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Name of Company.

**The China Motion Picture Co., Ltd.**
**(Established on June 27, 1939 Dissolved on August 8, 1945)**

| Position | Name | Date of Assumption. | Date of Resignation. | Present Profession | Present Address | Remarks |
|---|---|---|---|---|---|---|
| Chairman | Chu Min I | June, 1939 | August, 1945 | | | |
| Vice-chairman | Nagamasa Kawakita | " | " | President. Toa Shoji Goshi Co. | No. 106, Yukinoshita, Kamakura City. | |
| Permanent director | Toshishige Ishikawa | " | " | Permanent director, Daiei Co. | No. 148, Yukinoshita, Kamakura City. | |
| " | Wei Nai Lun | " | " | | | |
| " | Huang Tien Shi | " | " | | | |
| " | Kyujiro Sakagami | Unknown | " | | | A.U. |
| Director | Kazuei Urushibara | June, 1939 | " | | | |
| " | Huang Tien Tso | " | " | | | |
| " | Liang Hsiu Yu | " | " | | | |
| " | Keiji Matsuzaki | " | " | | No. 1135, 1-chome, Kitazawa, Setagaya-ku, Tokyo. c/o Harada | |
| Auditor | Shiro Kido | " | " | Vice-president, Shochiku Co. | No. 56, Otsuka, Bunkyo-ku, Tokyo. | |

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|---|---|---|---|---|---|
| " | Liang Hsiu Yu | " | " | | |
| " | Keiji Matsuzaki | " | " | | No. 1135, 1-chome, Kitazawa, Setagaya-ku, Tokyo. c/o Harada |
| Auditor | Shiro Kido | " | " | Vice-president, Shochiku Co. | No. 56, Otsuka, Bunkyo-ku, Tokyo. |
| " | Kenzo Hayashi | " | " | | |
| " | Tang Cheng | " | " | | |

II

## DAIICHI EIGA SHA

Date of dissolution of the Company, September 30, 1936

For the above-mentioned reason, the company is not in any way an object of investigation. (Note-Period to be investigated: July 1937-December 1941)

CHUKA DENGI KOFUN YUGEN KOSHI

**PETITION**

China Film Comapny, Limited.

Tokyo July 25th, 1947.

Tetsu Katayama, Esq.,
Prime Minister,
Japanese Government

THE PETITION REQUESTING THE EXEMPTION OF A COMPANY FROM THE LIST OF THE DESIGNATED PRESS ORGANIZATIONS

In the official announcement of the Japanese Government made public on June 27th, 1947, China Film Company, Limited, has been designated as one of such motion picture producing companies as to fall under the Screening Ordinances.

However, I, undersigned Toshishige Ishikawa, as a person who had been in a responsible position as one of the executive staff of the said company since its establishment and later as one of the junior managing directors of the same company from December, 1940 to May, 1943, when the company was dissolved, firmly trust that it is not justifiable to designate the said company as to fall under the Screening Ordinances, and therefore, I hereby submit a petition requesting you a re-investigation of the case and the exemption of the said company from the list of the designated organizations, attaching herewith the statement of the reasons and the testimony of the parties concerned in separate sheets.

Signed....:.....

Toshishige Ishikawa,
Former Junior Managing
Director,
China Film Company, Limited.

July 25th, 1947.

THE STATEMENT OF THE REASONS WHY IT WAS CONSIDERED NOT JUSTIFIABLE TO DESIGNATE CHINA FILM COMPANY, LIMITED, AS TO FALL UNDER THE SCREENING ORDINANCES

China Film Company, Limited, was a Sino-Japanese joint-stock company with the fully paid-up capital of one million yen (¥1,000,000.00) which was established on June 27th, 1939, and started its business on July 1st of the same year in Shanghai, China. The main lines of the business of the company according to the plan were production, distribution and exhibition of motion pictures. The company, however, exercised nothing at all to fall under the Category G in the Screening Ordinances. It would be made quite clear by the facts stated as follows:

The Fact Number One: The Lack of the Running Capital.

The capital of the company was only one million yen, and the company could obtain no other monetary loan or accomodation from financial organs because the company was given no specially favorable convenience in this respect either from the Government or the Army and it was placed under the ristrictions of the Foreign Exchange Control Laws and other similar control laws. At that time the exchange rate of the Chinese legal tender against the British sterling was devaluated from 8 pence to 6 pence and the inflational tendency in Shanghai was being considerably intesified, and besides, the market exchange rate of the Japanese Yen against the Chinese legal tender was then fluctuating up and down along the par line.

Therefore, the capital of one million Yen in Shanghai should have actually been valuated less than five hundred thousand Yen in Japan Proper at that time. It was utterly impossible for a company with such a scanty capital to build up a studio and to have the necessary machinery installed to produce pictures. Judged from these facts, it would be naturally obvious that the company was unable to exercise any remarkable activity either in motion picture production or in any so-called nationalistic, political movement as was expected by the local Army authorities there.

The Fact Number Two: The Weakness in Business Foundation.

The economic foundation of the motion picture business in the Central China at that time depended upon the business in the foreign settlement and concession in Shanghai. There were more than forty modernized cinema houses in the International Settlement and French Concession of Shanghai and these theatres were enjoying flourishing business day and night catering to over four million citizens of Shanghai. But all these theatres in the Settlement and Concession were kept tightly in the hands of eight American film distributors and such Chinese film firms as Hsin Hwa, Kuo Hwa and Yi Hwa, and the influsnce of these concerns was so powerful that China Film Company was absolutely unable to touch even a single finger on these districts.

Under these circumstances, China Film Comapny had to practise its business only in the Japanese occupied areas outside of the Shanghai foreign settlements, and it was naturally impossible for the company to enjoy a lively business activity because the public peace and order in the Japanese occupied areas were not at all favorable and the rehabilitation of war-destructed theatres was not in much progress due to the shortage of necessary materials,

and besides, in country territories there was a fatal obstacle in the lack of electric power supply facilities that were absolutely indispensable for the showing of motion pictures.

Thus, China Film Company could have no other choice but to be functioning in business only by distributing Japanese films imported from Japan to Japanese patronized cinema houses and distributing Chinese entertainment pictures to Chinese patronized cinema houses in outport by buying off these pictures from such above-mentioned Chinese production firms as Hsin Hwa, Kuo Hwa or Yi Hwa, and consequently, the insignificance of outward influence of China Film Company would easily be conjectured. It would be rather needless to state that the situation like this had to be carried over just the same till December 7th, 1941, when the Japanese armed forces took hold of the foreign settlements of Shanghai.

The Fact Number Three: The Actual Production Activities

And then, it was in May, 1940, when China Film Company built a small scale studio at Chapei, Shanghai, to produce cultural films and it became usable somehow in the later part of the same year. However, as the executives of the company then entirely consisted of genuine professional motion picture people whose ideological thoughts were of rather strongly liberalistic tendency, they naturally were not willing to take up any drastic policy, and on the other hand, the objective state of affairs then prevailing there seemed hardly fit to produce any picture with such a strong political color in it as desired by the local military authorities. Therefore, China Film Company placed its production policy principally on the subject of exchange of culture between Japan and China thus avoiding as much as possible the production of pictures of strong political nature.

The pictures China Film Company thus produced during the period from the later part of 1940, one year after its establishment, to December 7th, 1941, and their outlines are such as listed as follows:

1. List A: Pictures with Chinese commentary.

No.1. "OUR RAILROAD" 3 reels

A culture film with a theme to protect the railroad facilities with loving care.

No.2. "CONQUERING THE EPIDEMIC" 1 reel

A propaganda picture for prevention of cholera.

No.3. "NEWLY-BORN WU-HAN" 3 reels

A documentary film of rehabilitation of Hankow and Wuchang vicinity.

No.4. "TSINGTAO CONFERENCE" 1 reel

A newsreel documentary of so-called Tsingtao Conference held by Wang Ching-wei and others.

No.5. "CENTRAL POLITICAL CONFERENCE" 1 reel

A documentary film of the central political conference held by the Nanking Government.

No.6. "WANG CHING-WEI'S VISIT TO JAPAN" 2 reels

A compilation of newsreels of Wang Ching-wei's visit to Japan.

No.7. "THE SINGING OF SINO-JAPANESE BASIC TREATY" 1 reel

A documentary newsreel of the singing of the treaty between the representatives of the Nanking Government and the Japanese Government.

No.8. "THE BIRTH OF NEW CHINA" 2 reels

A compilation of the above-listed No.4 No.5 and No.7.

No.9. "INDUSTRIAL JAPAN" 1 reel

A Chinese commentary version of the Japanese culture film of the same title.

No.10. "THE SUBWAY" 1 reel

An extracted Chinese commentary version of a Japanese documentary film of the construction works of subway in Osaka City.

No.11. "THE LAKE TOWADA" 1 reel

A Chinese commentary version of the sight-seeing picture.

No.12. "SWALLOW'S LOVE" 1 reel

A Chinese commentary version of "Swallow's Love" a Japanese culture film.

2. List B: Pictures with Japanese commentary.

No.1.

No.1. "A SHANGHAI SKETCH" 1 reel

A picture to introduce the city of Shanghai, mainly showing sights and things of interest in the foreign settlement and concession.

No.2. "THE TREASURE HOUSE OF WAINAN" 2 reels

A documentary film of the coal mining at Wainan.

No.3. "FISHERY ALONG CHUSHAN ISLANDS" 2 reels

A documentary film of fishing activities along Chushan Islands.

No.4. "SILKS OF YANGTZE-KIANG" 3 reels

A documentary film of sericulture activities along the coasts of the Yangtze-Kiang and of sketchs of the farmland in the vicinity.

As described in the above list, the pictures produced by China Film Company during the designated period are summarized as follows,

List A: 12 Chinese commentary films totalling 18 reels

List B: 4 Japanese commentary films totalling 8 reels

thus making the total altogether, 16 pictures in 24 reels.

However, seven pictures in the list A, viz. Nos. 1, 2, 3, 9, 10, 11 and 12 and all four pictures in the list B were purely cultural or documentary films and they had no political color at all. There are only five pictures in 7 reels left in the list A, viz. Nos. 4, 5, 6, 7 and 8, as to be in question that might have been regarded as to fall under the designated G clause, but as a matter of fact, even these five pictures were simply newsreel-like documentary films that had neither militaristic nor aggressive element in them at all. Therefore, it is hardly conceivable that these pictures did stimulate the militaristic activities and give a wide-range influence to the public to that effect.

Consequently, if it were that China Film Comapny had to be listed among the designated motion picture producing companies on account of the above-mentioned five pictures in question, it is clearly unjustifiable. And, further, as clearly seen from the aforesaid statement, China Film Company had no ultra-nationalistic nor militaristic color at all also considering from the viewpoint of the policy that had been taken up by the management of the company. I, therefore, firmly trust that China Film Company, in every respect, was not the company of such nature as regarded to fall under the G category.

In order to verify the above statement, the written testimonies of those who had been concerned and knew the actual state of affairs prevailing at the time in question are attached herewith in separate sheets. Beside these people, there is another possible

witness, Mr. Chang Shan-Kun, Managing Director of the old Hsin Hwa production Company, who had been demonstrating a vivid activity as a leading character in the motion picture circle in the foreign settlements of Shanghai at that time and whom I regard as the man who can offer a testimony in this matter from the most impartial stand-point. But, as I have, to my regret, no access to make a direct contact with him under the present circumstances, I kindly request the Government to obtain a necessary testimony from him through a proper channel. He is, I am told, still residing in Shanghai at present and showing public activities.

Signed. Toshishige Ishikawa
Toshishige Ishikawa

Residence: No. 821, Naka-Meguro 1-chome, Meguro-Ku,
Tokyo Metropolis.

Public office held at present:

Junior Managing Director,
Daiei Pictures Comapny, Limited.

July 25th, 1947.

TESTIMONY

We, the under-signed, hereby testify that the statement made and signed by Toshishige Ishikawa in separate sheets is true and correct in every detail and further we firmly trust that the claim he made therein is quite justifiable. And, we also declare that each and every one of the under-signed shall be willing to take the oath in person whenever it may be neccessary.

Signed..N. Kawakita..
Naganasa Kawakita,
Former Vice-president,
China Film Co., Ltd.

Present address:
160 Yukinoshita,
Kamakura City,
Kanagawa Prefecture.

Signed...Yoshihisa Aoki...
Yoshihisa Aoki,
Former Director,
China Film Co., Ltd.

Present address:
c/o Mr. Harada,
1132 Kitazawa 1-chome,
Setagaya-ku, Tokyo.

Signed...T. Koide...
Takashi Koide,
Former Assistant Manager,
Business Department,
China Film Co., Ltd.

Present address:
39 Asakusabashi 3-chome,
Daito-ku, Tokyo.

Signed...Gyoji Hayakawa...
Gyoji Hayakawa,
Former Assist. Accountant,
China Film Co., Ltd.

Present address:
c/o Mrs. Okuno,
75 Shirokane-Daimachi
1-chome, Minato-ku,
Tokyo.

July 17th, 1947.

TESTIMONY

I, under-signed Kyuji Takahashi, was stationed at the Central China Liaison Office of the Asia Development Board as a "Koa-in Chosa-kan," a specially appointed official, and was in the official position to guide and supervise China Film Compnay, Limited.

I hereby testify that, so far as I have it in my knowledge and memory, the business principle of the said company was quite sound and moderate, and there was no actual fact to regard the company as being either ultra-nationalistic or militaristic, and further that the motion picture producing activities of the company were very dull during the period from the time of its establishment to December 7th, 1941, and I remember that the company did not produce any such pictures as of a strong political nature.

Signed. K. Takahashi
Kyuji Takahashi,
No. 2; Higashi Ohata,
Niigata City.

July 17th, 1947.

TESTIMONY

I, under-signed Tatsunosuke Masutani, was stationed at the Central China Liaison Office of the Asia Development Board as a "Kea-in Chosa-kan," a specially appointed official, and was in the official position to receive detailed reports in connection with the business of China Film Company, Limited.

I hereby testify that, during the period from the time of its opening in July, 1939 to December 7th, 1941. the main business of the said company had been centred in the distribution and exhibition of motion pictures and its picture making activities were so dull that it turned out only a little more than 10 newsreel-like documentary films and cultural films. The contents of these pictures were quite moderate and there was no aggressive thoughts seen in them. By this reason, I heard that the company was very unpopular among the local military authorities and the executives of the company were blamed for that more than once by these authorities. Consequently, so far as I know and remember, I firmly trust that the company did not show any ultra-nationalistic or militaristic activities during the said period.

Signed. T. Masutani
Tatsunosuke Masutani,
Jodo-mura, Seihaku-gun,
Tottori Prefecture.

CHUKA DENEI KAISHA YUGEN KAISHA

**ADDITIONAL PETITION**

**CHINA FILM COMPANY, LIMITED.**

Submitted by

Toshishige Ishikawa
Ex-Junior Managing
Director.

September 26th, 1947

To: Tetsu Katayama, Esq.,
Prime Minister,
Japanese Governemnt.

SUBJECT: Matter re supplementary statement pertaining to a petition for the exemption of the designated company from the Purge Ordinance.

I sent in a statement coupled with the testimony of witnesses dated July 25th, 1947 and I hereby beg to send in a supplementary statement which will throw a light on the whole situation concerning China Film Comapny, Limited, compilation of which I have a completed of late.

Signed.....
Toshishige Ishikawa
Ex-Junior Managing Director,
China Film Co., Ltd.

Present address:
821 Nakameguro 1-chome,
Meguro-ku, TOKYO.

# ADDITIONAL PETITION

## CHINA FILM COMPANY, LIMITED.

Submitted by

Toshishige Ishikawa
Ex-Junior Managing
Director.

# STATEMENT

September 26th, 1947

Subject: Matter re the facts about the establishment of China Film Comapny, Limited as well as true situation after its inauguration.

Submitted & signed by N. Kawakita.
Nagamasa Kawakita,
Ex-Vice-President,
China Film Co., Ltd.

## INTRODUCTION

No one knows better than I do the true situation in detail of China Film Company, Limited (hereinafter called the same company), as I actually participated in its establishment and operated the same after its inauguration first as a Managing Director and later as Vice-President until it was dissolved.

Some of the facts about the real situation around its establishment and its activities that followed on unitl the time of its dissolution have made known to the general public but some have never been to this date. It was after the outbreak of the Pacific War when the same company came to a close-up before the public at home as well as on the spot - China; to be exact, it was in May, 1943 when China

Film Corporation (Chung-hwa Tien-ying Lien-he Ku-fen You-hsien Kung-szu) was established as the merged body of the following thsee companies: China Film Comapny, Limited (Chung-hwa Tien-ying Ku-fen You-hsien Kung-szu) which was then dissolved legally to go into the merger; United China Film Production Company, Limited (Chung-hwa Lien-he Chih-pien Ku-fen You-hsien Kung-szu) which was a synthetic body of Chinese feature film production companies and Shanghai Theaters, Incorporated (Shanghai Ying-yuan Kung-szu), a company operating t heaters.

Before that, especially before the Pacific War, the existence of China Film Co., Ltd. was very insignificant.

As to the fundamental policies the company pursued before the outbreak of the Pacific War and which I maintained firmly as ever throughout the war time, I can emphatically state that they were neither aggressive nor destructive, much less militaristic in nature.

Now, I should like to state as briefly and clearly as possible the very motive with which the same company was established and the character of the company and its real business activities during the period between its inauguration and the outbreak of the Pacific War.

I may be blamed for what I am going to say as too subjective in my attitude at times, but before you come to a final decision on the assertion, I shall make it my statement whether or not my case is pertinent from an ob-

jective stand point of view, I wish you would give due consideration to the following facts: If the company in question had been such an organization as would be coming under the purge provisions and committed such acts as amenable to be falling under the screening ordinance, all of the victims should have been China and her people. Besides, Shanghai, as known to all, was a mecca of every race of the world before the outbreak of the Pacific War; in other words, sovereignties of major powers of the world were closely dovetailed in foreign concessions.

Accordingly, the activities the company had carried out were done in the full face of all the races of the world whose respective interests were at variance. Among them, beside those Chinese who cooperated with us whole-heartedly, there should have been many of the so-called Chungking Government's officials as well as those concerned in the motion picture industry who were dispatched to Shanghai by the Chungking Government with secret missions and kept an eye on our movements either ostensibly pretending to be seeking to support our enterprise, or totally concealing themselves from our sight. As a matter of fact, they were all eager to keep watch on us from a stand quite contradictory to us rather than from that of a mere third party.

To put it in a nutshell, I believe that their opinions, if obtained by some means or others, would be most authentic to prove whether the statement I am going to put forth before you is based on truth or not.

I therefore wish the Japanese Government would go so far as to contact those government officials as well as civilians in Shanghai who are now actually engaged in the motion picture industry and select a certain number of witnesses out of them and ask their unbiased opinions about the said company. I am not suggesting here how the selection be done, but do hope the government would name those who are best fitted for this kind of job.

MATTER RE THE MOTIVE AND CIRCUMSTANCES PERTAINING TO THE ESTABLISHMENT OF THE COMPANY.

The China Incident which had broken out on July 7th, 1937 extended over the Central China, but in the latter part of 1938, a brief tranquility was enjoyed along the lower Yangtse River regions.

Meanwhile, voices were raised on the spot demanding the necessity of providing adequate amusement to the Japanese residents whose number increased by leaps and bounds around Shanghai, Nanking and Honkow and to the rank and file of the Japanese soldiers on whose hands time hang heavily, as they had no large scale operations to speak of, thus necessitating the early set-up of means of providing

the exihibitions of Japanese pictures periodically.

A request from the Authorities on the spot was made to the government at home for the acceleration of the project in question, thereon, the Cabinet Information Office, a governmental liaison organ, took up the work and finally completed a plan to establish a Sino-Japanese joint film Company in Shanghai with the sole object of responding to the said demand and at the same time, of producing and distributing the pictures which would give the much expected amusement to the Chinese citizens in the war afflicted areas.

2) PROBLEM CONCERNING INAUGURATION OF THE COMPANY AND MY RELATIONS WITH SAME.

Now, the important question as to who would be a chief responsible for this undertaking was left unsolved for some time. After going through the process of elimination of candidates on the part of the Cabinet Information Office Authorities, they came to me to accept the position as the head of the new organization, as they probably thought I was cine-politically independent, had wide experience in the motion pictures and was well versed in things Chinese and the Chinese language, essential qualifications for the post of an organization in such an international city as Shanghai. But, just at that time, my hands were full with

the Towa Shoji Goshi Kaisha, besides, I was skeptic not a little about the very nature of the new project, so I turned down their offer a few times.

Meantime, the earnestness they manifested in persuading me moved me to the point of making my mind change in the eleventh hour. Reserving my answer till my return from a contemplated trip to China, I went over to Shanghai in December, 1938.

As a result of my inspection trip there, I began to hover a premonition that the new company would degenerate to a plaything of the Japanese Army in China after all, consequently, I would, if I took up the job, be unable to do any conscientious work as a professional film man as well as a sympatizer of China and the Chinese. On my return to Tokyo, I formally declined their offer.

## 3) WHY DID I ACCEPT THE POSITION ?

Notwithstanding, the Cabinet Information Office spared no efforts in persuading me to reconsider my decision on the ground there was found no other able candiate for the position.

At this stage, came over a change in my heart, and I came to the following conclusion:-

Despite my refusal, the new company, whether we like it or not, would be gotten up just the same and operated by some one else.

When I thought of its implication, a sudden thought struck me like a lightning.

Why; considering from every angle - that is tosay - experience I had in the motion picture industry and difficult tasks which would present themselves in dealing with China and the Chinese, there could be found no one on the horizon but myself, a man of caliber, best fitted for the post.

Now, had the project in question been undertaken and failed at home, the sphere of damages would be limited to the Japanese only, but it would be entirely different proposition, if taken place overseas. Had this kind of undertaking failed in China, its consequence would not only be more grave and unbearable, but also, a lot of people of the Celestial Republic would be left holding the bag. If such a misfortune was foreseen, why should not I take up the job myself in order to try to prevent it ? Had I taken up the job with a chance given to materialize my own ideas, I might be able to make this project worth its while both to Japan and China. You may think me too conceited, but I was never more serious in my whole life. My mind was made and I proposed three conditions to the Cabinet Information Office as a premise to realize my conception. These conditions were as follows:

1) How shall the Japanese investment be made; equilibrium in the line-up of the Board of Directors and

important staff representing the Japanese side of the company shall be entrusted to me.

2) No interference with the administration of the company shall be made after the same is inaugurated.

3) The new company shall approve my using free hand in the business affairs of the Towa Shoji Goshi Kaisha, I being responsible as its representative for the welfare of the personal as well as the concern.

Of the three, the first and second conditions were the two important points in this statement; so important that they actually formed the character and wielded the policy and work of the company throughout its entire life. I hereby want to lay stress upon the above two points.

As to the item 1, the opinions of the Japanese film men; prospective investors about this question, differed according to their respective interests.

Unless this matter was duly settled in the way I had asked, no progress in the establishment of the company could be hoped for, nor could I translate my idea into action and carry out the intended business smoothly, if I had to wait on the investors' nod after the completion of the inauguration of the same.

I wanted to make sure of this point in the first place.

Now, as to the item 2, the matter was a little bit complicated, for the company was a joint Sino-Japanese concern in its nature; an enterprise to be undertaken by Japanese in a foreign country - China where the state of chaos prevailed, prophesizing a unstable and complicated future. On the top of this, on the one hand, there were numerous kinds of governemntal organs and investors whose interests were at variance at home, while on the other, there also were different kinds of dispatched governmental organs as weal as the Army and what not on the spot which were liable to issue orders and instructions at random. Suppose the things had happened in the way as I have just described above, I could not have gotten anywhere but just stumbling and stumbling along all the way long. This was why I put it forth as one of the essential conditions of my proposition.

Meanwhile, the three conditions above mentioned were accepted by the affiliated governmental organs thru the Cabinet Information Office as well as the Japanese film men, so I made up my mind to take up the post and immediately set out on the formation of a concrete plan on the prospectus and practical operations of the company.

4) CAPITAL

## 4) MY PLAN AND ITS INTENTION AND RESULTS.

Having completed every preparation necessary for the establishment of the company and enegotiations in every direction at home, I went over to Shanghai in May 1939 and lost no time in opening negotiations with those concerned on the spot. After many turns and twists, the following outlines and designs were finally formed:

### A) CAPITAL AND CONSTITUTION OF SAME.

Capital: Yen.1,000,000.00
Japan-China joint company - Chinese juridical person instead of Japanese juridical person.

Percentage of Investments: Japanese side.....50%
Chinese seide.....50%

It was expected at first that 50% of the said capital was to be borne by the civilian Japanese motion picture companies, but later the plan in question suffered a setback by butting-in of the Manchurian Film Company, (hereinafter called the Manei) to be exact, the Manei which enjoyed a controlling power of motion pictures in Manchuria was at that time watching for a chance to extend its influence from North China to Central China.

However, if a new company - China Film Co., Ltd. -

had been inaugurated by the joint investment of Chinese and Japanese motion picture companies, the so-called southward-expansion policy of the Manei would have been frustrated, thus putting a period to its future activities.

Thereon, the Manei insisted stubbornly on its participation in China Film project both in investment and administration on the ground that it had the exclusive right for the distribution of Japanese pictures throughout China by a proper contract with Japanese producing companies.

Firmly believing that the permeation of the Manei's ideology into Central China would mean a funeral to the whole plan, I stood firm against the persistent proposition of the Manei, but President Masahiko Amakasu of the Manei, on using a big stick policy with "face" and military power behind him, forced me to give up my initial idea and let in the Manei on China Film scheme on a fifty - fifty basis with Japanese side:

Allotment of Capital

Japanese motion picture companies.....Yen.250,000.00

Manei .....Yen.250,000.00

Appointment of Officials representing the Manei.

It was forced on me agaist my will. But, that I tried my best to check the alleged aggressive interference on the part of the Manei which aim was to reserve a powerful voice in the operation of China Film, was proved by the fact that I did not allow the Manei to nominate any influencial director,

to live up to its participation in the investment, who could play a decisive role in setting up the company's policy by participating in the daily administration of the same. Thus none above the ordinary directors were appointed from the Manchurian side from the inauguration to the dissolution of the company.

There were good reasons why I was so persistent in rejecting the advance of the Menei in the Central China sphere.

As a matter of fact, one might have to acknowledge that the Menei had its raison d'etre, so far as Manchuria was concerned, but its ideology was entirely inconsistent with my ideal of a company - "China by the Chinese" and "China for the Chinese" and had nothing to do with my desire of a company which would be a medium of bringing Japan and China closer. Thus, on the one hand, my attempt in checking the advance of the Menei influence in that part of China was awarded with success so far, while on the other, I succeeded in organizing the so-called China Film Investment Union composing of the Shochiku K.K., Toho K.K., Towa Shoji K.K., and other motion picture companies and at the same time, represented the interests of the Japanese side in order to put a stop to an individual interference.

As to the investment on the Chinese side, it was my desire that the capital be raised among the Chinese civilians, but the situation in China at that time made the

realization impossible, so I had to put up with the investment from the Chinese Reform Government then set up in Central China to cooperate with Japanese, after a consultation with the Central China Liaison Office of the Asia Development Board.

The allotment of the capital finally decided upon was as follows:

| | |
|---|---|
| Chinese side: | Yen. 500,000.00 |
| Japanese side: | Yen. 250,000.00 |
| Manchurian side: | Yen. 250,000.00 |

Then came the appointment of officials.

B) FORMATION OF THE BOARD OF DIRECTORS.

The ratio of official as per amount of investment:

| | |
|---|---|
| Chinese side: | 3 |
| Japanese side: | 2 |
| Manchurian side: | 2 |
| President: | Chinese |

I was appointed Managing Director to represent the company till a person fitted for the post of President is found.

5) BIRTH OF A NEW COMPANY.

It was on June 25th, 1939 when after a lot of ups and downs China Film Company, Limited was finally inaugurated

after a general share-holders meeting in Nanking. Particulars were as follows:

1) Name of company:

Chung-hwa Tien-Yin Ku-fen You-hsien Kung-szu

In English: China Film Company, Limited.

In Japanese: Chuka Eiga Kabushiki Kaisha.

2) Location of Head Office:

Room 301, Hamilton House,

170 Kiangse Road, Shanghai.

3) Object of Company:

A) Motion Picture production.

B) Distribution, exports and imports of motion pictures.

C) Exhibitions and performances of motion pictures.

D) Finances and investments in motion picture enterprise.

E) Other attendant enterprise to the above items.

4) Capital: Yen. 1,000,000.00 (50 yen per share, fully paid-up)

Allocation: Chinese, the Reform Government ¥500,000.00

Japanese, Japanese Motion Picture Companies (China Film Company Investment Union) ¥250,000.00

Manchurian: Kabushiki Kaisha
Manshu Eiga Kyokai
(The Manchurian Motion
Picture Association,
Limited)
¥250,000.00

Thus, China Film Company, Limited opened its business in Shanghai on July 1st, 1939.

The personnel of the Board of Directors at the time of inauguration was as follows:

| | | |
|---|---|---|
| President | (China) | Vacant |
| Managing Director | (Japan) | Nagamasa Kawakita |
| Ordinary Director | (China) | Lin Shih-lung |
| " " | (Japan) | Yoshihisa Aoki (Non-investor) |
| " " | (Manchuria) | Kan-ichi Negishi (Non-active) |
| Auditor | (China) | Kung Chao-fan |
| " | (Japan) | Shiro Kido |
| " | (Manchuria) | Kenzo Hayashi |

2) ACTUAL STATUS FOLLOWING THE ESTABLISHMENT

1) Process of business of the company.

As it was already stated in the memorial re the business process of the company produced under the date of July 25th, 1947 by Toshishige Ishikawa who held his office first as a chief of the Distribution Dept., and later as a Junior

Managing Director of the same till its dissblution, I will refrain from repeating it, but from my stand, it was not sufficient, so allow me to supplement a few more facts so as to make my stand clearer.

2) My policy and its practical results.

As stated in the chapter re establishment of the company and my acceptance of the post, I had my own aspiration from the beginning. Plainly speaking, I wanted to operate the company on the reciprocal basis between Japan and China without resorting to one-sided policy; and not depending upon the Army and or the Government.

On reflecting upon what I had taken up as the fundamental policy which I courageously put into practice, I feel now a sense of responsibility that there were several things such as the lack of administrative power on my part and inconviniences caused by the insufficiency of funds and what not that I was not my own master, but I am still proud of myself that ~~that~~ there is left in my heart not a thing that goes against my conscience.

Now, the first object of my policy was to live in a manner true to a man of the industry whose duty was to serve the public with motion pictures.

The second object was not to trample down the freedom of the Chinese and encroach upon the vested rights of that beloved people. In order to realize this, I took up the job and plunged into it with my body and soul.

A) Supply of Chinese pictures in the occupied areas.

As stated in the memorial of Toshishige Ishikawa produced the other day, Chinese pictures were produced and distributed freely in the foreign concessions of Shanghai where the Japanese influence did not permeate, but outside the concessions, that is in the areas where the Japanese Occupation Army stationed, they were entirely shut out, because the Japanese Army authorities were not at all in favor of the existence of foreign concessions and anything else which was under the foreign influence, while only a small number of them were being shown to the Chinese public by availing themselve of what little chance they could snatch from the vigilance of the Japanese Army. Under these circumstances, the Chinese public under the Japanese Occupation Army were all eager for the new Chinese pictures made in the Shanghai concessions.

Accordingly, I cudgeled my brains to get hold of these Chinese pictures and arrange to show them to the picture hungry Chinese public.

B) Negotiations with the Producing Comapnies in the Shanghai concessions.

The establishment of China Film Co., Japan-China Joint Motion Picture Company in the heart of Shanghai was a bolt from the blue, causing a great sensation among the Chinese motion picture companies. Meanwhile, the sensation turned into a fear as the Chinese knew the way some of the Japanese did in the wolf's skin of the Japa-

nese Army. It was indeed natural that it caused sort of panic. Moreover, there frequently took place such cases as many Chinese fell victims to the assasins who branded them as 'traitors' who cooperated with the Japanese on the sly. Such being the state of affairs, I had a toughttime to approach those Chinese producers in the foreign concessions.

As a result of my tireless efforts, I succeeded in coming in contact with them. I had heart-to-heart talks with them and tried to persuade them by telling my aspiration and ideals. At times, I frankly told them that I did not intend to force them to make pro-Japanese or anti-Chunking propaganda pictures, but to seek their cooperation as the fellow film men in providing amusement to those poor brethrens of theirs in the war afflicted areas by means of the new Chinese pictures made in the concessions - in other words - every possible means had to be taken to help them with brotherly love.

I further proposed them to supply on my part materials necessary for the motion picture productions or pay the price in cash in exchange of the pictures if they were willing to comply with my request. I also emphasized repeatedly that there was no other hidden scheme at all on my part but all I wanted was simply to perform our duty we owned to the public at large as film men on the one hand and to put forward a paying commercial proposition to them on the other hand.

As I was fortunately capable of speaking in Chinese directly to them without troubling any interpreters, several negotiations brought them to understand my object as well as the principle of China Film to a certain extent. Thus, the leading motion picture producing companies in the Foreign concessions such as Hsin-hwa, Hwa-hsin, Hwa-cheng, Yi-hwa and Kuo-hwa agreed to conclude their contract with China Film so as to enable the same to present the much-coveted Chinese pictures to the Chinese public in the occupied areas.

In order to reciprocate their whole-hearted cooperation, China Film supplied the Japanese-made raw films to them who were at that time suffering from the high cost of American or European raw films owing to the fall of the value of Chinese dollars. With the cheaper raw film supplies and revenue for the pictures they sold, they were able to get more or less favorable results economically and at the same time, could attain their object introducing their productions to their own people. But the said transactions were carried out in secret manners in fear of their being looked upon as "traitors" and the general public wondered how China Film got those pictures as they believed that the company was outwardly at loggerheads with the Chinese producers in the concessions.

C) Reconstruction of Motion Picture Theaters in the Occupied Areas.

As described in the previous chapters, the Chinese pictures which disappeared from horizon of the Japanese Occupied areas for a long time having been shown again, the reconstruction of theaters in these districts along the lower part of the Yangtze River was started one after another. Meanwhile, the inconsistent situation of showing the Japanese pictures only in the heart of China completely disappeared, and there came such a time when the people in the Japanese Occupied Areas could enjoy the same privilege of seeing the new Chinese pictures as those in the Shanghai International Settlement and Concession.

I feel very proud to say that China Film Company over which I presided did a distinguished service to China and her people.

D) The Rights of the Theaters owned by the Chinese.

There were many Chinese in the Japanese Occupied areas who came back to their places and settled down after the battle smoke was over, while many others did not come back at all. The rights and vested interests of theaters owned by those who did not return were taken over the Japanese Army as enemy properties from whom the Japanese residents obtained the grant of tenure. The movie theaters which belonged to the evacuated Chinese were no exception to the rule. Some of them were transfered to the Japanese who in turn deliberately turned deaf ear to the legitimate claim of the chinese on the authority of the grants obtained

from the Army, against which there was raised a lot of censures among the Chinese. Whenever such troubles happened, China Film was first to meditate and tried every possible means to protect their rights and at the same time, the company itself never encroached on the rights of the Chinese. China Film Company neither seized their land or houses or any other rights or liens unlawfully.

E) Respect of Freedom of the Chinese.

As the enterprises of the same company progressed, the necessity of the utilization of the influence of the Chinese was keenly felt. It was my immutable ideal the same should be operated and developed by the Chinese themselves, but I avoided to force the cooperation of the Chinese except those who voluntarily offered their hands, as Shanghai was in such a state as those Chinese who openly cooperated with the Japanese were often exposed to the danger of their lives. Those Chinese volunteers jointed their hands with us willingly by thoroughly understanding my object after setting the public sentiment at naught and ignoring the danger of their lives. As a matter of fact, I admit that there were a few among them who cooperated with us for the sake of their own interest, but most of them, I believe, should have been praised as great patriots as those in Chungking who fought the Japanese militarists under the banner of "All-Out" Resistance," though their methods were different.

3) CONCLUSION.

I think I have stated in details the motive of the establishment of China Film Company, its particulars and my relations with it, public character of same and truth about the work done by me and my policy which formed the backbone of the same company.

As stated in the introduction, what I have explained are based on my subjective opinion in its entirely, so it is entirely up to you, judges, to give final verdict which you might think proper. But I hereby appeal to you to refer to the opinions of the Chinese as per requested in the introduction of this statement.

In conclusion, I should like to add the following two facts: that is, there is every reason to believe that the Chungking Government(permit me to call it the Chungking Government in order to distinguish it from the Nanking Government) recognized the raison d'tre of China Film Company and even after the War's termination, the existence of the same was more or less approved by the Chinese Government.

I do not remember the exact date, but I think it was sometime in the latter part of 1940 or in Spring of 1941, when Mr. Chang Shan-kun, the most influential producer in the concession and representative of the three motion picture producing companies; Hsin-hwa, Hwa-hsin and Hwa-cheng, visited me with frightened looks. He told me that

his connection with China Film and presentation of his pictures in Japanese Occupied areas were reported to Chungking and he was summoned to Hongkong by the representatives of the Chungking Government to report and asked me what to do. I told him: "You and I have not done anything we are ashamed of. So you had better go Hongkong and see the representatives and get their understanding by making a clean breast of the whole matter" I further advised him to lay his case before the representatives and get a fair judgment about the idea you entertained toward the object I had told him, fact of which I explained in the chapter of "Negotiations with the motion picture producing companies in the concessions. On recovering his confidence, he left Shanghai for Hongkong with clear consience.

However, I was greatly worried over his welfare, but he came back soon in high spirits and reported to me :

"I saw Tu Yueh-sheng and other representatives of the Education Dept., of the government and laid the plain fact before them as they were. They were consensus of opinions that there was nothing wrong with what I had done, so long as China Film Company's object was like what I said. They assured me that the Chinese under the Occupied areas are our brothers, so it is all right for me to let them see as many Chinese pictures as possible. Encourage the showing in future too. "

He went to Hongkong expecting to get the worst, but got words of encouragement instead from them. He was greatly moved, so moved that he told me he could openly cooperate with Chian Film in the distribution of his pictures thereafter. You can imagine how glad I was to hear my sincerity was at last recognized by them.

2) On the termination of war in August 1945, China Film Corporation, which is the successor to China Film Co., Ltd., of which I was a Vice-President, was taken over by the representatives of the Central Government. It is reported that those Chinese concerned in the company were all examined and those officials who had close connection with the Naking Government and a few others who fattened their pockets by taking advatage of their positions were respectively punished. But, according to the Chinese newspapers,most of those producers, scenario writers, directors,actors and actresses who cooperated with us in the past have recently made comebacks and are now in the first line of the industry.

Soon after the termination of the Pacific War, they were persecuted by the Chinese communists who then had a dominating power in Shanghai, but when the National Government clarified its anti-communist attitude and drove the communistic influence out of Shanghai, these motion pictures artists were duly appraised by the National Government.

It is also reported that their noble attitude that they did not make a single anti-Chungking propaganda picture even during the Pacific War when Japan's power was at its highest and went even the length of accomplishing their mission by presenting their pictures for the edification of the Chinese public, is now being appreciated by both the National Government and general public.

From the two facts above mentioned, I firmly believe, at least, that the policy I adopted and things I did before and even during the Pacific War, did not give any trouble to China and Chinese.

I hereby appeal to the Japanese Government for the examination and study of my statement and ask its fair judgement.

(The End)

September 26th, 1947.

To Tetsu Katayama, Esq.,
Prime Minister,
Japanese Government.

TESTIMONY

I, the under-signed Mitsuteru Yokomizo, as was holding the under-written governmental post at the time when China Film Company, Limited was established, was in the position to be kept well informed of how it came into being as well as to make necessary contact and arrangement to and among affiliated government offices with regard to this matter.

I, hereby testify that the written statement made and signed by Nagamasa Kawakita in separate sheets in connection with the circumstances and particulars under which the above-said company was founded is true and correct in every detail as far as I have it in my knowledge and memory.

Signed Mitsuteru Yokomizo.
Mitsuteru Yokomizo,
Formerly Chief of the
Cabinet Information Office,
Japanese Government.

Present address:
c/o Mr. Toyama,
221 Tsukimidai,
Hodogaya-ku,
Yokohama City.