
育に捧げて」—關西學院學長
C.J.L.ベーツ(大阪より)
後三〇 行進曲
七五 郷土便り(中國地方)

後三〇 文化映畫
七五 講演(英語)「日本人を語る」

後三〇 「日本」(解説、朗讀、合唱)
—在京二世出演
七五 子供の新聞(英語)

後三〇 管絃樂—東京放送管絃樂團
七五 講演(日本語)「曠古の祝典を
迎へて」—東洋大學々長、
大倉邦彦
後三〇 紀元二千六百年奉祝式典實
況

後三〇 輕音樂—中野忠晴とその樂
團
七五 子供の新聞(英語)
後三〇 講演(日本語)「十一月の母國
便り」—吉川英治
後三〇 管絃樂