

Document Citation

Title	The crimson kimono (Samuel Fuller, USA, 1959)
Author(s)	Kimberly Chun
Source	<i>San Francisco Bay Guardian</i>
Date	2006 Mar 15
Type	review
Language	English
Pagination	70
No. of Pages	1
Subjects	
Film Subjects	The crimson kimono, Fuller, Samuel, 1959

USA, 1959) The Japanese American male equivalent of Nancy Kwan (and her costar in *Flower Drum Song*), Hawaii native and nisei hottie James Shigeta was the apple mochi of my Honolulu-bound Japanese American mother's eye — the sexy symbol of Asian and Pacific Islander masculinity that countered cinematic images of sinister string-pullers or second-banana servitude. Coming off like a handsome but unpretentious cross between Rock Hudson and Tony Leung in his first film, Sam Fuller's *The Crimson Kimono*, Shigeta shines with his understated acting style and Ozu-rific-'n'-ready charisma, qualities that placed him at the center of a movie-

house dialogue that was unfolding on the precipice of the civil rights era. True to Fuller form in its restless resistance to the social strictures (and genre confines) of its 1959 day, this starts like a classic '50s whodunit noir before picking up speed — and heart — and taking on the Little Tokyo color lines that separate Japanese American LAPD detective Joe Kojaku (Shigeta); his friend, partner, and wartime buddy Charlie Bancroft (Glenn Corbett); and the woman torn between the two, Christine (Victoria Shaw). Orientalism, cultural slumming, and interracial relationships — the ever-laid-back island boy Shigeta always made it look so easy, or at least navigable over the

course of 90 minutes. *Sat/18, 3 p.m., Castro.* (Kimberly Chun)

The Crimson Kimono (Samuel Fuller,

SF Bay Guardian
3/15-2/106 p. 70