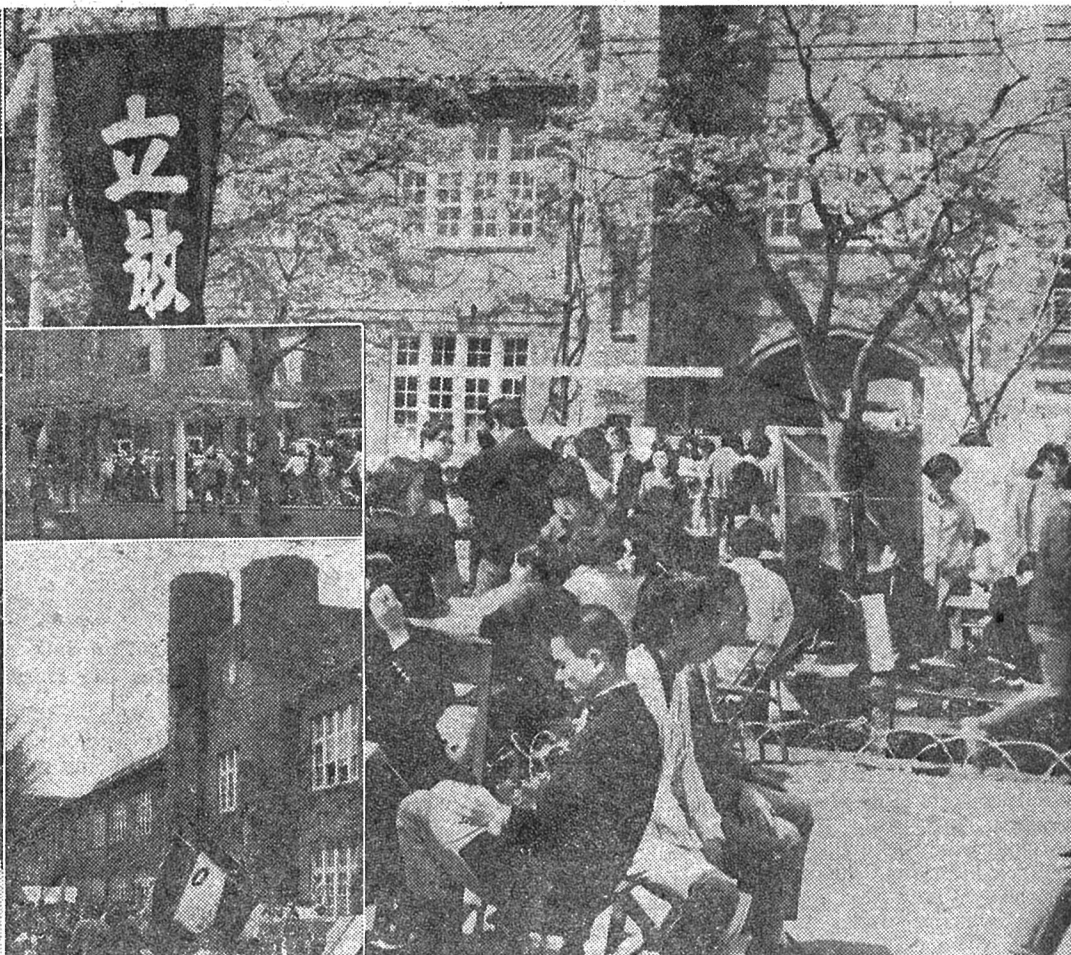


RIKKYO ECHO

VOL. XXV. NO. 1

ST. PAUL'S UNIVERSITY

May 1970



The struggle burst into flames in spring. And after a year, comes again a spring on our campus. The illusion of 'Rikkyo Heaven', transmitted as a myth, has collapsed. All believed that—.

What on earth did the Rikkyo struggle seek for? No one can tell. Perhaps it is amorphous and something sure. Only remained are the desolate walls and gates surrounding the campus.

In spring of '70, the Heaven revived with the mood of irritation and spiritless. But never mind! We got to have a "suspicion" in the struggle. Have to consider through our suspicion, to ourselves and to the world!

The Rikkyo struggle is endless one....

Pres. Ohsuga Retires Leaving Old Attitude

President Ohsuga took over the office of ex-president Matsushita on April 27 in 1967. He had expressed resignation on account of his being in poor health because of a duodenal ulcer. His resignation was admitted formally at the Board of Directors meeting held on March 28.

President Ohsuga says in his retiring statement, that he has been too tired from campus struggle and control. Following words fully show his fastidiousness: "the energy belonging to me had been used up to straighten out the campus struggle."

On the same occasion, the faculties of economy, law and general education which did not change the deans throughout the struggle renewed them

respectively. Namely the Economy Department newly selected Prof. Munehiro Miyakawa, the Law, Prof. Yasuyuki Takahashi and the General Education Michijiro Takahashi. With Prof. Yanagihara the Dean of Literature, Department, Prof. Tsukuda; that of Science Department and Prof. Hirai that of Sociology Department now all of the deans of Rikkyo Univ. have renewed through the struggle. And the university authority might consider that they save the campus struggle for the present.

At present the university will have no president for a while and that duty will be carried out by Prof. Hirai, the Dean of Sociology Department.

Creation of Our "'70"

The word, "'70" was used very consciously in '68 and '69. Of course, it suggested "'70 AMPO Struggle", which stood for the historical changing point of the Asia policy of the present government, and the reversion of Okinawa located as a key-stone towards Asia. It made clear that Okinawa will be return to Japan in '72 in the Japan-U.S. Joint Statement after Sato's visit to U.S. last Nov. The substance of the statement showed a concrete shape that the Japanese government will take the role of U.S. in Asia.

Recognizing the importance of these political affairs in the present history, many students struggled against the

present Japan-U.S. AMPO system and suspected ideologies supported the present society of Japan after World War II.

Besides, anti-war movement arose against Vietnam War, which still continues. It came about from the idea that Japan is "a assaulter" because she concludes AMPO with U.S. and has many bases in home land. It could be said that these various dynamisms are developed as an anti-authority movement, consciously grasping and aiming at "'70". And so everyone seems to feel that something would happen in '70 or that he must do something in '70.

As soon as '70 started, the image of "'70's" was represented by EXPO'70. The current of the time seems to show that the development of culture of technology make our daily life happier and more peaceful. Such a hopeful blueprint is ahead of "'70". The struggle has become weak and campus has been normalized since last Nov.

Now, the consciousness towards '70's became ignored by journalism even though the problems were not solved; and instead, the poor idea on culture is swaggering. The tendency is rooted in the phenomenon that the word "'70's" modifies everything and floods over our everyday life, regardless of its contents. It

seems, what is worse, that commercial journalism tries to use the consciousness "towards '70" for selling the things.

As the word "'70" is used too often as an adjectives, its importance is decreasing. Such a phenomenon makes it difficult to judge from what is important to what is not, and cut off the relation between the problems suspected in '69, and the affairs happened in '70. In this way, it is brought about the situation that we are apt to understand those problems separately.

Though the relation of Japan and North Korea was made clear by the event of hijack, it was not told about. Cambodia trouble is expanded more and more, making no mention of aggression of U.S. army as well as Vietnam.

When we consider the Okinawa problem and AMPO system as the problems "'70" not of Japan but of Asia, the meaning of "'70's" will become clear. It is essential for us to consider again how to give form the consciousness of "towards '70's" which arose in '68 and '69, to the very year of '70. We must start from a chaos which is far from a excellent and glorious vision, made by journalism in '69 as "unknown '70".

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Real Music

—Prologue

by G. Kondoh

At the present time, human beings live in a flood of music. There is a disparity in the form of music by geographical conditions or racial characteristics. Though, music itself is universally alive with the human being.

From ancient times, people used to say; the sound of tide, the song of a bird, the sound by branches swaying in the wind, etc. became music, or when the moonlight came through a window, it became music.

We can think of examples of this; for instance, when fishermen shouted time together drawing a drag net, the sound of voice had a rhythm. And music came out.

The other day, Terumasa Hino, a modern jazz player, said on TV. "A trumpet creates the sound from the lips which are a part of the body and a sexual part". I like the story of the fishermen and the words of Mr. Hino. I think that humans create music in this dimension. In short, music tightly unites humans and their life. Music lives with the long history of humans.

Music was swayed by the social conditions during its process. When we compose music, we are under the influence of social merits and cultural merits. Finally, the social conditions make the composer awaken his imagination. For instance, in the U.S.A. Negro spirituals, jazz, etc. were born in pain, hopelessness, humiliation, and re-

signation of Negroes who were unreasonably brought as a slave.

In Japan, war songs and marching songs had been very popular in the days of World War II. It is natural that such songs caught the public fancy in the society of those days, that was under control of a military government. And nowadays, the revival of the Rock, that is a world-wide trend, reflects the modern social conditions.

Stated above is the case of composing music, but for listeners it is the same way. If the listener's feelings and circumstances are the same as those of the composer, it is natural for him to sympathize with that music.

Further an important problem of music has come out. That is a change in the position of music in the present day. Human society has organized and come to be what is called a material civilization. And finally the music is kept at a distance. At present the music has completely changed into merchandise. It is not too much to say that the music is composed not for expressing man's feelings but for seeking profits. Is that true music?

The '70's are said to be the ROCK age. The Beatles' and the Hippies' music influenced each other and challenged the authoritative music. It seems that the NEW ROCK music indicates the way of escaping from the distorted material civilization. You can find such a tendency in the music of the recent American films.

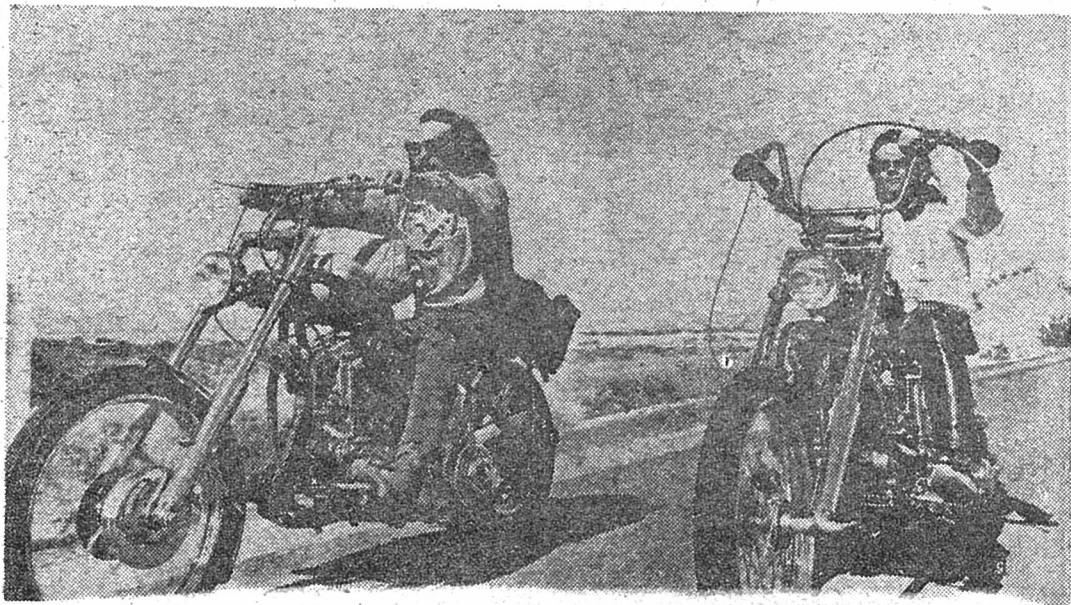
In the film "Easy Rider", there is expressed the confrontation of modern American society and a young man who tries to live truly and freely. It is clearly why the ROCK music is used in this film.

As is mentioned above, music, it is sure, is inseparable from the lives of human being. And music does not exist until man lives.

Illusion of Stars and Stripes

We can see changes in the latest American movies and as a result, these movies become interesting. But this change differs from that of himself to rich women, but he finds there a dying, down-and-out city and egotistic people. Under the neon lights, all kinds of evils and abnormal break down the critical social organization of America.

What drives America into crisis? The immediate cause may be Vietnam War. The



Grown-ups often talk about liberty, but never allow us to live freely. Young generation longs for the freedom and release of human beings all over the world.

France which was called *nouvelle vague*, as new American movies have not only new style of expression, but also new import of a story. These movies don't need pretentious decoration which Hollywood movies used to have. They are based on reality and they expose contradiction of society.

"Yuhi ni mukatte hashire" (TELL THEM WILLIE BOY IS HERE) clearly differs from traditional Westerns in which, at any time, White is good and Indian is bad. This film is a story of the unruly young Indian and a police running after him. But this film looks at the situation from the side of Indian and provides a perspective for this young Indian's ironic cry in the nature. Portraying situation of Indians in the reservation, it awakes the troubled conscience of twentieth-century Americans.

This new wave from New York surges upon Hollywood, and Oscar was given to MIDNIGHT COWBOY this year. This film portrays bare realities of society. The hero, cowboy is determined to make money in New York by selling

sex thrive. Two characters of this film are a man of limp who lives from hand to mouth in the shade of huge city, the symbol of corrupt city, and cheerful cowboy with fancy clothes, the symbol of the past America. Today, myth of cowboy doesn't exist. A simple minded cowboy is regarded only as a fool.

EASY RIDER exposes modern America, from which, we can see, the youngmen are trying to step out. It reveals an inmost shout of youngmen. The two heroes who made a profit in a smuggling of marijuana take a wandering trip on motor cycles, dressed in a windbreaker with the Stars and Stripes. They were hated everywhere by conservative people and were finally killed by them abruptly like nothing. We call in general that America is a freedom of country. But it is the freedom in a closed world, and it is not the true one. That freedom seems to be a deception, and therefore, the conservative people might have an abnormal antipathy to the heroes, because of a fear that their order may be put into confusion by their appearance who want to live

free like hippies. This film shows a feeling that tries to break down the critical social organization of America.

What drives America into crisis? The immediate cause may be Vietnam War. The object of this war is vague and the war puts up a lot of questions. But as long as fighting continues, youngmen can't help going to the battlefield and their lives are not assured. Looking at this rich and prosperous country, American people can see many problems, discrimination, poverty and so on. So they begin to doubt the authority and the organization and to look frankly at the present condition and to think deeply of the contradiction of their society.

The another cause, that is fundamental, is material civilization. "Sakyu" (ZABRISKIE POINT) is written and directed by Italian points it out. This film is, so to speak, a figure of America that is developed civilization is conlooked at by a foreigner. High-developed civilization is convenient to everyone. But today, the material wealth goes too far ahead and human's mind doesn't keep pace with it. As a result, it brings forth tragedy everywhere and causes the crisis. In the last scene, various things which symbolize material civilization are destroyed in a girl's imagination. This scene may be the latent dream of us being fettered by material goods.

What will America come to be in future? This big critical problem of America cannot be left as theirs only.

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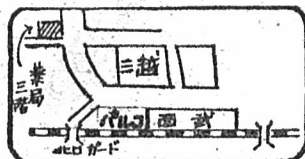
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Comic Is Mirror of Times

Every day an incredible number of comic books are read by many people of all social standings in Japan, from mere children to adult members of society. All the time, everywhere, in crowded tramcars, campuses, homes, these comic books are read with a light heart. It is not too much to say that cartoons are taking over Japan by overwhelming power.

What kinds of factors have been causing this cartoon boom? When we think about this social phenomenon we must not overlook the influence of television. Television sets have quickly spread into almost all homes in Japan in these twenty years. And people today are obliged to comprehend the scenes of television by their senses every day. Such repetition of behavior makes up a way of life which is centered upon one's feelings or senses; in other words, passive spiritual life. It also means that people today seclude themselves from troublesome reading.

This inclination will have an influence upon various publications, as magazines and weeklies, which are made up of printed type originally. Many cartoons will increase, and this stirs up this cartoon boom.

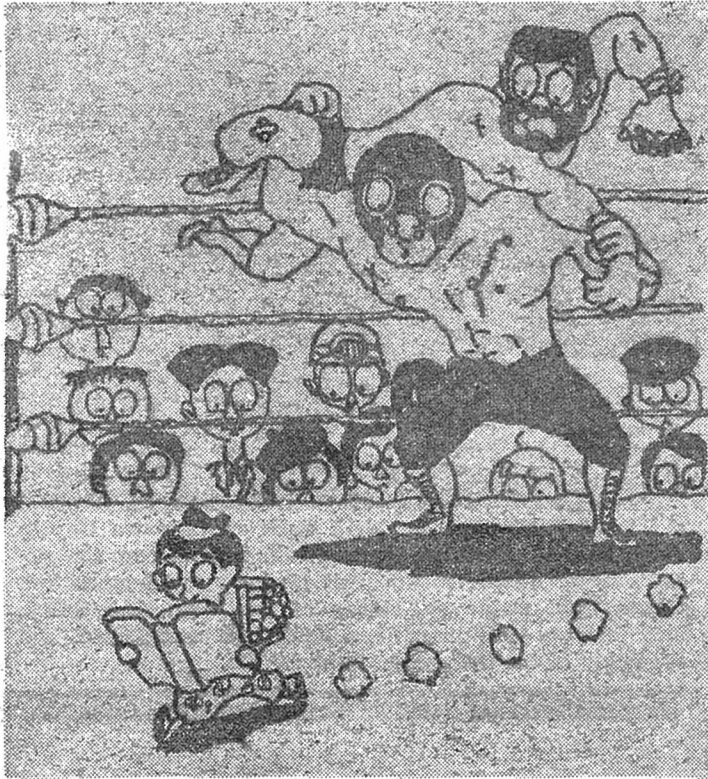
With regard not to physical labor but also to mental labor, the life of people today is monotonous and everything is prepared. Especially for those people who feel strong restrictions on their lives, the existence of comic books is a good dissolution of their discontent. And it is natural that the cartoons are liked by many people, because the heroes of the cartoons always have great power-power which is impossible for humans to have and play an active part in society.

The strong point of comic books is that each cartoonist is able to create his own fantastic, extremely delightful, unrealistic worlds which are free from positive moralities.

Comic books have now become inseparable from the life of people today.

One characteristic of this boom in comics is the phenomenon that many men in their twenties love to read comics. That is why the time of their growth is according to the time of the comic's. Therefore, people in that age group are unconscious of a general concept that comics are for children. And they can easily throw themselves into the world of comics.

Nowadays, many people read "Norakuro" with pleasure. But people who buy and read "Norakuro" are limited to people who have lived together with the face and the



In every place and every time, all kinds of people turn their eyes on comics. (by Rikkyo Man-ken)

manner of "Norakuro". For them, "Norakuro" becomes the friend of their heart when they lead a solitary life in the forest of buildings.

The heroes of today's comics are weaker, more diverse, and less moral than those of former times.

Moreover the comics of former times built up the former times built up the form of a moral story. But the comics which are popular today are constituted by the fun of the heroes and the happenings. The transformation of these made people of all ages readers of comics with university students' stand comics with university students' knowledge, and junior high school with theirs.

Now, we shall describe the tendency of recent comic books. As for new comics, there are things which are not related to the plot of the comic story at all, and are written as the writer likes. They deal with daily life logic. Among them, there are comics which can't be measured by our senses. These comics, now, are silently causing a boom among readers.

For a typical work, there is a thing written by MAKI SASAKI which is published serially in the "The Asahi Journal". This work describes the life and nerve center of things rather than the concept of things, and directly appeals to the brain of readers—the deep part of their heart and their subconsciousness—rather than their eyes. These ways of expression are worthy of

remark. But it seems to be difficult for readers to understand them.

Among people who favor this work, there are many who have a sort of excellent consciousness. For example, they understand "blood" used in the comic as Vietnamese blood or a scaffold as the conscience of America, etc. . . .

Readers understand in such a way themselves, namely, they have a sense of a superiority against people who act, think and live in the daily life dimension.

In such a sense, this comic will surely continue to be popular. But after such a boom, necessarily, a reaction will set in. Among present comic writers, for instance, writers who do not find value in the imaginary world of themselves, the world of picture and thought, those who are absorbed in utilitarianism or the present current which aims at only readers' interest, will entirely disappear from the comic world, just as the "group-sounds" disappeared.

And the cold readers who have been supporting them by only interest will give up such writers before long. In the future, comic writers will be required to have all characteristic knowledge and their own personality rather than technique made by only their fingers. Because, to create many ideas is their thought and life experience. Even if they write comics dealing with entertainment, they must have sincerity to work.

You Misunderstand Meaning of Culture?

by H. Kobayashi

Recently, the word, culture is used so often in various ways in newspapers or advertisements etc., for example, in the name of 'preservation of culture'. The meaning of which is difficult to be used vaguely, and is one of the words understood clearly its meaning and sometimes we misunderstand. One of the examples is the houses, sold as 'modern house' in the suburbs of the great cities.

To avoid such misunderstandings, it is necessary to think fundamentally what culture is, in other words, the fundamental meaning of culture. It is extremely difficult to inquire generally into culture. So, I intend to look into the essences and the character of culture by inquiring into the problem of Japanese culture. Because, it seems that culture is the fruits of people or a nation in a historical or social background.

Then, what is Japanese culture? I want to deal with this problem through "Bunka Boei Ron (The Essay on the Protection of Culture)" written by Yukio Mishima.

Mr. Mishima says that Japanese culture is 'the form' which shows Japanese style, and includes all that we feel as Japanese for example Noh, Genji Monogatari (The Tale of Genji), Sadoh (Tea Ceremony), Kendo, Zen, and that all of them symbolize 'Chrysanthemum and Sword'. Next, as the national characteristic of Japanese culture, he points out that even though culture produces a thing as a result, it is neither a thing nor an abstract national spirit before it takes its living figure, but it is a form and a kind of clear crystal through which national spirit can be seen. However turbid the culture takes its form, it keeps its transparency in the form that the spirit is looked through. And he adds that culture can not be discriminated by copy from

original essentially.

In short, the attributes of national culture is concluded as reflexiveness, totality, and subjectivity. The meaning of 'reflexiveness' is that culture is not a passive thing that is enjoyed, but active as it brings up to us something to be recognized. 'Totality' stands for admitting all the culture, in other word, it is impossible for culture to be improved, amended, or developed. And 'subjectivity' means that the works or the style of action is produced as the best by the free will of creator.

He tells about the national characteristics of Japanese culture, as above, is it possible to say that culture is crystal that national spirit is looked through?

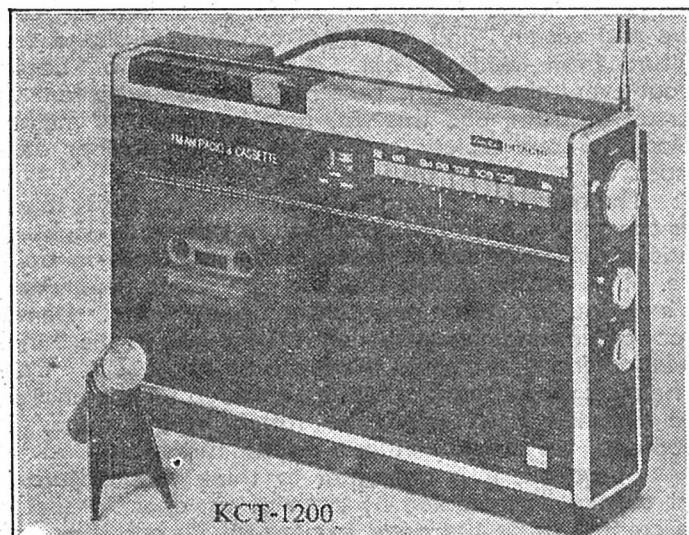
In order to inquire into this problem, we take, as an example, the cartoon that is popular today in Japan. There is a flood of cartoon of various kinds—a symbolical one and a political one and so on.

From this tendency, it may be said that the national spirit of Japan is represented by a kind of cartoon, but it cannot be said that it is not always a kind of clear crystal through which the national spirit is seen. As long as the cartoon overflows, we can see the national spirit of the most by cartoon, but can not see the spirit of a few.


Mr. Mishima declares that the culture in itself has no distinction between originality and copy as national attributes of Japanese culture. I have some question on it. He brings out 'Recognition' of the Great Shrine of Ise in every twenty years as an example of its characteristics.

As for the succeeding of a culture, I think, 'Noh' or 'Kabuki', one of Japanese old culture, is also a copy and an originality in succeeding and handing down one form to

(Continued on page 4)



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Reconsider Ready-Made Culture

"A great excitement 1970" was longed for by everyone 1960's. But '70 seems to be against such over-conscious expectations and was changed secretly to "Let's make success in EXPO '70." In spite of the violent shake at most Universities and Highschools between '68 and '69 the rebellion was suppressed by Power. And although what you call, "New Right" developed the fresh movement, Anti-AMPO struggle has not yet any concrete view since last fall struggle. In that chaotic condition, the anti-authority movement seems to flow into the pace of government's '70.

Commercial journalism which continued to write about "the great excitement '70" like crazy till half an year ago, seldom mentions it at present. Perhaps news value was lost for commercial journalism. After all the question '70 is being abandoned by a foster father whose name is journalism. People are puzzled and lost in selecting the great many informations in modern society. And journalism makes efforts to overflow "public opinions," "public problems" and so on. This is the very dangerous phenomenon before "freedom of speech" or "neutrality of speech" in this society over information.

On the other hand, brilliant EXPO '70 is being held in Osaka. It may be easy to say that the political meaning EXPO '70 raises Japanese nationalism and the sense of big country and diverts people's attention to AMPO '70. And surely "The Progress and Harmony for Mankind" seems to be empty words, because Japan participates in Vietnam War much or less on Japan-U.S. Security Treaty. But isn't it necessary to consider another side of EXPO, the problem of EXPO culture? People who criticize EXPO must consider not only EXPO culture but total culture itself. '70 thrusts the problem of "Culture" before us through the medium of untruthful journalism and EXPO. The people who have an eye to change our society or world, in some respect, will not be able to avoid this problem. As University struggle had close relationship with Society, and vise versa a culture should be considered in the same way.

It is the only way to change culture and society that people make a thorough investigation between culture and society, and still more continue to shake the culture from inside or out. And the way to "Doubt about everything for the present!" is most important in pursuit of truth, and this way only be immortal methodology to save society as long as human society continues.

The question "What is Culture?" have not yet taken the concrete form in us. We have to start with doubting various culture which is found here and there in daily life. It is not impossible that such an act to doubt, ask, or examine can create new culture or new world. Democracy or learning corrupts when it is thought as the things to be defended, the same thing can be said about. Even if helpless preconception, 'while we search for the answer, the question itself might be rotten in our mind,' is produced, we should continue asking further.

Above all, it is important to think that culture is not existed, but created by each of us, and '70 should be created to be the great excitement by ourselves, not existed as the things existing.

Isn't it one of the ways of creating '70 to continue pursuit of creation of culture itself?

Photo News



'New Left' meets in Meiji Park on Okinawa Day in April 28, and starts to demonstrate, with strong riot police's suppression. About 20,000 students and labours and citizen fight under the slogan of Anti-War, Anti-AMPO, and Victory of Okinawa Struggle. The meaning of the assembly is the first point towards '70s.

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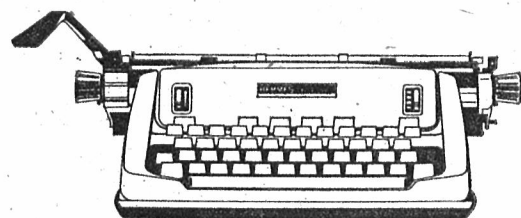
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