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OBJECTION ON BEHALF OF SHOCHIKU CO., LTD. TO THE DECISION OF THE GOVERNMENT IN REGARD TO THE APPLICATION OF "G" CATEGORY.

SHOCHIKU CO., LTD.

OBJECTION ON BEHALF OF SHOCHIKU CO., LTD. TO THE DECISION OF THE GOVERNMENT IN REGARD TO THE APPLICATION OF "G" CATEGORY.

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Particularly important are the following points, which are the extracts of the statement hereinafter brought for your reference.

1. Unlike ordinary industry, the enterprise of motion p picture production is so particular as abilityof its management cannot be substituted for easily with that of another person.

Consequently, duty and responsibility, of each executive officer have been clarified at the Board of Directors so as not to overlap with each other.

2. The production principle of the company during the designated period was to stick to the importance of recreation making humanism, or love of society or human not of an individual, as its core. And the company has followed this principle all the time even when the company was severely attacked for its having not recognized the emergency.

3. Out of 386 pieces of films produced by us, 7 were designated by the government as falling under "G" Category, 3 pieces less than 10 which is the standard for the judgement. The titles of those 7 films are rather suggestive of the contents for which they have been designated as such, but their contents are quite far from the designation as can be seen from the quotation of criticism of those days. Consequently we have never produced even a single piece of film which will be designated as falling under "G" Category.

4. Even if such films as presenting a war or battle field on its background (including those presenting war scene one fourth of whole story) made affection or tender passion as its core. Suppose we concede those films being war picture, only three films ----- Life of Nishizumi, Tank Corps Commander (Nishizumi Sensha-cho Den) (biographical story), Prayer at Dawn (Akatsuki ni Inoru) (Story of kind treatment of animal with a theme song of "Horse March", popular song of those days) and Marching Song (Shingun no Uta) ----- may fall under such category, which is only 0.8 percent of all the films produced and evidences how few have we produced the so-called war picture.

OBJECTION ON BEHALF OF SHOCHIKU CO.,
LTD. TO THE DECISION OF THE GOVERNMENT
IN REGARD TO THE APPLICATION OF "G"
CATEGORY

July 25, 1947

Mr. KATAYAMA Tetsu,
Prime Minister

The Petitioner,
OTANI Takejiro, President,
The Shochiku Co., Ltd.

A. PREFACE

THE SHOCHIKU CO., LTD. which had sprang from small joint enterprise by two men, Mr. OTANI and Mr. SHIRAI, has developed, after 50years of ups and down, into one of the leading companies in the Japanese theater and filmdom, with the capital of ¥38,000,000 and with 15,000 shareholders. Consequently the SHOCHIKU has been the subject of gossip and criticism from various angles and what it did watched with keen interest by public at large. To our great regret, these groundless rumors or mere superficial criticism very often led to warp the truth about our Company.

As we keenly feel the necessity of breaking down such misinformation or misconception, we state herewith an outline of facts briefly and clearly which, we believe, will prove that the SHOCHIKU is quite free from any item enumerated in "G"

H I S T O R Y

1. The Shochiku Theatrical Entertainment Co., Ltd.

Established in 1914. Capital ¥7,000,000.-.

A joint stock company under the above name was established taking over all rights of theaters, etc. belonging to the Shochiku Gomeisha (Ltd. Partnership) operated personally by Mr.SHIRAI and Mr.OTANI. Its shares were subscribed from the public and its management made along the democratic basis.

2. The Shochiku Cinema Co., Ltd. (Shochiku Kinema Kabushiki Kaisha).

Established on November 22, 1920. Capital ¥1,250,000.-.

The SHOCHIKU has been engaged, since its establishment, in the dramatic entertainment as its principal enterprise. However, the conspicuous rise of motion picture, within a short period since its invention in the world of amusement, gave an impression in those days that it would soon be a menace to the dramatic enterprise. The Shochiku Theatrical Entertainment Co., Ltd., in view of this trend of the world, established this Company as a subsidiary, for the purpose of promoting mutual interests and for the mutual benefits of both enterprises, such as interchange of services of actors and actresses in both screen and stage.

3. The Shochiku Co., Ltd. (Shochiku Kabushiki Kaisha)

Capital ¥37,401,250.-.

The SHOCHIKU Co., Ltd. came into existence in January, 1937 in consequence of the merger of the above two companies. Affected by the economic situation, both companies had ups

and downs. Several times they were on the verge of bankruptcy, but fortunately managed to tide over the difficulties. To meet the increasing need of large sums of funds in this enterprise with the progress of the times, the Company sought for increase of its capital from the public. Consequently the amount of shares held by Mr. SHIRAI and Mr. OTANI, comprise only a little over ten percent at present.

The fact that these two men have consistently been connected with the Company, since its beginning and that their names are widely known in this field of business, often gives impression as if the SHOCHIKU is a Zaibatsu whose interests are monopolized by these men. Actually, however, the majority of its shares are widely distributed among the public.

C. P O L I C Y

As some call the SHOCHIKU "money maker," there are much misconception prevailing about it. We wish to state below the Company's consistent policy which is not known to the public.

1. From the time of the Tokugawa Era, theatrical enterprise has been despised of as being operated by a special class socially ranking low. This conception toward theatrical enterprise was not much improved even after the Meiji Restoration, as seen in the name of "kogyoshi" (showmen) which people called. Naturally this enterprise not regarded as important, did not receive any amount of government subsidy, but rather it was subject to restraint in taxation and in many

other respects. The theatrical enterprise being distinguished from ordinary branches of industry, the enterprise were always obliged to depend on high rate of interests in getting loans. Under the circumstances, we have exerted ourselves toward the improvement of the social conception toward this enterprise and toward the improvement of the operation on the sound basis.

2. Believing that modern plays of many schools lately are no equal to the Kabuki plays, flower of theatrical art with centuries of tradition, we endeavored for the preservation of this art by means of training actors and initiating them in its acting, - although the fact that the enterprise by SHIRAI and OTANI had its beginning on Kabuki plays may be another factor rendering us to lay much importance on it.

As regards the puppet show (ningyo joruri) of "Bunraku," the Company has likewise directed no less endeavors, and it now enjoys prosperity after many ups and downs. We are glad to learn that the Occupation personnel appreciate its value. We take pride in our achievement thinking that but for the SHOCHIKU, Kabuki plays would have sunk in decay.

3. We took every opportunity as far as possible to introduce Kabuki plays overseas. Everytime prominent figures visit Japan, we invited them to Kabuki plays. Once we sent Kabuki company as far as Moscow to present the performance to the Russian public.

4. Knowing that motion picture industry ranks foremost among industrial branches in America, we aimed at elevating this enterprise to one of the leading branches in the Jepan's

industrial world and also at exporting them to overseas to contribute to our favorable trade balance.

5. We endeavored as private diplomat to further international friendship through our activities.

To cite a few examples:

a. We invited members of diplomatic corps resident in Japan to theater in spring and fall every year to cultivate friendship, while we entertained prominent figures visiting Japan at the Kabukiza Theater in an attempt to deepen their understanding toward Japan. (Please refer to a book "Ten Years in Japan," written by Mr.Grew, former Ambassador to Japan).

b. We opened to the leading foreign artists the Tokyo Theater, the Meijiza, the Shimbashi Embujo, the Kyoto Minamiza, the Osaka Kabukiza and the Bunrakuza to introduce foreign art to the Japanese public.

c. Majority of foreign films especially of American films were released at the first rate movie houses of our Company.

d. When the US gunboat, "Panay" was bombed by a Japanese plane, we feared relations between America and Japan turning serious. Expressing our deep regret, we asked the American Embassy to arrange forwarding donations we collected to the families of the victims. The American Embassy expressed their inability of accepting the donations by regulations, but told us that they will convey our best wishes to such families.

e. At the time when the corpse of the Late Mr.SAITO, former Japanese Ambassador to Washington was sent back on board the U.S. battleship, "Astoria," we extended our deep appreciation for the courtesy and invited all the officers and crew of the Astoria to the Ofuna Studio, holding a big dance party on behalf of them with all famous actors and actress attending.

D. SYSTEM OF MANAGEMENT AND RESPONSIBILITY

SHOCHIKU Co., Ltd.

- Kanto District
  - Enterprise-INOUE Isaburo, Mgr.Director
  - Drama
    - "Urakata" - OTANI Takejiro, Director
    - Behind the President - ENDO Yaichi, Director
    - (stage) - TAKAHASHI Toshio, Director
  - Motion picture
    - Enterprise-OTANI Hiroshi, Mgr.Director including distribution
    - Production-KIDO Shiro, Ofuna Studio - Mgr.Director
  - General Affairs & Finance - MISHIMA Ryozo, Mgr.Director
- Kansai District
  - Enterprise-TADA Fukutaro, Mgr.Director
  - Drama
    - "Urakata" - SHIRAI Matsujiro, Chairman of the Board of Directors; TADA Fukutaro, Mgr. Director
  - Motion picture
    - Enterprise-INOUYE Shigemasa, Mgr.Director including distribution
    - Production-SASAYAMA Katsumi, Kyoto Studio - SHIRAI Shintaro, Vice-president
  - General Affairs & Finance - INOUYE Shigemasa, Mgr.Director

In appearance, title of officers and system of management of our Company are almost the same with those of other companies in general industry.

It should be noted, however, that the task of dramatic enterprise requires special experience, ability and knowledge, which an average man can hardly possess, such as managing of actors, casting, composition and history of plays, etc.

Motion picture likewise entails difficult tasks. It being rather an up-to-date enterprise, criticism on it naturally covers quite extensive fields. In training producers and players, we should not blindly follow the current of the times. Motion picture enterprise will not attain ultimate success unless company authorities maintain firm and wholesome ideology in the production of pictures. Opportunist, trying to adapt themselves to the times should be rejected from this field.

With a policy that elevation of art, prosperity in business and superiority over fellow companies cannot be attained unless directors, without being connected with other branches of this business, devote themselves to their own work they are fitted, directors in our Company take charge of work of the branch of their own. Consequently directors are entirely responsible for matters under their jurisdiction, having decisive power on it, and it is strictly prohibited for directors to meddle with matters outside of their jurisdiction.

E. MANAGEMENT

In the following, we classify system of management of our Company as outlined above, during the designated period. (July 7, 1937 to December 6, 1941)

1. Drama

A. Enterprise ("Omotekata")

This is a branch which handles theater management including publicity, advertizement, attraction of and service to spectators..

B. "Urakata" (Behind the stage)

This is a branch which handles back stage business including combinations of players, casting them for parts, selection of plays, etc.

a. Kabuki Plays

In Tokyo, Mr. OTANI, President of the Company and in Osaka, Mr. SHIRAI, Chairman of the Board of Directors, respectively take charge of planning combinations of actors.

Those in this branch, thereupon select Kabuki plays and consult with the actors concerned about it. The play selected may sometimes be changed in the opinion of the actors concerned. Finally a play will be taken up for presentation after submitting it to Mr. SHIRAI or Mr. OTANI for approval.

b. Plays other than Kabuki

In regard to troupe other than Kabuki, such as "Shinkokugeki", Zenshinza", " Shinseishinpa", "Ennosuke-Shunjuza", the Company has nothing to do with selection of plays, decision of cast, etc. those matters to be entirely left to each troupe

for their original planning. The Company only closes a contract with them for staging.

c. Puppet show

The puppet show is staged under the direction of Mr. SHIRAI through similar procedures in the Kabuki plays.

As has been clarified in the foregoing, in our Company only the personnel in charge of Kabuki plays are held responsible for presentation of plays. However, it is quite evident that there is nothing in such classical plays suggestive or provokative of the Pacific War. Naturally, they have nothing to do with "G" category.

2. Motion picture

A. Enterprise

The function of this branch does not differ much from that of dramatic branch.

B. Film production

This film production branch is the most important point in connection with purge problem whether or not the Company comes under "G" category. Therefore we state herein in detail to clarify our production policy and responsibility ascribable so that what we did would be understood as it really was. Further in regard to films which titles are likely to impress people as if war pictures, outline of the story of such films as well as criticism on them are given in the supplementary papers, which will, we believe, clear up the charge of our falling under "G" category.

As was explained in the chapter about the system of our Company, all matters pertaining to film production are entirely entrusted to directors in charge of film production or chiefs of film studios who are also on the board of directors. In regard to planning and production, a chief of a film studio who is familiar with personal characteristic of each players and producers has absolute power. He is held responsible both internally and externally, and other directors are not allowed to meddle with such matters, which circumstances are quite different from those in other enterprises.

The Kyoto Film Studio

During the designated period, the office of the Chief of this Studio was held by Mr. SASAYAMA Katsumi, and later by Mr. SHIRAI, the then Vice-president. Having specialized in the production of historical play films, this Studio produced no pictures to come under "G" category. There is nothing, we believe, to arouse question in this connection.

The Ofuna Film Studio

This Studio specialized in the production of modern play films. During the designated period, Mr. KIDO Shiro, then managing director was the chief of the Studio, who assumed the office in 1924. As mentioned in the foregoing, the Chief of the Ofuna Studio held full responsibility in planning and production of its picture. His years of experience and aspiration admits of no meddling by other directors, and he adhered to the following policy ih picture production. This is what is called the "Ofuna color".

1. Motion picture is an art. It cannot be changed simply along the movement of the times. I t shall be entirely left to the producers for their liberal originality. No restraint shall be imposed on it.

2. Motion picture is not politics. Consequently policy shall not be woven into it. It shall be recreation above all else. Especially since it entirely depends on the public it should absolutely be recreation and at the same time be democratic. The deeper the distress of the world, the more important the recreation.

3. Motion picture is drama, not thought. It should aim at depicting the world of feeling, although thought may be woven into it as background. And the main current running through it should be love and affection (love for opposite sex, brotherly love, maternal love, friendship and humanism).

4. For woman who indulges in sentimental feeling, who has less amusement than man and who possesses talent for publicity, motion picture occupies important and responsible place, which means, in other words, that woman occupies important place in the motion picture enterprise.

5. While sympathizing woman's self-sacrificing and submissive spirit under her feudalistic way of thinking, and while warning for emuncipation from feudal shackles, we should stress in the film to pay our respect to women as a mother.

Having been produced along the foregoing principle, about 80 percent of all the Ofuna pictures are those treating woman or mother as their theme. Consequently, the Ofuna films have been subject to severe criticism from a part of intelligensia, especially from film commentatots. During the turbulent period since the glare-up of the Sino-Japanese war, the SHOCHIKU films were the target for scathing criticism, as lacking in understanding of this time of emergency. Utterly indifferent to such censure, we made our own way in the production of films "for recreation for the public" along with the policy stated in the foregoing. Those circumstances are explained in detail in the supplementary papers with records of those days attached as evidence, which papers, we hope, you will read as important reference for your judgement.

F. CONCLUSION

For the reasons outlined in the foregoing, there leaves no question about our dramatic enterprise. As regards our motion pictures, if the contents of about 386 films, produced during the designated period are examined, we believe, there will be no pictures coming under "G" category, as explained by the foregoing statement and by supplementary papers.

If, we admit, stretching a point, pictures depicting battle field, war horse, tank, etc., as war films, although their stories make no question, there are only three pictures, the rate of such pictures as against the total SHOCHIKU films being only 0.8 percent. The figures are far below ten pictures,

announced by the Government, as a standard for screening.

Believing that those circumstances evidently prove the innocence of the SHOCHIKU from coming under "G" category, we hereby submit proof for your judgement.

Otani Takejiro

OTANI Takejiro,

President,

THE SHOCHIKU CO., LTD.

OBJECTION ON BEHALF OF SHOCHIKU & CO., LTD. TO THE DECISION OF THE GOVERNMENT IN REGARD TO THE APPLICATION OF "G" CATEGORY

P r e f a c e

It has come into serious question to look again into whether or not about 380 pieces of modern play films, which were produced by the SHOCHIKU Co., Ltd. during the designated time of period, from July 7, 1937 to December 6, 1941, helped as materials to excite an inducement toward the Pacific War. By this reason we think it absolutely necessary to dwell again upon the principles on which SHOCHIKU has produced and how products modern play films.

The following explanations as to plans and schemes and production principles of films may be somewhat redundant as they are also dealt with in "Protest Against the Announcement that the SHOCHIKU Co., Ltd. Comes Under "G" Category," whidh will be submitted to you herewith, but we are going to go again into the same subject for your reference.

In general, all the responsibilities for the scheme in film production rest with a chief of film studio, and so with SHOCHIKU.

In SHOCHIKU, Mr.Shiro Kido has been a studio chief for as long as from 1924 onward and framed all the SHOCHIKU films with his vast knowledge and ambitions.

The principles in the production of SHOCHIKU films lie in fostering and enhancement of art for the younger generations

and in giving amusement to the last one of people.

Women enjoy themselves less often than men do. Taking into consideration that a film is most important entertainment for women, a film is produced giving a stress upon women's interest, sympathy with women and women's tenderness. This film also intends to awaken women from feudalistic pressure siding with women in an effort to emancipate them. It also aims, as basic principle, at education and emancipation of them feeling deep sympathy with them as they used to sacrifice themselves in many occasions as mother and as they could not live so an enjoyable life as men's.

As SHOCHIKU makes the above principle a golden rule they have made a picture for women or they stick to a feminism consistently. In consequence, some said that SHOCHIKU did not recognize current stage of emergency and others said SHOCHIKU disregarded intelligentzia. In such unfavorable criticism, SHOCHIKU has never changed their production principle.

As any piece of the SHOCHIKU films shows clearly, we dare say that SHOCHIKU has never produced, under the responsibility of a studio chief, any film that falls under so-called "G" Category on the charge of giving excitement or inducement to people toward the aggressive war.

We were severely attacked by film critics, film censors or some militalist during the period from the Chinese Incident to the Pacific War on the charge that SHOCHIKU always produced such films as not recognizing

the current stage of mergency. This is only due to the fact that SHOCHIKU always followed the same principle and attitude in their production of pictures as aforementioned.

The more critical the emergency became, the clearer is the SHOCHIKU color. It is nothing but that SHOCHIKU sticked to the last to the substance of picture and substance of amusement. We are proud of the fact that all of 386 pieces of films produced by us during the designated time of period, until up to the outbreak of the Pacific War, clearly evidence that they are produced just in conformity with our principles and attitude as repeatedly explained heretofore.

Despite various strong requests from the army at that time asking people's cooperation in the war, SHOCHIKU used to refuse such requests insisting that those requests would disregard the substance of amusement for the people.

Even if we refer to any of such films as ones which were designated by the Government and subjects of discussions by some of critics, we believe, it would never fall under the "G" category. From the various public opinions, criticisms or other references which will follow hereinafter it is clearly evidenced that "G"category will never applicable to the contents of SHOCHIKU films. Suppose such a film as suggestive of a fighting at its background can be called a militaristic film, "Life of Nishizumi, Commander of Tank Corps," "Prayer at Dawn" and Military March" may fall under such category. But the public opinion and criticism at that time clearly prove to the contrary.

Comments and Stories of

Shochiku's

Motion Pictures

1. Life of Nishizumi, Commander of Tank Corps
   (Nishizumi Senshacho Den)

2. Prayer at Dawn
   (Akatsukini Inoru)

3. Marching Song
   (Shingun no Uta)

4. Wife of Japan
   (Mikuni no Tsuma)

5. You were streng Papa!
   (Chichi yo Anatawa Tsuyokatta)

6. Lullaby of the Fighting Country
   (Gunkoku Komori Uta)

7. Farewell to Arms
   (Sayaba Sensen)

Comments

"Life of Nishizumi, Commander of Tank Corps"
Commented on the Asahi by Mr.Hideo Tsumura,
on November 30, 1940.

It is to be regretted that this film, as one of war pictures, is lacking in sense of distance and time in general. This film is not successful in so far as SHOCHIKU tried to describe a human character and spiritual power of Captain Nishizumi, as hero of war, and the subject of the film is a tank and not Captain Nishizumi. Such a phenomenon in recent days is frankly exposed herewith as that a fault with a grown-up actor becomes more evident with materials of Japanese films originating wider and specializing deeper.

In principle, Mr.Ken Uehara can hardly play Captain Nishizumi. It is pity to imagine a war hero of Japan from such bad acting. Mr.K.Uehara will act humane and tender Nishizumi but could not well display such vigorous and brave spiritual power as was followed by his fellow men admiringly. In consequence, such episodes as Lieutenant Osumi and a Chinese girl became meaningless and old-fashioned.
(By Mr.Hideo Tsumura)

"Life of Nishizumi, Commander of Tank Corps"

(Nishizumi Senshacho Den)

Modern Motion Picture 15 Reels

Produced in: November, 1940

Written by: Kan Kikuchi

Dramatized by: Kogo Noguchi

Directed by: Kozaburo Yoshimura

Starred by: Ken Uehara, Shinzaburo, Takeshi Sakamoto, Michiko Kuwano

True many tanks were borrowed from the army for the production of this film, but nevertheless this picture described on the main and individual humanity putting a stress upon kindness of Kojiro Nishizumi toward his friends and fellow men and upon humanism toward foreigners, too.

This was picturized from a biographical story published serially by Mr.Kan Kikuchi in the Osaka Mainichi and the Tokyo Nichi-Nichi, who made an inspection at the battle front to describe the story as it is, as possible as he can.

Outline of Story

When Sino-Japanese Incident broke out, Lieutenant Nishizumi Kojiro attached to the First Tank Regiment. He started for the battle front as a commander when the Incident spreaded to Shanghai. In the battle at Chowchiatua the company commander Takanashi got wounded and were sent to hospital. Then, Lt. Nishizumi took the place of Takanashi and destroyed enemy camps one after another. Intrepid as he

was in a battle, he took good care of his men and looked after their families. He deeply moved his men by what with giving medical treatment to a Chinese woman with a wounded baby, and what with building a grave for a dead abandoned child. In the meantime, battle became severer and severer. He remained in the thick of fighting in spite of a serious wound he got in the Chinese attack at the Gulf Barrow. At last in the battle near Hwandaishow he was shot by a sharpshooter when he got out of the tank in order to discover the way to cross the river, and breathed his last in the grief of his fellow men.

Comments

"Prayer at Dawn"

Commented on the Asahi by Mr.Hideo Tsumura, on April 19, 1940.

We cannot understand what is meant by the subject title, but at any rate this film seems to have produced with an intention of enhancing people's interest in a war-horse. However, as SHOCHIKU's Ofuna Studio is not well qualified for the production of such a war picture it was very interesting to see the result of this film, whether they could succeed in displaying their intention exactly. To our great disappointment, however, the result is that the description is so bad and the compilation is so surprisingly loose and vague that we can hardly understand where our army is and how the battle is going on and at what location. On each screen there are not a few interesting scenes such as march of great army, advance of light cavalry, aerial picture of large squadron of bombers and many other such scenes as have never been seen in the Japanese films. To our regret, however, construction of pictures, which is rather very important, was made so unskillfully that the producer could not utilize this good material in full. Indeed, not only it is to be regretted from the viewpoint of technique and ability, but also the weak point in the SHOCHIKU's Ofuna style was intensified all the more, as it is good at presenting lamentable and

and sorrowful pictures, when a subject requests a vigorous pluck as in this kind of film. Moreover, it is also a matter of regret to notice that SHOCHIKU always indulges in such an easy-going film business relying upon only reputation of famous stars. This can also be noticed in the construction itself. Namely, the eldest daughter (starred by Kinuyo Tanaka) of the Sakata, stock-farmer in North Japan, married Ishikawa (starred by Shin Tokudaiji) disregarding love of Fuyuki (starred by Daijiro Natsukawa), chief cattle-raiser and against her mother's will, and she had a son. Even when Ishikawa was called to the army mother did not relent her anger. She tried to let her second daughter marry Fuyuki, but he refused and went to the army. He met with Taro, pet horse of Ishikawa, which was requisitioned by the army. The first half of the story is quite vague and understandable, not to say of the circumstances in the story. (By Mr. Hideo Tsumura).

"Prayer at Dawn"

(Akatsuki ni Inoru)

Modern Motion Picture 13 Reels

Produced in: April, 1940

Written by: Ryosuke Saito and Taketaka Yagisawa

Directed by: Yasushi Sasaki

Starred by: Kinuyo Tanaka, Reikichi Kawamura,
Choko Iida, Shin Saburi.

This motion picture is intended to present activity of horse in a battle-field, while putting a stress upon a maternal love and kind treatment of animal.

Outline of Story

Chiyo, daughter of a stock-raiser Sakata, married against her mother's will, her love Shinkichi who worked at her father's diary. Her mother got angry and severed her connection with Chiyo, as she had intended to marry her daughter to Fuyuki, Shinkichi's co-worker to leave him management of the diary.

Meanwhile, Shinkichi was called to the army and after his start to the battle Chiyo kept house with a child and father-in-law. Fuyuki and affection for Chiyo, but his warm friendship toward Shinkichi did not change at all. When Shinkichi left the diary, he got his favorite horse, Taro, and treated it as if it were his child.

In the meantime, Taro was requisitioned for the army

service. Fuyuki was also called to the army as cavalryman and left to the battlefield. He got to mount on Taro's back incidentally. On the other hand, Chiyo was informed of husband's death in battle, but she continued keeping house without losing hopes, by this her mother relented her anger at last. While unexpectedly Fuyuki came back with Shinkichi's keepsake mounted on Taro's back.

Marching Song

(Shingun no Uta)

Commented in the Cinema Jumpo

of 11 November 1937 issue

Even Yasu Sasaki, able director with good workmanship, could not present nothing but a stiff-mannered play when a battle field was staged. But his workmanship revived when the scene at the home front was on the stage. Anyhow, people will be satisfied with the SHOCHIKU Ofuna pictures when they are full of Ofuna color. Actress Kawasaki played fairly well, but Michiko Kuwano mis-casted.

Marching Song

(Shingun no Uta)

Modern Motion Picture 7 Reels

Produced in: October, 1937

Written by: Ryosuke Saito

Directed by: Ko Sasaki

Starred by: Shin Saburi, Hiroko Kawasaki, Michiko Kuwano

A man happens to have likes and dislikes unexpectedly. It is when men respect and love each other that such likes and dislikes have been reduced to the truth. This picture displays humanity beyond the war.

Outline of Story

Shunsaku Ando, a factory hand of Toyama Spinning Mill, had been locked up in the police station as ringleader of

a strike. The China Incident became aggrandized till Shunsaku and the president's son Jiro, managing director and opponent of the strike, received a call to the army. Thereupon, Shunsaku was freed from the police station. Jiro came to see him being released from the police station. However, Shunsaku was so obstinate that he showed a cold attitude toward Jiro.

Oyuki, dancing girl, was inwardly in love with Jiro, which was noticed by her friend Masayo. After Shunsaku went to the army, his wife Ochiyo vended flowers on the street with a baby on his back so as to eke out a livelihood and happened to become acquainted with Oyuki.

Oyuki longed for Jiro so much that she applied for becoming a war nurse and on the night previous to her departure to the front she told a young, chivalous restaurant proprietor Shioze of Ochiyo's plight and entrusted her and her baby to his care.

Even in the battle-field, Shunsaku's stubborn heart made Jiro More and more lonesome.

Both of them knew through letter that Ochiyo had been looked after by Shioze. However, Shunsaku was not so much glad to hear the news as to let her make her living without Jiro's assistance. All of a sudden, they were attacked by the enemy and in spite of their unit's brave fighting they were after all surrounded by the enemy. Just then both of of them were ordered to penetrate through the cordon to make a liaison with reinforcements in the rear. They for the first time shook their hands. After fulfilment of their

mission Shunsaku fell a victim by the enemy and died asking Jiro to look after Ochiyo. Just at that time Jiro happened to meet with Oyuki, war nurse. But Oyuki had no time to explain her affection to Jiro and parted forever.

.....

Beside this picture there are not a few which are misunderstood from its subject title. Their contents, as were criticized properly, are quite far from a war story. It is quite natural that a story of being called to or going to the army became a sub-story in a picture as it was directly connected with our daily life in those days. However, such a story was a sub-story to the last and never became the subject story as we tried to shorten such sub-stories to an extent that they could merely help picture an atmosphere.

Wife of Japan

(Mikuni no Tsuma)

Commented by Mr. Junichiro Tomoda in the

Cinema Jumpo No.717 of June 1940 issue

While it seems from the title that this film grasps a wartime sentiment and admisphere, but from what is contained it is a dramatic film putting stress upon sentimental feature by presenting misunderstanding between sister and her sister-in-law. It is a simple drama: a sister thinks ill of her sister-in-law as her marriage was broken by sister-in-law for some reason so much so that she dares not visit the grave of her brother who died in a battle, but they are reconciled with each other immediately when crisis of sister's living has been overcome with her sister-in-law's help.

Wife of Japan

Mikuni no Tsuma

Modern Motion Picture, 10 reels

Produced in: May 1940

Written by: Taketaka Yagisawa

Directed by: Isao Hirukawa

Starred by: Hiroko Kawasaki, Shin Saburi, Masami Morikawa, Eiko Sasuga, Jun Mihara.

Outline of Story

Akino, whose husband Sadao Tashiro, sergeant-major, had died in battle, was leading a hard life with a son Akira. She had to work at home in order to pay off the debts left by her husband. Sadao's younger sister Kumiko, who had run away from home, was living in an apartment house; she bears a grudge against Sadao and Akino because her marriage engagement had been broken on account of the debts, while next sister Eiko, a medical student, lived with Akiyo and her son and took good care of them.

On the anniversary day of Sadao's death they returned to their native village to visit his grave, when they received an urgent letter from Kimiko telling that she would not return home. Soon after then, Eiko visited the appartment house and reproached Kumiko who came back late in the night; she had promissed to see her lover that night.

Akino had prepared to open a shop of fancy articles for the purpose of getting money forbringing up her son and paying the debts off, when her late husband's father visited her and told that he was in need of money to repay his debt. Akino gave her father-in-law the money she had raised for opening the shop, which frustrated her plan. But she continued to save by working at home without getting disappointed.

Meanwhile, Kimiko got married to her lover Sagara, but was put in a difficult situation because Sagara embezzled his company's money. Akino rescued them from the fix by accomodating

them with her savings. At last Kimiko was deeply moved by Akino's sincerity and expressed heartily gratitude for her sister-in-law's kindness.

You were strong Papa!

(Chichiyo Anatawa Tsuyokatta)

Commented by Mr. Junichiro Tomoda

in the Cinema Jumpo 11 April 1939

issue

This motion picture was made along the subject song "You were strong Papa!", which was a prize song selected from among many songs by the Asahi. I rather interpret the scheme and intemtion of production of this picture in better way with commonsence and good will, but actually the picture itself is quite simple, common and advertising of Colombia Record. With its vast popularism of motion pictures, this subject song can well be disseminated among the people, but with this simple construction and production it is not so much as to have spectators sing this song from the depth of their hearts. Surely the producer made a success in putting the song into a memory of spectator by repeatedly bringing scenes with this song upon the screen toward the last scene, as just in a scheme of review show. Nevertheless, spectators will grow weary of the picture before such scenes with song appear. It is surely so with me at least. For this, producer and Scenario writer are not to blame. Rather than blaming for its poor production and scenerio, we must take into proper consideration the fact that they overworked in making this picture with the song in haste by the order of army authorities. We would rather say that any of motion pictures

will become just a means of propaganda if a film company continues to produce such pictures with a song under such rough scheme and production technique.

You were strong Papa!

(Chichiyo Anatawa Tsuyokatta)

Modern Motion Picture, 8 reels

Produced in: February 1939

Written by: Taketaka Yagisawa

Directed by: Kenkichi Hara

Starred by: Hiroko Kawasaki, Mitsuko Yoshikawa,
Mitsuko Mito, Yoshiko Tsubouchi

Some are very happy, but some are not. Those who are happy must approach to unhappy person with deep kindness and friendship. The subject story of this motion picture is that friendship is a saviour who leads the man to happiness.

Outline of Story.

Tomokichi and Hiroshi, primary school class-mates, were on bad terms with and lead a cat-and-dog life everyday.

Hiroshi's father, employee, and Tomokichi's father, milk-shop keeper, had been called to the army. One day Hiroshi's mother was informed of her husband's death in battle and got greatly heart-broken for a while, but soon she made up her mind to bring up well her daughter Toshiko and son Hiroshi with a support by Kamihara, who was her husband's intimate friend.

Tomokichi and Hiroshi still quarelled everyday. One day they at last exchanged blows and Tomokichi got injured by Hiroshi, and he had to stay away from school. Hiroshi regretted his act but would not inquire after Tomokichi regardless of the

advices of his mother and sister. While Hiroshi's teach reasoned him into consent telling that one should love one's enemy as was often seen in the Japan history. At last Hiroshi asked after his sick friend and they became intimate friends with each other.

At that time, Tomokichi's father, discharged from his military service, was to be repatriated. Tomokichi was very glad while Hiroshi became deeply disappointed recalling his dead father. Kamihara, for the purpose of consoling Hiroshi, gave a gramophone record titled "How strong you were, father!" to him and Junko, Kamihara's younger sister, encouraged him by playing piano. Thus Hiroshi restored his spirits and greeted Tomokichi's father with cheers.

Comments

"Lullaby of the Fighting Country"

Commented by Mr. Tadahisa Murakami

on the Cinema Jumpo No.626 oct. 21,

1937 issue

While this motion picture is called a military film it is full of Ofuna color, up to the middle of it, with a hero of salary-man as was usually seen in other pictures. But toward the end, just when Nakajima appeared all the troubles and cases were easily dealt with by joining to the army. This is indeed of Ofuna style and color. Yoshiko Tsubouchi and Toshiaki Konoe is not a bad match. The Ofuna Studio should let Konoe work giving him a proper role. Among others Kimiyo Otsuka cast well.

"Lullaby of Fighting Country"

(Gunkoku Komoriuta)

Modern Motion Picture, 8 reels

Produced in: August 1937

Written by: Yoshiyuki Nakamura

Directed by: Kenkichi Hara

Starred by: Choko Iida, Yoshiko Tsubouchi

Woman is feeble, but mother is strong. Maternal love is stronger than anything. This is the theme of this motion picture.

Outline of Story

Several months passed since Mitsuko Kakeda had left her house and eloped with her lover in spite of her mother's lamentation. Then she became pregnant, but was deserted by her lover and came back to Tokyo against her will. Although her younger sister Yaeki and her uncle Genkichi interceded with her mother for her, her mother did not allow her to live under the same roof as before, so she was obliged to settle in her uncle's house.

On the other hand, Yaeko had been in love with a young man named Ikushima, but she had not yet confessed it to her mother owing to mother's bigoted idea.

In the meantime, Mitsuko gave birth to a boy, so Genkichi again interceded for her again, but her mother did not agree to him, though she had an affection for her daughter. Thereupon Mitsuko had no alternative but to support hereself.

One day, on the street, Mitsuko met with a man named Taneda who had kindly looked after her on the train when she had been on her way to Tokyo while seeing off soldiers going to the field. Through his good offices, she could get a job as office girl in his office. Although Taneda denied rumours of his fellow employee, he could not help being enamoured of her. After all he took a chance to confess his mind to Mitsuko. She felt glad to hear this but told him that she was a mother of an illegal child. In spite of this confession Taneda did not change his attitude toward her.

In the meantime, at the request of Yaeko, Her mother met Ikushima when she was impressed a great deal by his personality and allowed Yaeko and him to marry in the future. Moreover, Yaeko repeatedly asked her mother to excuse her elder sister till her mother yielded to her affection. One day the baby's father Nakajima who had received a call to the army repented of his past folly and called on Mitsuko, who suffered mentally but after all made up her mind to pardon him.

Besides, "Farewell to Arms" (Saraba Sensen) looks like a war picture from its subject title. It is to be regretted very much that there remains no record of criticisms or comments as it was produced in haste by three producers. Nevertheless, it is very clear that this motion picture will never come under "G" category from its contents.

"Farewell to Arms"
(Saraba Sensen)
Modern Motion Picture, 5 reels

Produced in: August 1937
Written by: Ryosuke Saito and Kihan Nagase
Directed by: Hiroshi Shimizu, Chuya Tsuneyoshi and Kenkichi Hara
Starred by: Takeshi Sakamoto, Yoshiko Tsubouchi and Chishu Ryu

War is apt to bring a misfortune to a happy family. Is there any other means of solution than war?

Materials of story and records of criticism have been lost. This is a five-reel snapshot as by-product with three directors mobilized.

Outline of Story

In the North-China Incident, Mr. A, who was ill in bed received an order to the army. Meanwhile, A's younger sister had been worried about her fiance Mr. B., one of her brother's friends, and waiting for his return.

As for B, he had run away from home ten years before, married in Tokyo and had a boy.

However, B also received an order to the army. Thereupon B returned to his native place so as to leave his wife and son to his father. Although his father got pleased at his return, he was surprised at his wife and son and tried to turn them away in deference to A's sister. However, A's sister and others kept him from doing so.

In the meantime, A became seriously ill and died to the sorrow of all the people present. In such a bad atmosphere, B went to join the army.

Heretofore we have dwelled upon our products, together with its contents and comments. Furthermore there are some records of attacks of commentators to the effect that the SHOCHIKU has little cognizance of own country's emergency, and records of disproof of it, which are attached hereto for your further reference.

Abovementioned comments on each films are neither always acceptable for us nor do such comments express what we really desire.

Following are such comments as giving most important materials, worthy of special mention, not as minor referential matter. Because those include general comments on our Shochiku films, from which we can gather what the Shochiku film's tendency was.

Company's Statement and Comments
on Shochiku Motion Pictures

1. Some comments on the Shochiku pictures
(by Mr. Hideo Tsumura in the Cinema Jumpo)

2. Recreation for the people is a Great Mission which motion picture must assume (statement of the Shochiku in the name of Mr. Shiro Kido, in the Cinema Jumpo)

3. (Review of Japanese Motion Picture in the Press Asahi) Present Status of Ofuna films, full of mercenary spirits.

SOME COMMENTS ON THE SHOCHIKU PICTURES

By Mr.Hideo Tsumura (Published serially in "the Cinema Junpo," No.679 to No.681, May issues in 1939).

Up until a few years ago, one of the clear tendencies as seen from the Ofuna Studio's pictures is that the pictures had been intended chiefly to appeal to Tom, Dick and Harry class fans. Are the Company's authorities bold enough to issue such a statement to the public even at present ?

Although it tries to portray deep maternal love, with such common place mournful sentimentality, it is far from comparable to the Nikkatsu's picture, "A Wayside Stone" (Robo no Ishi) in portraying deep affection.

Unless the Company find their way in seeking how to give food for the life of Japanese, giving up their superficial attitude in production, they will find it difficult to keep up with the filmdom.

For a long time, Japanese films have been led under the slogan of "picture for recreation." Directors of motion picture companies have been thinking only how to produce interesting pictures that are payable and they think no other.

Scathing criticism by film commentators is nothing to them, and they have taken their own road up to this date.

However, such easy going attitude will not be permitted in the present difficult situation confronting Japan.

The Shochiku Company one of the leaders in the Japanese fildom is largely responsible in this connection.

I do not purposely point this out, not because Japan is now involved in the war.

What has the big Shochiku, having years of tradition and history done these years ? The Shochiku should have played an important roll in the reformation of Japanese motion picture.

However, extremely disappointing is the fact that the Shochiku produced a series of such silly pictures as "Aizen kazura," "Home Diary (Katei Nikki), "Auld Lang Syne" (Hotaru no Hikari) and "A Japanese" (Nihonjin).

It is true that Ofuna for years maintained a leading position in the Japanese fildom in the past.

However, if looked from the cultural standpoint of film, any one of the Shochiku pictures are widely apart the aim.

Such Nikkatsu's presents as "soil" (Tsuchi), A Wayside Stone" (Robo no Ishi) "Whirr of Propeller" (Bakuon) are entitled to be one of the important elements in building up film culture, but there is nothing in any of the Shochiku presents, as is seen in "Aizen Katsura," "A Japanese" (Nihonjin), "Departure" (Shuppatsu), "Weather map on Wedding" (Kekkon Tenkizu), "Okayo's Resolution" (Okayo no Kakugo), that contain something of culture, and so are "Mother and

Son" (Haha to Ko), "Love Corps" (Aijo Butai), "Women's Custom" (Onna no Fuzoku), "South Wind" (Nanpu), "Miyeko's Brother," (Miyeko no Ani) and "Women, Keep your House!" (Onna koso Iye wo Mamore), all utterly lacking in social sense.

I recollect that Shochiku's 1938 presents, "A pure-hearted Lady" (Junjo Fujin), "A Glacier with Flowers," (Hana aru Hyoga), "Yoimachigusa," "Ruined House in the Native Place" (Kokyo no Haika) are too senseless to have been produced in Japan under the strain of the War.

It is quite disgusting for me toosee the Ofuna Pictures of recent years as they are all effeminish and spineless. Imagine an actress scrapping and talking bombastically! This is a color seen in the Shochiku pictures.

The situation confronting Japan is steadily assuming so serious an aspect and consequently imposing so heavy a strain upon our life both physically and mentally that mere cheerful tricks can no longer be good for a laugh from average movie audience. Did not the Ofuna Studio appreciate such trend of the world ?

Even in the days before the'February 26 incident' happened in 1936, there was an indication of such trend, and the Shochiku, quite unconcerned about the situation even in the midst of Sino-Japanese incident, remained producing such silly romantic pictures as, "Pure-hearted Lady" (Junjo Fujin), "Glacier with Flowers" (Hana aru

Hyoga), and "Miyeko's Brother" (Miyako no Ani).

It may be quite natural that such a studio will be left behind the times.

If the love color be removed from the traditional Ofuna's, what will remain in the Ofuna pictures ? The answer is quite clear. Nothing will remain.

RECREATION FOR THE PEOPLE IS A GREAT MISSION, WHICHMOTION PICTURE MUST ASSUME

By Shiro Kido Vice-President of the Shochiku Co., Ltd. (Published in "the Cinema Jumpo," No.691, August issues in 1939)

To whom motion picture belongs ..... It neither belongs to producers, nor scenario writers. It does not belong to directors nor commentators. It always belongs to the public. .....

If we put much stress, when producing picture, on how to influence and culture people through picture, and if we are carried away by enthusiasm to achieve this end, it very often happens that counter-effect will be produced by a failure in taking proper means to an end.

In producing picture, it is permitted, I believe, to take a step forward before the times but it will not be permitted to take two steps forward.

If we advance too far ahead of the times, to the eyes of the public without far-reaching insight and due judgement on problems of life and society, what we intended for will most likely become an ideal in the dreamland, quite apart from the reality.

It will be quite difficult and endless to analyse, according to one's occupation and degree of intellect, the classes of public who support picture or in other words who undergo influence by and find recreation from picture. To

make it simple, let us classify them by sex and age, and we find that by sex the largest class of audience is female and by age young man and women ranging from 17 to 25 years of age. It is these classes that form the basis of picture audience and consequently, picture productions are operated on the basis to offer amusement to audience of these two classes, in most cases.

Especially to make women a main object as audience has been my long-oherished strong view which I had advocated in many occasions.

Although family in Japan are under the paternal rights, love and influence of women as a mother are no less great. In this respect, it is not too much to say that women's power may influence the coming age. I firmly believe, therefore, that it is important a task for picture producers to implant in the women's mind a moral spirit which will put through a true affection.

Generally speaking, the woman is intellectually inferior to the man, neverthless this does not mean that the moral spirit of woman is inferior to that of man. For this reason, I have done my utmost in producing pictures, putting stress on women, and so I will in future.

Pictures portraying mother from various angles always prove a hit. Many of the Ofuna pictures so much contain something of mother, that if figures of mother be removed from the Ofuna pictures, such as "Song of a mother" (Haha no uta) "Aisen Katsura," "Questions and Answers to Modern Female," (Shinjosei Mondô) or some other similar pictures, nothing will remain there.

To the people who opposes to the Ofuna's policy in which the Ofuna produces pictures putting stress on women, I ask if he understands our object mentioned above and reconsider the matter over again.

As every topics are connected with women, every topics of women are closely connected with man, and just as women show great ability for publicity, thought and spirit imbued by women have a great effect. For this reason, we must not overlook the importance attached to women.

Nothing is more mighty, more beautiful and more rich than most primitive thought and feeling. I feel it is true whenever I recall myself to most popular and famous old works. Examples show that any of works that cannot move the public to tears is not a big one.

Review of Japanese Motion Pictures No.2

(In the Asahi's July 17,1939 issue)

Present Status of Ofuna Films

Full of Mercenery Spirits

There may be a protest that what modern motion pictures of Ofuna studios will become of. What on earth will those motion pictures become of ?

Do they continue to produce such sort of things hereafter too ? It is as much difficult as to prophesy when the Aizen Katsura will end. It is rather wonderful to see Ofuna continues to produce same kind of pictures, pictures for amusement only, for such a long time.

There appear handsome hero and beautiful girl, and they fall in love and some one interferes with it. This is the whole story of Ofuna films. How many films have been produced from this routine theme ? Perhaps, a hero will be an university school-boy, scientist, or son of noble family, and a heroine will be a madmoiselle, restaurant waitress, office girl or young widow. Obstacles to a love will be such one as vast difference between their family standing or appearance of third person. Combinations of these three in a different way will make thousands of films, and SHOCHIKU Ofuna carefully counts number of possible combinations and makes pictures according to these combinations.

Such poor intellect in the SHOCHIKU Ofuna films can be easily evidenced by the fact that they always try to attract spectators of woman aged 17 to 30 and that themes are generally originated

from stories written in woman's books or popular magazines or newspapers. Therefore such films as "Children in the Wind" (Kazenonakano Kodomo), "Seasons for Children" (Kodomo no Shiki) "Flowers in Weed" (Hana aru Zasso) produced by Hiroshi Shimizu, "Brother and His Sister" (Ani to Sono Imoto) by Yasujiro Shimazu or "Mother and Children" (Haha to Ko) by Minoru Shibuya: Ofuna Studios were always ashamed of these films when they were brought before the spectators, and they had quite miserable results from these films. Such facts must be understood by Ofuna fan who are quite satisfied with the so-called Ofuna style films and production principles as mentioned above. Therefore it can be said that poor intellect in Ofuna films are indirectly connected with poor intellect of Japan's woman of present. However, Ofuna is surprisingly full of businessmanship. Their technique is quite unique. This secret is not so understandable, as we look into several Ofuna films carefully we can easily discover this secret. Milky and soft skin, overflowing charms thereon, typical personage, common but fluent story: Such boned materials like ice-cream consist of Ofuna films. Look at Sano, Saburi, Mihara, Natsukawa, etc.! How they are full of seeming charms ! With these, Ofuna films smell womanly even in its bright, light and beautiful character of Ofuna style (or Kamata style). Thus many a sweet love story promises tears and applause of all women in Japan, and "dream factory" which flows out one after another from studios prevents "realistic" wind as far as Ofuna is concerned.

As of November, 1946 Secretariate

Tokyo Head Office,
Shochiku Co., Ltd.

- General Affairs Dept.
  - Personnel Sec.
  - Diverse Affairs Sec.
  - Engineering Sec.
- Paymasters' Dept.
  - Receipts & Disbursements Sec.
  - Accountants' Sec.
  - Custody Sec.
- Investigation Dept.
  - Investigation Sec
- Opera Dept.
  - Art Sec.
  - Music Sec.
- All-Round Planning Dept.
  - General Affairs Sec.
  - Literary Stuff Sec.
  - Material Sec.
  - Planning Sec.
  - Business Sec.
- Motion Picture Dept.
  - General Affairs Sec.
  - Examination Sec.
  - First Distribution Sec.
  - Second Distribution Sec.
  - Foreign Affairs Sec.
  - Japanese Pictures Performance Sec.
  - Second Japanese Picture Performance Sec.
  - Films Custody Sec.
  - Projection Sec.
  - Publicity Sec.
- Theatrical Dept.
  - Business Sec.
  - Drama Publicity Sec.
- Entertainment Dept.
  - Business Sec.
  - Production Sec.
- Enterprise Dept.
  - Enterprise Sec.
- Hokkaido Office
  - Distribution Sec.

(As of November 1941)

Shochiku Co., Ltd.
Osaka Branch.

- Motion Picture Dept.
  - Distribution Sec.
    - 1st Sec.
    - 2nd Sec.
    - 3rd Sec.
  - Projection Sec.
    - 1st Sec.
    - 2nd Sec.
  - Selection Sec.
  - Planning Sec.
  - Technique Sec.
- Publicity Dept.
- Theatrical Dept.
  - Planning Sec.
  - Publicity Sec.
  - Advertisement Sec.
- Accountants' Dept.
  - Accountants' Sec.
  - Paymasters' Sec.
- General Affairs Dept.
  - Diverse Affairs Sec.
  - Personnel Sec.
  - Works Sec.
  - Custody Sec.
  - Engineering Sec.
  - Supplies Sec.
- Investigation Dept.
  - Investigation Sec.

As in Nov., 1941.

Ofuna Studio, Shochiku Co. Ltd. -

- Business Department -
  - Diverse Affairs Section
  - Accountants' Section
  - Applies Section
  - Paymasters' Section
  - Film Section
  - Photegraphing Business Section
- Senario Department - Books Section
- Directors' Department
- Photographers' Department
- Expediting Department
- Information Department
- Sound-Recording Department
- Document Pictures Department

Position	Name	Date of installation or resignation	Investigation List presented Public Office under investigation	Result	Remarks
Director	Takizo Miyazaki	April,30th.1947 installed	Director, & Chief of the Business Dept. of Osaka Branch	Undecided	
Standing Auditor	Jiro Kaga	April,1946 installed	Stand Auditor	"	
Head of Kyoto Studio	Goro Takahashi	April,1946 installed	Head of Kyoto Studio	"	
Auditor	Gimbee Ezaki	Janu.15th,1947 resigned			Investigation List was not Presented because of resignation
Auditor	Kozaemon Kimura	April,30th.1947 resigned.			

Note: InMarch 1946, all the directors resigned their positions for the purpose of democratizing the company and the present directors were elected, at an extraording general meeting.

List of Chief Officers
(From July, 1937 To December, 1941)

Position	Name	Date of Installation	Date of Resignation	Present Post	Present Address	Remarks
Director & Chairman	Matsujiro Shirai	Oct.29th 1938	In Office	Director & Chairman	No.36, Kasaya-cho, Minami-ku, Osaka	
Director & President	Takejiro Otani	Janu.31st, 1937	"	Director & President	No.9, 1-chome Tsukiji Chuo-ku, Tokyo	
Chief Director	Shiro Kido	Janu.31st, 1937	"	Director & Vice-president	No.56, Otsuka-cho Bunkyo-ku, Tokyo	
Chief Director	Tadasuke Machida	"	Nov.28th, 1938			Dead.
Chief Director	Isaburo Inoue	"	In Office		No.5, 6-chome, Nishi-ginza, Chuo-ku, Tokyo	Rsigned in 1946
Managing Director	Jusei Inoue	Janu.31st, 1937	In Office	Managing Director	No.166, Miyazaki-cho Shimokamo, Sakyo-ku, Kyoto	
Managing Director	Hiroshi Otani	March, 25th 1937	"	"	No.54, Mitanichi Yuki-no-shita, Kamakura Kanagawa Prefecture	
" "	Ryozo Miyoshi	Janu.31st 1937	"	"	No.307, 3-chome Amanuma, Suginami-ku, Tokyo	Resigned.
" "	Fukutaro Tada	Oct.19th, 1938	"			

Position	Name	Date of Installation	Date of Resignation	Present Post	Present Address	Remarks
Director & Vice-president	Nobutaro Shirai	Oct.30th 1937	"		No.56,Kita Hiyoshi-cho Imakumano, Higashiyama-ku Kyoto	Director till Oct.30th 1937
Director	Kichitaro Yamamoto	Bifore 1935	April,28th, 1938			Dead
"	Gennojo Okubo	"	In Office		4,No.4,3-chome Umamichi, Taito-ku Tokyo.	Resigned
"	Shuichi Tanaka	April,28th 1936	"		No.135,Shimomaezu-cho Naka-ku,Nagoya	"
"	Yaichi Endo	March.25th, 1937	"		5,No.41,1-chome,Kanamecho, Toshima-ku, Tokyo	"
"	Toshio Takahashi	March.25th 1937	"	Managing Director	No.192,Hoya, Hoya-cho. Kitatama-gun Tokyo Prefecture	
"	Seizaburo Oka	March,25th 1937	In Office			Resigned
"	Kaizo Hata	"	"		No.212,Nicho-machi Shitaya-ku, Tokyo	"
"	Yu-i Hosoya	"	"			Dead
"	Seitaro Uda	March 25th 1937	Oct.29th 1938			Dead
"	Tamenosuke Saito	Oct.29th 1938	April 30th 1941			Dead
"	Yoshizo Chiba	April 30th 1941	In Office			Resigned
Permanent Auditor	Akira Watanabe	March 25th 1937	July 21st 1938			Dead

Position	Name	Date of Installation	Date of Resignation	Present Post	Present Address	Remarks
Permanent Auditor	Seitaro Uda	Oct.29th 1938	In office			Dead
Auditor	Gonshichi Hirai	Installed before 1935	Oct.30th1939 1939			Resigned
Auditor	Teiji Tanaka	Installed befor 1935	Inoffice		135 Shimo-maezu-cho Naka-ku, Nagoya	Resigned

HEAD OFFICE IN TOKYO

Position	Name	Date of Installation	Date of Resignation	Present Post	Present Address	Remarks
Japanese Film Dept.	Tamenosuke Saito	Installed before Jan.1936.	Oct.25th, 1938.			Dead.
Foreign Film Dept.	Michimo Chiba	Feb.1st,1937.	Oct.25th, 1938.			
Chief of Movie Dept.	Hiroshi Otani	Oct.25th,1938.	May 10th, 1941.	Managing Director.	Mentioned above.	
- " -	Tadayoshi Asao	May 10th,1941.	In office,	Rated as a chief.	173 Yamato-cho, Nakano-ku, Tokyo.	
Chief of Theatrical Dept.	Tokusaburo Sato.	Feb.1st,1941.	In office.		251 Honan-cho, Suginami-ku, Tokyo.	Resigned.
Chief of Entertainment Dept.	Saburo Kawaguchi.	Feb.1st,1941.	Dec.1st,1941.		21, Kami-Nakazato, Takinogawa-cho, Kita-ku, Tokyo.	Resigned.
- " -	Juemon Gamou	Dec.1st,1941.	In office.			
Chief of Opera Sect.	Shiro Kido	Installed before 1936.	Dec.15th, 1937.	Vice-president & Director.	Mentioned above.	
- " -	Hiroshi Otani	Dec.15th, 1937.	In office	Managing Director.	Mentioned above.	
Chief of Advertisement Dept.	Chonosuke Tamaki.	Oct.24th, 1938.	Feb.14th, 1940.		459, 1-chome, Soshigaya-Setagaya-ku, Tokyo.	Advertisement Dept is abolished.

Position	Name	Date of Installation	Date of Resignation	Present Post	Present Address	Remarks
Chief of Enterprising Dept.	Hiroshi Otani.	Feb.1st,1937.	Oct.26th,1938.	Managing Director.	Mentioned above.	
- " -	Benzaburo Funakoshi.	Oct.26th,1938.	In office.		1,200, 1-chome, Kitazawa, Setagaya-ku, Tokyo.	Resigned.
Chief of Accountant' dept.	Ryozo Mishima.	Before 1935.	Feb.1,1937.		Mentioned before.	Resigned.
- " -	Ginjiro Takao.	Feb.1,1937.	In office.			Resigned.
Chief of General Affairs Dept.	Tei Tanaka.	Feb.1,1937.	Jan.16,1941.			Dead.
- " -	Shin'ichi Ota.	Jan.16,1939.	In office.		No.3169,10-chome, Kami-Itabashi,Tokyo.	Resigned.
Chief of Inspection Dept.	Yui Hosoya.	Jan.1,1936.	Apr.16,1936.			Dead.
- " -	Ken Takata.	Apr.6,1936.	Feb.14,1940.			Resigned.
- " -	Chonosuke Tamaki.	Feb.15,1940.	In office.			Resigned.
Chief of Consolidation Planning Dept.	Hiroshi Higo.	Aug.15,1941.	Dec.1,1941.			Resigned.
Chief of Cultural Dept.	Hiroshi Higo.	Dec.1,1941.	In office.			Resigned.
Chief of Hokkaido Office.	Yasuke Maekawa.	Feb.1,1937.	In office.	Chief of Hokkaido Office.	No.2,17-chome, Nishi, Kitashijo, Sapporo.	

OSAKA BRANCH OFFICE

Position	Name	Date of Installation	Date of Resignation	Present Post	Present Address	Remarks
Chief of Motion Picture Dept.	Kichizo Chiba.	Mar.,1937.	In office.			Resigned.
Chief of Theatrical Dept.	Juro Suzuki.	Mar.,1937.	Apr.,1940.		No.248,Hayakawa, Odawara.	
- " -	Katsujiro Iida.	Apr.,1940.	In Office.			Dead.
Chief of General Affairs Dept.	Juro Suzuki.	Mar.,1937.	Feb.,1939.			Resigned.
- " -	Seizaburo Oka.	Feb.,1939.	Dec.,1941.			Resigned.
- " -	Shichigoro Tsunemura.	Dec.,1941.	In office.			Resigned.
- " -	Kinji Hoshino.	July,1937.	In office.	Standing Director.		Mentioned before.
Chief of Publicity Dept.,	Katsumi Shinoyama.	Mar.,1937.	Sept.,1942.			Abolished.
Chief of Inspection Dept.	Seitaro Uda. Uda.	Mar.,1937.	Sept.,1942.			Abolished Dead.
Superintendent of Ofuna Studio.	Shiro Kido.	1924.	May, 1943.	Director and Vice-President.	Mentioned before.	
Superintendent of Kyoto Studio.	Katsumi Shinoyama.	Apr.,1937.	Apr.,1938.			
- " -	Shintaro Shirai.	Apr.,1938.	Nov.,1942.			Mentioned before.

Annotation:

(1) This list is stated as on Dec. 7, 1943.

(2) The "Present Position" is stated as on July 25, 1947.

(3) Those who had been appointed to the post before Jan. 1, 1936, are alluded to as appointed "before 1935".

(4) As to the addresses of those resigned, the inspection has not been satisfactory because of the lapse of time, war-disaster etc. We have stated only those which have become clear by the present.

(5) Reports shall be made on completion of inquiry as to the names of Departmental Chiefs of the Studios.

Shochiku Co. Ltd.

Position	Name	Date of installation or resignation.	Investigation List presented: Public Office under investigation	Result	Remarks
Director & Chairman	Matsujiro Shirai	Oct.29th,1938 installed	Director & Chairman of Shochiku Co.Ltd.	Undecided	
Director & President	Takejiro Otani	Janu.31st,1937 installed	Director & President	"	
Director & Vice-president	Shiro Kido	March,1946 installed	Director & Vice-president.	"	
Chief Director	Jusei Inoue	April,1944 installed	Chief Director	"	
Chief Director	Hiroshi Otani	April,1944 installed	Chief Director	"	
Managing Director	Toshio Takahashi	April,1946 installed	Managing Director	"	
" "	Kinji Hoshino	April,1942 installed	Managing Director	"	
" "	Shuichi Yamazaki	April,1946 installed	Managing Director	"	
Director	Kiyoshi Takamura	April,30th1947 installed	Director,& Ofuna Studio	"	
Director	Kosaku Kobayashi	April,30th1947 installed	Director,& Chief of the Accountants' Dept.	"	
Director	Ichizo Okumura	April,30th1947 installed	Director,& Chief of the Enterprising Dept. of Osaka Branch	"	

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PETITION FOR ACCEPTANCE OF PERSONAL COUNTER-EVIDENCE

TOSHIO TAKAHASHI,
MANAGING DIRECTOR,
SHOCHIKU CO., LTD.

July 30th, 1947.

SUBJECT: Petition for Acceptance of Personal Counter-Evidence.

TO: Prime Minister Tetsu Katayama.

With regard to revision of the criterion of screening under Article G, Ordinance of Home Office No. 3, Directive of Cabinet dated June 30th, 1947, I take the liberty of submitting a written counter-evidence of my career to you as stated in the accompanying document, so I shall petition you so that you will kindly accept and examine it.

Toshio Takahashi,

Managing Director,
Shochiku Co., Ltd.

Toshio Takahashi

Since I used to hold the posts of director and concurrently head of Oizumi Cinema Studio, Shinko Kinema Co., Ltd., there is fear that my case might fall under the above criterion. Nevertheless, I consider it improper that I shall be charged with it for the following reasons:

1. I had never taken any important part as to decision on the policy of the company in the capacity of director of Shinko Kinema Co., Ltd.
2. I had held the post of head of Oizumi Film Studio, Shinko Kinema Co., Ltd. only two months during the specified period.

Moreover, during my term of office, I had never co-operated with or participated in any militaristic or ultra-national movement; I will give evidence to it as follows:

(1) State of Affairs of the then Shinko Kinema Co., Ltd.
Competing with influential Shochiku & Toho, Shinko Kinema Co., Ltd. had actors and actresses having little value as stars and they cudgeled their brains so as to draw attention of spectators. Thereupon instead of so-called "star value" they put stress on products based on literary works or humanism.

(2) My Conviction and Attitude In Capacity of Head of Studio.

In those days capitalism was diagonally opposed to liberalism, but on the contrary it had a close tie with militarism and placed everything such as art, culture and education under its control.

As for me, however, I stood against power of capital and its intrigue and in order to accomplish spiritual independence of art, culture and education and set them at liberty from the fetters of capital, first of all, in the film world, I wanted to display my firm belief and in this respect I devoted myself to production of literary films in the truest sense of its term. Up to the present I have been firm in my belief.

For example, I will mention the following pictures:

"Captain's Daughter" (Tai-No-Musume)
starred by Masao Inoue & Yaeko Mizutani.

"Garden of Cherry-blossoms" (Sakura-No-Sono)
starred by Koreya Senda, Kenji Susukida & Chieko Higashiyama.

"Song of Bear" (Kuma-No-Uta)
starred by Ichiro Sugai & Nobuko Fushimi.

"Border of Love and Hatred" (Aien-Kyo)
starred by Fumiko Yamaji & Seisaburo Kawazu.

"Scarred Oak" (Kizudarake-No-Oak)
starred by Akiko Shiga.

(3) Motion Pictures produced during my tenure of office in the specified period are stated in the accompanying papers.

REASON OF MY RESIGNATION AND TERM OF OFFICE.

Although I made efforts so as to realize my ambition and lines of the business as above-mentioned, due to the outbreak of the China Affair social conditions underwent a sudden change and my attitude toward production of films was regarded as liberalistic and I was considered to be unfit for the post according to the resolution made at the board of directors, so it was unofficially decided that I should be forced to tender my resignation about the middle of August and since then I had had no connection with planning and production of the company.

It was September 12th that my successor was appointed new Head of the Studio and held the post, so my resignation was officially announced.

Nevertheless, in the specified period I had actually held the post of Head of the Studio only a little over thirty days.

NUMBER	YEAR FOR PRODUCTION	TITLE OF FILM	DATE FOR RELEASE
1	1937	"Pure Marriage" (Jokon-Ki)	July 8th
2	"	"Women's Victory" (Josei-No-Shori)	July 14th
3	"	"Womenkind" (Onna-Doshi)	July 22nd
4	"	"First Journey of Life" (Jinsei-No-Hatsutabi)	July 29th
5	"	"Nineteen-Year-Old Girl" (Otome-Juku)	Aug. 5th
6	"	"Smoky Native Place" (Kemuru Furusato)	Aug. 12th
7	"	"Imperial Army's Strength" (Kogun-Hitotabi-Tateba)	Aug. 19th
8	"	"Way to Marriage" (Kekkon-E-No-Michi)	Sept. 1st

"PURE MARRIAGE" (JUNAN-KI)

Written by : . . . . . TAMIKI HOSODA

Dramatized & Directed by:. JUKICHI SUZUKI

Starred by:. . . . . FUMIKO YAMAJI (Hiemi), NACHI NAGAWA (Masako) & AKIRA KUSAKABE (Kiichi)

COMMENTARY:

The story deals with efforts of a woman who overlooks her lover's misconduct and tries to start a new life.

SYNOPSIS:

Hiemi is forced to marry a man against her will for the sake of her family, but her bosom friend Masako kindly saves her from the trouble. However, Masako gives herself to Hiemi's lover Kiichi at a hotel in Kyoto.

When Kiichi comes back to Tokyo and confesses his sin to Hiemi, she gets disappointed for a time, but she pardons Kiichi's sin and spends her days happily in expectation of getting married to him.

Meanwhile, Masako calls on her and tells that she is with child by Kiichi. After all Hiemi gives up Kiichi and letting him marry Masako, leaves for her sick father's house.

No. 2

"WOMEN'S VICTORY" (JOSEI-NO-SHORI)

Written & Dramatized by: MITSURU TOYAMA

Directed by: . . . . . CHIHARU SOME

Starred by: . . . . . YUMI TAKANO (Chizuko Hirano),
KIYOKO HIRA (Yukari Ohara) and
SEIZABURO KAWAZU (Masao Koike)

COMMENTARY:

An accident bars the course of life, but again time settles the matter.

SYNOPSIS:

Masao who has returned home from New York owing to his father's death runs off to Tokyo with his fiancee Yukari on the night of their wedding, but they become separated from each other at the station.

From that time on, Masao becomes a taxi-driver and is loved by two women --- Chizuko and Sakiko, but after all cohabits with Chizuko. As ill luck would have it, Masao gets injured by accident.

Yukari who has gone astray at the station happens to call on and inquire after him together with Sakiko. Yukari has been the concubine of Sakiko's father and asks Chizuko to

let Masao live with her again. However, Chizuko is with a child by Masao, so she obstinately refuses Yukari's request. Thereupon Yukari gives up the idea and makes up her mind to start a new life.

No.3 "ONNA DOSHI" (or "Two Women)

Written by Nobuko Yoshiya

Screen play by Shuichi Hatamoto

Directed by Teppei Nishi

Characters

Akira Shibukawa ... Kenjiro Uemura

Toshi Kiyoura .... Tomi Furukawa

Kayo Sakamoto .... Kumiko Mayama

Comment:

A story dealing with women's Friendship.

Synopsis:

Toshiko, a woman painter, had a friend named Kayo, who came up to Tokyo & put herself in the care of the former. Soon Kayo married an artist named Shibukawa against Toshiko's advice.

The married couple, however, fell into difficulties because of Shibukawa's illness. Toshiko, on the other hand, became better & better off, thanks to her effort.

Though Toshiko cherished hatred to Kayo for a while, she felt pity for her misery & offered assistance. So Shibukawa got over his illness.

No.4 "JINSEI NO HATSUTABI" (or "Life's Journey")

Written }
Dramatized } by Yasujiro Shimazu
Directed }

Characters:

Shigeo ..... Hiroshi Ouchi

O-Kane ..... Kumeko Urabe

O-Machi ..... Yukiko Kuji

Comment:

A story of a mother who gives up her self entirely for the love of her son.

Synopsis:

Shigeo came up to Tokyo to learn painting, leaving his mother & sweetheart behind him. O-Kane, his mother, led a hard life looking forward to the day when Shigeo would rise in the world.

After some time of hardship, Shigeo had his picture accepted for the exhibition & became famous. O-Kane came up to Tokyo believing that she could live happily with his son now. Persuaded that her son was still to work hard, she resigned herself to go back to the country.

No.5 "OTOME JUKU" (or "Nineteen years Old.")

Written by: Toyokichi Saito

Dramatized by: Bin Kisaragi

Directed by: Seiji Hisamatsu

Characters:

Maki ..... Haruo Tanaka

Saji ..... Kenjiro Uemura

Taeko ..... Mineko Mori

Haru ..... Mayumi Tsukiji

Comment:

Love story of two couples of lovers.

Synopsis:

Maki, a poor artist, was in love with Taeko, daughter of the keeper of his lodging house. Taeko, however, was secretly in love with Saji, a student.

O-Haru, a young girl, came up from the country, with home troubles in her heart.

After many mistakes & misunderstandings, Maki's affection solved all the problem. Maki married Taeko & Saji, O-Haru.

No.6 "KEMURU KOKYO" (or "Home in the Mist")

Written by: Makoto Goda

Dramatized by: Hiroomi Matsuzaki

Directed by: Saburo Aoyama

Characters:

O-Sono ..... Yumi Takano

Ryuta Tsumura . Masao Shimizu

Comment:

A story of a girl who gives up her love for obligation.

Synopsis:

Ryuta Tsumura comitted murder by mistake, intending to save a mother & daughter who was dying on the street. When he was discharged after seven years, however, neither his parents nor his betrothed Yaeko came to see him. O-Sono, the girl he had saved, was the only one to welcome him. So Ryuta did not go home but started on a journey with O-Sono.

O-Sono, however, thought of Yaeko, who had attended on Ryuta's parents while waiting for him. O-Sono made up her mind to give him up and, having persuaded him to go back to his parents & to Yaeko, she went on her solitary journey.

No.7 "KOGUN HITOTABI TATABA"

("or "The Imperial Forces Rouse Up")

Screen play by: Hirocmi Matsuzaki
Mitsu Toyama
Bin Kisaragi

Directed by: Teppei Nishi
Matsugu Ueno
Taizo Uesuna

Characters: Seisaku Ito ....Mitsuhiko Okazaki
Kohei Suda .... Kenzo Asada
Hiroshi Sugawara .... Akira Miki
O-Kinu ..... Naomi Egawa
Yoko ..... Kumiko Mayama

Synopsis:

Seisaku Ito lived a happy life with his parents & his younger sister Yoko. An unhappy event came to visit his family. Yoko ran away from home. It seemed that she was abducted by somebody. Her parents grieved much at this, and Seisaku made up his mind to go out to Tokyo to seek for her.

In Tokyo, Sisaku worked at a factory while searching after his sister. O-Kinu, a factory girl, sympathized with him & helped him in his search.

Suda, a truck-driver, who had been in love with O-Kinu, felt jealous of their intimacy & abused them whenever there was a chance. It was, however, all in vain & the two got move & more in love with each other.

No.8 "KEKKON E NO MICHI" (or "The Way to Marriage")

Written by Kan Kikuchi

Dramatized by Shuichi Hatamoto

Directed by Shigeo Tanaka

Characters;

Reiko Fujimura .... Isuzu Yamada

Ryosaku Shimazu ..... Akira Tatematsu

Ranko Akashi ..... Tomi Furukawa

Comment;

Married life, once entangled through misunderstanding, returned to its proper track as the time lapsed.

Synopsis;

Reiko, misunderstanding that her lover Shimazu was in love with Ranko, married a Kansai businessman to please her father.

Soon her husband became penniless, attacked by a financial panic.

On the other hand, Shimazu, left by Reiko, came to live a desperate life.

After many confusions & distresses, each found his & her own way to go, and two couples of men & women started on happy married lives.

Comment on "KOGUN HITOTABI TATABA"

(The Imperial Forces Rouse Up),

Suspected of Coming Under "C" Category

As it is clear in the synopsis, the hero Seisaku was a humanist who sought for righteous humanity & burned with compassion for the weak. He set aside his personal hatred even to the immoral Sugawara who had carried away his sister from home and, moreover, did his best for the relief of evacuating residents other than Japanese.

In short, the intention of this motion picture is not the instillation of militarism, but rather the problem how to live with humane mind & passion under the pressure of militarism. It avocates that humane morals & virtures ------ honesty, purity, love, filial duty, dilligence etc ---- must not die out even during the war, that, when a war comes to trample on them, the minds of the nation resist it & seek for humanity. You are cordially requested to pay your attention to such a fact.

At first, this picture was planned under the title the "War & Man". It was changed into "The Empirial Forces Rouse Up" because of the indirect pressure of the business & censorship organizations of the time. The subject, however, is humanity, humane morals & the Man standing against the War.

Were it screened at present under the original title "war & Man", there would be no objection at all, but would act as a check against the misery of a war.

In this sense, it can be asserted that this motion picture was not intended to instill militarism.

Just at this time, Saisaku was called up to the colours. Though he was much worried about his parents, his sister & O-Kinu, he responded the call, having entrusted all to O-Kinu.

As soon as Seisaku arrived at the battle-field, he was appointed to employ himself in the proteetion of the evacuating Japanese residents. One day he happened to meet Tokuyama, who had worked in the same factory with him, & who used to be a heavy drunkard. Now he confided Seisaku with the fact that he had been given to drinking because of his discouragement in his secret love with O-Kinu. Seisaku was much moved by his story.

One day it happened that Seisaku was informed of his sister's death. Sugawara, a sick vagabond, made a confession to him & told him how his sister died in misery after she was carried off from home.

Though Seisaku felt very angry with Sugawara, he set aside his personal feelings & took care of him for the sake of humanity & fellowmenship. Even the drunkard Tokuyama was moved by his generosity & helped him in nursing Sugawara.

A mob of rioters came to besiege the remaining Japanese & the defence was found very difficult. Sugawara, though seriously ill, volunteered to go to the Head Quarters as a dispatch rider. Soon all felt relieved at the news of a rescue party coming.

Comment by one of the Dramatizers

on "The Emperial Forces House Up"

Hiroomi Matsuzaki

The theme of this screen play is "brotherly love". The hero is a young man coming up to Tokyo to seek for his sister who had run away from home. All the other events, such as his love in the factory, his going to war, the misery of his sister's death, the chance meeting with the rowdy who had carried his sister fro home ----- they are only episodes.

It is only because the china Incident happened to occur, that this play took the background in it. Nothing is militaristic of it but the title & the background.

Masao Inoue

I have long been on friendly terms with Mr. Takahashi. He expressed his desire to keep clear of war productions whenever I arranged with him about programs to be performed before or after the outbreak of the Sino-Japanese Incident. At private meetings he often criticized the War and pointed out its injustice, which gave me lessons. In the meantime every man came to wear a national uniform and at last he who did not wear it was called as if he were an unpatriotic man. Nevertheless even in those times, Mr. Takahashi never wore a national uniform. When I asked him the reason, he used to give a broad grin. I gathered from his attitude that he had an extreme dislike for time-serving, and I was impressed by his decency with a determined air like that.

Masao Inoue, Leader of the
Inoue Troupe,

No.1949, Hiyoshi Honcho,
Kohoku-ku, Yokohama.

Nobuji Tanaka

As for the picture "Once the Imperial Forces rise to action", the title is unbecoming to the story. On producing the picture, its title was changed to the above-mentioned according to the direction of the Business Department viewing from the point of business, the former title escaped my mind, however.

I can testify to the fact as the chief of the Publicity Department of the Studio at that time.

Nobuji Tanaka, the Business
Manager of Kuraku Co.,
Miyoshi Building, No.5, Nishi-
6-chome, Ginza, Tokyo.

Tetsuo Saito

Mr. Toshio Takahashi, managing Director of Shochiku Co., Ltd. was in office as a common director during the Manchurian Incident, the Sino-Japanese Incident and the Pacific War. However, he was born a cultured and liberal person, and had no distinction except in keeping company with cultured persons and reading cultural books. Therefore his existence as a director was frequently criticized among other directors and even among some employees, I remember. Now it has been brought to light that he was never a time-serving man, but a person of strong faith to his colours, I believe. After the termination of the War a democratic labour union was established, and as the first step of banishing the capitalistic and militalistic morale, Mr. Takahashi was appointed to a managing director of Shochiku Co.,Ltd. under the general sentiment of the union members, and came to charge of the Theatrical Department. I can testify to the fact in these circumstances as I was the vice-chairman of the committee of the union at that time. Besides at that time he offered that he would work together for the true democratization of the company even as a mere clerk. I think that his such saying

was an expression of his true state of mind which had been cherished for long years and that was why he was supported by the employees.

Since he was installed in the present position, he has been making every effort for carrying out the items of Potsdam Declaration and working his way to contribute to the establishment of a cultural nation by setting-up a new course in the theatrical world and by internationally introducing the Kabuki plays which are important acquisitions to our country with a tradition of the past three hundred years. For this purpose he appears in person to G.H.Q. and is striving for carrying out his conviction under the guidance of the officials in charge about which the officials of C.I.E. and of C.C.D. will perhaps testify to the fact.

From the reasons above-mentioned, I assure that he is a man of character indispensable for the future of our company.

Tetsuo Saito, Manager of the Tokyo Theater,
No.14, 4-chome, Tsukiji, Chuo-ku,
Tokyo.

Toyotaka Komiya

Mr. Toshio Takahashi is, I think, of respectable character, unlike a person in the theatrical world. I hear he is coming under the frame of purge from the reason that he was formerly the chief of the Studio of Shinko Cinema Co. Ltd., however, viewing from the contents of the pictures he made in those times, it is a patent fact that he continued to keep his artistic and humanistic footing on a fixed principle without flattering the militalistic and ultra-nationalistic tendencies. Furthermore, it was only for a short period that he was in office as the chief of the Studio. Therefore I think it is improper for him to be put under the frame.

Toyotaka Komiya,
President of the Tokyo
Musical Academy.

Shigetoshi Kawatake

I have long been on friendly terms with Mr. Toshio Takahashi, but he has never produced any militalistic impression upon me. I am heartily glad that, after the termination of the War, he was appointed to the chief of the Theatrical Department of Shochiku Co. Ltd., and is making every effort in the democratization of the theatrical world for the establishment of the peaceful Japan.

Litt. D. Shigetoshi Kawatake,
Professor of the Waseda University
and the Curator of the Theatrical
Museum in memory of Dr. Tsubouchi,

No.485, Seijo-machi, Setagaya-ku
Tokyo.

COMMENTS ON THE

SHOCHIKU PICTURES

(Excerpted from Home Film Magazines)

SOME COMMENTS ON THE SHOCHIKU PICTURES

By Mr. Hideo Tsumura (Published serially in "the Cinema Jumpo", No. 679 to No. 681, May issues in 1939.)

Up until a few years ago, one of the clear tendencies as seen from the Ofuna Studio's pictures is that the pictures had been intended chiefly to appeal to Tom, Dick and Harry class fans. Are the Company's authorities bold enough to issue such a statement to the public even at present?

It is easy enough to announce in a statement that they will produce pictures in line with national policy or they will no more present love pictures. If they dare say "A Japanese" (Nihonjin), a picture released last fall, one of their big pictures, as representing its national policy picture, it is quite deplorable for them as they have no such picture worthy of mention, other than this one which is quite a nonsence picture, depicting seeming cooperation with the national policy.

The picture was quite a disappointment. It neither awakens reflection, nor calls up courage, nor arouse noble passion. Although it tries to portray deep maternal love, with such commonplace mournful sentimentality, it is far from comparable to the Nikkatsu's picture, "A Wayside Stone" (Robo no Ishi) in portraying deep affection.

.....

Unless the Company find their way in seeking how to give food for the life of Japanese, giving up their superficial attitude in production, they will find it difficult to keep up with the filmdom.

For a long time, Japanese films have been led under the slogan of "picture for recreation". Directors of motion picture companies have been thinking only how to produce interesting pictures that is payable and they think no other.

Scathing criticism by film commentators is nothing to them, and they have taken their own road up to this date.

However, such easy going attitude will not be permitted in the present difficult situation confronting Japan.

The Shochiku Company one of the leaders in the Japanese filmdom is largely responsible in this connection.

I do not purposely point this out, not because Japan is now involved in the war. It is a widely accepted view that the Shochiku's picture had been in stagnant condition before 1937.

Whereas Nikkatsu, with fresh design as seen in its presents, "Life's Theater" (Jinsei Gekijo), "Bare Town" (Hadaka no Machi) and "Domin" has been a unique existence among the stagnant Japanese filmdom even before the out-

break of the war.

The Nikkatsu later serially produced "the Endless Advance " (Kagirinaki Zenshin), "Pushing on Along the Path of Truth" (Shinjitsu Ichoro), "Five Scouts" (Gonin no Sekkohei) "Whirr of Propeller" (Bakuon) and "Soil" (Tsuchi), one of its biggest hits. Its "Soil and Soldiers" (Tsuchito Heitai) now under production would surely come up to our expectation.

Even the Toho Motion Picture Company, especially popular among girl students have recently produced such excellent recorded film as, "Shanghai" and"Naking" and good film as "Composition Class" (Tsuzurikata Kyoshitsu) "Chocolate and Soldiers" (Chocolate to Heitai) "the Whole Clan of Abes", (Abe Ichizoku) and "Working Family" (Hataraku Ikka).

Excepting the foregoing, there are of course several trash pictures among those of the Nikkatsue as well as the Toho.,

In the case of the Tohos, "Song of a Comrade" (Senyu no uta) was a failure and so was "Yangtze River Fleet" (Yosuko Kantai). "Fighting Soldiers" (Tatukau Heitai), it seems, also ended in failure, seeing that it did not come out on the screen.

For all that no one will deny that energy, which the Toho is directing at the cost of expenses toward the

new field in full-length recorded film, has contributed much to the improvement of Japanese fildom.

What has the big Shochiku, having years of tradition and history done these years? The Shochiku should have played an important roll in the reformation of Japanese motion picture.

However, extremely disappointing is the fact that the Shochiku produced a series of such silly pictures as "Aizen kazura", "Home Diary (Katei Nikki), "Auld Lang Syne" (Hotaru no Hikari) and "A Japanese" (Nihonjin).

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Shochiku's policy in getting picturization rights shows characteristic feature.

Although this is a problem, common to all motion picture producers, shochiku seems to attach particular importance on this problem. Let us now consider the problem about Shochiku.

In deed Shochiku lays particular stress on the picturization of literature. By the literature is meant popular stories of noted story writers such as Kan Kikuchi, Nobuko Yoshiya, Teppei Kataoka, Matsutaro Kawaguchi, Seijiro Kojima, Fusao Hayashi, and Fumiko Hayashi, etc.

Especially the Ofuna Studio of Shochiku, always has been the first to tackle the picturization of serial stories, published in big dailies and leading ladys' periodicals.