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THE RECIPROCAL ACTIONS OF THE FILM WORKS OF OSAMU TEZUKA AND TELEVISION

Samuel Kaczorowski

1961: The Japanese artist Osamu Tezuka founded “Mushi Production studio” in order to create a series in animation, especially for television. The device he invented with his team revolutionized the traditional methods (limiting the number of colors to accelerate colorization, multiplication of still shots on backdrops, loops, camera scans accompanied by sound effects, recoveries of backgrounds, etc..). When the cartoon *Tetsuwan*

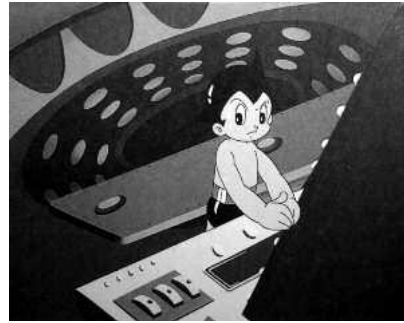


Fig. 1

Tezuka Productions (Editor), *The Animation filmography of Tezuka Osamu and Tezuka Productions* (3rd edition), Tezuka Productions, 2006. Tezuka Productions ©

*Atom*¹ (“Astro boy”, Fig. 1) swept over the small screen, the success was immediate. Today, even depreciated by some analysts and filmmakers, this “limited animation” has been copied over and above in Japan.

If we are in agreement that Tezuka did not, as we read sometimes, “invent the manga” but gave it its modern form, we can operate by the same observation about his film works. Osamu Tezuka has maybe not been the first artist to create animation series for television, but he made a new filmic style, newly designed

1 *Tetsuwan Atom* 鉄腕アトム, Dir : Osamu Tezuka, Based on a book by Osamu Tezuka, Mushi Prod., 193 episodes of 30 min, black&white, 1963. T.V. animation T.V. series broadcasted on Fuji T.V. from 01/01/1963 to 31/12/1966.



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for a long term television series.

I propose to explore the factors surrounding the arrival of the first television animation series to demonstrate the necessary link, which binds together these two elements. I argue that the social, technical and technological evolution of the television gave to the series *Tetsuwan Atom* its final aesthetic form (whereas the American artists reached television by an indirect ramp).

It is true that on television, everything happened strongly and quickly. The boom of the 1960s and the telescoping of events tend to obscure some of the most overlooked (but interesting) episodes in the history of animation.

This article reports on a research started a few months ago in Tokyo², with experts and former employees of Osamu Tezuka, and in the archives of television. It follows a first conference in Waseda University about the methods of working into Mushi Production. It is a prerequisite for a more enlightened analysis on film's figures engendered by Tezuka and his team.

My doctoral research is more a poetics and aesthetics assumption than a historical one. However, I hope that the chronological development that follows will place the first episode of *Tetsuwan Atom* in a correct position in the history of Japanese animation³.

1. THE TELEVISION BOOSTERS

a. Boost to the entertainment

During the Second World War, the entertainment business endured an important cessation. Through the abolition of most Japanese magazines (because of the mobilization and the scarcity of paper) and the establishment of

² This study follows a conference in Waseda university about "*Osamu Tezuka and the methods in Mushi production*" which took place in December 2009. A publication is available on *Proceedings of the 7th annual conference of Asia Digital Art and Design Association, Asia Digital Art and Design Association, 2009*.

³ This study is rooted in my thesis whose subject is : "*Japanese animation in television and its influence on the film graphic style*". I report here some Items I've taken since I work in Hosei University.





ensorship, the rare manga which were published had to promote the status of the patriotic spirit. The sphere of cinema was not saved from this : American and European films were banned from the cinemas and forced to spread their quota of chauvinistic propaganda.

The period of post-war, fortunately, brought a radical change. While the Japanese studios were trying to boost their production, U.S. authorities raised the ban on Western films. They swept over the country, with several years of delay. In fact, film was considered a good way to “democratize” the country. It was diffused relatively successfully.

Also, it was one of the only low-cost entertainment options available before the television era.

The frozen ticket prices lead to movie attendance in 1946 being twofold higher than before the war. The qualities of the recent foreign films were a revelation for Japanese people and especially for Osamu Tezuka, who was eighteen.

Thus, the boom of the animation began in the 1950s. However, in Japan, this sphere took a considerable delay. Of course, in the late eighteenth century, there was the magic lantern, as in the West ; in 1910, the first animated films made in Europe and the United States were displayed in Tokyo ; but even in the 1960s, Japan had only two pioneers : Seitaro Kitayama and Noboru Ofuji. Their productions are of artistic interest but the technology is relatively primitive (mainly paper cut).

In order for the Japanese animation borrowing an industrial high-productive path to be able to rival the United States (in the forefront since 1937 thanks to *Snow White and the Seven Dwarfs*), we had to wait for the development of television.

b. Toward the television

In 1953, the public television channel N.H.K. (Nihon Hōsō Kyōkai, “*Japanese company of broadcasting*”) emitted its first waves. Six months later, a competitor named N.T.V. (Nippon Teber) started in the race.





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But the considerable blossom of this new media was given by the marriage of Crown Prince Akihito, the 10th April, 1959. The indicative rate of household equipment for Japanese television moved from 5.1% (908 710 units) in 1958 to 64.8% (13 378 973 units) in 1963⁴, the date of the arrival of the first episode of *Tetsuwan Atom*.

The expansion of electronics at the end of World War II contributed to the democratisation of technology needed to manufacture the devices, with an incredible rapidity. Soon, television becomes a rising star for all forms of expression related to the field of entertainment.

Initially, animation (ie, a movie directed frame-by-frame) was, strictly speaking, excluded from the regular program schedule. Although, Toei studio had made a great success through the production of the feature film *Hakuja-den*⁵ (“*The White Snake*”) in 1958, the production method was a slow and costly process. These films seemed so incapable of retaining an audience on a weekly basis, unlike the emerging *Drama*. These recent soaps were considered as a leader, using the best elements of which the channel identified itself, and were intended to a female audience (who often remained at home during the day).

The *Drama* were filmed live, in cramped sets, which is why these images were mostly made up of half-plane and close-up (in addition, the format of these fictions were still locked into a theatrical convention which was poorly integrated).

Among the most known *Drama*, including two programs which moved Tezuka closer to television are :

- *Fushigi na Shōnen*⁶ (“*Mysterious boy*”, Fig. 4) which is based on the

⁴ Indications from *Taishu to tomoni niju gonen* 大衆とともに25年 (“*Twenty-five years with the public*”), edited. by Nippon Television Network, 1978.

⁵ *Hakuja-den* 白蛇伝, Dir : Hideyuki Takahashi, Kōichi Akagawa, Sanae Yamamoto, Toei Dōga Prod., 1 film of 78 min, Eastman Color, Release on 22/10/1958 1958. Cinematographic animation.

⁶ *Fushigi na Shōnen* 不思議な少年, Dir : Masaki Tsuji, Based on a book by Osamu Tezuka, N.H.K., 25 min, Coul, T.V. Drama series broadcasted on N.H.K. from 03/04/1961 to 31/03/1962.





Fig. 4

Cover of the manga of Osamu Tezuka
“Fushigi na Shōnen” Tezuka Productions ©



Fig. 5

Personnal photograph from the episode 8
of the series, min 3'45.

eponymous manga of Osamu Tezuka. It dealt with the incredible story of a young boy, able to stop time in order to influence events. Tezuka collaborates to the achievement of the Drama. He mentioned in his autobiography some of the special effects used to immobilize the actors since technology did not allow a live broadcast during this period.

- *Führer ZZZ*, aired on Fuji TV in 1957, directly inspired by the Tezuka's manga *Tetsuwan Atom*. It consists of a series which was filmed live, with costumed actors (Fig. 5).

- *Bôken Manga Ningyô Geki Tetsuwan Atom*⁸ (“*Adventure of Atom with the puppet play*”), renamed in production *Kami Ningyôgeki Tetsuwan Atom*⁹ (“*Puppet Paper Theater of Atom*”) consisted of a new adaptation where the characters were drawn on paper and then cut and glued to sticks in a rudimentary manner. Jacques Romero tells us that it was “the first adaptation of a manga on the small screen, in a form that would not repelled, but without its potential”.

⁷ *Führer ZZZ ZZZ* 総統, (from 07/03/ 1957 to 28/05/1960, 65 episodes of 25 min on Fuji TV). Given by Jacques Roméro in *Les premières adaptations de manga*, November 2006, 18 February 2010, <http://lib.yamato.free.fr/doc/LesPremieresAdaptationsDeManga.pdf>

⁸ *Bôken Manga Ningyô Geki Tetsuwan Atom* 冒険漫画人形劇鉄腕アトム, Given by Jacques Roméro, *Op. Cit.*

⁹ *Kami Ningyôgeki Tetsuwan Atom* 紙人形劇鉄腕アトム *Op. Cit. Idem*



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Although it was consulted during the implementation of these adaptations, Tezuka has never really been satisfied by the result, not even by his collaboration with Toei Doga for the adaptation, in 1957, of his manga *My Son-Goku*¹⁰ (who gave the film *Saiyûki*¹¹). This is certainly one of the reasons why he personally took over the anime in 1963.

Before animation, another form of entertainment seemed able to invest in the domain of fantasy, the puppet series, in which N.H.K. became a specialist¹². The first series would be launched in 1953, three weeks after the opening of the transmission of the television channel on Sunday 1st February. It was an adaptation of *Tanamo-no-Mae*¹³ from the playwright Okamoto Kido (1872-1939). It narrates the famous legend of a female fox with nine tails, which took the appearance of a beautiful woman. The fantasy was in place, even if elements to which the narrative refers to target a more mature audiences. A program targeting a more youthful audience is certainly the series *Ie Naki Ko*¹⁴ (from the novel *Sans Famille* by the French *Hector Malot*). Launched in 1955, this series couples the puppeteering in live with an already tested animation technique : paper cut-outs. The result looks like a "shadow theater". The technique allows a regular distribution and a scenaristic consistency.

¹⁰ *My Son-Goku* ぼくの孫悟空, also called *Adventures of Son Goku* and occasionally *Son Goku, the Monkey King* from the original manga of 1952.

¹¹ *Saiyuki* 西遊記, Dir : Hideyuki Takahashi, Gorô Kondaibô, Based on a story by Osamu Tezuka, Toei Dôga Prod., 1 film of 88 min, Eastman Color, Release on 14/08/1960. Cinematographic animation.

Saiyuki refers to the story "Journey to the West", translated into English by "*Alakazan the Great*", in 1960. the Shanghai Animation studios had already produced a feature film on the same theme (*Princess Fan* 扇 公主, black&white, 1941) and produced another one (Da Nao Tiangong 大闹天宫, color, 1964).

¹² For this part, most of the information comes from the archives of N.H.K. (in N.H.K. Broadcast Museum, Minato-ku) that I consulted between Febuary and March 2010.

¹³ *Tanamo-no-Mae* 玉藻前, Dir : Harada Shigehisa, Based on a story by Okamoto Kido, 37 episodes, 30 min, black&white, Drama series broadcasted on N.H.K. from 20/02/1953 to 30/10/1953.

¹⁴ *Ie Naki Ko* 家なき子, Dir : Sannai Yoshio, Based on a book by Hector Malot, N.H.K., 12 episodes of 25 min, black& white, T.V. Drama series broadcasted on N.H.K. from 06/04/1955 to 28/09/1955.

This series has been reedited in D.V.D. currently by N.H.K.





Fig. 3

Noriaki Ikeda and Hideaki Ikeda, N.H.K. *renzoku ningyo geki no subete* N.H.K.連続人形劇のすべて, ASCII, 2003. N.H.K. ©



Fig. 8

Noriaki Ikeda and Hideaki Ikeda, N.H.K. *renzoku ningyo geki no subete* N.H.K.連続人形劇のすべて, ASCII, 2003. N.H.K. ©

Another puppets series involving the genre of science fiction is *Uchusen Shirika*¹⁵ (“Shirika Spaceship”, Fig. 3), aired from 1960 to 1961.

Tezuka himself was tempted by the production of live-action puppets. He produced *Gin[fa Shōnen Tai]*¹⁶ (“Galaxy boy troop”, Fig. 8) at Mushi Production, a few months after the launch of the anime *Tetsuwan Atom*. Science fiction was in rendezvous, and through it, the theme of space exploration. Note that Tezuka was one of the first leaders of mixing techniques¹⁷ using cell-animation for the

¹⁵ *Uchusen Shirika* 宇宙船シリカ, based on the novel of Shinichi Hoshi, N.H.K., 227 episodes of 10 min, black&white, T.V. Drama series broadcasted on N.H.K. from 05/09/1960 to 27/03/1961.

¹⁶ *Gin[fa Shōnen Tai]* 銀河少年隊, Dir : Susume Yasue, Mushi Prod., 92 episodes of 15 and 25 min, black&white, T.V. Drama series broadcasted on N.H.K. from 07/04/1963 to 01/04/1965. These films are probably lost. No video is available in the Archives of N.H.K.

¹⁷ Same for the series *Banbayia* (“Vampire” in English, Fig. 6) where real actors are in the screen with drawing characters.

Banbayia バンバイア, Dir : Kikuti Osamu, Yamada Ken, Based on a story by Osamu Tezuka, Mushi Prod., 26 episodes of 22 min, black&white, 1968. T.V. animation/live series broadcasted on Fuji T.V. from 03/10/1968 to 04/01/1969.



Fig. 6

Tezuka Productions (Editor), *The Animation filmography of Tezuka Osamu and Tezuka Productions* (3rd edition), Tezuka Productions, 2006. Tezuka Productions ©

credits and shots where the ship is travelling in space. Only later did we see the arrival of the first series of animated puppets in stop-motion¹⁸, more laborious to perform than the puppet shows filmed in live, but still much less sensitive than the cartoon.

c. The first “made-for-television” animation series in Japan

Regarding cell-animation, we mostly have imported films, broadcast programs of exceptional shorts films (which were on the rise in the cinema), or commercial advertisement to rely on (Fig. 9). The latter case is especially interesting because we entered fully into a logic of reproduction and variance. The slow processes were largely offset by the ratio of the short duration of the film and the frequency of broadcasts. The financial support of sponsors also provided a relatively comfortable mattress for artists.

But actually, the first Japanese animated series ever broadcasted on television as an autonomous and narrative autosatisfaisante work (which then ruled that the advertisements which are based on a product whose existence fate frame of film) is *Mitsu no Hanashi*¹⁹ (“*Three tales*”). As its name implies, the program



Fig. 9

Personnal photographs from the Commercial of Japanese Whisky “Suntory Toray Whisky’s”. *Nihon Terebi Hōsōmō Kabushiki-gaisha* (“Nippon Television Network Corporation”), 1960. Nippon Television Network Corporation ©

¹⁸ The technic of Stopmotion was widespread in Japan since the first films of the leader Mochinaga (持永 只仁 *Mochinaga Tadahito*, March 3, 1919 - April 1, 1999) whose I met the granddaughter in “Laputa school of animation” in Nerima.

¹⁹ *Mitsu no Hanashi* 3つのはなし, Dir : Hirotsuke Hamada, Mimei Ogawa, Kenji Miyazawa, N.H.K. T.V. Prod., 3 films of 10 min, black&white, Release on 15/01/1960. Special T.V. animation.

consisted of three stories from Japanese literary works : *Daisan no sara* by Kosuke Hamada, *Nemuimachi* by Mimei Ogawa, and *Opperu to zou* by Kenji Miyazawa. Technically, we can talk about each “series” in the three films. However, the technique used in the final film of paper cut-outs, came from the work of three separate authors, and the three stories were distributed together, like a polyptych²⁰. The logic of such a series that Tezuka established, with virtually endless expansion possibilities, has not yet come to pass.

However, this is the case in *Instant History*²¹ (1961) ; the episodes, lasting two to five minutes, offered a regular appointment on history and education, in which photos and film clips were provided. This time, the concept of series was previously established. It will be interesting to see whether the animated sequences actually employed the technique of animation with celluloids (while *Mitsu No Hanashi* resumed the medium which was repeatedly proven to be successful : cut paper).

d. *Tetsuwan Atom*

The arrival of *Tetsuwan Atom* on schedule Tuesday (from 6' 15 to 6' 45), coincides with the social realization of the increasing value that entertainment took each year. In 1963, a second day off was allocated in the week and with this the television became an increasing part of more and more homes. When D-Day came, the evening of 1 January 1963, only a few episodes had been made in advance. A few days earlier, the production team failed to contact the head of

²⁰ I discovered another 3-films polyptych in the archive of N.H.K. The program was probably lost because the database networking is dated 2005. It is three traditional tales in cel-animation : *Kachi Kachi Yama*, *Shitakiri Suzume*, *Momotarō*. Release on N.H.K. on 22/03/1963.

²¹ *Instant History* インスタントヒストリー, Dir : Ryūichi Yokoyama, Otogi Prod., episodes of 2/5 min, black&white, T.V. animation series broadcasted on Fuji T.V. from 01/05/1961 to 04/07/1964

For the season 2, the series was renamed *Otogi Manga Calendar* おとぎまんがカレンダー
Note that the Documentation Center of N.H.K. Museum of Broadcasting in Minato-ku is unable to provide any evidence about this series. For now, we base our analysis on the database "Animemorial" but Ilan Nguyen is currently working to conjure the most valuable testimony on this work.



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the programming channels to cancel the show because of the delay. Finally, the employers decided to clench their teeth and finalised the project, at all costs.

It was a revolution. For the first time, other studios were unable to adapt. The series lasted one hundred ninety-three episodes and it ended the 21th of December in 1966. To supervise the series, there was, of course, Osamu Tezuka. Yoshiyuki Tomino and Rintaro working on the project as the storyboard or script-writer.

The average cost of conducting an episode of *Tetsuwan Atom* is estimated at 550 000 yen. At the same time, a live TV movie (one of the cheapest fiction in this period) cost about 500 000 yen.

If the manufacturing costs of *Tetsuwan Atom* were not fully covered by the character strings, after the release of the first episodes, the licenses to use the Atom image in the manufacturing of toys, food and textiles would cover these costs. The demand was so great that Tezuka had to create in Mushi a special department to process review requests and deal with copyright issues. Without this financial support, the company could not continue to operate.

At this time, the technology was already available that allowed for television broadcasts in color but Fuji TV was still broadcasting in black and white. The colorization of cells, organized by values rather than color, pushed out the difficult work of modeling the color (which Tezuka would have to confront two years later, when he inaugurated the first animated TV program in color : *Jungle Tatei*²²).

Specifically, the real achievement of *Tetsuwan Atom* is in having been the first animated television series to blend in with the format traditionally reserved for fiction (such as Drama or puppet shows) by proposing twenty-six minutes (if we deduce the generic and cuts) of new animation every week.

But even if the pro Mushi was at the head of the game in Japan, we must not forget that Tezuka was initiated by Toei. His collaboration on the feature film

²² *Jungle Tatei* ジャングル大帝, Dir : Shigeyuki Hayashi, Based on a story by Osamu Tezuka, Mushi Prod., 52 episodes of 30 min, colour, 1965. T.V. animation T.V. series broadcasted on Fuji T.V. from 06/10/1965 to 28/09/1966 (Wed.)



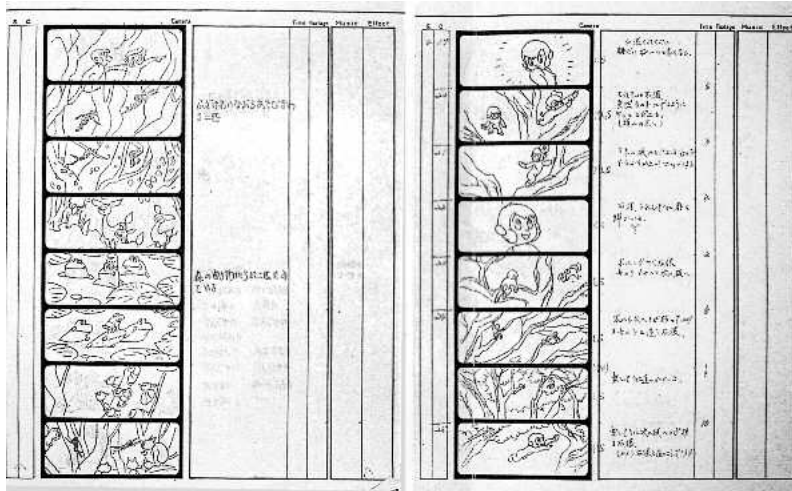


Fig. 7

The Kawasaki City Museum, catalog of exhibitions “Anime Golden age 60’s” (15 July – 31 August 2000) and “Kawasaki City Museum Cinémathèque” (22 July – 20 August 2000). Kawasaki City Museum ©

Sayuki (previously mentioned) and, some time later, *Arabian Night Sindbad no Bôken*²³, allowed to realize what is a traditional animation studio. A major exhibition at Kawasaki City Museum in 2000 presented an *E-Kont* designed by Tezuka for the planning of *Sayuki* and the corrections made by members of Toei created a more mature vision (Fig. 7). Ilan Nguyen, commented :

“[The] confrontation (...) highlights the weaknesses of the successful artist who ignored almost everything, despite his enthusiasm”²⁴.

²³ *Arabian Night Sindbad no Bôken* アラビアンナイト・シンドバッドの冒険, Prod : Hiroshi Ôkawa, Planning : Isamu Takahashi, Shin Yoshida, Yoshifumi Hatano, Technical director : Taiji Yabushita, Yoshio Kuroda, Toei Dôga Prod., 1 film of 81 min, Colour, Release on 21/07/1962. Cinematographic animation.

²⁴ Own translation of the French text “[La] confrontation (...) met en lumière les faiblesses du dessinateur à succès dont, malgré son enthousiasme, il ignore presque tout” in Ilan N’Guyen, « Une retrospective sur l’âge d’or du dessin animé au Japon », in *De la difficulté de devenir japonais* n° 24, Tokyo, Ed. Ebisu 24, Maison franco-japonaise, 2000. pp. 163-167.

The Author refers to a document displayed in exhibitions of Kawasaki “Anime Golden age 60’s” (15 July – 31 August 2000) and “Kawasaki City Museum Cinémathèque” (22 July – 20 August 2000). Catalogue was published in these exhibitions.





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In fact, this problem focalised on what became the later Tezuka's style : A rhythmic and struck writing, using ellipses previously impossible in the cinema graphic style.

2. THE INTERPLAY BETWEEN MUSHI AND TELEVISION

In order to delve into the "made-for-television" animation genre, reducing the production time was certainly the most important task, but other concerns are notable. For example, those dictated by the technical characteristics of the TV, and also by the officials of TV Channels. For program managers, it is essential to find an appropriate place in the schedule for the series, in accordance with the audience category established depending on the time slots concerned.

Alain Weber illuminates on what television fiction has in specific relation to its parent form, the cinema. His remarks are general but we are allowed to understand it with the archives of Fuji TV on which we can find a comprehensive and relatively accurate technical material relating to the emissions programmed between 1963 and 1966 (between the first and last episode of *Tetsuwan Atom*).

a. Leveling...

As I previously stated, the Japanese public, accustomed to the television programmig, had had time to become familiar with animated film through advertising. It was not entirely fortuitous that some characteristics are common to both areas. Besides, the promptness of the advertising message and the processing deployed to reach the target certainly had some valuable elements they conveyed. The link between advertising and the television series is so short that the little Amerindian character *Ciscorn Ôji*²⁵ (which had its own clay animated series in 1963), had appeared first on the Cisco cornflakes package. Weber explains that the simplification of artistic components of advertising is not only interesting for its low-cost (which is still interesting for the case of a





twenty-six minutes film), but also for its reception. Indeed, it leads to more hierarchical information :

“The fragmented editing [of fiction animated] is the same for advertisement, in a few seconds, the advertisement contains all resources of the cinema style : an image composed with great actors, dialogue, music, sometimes even a story and a comment. But, to integrate all these elements in less than half a minute, the contents of the frames should be very simple (the character or the main purpose in color contrast with the background, such that it stands out in a backdrop of accessories and details). The shortly cutting shots focus our attention on the center of the image to give an immediate overview of the promoted goods. The work of the editor is limited by the story board”²⁵.

b... And overtake

The rivalry in the market place gave rise to many kinds of specializations in cinema. Cinema was forced to produce interests on the amount advanced by banks, and television ran by the ideological and moralistic control of departments (despite the recent lifting blockade). To capture the customer, unless prisoners by the habits (ie the twenty- thirty age), the large screen has developed certain types of representations little valued by the television. It has developed the myth of large areas of action film (road-movies, fantasy, science fiction, chase scenes, violence, horror and sex).

²⁵ *Ciscorn Ôji* シスコン王子 進めシスコン, Dir : Tatsumaro Asano, Based on a story by Fujio Fujiko, Fuji T.V. Prod., 14 episodes of 15 min, colour, T.V. animation series broadcasted on Fuji T.V. from 20/12/1963 to 27/03/1964.

The information (as many in this article) comes from the website Animemorial. It is a sort of web-encyclopedia of Japanese animation administrate by Uchû Senshi Edomondo. His sources are varied : old publications, videos and DVD reeditions. The list which we can see on the site constitutes a serious database for a research, even if it is not absolutely exhaustive (I support to enrich it with what I founded in the archives of Channels). The most incomplete plage concern films which were directed between 1917 and 1960.

Uchû Senshi Edomondo, *Animemorial*, 2010, 28 March 2010, <http://www.animemorial.net>

²⁶ Alain Weber, « l’Influence de la télévision sur le cinéma » in *Cinémaction* n° 44 , Paris, Ed. Cerf, 1987, p. 126.





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Needless to say, *Tetsuwan Atom* (and, through it, all future *anime*) shook the established system. By its fantasy genre and its techniques liberated of the contingencies of a film studio (let alone about her), *Tetsuwan Atom* reinjected into television the whole range of images specific to “big budget” fiction (overall-plans, panoramic view, medium-shots, diving-plan, close-shots...). In addition, its success helped to boost the genre of science fiction.

When, finally, the directors of broadcasting received the video material (which brought more mobility to the image with the possibility to switch from one stage to another), it was nothing in comparison of the flexibility that Tezuka enjoyed in his studio, even if he still used film-roll.

Paradoxically or not, we can say that the cinema offered Tezuka a wealth of different approaches and expertise, allowing for his ability to compete in the television race.

3. STUDIOS, “NECK AND NECK”

a. Those who have, it seems, anticipated...

It is true, the invention of “limited animation” (The method to reduce the number of images that scroll in a second of film) is assigned to the American artists from the U.P.A.²⁷, however, it seems that the junction between animation and television doesn’t have its origin in the U.S.

This is due to several factors :

- First, because Tezuka has led the process of limiting off production time to an extremity that the Americans never reached (Tezuka reduced it to four frames per second while Americans retained an average of six).
- Second, because even the first American series never reached the twenty-six

²⁷ It is generally assumed that the adventure began by a strike in the studios of Walt Disney in 1941, followed by the dismissal of an animator named Stephen Bosustow. Bosustow who managed to convince other employers sharing his ideas to create a new community, which became the U.P.A. in 1944. The post-Disney period started developing animation outside the traditional fluidity of the U.S. giant.





minutes of *Tetsuwan Atom*.

- Finally (and mainly), because the junction between the films of U.P.A. and television took place only in a second time, through a sort of financial downturn which occurred some constraint adaptations.

The American's inability to conquer television animation allowed for the Japanese to be singularly associated with the great tradition of "Animated short film". These films mostly designate some series with characters recurring aired in early evening in the cinema. They were commanded by major retailers, determined to compete against the Disney's "Silly Symphonies"²⁸.

U.P.A.'s films really grew in this format. It is actually a series performance, but the point of comparison with *Tetsuwan Atom* stops there. Apart from the fact that television was not the first media concerned (even if it is true that it makes these movies famous thereafter), note that each of these fictions had to be autoconclusive. The production team had as much time as they needed and there was no sense of loyalty for the public : a series could be interrupted at any time without consequence to the story.

Not until the late 1960s, after that the North American television deigned to finance cartoons with regularity for the youth programs, the "elders of the U.P.A." William Hanna and Joe Barbera turned over television through a more convincing form.

No doubt that Tezuka studied these productions more or less directly inspired by the U.P.A. since he himself provides the list in his autobiography :

Mighty Mouse, Heckle & Jeckle, Rocket beautiful ear (Huckleberry Hound), Betty Boop, Popeye, the adventures of Rocky and Bullwinkle, Grandgallop & Petitrot,

²⁸ In 1959, the company wanted to produce the feature film of *1001 Arabian Nights* with funding from the Columbia (which would compete with the Disney movies). With its storytelling (seventy-five minutes) and its costs (almost three million dollars), the movie, with its allusions to classical exotic literature was assimilated by the public to an unfortunate "recipe for success."

The financial failure of *1001 Arabian nights* partly explains the decline of the organization in the television format. Then the character Mister Maggo, one of the first mascots of the studio, appeared in a commercial advertising for the firm *General Electric*.



*Bugs Bunny, The Flintstones, Woody Woodpecker, Dick Tracy, Casper the Friendly Ghost*²⁹.

However, the mangaka does not mention any of these movies as a conscious reference. Given the relative likeness between the graphic aspects of some experimental short films from the early years of the Mushi Pro and the American films, we assume that the U.P.A. probably influenced Tezuka greater than he claims³⁰. One of the goals of my research in Tokyo is to check the robustness of this hypothesis³¹.

Anyway, let us establish this fact : In the United States, the first Bosustow's will was to make his studio a place of convergence of different artistic expressions, instead of the Disney dogmas. The emergent techniques lead them onto television. Tezuka, for his part, expected the inspiration of his team in the television format. He hoped that the new media would give birth to new images and new figures (it is exactly the opposite movement).

b. And those who have, it seems, dogged...

After initiating Tezuka to make animation, Toei followed suit by launching, in November 1963, *Okami Shōnen Ken*³² (“*Ken, the Wolf-boy*”, Fig. 2). For controls, the

²⁹ In Osamu Tezuka (for the French version : translation rights arranged by Marie-Françoise Monthiers, with Tezuka productions), *Biographie 1960-1974*, Paris, Ed. Casterman, 2005.

³⁰ During the earlier period of Mushi Production, Tezuka directed some shorts film. He experimented a new style of animation and injected his discoveries in his “made-for-television” animation. Some of this experimental films seems influenced by the American's U.P.A. style.

The hypothesis that Tezuka would have liked to keep the privacy of his invention seems unlikely. The methods sounded rather negative in the 1960s.

³¹ Jacques Romero gave some titles of American films released in Japan before 1963. Among them, we can find *The Ruff & Reddy show* by Hanna and Barbera and *The Mighty Hercules* by Joe Orolio. However, some approximations that punctuate analysis needs to be substantiated with other data.

³² *Okami Shōnen Ken* 狼少年ケン, Dir : Sadao Tsukioka, Based on a story by Hiroo Ōno, Toei Dōga Prod., 86 episodes autoconclusive of 30 min, black&white, 1963. T.V. animation T.V. series broadcasted on NET T.V. (now T.V. Asahi). from 25/11/1963 to 16/08/1965.

For anecdotes, *Okami Shōnen Ken* was the first opportunity of a collaboration between Isao Takahata, (technical director with Tsukioka), and the tweener Hayao Miyazaki.

artist Sadao Tsukioka³³. Between 1957 and 1959, he was one of the most valuable assistants of Osamu Tezuka, if one believes the latter's autobiography. He returned in the wake of the master, some years later.

The correspondence between Toei and Mushi does not stop there. During his first stay in the annex of the giant Japanese company, Tezuka debauched



Fig. 2

<http://www.toei-anim.co.jp/lineup/tv/ken/>
Toei animation ©

some animators to make experienced teammates. This means that the relationship between Mushi and Toei was more tenuous than we generally say.

Jacques Romero analyzes³⁴ some common design for *Okami Shonen Ken* and *Tetsuwan Atom* in a very interesting study entitled "*Toei-Mushi, la guerre du feu*" ("*Toei Mushi, The Quest for Fire*"). He claimed that Tsukioka relied on the visual elements of his elder to outshine it, failing to be the first.

Citing two other studios whose productions approached those of Mushi, their relationships more or less close with Tezuka :

- Otogi studio, founded in 1955 by the mangaka Ryūichi Yokoyama (the author of *Instant History*, mentioned above). It offered Tezuka a chance to meet the director and screenwriter Eiichi Yamamoto whom he confided, some years later, the realization of these works are more personal : *Kanashimi no Belladonna*³⁵ ("*Belladonna's sorrow*").

- Finally, a studio that is rarely mentioned, but dogged Mushi more closely than

³³ Sadao Tsukioka was one of the most important director in this period conducive to the rapprochement of animation and television. I had the opportunity to interview him. His assistance has been very useful for this article.

³⁴ Documented in Jacques Romero's study *Mushi, Toei, la guerre du feu*, June 2006, 20 January 2008, <http://lib.yamato.free.fr/doc/MushiToeiLaGuerreDuFeu.pdf>
It referred to the difficulties of the Toei Doga to urge his competitor the Mushi Pro.

³⁵ *Kanashimi no Belladonna* 哀しみのベラドンナ, Dir : Eiichi Yamamoto, Based on the story of Jules Michelet, Mushi, Nihon Herald Prod., 1 film of 89 min, Colour, Release on 30/06/1973. Cinematographic animation.

Toei is T.C.J. (now named Eiken). The actors of TCJ launched on the 4th of September 1963, the series *Sennin Buraku*³⁶ (“Immortal tribe”, nine months after *Tetsuwan Atom* and two months before *Okami Shonen Ken*). This series never eclipsed *Tetsuwan Atom* because it lasted fifteen minutes and its contents were somewhat erotic, intended for mature audiences. I can nonetheless argue that this film relied on the positive reception the audience reserved for the Tezuka’s work to extend the path of diversification of genres and audiences.

The author of *Tetsuwan Atom* also produced some erotic cartoons in the 1970s.

Conclusion

“On Tuesday 1st January 1963 a date forever inscribed in the history of Japanese animation as the birth of made-for-television animation”³⁷.

Probably this is because the series *Tetsuwan Atom* reached to strengthen a predefined format and, in the same time, worked as an example to the channel chiefs some arguments that allowed television to begin a bold shift to diversify its genres and formats.

The successive fiction that showed up in television proves that the need for stories of adventure and fantasy was growing in a public who had been too long deprived. The animation, which seems conducive to occupy this field, at the time offered only a regular appointment with history and information. Conversely, the *Drama* pushed, for better or worse, into the Sci-Fi.

The more or less primitive adaptations of *Tetsuwan Atom* has highlighted the incredible popularity of the manga which predestined *Atom* to become the prima donna of a television under construction. It is often assumed that the wish of Tezuka to adapt his manga recovered from a stroke of madness of the artist. If

³⁶ *Sennin Buraku* 仙人部落, Inbetween director: Fumiaki Kamigane, Shigeharu Kaneko, Based on a story by Kô Kojima, T.C.J. Prod., 23 episodes of 30 min, black&White, T.V. animation series broadcasted on Fuji T.V. from 04/09/1963 to 23/02/1964 (Sun.)

³⁷ Own translation of the French text : “Le mardi 1963 reste une date à jamais inscrite dans l’Histoire de l’animation Japonaise, [comme] étant celle de la naissance de l’animation télévisée” in Jacques Roméro, *Mushi, Toei, la guerre du feu*, Op. Cit.

³⁸ This aspect of the Tezuka’s work will the focus of my next work.



it must be tempered by the popularity which enjoyed the small robot of the magazines (and the relative assurance of success that it could offer), note that, technically, the adventure remains an absolute invention³⁸.

Even the American U.P.A., which had already advanced the field of reducing production time, was never able to model its methods of work as effectively as Tezuka. This was certainly because Tezuka edified a workshop with familial dimensions and industrial methods.

It is true, a few isolated productions before *Tetsuwan Atom* were broadcasted on television. But in History of art, only constants are elevated to the rank of "style". Can I use this term to designate the Tezuka's works and his heritage ? By his modeling techniques and his ability to incite his colleagues to prolong the adventure, Tezuka opened an incredible gap which no one thought was possible.

For us, Tezuka is the true origin of this frenetic industry of which blossomed all fantasies, from the mildest to the most troubled, even to pornography or hyperviolence. He drove animation to the field of industrial experimentation.

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(日本語レジュメ)

手塚治虫の映画作品とテレビ番組の相互作用

サミュエル・カクゾロフスキー

手塚治虫は新しい映画の様式を作り、長期間のテレビ番組シリーズを新しく設計した人物であった。本論文では、映画とテレビ番組という二つの要素を結びつける必然的なつながりを証明するために、最初のテレビアニメーションシリーズの到来を取り巻く要因を探究する。そして、テレビジョンの社会的・技術的・工学的発達が、『鉄腕アトム』に最終的な美感的な形式を与えたことを議論する。最初に手塚治虫研究の専門家や彼が作ったアニメーション制作会社虫プロダクションの元社員への調査を行い、次に過去のテレビ放送の記録を検討した。その結果、手塚は、奔放な想像力を開花させ、穏当な作品からポルノグラフィや過度な暴力といった問題のある作品までを含む、アニメーションという熱狂的な産業の真の源であることが明らかになった。

