

# **An Analysis of Early Film Spectators based on the Forms of Film Exhibition: Focusing on the Cases in the Tokyo City**

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This thesis attempts to clarify the change in early film spectators between the mid-1900s (1903-06) and the late 1900s (1907-10) in Tokyo based on investigation into the forms of film exhibitions and focusing spectatorships and social audiences.

In the Russo-Japanese war (1904-05), cinema audiences were comprised mainly of the middle class who could visit theaters. At that time, the spectatorship comprised a combination of various films and shows that yielded a thematic narrative of the war (Chapter 1). However, the spectators included not only the middle class going to film exhibitions in entertainment areas during the Russo-Japanese war but also the wealthy class who frequented movie picture shows held outside the entertainment areas (Chapter 2).

Spectatorships and social audiences, however, had been greatly transformed during the late 1900s. Moving picture theaters of Asakusa area had been shifted to the central part of the city for film exhibitions in Tokyo during the late 1900s. The transition in the form of film exhibitions was due to increasing inflow of cinema audiences, particularly because of the low class frequenting the cinema and playgoers feeling familiar with cheap small theaters (Chapter 3). Then, the spectatorship changed in that individual films had separate narratives and were not a combination of films (Chapter 4). At the same time, Kisha katsudo shashinkan opened in the Children's Exposition held in Mitsukoshi. The emergence of the new film exhibition was projected as a new academic education movement meant to objectify childhood (Chapter 5).

That is, the change in spectatorships and social audiences coincided with the transition of the forms in film exhibitions during the late 1900s when motion pictures were suddenly being increasingly produced in Tokyo.