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# Japan Screen Topics

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## DANCING WATERS

93feet 2min. 35sec.

1. (BUILDINGS) Here in the Ikebukuro district of Tokyo is Japan's tallest building, the Sunshine 60 building which is 60 floors high. Inside, ultramodern fountains spell out a welcome to delight visitors to the building.
2. (KEY BOARD) The top attraction is this display of "Dancing Waters" which entertains onlookers in the underground shopping plaza. Its 24 different fountains are synchronised to music through a computer which analyses sound waves. Countless combinations of shape and colour provide a spectacle of unequalled splendour.
3. (WOMAN SPEAKING) The waters dance equally well to recorded music or live performance. Low notes automatically set off lower fountains... while the higher fountains respond to higher notes.
4. (MUSIC) The shape of the waters can be changed to suit different types of music. For the children, a popular song from a cartoon animation film quickens the pace.
5. (TALL FOUNTAIN) The tallest fountain can go up to a height of about 15 metres.
6. (MUSIC) This well-known Japanese pop-song rounds off a show that appeals to visitors of all ages.
7. (CHILD'S FACE) Water, vital to our lives in so many ways, now takes on a new role in a fantasy world of today.

## STAPLED DRESSES

66feet 1min. 50sec.

1. (STAPLES) Staples. A simple convenience of the modern world in which speed and economy are becoming increasingly important.

Normally, staples are used to fasten papers or documents together like this.

2. (DESIGN SKETCH) But now, Kisaburo Suzuki, a dressmaker in Tokyo, has found a new use for them. First, from a number of design sketches, he lets his customer choose a dress of her liking. Then, in as little as five minutes, the dress takes shape around her. Mr. Suzuki's idea is both original and very simple: he takes a single uncut piece of cloth, fixes ordinary staples in a few well-chosen places, and creates a dress of style and elegance. And in doing so, he saves hours of measuring and desk-work.

Mr. Suzuki's technique is, of course, not as easy as it looks. He says it takes great confidence in the craft as well as years of experience to acquire this kind of skill - and, at the age of 61, he should know. He has been in the dressmaking business since he was 14.

3. (FINISHED DRESS) From such simple beginnings emerges a dress that can be worn at the most lavish occasions. And, while a very expensive dress might be worn only once or twice at such occasions, these dresses can be easily taken apart after use and the same uncut material used again and again in different styles.

## PELLET-HOUSES

55feet 1min. 25sec.

1. (GREENHOUSE) Since the oil crisis of 1973, there has been increasing interest in alternative energy sources in Japan.

Inside this greenhouse in Chiba Prefecture, cucumbers and green peppers are being cultivated. These vegetables can only grow under high temperatures maintained day and night. In winter, this presents a problem which, until now, could only be solved in greenhouses using an expensive oil-centred heating system.

2. (CONTROL ROOM) But now, an ingenious new device is under examination and could well replace the oil-centred system. A simple timing mechanism controls a series of valves and pipes, which, at the end of the day, carry thousands of polystyrene pellets and release them into the space between the double windows of the greenhouse. These pellets serve to trap the heat stored up during the day, and to insulate the greenhouse from the cold of the night. In the morning the pellets are returned automatically to a storage tank.

The saving this makes over an oil-centred heating system is enormous - for the heat which escapes through the pellet filled windows is a mere one-tenth of that which ordinary greenhouse windows would let through.

Until now, this heat-conserving method has only been tried in these so-called "pellet-houses". However, its use in ordinary homes is being considered, and if this becomes reality the saving in energy will be monumental.



## THE ART OF JAPANESE PAPER

158feet 4min. 20sec.

1. (PAPER) The art of paper-making was brought to Japan from China over thirteen hundred years ago. And still, in Japan today, hand-made paper is used to make everyday objects from books and postcards, to writing paper and the sliding screens which are a feature of nearly every Japanese home.

2. (FIELDS) Winter's cold grips the fields of Shiroishi, in Miyagi Prefecture. Here, Tadao Endo has been making paper for fifty-five years, continuing a family tradition.

Japanese paper is usually made from the bark of the paper mulberry bush, a plant rare in other parts of the world.

3. (STRIPPING BARK) The paper mulberry is protected by two layers of bark, which are first stripped off together. Then, simple machinery separates the two layers. The hard outer bark is thrown away, while it is the white inner bark that is used to make paper.

4. (WASHING) The tough strips of white bark are cleaned thoroughly in fresh water - icy work in winter. Then they are hung out to dry in the sun. One of the special features of this bark is that, with time, its colour bleaches in the sunlight, taking on a whiteness which makes it ideal for paper-making.

5. (FIRE) A wood fire heats a massive cauldron in which the dried white bark is now stewed. Boiled in this way for about an hour, the bark gradually softens and the fibres begin to separate.

6. (PICKING STRANDS) The next task is to pick out dark-coloured strands from the softened fibres. Dark spots on the finished paper are usually unwanted and can be avoided in this way.

7. (BEATING) Now, the remaining fibres are beaten into a mashy pulp. Beating by hand is essential for texture control, as the softness of the pulp determines the strength of the paper.

8. (VAT) When the pulp has reached the desired softness, it is mixed with water and a sticky vegetable starch in a wooden vat. A comb-like apparatus stirs the mash and pulls the fibres apart.

9. (WOODEN FRAME) Next, a wooden frame holding a bamboo screen scoops up a thin film of the watery pulp. The fibres interlock and gell together as the water escapes through holes in the screen. Soon, the congealed film of interlocking fibres can be peeled off as a single sheet of damp paper.

More sheets are made in the same way. By tilting the frame gently from side to side, the level of the pulp can be evened out to an equal smoothness. The skill required to produce a perfectly even surface takes years of practice.

Sheets are spread out in successive layers. Once the pulp has formed in the frame there is no danger of the layers sticking together, thanks to the insulation of the vegetable starch, and they can be easily peeled apart later.

10. (OUTSIDE) And finally, several sheets of paper are ready to be dried. In a single day Mr. Endo can make as many as three hundred sheets of paper.

Individual sheets are separated, then placed on wooden boards and the wrinkles smoothed out with a soft brush. While the finished articles dry in the sunshine, their colour bleaches further, and continues to do so even when the paper is in use.

This traditional craft, virtually unchanged for centuries and still practiced in many rural areas, is one of the living treasures of Japan today.