

### Democratic Governments, Media, and War (continued)

#### The Vietnam War

A ten-part documentary series produced and directed by Ken Burns and Lynn Novick.

Public Broadcasting System (PBS), 2017



Boston Globe newspaper reporting on the aftermath of the Tét Offensive.  
Source: *The Vietnam War* episode 6, "Things Fall Apart."

Episode 6, "Things Fall Apart" (January 1968–July 1968), features a segment on the Tét Offensive. This segment along with additional materials for a lesson plan appropriate for high school students are available on the PBS website at <https://tinyurl.com/h69zfcv>.

The Tét Offensive:

President Johnson insisted the Tét Offensive had been a "devastating defeat for the communists." Militarily, he was right. Of the 84,000 enemy troops estimated to have taken part, more than half—as many as 58,000 men and women—are thought to have been killed, wounded, or captured. But it also showed that even after so many years of war, North Việt Nam still had the will and resources to fight. Walter Cronkite came home from covering the Tét Offensive convinced that victory was no longer possible. He told his viewers, "it is increasingly clear to this reporter that the only rational way out...will be to negotiate, not as victors, but as an honorable people who lived up to their pledge to defend democracy and did the best they could." ■



John Laurence reporting for CBS News from Saigon, Việt Nam following the Tét Offensive.  
Source: *The Vietnam War* episode 6, "Things Fall Apart."

### Day of the Western Sunrise

By KEITH REIMINK

DALIBORKA FILMS, 2018

76 MINUTES, DVD, COLOR

JAPANESE LANGUAGE WITH ENGLISH SUBTITLES

By Angie Stokes, with Keith Reimink



*The Lucky Dragon*, dwarfed by the Castle Bravo nuclear blast eighty-five miles away.  
Source: Screen capture from the documentary.

#### The Survivors



Susumu Misaki: Wheelman.



Matashichi Oishi: Refrigeration/catch room.



Masaho Ikeda: Engineer/engine room.

*Day of the Western Sunrise* is a Japanese-language, English-subtitled, animated documentary film that follows three surviving crew members of the *Daigo Fukuryu Maru* (*Lucky Dragon* No. 5). On March 1, 1954, this small wooden Japanese tuna fishing vessel was exposed to the United States' Castle Bravo thermonuclear test near the Bikini Atoll in the Pacific, where it stood eighty-five miles away from the epicenter of the blast. Because pictures of Hiroshima and Nagasaki had circulated widely in newspapers and movie theaters, the fishermen knew they were witnessing the detonation of a nuclear weapon when a brilliant orange and red sky gave way to a gigantic mushroom cloud. After that instant, the lives of these twenty-three Japanese fishermen would never be the same.

The filmmaking process for *Day of the Western Sunrise* took place over a four-year period and included interviews of three surviving crew members in Japan, footage translation, and the reworking of rough pencil drawings that would eventually become the final animations. The film uses a *kamishibai*-inspired paper and digital animation process to retell the stories



Artwork from *Day of the Western Sunrise*.

of the fishermen. By employing a very popular storytelling method from postwar Japan, this documentary film provides an effective means of telling the story while paying homage to a Japanese tradition. Additionally, the use of animation alongside in-person interviews to retell historical events helps engage the audience with a more intimate story from those who experienced the events firsthand.

Film Director Keith Reimink worked with a team of teachers from the University of Pittsburgh's National Consortium for Teaching About Asia (NCTA) to realize the possibilities of sharing the stories of the *Lucky Dragon No. 5* survivors with students. The product of this collaboration is a fifty-two-page curriculum titled "Day of the Western Sunrise: A Kamishibai-Inspired Documentary Film Educational Toolkit," targeted for middle school and high school teachers across a variety of disciplines. The film and accompanying educational toolkit provide a means for students to come to grips with the very human and personal side of postwar Japan and the long-term legacy of nuclear weapons. Through this documentary film and toolkit, teachers have access to an important way of helping future leaders better understand the impact of history and their role in shaping a better future.

For more information about the film and educational toolkit, please visit <http://daliborkafilms.com/>. ■

**ANGIE STOKES** teaches at Wayne Trace Junior/Senior High School in Haviland, Ohio. She received her undergraduate degree in art and history at the University of St. Francis and her master's in teaching from Chatham University. She spent five years with Carnegie Museums of Pittsburgh before returning to the classroom, where she has spent seventeen years teaching courses in social studies and art for grades one through twelve. She currently enjoys teaching studio art and art history courses at Wayne Trace, along with working with the Freeman Foundation's National Consortium for Teaching About Asia as one of their NextGen Teacher Leaders.

**KEITH REIMINK** graduated from New York University's Tisch School of the Arts with a BFA in film and television production. His first documentary, *No Horizon Anymore*, chronicles life at Amundsen-Scott South Pole Station, and picked up numerous awards including Best Documentary and Audience Choice. In 2013, Keith started Daliborka Films LLC, a Pittsburgh-based documentary film company focused on films with a purpose. Keith's second film, *Day of the Western Sunrise*, has played around the world at festivals dedicated to nonviolence and resistance. Keith is now a graduate student at the University of Pittsburgh, studying the educational potential of using documentary in the classroom.

For "Have You Seen This Man?" from author Paul Bach Jr.:

Essential thanks and gratitude to Matthew Solomon, Associate Professor of Film, Television and Media, University of Michigan for the initial lead that launched this odyssey.

## Have You Seen This Man?



By Paul Bach Jr.

The acknowledged first recorded film made in China is *The Battle of Dingjunshan* by Ren Qingtai from 1905. As such, the China National Film Museum in Beijing has on exhibit signage that notes this acknowledgement, along with a recreation of the filming. However, there are a number of Chinese film scholars who have their doubts about whether it was ever actually made.

Mention is made in a July 1904 article in the professional magician's journal *Mahatma* on the Chinese magician Ching Ling Foo (Zhu Liankui), a contemporary of Houdini. The article talks of a film being recorded by him for his use onstage before the time the article was published, which would mean this film predates the acknowledged first Chinese film.

Zhu became a sensation in the US, not once, but twice. His first touring period ran from 1898 to 1900, and he returned triumphant again from 1912 to 1915. Between the two, he toured around the world and returned to China. In 1911, he filmed and produced the undisputed first Chinese documentary film, *Wuchang Uprising*. He later started and was president of the Colon Cinema Company of Tien Tsin, while owning several film theaters in Tianjin and Shanghai. Zhu passed away in Shanghai in 1922. There is scant information published on him. In fact, the first biographical overview was not published in English until 2020. It is a very welcome overview of sources and information dating to publication during Zhu's lifetime.

Our search for information regarding Zhu's footage, which could very well be the actual first Chinese film, began at the aforementioned China National Film Museum in Beijing, and had various twists and turns before taking us to the American Museum of Magic (the largest magic museum in the US open to the public) and their extensive clipping files. Unfortunately, even with their extensive holdings, no further information was found. Next, we consulted the English translator of a single chapter of an entire book published in Taiwan in 2018 before corresponding with noted early Chinese film scholars Paul Pickowicz and Zhang Yingjin. The end result was their best wishes in what Zhang said would be "a major breakthrough" if found, but neither could suggest anything to help further the search. Conversation with Christopher Rea, professor and author of *Chinese Film Classics*, led me to the Chinese-language, Republican Era Chinese Periodicals Database. Just two entries on the entire site made for another dead end. Other than hitting the streets of Shanghai searching for a dead man, gone for almost 100 years, the trail seems to have come to an end. Perhaps, as any good magician would, he has taken his secrets and disappeared into the mists of time. ■

**PAUL BACH JR.**, a past Film History Adjunct Instructor, welcomes all possible information, leads, and rumors at [pebachjr@yahoo.com](mailto:pebachjr@yahoo.com). The mystery remains to be solved.