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| MASUMURA, Yasuzō |
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| Masumura Yasuzō was a Japanese film director, scriptwriter, and critic. He started his career at the Daiei Studio, as an assistant, most notably, to directors, Mizoguchi Kenji and Ichikawa Kon. After an essay he wrote won him a scholarship, Masumura went on to study film at the Centro Sperimentale di Cinematografia in Italy. During his time there, he continued publishing articles, including a regular column in the film magazine, *Kinema Junpō*. In his writings on film, Masumura praised much of European cinema while simultaneously levelling harsh criticism against almost all Japanese films, blaming them for being too slow and emotionally repressed. He was eager to bring radical changes to filmmaking in Japan, namely, speed, the sense of an individual subject, and open expression of human desire. His first several films as a director attempted to materialize such innovations. Throughout the 1960s, during his long tenure as a studio director at Daiei, Masumura continued to challenge Japanese cinematic conventions, working within defined film genres, such as yakuza, war films and *jidaigeki* (period drama), and also directed several adaptions of famous novels. In the early 1970s, he left Daiei to direct for other production companies, including Shōchiku, Tōhō, and ATG. |
| Masumura Yasuzō was a Japanese film director, scriptwriter, and critic. He started his career at the Daiei Studio, as an assistant, most notably, to directors, Mizoguchi Kenji and Ichikawa Kon. After an essay he wrote won him a scholarship, Masumura went on to study film at the Centro Sperimentale di Cinematografia in Italy. During his time there, he continued publishing articles, including a regular column in the film magazine, *Kinema Junpō*. In his writings on film, Masumura praised much of European cinema while simultaneously levelling harsh criticism against almost all Japanese films, blaming them for being too slow and emotionally repressed. He was eager to bring radical changes to filmmaking in Japan, namely, speed, the sense of an individual subject, and open expression of human desire. His first several films as a director attempted to materialize such innovations. Throughout the 1960s, during his long tenure as a studio director at Daiei, Masumura continued to challenge Japanese cinematic conventions, working within defined film genres, such as yakuza, war films and *jidaigeki* (period drama), and also directed several adaptions of famous novels. In the early 1970s, he left Daiei to direct for other production companies, including Shōchiku, Tōhō, and ATG.  Filmography:  *Kuchizuke* (*Kisses*, 1957)  *Kyojin to gangu* (*Giants and Toys*, 1958)  [*Karakkaze*](http://en.wikipedia.org/wiki/Afraid_to_Die) *yarō* (*Afraid to Die*, 1960)  *Tsuma wa hakuhoku suru* (*A Wife Confesses*, 1961)  [*Manji*](http://en.wikipedia.org/wiki/Manji_%28film%29) (1964)  *Heitai yakuza* (*The Hoodlum Soldier*, 1965)  *Akai tenshi* (*Red Angel*, 1966)  *Chijin no ai* (*Love for an Idiot*, 1967)  *Mōjū* (*Blind Beast*, 1969)  *Ongaku* (*The Music*, 1972)  [*Sonezaki shinjū*](http://en.wikipedia.org/wiki/Sonezaki_Shinju_%281978_film%29) (Double Suicide of Sonezaki, 1978)  Paratextual material?  <http://www.midnighteye.com/features/yasuzo-masumura-passion-and-excess/>  <http://www.jonathanrosenbaum.net/1998/05/tales-of-ordinary-madness/> |
| Further reading:  (Roberts) |