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An example is *Warm Current* (Danryu), a picture which Yoshimura made in 1939 and which Masumura remade in 1957. It was about a young doctor, responsible for a small hospital, who must choose between a dedicated nurse and a spoiled rich girl. The Yoshimura

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version moved swiftly but was filled with careful revelation of character, sustained by an excellent hospital atmosphere. Masumura's version moved at a breakneck speed completely foreign to most Japanese films. One scene was shoved off by another almost before it was done. It is no wonder that many Japanese critics, long used to the perfectly valid but discursive style of an Ozu or a Mizoguchi, should greet the novelty with praise. One of the results of such a style, however, was that the director had almost no time in which to sketch character, and such fast cutting is certainly not conducive to the creation of atmosphere. ¶