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GUIDE TO PROPAGANDA

Compiled by
Japan Communist Party

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CHAPTER ONE - HOW TO DELIVER SPEECHES

I. Anybody Can Make A Speech

We all live in communities. This means that everyday we spend some time talking to someone or other. Everyone can talk, and everyone is talking. Nevertheless, there are many people who believe that talking with a purpose or to a group or a crowd is something very difficult. Especially, when it comes to making a speech, too many people think that there must be some particular way of doing it, or that speeches are meant for wiser people and not for everyone.

In Japan, the precept "the people shall obey but shall not know" has predominated in the teaching of the common people for over a thousand years. For this reason it has become second nature to accept the predominating idea that speeches are made by the ruling class and that the ruled are there only to listen, to take orders and to be pushed around. This long life of forced silence, of having to repress any desire to speak out the pending discontent or dissatisfaction, has resulted in confining innumerable people within a servile spirit. Consequently, a large number of people have the idea that speaking in public is an expression of some terrible disobedience. They even believe that by speaking in public some unexpected misfortune may befall the person and this idea, in turn has further aggravated the servile spirit.

The new constitution recognizes, though still somewhat inadequately, political freedom and the basic rights of man. The scope of freedom of speech has been broadened considerably compared to the old constitution. Anyone is now allowed to say what he wants freely. However, actually when we give this matter further thought, we see that there are still many barriers in the way. Ever since the 'Red Purge', it has become dangerous to support the Communist party or to express agreement with their policies. There have been actual instances in many different places of work where people who have shown such tendencies have been discharged in very underhanded ways.

With such situations still existing, how can we say that freedom of speech is assured? People are actually afraid of making speeches in public and thereby attract attention or perhaps be blacklisted because of what they say. This cannot be real freedom of speech at all.

Nevertheless, the united strength of the laborers and the farmers has been gradually clearing the field for more freedom in speech as a result of the struggles they have been carrying out during the ten years or so after the war. Little by little their just opinions are getting to be heard. Of course, the way these laborers and farmers speak is not polished. They cannot make 'good' speeches. Yet, what is more eloquent than the truth they have to say? Everyone is beginning to try to speak this truth and these people are gradually finding out

that speech-making is not reserved only for the leaders and the wise. Actual instances have proven the eloquency of these working people and they have come to realize this fact themselves.

Furthermore, even women have awakened to the fact that they can speak out without any fear in front of other people. These women, who were made to believe that speaking in public was for them impossible, gathered together for Peace Congresses, or Anti-Nuclear Bomb Meetings, or Mothers' Rallies and have cried out the truth as they know it. In doing so they have broken all conventional rules.

All this proves that anyone who can talk can also make a speech. You do not have to have a trained voice nor a loud voice. By using a microphone anyone can reach out to any kind of a crowd. As long as you can speak and are willing to make some preparations, mentally and otherwise, you can now deliver a good speech.

It is gradually becoming pointless to think that there must be some special way to make a speech or to feel that a certain form must be followed. Actually, old-fashioned oratorical speeches are rather coming to be considered out-dated and queer. To overstrain oneself or to strike a certain attitude in speech may even sound comical. Times have changed and the normal form of speech attracts the listener most naturally. All in all, grave decisions need not be made in order to make

a speech. Anyone can make a speech.

However, speeches are aimed at a great number of people. And since there is no doubt about this, it would be rude and impolite to the listeners for anyone to make a speech that is too carelessly prepared or too perfunctorily delivered.

The purpose of this chapter is to clarify the most basic ideas and things to bear in mind when making a speech, so that anyone will be able to deliver a speech.

2. Defects In The Public Speech Of The Past.

There is an old Chinese saying that tells us to 'Probe into the old and learn about the new'. So, before going into any further explanations of modern forms of speech, we shall take a brief glance at the speeches of the past.

Of course, in this small guide book, we do not have the space to delve into the long history of speech that may take us thousands of years into the past. What we will do is to look back upon the past forty or fifty years.....from around the end of the Meiji era through the Taisho and up to the Showa era..... and find some examples in the speech of our own country.

It is generally accepted that the term 'speech(ENZETSU)' came into existence when Yukichi Fukuzawa established the KEIO GIJUKU(Keio University) at Mita in Tokyo and erected a 'Public Speech Hall(ENZETSU KAN)' in a corner of the school premises

with the purpose of training students in public speech. This word became popularized throughout Japan around the years 1880 to 1881 (13th and 14th years of Meiji) when the local young leaders of the Liberal Party, awakened to the new era of democratic rights, barnstormed the entire nation. Therefore, it can be said that the origin of speech in Japan comes from the cries that were directed towards the government demanding of political freedom.

In the language used by the students of this time, there were a lot of words transcribed into Japanese from the Chinese language. Rhetorically this influence made the language ornate, and since the students were always indignant over something or other, their style in public speech could be called 'ornate indignation style.' Very few students seemed able to speak deliberately and logically and to convince the listener in a cool way. Consequently, it became common to think of speech as being a very loud and exaggerated manner of expressing oneself. It was not until the latter part of the Meiji reign that the term 'lecture(KOEN)' was used for the quiet and more academic type of speech.

Whatever these historical facts may tell us, there is no doubt that, in the course of time, the word speech came to mean generally, and had to be, the 'ornate indignation style'. And this style was accepted until the development of the radio and the microphone. Even to this day, there are old-fashioned

politicians and aged Buddhist priests who believe that a speech must be made with superfluous adjectives and Chinese expressions. For them the most eloquent type of speech must also have a certain rhythm. These people so strongly insist on this ornate oration that this type of speech shows no sign of disappearing yet. In spite of the fact that our language is changing fairly rapidly, the spoken and the written languages are coming closer together, the newspapers are limiting the number of Chinese characters used in their pages, and the modern use of KANA prevails, the old-fashioned style of oration is still enjoying an existence. It is not uncommon to hear someone crying out in a grated voice neglecting even the very convenient microphone. And we have to bear with it.

We need not go far for any proof of this miserable situation. Just wait until the general elections begin. Once the candidates hit the road, their speeches and the way in which they will be delivered will be living exhibitions of an out-moded style, mechanical ignorance and senselessness.

One of the reasons for this existing situation lies in the minds of the politicians. They arrogantly believe that the common people should listen to anything they have to say, and they still believe that when the rulers or leaders have anything to say it must be said in the most pompous and ingratiating way.

The second reason stems from the laziness of the politicians to understand the movements in the new age. They

forget that the common people are moving along busily everyday with the current of time and that these people are also growing with time. They somehow manage to remain ignorant to the fact that the language, the way of thinking and the mechanical culture of the world are progressing day by day. Our speeches also, in the past, have been redundant with stereotyped Marxist terms. We were self-satisfied with what we were saying. Being so blind, how is it possible to befriend the common people?

We must be willing to part with all the defects of speech being used so far. There must be a plainer, clearer and more familiar way to communicate ideas. And only when we master this way of communication can we be called good speakers.

3. "Hit the People" Speeches Must Be Avoided

We often hear people say that they are going out to make a speech and 'to hit the people hard.....' But when we come to think of this expression, there really isn't anything so arrogant and contemptible. We want the people to listen to our speeches, and not to hit and hit and hit them hard. It is only from self-centered subjectivism, from contempt of the people and from the desire to drag the people around that such a grave misconception stems.

Now, to agitate does not mean the same thing as hitting the people. No matter how loud a voice one may use in speech,

if the listener is not moved emotionally, the speech has not been agitating. To be agitated means to be moved to action. If the listener after hearing a speech is moved to do something, to feel that he must face any difficulty and surmount it, he has been agitated. This cannot be done by forcing logic down the listener's throat or roaring at him at the top of one's voice. Such emotion can be stimulated only when the facts are shown one by one and when there is a quiet persuasiveness. Agitation means to stimulate the emotion in this manner and direct it into one right way. Whatever the case may be we must try to avoid making speeches with the idea of hitting the people. All the superfluous excitement is waste of energy for the speaker and for the audience.

One of the greatest shortcomings and at the same time one of the characteristics of the speech in the past has been this meaningless excitement and the exaggerated indignation apparent in it. But it may be difficult to do away with this completely. For when anyone decides to make a speech before a great number of people, it is almost inevitable that that person becomes tense and feels excited, whether he be conscious of it or not. Yet it is not only pointless to exaggerate this excitement but even harmful. With such unnecessary emotion it is impossible to make a good and responsible speech.

A good speech cannot be made by hitting the people. It should be made by speaking in a very ordinary way what anyone

would say anywhere and anytime. Only in this way can delivery of good speeches be achieved. Especially when we consider the fact that we are willing to correct any wrong that may have risen from ignorance in the past, we should by all means stop, at this moment, the kind of speech that has the arrogant attitude of hitting the people.

4. New Method In Speech

From what has been said, it is possible to discern a certain course towards a new method in speech. It is quite clear that the first step towards the new method of speech is to say in the most natural way what anyone can say anytime, anywhere.

But we, in this guide book, are trying to make clear the way of speaking for the working class people. And from this viewpoint it is not sufficient to encourage only a natural kind of speech. We must at least always bear the following two points in mind. Namely, first, for whom we are making the speech, and second, what we are speaking for. At the same time it is impossible to forget that we are learning from the common people and offering our services to them. The most important thing in relation with this is to hold a world view based on class strife, and to be sure to understand thoroughly the dialectical materialism. It is nonsense to remember by rote any particular thesis

without the person himself holding a definite world view. A rendition of the news like a parrot cannot be called a speech.

Mao Tse-tung tells us that 'One who does no research work by himself has no right to speak', a saying we all must remember well and put to action. We must make our speeches only after we have given our own deep thoughts to it, listened to what other people have to say about the subject, made a thorough investigation on it, studied it, and done the best we could to prepare for it. Then actually it does not matter whether there may be some shortcomings in the facts from the eyes of higher authority. What is most important is not to make a speech with unconvincing assumptions and facts that have not been verified. When we take up a certain social incident, we must be careful to see its historical background, its geographical setting, its human relations, its political implications, its economic standing, and perhaps even its influence on future developments. Only after we have given the subject this much careful study can we grasp a definite view on social life.

It is said that 'truth is always truth only under a certain condition'. And we know that this 'certain condition' is constantly changing along the law of evolution. Both in the fields of natural science and social science we are not allowed to be lazy. We must always give serious thought to our immediate questions. We must try to derive a solution that will lead the common people toward happiness, and we must let the

people know what that solution is. It is important to work actively with the people. 'The philosophers were able to understand the world. But what is important is to reform the world' are words from the FUEURBACH thesis and words that we must not forget.

Since we are speaking of public speech, we must be ready to take assume responsibility for what we say. We also must do our best to work towards the realization of what we say.

In other words the new method of speech depends on how well we can base our arguments on material dialectism, how simply and straightforward we can deliver it, and how much it will contribute directly to the betterment of the people. If the speech we deliver cannot help the people, if the common people cannot understand it and if they turn away from it, we must say that that speech was a failure. On the other hand, no matter how much your speech may attract the attention of the people, if it leads in the opposite direction from what we aspire as the law of social evolution, then such a speech also should be considered a failure.

The way to master the new method of speech is not as simple as taking the escalator or the elevator to a higher floor. The way is similar to the path leading to the summit of a mountain. Each strong step leads us that much higher. And nobody else will take these steps for us. Of course, it is almost impossible to run up this mountain path. But why hurry?

Anyone, as long as he is willing to walk up step by step, will certainly reach the top. Furthermore, if one is healthy enough and has that much preparation, this path is one that can be taken by anybody. This mountain we are talking about is by no means a mysterious mountain. It is not a mountain reserved only for a limited number of privileged people.

Let us all join hands, cooperate, and together climb this new mountain!

5. Practising Speech

a. The Structure Of Speech

The primary thing to bear in mind when you make a speech for the first time is to make clear what you are expected to do. For example, say you are asked to make speeches to boost a candidate in an election. You must make sure of a number of things: are you supposed to introduce the candidate? or is the subject you are supposed to speak on related to international problems, internal national problems, economic problems, or cultural problems? or again whether you are supposed to talk before the candidate or after him, whereabouts you come and about how long you are expected to talk. All these matters should be clarified before you begin to gather material for your speech. If this much preparation is not made, it is most likely that there will be over-lapping among the

different speakers, and sometimes even contradictions. The most important point is to avoid by all means any great amount of repetition of what the candidate himself has to say. Again, for instance, if you are supposed to speak in a meeting discussing the social security problem, you should try to find out, somehow beforehand, what the other speakers are going to say, and to prepare your own speech on a different line, or if changing the subject is difficult, at least, change your the approach to the same question.

The best thing to do is for all the speakers to meet once before the meeting and decide what particular portion of the entire subject each person should handle. If this is impossible, the sponsor or the person in charge of the whole program should make similar arrangements.

Now, when you are asked to be a speaker, you should by all means make a draft of your speech. Perhaps the occasion may not call for a well written manuscript, yet you should try to make a draft.

Let us take a brief look at the time element. Two hundred and forty to two hundred and seventy words (Japanese) can be read in a minute. This means that if you are using the regular four-hundred-word manuscript-paper, by spacing your sentences and paragraphs adequately, you will be able to read each page in about a minute. Eight or nine of these pages will take about ten minutes, and seventeen to eighteen pages

would probably take about twenty minutes. If there are other statistics and illustrations to be shown, that much extra time should be taken into consideration beforehand.

Now, on making a draft, it may be a good idea to keep a memo into which you can jot down some of the main points you would like to speak about. Next you must decide in what order you want to present your idea. At this point there is one important thing you must try to remember. Do not think you can say everything related to the subject in one speech. Instead you should try to limit your speech to one of the main points in the subject and center the speech around this one main point. After you have made this decision you are now ready to sit down and write a draft. Be sure you space your lines and paragraphs carefully and do not forget to write in a way you usually speak.

After you have made your first draft, read it out loud. If you have a friend who is willing to listen, have him listen and time you, and ask for his comments. Then you should go over your draft once more. Try to make sure whether the order of paragraphs is right, whether there isn't anything else that must be said, or whether there isn't any portion that ought to be deleted. There may be some expressions that do not sound quite right. Some of the words you have used may be too difficult or misleading.

Go over your own draft from these different viewpoints,

and with a red and blue pencil put in marks for remembrance. Places that should be emphasized can be underlined, while other marks can be used to show places that may be deleted in case time runs out.

The best thing to do after this draft is made is to rewrite the speech on a card or some cards. Of course, the whole speech need not be written. It is best to write only the main points. But if all this is too much work, the next best thing to do is to go over the draft thoroughly, and then read it out loud once more as if you were actually giving the speech.

When you are doing this reading, it is a good idea to time yourself two or three times. You should try to see how long it takes when you read the speech slowly and also when you read it fast, since when we say it takes a minute to read 240 to 270 words we, of course, are talking of the average. The time can easily be shortened to thirty seconds or again stretched to two minutes. All this depends on the practice you do. You must know your own normal pace so that you can plan more carefully in the future. After you have done this much it may be another good idea to mark places that ought to be said rather slowly for emphasis and faster for effect.

There are roughly four ways in which you can construct your speech. The first is to place your theory at the beginning and then to bring in the facts that will back up your

theory. The second is to show the facts at the beginning and from these facts draw out your theory. The third, of course, is a mixture of these two. You also can construct your speech strictly from the logical point of view. It is difficult to say which of the four ways is the best for any speech. The choice should depend on the subject of the speech, the speaking habit of the speaker, or again on the nature of the audience or the atmosphere of the meeting. In many cases, though, it has been considered best to start out with concrete facts which can be understood easily and which might be more familiar to the audience and then to go on to a theory drawn out of these concrete facts. Live facts are most eloquent in speech.

When the speaker can talk of some personal experiences that he has actually seen or heard of, or of some fact about which he had made personal investigations, then his speech breathes with life. It develops the power to attract other people and moreover there will be no worry that he may say the same thing as some one else. One of the main things to remember when composing a speech is to strictly avoid saying anything about something you are not too sure about. Second-hand information also has only that much attractiveness. This should also be avoided.

We must learn to treasure live facts above anything else. Do not say anything that is based on unconvincing assumptions. Try to compose your speech upon facts that have been

ascertained. Thus, as is probably clear by now, it is extremely important to construct a tightly organized speech. You do not have to worry about writing beautiful words. Say only what you think must be said in a language that you yourself are sure about.

Now, when you get on the platform, try not to look at your manuscript. Remember it is there just in case you want to make sure what you were supposed to say.

b. Physical Conditions

Making a speech requires more energy than you can imagine. The purpose of this short section is to mention some of the points that should be borne in mind in connection with your health and physical condition.

First, it is impossible for consumptive people to make speeches.

Next, people who have weak tonsils or a bad nose should receive complete medical treatment. Otherwise, making speeches will probably only help to worsen their illness. Toothaches can interfere with a long speech. When a tooth is loose or missing, it may cause mispronunciations and other inconveniences for the speaker. Sometimes when speeches are made after exhaustion or lack of sleep the speaker may lose his voice temporarily.

Now, about food. Try not to make speeches directly after a full meal or again when you are very hungry. This

may cause dizziness or a stomach ache, or again, the voice may become hoarse. It is important to see that there is at least an hour after the meal. But, of course, you need not be too sensitive about meal hours if the speech to be given is a very short one.

There are people who drink a lot of water while speaking. That is not good for your throat. Speaking in a loud voice cause a slight degree of inflammation in your throat. Therefore, though cold water may feel soothing, it does not help the throat at all. The more water you drink the hoarser your throat will get. If you are not straining your voice, you should be able to speak for about an hour without drinking any water. But if you do have the habit of drinking water during your speech, you should ask the people who are managing the meeting to warm the water a little bit and be careful not to drink too much at a time.

People wearing glasses have a handicap because they cannot speak with their eyes. If you are only slightly near-sighted it would be much better to speak with your glasses off. The movement of your eyes can help you in your speech for more than you imagine. It is said that 'the eye is the window to your heart'. So to close these two windows constitutes a disadvantage in the effects of your speech.

Of course, a large person has more advantages than a smaller person, especially in a big hall. When the platform is large and the rostrum is large and microphones are

standing on the rostrum, the small person becomes smaller and shows little appeal to the audience.

People with a weak heart must be very careful. Too much excitement must be avoided. The same care applies to people who have high blood pressure.

All in all, to have a healthy body is the first condition to be fulfilled to make a good speech. It is impossible to expect a good speech from an unhealthy body. But there are times when a speech must be made despite the condition of one's health. In such cases, every care must be made to create optimum conditions under which the person is to make his speech.

c. Voice and Language

Your voice is made when a small amount of breath comes through your throat and vibrates the vocal chord. This voice is amplified in the hollow portion of your mouth and nose and comes out through your lips. In other words, to speak means to breathe. Now, in order to breathe properly you must inhale and exhale properly. Therefore, when we talk of a good voice we must consider this breathing method. That is, we must learn to take in as deep a breath as possible in the most natural way. To do this we must try to take regular deep breathing exercises.

We breathe with our breast, with our shoulders and

with our stomach. And to go a step further we our also breathing through our skin pores. Among all these breathing methods the one that allows us to take the deepest breath is the breathing using the stomach and moving the diaphragm. This is the reason why we should try to do take regular exercises in this deep breathing. There is no difficulty in doing this at all. All you have to do is practice breathing with your stomach as you were probably taught in school. Practice moving your diaphragm and by doing so you can strengthen is. With this practice you will be able to take in deep breaths very effectively. Doing this exercise morning and evening is not only good for your health but good for your voice. So we encourage you to keep it up if you wish to improve your speech.

Now, as we have been saying, to make a sound means the same thing as to exhale. Therefore it is very important to use your breath sparingly when speaking. Almost all people have the habit of using too much breath for the first few words. So the best thing is to be careful not to do so. Probably another thing that is still more important is to utilize hundred per cent the resonance effect of the mouth and the nose and to develop a beautiful resounding voice.

Recently the microphone has come into use and this has made the old-fashioned training of the voice for a great crowd quite unnecessary. Yet, even before the microphone, a

clear resounding voice has the best effect. It may be a good idea to train yourself a little in singing. This may help you a great deal.

To have a beautiful voice is a definite advantage when making a speech. But from many experiences in the past we have seen that people who have beautiful voices are liable to rely too much on their voice and too little on sincerity. Such a person must take extra care to avoid such mistakes, while on the other hand do all he can to develop his beautiful voice further.

In contrast to this we see many people having a very hard time and worrying about their poor voices. But we must remember that anyone can, by training, develop his own characteristic voice and make it sound attractive. By practicing deep breathing daily, by training yourself to place as little stress on the vocal chord as possible and still more by using your whole body as an instrument of resonance and getting to know the knack of making the entire hall resound, you will then have a very attractive voice.

The next problem will be about the language. Since a speech is not a singing recital, it is very important to concentrate much attention on the language usage.

There may be infinite problems related with the use of our language, but in this section we will limit ourselves to language usage only in relation to speech.

The first thing to be noted is to try to use the standard language.

Secondly, since the speaking language depends entirely on sound to convey the meaning of a word to the listener, it is very important to use understandable words and to avoid words that have the same sound and may be misleading. Of course, in our language it is possible to discern words that sound the same from the context of the sentence. In any case you must be very careful in using such words.

To give an example there are probably more than ten words that have the same pronunciation 'SEIKO....(success, steel manufacture, elaborate, crude, work in fine weather, pure and dignified, etc.....) When you refer to any of these words in speaking you should try to say the same thing in easier terms, but again there are words that can be understood clearly from the context. All in all, you must never forget that the listeners have only their ears to discern what you are saying, so therefore you must be careful in the words you use.

Thirdly, you must avoid using terms that can be understood only by a certain limited number of people. For instance you cannot expect the housewives in your audience to understand you when you say, "Comrade So-and-So is uncompromisingly steeped in the principles of indoctrination, and hence his tendencies into radicalism...." It is quite clear

that instead of using these difficult Marxist terms and foreign words you should try to use words more familiar to the common people. You should try to use words that are used daily and also to explain the difficult terms with factual examples.

Fourthly, your language should not be too rough nor too polite. Try to set your standard at the level of the common daily language of the common people, using the standard language with a correct pronunciation and understandable words. "As round eggs can be cut into squares, so one same thing can be said with an edge." This old saying tells us that one misuse of a word may irritate some people, bring grief to some people, and even cause mirth in others. This means that we should use our very best common sense and be careful to use words that will convince everybody.

Finally, above all, you must be sincere in what you are saying. No matter how nice the speech may be, how well it is delivered, how beautiful your voice may be, and how well it may be understood, if there is no sincerity in the way you give it, the words are as good as dead.

On the other hand, if you can show that you honestly mean what you are saying, then no matter how simple your words may be, they will touch the listeners' souls. It is amazing how sensitive the listeners are in detecting whether there is this honesty in the speech or not from the words that flow

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out of the speaker's mouth. When we think of this we know that the spirit that should underly all our speeches is none other than sincerity.

d. Attitude and Gesture

A good listener is said to be able to appraise a speaker by the way he carries himself onto on the platform, by the time he has lifted his face to utter the first word of the speech. This shows how important the attitude of the speaker is even before he actually utters a word.

If the speaker has self-confidence in what he has to say and is enthusiastic about the speech, then there can be seen an inexplicable nuance of this confidence in his eyes and in his face and in his whole attitude. Most listeners are sensitive to this.

In the past, speakers were expected to appear on the platform with a pompous attitude. Today, this is not so. But, of course, this does not mean that one is allowed to be indiscreet.

In many cases we may not be able to wear nice clothes, but the important thing is not expensive clothes as much as clean simple clothes and a warm attitude.

In many cases we are apt to turn our eyes away from the audience when making the speech, down to our manuscript or just down. We must somehow force ourselves out of this bad habit and learn to look into the faces of the audience. Of course, it is not necessary to throw back

your shoulders and strike an attitude, but to produce a better voice and also to relieve your vocal chords from any unnecessary tension you must avoid stooping over. When you are in a position in which your two arms are carrying most of your weight leaning heavily on the rostrum, it will not be good for your breathing and furthermore, this position will restrict your gestures.

The best way to carry your body in delivering a good speech is to stand with your feet slightly apart, perhaps with one foot placed a little forward than the other. Set your hips straight on your legs and take an attitude similar to 'parade rest'. When you are speaking always be careful to keep your weight on your feet and not to lean forward - this will make you look down and take your eyes away from the audience. Also leaning forward will put that much strain into your posture and tire you. When you are planning to make a speech of more than thirty minutes you must be careful about this habit, too. Furthermore, today the microphone has become very popular and in most cases one is found standing on the platform. The contrast will not be too good when the speaker is bending forward like a bent nail whereas the microphone is bolt straight. This slightly stooping posture will make you use more energy in adjusting your voice. All these things point to the fact that you must learn to stand with the right posture in making your speech.

Next, about your gestures. Gestures have never been stipulated as a rule in speech making. They should come naturally. Through training them the natural movements of your body can be transformed into something appealing.

Some people do not use their left hand or arm. When this reaches the extreme, they even lead people to believe that gestures are meant only for the right arm, and we see people waving their right arms around most unnaturally.

Gestures of the whole body are something that will help in the expression of words. They may be used to emphasize certain points. In any case they should come naturally from the speaker himself and should express his own characteristics. People's gestures should not be imitated, but odd mannerisms in your own gestures should be corrected by all means. To make your head, hands and arms, shoulders, and your legs help express your thoughts in words, freely and without giving other people a sense of peculiarity, takes a lot of training.

Therefore our best advice is to tell you not to go to any length trying to develop gestures that really do not belong to yourself. If they come naturally then it is alright. Be careful to develop such natural gestures so that they will grow to be one of your valuable assets. This can be done only after you have given careful thought to the many practices you might experience.

e. Eyes and Ears

Where to rest your eyes on when you stand in front of a great audience is a problem. Try to remember that the most natural way to settle your eyes is to face the audience straight and keep your eyes a little above the middle of the crowd. Do not look around too much, but remember that it is also important to always keep in touch with the people in the audience to your right and left or directly in front and way above.

As a rule the speaker should not take his eyes off his audience. Reading the manuscript, then, becomes a great disadvantage. Even when you reach out for your water, you should try to find the glass with your hand and drink the water without moving your eyes away from the audience.

In other words, we understand the speech to be a communication of human emotions of the speaker and of the listeners through words, and that the eyes take on a very important role in this communication. The speaker should constantly be aware of the listener's attitude, while the listener should watch the movements of the speaker's eyes and try to understand the thoughts and passions, the depth and the strength, through them. Looking at this in a very severe way, we can say that a speech is like a serious duel. One wink of the eye may lead to your own death, or again could give you an unexpected opportunity.

When you get used to speaking, you will gradually be able to read the expressions in the faces of the members of the audience. Then you can tell whether you should drop your voice and speak quietly or raise your voice and go on in an emphatic way, or again talk slowly or quickly, or make the audience laugh or make them tense. When you can read the expressions on the faces of your listeners you will be able to make the above decisions reflectively.

Along with the eyes, the ears also play a very important role. You should be able to tell how far your voice is reaching, whether your voice is just right for the microphone or not, or again whether it is too loud or not. You must be able to detect all these things for yourself and at the same time be able to listen to the hum of voices, the sighs, the clapping of hands, the cheerings, and the laughs in the crowd. You must be able to catch these expressions very quickly and be able to react to them effectively.

All in all, a speech is not merely moving your mouth and saying something. You must alert all the nerves in your body and call forth their cooperation. When we are speaking to one person we use our senses actively and respond to the other person's reactions. In a speech we are actually facing hundreds and sometimes even thousands of people. Wouldn't you think it natural that that much more

physical energy would be used and that that much more nerves before such great crowds should be strained?

By now it should be obvious what we mean when we say that a speech is like a serious duel. There never can be too much preparation, and enough training is never really enough. Don't you think it would be a good idea to form small groups that can get together and listen to each other's speeches, encourage each other, and criticize each other for constant improvement in the future?

f. The Microphone and Tape-recorder

Now, let us go into a brief explanation of the microphone and the tape-recorder. (Further detail will be given in the section 'Amplifier and Tape-recorder'.) Here we will give only a few hints in connection with giving a speech.

Today, halls with fairly large audience capacities usually are equipped with public address systems, but there seems to be very few people who can really use the microphone properly. We will, therefore, begin with general remarks.

First, all microphones have a directional nature, which means that outside of a certain angle your voice will not enter the microphone.

Secondly, the microphone receives only a limited pitch and volume. Voices that range beyond this limit cannot

be amplified adequately and will rather tend to become bothersome noises, and there is nothing more trying for the listener.

Thirdly, there are various types of microphones, good and bad. Each type of microphone has its own special range. You should know the differences in order get the best results. Don't presume that you know all about microphones, but go to someone and ask him precisely what you should do to get the best results from the microphone you are supposed to use for the speech.

You should also train your ears to detect, when you utter your first few words, how far the voice is reaching out into the audience. This may, at first, be a little difficult, but if you have a good ear and at the same time if you watch carefully for any reactions in the audience you will be able to tell quite accurately how far your voice has reached. By all means, train yourself in this detection.

Any noise other than your words coming out of the microphone is an utter nuisance. Don't make any noise yourself on the table where the microphone stands. Avoid holding and kicking the microphone. Remember to speak into the microphone from the right distance.

Now, next about the tape-recorder. There still seems to be a lot to be learnt in the use of this very convenient instrument.

When you have to make the same announcements in several different places, the best thing to do is to have the announcements recorded in a man's voice and a woman's voice over and over again. The best portion in this recording should be picked out and used for the announcements. By doing so you can save a lot of trouble and be very efficient. Yet even this much evidently is not being done very properly.

You can use the tape-recorder for speech practice too. For instance, go over your speech four or five times and then make a recording. Go over the speech again five or six times and then make the second recording. After another series of practices make your third recording and listen to all three of them, making comparisons. You can also go further by picking out the best parts from the three recordings and arranging them into one speech. Listening to this edited speech of yours, you may even be surprised at how well your own speech sounds. This may encourage you and become a standard for you and help in further improvements.

Of course, there can be a more scientific approach to your speech. Use a stop-watch and see how long it takes to say certain phrases and how long some of the pauses are. Time some of the phrases while you read them quickly and also while reading them slowly. Carefully note down

all these timings and variations and after going over it two or three times build your speech up in a strictly scientific way.

This method can be used not only for pacing your speech, but for emphasis and intonation in your speech. In either case, to use the tape-recorder in this way will undoubtedly help you greatly to understand the defects in your speech and to set a standard for your speech.

Another good idea is to have a group of people listen to your speech through the recording. Criticising the recording sometimes does not bother the speaker so much because he can listen to it somewhat more objectively himself. Try to keep a reserve of reels and through this training with the tape-recorder, let us do our best to reform the old-fashioned speeches into more modern speeches.

Further effects of using the tape-recorder can be seen when a person who has trained himself in this method makes a radio broadcast. It is surprising how self-assured and confident you can be. Also when you stand in front of an ordinary microphone you will have by this time learned not just to roar into it.

There are still unexplored fields in the use of the tape-recorder. We hope that originality and creativity will produce further experiences in this field for the betterment of our speech.

6. About The Listeners

There can be no speech without an audience before the speaker. Not only that, but with the development of the microphone, we can today speak to thousands and sometimes even tens of thousands of people at once. In such large audiences there can be old and young, men and women, and so the crowd is not necessarily limited to any one category of people.

People who have just started out in making speeches say that it scares them to speak before a large crowd. There may be differences in atmosphere according to the mass psychology of the crowd, but the difficulty in speaking before a crowd does not come only from the size of the audience. A more significant reason for this difficulty may stem from the type of people who make up the audience, such as, most of the people being young or perhaps middle-aged, the majority being men or women, laborers, farmers, merchants, intellectuals, or perhaps children. The difficulty in such cases stems from the fact that you will have to center your speech around this particular class of people and focus your speech to that point.

Formerly, people used to say to people who were afraid of crowds, 'Don't think they are people. Consider them as a bunch of pumpkins or something.' This is a

pretty rough way to go around teaching speech. We cannot afford to do such things today.

What is more important today is respecting your audience and not feeling any inferiority. Whatever the case may be, never look down upon your audience. You need not be afraid of them, but be sure not to think that the audience is just a stupid crowd. This misconception may lead you into trouble. In an audience there most probably will be someone or other who has deeper thoughts or who may be more active in practice than the speaker himself. Each face in the crowd may not look too impressive individually, but the audience as a whole has a tremendous strength. It is very important not to forget this fact.

The audience will soon see through any unconvincing poses struck by the speaker. Half-hearted speeches can never grasp the attention of the audience.

To speak for the betterment of the common people, to draw out the discontent of the people in a concrete form, and to organize the request of the people in a very brilliant way - this is the kind of speech for which we aspire.

To achieve this effect you must observe the audience very carefully, you must analyze the audience, organize it and decide precisely where you want to aim

your speech. After doing this you must bravely, frankly, and straightforwardly jump right into the crowd. You may actually be standing on a platform, a little higher than the audience, but this does not mean that you should feel satisfied with this high position. You must try to develop your speech in harmony with the movement of the audience, as a friend of the people. At the same time you should not feel inferior to the crowd. Have confidence in the realization that you are their friend. Speak in their language and speak persuasively what you must say.

'Listen well and you speak well' means that if you want to become a good speaker, you should always be conscious of being one of the common people and to be in with them and to listen to as many speeches as possible. Repeating this, you will be able to grasp the psychology of the crowd, not just theoretically, but through your own experience. You will be able to see for yourself the subtle nuances in their psychology. This will naturally lead you to the best kind of speech.

Furthermore, by living in with the people you will be able to observe and know very intimately their clothes, attitudes and expressions. Keep piling these experiences up and you will find yourself understanding the feeling of the audience without much trouble. This is one of the most important daily practices you should try to

observe.

7. Consideration of Time And Place

a. The Relations Between Time and Place

So far we have been talking about meetings held under most ordinary conditions. But recently there are meetings held in the open. There are times you have to make speeches on the street or in a small area where you work. Sometime you might even have to stand in court. There may also be some difference according to the season, like spring, summer, fall, and winter, and even between morning, afternoon and evening or night.

To make detailed remarks about each of these cases would be almost impossible because of the infinite differences in the outward conditions. So, here in this book we will limit ourselves to the basic things to be noted and things we come across frequently in our daily life.

First, we shall talk about the question of time.

'Summer is warm, and winter is cold.' No one has to be told this foreknown fact. And quite naturally it is best to arrange any meeting during the summer to be held in a cool place, and in winter to be held at a time of the day that may not be too cold. Whether indoors or

outdoors, you must have this most common fact in mind. To open or close a window and, in case of a street meeting, to consider the direction of the wind are all done for the sake of the audience. If the audience becomes bored mainly because of the heat, or if they have to stand shivering in the cold, it will most likely be impossible to get good listening.

To make speeches in a loud annoying voice early in the morning or again late in the night is something we should know not to do as common sense.

Differences in weather and climate are great between Hokkaido and Kagoshima. There are also different customs according to the regions. These differences should be carefully considered.

Next, let us take a look at speeches made out of doors, especially in the streets. Here we must be careful about the following disadvantages.

First, the audience usually is not a stable crowd.

Secondly, there are constant bothering noises.

Thirdly, we never can tell when it might begin to rain or blow, or when any other emergency may come up.

Fourthly, it is very possible that interference (such as antagonists, police, or traffic, etc.) will come in. From such circumstances, we know that it is impossible to make long, complicated talks. We must try to make our arguments short and precise and to speak clearly and

impressively. The thing is to impress the audience. The speaker should stand on a box or something to make himself seen, at least the upper half of his body, from the whole crowd. The speaker's gestures should be more exaggerated than the gestures he usually makes indoors. The voice should be louder and in a higher pitch. This is only natural in order to surmount all the hindrances and to keep the attention of the crowd.

Even though the speaker may be very good and is able to draw a large crowd, it is quite impossible to hold that crowd longer than an hour. Physical conditions will not allow this.

It is best not to let anyone stand behind the speaker. It is not only very inconvenient for the speaker to have someone listening behind him but is also liable to cause trouble. If such places can be found, it is best for the speaker to stand with a wall or a fence or a small hill behind him.

When using the microphone, especially when the microphone is a good one, be careful not to make it blare out too loudly. It is far more effective to keep the volume down so as to be just right for your crowd and in consideration with the surroundings. A blaring microphone may bring adverse reactions.

Even outdoors, there may be places like parks

and squares where several hundred or a thousand persons can gather for the purpose of listening to a speech. Under such conditions it may be possible to settle down and make a fairly long speech, but still it will be very difficult to achieve the sort of intimate atmosphere that you would be able to get in a hall.

In cases of large meetings such as those held on May Day Eve, May Day, National Conventions or Commemorative Meetings where there will be huge crowds of thousands and more, the conditions for the speakers are just about the same as we have mentioned so far.

In regards to the microphone it must be said that fast talking should be avoided. Each word must be pronounced clearly and slowly and the speech itself should be short and impressive. The microphone probably will be turned up to its highest volume and, if so, unclear and running pronunciations may all emerge as meaningless noise.

The larger the crowd is the more careful you must be to remember this: If you talk into the microphone as you would in a small meeting, then most likely your voice will become all mixed up and the audience will not be able to grasp a word of you are saying. Ordinarily you may think it too slow, but under such conditions slow speaking may not even be slow enough. Speak slowly and clearly.

In court or when you are standing in front of a demonstrating group of people, that is, when there is an audience behind you, you must be careful about your gestures. In speaking, remember that the crowd is behind you and try to make your voice bounce back from the wall in front of you. Otherwise your speech will become very weak.

Speeches made in the place where you work can be made under numerous conditions. Since it is impossible to touch on all these different conditions we will leave it out.

Basically it is the one same thing: The important thing is to take your stand in the crowd, with the crowd and for the crowd. Sacrifice yourself and cry out for the people.

On the other hand, no matter how passionate you may be, you must also be cool. You must do all you can to consider the conditions of the place and the time best suited for the people. Do not part from the people. It is as clear as day that any speech made from a position too far above the common people will result in a tragic failure.

b. Response And Jeers

Applause and jeers, along with cheers and

murmurings, are all responses and expressions of the audience. The speaker should in his turn catch on sensitively to these expressions and react to them effectively.

In Japan, since the history of speech itself is so short, manners in clapping hands and jeering are not as refined as in foreign countries. Yet, if we listen carefully we can distinguish these expressions from the applause.

1. expressing agreement
2. expressing an urge
3. expressing a demand to stop
4. expressing interference
5. expressing deep admiration
6. expressing perfunctory gratitude

The speaker and the chairman should be able to understand these differences.

Whatever the case may be, during the applause, the speaker's voice cannot be heard. Here the speaker should pause for a while and after asking the crowd to quiet down by some gesture (raising your hand as to stop something is most common), go on with the speech.

When you find that the crowd wants you to stop or is interfering with the speech you must quickly grasp the cause of this discontent and do something about it. If you try to force your speech through without really

having that much ability, the meeting is apt to end up in great confusion,

If you think you have the ability and are confident, you can tell the crowd this, 'There seems to be many among you who disagree or are not satisfied with what I have been trying to tell you. But please bear with me for a little while longer. From what I have said so far it may be difficult to understand what I really want to say.....' And after saying this much you can go on to tell them your honest opinion undauntedly.

When you know that the applause is an expression of agreement and appreciation you should respond with at least a smile, although it is unnecessary to bow.

After all, the speaker should by all means try to react positively to the responses the audience makes. This will certainly be a great help in heightening the sense of unity and will further the smooth communication of intimacy. By all means try not to let the audiences' response go by without any reaction on the speaker's part.

Next, let us talk about the jeers. Here again we can divide them into the following different expressions. Probably the most convenient distinction is:

1. jeers expressing disagreement
2. jeers expressing incomprehension
3. jeers that are nothing but a lot of hot air

4. jeers meant for interference which can be done individually and in union.

The speakers now have a microphone on their side while the people who jeer do not. So actually it is best, especially for speakers who are not used to jeering, to go right ahead with their speeches ignoring the jeers. But in case you do not have a microphone and the jeering can be heard just as loud as your speech then you should say, 'Wait! I think I can answer that.....' or, 'Exactly! Why you have to say such things is itself the main problem....' or, 'All right! Let us take a look at what you are saying....' Of course, you do not have to say the same thing, but the important thing is to restrain the excited feeling and at the same time to change your own strategy.

Formerly, there were people who would stand up in their own seats and begin their own speeches, but recently this kind of thing has become very rare.

No jeering will last longer than thirty seconds. Most of them will stop in about ten seconds. During this short time the speaker should wait patiently and listen to what the person is trying to say. If you can stand there without becoming confused and flurried then it is quite impossible for the jeerers to upset you.

Unless you have a very good and loud voice or the microphone is in extremely good condition, you should

not try to bear down and talk over the jeering. If you make the audience feel that you are being pushed by the jeering then you have lost the battle in speech. Try to hold your composure all the time and rout the jeering.

When you are not too sure about yourself in the face of jeering, you must be careful from the beginning not to let the crowd jeer you while even if they do, you should try to let it pass by. Above anything else finish your speech before this interference comes in.

The best way to understand how to conquer any type of jeering is not by logic, but by going to a meeting and doing some jeering yourself.

c. Emergencies and Interference

The hall may suddenly be thrown into darkness because of an electricity accident, or the microphone may stop functioning, or some part of the hall may fall, and a commotion may arise. Such emergencies may arise. At the same time in all cases you must be prepared for some kind of interference from your adversaries.

When there are such emergencies or interference, the most important thing is for the speaker to stay composed. You should not be confused and become excited. Try to stay as cool as possible and think how you calm the listeners. Of course, at the same time something should

be done about the accident.

Here is an interesting episode about an emergency in England. A lady, who was apparently a member of Parliament, was making a speech when someone of the opposition party shouted, 'Fire! Fire!' The hall was thrown into a turmoil, but the speaker perceived this to be a false alarm and, in a very composed voice, started to sing, 'God save our gracious King.....', the national anthem. This calmed the audience down and she continued her speech.

In short, when you are standing on the platform, all the eyes of the audience are on you and so when there is any interference by adversaries the thing you must do is to get those eyes back to you as soon as possible and then act in the most sensible way.

The most important thing to remember when speaking to a large crowd is to have a firm hold on the people and to keep them in order. This is the first step to the prevention of any type of emergency or accidents among the people. During the time of the meeting the speaker should consider his life to be in the good hands of the audience, but at the same time he should also be conscious of the fact that the lives of the people in the audience are in his responsible hands. This realization is very important.

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Not all people can chance on an emergency and face up with it squarely. They learn how to handle these difficulties through experience and failures. But what is really important is being constantly alert.

If we realize that our first duty is to serve the common people, then it would be impossible to run away in the face of an emergency for the sake of saving our own lives. It is only from one's willingness to take such a disadvantage and to sacrifice oneself that a sublime spirit to lead the common people arises. You may think yourself to be awfully superior and 'big', but if it is nothing sincere, the thin veneer will soon wear off in the face of a sudden emergency.

Let us assume that there were a fire in the hall where you are making your speech. Unless you are prepared to tell the people in the crowd very clearly and with composure the safest way out, and you yourself are prepared to stay in the hall to the very last to see that all the people have left the place safely, then you are not qualified to be a speaker.

But, on the other hand, it is more important to make thorough preparations in connection with the hall so that such emergencies will not occur. These preparations must be made before the meeting is held and greatest care should be given in going over all the details. Of course,

the main responsibility for all this preparation should be taken by the sponsors, but the speaker also should always be aware of what is going on in the hall, and make sure how he should go around in preventing any emergencies.

d. Humor and Wit

The string of a bow, if always kept too tightly strung will, because of the constant tension, become slack." The same can be said of man's nerves. If you keep them in a tight and attentive condition for too long a time, they are apt to become tired and slack.

In a meeting where there are to be many speakers, you may be allotted thirty minutes for your speech, but you must remember that the audience has been listening to other speakers for perhaps an hour before or even two to three hours continuously.

It becomes very important to break the tension in the audience somewhere. And it is here where humor and wit come in.

A forced laugh will probably only irritate the people, but elegant humor, witty remarks, and smooth satire are usually very agreeable.

To laugh is a comfort to man and a very healthy release. But then how can this laugh be made?

A laugh can be produced when certain rules are

applied wisely.

The first key is association. Here are some examples.

'When the Yoshida "Tosa dog" Cabinet tumbled, and the Hatoyama "Dove" Cabinet arose, the majority of the people thought that perhaps the dove would be a little more peaceful than the dog. This was the beginning of a mistake. Of course, it is only natural to think that a dove is quieter than a dog, but the trouble was that the dove of Hatoyama was not the "peace dove" drawn by Picasso. This Hatoyama dove was nothing but a carrier pigeon dispatched by the United States Forces.'

Now, this is a satire based on an association with the dove (which word appears in Hatoyama's name). It is not too good an example, but in this way you can refer to animals to help arouse some kind of an association. You can usually cause laughter with this key.

The next key is a play on words.

'I believe that the words used for the present JIYU MINSHU PARTY (Liberal Democratic Party) are wrong. It should be "self-playing" (JIYU) and "sleepy-wine" (MINSHU) party. I really can't think of any other better word.'

This type of play on words can be applied to practically anything. But at the same time you should be

careful because unless the pun is very good the audience is apt to jeer you down shouting "poor pun!" You must be sure to use only bright puns.

The third key is to resolve a statement of seemingly contradictory remarks into one final object. For instance, 'The buildings of the Tokyo Metropolitan Government, The National Defense Board, and the Ministry of Agriculture and Forestry are all new and very much after the western style, but if you ask me they are actually no better than the TATAMI mats of a poor tenement house.....the more you beat them the more dust comes out.'

The fourth key is to point out serious contradictions. 'The Hatoyama government, when it came into power, promised an early restoration of relations with Soviet Russia. Consequently, if they could succeed in restoring normal relations between Japan and the Soviet Union, they would have been accused of breaking a promise. Then, of course, they would have had to give up their cabinet. But on the other hand John Foster Dulles tells them not to open up relations with the Soviet. If this government loses Dulles' support, it will be just like taking Shigemitsu's crutches away - the cabinet would have nothing to do but collapse. They are in a very similar position as Shigemori of the Taira clan was because

if they wish to be faithful to the United States then they cannot be loyal to the people of Japan. If they wish to be loyal to the people of Japan, then they apparently cannot be faithful to the United States. Now the time has come where we must watch to see whether the "HATO" (dove) will give up or whether the people will cry, "so what (so wat...so viet) did I tell you!" Either way this cabinet doesn't seem to have too long a life.'

Now, beyond these four keys there are two or three more complicated and professional ways of making people laugh. But our purpose here is not so much to tell you any superb way of making people laugh as to call your attention to some ways of relieving the tension in the crowd who may be getting tired after listening for a long time.

There is no way to give really adequate instances of wit. Wit has to come spontaneously. It has to flow from the mouth of the speaker fluently and in response to the subtle changes and expressions of the audience. You have to be careful all the time in order to catch this subtle movement in the crowd. You will have to be very sensitive. You will also have to be very alert. Try to read the daily papers, listen to the radio, note the conversations on the street, and observe the opinions expressed at public meetings.

e. Debate Meetings

Recently, debate meetings have come to be held very frequently. A debate is not as simple as a public speech.

First, you must find out before-hand as much as you can about the opponent. You will have to base your arguments and strategy upon the knowledge you have of this opponent. Of course, you must make sure what the aim of the debate will be by asking the sponsor of the meeting.

Second, you must know what kind of people will be gathering to hear the debate.

Third, you must be sure of just how much you can say within the time given you. You will have to prepare arguments to back up your initial argument. These and other important points related to the subject should be written down carefully in notes.

Fourth, listen very carefully to what your adversary has to say and do not forget to take notes of his main points.

Fifth, try to make as wide and careful a survey as possible to see what the general public thinks about the particular subject in question.

Sixthly, the debate should be conducted calmly and politely, and you should try not to become emotional.

All in all, the final decision of a debate must be made by the audience and so you should be careful not to become absorbed in efforts to subdue your adversary. The important thing is to proceed with your debate with the idea of convincing as many people as possible in the crowd. No matter how rough your adversary may be in presenting his arguments, do not fall tit for tat. You should be calm and logical, and you should try to present your argument with the purpose of proving to the people how right it is. In a debate the one who becomes excited and emotional is the loser.

At the same time you should be very careful about the time limit you have to present your argument. If you insensitively go right on talking into the time allotted for other people, it will be very difficult for you to win the sympathy of the people. The time may be limited, but it is entirely up to you to present your argument and refute your opponent within this given time. Since doing so much is the true purpose of a debate meeting, you should do your best to practice for it.

8. What The Chairman Should Know

We have written about the chairman of a mass meeting in the next section, so in this section we shall confine ourselves to pointing out a few important things

that the chairman of a speech meeting should bear in mind.

In speech meetings of the past, the chairman seemed merely to be the person who saw to the smooth management of the meeting or the person who introduced the speakers. There should be more for him to do.

The chairman is the person who presides over the entire meeting. He should see that the meeting proceed smoothly and to achieve this, he should be very careful in all details. He should make all efforts to unburden the speaker from any unnecessary encumbrances and at the same time to make conditions favorable for the listeners. In other words he must take on all responsibilities for the management and functioning of the meeting. In face of an emergency, the chairman should help the speaker in finding temporary measures to bring safety.

The chairman should first know very well what the purpose of the meeting is. He must know as much as he can about the kind of people who are expected to come to the meeting. - He should also know accurately about the background of the speaker, about his facilities and his characteristics. After all this information, he should keep in touch with the prompter and mind the time and preside over the meeting.

Especially, in a public speech meeting where several speakers may come up on the platform, the chairman is, from beginning to end, the one man presiding

through the entire meeting. Consequently, he must be the person who grasps the feeling of the people in the audience.

The chairman need not say too much, but he must show enough sincerity to win the confidence of the people.

He should do all he can to improve the atmosphere of the meeting. To do this he must keep close contact with all the other people in charge of different things in the hall. He should see to it that all the seats are taken care of. He must worry about the ventilation and the microphone, and keep an eye on all the people who come in or go out of the hall. In this way he should try to keep the hall always in optimum condition and thus leave it to the speaker to do his best.

At the same time, when one of the speakers is making his speech the chairman should see that the next speaker is ready and that the program is all going well. He should constantly be thinking about the best effect in carrying on with the meeting and accordingly should make most careful preparations. These preparations must be carried out.

There are many speech meetings where the chairman presides merely as a symbol. The lighting may be too dark and the faces of the speakers difficult to see, or the people coming in and going out may be very noisy,

yet the chairman just sits there and says nothing. Such examples are not infrequent, but of course such a person cannot be considered a true chairman.

If the chairman comes to have more authority, he should be able to change the positions of some of the speakers. For instance, if one speaker makes a very serious speech, a speaker in a lighter vein could be brought in to relieve the tension, or after a man, a woman speaker could be placed. This type of shifting should be possible for good effects.

When the chairman thinks it to be most effective, he should order a recess in the program, or order a rearrangement of the seating, or again he could take time out for lighting and ventilation.

Having considered the duties of the chairman thus far, it becomes quite apparent that it has been a great mistake to consider the duty of the chairman to be merely introducing the subjects and the names of the speakers. The responsibility of a chairman is very great. And the authority of a chairman becomes higher as he gradually shows ability to handle his responsibility successfully.

This is the reason why the chairman should know all about the hall where the meeting is to be held. He should make a careful investigation and be sure that

every thing in the hall is in its right situation and condition - the entrances, corridors, toilets, waiting rooms, balconies, upper floors, ground floor and then the lighting, the source of the incoming electricity, the curtains, and the emergency exits. All of these places should be gone over. Unless he is quite sure about all these things, it will be very difficult for him to cooperate with the speaker in handling any emergency.

The speaker, when he is on the platform can help in an emergency, but when he has to go around to some other meeting he will not be able to stay at one particular meeting from beginning to end and consequently will be unable to assume full responsibility. On the other hand, the chairman is the one who presides all through the one meeting and he is the one who must assume the responsibility.

Such things as giving the audience information (about no smoking, or the toilet, or about eating in the hall), or as relieving the crowd by making some witty remarks when too much tension is built up, or again conversely, when the crowd seems to be too noisy to bring it under control, or when introducing the speaker, instead of just giving his name, to tell the audience a little about his background, characteristics and books he has written - all these things fall under

the responsibility of the chairman.

Many people know from experience how comfortable it is for the speaker to speak and how pleasant it is for the listeners to listen when a meeting is presided over by a good chairman.

In the future we must endeavor with the cooperation of all to educate good chairmans. If we just leave the matter to take its own course, it will be impossible to create a good and effective speech meeting.

People who aspire to become speakers must seek opportunities for becoming chairmans and gain actual experience. These experiences are sure to be a great help to you in the future.

THE ROLE OF THE POSTER AND HOW TO MAKE THEM

1. The Role Of The Poster

The role of the poster and its importance can never be over emphasized. An attractive and friendly poster has much influence upon the people. When we think how the poster helps in furthering our activities, how it appeals to the people and makes them think and act, then we cannot possibly say that posters are useless.

Everyday we look at numerous posters on the street corners, in street-cars or in buildings. Most of these posters use pictures, photographs, designs and cartoons, while there some that have only words. Some posters are in one color while there are lavish ones of many colors. When we also consider the size and the kind of paper used we can see that there are a large variety of posters.

Primarily, the object of posters is to advertise commercial goods, to announce public events or to tell of elections and other movements. When we look at these different types of posters, we recognize that all of them have this/^{much}in common: they present to the foremost the one matter they want to publicize and all pains are taken to draw the attention of the people.

When we consider the poster, we should also place our aims along this line. The poster is referred to by some as 'a telegram in picture and word.' It should waste no words and it should attract the attention of the people. Not only should it tell one particular thing but it should also be so effective that it will remain in the memory of the persons who see it. This is why we must study the poster. First, we shall reconsider our attitude towards posters. After that let us go on to how to make posters, how to use them and on to the experiences of various activities related to the poster.

2. Understanding The Poster

In the past we have always been too eager to make posters and post them around whenever an occasion arose. We would tell ourselves that each single poster was helping the revolution. Believing this, we would go around with a buckets of paste in our hands after our daily work. We did not mind our physical weariness nor the fact that we had to work during the night. We were just eager to get the posters posted. Sometimes posting posters itself got to be a very important part of our organizational work. This kind of activity had its merit.

But recently there are trends to ignore the

relationship between the poster of handbill and the common people. People are beginning to say that in the past we have been working too much with the walls and fences, and they insist that we start working with the common people and try to further our ties with them.

Of course what these people are saying has merit, especially insofar as it points out the defects of the narrow-sighted activities of the past. But when we give this matter further thought, we can see that both merits are only one-sided. If we look at only one side of the matter and refuse to admit the ugly part of the other side, we will not be able to strengthen our activities.

In order to strengthen our ties with the common people, we must be able to convince and mobilize them. We firmly believe that history is made only by the common working people who are doing the productive work. We must learn from the experiences and the creativity of these people. We should be able to organize what we have learnt and to return it in this organized form to the people again. These activities will not only raise the common people but will also serve to raise ourselves. Thus we will be able to grasp the common people by thought.

We cannot forget for a moment that our duty

is to seek direct ties with the people and to have personal talks with them. But this alone is not sufficient. There is a limit to the limit of work one person can do in trying to make these personal contacts. Our activities will become narrow and limited if we rely only on this method.

So it becomes very important to make indirect contacts with the people. This is the reason why various surveys have been made to find effective ways to increase our ties with the people, and this is why propaganda methods are being studied. When we think of the great current of ~~mass~~ communication being turned out by our enemies, we must use the most effective type of propaganda appropriate to the time and place. At the same time we will have to grasp accurately their objectives in infiltrating into the minds while also grasping the true thinking of the people. All this must be done by watching carefully theirs and our own propaganda.

It must be apparent now that the poster is a very important weapon in achieving closer ties with the people

a. Posters That Have Taste

Recently, commercial art has developed remarkably. Studies in propaganda art have also been extended.

We must learn from all of these studies.

Yet we must not forget that our posters always have to exemplify the proletariat spirit, that there must be a flow of the common people's blood in its expressions. Our posters have to stand with the people. They have to fulfill a role in the betterment of the people. In other words, our posters have to say what the people want to say. They must be able to express what the people want, from the standpoint of the people. Therefore, we want to make something that will make everybody say, 'Yes, this poster is different from an ordinary commercial poster. It is the kind of poster that we want.' We do not want posters that are flashy or eccentric. We do not want any that cannot be understood. What we want are posters that are bright, strong and friendly. It is important that they be clear and clean.

b. The People's Words, The People's Desires

Recently we see many posters that have slogans in them or posters with slogans only. These slogans, if you wish, are the voices of the people. They should be words to which the people can say, 'That's right! I agree!'

But there are times when we come upon posters that tell downright, in a commanding way, what should

be done - the kind in which the leaders are telling the people what they should do. There are also some posters that are obviously self-conceited. Such slogans will tend to repulse the people. They will just look at them and say, 'Alright you do what you want, but do not expect us to come along.'

This is a problem of our mind. Our slogans must show that we are willing to suffer with the people, to struggle and fight and be happy with the people. Let us not be fancy with our words, but use the common living language of the people. The slogan will lose half of its effectiveness if we worry too much about the rhetoric, if we play too much with the words and clutter up our simple purpose. The phrases should be short and clear, so that they can be read at one glance. If possible the words should have rhythm.

When a series of small slogan posters are used as a set, the entire meaning is clear when they are posted in order. But we must be careful to see that each individual poster has a clear meaning in order to prevent confusion and misunderstanding.

c. Well Designed Posters

We often see on the walls of farm houses pictures taken from magazines and calendars. Such

pictures can be seen in other places, too. Even in the city, in dormitories and in boarding houses, we can see graphic pictures from magazines cut out and tacked on the walls. This is proof that the working people are looking for pictures of high artistic value. It is an expression of a very strong cultural desire. So you can see that we should try to make posters not only for political purposes but with a deep interest in art, and distribute them to the public. From past experiences we know that, even for political posters, fine posters showing the party spirit and exemplifying artistic work in a true sense are wanted by the people. We must have the cooperation of artists in our work. If possible, we should make, in this way, posters that people would even want to buy.

d. Posters, A Publication

A good poster should be something that people would want to buy with money. In our organization and in other democratic groups, we have been publishing posters financed by ourselves. We even distributed them free. This practice has actually encouraged the idea of considering posters as something cheap. The tendency to use posters as waste paper still pervades.

To eliminate this habit we should establish the habit of selling posters unless it is a special

occasion for free posters. In the foreign Communist Parties the posters are printed by the publication section of the party and are sold. They are even sold through book stores. They consider the poster as a publication. We think that this is a very good thing in uniting the work of propaganda, finance and organization smoothly.

3. Notes On Making And Distributing Posters

a. Effective Posters

The posters(handbills, also) should have a very clear central idea. You cannot possibly put everything into one small poster. Expecially when we realize that a poster appeals to the senses, we should bear this point in mind.

When we walk down the street we can see all over the place all sorts of posters advertising and announcing things. But is would be fair to say that almost all of these advertisements and announcements do not impress the people enough to linger in their memory. There are also many that are difficult to understand and others that are simply disgusting. We should bear this in mind. But nevertheless, even these cheap posters will gradually hold a place in our minds if they are presented to us often enough. This cannot

be denied. This repetition is very important.

Posters that are beautiful, posters to which we can agree wholeheartedly, posters that are attractive, made with soothing colors, have good slogans, neat letters and pictures, in other words, posters that are designed very effectively are the ones that are really impressive.

We know by experience that posters for the motion pictures and for 'want ads' attract strong attention. This is true even though the poster itself may not be too good.

From what we have observed so far the following things should be considered in making a good poster.

1. Repetition is necessary (distribute in large numbers, widely and as often as possible)
2. They should be posted in places that are sure to draw the most attention.
3. They should be attractive, beautiful and friendly.
4. They should be well-rounded but simple.
5. They must match the feelings of the people.
6. The message should be clear and simple.

b. Notes On Making Posters

We ask professional artists to design a poster for us with the idea of creating unique ones.

But we often just go to them and ask them without making the idea too clear. The artist is asked to do the rest. Many times this results in posters that do not say what we want and in having to remake the whole thing. Thus we have to ask some one else and by doing this may put the professional artist to shame. No one gains from anything like this.

On the other hand, there are times when we go to the artist and give him a thorough lecture on the political situation. After this we tell him what the content of the poster should be, how it should be done, what kind of a picture should be on it, where the slogan should come and practically tell him everything as if he were a mere apprentice. This does not leave much room for the free creative mind of the artist to go to work. It limits the artist and what we get is a stylized poster without any appealing strength. Using the artist in this way does not help in our relation with him either.

Furthermore, there are times when the artist comes forth with a wonderful original painting. But because of our lack of knowledge in printing (about color, size, proof sheets, etc.) it is possible that the original beauty of the painting is lost. In many cases we also have to take into consideration the artisan

spirit of the printer. Otherwise again we will end up in getting a poster that lacks the original taste in the painting. These are bitter experiences.

There have been numerous mistakes made in the distribution of the poster. The place was not just right or the time was wrong. Sometimes the preservation of material was bad and caused us a great loss financially in that we have had to buy the same material again. There were times when we thought that a certain poster was so important that it superceded everything, even money. Plunging into the production of this poster without adequate plans has caused us to suffer for not being able to pay the printers when the posters were completed. Again there have been times when we made too many posters or were too late and had to pile them up in the corner of the room to collect dust. There were also times when we did not have enough time to distribute the posters and had to post them all in one place. We realize that we suffered much from not having made systematic studies about our posters along with surveyys concerning their influence upon the people.

We think the following points are important in making a poster.

1. In making a poster, the opinions of many

- people should be considered.
2. The opinions of artists should be respected, and they should be allowed to give expression to their free creative talents.
 3. Definite financial and other work plans should be made based on our own strength and the strength of our cooperators.
 4. Geographical conditions (for instance, places to post, places likely to draw attention, etc.) should be investigated.
 5. Surveys and studies concerning the production work should always be made. Especially surveys on the reaction of the posters should not be forgotten.
 6. Practical and technical knowledge should be kept in mind.
 7. Materials and equipments needed to make posters should be well-preserved.

We have now given you a brief outline of the role of posters and how they can be made, but this does not mean that all posters should be left to professional artists for completion. We, in the past, have valuable experiences in making hand-painted posters ourselves. Let us not hesitate in studying the methods of making posters and in actually making them. After this, we

should try always to reflect upon our past work. Completed posters will probably teach us much and by learning from these posters we should continue our endeavors in improving them.

KNOWLEDGE OF 8 MM MOVIES

1. The Present State of 8 mm Movies

Recently we often see in the newspapers and weekly magazines such words as '8 mm. cine' or 'home movie'. In the city it is not unusual any longer to see someone taking movies with a small movie camera. It is indeed surprising to see the amazing development of the 8 mm. cine camera in the last two or three years. This new cine camera will probably be the next boom in this country.

This new cine camera gets its name from the width of the film used, which is 8 mm. The 16 mm (used mainly for making films of portable purposes) and 35 mm (used mainly for theater films) are also called so from the width of the film used.

Generally speaking the Japanese people like cameras. This characteristic seems to be world famous, and indeed, it is probably because of this basic characteristic that the new 8 mm. and other small sized cameras are coming to attract a great many enthusiasts.

a. The Reason For The Enthusiasm In 8 mm. Movies

There are reasons for this widespread popularity in 8 mm. movies. In the past such a hobby was

possible only among the more privileged salarymen and the bourgeoisie. But recently the 8 mm. cameras are being manufactured in this country and the manufacturers, foreseeing a bright future for these miniature cameras, have planned the production on a mass production basis. Therefore they can be purchased fairly cheaply while the handling is not too complicated.

Among amateur photographers, interest is shifting from 'still' photos to 'moving' pictures. These small cine cameras fulfill the desire of these amateurs very conveniently. Furthermore, the professional motion picture distributors have also started to handle these small films seriously. They realize the great possibility in the future for these small films in the field of visual education. One of the reasons for the popularity of these films is because the distributors are advancing the practical use of them.

Even the manufacturers are extending their work to the field of 8 mm. films by transcribing larger films into this smaller size. They are also conducting research into the possibility of making 8 mm. talkies. This all points to a brighter future and more popularity for the 8 mm. camera.

b. How The 8 mm. Movies Are Being Used

Formerly the 8 mm. camera was used to take pictures of the family or friends. Some people have

centered their pictures upon certain subjects, like scenes of his country side, or pictures introducing works of handcraft or art. Some people have even experimented in making dramatic pictures. Recently, the 8 mm. is being used by labor unions and other democratic organizations. The National Tax Office labor union, the National Railway labor union, the Peace Committee, or the Kanagawa Branch of the Social Party are using 8 mm. movie cameras. Although the general trend is still towards personal use and rather weak in the direction of uses for organizational work, still, the National Tax Office labor union has been taking movies of their collective bargaining and other news pictures about their strikes, and distributing them to their local chapters. They were also planning to take technicolor movies of the 1957 May Day rally. During the struggles at Sunagawa over the Air Base extension dispute in 1956, the Kanagawa branch of the Social Party took a full documentary of the event. We presume that there are members among the various labor unions who may have 8 mm. cameras. It is necessary to get the cooperation of these people and to establish 8 mm. movies as a very effective weapon in our propaganda work.

2. Practical Questions Concerning The 8 mm.

a. Finances Of The 8 mm.

How much does it cost to have and use a 8 mm. camera? Many people think that it would cost a great deal. Of course, the amount would differ according to the kind of camera you buy and what accessories you intend to buy with it. But actually, for practical use it is not too expensive.

Here is a rough estimate of what the cost would be like.

Camera Japanese camera...middle class: 23,000 yen to 34,000 yen. This is just about right for our uses.

Projector 24,000 yen to 38,000 yen. This will get you a good purchase.

Film Connector and cement about 2,000 yen

These three things are musts. Besides these it would help to have the following things.

Editor 4-5,000 yen to 12,000 yen.

Titler 1,000 yen to 4,000 yen. This unit is used to put titles into your pictures. It is not necessary if you think you can do the titling yourself.

If you have these things you will be able to handle almost any kind of movie and show them. The total

cost of all these items of equipment is still cheaper than the cost of the Canon VT type camera. Nowadays, there are stores where you can purchase material through the easy payment method.

b. The Films

The films sold on the market are 25 feet long. In taking the pictures you use the film both ways which makes it double in length or 50 feet. Projected, this will give you a four minute movie.

The cost for films is:

Ordinary black and white	750 yen (including develop- ing)
Technicolor	1,700 yen

Now, when we say one roll makes a four minute movie, it sounds awfully short, but when it comes to taking the pictures it is not so easy. From experience twenty scenes is just about enough. This means that each scene should be about ten to fifteen seconds long.

Take the cuts in the newsreels you see at the theater. The entire news is about ten minutes and each cut is from five to fifteen seconds. There are some cuts that last as long as thirty seconds, but in such cases you may feel that it is rather too long. So you can see that in four minutes you can actually

take a lot of scenes.

Let us take a look at the film from the view point of cost. For instance, if we compare the 8 mm. with the twenty exposure 35 mm. film used in the Canon camera, the 35 mm. film will cost you 220 yen, developing will be 60 yen, and printing will be about 20 yen a piece for the brownie size which will be thus total about 500 yen. Altogether the cost will come to 780 yen.

Even with an ordinary camera you can never be sure of getting twenty good pictures. So when you take everything into consideration, it may be possible to manage the 8 mm. camera more economically. With newsreels it is commonly understood that two to three times the length actually used must be taken to get the pictures needed. When you are planning for films you should take this into consideration too. But on the whole, the 8 mm. movie has a very wide range of practical use. Therefore, if you purposely and consciously use 8 mm. movies for propaganda purposes and cultural enlightenment, you can never tell how valuable the effect will be.

c. Professionalizing The 8 mm. Movie

Apart from commercial movies, the one advantage 8 mm. movies have is the inexpensiveness of film and convenience in handling.

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Apart from commercial movies, the one advantage 8 mm. movies have is the inexpensiveness of film and convenience in handling.

After the recent war, the 16 mm. movies have become professionalized. Before the war they were classified as amateur. It was during the war that the 16 mm. movies proved to be far more convenient for carrying around than the regular 35 mm. movies. Machines for 16 mm. movies also made rapid progress and thus this type of movie came to establish itself firmly. After the war the 16 mm. emerged as the favorite movie for portable use and came to be used very widely in schools and other organizations. But still there remain problems economically speaking.

Under such circumstances the 8 mm. has been attracting attention. Talkies for the 8 mm. and the duplicating of 8 mm. films both were formerly considered unfeasible. Success has been achieved in breaking through these limitations and consequently the movie distributors are paying much attention to future development.

It is true that the 8 mm. movie has something very appropriate in fitting into the present situation of Japan. Compared to the 200,000 yen or more needed for a 16 mm. projector alone, the cost for the 8 mm. would be only one third including the taking of pictures, the editing and all the necessary equipment. Furthermore, with the 16 mm. systems one reel of film would

cost 25,000 yen, whereas if you use the 8 mm. you can buy from four to five reels with the same amount of money. From these facts it is easy to understand why the 8 mm. is being appreciated when used for audio-visual education. You can do much more even within the comparatively cheap limit of this field. Another thing is the fact that even the very humble people can now make their own movies any way they want to. People who have been making their productions with slides have now an entirely new field to look forward to in the future.

d. The Effectiveness Of The 8 mm. Movie.

There may be some persons who still think that the 8 mm. movie belongs in the category of toys. They think that, at the most, only about five to six people can enjoy looking at these movies in a small room. But actually, the 8 mm. does not suffer so much in comparison with 16 mm. movies.

With a projector manufactured in Japan you can get a projection on a screen about nine feet across and six feet down. The distance from the projector to the screen would be about ten yards and could probably be shown to a crowd of 500. The above example is the maximum. Ideal conditions would be for a projection of about a little over four feet across, three and a half feet down at a distance of about five yards. This would

be just about right for about 50 to a 100 persons. In other words, such showings would be appropriate for classrooms or smaller gatherings in homes. The 8 mm. movies are gaining a reputation of their own. We believe that in the future 16 mm. movies will be used for large assemblies and the 8 mm. movies for smaller meetings.

3. The Application and Future Of 8 mm Movies

Needless to say, propaganda and enlightenment through the audio and visual senses have great effectiveness. But when we want to do something in the line of audio-visual education in our homes, work places, within labor union activities or other organizational work, it seems, under the present situation, that slides are still the most convenient. In fact, the readiness with which we can use slides and its characteristic of being able to be made exactly as we want them seems to supersede the use of any commercial or ready-made movies. If we could only make movies with the convenience and precise purpose of these slides, the effect would be far greater. Any one who has had experience in active propaganda can see this point.

So far, there have been many documentary productions of our struggle in life, very vividly done,

in slides. But how much more impressive these expressions would be if we could only put them into action through the use of 8 mm. movies!

We also have dreams for the future. If we could only transcribe regular movies onto the more convenient 8 mm. film; if we could only equip ourselves with an 8 mm. camera and projector and document our class struggles and then show them widely to our own organizations and the public; or if only we could document various news events from different parts of the land; if we could produce films for propaganda and educational purposes, how greater our range of activities would grow. For this we ourselves must work very hard, while at the same time we must secure the cooperation of professional movie makers.

HOW TO CARRY OUT PORTABLE MOVIE ACTIVITIES

1. What Is A Portable Movie

We are now interested in the number of people who go to see movies, not in the regular movie theaters but outside of them. According to a survey, the aggregate number of such persons is approximately 500 million for a year. The same survey tells us that the aggregate number of people who go to see movies in the regular theaters amounts to somewhere around 900 million. So compared to this number, the 500 million is not in the least small.

These 500 million people are seeing movies that come around to their villages or to the schools. Of course, the children who see movies used for audio-visual educational purposes are included in this number.

At present, the projector used most commonly for these portable movies is the 16 mm. projector. The number of these 16 mm. projectors being moved around all over the country is estimated to be about 40 thousand, and surveys show that 500 new projectors are being purchased every month. Besides these 16 mm. machines a number of portable 35 mm. projectors are also moving around.

The influence of the movie is greater because it can be shown much more conveniently than dramatic

plays. This is the reason why various government offices and companies are using very actively the portable movie for their respective purposes.

2. Various Portable Movie Activities

The Library of the Educational Agency...This library bases its aim on the recreational desires of the people. The contents of the films have strong tendencies of preserving the characteristics of the feudal social order.

Portable Movies of the Professional Entertainers...Their purpose is nothing but money. They will show anything entertaining for a cheap price.

Movies Sponsored by Commercial Firms and Companies...Portable movies sponsored by department stores, drug companies, or newspapers are included in this category. These movies are solely for advertising purposes. These people have the money to make these films and with these films they go into the hinterlands where there are no other recreational facilities. The influence of these films is great indeed.

Portable Movies used by Democratic Organizations and Labor Unions...Fundamentally their purpose is to change the way of thinking of the people, but at the same time try to fulfill the recreational

desires of the people. Recently their activities have become very vigorous.

There are labor unions that have appropriated budgets for portable movies. They began with propaganda and educational activities within the union, but now they are moving into the rural and urban areas to get into closer contact with the farmers, the workers and citizens through the same propaganda and educational activities.

The most active of the labor unions in these movie activities is the National Railway Workers Union. It has more than 40 projectors working fully over the country. At headquarters they have a Film Center and close to a hundred films are prepared for use. In the Tokyo area they also have more than a hundred professional camera technicians to do the work. These films are shown at the places of their work, in homes, at their meetings, and in rural villages.

Now, the National Communication Workers, the National Telegraph Workers, The National Locomotive Workers and other large unions are preparing to make Film Centers. Their various activities are also so numerous that all of them can hardly be listed here. For instance, the Tobu Traffic Labor union has a regular program of showing movies to the people who live along

their railway line. These people have come to understand the labor movement as a constructive movement that gives them pleasure, and not as a red-flag-waving organization that does nothing but go on strikes. The Niigata branch of the National Railway Workers Union has made a movie titled 'The People Who Sow' and thus has brought a closer tie between the farmers and the other people. In Kyushu and Yamaguchi we hear that the Teachers' Union and other unions made movies to support their candidates in elections and thus increased the votes for the reform faction in the rural areas.

Besides these domestic activities, there are also international activities going on with Soviet Russia, the Chinese Peoples' Republic or the People's Republic of Korea.

We hope that from such movie activities eventually there will be born productions of our own.

Activities of the United States Information Service...During the Occupation the United States realized the great impact of the movie and distributed very widely the so-called C.I.E. movies. Through the Social and Education Section of the prefectural governments the C.I.E. equipped all town and village halls with a 16 mm. projector and trained technicians to use them. By distributing movies showing the American way

of living they at the same time used the opportunity to propagandize against Soviet Russia and Communism. After the Peace Treaty was signed they transferred all these items of equipment to the custody of the Ministry of Education. American Cultural Centers were established all over the country and they even enforced their activities by contributing special automobiles for the purpose of moving libraries.

At present it is said that there are three thousand 16 mm.(NATCO) projectors and 800 films on 600 different subjects and that 50 new films are being sent over every year. The number of people who see these movies through the year is said to be about 150 million.

Activities Sponsored by the Ministry of Education...Recently USIS movies are not very popular. So now the Ministry of Education is appropriating every year a budget of about 70 million yen for the production of educational movies. The Ministry purchases all the productions and then distributes them to the prefectural educational councils free of charge. Thus they are apparently trying to centralize the control of educational films. Recently a reform has been made in the system of the educational council and for the Tokyo district an Inspection Board for Educational Films has

been established. This indicates a revival of controls.

Activities Sponsored by the Monopolistic Capitalists in their Productivity Improvement Movement ...They center their public relation activities around the Labor Policy Section of the prefectural government and set their sights specifically at the medium and smaller enterprises. They are also playing an important role in the labor management of factories. We should bear in mind their way of moving into the minds of the workers through such monopolistic methods.

The Audio Visual Library...As far as educational films are concerned, in 1955 480 were produced while during the first half of 1956 already close to 300 have been produced. This library purchases these films and maintains and uses them. There about 600 such libraries throughout the nation.

The movement to establish film libraries in as many districts of Japan as possible grew actively during the two years since the National Educational Movie Promotion Convention was held in August, 1954, and now, there are many film libraries that have become independent and are managing their own affairs. They seem to have superseded the bureaucratic controls of the Ministry of Education.

The Audio-visual Libraries in the different

districts of Japan are becoming more active as the movies are beginning to be used for educational purposes in the schools. But on the other hand there seem to be a lot of difficulties because of financial weaknesses in the foundation.

To satisfy the 500 million people who are said to be depending on portable movies for their recreation and education, the activities of democratic organizations and managements, movie circles, labor unions and other service groups do not seem to be quite satisfactory. These democratic groups own only one per cent of all the 16 mm. projectors moving around in this country.

Let us all do our best to bring good movies into districts where there are no other theaters.

3. Problems Of The Portable Movie

When we reflect upon our past movie activities, we realize that other than the proselyting movies shown by large labor unions with their own projectors and films, there have been very few recreational movie meetings. Most of our movies were shown after lectures or speech meetings, and when we did show movies by themselves, they were solely for the purpose of advocating peace movements and anti-nuclear

causes. In short we have had little experience in holding good movie meetings with the purpose of showing the people what they want to see cheaply.

Therefore what we know about movie meetings is very limited and perhaps not too systematic, but we will try to arrange them in the following sections.

a. What Interferes With Movie Meetings

A great many obstacles must be removed before a movie meeting can be held. Some of the obstacles are financial problems, problems inherent in the rural district, interference or relations with other movie groups.

Finance...In the first place, a movie meeting cannot be held free. Any small meeting costs a certain amount of money. Expenditures for the hall, film expenses, expenses for renting the projector and employing a technician and expenses for publicizing the movie must all be included. All these put together comes to quite a sum and the money cannot be acquired easily. To solve this problem we must look for cheap ways to borrow good films and projectors, and make detailed plans. For instance, we can make plans for a series of tours with one film or act upon the bargain sale season and ask some of the stores to invest some money in the plan. Then we can invite

customers, merchants, and apprentices to the movie and later make a report on the budget, expenditures and balance. Such would be a more original way to solve the problem.

We can also borrow films cheaply from the Audio-visual Library or utilize the projector of the public hall of the village. There have been examples of movie meetings that have succeeded by giving two showings in the day, one during the daytime for children with a special discount and one at night for the general public. Recently there are democratic service groups that will arrange for the use of 16 mm. films in lots that include a drama, newsreel, cartoon and short documentary. In this way we can borrow these films for a long term and very cheaply. Problems in the Rural District...We usually plan movies in the rural district at times when their field work is not so active. Yet this simple fact does not work out so easily all the time. Generally speaking, there are few films that are suited for showing in the rural districts. There are also old customs that tie down these districts. We know of an example of a village in one of the prefectures where the villagers had organized a movie association. They would come together and decide upon what movie they wanted

to see, then they would solicit members who were willing to pay a ten yen fee for membership. Thus they managed to hold regular movie meetings. In these rural districts there is one important thing to be careful about. That is the possibility of making rather dogmatic decisions on what movies are good and imposing these movies upon the people. By using such high-handed methods we are liable to arouse adverse effects and be disappointed. Great care should be taken concerning this matter. People who have had experience in rural movie activities say that it is very important to proceed with your work in these districts in close cooperation with the young men's organizations and other various circles and that the main person in charge of the activity should try to cooperate with other people of the village. Of course, this may not be anything that applies especially to the rural districts, but still it is definitely important for rural districts.

This is another example - in a certain village the time of the annual festival was chosen for a movie meeting and seemed to have received hearty approval. In another village, we hear that the young men's organization thought of putting on a movie show for the purpose of raising funds for their own organization. Instead of showing low grade action movies

(depicting sword fights) or cheap melodramas which the town professional usually brings along, they made a careful choice of what they thought was for the general good. This program seemed to have pleased the people and of course they were able to raise the funds they needed. In this program they put in a film about agricultural techniques which received unexpected support from the people and had to be shown twice the same night. Taking these things into consideration, we must make careful studies about the rural districts and then go into them to work with them.

About Interference...Often there are unexpected interferences when the time actually comes to hold a movie meeting. This is especially true in the rural districts. When we plan showing the people liberal and democratic movies, the police may go around asking people whether they are planning to go to the movie that night or sometimes a boss of the district may butt in. There are also occasions where the relation with the electric power company and the tax office does not work out smoothly. We must be very careful not to create such troubles and at the same time we must try hard to get the support of the people. The tax problem is referred to in the section about 'Holding Public Meetings'.

Relation with Other Movie Groups...The question here is the relationship with professional movie operators who are touring the district and the theaters in nearby towns. When drama movies ~~are to be~~ shown there is an understanding that such movies will not be shown within an area of a six mile ~~radius~~ from the theater or that the film will not be loaned without the permission of the owner of the theater.

In such cases, the matter should be discussed carefully and patiently. Otherwise, plans should be made to use films that are not drama pictures, such as educational movies or other movies that have been sent to our organization from Soviet Russia or the Peoples' China, or movies that have been made by independent producers (not the large commercial producers). It may also be necessary to have a good talk with the people who are touring the district professionally while it may be possible to persuade these people to show good movies on their tour. Anyway, it is very important not to leave any misunderstandings with these people.

b. Technical Problems In Showing Movies

Now, when you are ready to show the pictures, the next three things should be considered.

CLEAR PROJECTION

GOOD SOUND EFFECTS

DO NOT CUT THE FILM

Any movie meeting will be a complete failure if the projection is not clear or the sound is not audible or if the film breaks in the middle of a scene or even if the audience has to wait while the projector is being reloaded.

These are matters concerning the film, projector, amplifier, voltage and technician. All these things should be gone over carefully before the meeting and a good technician should be employed for the operation.

c. Selection of Films

The way to make a success of the movie meeting is to select good films. No matter how well the meeting is publicized and how well the people gather, if the movie is not a good one, you can not expect too much. The best thing to do is to ask as many people as possible and decide what is best. You must avoid making narrow decisions and taking it for granted that the people will like the films you plan to show them. In short, you must be careful about arranging the kind of films to be shown to the people who you want to come to the meeting.

When you have a long drama movie or a documentary film, it is always a good idea to have short

cartoons, newsreels, or educational films to go with it. In the farming districts let us try to remember putting in a film showing new farming techniques. If you are holding an anti-nuclear meeting or perhaps an evening meeting to further international goodwill and understanding, you must prepare films that are in line with the general idea of the meeting.

In such cases, one important point that should be borne in mind is to know beforehand what kind of films are being shown at other group meetings and movie theaters. If you neglect this, you may commit the mistake of showing a movie that the people have just seen recently or some trouble may be caused with the theaters.

In selecting films you must be careful not to choose from catalogues because among the films listed there are liable to be many that are old and worn out. Make sure that you have the kind of film you really want.

For the combination of films you must take into consideration the length of the films. It will help you greatly to keep the following things in mind.

It takes about ten minutes to go through one reel.

Example:

2 Cartoons	(2 reels)	40 minutes
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1 Educational film	(2 reels)	20 minutes
1 Drama film	(10 reels)	100 minutes
TOTAL	(16 reels)	160 minutes

In this way you should make careful plans as to how long the meeting is to be and how the combination should be made. Of course, if the film is a very good one, the time of the meeting should be arranged according to the length of the film.

d. How To Decide On The Place And Time

The place most convenient for everybody, the time most pleasant should be picked out and ample time should be allotted to the planning of the meeting.

In the rural districts the slack season would be a good time, while if it is during the summer time a cool place somewhere outdoors would be a nice place(although you must be prepared in case there is rain). Be sure to make all necessary arrangements for renting a hall. There have been times when the anticipated hall could not be rented because it was taken for granted that the hall would be available.

The notice form for holding a meeting to be presented to the local government office differs according to the districts. Be sure to fulfill the necessary procedures. If the title of the film is not known, that fact should be clearly written.

Unnecessary things must not be written. When the meeting is to be held in a school or within the place of your work, there is no need to submit a notice.

e. About the Projector and Film

The first thing to be considered when planning a movie meeting is where the projector and film for the meeting should be obtained. The projector can be borrowed from the educational section of the local government office, public hall, school, or firm. The cost will probably be cheaper that way too. But on the other hand, the projectors in these public institutions are liable to be in bad condition and may even damage the film. Furthermore, there may be cases in which you will not be able to borrow from these institutions. In such cases the best thing to do is to borrow the projector with the film from the film company.

When you ask a movie company for help, be sure to give them the following information.

- *The date and time of the meeting. The film you would like to have. Two substitutes(at least) should be listed in case the film you want is not available.
- *Make clear who is in charge and who is handling finances. Address and telephone number.

- *Whether the film should be in 35 mm. or 16 mm. Whether you need a projector or not.
- *The name of the meeting, its object. The program.
- *The capacity of the hall. The distance from the electricity source.
- *The method of transporting film and projector.

If just the film is needed you can have them send it by ordinary railroad transportation. In such cases it is necessary to tell them what station it is to be sent, and do not forget that it is usually cash on delivery.

Now, if you are planning to use 35 mm. films, the preparation will not be so easy as the 16 mm. film. In the first place you must see whether the film has been shown in the local theater. If it has not, there will be little possibility of getting permission for the showing. Most of the 35 mm. films are made by the monopoly enterprises (Daiei, Shochiku, Toho, Toei, Nikkatsu, etc.) and are screened at theaters. If a film has not been shown in the local theater, as a rule, it will not be allowed to go out through any other channel to that area. Consequently, you must have the agreement of the local theater owner before you can ask

the movie distributors for the film.

In case of 35 mm. films you must notify the fire department 72 hours before the showing with the name of the technical engineer and his license number.

Next, let us consider a little about the unreleased films. Films from Soviet Russia, China, Korea, and Eastern Europe are sent to some organizations in Japan and are shown as unreleased movies. These films can be borrowed if you send in a request to the organization or movie company that holds them. Most of these films have no Japanese subtitles, so explanations will be necessary. In case you need a person to give you the explanations, his expenses will come to about five hundred to a thousand yen, and this must be appropriated in the budget. Furthermore, a microphone will have to be prepared in the hall for clear hearing. Some projectors have an amplifier system in the machine. These points must be clarified.

4. Budget For A Movie Meeting

Film Expenses

The expenses for borrowing 35 mm. Japanese films will be somewhere around 4,000 yen to 15,000 yen. The films of Toho and Shin Toho are fairly high while the independent productions like Shochiku, Daiei and

Toei are fairly cheap. Technicolored films are more expensive than ordinary black and white films.

Foreigns films range from 7,000 yen to about 30,000 yen. Americans films are more expensive and it seems that it is difficult to borrow them.

Educational films and documental films are about 500 to 1,000 yen per reel. Newsreels are about 1,000 to 1,500 yen per reel

Expenses for borrowing 16 mm. films are as follows:

Japanese Films	3,000...5,000 yen
Foreign films(black & white)	5,000 yen
Foreign films(technicolor)	10,000 yen
Educational films (per reel)	300.....800 yen
Newsreels (per reel)	300.....600 yen
*Expenses for showing the films	
35 mm. films (one showing)	3,000 yen
16 mm. films (one showing)	2,500 yen

The expenses for the technical engineer is included in the figures mentioned. When you are planning to have two movies at once(over 16 reels), you will be able to get the second film at a fifty per cent discount. This same discount will applied in case you

plan to show the same film twice in the same day.

*Expenses for transportation

It is impossible to transport the projector by hand. You will probably have to use a taxi or a bicycle-drawn trailer. When you are carrying the projector in with you on a train, you will be requested to pay 100 yen for a 16 mm. projector and from 150 to 300 yen for a 35 mm. projector besides the fee for the red-cap. If the hall is not too far, a taxi probably will be the most convenient.

A projector is very heavy. With a 16 mm. projector there are usually three to four components, each of about 45 kilograms. With a 35 mm. projector there are about seven components. All this cannot be carried by one technician. The technician will bring the machines to the station by train at the time you wish. You must have as many people as you think necessary waiting at the station on the platform to help the technician carry all these units. In case there is a change of trains and only three or four minutes are available for carrying all these things you must have more people to help you.

*Expenses for publicity

There are many ways to finance the publicity of the film. You can take advertisements to put on

the leaflet or admission ticket. You can also put commercial advertisements on your poster for the film. This same thing can be applied to your programs, too. If you think of some such ingenious method, you can probably cut down on your publicity expenses.

But there have been examples where the publicity expenses were overly economized resulting in very bad attendance at the meeting and thus causing a deficit in the overall finances. Of course, there are examples where a fairly large sum of money was used for good publicity, which resulted in drawing a very large crowd and bringing a profit.

Consider carefully the time and place and make a thorough plan for your publicity. Your budget should be made accordingly.

*Other matters

Expenses for renting the hall, publicity expenses and transportation expenses for the technician should all be appropriated. When the technician has to stay overnight it may be a good idea to have him stay with the person who is in charge of the meeting.

Now, the money for the film, projector and technician is usually paid in advance when the contract is made. If this is impossible you could try

to make an arrangements whereby, after paying the expense for the film in advance, you can pay the rest at the time of the meeting.

If you borrow the film on a long term contract, there usually is a discount. This being the case, you may be able to form a moderate budget by planning on a series of meetings with the same film. Recently there have been formed democratic movie companies that will set up a program at the same cost for a month loan (about fifty five per cent discount). This sort of program is a combination of a drama film, a cartoon and a short. The expenses are from about 4,500 to 5,500 yen, projector included.

When the film alone is sent from the company it will come by railway and cash will have to be paid on delivery at the station. In order to receive this film you will have to take your seal and the money for the film and go to the station. Since there are groups to where the film must be sent again, you must send it back to the company as soon as the meeting is over. For further information about sending the film, you must ask the person in charge at the station who will tell you what to do and to what station it should be sent.

5. Publicity for Movie Meetings

Publicity is a very important aspect of movie meetings. It may cost a little, but if there are printed posters that go along with the film you should buy them with the film and post them where people can see them. Hand-painted posters should also be made as attractively as possible.

Bills and leaflets must be scattered in a manner that will bring the best results after thorough discussion with the members of the group. If the bills are to be folded in with newspapers, it should be done the day before or on the morning of the meeting.

It is very effective to write on the bill clearly the names of the staff and cast of the picture.

On the day of the meeting you must try to finish the preparations as early as possible. For earlycomers you might play records for entertainment and also use the microphone to draw the attention of the passersby. If you think you can afford it, it may help to call the 'ding-dong' publicity men or use a publicity truck, or again you could use fireworks.

6. Preparation And Work To Be Done On The Day Of The Meeting

The preparation work must be shared by all.

Avoid having one person do all the work.

If you are planning to take admission fees, you must work hard to sell as many tickets beforehand as possible. Someone should always know how many tickets are being sold and in which area they seem to be selling the best. If there is an area where tickets do not seem to be selling smoothly, people should be increased in that area.

You should arrange to take commercial advertisements from some local stores for your program.

At the place of the meeting you can arrange to have stalls selling milk, bread, or books to reinforce your financial activities.

To set the projector and test it usually takes about an hour. Consequently, the machines and the technician should be at the hall at least an hour before the meeting begins. Two or three people should be there to help.

The screen should be set up at a distance of about fifty to seventy feet from the projector without any creases. Try not to stain the screen. The size of the screen should be about nine feet down and twelve feet across. If the hall is small this size should be reduced. Out of doors the screen must be set about six feet from the ground, or else the people in the rear will not be able to see.

If the distance to the source of electricity is too long, you should have the service man extend the power line to where the projector is. In such cases, be sure you are using a cable that has a 15 to 20 ampere capacity. If the cable is too small the voltage may drop and the cable may burn. It will be a good idea to investigate beforehand the electricity situation both daytime and nighttime. Take a look also at the fuse box and see if the fuse is large enough to provide the current necessary for the projector.

The table on which the projector is to be placed should be large and steady. (In case of a 16 mm. projector there should be one large and one smaller table. For a 35 mm. projector there should be three or four large ones.)

Care should be taken to keep the vicinity of the projector free from people.

In case you are using a 35 mm. projector you should have a fire extinguisher or a bucket of water near at hand so that you can use it in emergency.

The amplifier speaker must be placed where the sound effect is best in the hall. When carrying out all these preparations be sure that you do not

let the projector cord and the amplifier cord run loose all over the place.

When you are planning for a daytime meeting, the first thing you must take care of are the black curtains to darken the hall. As you go into a theater you remember it is so dark at first you can hardly see where you are going. Well, the inside of the theater must be that dark to get the best effects. At the entrance of the hall there must be a curtain on the inside and also on the outside of the door. Otherwise everytime someone comes in, light will enter the hall and lessen the effect.

The extra time before the movie begins should be used wisely. As the people gather in the hall and there is still some time before the movie begins, you can have them sing songs they know together, or play records, or again another important thing is to give an explanation of the movie to be shown. Of course, it would be a good idea to display still pictures of the movie, posters and wall newspapers for the benefit of the people.

Now, about the showing of the movie. After the meeting begins there should be at least one person at the door for information and another person at the projector. Care should constantly be taken so that

no one trips over the cord connected to the projector and that no one comes and leans on the table the projector is placed on. Frequently people do trip over these wires and sometimes push the table and thus cause damage or interfere with the projection.

It is important to take note of the kind of people gathered at the meeting, what kind of impression they give, what the entire atmosphere is like and what parts of the movie they seem to be moved by most.

After the meeting the hall must be cleaned.

One person must take the responsibility of returning the projector and the film. This person must see to it that nothing goes wrong.

Not too long after the movie is shown you should have some of the people who saw the movie get together and have them talk about it and criticize it. Let us always remember not to do things without evaluating them after they has been done. These things should be done after the meeting is over, and then you will be able to see in perspective what was right and what was ~~wring~~ about the meeting. Thus you can put your experiences in order and make better preparations for the next meeting.

The following is a list of movie companies

and organizations that have films. You can go to them very conveniently and ask them for advice.

Hokkaido Kyodo Eiga-sha	Kamiyama Building Nishi 2-chome, Kita-nijo Sapporo
Aomori Eiga-sha	Koura-cho, Kuroishi-machi Aomori Pre.
Tokyo Eiga-sha	Shin Sekai Building 4-1 Ginza-nishi, Chuo-ku Tokyo 56-4785
Toho Shoji Eiga-bu	Denki Club Building 1-3 Yurakucho, Chiyoda-ku Tokyo 20-3801
Hokusei Shoji	3-2, Ginza-higashi, Chuo-ku Tokyo 56-8801
Chuo Eiga Gijutsu Kai	Nokyo Kaikan 5-9 Sendagaya, Shibuya-ku Tokyo 37-2579
Kyodo Eiga-sha	Kakyo Kaikan Building 8-8 Ginza-nishi, Chuo-ku Tokyo 57-1132
Japan-Soviet Goodwill Association	3-511 Sendagaya, Shibuya-ku Tokyo 40-0878
Japan-China Friendship Association	2-2 Nishi Kanda, Chiyoda-ku Tokyo 33-0433
Peace Committee	Tsukasa-machi, Kanda Chiyoda-ku, Tokyo 25-7468
Toho Shoji Saitama Branch Office	2-29 Naka-machi, Omiya Saitama
Niigata Eiga Kenkyujo	c/o Kinoi Hospital Higashibori-mae, Niigata City
Nagano Eiga Kenkyojo	129 Kondo-machi, Nagano City

Nagano Eiga Kenkyojo Matsumoto Office
Nogyo Kaikan
Kofu-machi, Matsumoto City

Toyama Gento Fukyu Kyokai
651 Kamidori-machi, Toyama
City

Nagoya Kyodo Eiga-sha
2-2 Minami Kajiya-machi
Chuo-ke, Nagoya 24-0071

Kyodo Eiga Kansai Main Office
Katayama Building
1-38 Sonezaki-ue, Kita-ku
Osaka

Osaka Minsui Tai
c/o Sohyo
70 Takagaki-machi, Kita-ku
Osaka

Sanyo Eiga Kyoiku Kyokai
90 Maroya-machi Okayama City

Hiroshima Idoh Eiga-sha
c/o Shimizue Company
Tanaka-machi, Hiroshima

Kyodo Eiga Kyushu Branch Office
Sumiyoshi Building
920 Kami-Miyazaki-cho
Sumiyoshi, Fukuoka

Besides the above mentioned companies, there are some
other general enterprises such as the following.

Tokyo District

Kyoiku Eiga Haikyuu-sha (Educational Films Distributor)
Asahi Building
6-3 Ginza-nishi, Chuo-ku
Tokyo
57-4786
57-4787
57-4788

Kyoritsu Eiga-sha
307 Zenkoku Nenryo Kaikan
8-4 Ginza-higashi, Chuo-ku
Tokyo
54-6851

Movie Tokyo 5 Ginza-nishi, Chuo-ku
Tokyo 56-1669
56-1228
56-1561

Toei Kanto Branch Office Educational Film Section
2-8 Kyobashi, Chuo-ku
56-6271-9
ext. 92

16 mm. Eiga Company 1-71 Shinjuku, Shinjuku-ku
Tokyo 34-2116

Kyushu District

Kyoiku Eiga Haikyu-sha(Educational Films Distributor

Kyushu Branch) Nisshin Kaikan
23 Kami-Gofuku-machi
Fukuoka City 3-2316

Toei Kyushu Branch Office 16 mm. Section
Dowa Building
20 Tenjin-cho, Fukuoka City
Naka 4-0934

Hokkaido District

Kyoiku Eiga Haikyu-sha(Educational Films Distributor

Hokkaido Branch) Ohkita Motor Building 3 floor
Nishi 3-chome, Kita-Nijo
Sapporo City
Sapporo 3-2502

Toei Hokkaido Branch Office Educational Film Section
Ikeuchi Building
Nishi 2-chome, Ichijo
Sapporo City
Sapporo 3-1439

16 mm. Eiga Company Agency
Daigo Building 2 floor
11 Nishi 5-chome, Ohdori
Sapporo City

Sendai District

16 mm. Eiga Company Sendai Agency
4-176 Ohmachi, Sendai City
Sendai 2-2456

Koseki Shokai Eiga Section
2 Teizenji-dori Sendai City
Sendai 2-0533
2-5341
2-9981

Kansai District

Kyoiku Eiga Haikyu-sha(Educational Films Distributor

Kansai Branch) Asahi Building
Nakanoshima, Kita-ku
Osaka Kitahama 23-7912

Toei Kansai Branch Office Educational Film Section
Do Building
Kinugasa-machi, Kita-ku
Osaka Horikawa 36-2381

Hyogo Kyoiei Kyokai 17 Shirasagi-machi
Himeji City

Kobe Koh-on 2-104 Naka-Yamate-machi-dori
Ikuta-ku, Kobe

16 mm. Eiga Company Osaka Agency
3-1 Naniwa Shinchi
Minami-ku, Osaka
Kai 64-7359

Nagoya District

Kyoiku Eiga Haikyu-sha(Educational Films Distributor

Chubu Branch) Mainichi Nagoya Kaikan
4-1 Horiuchi-machi,
Nakamura-ku, Nagoya 55-5778

Toei Chubu Branch Office Educational Film Section
Green Building
2-4 Hirokoji-dori, Naka-ku
Nagoya 9-2313

Kokyo-sha 43 Shimo Chaya-machi, Nagoya

Yokoi Kyoiei-sha 38-1 Tsurumai-machi
Naka-ku, Nagoya

HOW TO PUT ON A KAMISHIBAI(Picture-story Show)
AND HOW TO MAKE BEST USE OF IT

1. The Histroy of The Kamishibai

There are a few things to remember when putting on a Kamishibai. The first most important thing is to know the features of the Kamishibai and then actually know where and how it should be used. Next, you must know what the people expect from the Kamishibai and be able to respond to their desires in a most sincere way. Unless you handle the Kamishibai with these points in mind, your Kamishibai activities are apt to face difficulties. Then it is clear that they will cease to be effective weapons for propaganda use. For this reason, let us take a look at the history of the Kamishibai.

The Kamishibai is said to have originated in Japan among the children of the common people. There is an episode that tells us how this Kamishibai was born. On one of the back streets in Tokyo there was a small candy shop for children and working at this shop there was a young man by the name of 'Kin-chan'. The time was sometime during the Meiji era. This young man had no other job and he was staying at this shop. 'Kin-chan' liked to draw pictures. He showed

these pictures to the children who came to buy candy at the store and told them stories along with them. The children were fascinated and always asked for more. 'Kin-chan' became more and more interested in this drawing and story-telling himself and finally he cut out the characters in his pictures and made them into paper dolls. He made these dolls act out a play. This became the 'Tachi-e', the very origin of the Kamishibai. Before this 'Tachi-e' came to take the present form of Kamishibai, there were probably two or three more interested 'Kin-chans' who gradually created the form and substance of the Kamishibai.

In this little episode of 'Kin-chan' originating the Kamishibai, we feel something warming, pleasant and yet rather pathetic. The Kamishibai was thus born in the back streets between this one young man who had no regular job and the children he loved. It has grown since and developed to what it is today. As the salted radish pickles and soy bean soup are characteristically Japanese, so is the Kamishibai a pure product of Japan. It has its own original form.

Since the Kamishibai was thus born especially for the children and for their pleasure, there is no doubt that they were very happy about it, but from

the standpoint of content the educators could not agree too well with what was being shown. Children who, at school, would show about as much response as a stone or piece of wood during lessons could be seen in the streets gathered around the Kamishibai man like ants on sugar. There they would be as happy as can be, talking and shouting with no restraint whatsoever. Considering the content, but more so of the great attractive power of the Kamishibai, many teachers began to reflect upon the use of this media. Some of these teachers started what could be called a movement for educational Kamishibai. This was around the eighth year of Showa(1933).

What we want to consider in this section is this educational Kamishibai, derived from the street Kamishibai.

2. The Characteristics of the Kamishibai

The Kamishibai is defined as being 'a unified form of picture, literature and acting'. Sometimes we are shown Kamishibai that tell about the 'evil of drinking' or again some that depict the history of a particular locality. But in most cases they are nothing but large pictures with an explanation, or cut up novels with a drawing for each separate part.

In a Kamishibai the picture itself must be acting. The characters in the pictures and the events that take place in the story must be actively living. In other words the story must be told with a real time sequence and with depth.

You may ask how a picture can act. It does sound awfully illogical. But by using the special technique of the Kamishibai, the picture, and the words and the way these are presented, you can arouse the imagination of the people who are watching and thus make the picture act.

Let us compare the Kamishibai with slides. Here is an example of the street Kamishibai.

"Alas! The little girl's life is in the hands of this ruffian. But then....." (draw the picture quickly away.)

"Ha...ha...ha! I am the champion of justice, the Golden Bat!" (A picture of a masked man in a red mantle-coat appears.) "Stop this if you can!" (Draw the picture quickly away)

The next picture appears immediately and the ruffian is dead. Such a format and speedy changing of the pictures will actually give the children the feeling of action. The combination of the moving picture and the words overlapping makes them see the

Golden Bat actually flying down from the air to the rescue of this little girl.

Now let us see what will happen with slides.

"Alas! The little girl's life is in the hands of this ruffian!" (picture changes)

"Then from nowhere the Golden Bat appears laughing, 'Ha...ha...ha!'" (picture changes)

"The Golden Bat here wields the sword of justice and kills the bad man."

You can see that the movement becomes slow. This is because each picture is independent and must come one after another. With a Kamishibai, since the next picture begins to appear as soon as you remove the one in front, you can create a certain sense of dramatic imagination by making quick changes or slow changes. Of course, with slides there is the advantage of being able to use photographs. Slides are more prosaic and they tell a straight story. With real dolls you can create an unique atmosphere with their movements and their comical attitudes. This atmosphere is the life of puppet shows. Compared to slides and Kamishibai, the puppets can express laughter and satire more fully.

The characteristics of the Kamishibai are that:

1. it has dramatic force.
2. since the media is pictures you can draw freely worlds of imagination, worlds of the past, of the Antarctic or the Tropics, of the primitive days or of future communist society.
3. anyone can show it anywhere(indoors or outdoors) and anytime(day or night).
4. it has great appeal to the smaller children.
5. it is very simple to make.

Now, for ~~an~~ example of a Kamishibai. The best way to learn about the Kamishibai and how to use it most effectively is to study an actual work. The following Kamishibai is named "The Promise For Peace". Let us study the text and compare it with the pictures.

(1)

August 6th, 1945 8:15 A.M.

The world's first atomic bomb was dropped on Hiroshima.

One streak of an ominous, piercing light flashed through the cloudless sky. And suddenly, a fire ball, heated to a million degrees, exploded with a terrific noise.

In a flash, the city of Hiroshima was completely destroyed. (pause) -slowly drawing the picture-

Rolling clouds of white smoke and black smoke pillared up into the sky, and the day was darkened like night.

(2)

Where the bomb had exploded even stones melted.

Fire broke out in all parts of the city.

Because of the heat, whirlwinds swept along tearing down buildings, telephone poles and trees.

Two hundred and forty seven thousand citizens died out of a total population of four hundred thousand. (pause)

Children were forced into misery.

Let me tell you just a few cases out of thousands of miserable stories about these children who suffered from this atomic bomb.

-draw the picture out-

(3)

Kenichi's mother is pinned under some beams of the house. (Kenichi, with all his might)

"Mother, I think I can get you."

Father and Kenichi are doing their best, but there are beams on top of beams and they will not move a bit.

The fire is spreading rapidly.

(Mother, in a weak voice, falteringly.)

"Father! I don't think I can hold much longer. Save the children! Run with them!"

Mother's voice can be heard weakly.

(Father) "Uhhm. It is getting dangerous. Kenichi, you run with sister to a safer place."

-drawing the picture-

An officer, with a group of soldiers, passes by.

(4)

(Father, desperately) "Please, help us! Help us, will you! My wife is pinned under these beams. Please! We've got three children. Just for one moment, can't you stop and help us? Please! Please!

Crying, he clutches the officer and begs for help.

The officer doesn't even turn around but walks away. The soldiers have nothing to do but

follow him.

(pause)

The fire is nearing rapidly. And, oh,
you can hear the wood burning down.

-draw out the picture-

(Mother, weakly and falteringly)

"Father, run for your life! Leave me and
run for your life!"

She is scarcely able to put out her hand.

(Father, crying)

"No, I can't run.....I'm going to stay
with you. Let's die together!"

(Mother, as if her words were wringing
blood)

"No, please! please! It's my last wish.
It's my last wish. Father, you will ~~have~~ to live
for the children, for the children! If you die, who
is going to take care of the children? Who is....
they'll be orphans!"

(pause)

Sparks come flying down. But Father does
not move.

(Mother, with a last struggle to speak)

"Father, please run! Run! Take care of
the children!"

-quietly draw and continue-

(6)

(Father, crying) "Oohh! Now, I can't even die!"

(pause)

Kenichi's father cannot hear the turmoil that surrounds him. Everything is burning. His dear home is burning. And under the beams of this burning home.....Oh, I can't stand it. I want to turn back and fling myself into that fire.

"Father, the children.....It's my last wish.."

That weak, weak voice. Mother's voice.

(Father, crying) "Oh, forgive me! It's for the children, it's for the children!"

-very quietly draw out-

(7)

The fire is spreading out all over the place. People are running, being pursued by the onrushing wave of fire. People who are burned, people who are wounded are running from the fire.

Hair is gone, faces are swollen, skin is torn off and hanging down. People like ghosts....
..corpses along the wayside. An awful smell fills the air.

In the river, black, burnt corpses are floating on the surface.

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"Ahh! Water! Give me some water!.." Cries
and moans.

Voices calling for their parents...voices
searching for their little ones.

This scene was certainly like hell.

And in the midst of all this there was
a young girl with a kind and tender soul.

-draw out-

(8)

Kiyoko, who had a burn on her face, boarded
the ship with her mother to go to the first aid camp.

On this ship, nearby, there is a young
girl terribly burnt in the face and body. She cannot
see, and is crying,

"Mother, it hurts! Do something, please!"

(pause)

(The young girl, from under her painful
breath)

"Mother....Oh, you are not my mother...

..Do you have a child?"

(Kiyoko's mother answers tenderly)

"Yes, she is with me."

(The girl) "Then....will you give her
that to eat....?"

(9)

(Mother, moved) "Oh, your lunch!...Why don't you eat yourself?"

(The girl, very painfully) "I'm dying. Mother made that lunch for me this morning. I was taking it to school. Please give it to your daughter. Please."

(Mother, tenderly) "Thank you, so much! Where do you live? What is your name?...."

But the girl began to suffer greatly.

She cannot understand anything.

(The girl, in a painful trance) "It hurts! It hurts! Mother! Oh, mother! Please come...quickly I'll come...mother!"

She continued to call for her mother in agony and pain. A sight unbearably.

(pause) -drawing-

And six years went by....Six long years that were full of hardships for all who survived the calamity.

(10)

Kiyoko is now in the eighth grade and one day she wrote in her composition.

"I felt so sorry for that young girl. I felt so sorry that I cried and cried with my

mother."

(pause)

"The scar on my face will never go away. I wonder why I always worry so much about this scar. I know why. It is because everybody calls it the 'flash-bang scar' and they tease me about it and insult me."

-drawing out the picture-

(A boy) "Hey! Kiyokoppei!"

(First boy. continuing)

"How about showing it to me, eh! Your cheek!"

(Second boy.) "You don't have to hide it, do you?"

(Third boy) "That's right. Come on, show it to us. Or else we won't let you pass."

(First boy) "Why don't you say something?"

(Second boy) "Eh, he, he! Flash-bang scar! Flash-bang scar!"

-draw away quickly-

(Kenichi) "Hey, you boys!"

(12)

(Kenichi, continuing) "What are you boys saying? Say it ~~one~~ more! Say it once more right here in front of me!"

The boy who came out to help Kiyoko was Kenichi.

(Kenichi, stepping forward) "Can't you say it? Are you ashamed? You were saying 'Flash-bang scar', weren't you? You said you wouldn't let her pass if she didn't show it to you, didn't you? Now, come on, say it once more if you can. Come on, say it once more!"

The boys do not say a word.

(pause)

Kiyoko is wiping her tears.

(Kiyoko) "I'll show you my scar."

-draw away quickly-

(13)

(Kiyoko, continuing) "I'll show it to you as much as you want."

(pause)

(Kenichi) "Now, why don't you look at it? You wanted to see it so much. (pause) Come on, take a good look. Take a good look at her face! What's funny about it? The war gave her that scar! The atomic bomb gave her that scar! Thousands of people died here in Hiroshima because of the atomic bomb! A lot of people lay dying even here where we are standing now! Did you boys know all that?"

Are you laughing at this girl because you know all that? Do you want more war? Do you like the atomic bomb?"

-draw away rather quickly-

(14)

(All boys together) "We're sorry! We're sorry! We came to Hiroshima after the war. We didn't know too much about everything!"

(pause)

Kiyoko and Kenichi were both thinking about that terrible day, the 6th of August. They were thinking of that disastrous day, when the young girl died in the ship....when his mother was crushed under the beams.

(Kiyoko) "This was all because of the war, wasn't it?"

Kiyoko said, and there were tears in Kenichi's eyes, too.

(Kenichi) "That's right. Maybe the city of Hiroshima is being reconstructed, but the scars in our souls are not healed yet."

-draw away quietly-

(15)

Quietly, the night over Hiroshima settles

down.

Kenichi and Kenichi's father and Kiyoko are all probably sleeping.

These children who suffered from the atomic bomb are still growing strongly.

But again, somewhere in the dark corner of this quiet night, you can hear the ominous humming of an airplane. Are they going to start another war?

(pause)

The children are appealing to the world.

(16)

Toshio, who is an orphan, says:

"My grandmother is now taking care of me. This is all because of the war. Hiroshima was burned because of the war. I don't like the war! I don't want it any more!"

And Shigeko, who lost her father from an atomic disease, says:

"I hate the miserable war! People of Japan! People of the world! Let us all join our hands and work towards Peace! Let us not make any more atomic bombs!"

How can we answer this appeal made by the children who suffered from the atomic bomb?

THE END

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3. How To Put On A Kamishibai

a. How To Choose A Work

You should try to make your own Kamishibais, but for the time being, the most convenient thing to do is to buy or borrow an already printed work. When you want to put on a Kamishibai with a special theme or one that shows particular aspects of local districts then you must make them yourself, but if you are looking for general works for children, then from the standpoint of finances and effects it will be much better to select a good one and buy a ready-made printed work. In prep-schools and kindergardens the children will look at these Kamishibai over and over again without getting tired of them, so it will not be a waste of money to buy such works. On the other hand, for elder children, if you show them something you had before, they will shout and let you know that they have seen it before. In such cases, you must go to the schools, prefectural offices or municipal offices and see if you cannot find and select something for them. It is most convenient to utilize these facilities.

On the whole when we select such works for children we are apt to think somewhat lightly about the content. It will never be good for us to choose works just because "there is a bear in the picture", or

because the title has the word "good friends..." in it, or again, just because the picture seem to be cute. ~~Whether it may~~ be a regular drama or a Kamishibai for children's meeting there is no difference insofar as the need of a good repertoire goes and naturally there should be different reactions to each of the different programs. There are works that are good everytime they are done, but on the other hand there are some that fail to make an impression and must be dropped for lack of interest. Always be careful to choose something that is close to the interest and daily life happening of the children. And to understand what the children are interested in, you must be with them, you must show Kamishibai shows to them and play with them. You can never expect to be right in your decision by taking it for granted that children like adventure stories or cartoons.

At the same time it is not necessary to believe that unless your pictures have some sort of moral in it, it lacks adequate guidance value for children. There are times when there is too much of the "bad-wolf-being-killed" theme and "down-with-the-king" theme. Of course the children do like such themes, but they also like stories that are sad or stories that are comical. Our aim in putting on these Kamishibai

for the children is to try to do what we can in nurturing rich humanism in them. They must grow to know how to laugh, cry, love and be angry. It is not our purpose to teach them to "denounce" and "attack" all the time.

The above mentioned points seem to be important in selecting a good work. Yet, always remember that the work must be well done as a Kamishibai and that it must be effective when put on. Kamishibai is a form of drama and, as has already been mentioned in the section entitled 'Characteristics Of The Kamishibai', the words and pictures must match and furthermore it must be constructed dramatically. Otherwise, it will not be attractive.

Now, let us imagine that we are putting on the Kamishibai "Promise For Peace". We will see what steps must be taken in order to put it on.

b. Preparation

The first thing is to see that all the pictures are in order. Take all sixteen pictures and be sure that the sequence is in order. The explanation for the first picture must be pasted on the back of the sixteenth picture.

Next is your practice. You must practice as many times as possible. At first, watch the pictures

while you read out loud or face the picture while reading. The picture is both the set of the play and the actor, so you, the speaker, are actually saying the words for the actor in the picture. That is why it is very important that you match your voice and intonation to the scene in the picture and the facial expressions of the characters. You could break up the atmosphere by using the expression of a 'madam' when a beautiful princess is supposed to be saying the same words.

Now, let us begin with "The Promise For Peace". Read out loud while you draw out the pictures as told in the directions. After you have finished reading it all through, reflect once more upon what the theme was, what it wants to tell and what would be the best way to give it the right communication. It is very important to get into the feelings of the actor. The appeal of the children who suffered from the atomic bomb is very solemn. You cannot afford to just read it off because of shyness in doing a Kamishibai. The people who were sacrificed in the explosion of the atomic bomb and the people in your audience will not permit that.

This fatal atomic bomb must be wiped off from this earth. This theme told through the story of these children must be grasped. Then go over the text once more. You should grasp the place that is most

important in the story, while there are places that must be read with reverberations, or places that can be passed over as explanations. All in all you should be able to grasp the climax of the entire story and emphasize that point.

After you think you have grasped the main points in the story, you can try it out on your family or friends. You will probably be too wrapped up in the excitement of doing the Kamishibai and not be able to tell what kind of an impression you gave to the audience. That is why it would be a good idea to ask the frank comments of these people who were kind enough to listen to you. Another good thing to do is to have some one else read the text for you so that you can see what kind of an effect the performance has. After practicing several times in this way, and after you have understood how to say the words for each picture and the way to draw them out, you can go out and do the Kamishibai with confidence.

It is quite impossible to act in a play or handle the puppets without any practice at all. But with the Kamishibai, as long as you can read the text behind each picture, you can do it with hardly any practice. No matter how bad the reading may be, the picture will tell a great portion of the story and for

this reason the audience will in most cases listen quietly. Because of this convenient feature, there are some lazy people who go into their performance without reading the text beforehand even once.

This Kamishibai, "The Promise For Peace", is a very moving Kamishibai as long as you do it seriously and sincerely. But if you do it half-heartedly, nobody will be moved. Such persons like this are the kind of people who say that Kamishibai are only for children.

c. The Place For Showing

It really does not make any difference whether the Kamishibai is performed outdoors or indoors, but at least the following points should be borne in mind.

The first is the position of the Kamishibai. The box holding the pictures should be placed on a table a little higher than the eyes of the audience. When there is an especially large crowd the stage must be placed fairly high if you want everybody to see well. The light must be shining upon the picture and not coming from behind.

Next, take note of the audience. The ordinary printed Kamishibai is made for about fifty people to be shown in a room the size of a classroom. Therefore, you will probably get best results if you have from about fifty to a hundred people in a room about as large

as an ordinary classroom. When you have a larger crowd than this you must give further consideration to the lighting or use a microphone.

The audience should be seated in rows fanning out from the Kamishibai in the center. The smaller children should come to the front while the larger and elder ones should go to the rear. These are things that hardly need mentioning, but it is a good idea to tell the children about these very fundamental things before the show begins and to put them in order.

d. The Address Before The Meeting

The address before the meeting must not be something formal and pompous. A simple and sincere one becomes the nature of the Kamishibai. When you are performing "The Promise For Peace" in front of grown up people, you can say: "We will now show you the Kamishibai, 'The Promise For Peace'. This Kamishibai was made to tell the people about the anguished appeal of children who suffered from the atomic bomb that was dropped on Hiroshima." This simple address is enough and after you have said this much it is best for you to go right behind the stage and begin the Kamishibai. Do not start any propogandizing for anti-nuclear movements here. Doing so will only serve to decrease the attraction of the Kamishibai.

If your audience consists of children, you can add that all these stories in the Kamishibai actually happened and that the story was made from compositions that the children wrote. You can see that the eyes of the children become brighter after you have told them even just that much.

e. The Performance

Now, let us go into the performance. The following matters must be remembered.

Be sure to use the stage. The stage referred to here means the wooden box that holds all the pictures and becomes a larger frame for them. If you do not use this frame(stage) the entire effect will be lessened considerably. It is because there is a framed stage that the audience can sit and admire the imaginative world of the drama. A painting is set in a frame and is thus limited to its world. The same thing can be said about the Kamishibai. Of course, this frame also serves the practical purpose of expediting the handling of the pictures.

The next problem concerns the position of the performer. Should he stand behind the stage out of sight from the audience or should he show his face? Originally, the Kamishibai was made for the picture to act and from this viewpoint it would not be right

for the performer to show his face. The audience should be made to concentrate on the pictures. Especially with a Kamishibai like "The Promise For Peace", which has dramatic force, it would be very distracting to have the performer showing his face and watching the expressions of the audience. He should stand behind the stage. But with pictures where you can laugh and sing with the children or when you are showing the Kamishibai to small children or again when you are showing it outdoors where there are other things to distract the children's attention, you should stand beside the picture so that your voice can be heard better.

Take care with the way you draw the pictures out from the frame. People say that a good or bad performer depends on how well he can draw the pictures out from the frame. You can see, then, how important this technique is. In the first place you must practice to draw the pictures out smoothly (do not make any noise and keep the corner of the picture down). Next, be sure to understand the meaning of the directions for drawing the pictures out. These directions are made for better effects, so you must try to catch the meaning and think of a good way to bring out this effect.

At the end of the first scene of "The Promise For Peace" the direction says -drawing the picture out -. This direction -drawing the picture out - is used when similar scenes like this one come one after another. The direction is also used when an explanation is necessary from one picture to the other like from (3) to (4), or when the lapse of time must be shown like from (9) to (10), or again when, in the case of (10) to (11), after one of the boys says, "Hey! Kiyokoppei!" the next scene must come out at the same time. This handling of pictures makes the connection from scene to scene smooth, and, being aided by the words that are said while the picture is actually drawn, the audience can visually and psychologically be carried over to the next scene. Therefore, when there is this direction, telling you to say the words while -drawing the picture out-, you should try not to pause between the words, although the picture changes.

Now, the direction after (2) is -draw out-. The reason for this direction is that with the pictures (1) and (2) the explanation of the atomic bomb dropped on the sixth of August is finished and from (3) the actual drama begins. This is where there must be a pause. You should practice to draw the picture out slowly and with ease.

After picture (6) the direction is -draw out quietly-. In this scene the father finally decides to leave his dying wife for the sake of his children. It is a very tragic scene and feelings have been stirred up to a high pitch. Therefore, the picture should be drawn out very, very quietly as if feelings are still lingering behind.

After picture (12) it says to -draw out quickly-. Here, Kiyoko says, "I'll show you my scar!" and when the picture is drawn the 'flash-bang' scar that she has been hiding all this time can be seen in a large picture. Now, drawing the picture out quickly must be done for two effects: the first is to make the appearance of this flash-bang scar as effective as possible, and the second is to show up the change in Kiyoko's attitude from the first picture where she is turned around and showing only her back to the next picture where she is looking straight forward.

As for the ways of drawing out pictures, we have mentioned four: draw out, draw out quickly, draw out quietly, and drawing the picture out. Besides these basic ways there are times when you can stop the picture half way through or perhaps even one third the way through.

The next thing you must keep in mind when

performing is to make the pictures act. This is the most difficult part of the Kamishibai and when you have mastered the way to make the pictures act then you can consider yourself as having graduated from the 'college' of Kamishibai. It is as important as that. Frequently, there are people who believe they can handle the Kamishibai very easily because they have had experience in acting themselves or in handling puppets. When we watch the performance of these people we often see that the performance itself is awfully vigorous, but that in most cases the characters in the pictures are not acting at all and that the words only are flying around on a shallow plane.

In a play a live person is the one who is speaking the words, but in the Kamishibai the words must be spoken by the characters in the pictures. The words must be spoken to make these characters act within the picture and must not dominate the picture. For instance, if you have a picture of a May Day crowd, it does not help to give a sense of reality at all to shout at the top of your lungs. In this case it will be far more effective to make a low, long drawn out growl-like sound. The quietness and the force behind it will probably make the picture come alive.

In considering the question of making the

picture act, we should not be too afraid of over-acting. At least when the performer overacts, it is interesting to watch his acting. The problem actually lies with the person who gives a dull performance. Like a grade school child who has forgotten to prepare for the day's lesson, if the performer just goes over the text as if he were reading an uninteresting book mechanically, the result is sure to be a failure. Or if the old people and the young people, girls and boys who appear in the pictures all speak in the same way, or furthermore, if there is no difference between expressions of joy and anger and the entire text is gone over in a monotonous tone, then it is here where the problem lies. The Kamishibai is an acting that anyone should be able to do. But if you forget that this is an acting and just go along without showing any emotion, without expressing any change in tone, without any intonation, then the Kamishibai becomes dead. The important thing is to indentify yourself with the characters in the pictures and try to express the dramatic effect that is drawn into the pictures.

Now, about the language. In the Kamishibai there is the dialogue and the explanatory language. The first text in "The Promise For Peace" is this explanatory language. "August the sixth, 1945. 8:15 in the morning....." In order to read this correctly

with the right feeling you must look at the first picture. This shows the greatest moment of tragedy in the history of mankind, the moment when the first atomic bomb exploded on this earth. The date and time here is not the same as with any other date or time. You must understand the deep tragedy that the people of Hiroshima experienced and with a deep emotional conviction, with weight and force you must begin, "August the sixth, 1945....." The rest will come naturally.

As shown in this example, the explanatory words should be read clearly, but at the same time it should be read to create an atmosphere and to arouse the feelings of the audience. It should have the effect of the emotional passages of the gidayu in the Kabuki plays. Take a look at picture (3). In this one picture there are the words of Kenichi, his mother and his father. How should these different dialogues be spoken? There may be some people who use different voices for each person and make awfully superficial imitations of children and women. This is not good. In the Kamishibai it is important to always use your own voice. Within the range of your own ordinary voice you can use your high soprano and alto voice along with your tenor and bass voice.

Generally, women and children in the play should be made to speak rapidly with a high and thin voice. Old people can be made to speak with a deep, slow voice, and men with a deep broad voice. If you can use your voice in this way the feeling of these different characters can be expressed. Of course, a child has its own peculiar way of speaking, while a mother has hers. It is important to catch these peculiarities. And in many cases people have difficulty with laughing. Instead of just trying to make a real laugh, it may in some cases be more effective to say, "Ah-ha-ha-ha!" slowly.

Finally about the entire balance. Try not to make the whole thing a continuation of monotonous words. Just because the Kamishibai is about the tragedy of the atomic bomb does not mean that the whole thing should be done in a stiff tone or that it must be done with a forceful and impassioned voice. This monotony will probably give the opposite effect by burdening the audience too much and subtracting from the should-be serious atmosphere. It will probably have less appeal.

If you look at the pictures, you will see that they are arranged so that after the emotional climax where the mother dies pinned under burning beam there

comes the explanatory picture (7), and then the tragedy of (8) and (9) which in turn is followed immediately by pictures of later more peaceful days. Sometimes you may have to shout with emotion in your voice, or soften your voice and make a tender appeal, or again explain in a plain tone. It is this change in speed and emphasis that catches the attention of the audience and guides their feelings.

4. How To Make Best Use Of The Kamishibai

Last summer there came this report from one of the villages in Iwate Prefecture. "We have recalled the village mayor and succeeded in electing a mayor from the reformist group. One of the indirect forces that have made this possible was the modest activity of showing Kamishibai shows to the children for three years." One of the youth associations in the Gumma Prefecture reports that they have been showing Kamishibai shows which they prepared, to children in protective institutions and that they feel themselves growing through this activity.

Children love Kamishibai, it nourishes their soul and can change their way of thinking. The person who performs the Kamishibai should also love it and should feel a joy in showing it to the children. It is from this kind of eagerness that organizations are

formed. Children's groups and Kamishibai circles can be formed.

We must refrain from taking advantage of the children or using the Kamishibai as more tools. The reason we show the children Kamishibai is because we want these children to grow to be fine men and women who will some day contribute greatly to their communities. It is because we want to fulfill the children's quest for cultural improvement, and to answer the desires of the parents. We want to do something for both children and parents. Through such activities we believe that there will be born a solid feeling of trust between ourselves and the children and their parents. This cannot be achieved in three months or even in half a year. It is wrong in the first place to try to calculate how soon this feeling of trust will be born. It is most important to feel the necessity to do something for the children who are running about the streets and to do something to help the parents who are too busy to look after their children.

It is not difficult to make the children and parents happy by showing them a Kamishibai. As long as you are willing to do it, all you have to do is to tell five or ten children that you will show them a Kamishibai. When the time comes for the Kamishibai to be performed you will probably be surprised to find

a crowd waiting for your performance. How wonderful it would be if you could find time anytime to show these children a Kamishibai! If you can continue this sort of activity, a lot of people are bound to gather around you. But always be sure to remember never to break a promise with the children. No matter how busy you may be a promise made with the children must be kept.

The Kamishibai can be used not only at children's groups but when you are conducting researches in the rural districts, for children when there is a strike in the factory district, at temporary children's facilities made during the busy season in the farm district, and when you are looking after children during a mother's meeting in the city.

The so-called 'propaganda Kamishibai' made in connection with political programs and tax problems are also very important. But the difficulty lies here in making good ones and in the limit in the audience. You should be encouraged to make bold experiences in this field and in this case it may be important not to rely too much on the conventional idea of what a Kamishibai should be. Since we believe that the slides can be used more effectively for propaganda purposes, we will make no more mention about the Kamishibai.

REFERENCE

Organizations

Kyoiku Kamishibai Kenkyu-kai(Educational Kamishibai
Research Group)

19 Saka-machi, Shinjuku-ku 35-0486

Producers

Kabushiki-Kaisha Doshin-sha(Doshin-sha Company)

same as above

Kyoiku Gageki Kabushiki-Kaisha

4-714, Sendagaya, Shibuya-ku 34-1458

Nippon Gageki Kabushiki-Kaisha

255, Ohi Hayashi-machi, Shinagawa-ku 49-4798

APPENDIX (Vol. 1)

1. Laws Concerning Propaganda

Propaganda Activities and the Law

There are many laws concerning propaganda (publicity), but as far as our own propaganda goes we find that there are no laws that directly govern the substance of our propaganda or our way of expression.

What come into question are the places we place our signs and the places we post our posters that are used for propaganda purposes. These come under the Minor Offense Law and the Road and Traffic Regulation Law.

When we are posting posters it may be possible that we meet interference in the form of arrest on the spot under the Minor Offense Law. But this actually constitutes interference with political activities. Under the constitution we are free to participate in political activities. Moreover, it is obvious that there should be no offense when we can find motion picture posters posted all over the same place. In such cases we can protest.

Although it is possible for us to protest and take legal action, we must remember that lawsuits can not be settled in any simple way. So the best

thing left for us to do is to gain the sympathy and support of the general public. To do this we must first have the understanding cooperation of the people who live in the houses where the postings occur. Next, of course, we should have posters that actually represent the feelings of the people, that can be protected by the people.

The following are some of the laws that we should know and need study.

Related Laws and Regulations

Criminal and Social Ordinances

The Minor Offense Law

Article 1.

14. Those who bother the public and neighborhood by destroying the peace and quiet with unusually loud noises caused by talking, musical instruments, radio, and so forth, defying the restraints of the public official.
33. Those who, without permission, have posted a bill on the house or other structure of another person, who have taken down sign-boards, prohibition notice-boards, and other signs, or those who have stained such structures or signs.

Outdoor Advertisement Ordances

Outdoor Advertisement Law

Article 1.

The purpose of this law is to lay down a standard for necessary regulations concerning methods and places of outdoor advertisements and also conderning the establish-ment and preservation of structures for posting outdoor advertisements in order to preserve the beauty and appearance of the city and to prevent any danger that may be inflicted upon the public.

Article 11.

"Outdoor advertisements" being referred to in this law are those which are shown to the public out of doors for a certain length of time or all the time, and include sign-boards, portable sign-boards, posters, wooden signs, advertisement towers, advertisement sign-boards, all signs that are shown or suspended on buildings or any other structure, and other signs that may be similar to these.

Article 111.

(1) All Prefectural Governments can, by law, limit the establishment of structures for the purpose of indicat-ing outdoor advertisements and hanging advertisements, within the city or within a town or village with a population over 5,000 people having a district corres-ponding to a city, when it is deems necessary to do so

for the preservation of the beauty and appearance of the city.

(2) The town or village district corresponding to a city mentioned in the former clause should be regulated and defined by the Prefectural Government within which the town or village is located.

Article IV.

(1) All Prefectural Governments can, by law, prohibit or limit the establishment of structures for the purpose of indicating outdoor advertisements and hanging advertisements, within the district or place listed under the following headings, when it is deemed necessary for the preservation of the beauty and appearance of the city.

- (a) any scenic district specifically designated under the regulations of the second item of the Tenth Article of the City Planning Law.
- (b) any residential district specifically designated under the Building Regulation Law or any scenic district specifically designated under the first item of the Sixty-eighth Article of the same Law.
- (c) any area that has been specifically designated by the Prefectural Government within which the area belongs and any area that has been regulated by law or has been temporarily designated surrounding

- any building or structure that has been designated under the Cultural Materials Preservation Law.
- (d) any district that may have forests appointed as reserved forests under the Forest Law.
 - (e) any road, railroad, trackway, and ropeway or any district adjacent to such facilities that has been designated by the Prefectural Government within which these facilities belong for the purpose of preserving the beauty and appearance of these places.
 - (f) any park, green belt, ancient tomb, or graveyard.
 - (g) any district or place not belonging to the above mentioned headings and specifically designated by the Prefectural Government within which the place belongs.
- (2) All Prefectural Governments can, by law, prohibit or limit the establishment of structures for the purpose of indicating outdoor advertisements and suspended advertisements upon the structures listed under the following headings, when it is deemed necessary to do so for the preservation of beauty and appearance.
- (a) bridges.
 - (b) street trees and trees beside the road.
 - (c) statues and monuments.
 - (d) any other structure not falling under the above headings and specifically designated by the

Prefectural Government within which these structures belong.

Article VII-item(2)

The Governor can charge the city, town and village mayor to execute a part of the Governor's duty that is regulated by this law or any law based upon this law.

Article VIII.

Anyone who is not satisfied with the measures made according to regulations based on this law and taken by the Governor or the mayor of the city, town, or village may appeal to the Governor.

Article IX.

A regulation imposing a fine only can be formed within the ordinances based on the regulations from Article III to Article VII.

Building Regulation Law

Article LXVI.

Sign-boards, advertising towers, decoration towers, and all other similar structures within fire prevention areas, and which are constructed upon the roof or exceed three meters in height must have their main portion constructed with or must be covered by fireproof material.

National Park Enforcement Regulations

Article XXVII.

According to the National Park Law, official duties concerning the matters listed under the following headings are charged to the Governor unless the matter concerns more than two Prefectures.

- (1) (omission).....giving permission to the establishment of sign-boards, advertisement structures, and other structures related to advertisement.

Public Park Preservation Regulations

Article VII.

Within public parks, the display of advertisements, sign boards or the construction of structures that impair the beauty of the park should not be allowed.

Road Law

Article XXXII.

(1) In case one wishes to establish upon the road structures, matters, or establishments listed under the following headings and wishes to continue the use of the road with these things, he must receive permission of the authorities in charge of the maintenance of the road.

- (a)....telephone poles telephone wires, transformers, mail boxes, public telephone booths, advertisement towers, and other similar structures.

Road Law Enforcement Ordinance

Article VII.

Structures, matters, and establishments designated by the ordinance are listed under the following headings.

- (1) Sign-boards, landmarks, flag-poles, graves and arches.

Article X.

In case permanent structures other than telephone-poles are to be constructed upon the ground they must be constructed either on the embankment or above the gutter, or beside the road. When the road is divided into a sidewalk and highway they can be constructed on the highway side of the sidewalk.

- (1) Where roads intersect, come to a junction, or bend, no permanent structure should be constructed on that ground. When the roadway is divided into a sidewalk and the highway, this regulation does not apply to telephone-poles.

Road and Traffic Regulation Law

Article I.

The purpose of this law is to prevent danger on the highway and to provide for the general safety of all traffic.

Article II.

- (1) Anything falling under any one of the following headings must, according to orders, receive permission

from the Chief of Police.

(a)...those who wish to do construction work or work on the road.

(b)...those who wish to construct monuments, advertisement towers and decoration towers on the road.

Besides these laws there are laws like the Laws Concerning Traffic Advertisements (Laws regulating advertisements within transportation facilities and stations) and Laws Concerning Broadcasting. Laws Concerning tax problems in connection with public meetings are mentioned under the section "MEETING".

2. Related Laws Concerning Advertising Vehicles And
The Opinion Of The Tokyo Municipal Traffic
Division (research made by the Tokyo
general assembly)

(1) Laws that regulate the activities of advertising cars used for political propaganda purposes are Article XXVI of the Road and Traffic Regulation Law and the other laws based on this law. The Traffic Division of the Metropolitan Police Office acts according to these laws, but concerning the advertising cars, Items 8, 9, 12 of Article LVII of the Metropolitan Road and Traffic Regulation Law (along with items 10, 11, and 13) will come into question.

(2) Basing their argument on the portion within the brackets() of Article LXIX of the Road and Traffic Regulation Law, the Traffic Division answers the question "Is it not sufficient to submit application for permission to one Police Office?" by saying, "Propaganda activities of an advertising car cannot be considered as a continuation of the same one propaganda" and maintains that permission must be received from every Police Office that holds authority over the area within which the car wishes to conduct its activities. The reasons for this argument are that traffic conditions differ according to the different areas of jurisdiction and that the way a crowd gathers also differs according to the different street corners and according to the way the propaganda is carried out.

(3) The Traffic Division insists that advertising cars for the labor unions and political parties must apply for permission from the Police Office.

(4) They say that this is purely for the purpose of preventing accidents and not for interfering with political activities.

(5) We believe that there are many points under the forementioned headings that need further investigation and study.

Related Laws

Road and Traffic Regulation Laws

Article XXVI.

(1) Those who come under any one of the following headings must, according to orders, receive permission from the Chief of Police.

(a), (b), (c).....omitted

(d)...those who wish to hold activities designated by a member of the Public Safety Commission.

Road and Traffic Regulation Law Enforcement Ordinance

Article LXIX.

(1) Those who wish to receive permission for item (1) of Article XXVI of the Road and Traffic Law must write the purpose, method, time, place into the application sheet prepared by the Public Safety Commission and submit it to the Chief of Police under whose jurisdiction the area of the action may take place (if the area of action will take place within jurisdictional districts of more than two Police Offices under the authority of the same Public Safety Commission, then the person need submit the application to only one Chief of Police).

(2) When the Chief of Police gives permission according to the regulations clarified in the previous clause, a permit certificate prepared by the Public Safety Commission will be issued.

Tokyo Road and Traffic Regulation Laws

The Tokyo Road and Traffic Regulation Laws are established as follows, based on the Road and Traffic Regulation Laws and the Road and Traffic Regulation Laws Enforcement Ordinance.

Article LVII.

Those who wish, in accordance with heading (d) of item (1) of Article XXVI of the Law and item (1) of Article LXIX of the Ordinance, to hold on the road any activity that comes under any one of the following headings, must receive permission from the Chief of Police under whose jurisdiction the activity will take place.

- (1) to construct on the road, telephone poles or any other pole for aerial wiring, poles for street lamps and advertisement lamps, telephone booths, mail boxes, or electric transformer towers, electric distributor boxes, and fire hydrants;
- (2) to place on the road material or machines to be used for building constructions and road constructions, or to construct a pent-house, fence, scaffold, support, or to form a roped-off area;
- (3) to place on the road, merchandise, merchandise shelves, merchandise stalls, or to place garbage boxes, water buckets and such similar objects;
- (4) to place on the road, signal flags, signal lamps, sign-boards, decoration lamps, or to extend sun awnings

or rain awnings, or to make walk boards, sun awnings over walk boards. When from the viewpoint of construction the structure is safe from any danger and is under 0.6 meters wide and more than 2.4 meters above the ground, then permission need not be applied for.

(5) to carry out on the road, sacred palanquins(portable shrines), floats, or to construct dance stages, or to place flags, banners, lanterns, flower wreaths, or to spread curtains or nets;

(6) to hold on the road such activities as races, dances, costume parades, street parades.

(7) to carry about on the road, flags, banners, signs, lanterns, or to play instruments, or to advertise or conduct publicity work in special costumes;

(8) to move through the streets on vehicles(carriages or street cars) with special decorations, writings, paintings, designs, or with advertising flags and banners, signs, lanterns. When the trade mark trade name, merchandise of the user is painted in words or designs smaller than thirty centimeters square and with two colors, then permission need not be applied for;

(9) to equip vehicles with or to install upon the street, loud speakers, radios, television sets, projectors, and to use these for broadcasting purposes or for projection;

(10) to solicit on the road, for donations, or canvass for signatures, or to sell objects or to distribute objects;

(11) to scatter on the road, propaganda material and printed material, or to do other similar activities;

(12) to gather people on the road for the purpose of holding speech meetings, performances, concerts, broadcasts, movie projections;

(13) to hold any activity not mentioned under the previous headings that might interfere with traffic and cause danger to traffic.

Article LVIII.

Those who wish, according to item (1) of Article LXIX of the Ordinance, to receive permission concerning activities under the several headings of item (1) of Article XXVI of the Law must submit two copies of the application sheet Sample 19 to the Chief of Police under whose jurisdiction the activities take place after filling in the necessary facts along with a map, and thus apply for permission. In doing this, if there are any special requests to be made, the plans, specifications and applications should be submitted at the same time.

(2) When the Chief of Police under whose jurisdiction the activities are to take place is ready to give permission clarified in the previous clause, he should,

according to the regulations of Item (2) of Article LXIX of the Ordinance, write the permission on one of the application sheets and issue it as a permit certificate to the applicant.

SAMPLE 19(according to item (1) of Article LVIII)

Application For Road Usage	
Object	
Method	
Time	
Place or area	
Notes	
<p>I apply for permission.</p> <p>I have also submitted with this application a map showing the area of activity.</p> <p>Date:</p> <p>Name: Date of birth:</p> <p>Address:</p> <p>To the Chief of Police</p>	

Parking is not allowed at the following places.

- (1) on crossings, in tunnels, on bridges, on pedestrian crossings, under land bridges; (Article XXXI, Article XXXII)
- (2) within five meters on a crossing or street corner;

- (3) on left hand side of safety zone and within ten meters of both ends of safety zone;
 - (4) within ten meters of street car stops and bus stops;
 - (5) within ten meters of railway and street car crossings;
 - (6) besides the above mentioned places, any other place where it may be considered necessary to prohibit parking for the purpose of preventing any danger and for public safety;
 - (7) in front of fire stations, fire prevention equipment, or within three meters of fire prevention water pools;
 - (8) within five meters of fire hydrants and water pools;
 - (9) within three meters of fire alarms;
 - (10) in front of government buildings and department stores;
 - (11) cars must be parked on the left hand side of the street in the direction of traffic and in a way so that it will not interfere with the general traffic; (Article XXXIII)
 - (12) loading of vehicles must not be done in places other than prescribed for; (Article XXXVIII)
- One way traffic rules must be observed strictly.

There are times when people ask drivers to enter streets too narrow for safe driving. Such should

be avoided.

3. Ordinances Concerning Meetings, Group Parades and
Group Demonstrations

According to Article XXI of the Constitution, freedom of meeting, association, speech and press are guaranteed, but actually there are various limitations to this freedom. Concerning meetings, group parades and group demonstrations, there are local ordinances that limit the range of these activities. The ordinances may differ among districts, but here we shall give as example the ordinances of Tokyo.

*Tokyo..Ordinance No. 44: Ordinance Concerning Meetings,
Group parades, and Group Demonstrations.

(Safety Ordinance July 3, 1950)

Article 1.

When there are plans to hold meetings or group parades on the street or any other public place, or when there are plans to hold group demonstrations anywhere, permission from the Tokyo Safety Commission(hereafter referred to as the 'Safety Commission' will be used) must be received. When the activity comes under any one of the following headings, then there is no need for application.

(a)...Excursions, study trips, athletic meetings
and sports games of students and pupils;

- (b)...Ordinary weddings and funerals or other customary events;

Article II.

Application for permission described in the previous Article must be presented to the Safety Commission through the Police Office under whose jurisdiction the area of the activity will take place, by the person or representative of the group (hereafter 'promoter' will be used) 72 hours before the meeting or group parade or group demonstration is scheduled to be held, in three copies with the following facts written clearly.

- (a)...name and address of promoter;
- (b)...when the promoter named under the previous heading does not live in the area(the entire special district can be considered as one area), city, town or village where the activity is to take place, the name and address of a person to contact who lives within the area, city, town or village;
- (c)...the time and date of meeting, group parade or group demonstration;
- (d)...the course, place and a brief map of the meeting, group parade, or group demonstration;
- (e)...the name and address of the representatives of the groups expected to take part in the

said activities;

(f)...the expected number of people;

(g)...the object and title of the meeting, group
parade or group demonstration;

Article III.

The Safety Commission must, on accepting an application clarified in the previous Article, give permission to hold the meeting or group parade or group demonstration, unless it deems that the said activities clearly and directly may danger upsetting public peace; Yet, the Commission can impose conditions in connection with the following headings.

(a)...matters concerning prevention of interference with governmental office work;

(b)...matters concerning prevention of danger in relation to the possession of firearms and other weapons;

(c)...matters concerning the preservation of traffic orders;

(d)...matters concerning the preservation of order in relation to the meeting, group parade or group demonstration;

(e)...matters concerning the preservation of quietness during the night;

(f)...matters concerning the change in time, place

and course when such change is deemed necessary from the viewpoint of preserving public order and public sanitation;

When the Safety Commission gives the aforementioned permission, it should write this permission on one of the application sheets and, unless there is any other reason for delay, should issue this permission to the promoter or the person in charge of contact 24 hours before the meeting or group parade or group demonstration is to take place.

The Safety Commission can, notwithstanding the previous two paragraphs, cancel the permission or change the conditions when it clearly recognizes that it has become suddenly necessary to do so for the sake of preserving public safety.

The Safety Commission must, when refusing to give permission according to the first paragraph or when canceling the permission according to the previous paragraph, must report this fact to the Tokyo General Assembly as soon as possible with its detailed explanations for having taken such a measure.

Article IV.

The Superintendent-General of the Metropolitan Police can, when the meetin or group parade or group demonstration was held in violation of the regulations in Article I, of matters to be filled in according to the

regulations of Article II, of conditions according to the regulations included in the first paragraph of Article III, or of the regulations clarified in the third paragraph of the same Article, issue a warning to those who took a part in the said activities to preserve public order, and can stop the activity or can take any other necessary step to correct the violation as long as the steps are limited to corrective measures.

Article V.

Any promoter who has made a false entry in the application sheet regulated in Article II, and the promoter or leader or agitator of the meeting or group parade or group demonstration who held the said activities in violation of the regulations in Article I, of matters to be filled in according to the regulations of Article II, of conditions according to the regulations included in the first paragraph of Article III, or of the regulations clarified in the third paragraph of the same Article, can be sentenced to not more than one year in jail or confinement, or be fined for not more than 50,000 yen.

Article VI.

This Ordinance and each regulation must not be interpreted as prohibiting or limiting the right of people

to hold meetings other than the meetings or group parades or group demonstrations clarified in Article I, or, supervising meeting political movements, or giving the authority of inspecting placards, publications and other literature and designs to Police Office members of the Safety Commission, or other prefectural, district, city, town, and village officials.

Article VII.

No regulation in this Ordinance should be interpreted as being contradictory to the law concerning the election of public servants, or to be making it necessary for political meetings and speech meetings to be held during election campaigns to apply before hand.

4. Annual Events

We have so far been quite eager in celebrating commemorative days concerning our own organizations or international events commemorated by laborers. But there are other national events to be celebrated according to long-established customs. There are also events designated by the government. For us it has not been uncommon to denounce many of these events as feudalistic or to be indifferent about them. Not only local bosses but even serious citizens take deep interest in these

events and we too should learn to have more concern towards them. The following list was made for that purpose. Besides these regular events there such events designated by the government as the So-and-so Week and such-and-such Movement, or this-and-that Month. We should always be mindful of these events and be ready to do something about them.

Principal Events

Jan.	1....New Year
	15...Adults Day
Feb.	1.... <u>AKAHATA</u> newspaper founded
	3.... <u>Setsubun</u> (the advent of spring)
	21...Anti-colonial Struggle Day
Mar.	1....Commemoration of March First
	3....Doll Festival for girls
	8....International Women's Day
	15...Commemoration of March Fifteenth Incident
	21...Spring equinox
Apr.	8....Buddhist Flower Festival
	10...Women's Day
	16...Commemoration of April Sixteenth Incident
	22...Lenin Day
May	1....May Day
	3....Constitution Day
	5....Marx's Birthday, Children's Day, Doll Festival for boys

12...Mother's Day

June 1...International Children's Day
10...Commemoration of Time

July 7...Tanabata(the festival of the Weaver star)
15...Founding of the Communist Party, . Bon
16...Yabuirī(servant's holiday)

Aug. 6...Atomic bomb dropped on Hiroshima
9...Atomic bomb dropped on Nagasaki
15...End of World War II

Sept. 1...Great Earthquake of Tokyo
15...Old People's Day
23...Autumn equinox

Oct. 27...Week for encouraging Reading

Nov. 3...Culture Day
7...October Revolution
23...Thanksgiving Day
28...Engel's Birthday

Dec. 25...Christmas
31...Last Day of the Year

APPENDIX (Vol. 2)

1. Present Situation of the Radio and Foreign
Broadcasts

a. The Present Situation of the Radio

Recently, the television has become very popular, but this does not mean that radio is losing ground. Walking through the streets of a town or even a small village, one can hardly come upon a place where the sound of the radio is not heard. Indeed we are today overwhelmed by radio waves and sound.

According to a recent survey, the number of families listening to the radio is assumed to be about 14 million, which means that approximately 80% of all the families in this country listen to the radio. The survey tells us that the radio is on for an average of 4 hours a day. (Of course, there are radios that are turned on for the day without anyone listening.)

As can be seen by these figures, the radio is wielding a great amount of influence upon the people along with the television, movies, press, magazines, and other publications. Among the general public, 58% of the people say that the radio is the main source of their recreation, while 49% of the farmers say that the radio is their chief method of

gaining any training or study. The most popular program of November, 1956 was "Father is a Jolly Old Man" and roughly 3 million families, 10 million people, were listening to this single program. Therefore, it is clear that we cannot shut our ears to the radio. Perhaps the radio may be monopolized by the capitalists, but considering the aforementioned figures, how can we afford to ignore this vast mass communication media and be satisfied with reading just bulletins of reformist political parties and democratic organizations? How can we expect to reach the people and convince them when we limit ourselves to the narrow scope of these party bulletins? It is equally wrong to assume that our propaganda activities in the radio field are fulfilled by listening only to democratic broadcasts and inviting others to listen with us.

We must begin by listening to programs being listened by the general public and by getting together to talk about or criticize the program. By listening to these programs we can train ourselves to detect rumors and the play on words and to understand the essential nature of songs and other forms of entertainment. The basis of our activities concerning the radio and its starting

point is in this training each person to be able to detect the true intentions of the programs and the cooperation to achieve this aim.

One of the PTA groups of a primary school in the western suburbs of Tokyo once borrowed the recording of a program about "Juvenile Delinquency" from NHK. This program had already been broadcast, but they borrowed it and played it once more in the classroom and, after listening to the program, the mothers got together and discussed the problem. A member of the editorial staff from NHK was invited to this discussion and was asked various questions while at the same time requested to listen to their ideas. It is said that NHK, when again planning this sort of program, asked for the cooperation of these mothers in gathering material and in the planning. In other words, these mothers have shown the way for us how to organize ourselves in the field of radio by:

1. deliberately selecting a radio program and listening to it;
2. talking together about the program;
3. making requests to the broadcasting company or encouraging them;
4. making clear their opinion about the program

and cooperating in the planning and production of later programs;

In this way, we consider it very important today to promote active work among family groups, work groups, smaller circles, unions, women's and educational organizations. Altogether these groups should endeavor for the democratization of the radio and through this process for the democratization of society.

Here are some examples that may help you.

1. Use the tape recordings of broadcasts that have already been broadcast. For this purpose you can take recordings directly from the broadcast and use it later. (This type of recording cannot be used for profit-making purposes.) There are some good recordings of the famous May Day incident and the Sugoh incident.
2. You can send letters to the broadcasting company or to the sponsors. Send critical articles to the press or other party bulletins. Hold discussion meetings in the family, hospitals and schools. Talk with the people who appeared on the program or with the people of the company.
3. You can make conscientious efforts to

cooperate with the planning and production of better programs. Small circles, amateur drama groups, choruses and study groups should be encouraged to appear on programs. Local cultural projects should be encouraged to appear on the radio with sincere cooperation and help. Try to appear on or send letters in to such programs like "Request Concert" or "Our Voice". Put in requests for documentary locations at your workshop or locality.

4. Express your opinion about the general planning of radio programs. These opinions can be about the content or time, of the program and can be made through the union, circle discussion groups or cultural organizations. Educational organizations, women's groups, cultural and labor organizations should keep systematic supervision over programs concerning their field and should make their opinions known.

2. About Foreign Broadcasts

It is possible for us to listen to foreign broadcasts. We should take more interest in these foreign broadcasts and take part more actively in

sending letters to these broadcasting centers. All nations have broadcasting activities and exchange activities. If we only guide our interests in this direction, we can, by making stronger efforts, hope to achieve cultural exchange on a national level through the radio. It would be great to establish the radio as a "bridge" of peace and goodwill among all people of this world.

Here is a list for reference of Broadcasting stations in Moscow, Peiping and Korea with the mail rate.

MOSCOW

Mr. Petrov Allomion

Radio Committee, Moscow P.O.B. 787 U.S.S.R.

mail rate: air mail letter...115 yen(per 10 gram)
ordinary letter... 24 yen(per 100 gram)
ordinary card..... 12 yen
air letter..... 45 yen(this is most convenient)

Frequencies of broadcasts:

6:30 A.M. 15400; 11800; 629; 548
6:30 P.M. 15400; 7200; 629; 548
7:30 P.M. 17800; 15400; 11800; 9500;
7200; 629; 548
Short wave: 700 KC; 2800 KC

call signal: first phrase of "Mother Country"

PEIPING

Chinese People's Republic Broadcasting Station

Peking City, Chinese People's Republic

mail rate: air mail letter... 35 yen(per 10 gram)

ordinary letter... 24 yen(for first 20
gram. Add 14 yen
for every extra
10 gram.)

air mial card..... 25 yen(per 10 gram)

ordinary card..... 14 yen

frequencies of broadcasts:

6:30 P.M. 1020; 9510; 11945

8:00

9:15 P.M.: 1020; 11945; 15730

10:30

call signal: first phrase of "Eastern Red"

theme music: national anthem

KOREA

Korea Central Broadcasting Committee

c/o Korean Embassy

Peking City, Chinese People's Republic

mail rate: same as Peiping.

cycle of broadcast:

6:30 A.M. 820; 6250

7:30 P.M. 820; 6250

short wave 6250 KC

a. Guide to Reception

It is very important to have technical knowledge about the radio in order to spread the reception of democratic foreign broadcasts. Since with foreign broadcasts, the sensitivity is bad and there is much static or interference compared to domestic broadcasts, we should have some knowledge about the radio.

Types of home receivers

straight receivers - [No R.F. stage receiver
Single T.R.F. stage receiver

Superheterodyne receivers - [Medium Wave Receiver
(5 or 6 tubes) All-Band Receiver

Most of the foreign broadcasts are sent to Japan by short wave, but Moscow, Peiping and Korea Central have medium wave broadcasts.

In order to listen to short wave broadcasts, you must have an all-wave radio set or use a tuner with a superheterodyne radio set. This tuner is a very convenient apparatus and is sold by the trade name "NSB Tuner". Fixing this tuner to your set is not difficult at all. Any one can do it by referring to the diagram provided. A good one will cost anywhere from 350 to 400 yen. It is sold in ordinary

radio shops, radio information centers and by the Denpa Kogyo K.K.. In the Kansai area you can order one from the Kyodo Musen K.K..

The medium wave broadcasts of Moscow, Peiping and Korea Central can be received with an ordinary medium-wave 5 tube superheterodyne receiver with simple T.R.F. radios if they are in good condition. These broadcasts can be heard very clearly on the Japan Sea coast and western Japan.

b. The Performance and Reception of the Radio

No matter what the radio may be or what the frequency may be, if you wish to listen to foreign broadcasts, you must bear the following points in mind.

1. Be sure you have an aerial. You can get aerial wire from your radio dealer for five yen per meter. You must have at least five meters, and you should stretch this across your room or outdoors as high and as long as possible. This is how to do it. Pare the insulation off of one end and insert the bare copper wire into the aerial terminal of your radio set. Stretch the wire along the wall (pillar and horizontal beam) of your room. Leave the other end as it is. In reinforced concrete buildings or

ordinary homes with wire nets plastered into the walls, an indoor aerial cannot catch the radio waves. In such cases the aerial should be set up outdoors.

2. Next, turn on the switch and check the sensitivity. In other words, you must be sure of the efficiency of your set. Now, see if you hear distant broadcasts at night as well as local NHK and commercial broadcasts. (For instance, if you are in Tokyo, see whether you can hear Osaka.)
3. If you can catch Osaka, then try 548 KC (Moscow) which is at the right end of your dial.
4. If you have succeeded in catching Moscow, then your radio set will probably be able to catch Peiping and Korea Central. If you cannot hear Moscow, the efficiency of your radio is low and you should take it to a radio shop or have some technician look at it.
5. Finally make sure whether the dial markings and the broadcasts coincide.

Now, for the reception.

1. Set your dial to the station to which you wish to listen. Be careful not to turn the dial as if you were listening to a local

broadcast. Often the reason why the desired station cannot be found even though the radio is in good order is because the dial is turned roughly. The radio waves of foreign broadcasts are so sensitive that a quick turn of the dial will only jump the delicate band.

2. For the beginner, the best way to catch the desired station is to listen for the theme music. (For instance, with Moscow it is the "Mother Country" and with Peiping it is "Volunteer Army March".) The theme music is played for three minutes directly after the broadcast begins. At night if you try to catch this theme music, it will not be too difficult to find your station.
3. When you have accomplished reception, turn the volume dial to the position best suited for your room and mark it for future convenience.
4. While listening, there are times when the sound fades and becomes very small. In most cases you do not have to worry about this because the sound will soon revert to its normal volume. Do not turn the dial and lose the station altogether.
5. When listening to short wave broadcasts, you

will have to be far more careful with the dial than when listening to medium wave broadcasts.

If you have any questions about radio reception, inquire at the following places and you will get adequate information.

Hoso Tanitsu Radio Information Center

Sanbetsu Building

7-12 Shiba Shimbashi, Minato-ku, Tokyo

Central Radio Center

4-714 Sendagaya, Shibuya-ku, Tokyo

Tokyo Denpa Kohgyo Kabushiki-Kaisha

191 Mukoh-hara-machi, Meguro-ku, Tokyo

Kyodo Musen

78 Takagaki-cho, Kita-ku, Osaka

RELATED LAWS --- Aim of the 'Corporation
Tax' Revision

1. Outline of the Corporation Tax Revision

The law aimed at levying taxes on political parties and other public organizations was passed at the 26th National Diet and went into effect on the first of April, 1957. This law consists of the revision bills and tax bills that include articles imposing taxes upon 'organizations that have no personal character', which are called corporations.

The majority of the people believed that this revision was one of the series of revisions made in accordance with the government's policy of reducing their taxes by hundred billion yen. Furthermore, few people showed interest towards this revision mainly because of the unaccustomed term 'organizations with no personal character'. The government and the Liberal Democratic Party saw this weak point and pushed this bill through, which in effect established a law imposing taxes upon all public organizations, circles, study groups and other organizations and upon their activities.

The first Article of the Corporation Tax Law includes this paragraph:

"Any association or foundation that is not a corporation, but provides for a representative or an administrator, and runs a profitmaking concern(only those that have continual establishments will be considered) will be considered as a corporation(those associations and foundations that have given up being profitmaking concerns are included. Hereafter these organizations will be called 'organizations with no personal character'.) and to which this Law will apply." And in this Tax Law other articles also contain paragraphs clarifying this 'organization with no personal character' based on

the basic article just mentioned.

Now, what is this 'organization with no personal character'? According to material gathered by the Finance Ministry, the following organizations come under this category.

- * Welfare and Relief organizations (unions for employees, worker's unions, mutual benefit associations, welfare associations, town meetings, prefectural associations, youth organizations, women's associations, etc.)
- * Educational organizations (parent-teacher's associations, students' assemblies, alumnae groups.)
- * Religious organizations
- * Medical organizations (medical centers and other such organizations)
- * Sports and Recreational organizations
- * Publication organizations
- * Political parties, Supporter's associations, Goodwill and Friendship associations, etc.

In other words, political parties and labor unions, all sorts of public organizations, music and movie appreciation circles, study groups, mother and children gatherings, gangs of street-booth operators, associations for supporting members of

the Diet and all other groups around us are included in this definition 'organization with no personal character'. The people belong, in some way or another, to one or more of these organizations. Now, how can we be indifferent to this law when the aim of it is to impose taxes upon all these organizations? Think of the huge number of organizations there may be scattered all over this country.

According to the new Law, when these organizations begin a profitmaking business, they must pay corporation taxes. Formerly, a profitmaking business was defined under the following 28 types of businesses: selling merchandise, money-lending, manufacturing, radio broadcasts, freight, warehouse, contractor, printing, publication, photography, hall, hotel, restaurant, brokerage, agency, mediator, wholesale, moneychanger, mining, gravel and sand, bath-house, barber, theater, variety hall, recreational center, pleasure resort, freight handling. The new Law has added three more: realtor, medicine and health, art training (sewing, cooking, barber, beautician, judo, flower arrangement, dancing, acting, etc.)

Political parties and other public organizations all have their own original business in

order to carry out their aims and principles. For instance, they publish party bulletins, their mutual benefit associations help get merchandise for their employees cheaply, they have small appreciation circles for movies and music where the expenses are provided by the members, they have chorus groups and all sorts of other activities. Now, according to the new law, all these activities can be considered as profitmaking concerns such as publication, selling merchandise, theater, or art training. Furthermore, when the fees and donations contributed by the members of these activities for the upkeep of their group can be considered as a profit, this finance must be handled accordingly. Therefore, you can see the reason for the hot debate over the interpretation of this Law and over the question of whether this Law should be kept in effect.

As has been explained, all public organizations that can be considered as profit concerns must pay a tax of 35% when their annual income is less than one million yen and 40% when over that amount. This rate is the same as other corporations and is clarified in the new Law. Besides their duty of paying taxes, these organizations must now make reports on their income and carry out other

duties regulated under the Tax Law. As for the report, the 'association or foundation with no personal character' must, within two months of its establishment, report on the title, object of work, type of profitmaking business it plans to conduct, name of representative and place handling the business, to the Tax Office. If the business is in the red, of course, there is no need to pay taxes, but determining whether or not the business is actually in the red is left to the investigative powers of the Tax Office who can come and demand to investigate the books. Furthermore, in case an organization does not make this report, it can be indicted under the criminal law for not making the report.

This is the outline of the nature of the newly revised Corporation Tax Law and the term 'organization with no personal character'.

2. What The Ruling Class Is Planning To Do

The Constitution makes it clear that the object of taxation should be clarified in accordance with the principle of providing laws for all taxes. So far, the object of the corporation tax law was directed towards a corporation listed as an individual. This new term 'organization with no personal character' enlarges the scope of the corporation

so much that we can now say that the number of such organizations is unlimited because there are probably new ones established every day while on the other hand older ones are disappearing at the same rate. The substance of each organization also differs to a great degree. The new Law tries to define this vast mass under the abstract name 'organization with no personal character' and is trying to impose this tax by a one-sided decision. This action is definitely contrary to the spirit of the Constitution.

Then, why did the government and the Liberal-Democratic Party have to enact such an unconstitutional law? The first reason is none other than to collect as much in taxes as possible. The government is pushing forward the beautiful slogan 'reducing hundred billion yen from your taxes', but behind this great slogan they are also planning for a natural income increase of twenty million and this is where the increase in taxes becomes necessary. The tax reduction policy actually touches only a little over ten per cent of the taxpayers, who belong to the upper income bracket; the rest of the people, over seventy per cent, do not share the benefits at all. On the other hand, the government is planning to cover the ten million

yen reduction in taxes by the expected natural increase of twenty million. But where does this natural increase come from? It is a known fact that the small amount of money in the form of taxes wrung from the small enterprises, laborers and farmers make up this natural increase. This new idea of imposing taxes upon 'organizations with no personal character' is really none other than the result of desperate thinking by the government to increase funds in the treasury. It is a law that ignores the rights of the people.

The second reason, one which is very important, is that this Law was aimed particularly at democratic organizations. By imposing taxes upon the public organizations the government can indirectly suppress them financially and interfere with their policies. They also can use the Tax Law as an excuse for probing into the organization of these groups as well as into activities and their financial situations. Thus they are planning to draw these organizations under government jurisdiction. When this bill was decided at the cabinet meeting, there is said to have been some understanding among such capitalist organizations as the conservative parties and the Japan Federation of

Employers' Association and other supporting associations to the effect that 'consideration will be given at the time of administration' for these organization. Another episode also underwrites this fact. It has been reported that, when one of the staff members of the Liberal Democratic Party thundered into the office of Finance Minister Ikeda saying, "Are you trying to cause some sort of a feud within the party by imposing taxes upon my supporter's association?", the Minister answered, "The aim of the Law is directed towards the democratic organizations." and thus calmed the party man. This is definitely an action that ignores the democratic rights of the people and is as bad as the "Ordinance Regulating Organization". The Laborers and the members of democratic organizations must show greater interest in the enforcement of this Law.

3. Fighting Against The Revised Articles

We have to stop this Law and it is possible to stop it.

First, we must reveal the contents of this Law and the aim of the government. As it is, few people know what this Law means and most of the people are indifferent about it. One thing we can do is to make active surveys of the various organization

in the city and then tell them about this Law. In this way we must try to develop a cooperative movement against this Law.

Secondly, when there is a request from the tax office to make a report, that request should be refused. It is important to first make sure on what ordinance the tax office has based its decision in classifying your organization as an 'organization with no personal character', and who make the final decision. There is no law that defines the character of each and every organization. It is impossible to do such a thing. Therefore, it is clear that the tax office has made its own unilateral decision. Actually, the tax office does not have the authority to decide whether your organization is an 'organization with no personal character' or not and, consequently, it is perfectly legal to refuse any such request from the tax office. It is very important how it is decided whether an organization is an 'organization with no personal character' or not. It is equally important to fight against the way decisions are made concerning the judgement of being a profiting business or not. All organizations are busy with their activities for the achievement of their original aims. To publish party

bulletins and pamphlets for propaganda purposes and to appreciate music and movies within small circles with the fees of the members are not activities aimed for a profit. It is important that you are sure about this fact. Do not be afraid to do the work you are expected to do.

Thirdly, since it is clear that this Article is unconstitutional, we must organize forces to take legal action against its unconstitutionality. In order to put these forces into effect, we must call for the cooperation of public accountants and lawyers and make preparations for action whenever the condition arises.

In short, we must all realize strongly that this Article is unconstitutional, that no organization can be taxed under the vague definition of being an 'organization with no personal character', and, consequently, that this Article can be stopped and turned into dead letters.