

1955 both the US and Soviet Union announce plans to get spacecraft launched @ 1957-8

1957 Sputnik is launched by the Soviet Union

1958 *Giants and Toys*

1961 Soviet cosmonaut Yuri Gagarin

JFK proposes Apollo space program (runs through 1975)

1969 Men on moon

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## Satō Tadao

the “dean” of postwar film critics. Same era as Donald Richie. A leftist humanist.

**Library:** *Kenji Mizoguchi and the Art of Japanese Cinema*, in Cinema/TV library, PN1998.3.M58S2813 2008

**Online:** “An Introduction to Early Japanese Cinema,” in on-line journal *Screening the Past*: <http://www.latrobe.edu.au/screeningthepast/reruns/rr0499/PUerr6.htm>.

review of “Masterpieces of Silent Japanese Cinema,” supervised by Satō:  
[http://www.horschamp.qc.ca/new\\_offscreen/silent\\_japanese.html](http://www.horschamp.qc.ca/new_offscreen/silent_japanese.html)

## Ozu Yasujirō

postwar (mostly) director beloved by art critics and cinephiles for his “quiet” family dramas. Is seen to break the stranglehold of Hollywood cinematic codes while remaining lyrical and poetic. Early silent films are quite funny. One film that distills the “shitamachi” (working class, with lots of extended family drama and affection) story that is lampooned in G&T is *Good Morning!*

**Library:** *Good Morning*, EA collection @ Doheny, JDVD 0116

**Online:** *Midnight Eye* review of *Good Morning*:

<http://www.midnighteye.com/reviews/gmorning.shtml>

## Imai Tadashi

Social realist filmmaker, partisan of identification through pathos, often shoots in rural or seaside locations.

**Library:** chapter in Joan Mellen’s *Voices from the Japanese Cinema*, Cinema/TV library, PN1998.A2M37 1975

**Online:** clip from *Green Mountains* (*Aoi sanmyaku*), in Japanese:

<http://www.youtube.com/watch?v=bAKmKJxtWZg>

## Frank Tashlin

Animator and animation director who switched to doing live action films with sight gags after the war. Known for his speed drawing and kinetic pacing, especially in satires of ad agencies and celebrity culture, especially the cads and sexpots of the late 1950s.

**Library:** Critical biography by Roger Garcia in Cinema/TV library PN1998.3.T37F7 1994.

**Online:** trailer for *Will Success Spoil Rock Hunter?* (1957)  
<http://www.youtube.com/watch?v=gVTyqLQUUpdg>; also, TV commercial in  
<http://www.youtube.com/watch?v=tdBPb5HAW6E&feature=related>

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Kaiko Takeshi

writer of the original “salaryman” novel, *Giants and Toys*. Later, he became a prominent “futurologist,” helped design the 1970 Osaka World Exposition which introduced J-electronics to the world, and wrote a famous 1973 disaster novel, *Japan Sinks*, that was an even more famous film released in 1976.

Library: *Japan Sinks* (novel), page from Grand, PL855.0414N5613

“1950s independent production”

Often documentaries or educational films based on social realism.

Ishihara Shintarō (1932-) and *taiyōzoku* films (sun tribe films)

Ishihara is the current mayor of Tokyo, but was the writer of a scandalous, if belle-lettristic, novel in 1955, *Season in the Sun*. It was about decadent, thrill-seeking youth in a seaside resort, the so-called sun tribe. This was a notorious youth subculture in the late 1950s. IS has recently written a film about kamikaze pilots (see <http://www.telegraph.co.uk/news/worldnews/1543912/Japanese-film-to-show-nostalgia-for-bravery-of-kamikaze-pilots.html>).

Library: *The Japan That Can Say “No”* VKC E183.8.J3I74213 1991

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## **“boss,” “president” and corporate espionage series**

These were all series made at J-film studios, broadly called “office comedies.” Masumura actually made 5 films from “business novels” (keizai shōsetsu), including *Giants & Toys*.

## **studio system**

there were 5 major studios in 1950s Japan: \_\_. They, together, produced, distributed and marketed films at the height of J-film spectatorship, whose peak was in 1959--just before TV hit.

## **economic miracle**

after 1955, when Japan’s postwar GDP matched, then exceeded, the prewar GDP. ‘Sayōnara’ to wartime deprivation. (Raine’s periodization is a bit off, but this is what he means.)

## **“organization man”**

Title of pioneering 1956 sociology for general readers by WH White (pioneer of US modernology, sociology).

**Library:** *Organization Man*, at many libraries, BF697.W47 1956

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shutaisei/subjectivity

Debates right after the Pacific War on how, or how much, a writer's own person/ideology/point of view should shape a creative work. Has a bearing on how much of a stamp a director leaves on a film, and how critically self-reflexive he is.

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### **Cinecitta / Centro sperimentale della cinematografia (Rome)**

Where Masumura studied film, but its neo-realist style didn't seem to have much afterlife.

### **Dionysian v. Apollonian filmmaking (Nietzsche)**

Cinema of the senses, versus an analytic cinema.

**Ōshima Nagisa.** See also p. 163 and critique of "victim consciousness."

New wave iconoclast filmmaker of the 1960s. Used melodrama, but smashed both narrative and the image in order to break with prewar ideologies.

**Library:** Maureen Turim's *The Films of Oshima Nagisa: Images of a Japanese Iconoclast*, Cinema/TV PN1998.3.084T87 1998

**DVDs:** JDVD 0060 *In the Realm of the Senses*

JDVD 0105 *Koshikei = Death by Hanging*

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Kurosawa Akira

Legendary director, worked within the studio system.

Library: DP Martinez, *Remaking Kurosawa: Translations and Permutations in Global Cinema*, Cinema/TV PN1998.3.K87M37 2009

Mitsuhiro Yoshimoto, *Kurosawa: Film Studies and Japanese Cinema*, PN1998.3.K87Y67 2000

Kurosawa, *Something Like an Autobiography*, PN1998.A3K789413 1982

French new wave

Directors with great personal style--i.e. "auteurs"--who emerged in the late 1950s and used genre, especially crime, to reinvigorate cinema. Jean-Luc Godard, François Truffaut and others.

Library: Richard Neupert, *A History of the French New Wave Cinema*, Doheny PN1993.5.F7N48 2007 2007

DVD: LVYDVD 2046 disc 1 *À bout de souffle (Breathless)*, dir. Godard

Online: http://www.youtube.com/watch?v=eHQ2Q-_bl8k

program picture

another way of saying genre movies, usually series, produced for Japanese viewers at the 5 big studios in Japan before Japanese film “hit” the big European festivals in the 1960s. This means melodramas, and yakuza films, Godzilla.

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### **Audrey Hepburn (1929-1993)**

gamine-like actress in *Roman Holiday*, *Breakfast at Tiffany's* and other films who had an insouciant innocence and sophistication. She was very popular in Japan.

**Itō Sei, “Organizations and Human Beings,”** see “organization man,” above

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“all that is solid melts into air”

this is a clause from section I of *The Communist Manifesto*, about the incredible powers of capital to dissolve existing edifices.

Charlie Chaplin's comedies

Modern Times, mostly.

Theodor Adorno

German philosopher of the Frankfurt School (who fled to LA during WW2) who wrote about the function of entertainment in mass culture. His basic claim was that entertainment largely becomes transformed into an extension of work, and all potential critical energies are absorbed in docile and work-compatible pursuit of leisure.

Dwight McDonald

American film critic and journalist (*Fortune*, *Politics*, *New Yorker*) who launched the so-called “debates on mass culture” in the 1950s. NOT a Marxist, he nonetheless thundered against the powers of capitalism to scramble pre-existing life. He wrote a famous 1953 essay, “A Theory of Mass Culture,” that argued, “Like 19th-century capitalism” ... “[m]ass Culture is a dynamic, revolutionary force, breaking down the old barriers of class, tradition, taste, and dissolving all cultural distinctions.”

Richard Hoggart

British writer on popular culture who wrote a 1957 book, *The Uses of Literacy*, that lamented the loss of an artisanal popular culture, crowded out by mass culture.

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### **Coca-cola cinema**

nice alliterative phrase to convey the perceived homogenized nature of cinema exported from Hollywood in the service of mass culture hegemony, or “coca-colonization.”