

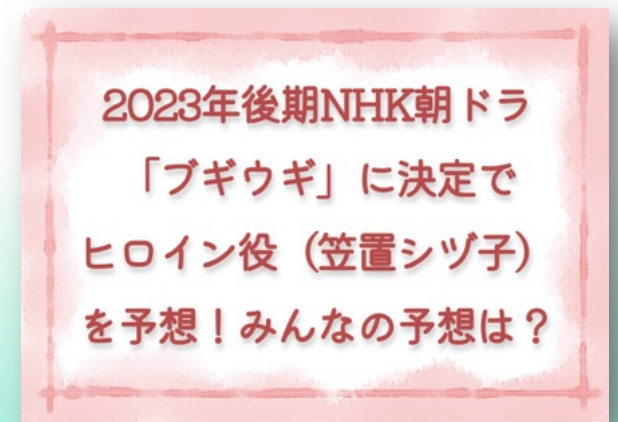
# Anticipating the *Asadora* Effect: A Guide to NHK's "**Boogie Woogie**" (2023) and the Turbulent Life of Kasagi Shizuko

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# Objectives of this Slide Show

1. Provide a chronological and factual examination of the life of Kasagi Shizuko, the subject of a fictionalized NHK Asadora (Morning Drama) in the Fall of 2023
2. Explain the historical and contemporary role of the long-running Asadora series in post-war Japanese popular culture.
3. Situate, explore and analyze the interactions of Kasagi Shizuko with two of the most important musical figures in 20th Century Japanese musical entertainment history; composer Hattori Ryōichi (her mentor, supporter and collaborator) and singer Misora Hibari (her sometime rival).
4. Identify the key moments in Kasagi's life as a symbolic figure and separate it from the ups and downs of her personal life that will be a feature of the TV drama.
5. Elevate Kasagi to her rightful place as a key figure in the emotional recovery of the post-war Japan and its traumatized population, especially the female half.

# Promotional Images for the 109th Asadora on the life of Kasagi Shizuko, the Post-War Queen of Boogie Woogie to be played by actress "Shuri"



# What is NHK's *Asadora* (Morning Drama)? Facts and Features

*Asadora* is the shortened form of "Asadora Renzoku Terebi Shōsetsu" (朝ドラ 連続テレビ小説) or Serialized Morning Television Drama (Based on a Novel).

It is shown on NHK every Monday-Saturday from 8:00~8:15 over a 6-month period. This amounts to around 25-30 hours of total footage.

A significant majority of its audience is women.

One of the world's longest running TV series beginning in 1961. There have been a total of 108 different dramas attracting a viewership ranging from 18-46% of households. Recent dramas average around 20% of households amounting to around 12 million regular or occasional viewers.

A program's demographic is around 60% female and around half are over the age of sixty.

A fictionalized dramatization of the life and epic struggles of one individual, usually a woman, who came of age during the Meiji, Taishō or Shōwa eras and whose life is little known to the general public.

A program series regarded by many scholars as a vehicle for the shaping of the country's collective

# Academic Scholars of Asadora

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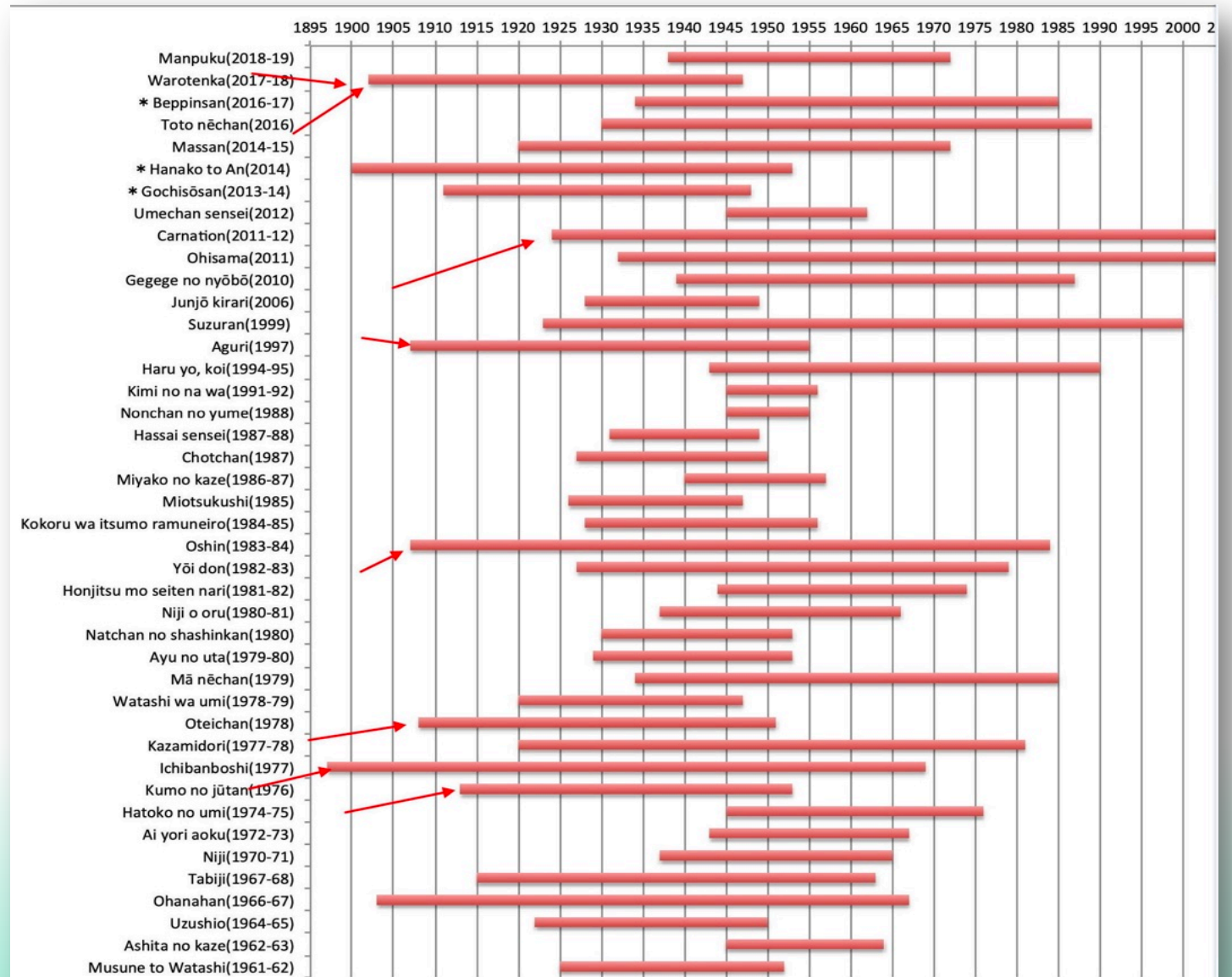
Scherer, Elisabeth. 2019. "Revisiting a National Institution: NHK's Morning Drama (*asadora*) in Transition." *East Asian Journal of Popular Culture* 5:2, 101-09.

# Timeline, Audience Ratings and Era of Asadora Stories, 1961-2018

	year	title	audience rate		year	title	audience rate		
	4	1964	<i>Uzushio</i>	30		47	1992	Woman's Spirits	39
	5	1965	<i>Tamayura</i>	34		48	1992	Hirari	37
	6	1966	<i>Ohanahan</i>	46		49	1993	<i>Ee Nyobo</i>	35
	7	1967	<i>Tabiji</i>	46		50	1993	<i>Karin</i>	31
	8	1968	<i>Ashita koso</i>	45		51	1994	<i>Piano</i>	26
	9	1969	<i>Nobuko to Obaa-chan</i>	38		52	1994	Longing for Spring	25
	10	1970	<i>Niji</i>	38		53	1995	Hashiranka	21
	11	1971	<i>Mayuko hitori</i>	47		54	1996	Himawari	26
	12	1972	<i>Ai yori aoku</i>	47		55	1996	Futarikko	29
	13	1973	<i>Kita no kazoku</i>	46		56	1997	Agri	28
	14	1974	<i>Hatoko no umi</i>	47		57	1997	For the Sake of Sake	27
	15	1975	<i>Mizuiro no toki</i>	40		58	1998	Ulala!	28
	16	1975	<i>Ohayo san</i>	40		59	1998	Yancha Kure	23
	17	1976	<i>Kuma no jutan</i>	40		60	1999	Suzuran: Return of Happiness	26
	18	1976	<i>Hi no kuni ni</i>	35		61	1999	Asuka	24
	19	1977	<i>Ichiban-boshi</i>	37		62	2000	My Blue Sky	24
	20	1977	<i>Kazamidori</i>	38		63	2000	O'DORI	21
	21	1978	<i>Oteichan</i>	43		64	2001	The Promise to the Chura Sea	22
	22	1978	<i>Watashi wa umi</i>	36		65	2001	She's the Real Thing	23
	23	1979	<i>Ma Nee-chan</i>	43		66	2002	Sakura	23
	24	1979	<i>Ayu no uta</i>	43		67	2002	Reach for the Stars!	21
	25	1980	<i>Nat-chan no shashinkan</i>	40		68	2003	Kokoro: The Strength of the Heart	21
	26	1980	<i>Niji o oru</i>	39		69	2003	Teruteru Kazoku	19
	27	1981	<i>Mansaku no hana</i>	37		70	2004	Tenka	16
	28	1981	<i>Honjitsu mo seiten nari</i>	37		71	2004	Wakaba	17
	29	1982	<i>Haikara-san</i>	36		72	2005	No One Like Yu	17
	30	1982	<i>Yoi don</i>	39		73	2005	Haruka	18
	31	1983	<b>Oshin</b>	<b>53</b>		74	2006	A Symphony of Us	19
	32	1984	<i>Romansu</i>	39		75	2006	Imo Tako Nankin	17
	33	1984	<i>Kokoro wa itsumo ramune-iro</i>	40		76	2007	All Is Fine	19
	34	1985	<i>Mio-Tsukushi: The Channel Marker</i>	44		77	2007	Life's Like a Comedy	16
	35	1985	<i>Ichiban-daiko</i>	33		78	2008	Step Forward	15
	36	1986	<i>Rin</i>	42		79	2008	Twins	16
	37	1986	<i>Miyako no kaze</i>	39		80	2009	The Voice of Hope	14
	38	1987	<i>Chatchan</i>	38		81	2009	Welcome!	14
	39	1987	<i>Hassai Sensei</i>	38		82	2010	My Husband is a Cartoonist	19
	40	1988	<i>Non-chan no yume</i>	39		83	2010	Teppan	17
	41	1988	<i>Junchan no Oenka</i>	39		84	2011	Sunshine	19
	42	1989	<i>Seishun Kazoku</i>	38		85	2011	Carnation	19
	43	1989	<i>Wakko no kin medaru</i>	34		86	2012	Doctor Ume	21
	44	1990	<i>Rinrin to</i>	34		87	2012	Jun + Ai	17
	45	1990	<i>Kyo, futari</i>	36		88	2013	<b>Ama-chan</b>	<b>21</b>
	46	1991	<i>Kimionawa</i>	29		89	2013	Bon Appetit!	22

(Source: Household Audience Ratings, Video Research Kanto Area)

Italicized text reflects the series' original Japanese titles, while non-italicized text indicates translated English or transliterated titles adopted for selling programs overseas.



# Asadora Featuring Women in the Entertainment or Fashion Industries

No	Date	Name	Person Profession
19	1977	<i>Ichibanboshi</i> (いちばん星)	Sato Chiyako, the first Japanese pop singer who sang "Habu no Minato" and "Tokyo March" in the early Showa years
21	1978	<i>Otei-chan</i> (おていちゃん)	Based on "My Asakusa" by actress Sawamura Sadako.
63	2000	<i>Odori</i> オードリー	Mizuki, is modeled after the author <a href="#">Oishi Shizuka</a> , a young woman involved in the <a href="#">Japanese film industry</a> in <b>Kyoto</b> .
69	2003	<i>Teruteru Family</i> てるてる家族	Songwriter Rei Nakanishi's wife and family raise four daughters with music and dance. Set in <b>Osaka</b> .
85	2011	<i>Carnation</i> カーネーション	Based on the life of Koshino Ayako, dressmaking pioneer and 3 daughters who each became world-class fashion designers. Set in Kishiwada, <b>South Osaka</b> .
97	2017	<i>Warotenka</i> (わろてんか)	Ten Fujioka, eldest daughter of Kyoto's drug wholesaler "Fujiokaya" modeled after Sei Yoshimoto, of Yoshimoto Kōgyo. Set in <b>Osaka/Kyoto</b>
102	2020	<i>Ale</i> (エール)	Modeled on <a href="#">Yuji Koseki</a> and his wife, the vocalist/poet Uchiyama Kinko. Set in Fukushima.
103	2020	<i>Ochoyan</i> (おちょやん)	Based on the life of actress Chieko Naniwa. Set in <b>Osaka</b> .

# Common Tropes in Asadora about Women Pioneers

- Difficult or broken family with a challenging economic background.
- Abandonment, death or loss of a parent or spouse at seminal moments.
- Journey from a beloved rural hometown to big city as a result of poverty ambition or fateful encounters with mentors (usually men). Nostalgia for small town values
- Overcoming disasters triggered by family breakup, economic dislocation or war and taking advantage of opportunities afforded by the American occupation.
- Maintaining traditional Japanese values and ethical behavior in the face of patriarchal systems and overt gender bias.
- Plot and character behavior that promotes national unity and notions of the Japan population as a family with unique cultural features.
- Song and dance-infused romance as respite from/antidote for sadness and pain.



# Common Themes in Three Asadora Featuring Female Entertainment Figures (*Ichibanboshi, Ote-chan and Warotenka*)

- Popular Music as expression or result of women's participation in modern Life
- Overcoming Family and societal association of women entertainers (especially dancers or theater actresses) with overt expression of sexuality or prostitution
- Complex or exploitative relationships with male mentors or managers and/or multiple marriages
- Female singer as a vehicle for the artistic expression of a male musician
- Conflicts between Family duties and artistic ambition
- Unorthodox or Left-Wing Political Views or Attitudes causing controversy

# Extracts and Summaries of Press Announcements on Boogie Woogie

- The 109th Asadora, "Boogie Woogie" is modeled after Kasagi Shizuko a major post-war star who sang numerous famous songs such as "Tokyo Boogie Woogie" & "Kaimono (Shopping) Boogie".
- Ms. Kasagi's life is boldly reconstructed as a tumultuous story of a singer (Hanada Suzuko) who devoted herself to singing and dancing in a turbulent era. Some of the names of the characters and organizations are renamed and drawn as fiction.
- The heroine was born in Kagawa and raised in Osaka. From being a signboard girl at a public bath, she became a post-war superstar singer called the "Boogie Queen." Mizutani Shuri, daughter of Mizutani Yutaka and Itō Ran, will play Kasagi.
- Toshirō Yanagiba plays her devoted father, a man who loves movies, alcohol and delicious food. Mizukawa Asami plays her loving but firm mother who runs the family public bath business.
- Tsubasa Kazuki and Shimizu Kurumi play her talented classmates in the Umemaru Girl's Opera Company (USK) modeled after the Shochiku Gakugei (OSK) Osaka in Dotonbori while Ritsuko Kikuchi plays a character modeled after Noriko Awaya, Kasagi's lifelong competitor/rival.
- The music will be handled by Mr. Hattōri Takayuki (56), the grandson of Hattōri Ryoichi, who composed "Tokyo Boogie Woogie."

# Advanced Plot Summary of *Boogie Woogie*-Part 1

*Suzuko Hanada is the poster girl of a small public bath in downtown Osaka at the end of the Taisho period. She loves to sing and dance and after graduating from elementary school is accepted as a trainee in a new girls "opera" and dance troupe in Dōtonbori, Osaka. Practicing every day, she soon becomes noticed for her outstanding singing ability.*

*In 1938, she moves to Tokyo where she meets a popular composer, and with his help becomes the popular "Queen of Swing." However, when the war begins, Suzuko's situation changes completely. Her songs are declared "hostile music", and her singing and dancing on stage is strictly restricted. Meanwhile her younger brother goes to war and her mother dies from an illness.*

## Advanced Plot Summary of *Boogie Woogie*-Part 2

*During the war, she meets a troubled young man and the couple fall in love and eventually vow to marry. However, his family strongly oppose the marriage and their relationship is kept secret.*

*Shortly after the war ends Suzuko becomes pregnant with his child, but the couple are forced to separate due to his illness and he dies when she is still pregnant. Suzuko gives birth to a daughter and vows to continue singing while raising her daughter alone.*

*She is reborn and her song "Tokyo Boogie Woogie" and energetic dancing resonates with the Japanese public, recovering after the war. Smiling and dancing all over Japan, Suzuko is called the "Boogie Queen" and begins her journey to superstardom.*

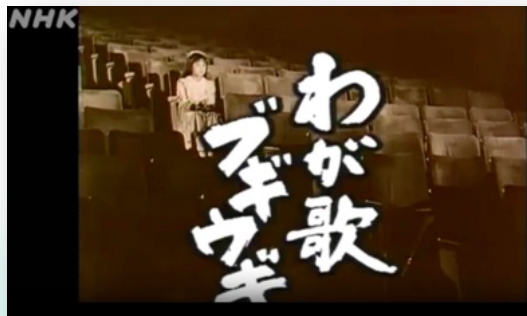
# Fictionalized Characters and Elements in *Boogie Woogie*

(Comparison with known facts and real characters in red font)

- Assorted eccentric customers in her parents' public bath in Osaka who encourage her artistic development. **Little is known about these early years.**
- Important supportive role of Suzuko's father, brother and school friend Taiko. **None of these family members or friends feature much in her biography.**
- Helpful manager, director and pianist from the Osaka-based "Umemaru Girls' Opera Company (USK)" USK=OSSK or **Osaka Shōchiku Gakugekidan. Little is known about the OSK staff other than those that went on to fame in the 1930s.**
- Friends and Mentors Tachibana Aoi and Akiyama Mizuki who are USK's leading *otokoyaku* (male impersonator) actress and *onnayaku* tapdancer. **Likely modeled on OSK *otokoyaku* actress Akizuki Emiko (1917-2002) and tap dancer Ashihara Chizuko (1919-2009). Little is actually known about their friendship.**
- Other USK fellow dancers

# Earlier Theater & TV Dramas on Kasagi Shizuko's Life

- 1987 (NHK) "Waga Uta Boogie Woogie." (with Takarazuka actress Mitsuki Jun)
- 1994 (Musical) "Wagauta Boogie-Woogie~The Story of Shizuko Kasagi"
- 2006 (Musical) "Wagauta Boogie Woogie." (with Takarazuka actress Tsubasa Makoto)
- 2019 SIZUKO! Queen of Boogie



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Satō, Toshiaki. 2014. "Bugi no joō 100-nen!" Liner notes for the Nippon Columbia's 2CD album "100th Anniversary of Boogie-Woogie Legend: The World of Shizuko Kasagi."

Shamoon, Deborah. 2014. "Recreating Traditional Music in Postwar Japan: a Prehistory of Enka." *Japan Forum* 26:1: 113-138.

Tsukahara, Tatsushi. 2006a. "Nihon no poppusu no senku-sha-tachi bugi no joō ~ kasagi shizuko" Liner Notes Columbia 3CD Collection of Kasagi Shizuko recordings, 1940-1956.

# Key Events in Kasagi Shizuko's Life, 1914-31 (Age 0-17)

1914: Born Kamei Shizuka in Okawa District of Kagawa and adopted by a rice farming couple. Takes a strong interest in dancing and singing as a young child.

1922: Family takes over the running of a public bath sentō. Shizuko performs for customers

1927 (12-13) Graduates from Elementary School but fails audition for Takarazuka Music Revue School due to short height. Accepted by Dōtonburi-based Shōchiku Gakugei Club Student Training School (later OSK Nippon Revue Company) using the name Mikasa Shizuko.

1931: Finds out she is adopted on a visit to Kagawa for a funeral-unacknowledged by mother.

1932. Receives high accolades for role in OSK's "Haru no ōdori" (Spring Dance)

1933: Kansai dialect increasingly well known nationally due to success of Yoshimoto Kōgyō entertainment agency on the radio (See *Asadora* "Warotenka")

1933-35: Participates in events related to the June 1933 momoiro sōgi (Pink Dispute) of SKD and other Tokyo-based Shōchiku dancers and musicians led by Mizunoe Takiko. Meets and befriends OSK's upcoming teenage stars, **Akizuki Emiko** and **Ashihara Chizuko**



# Existant Photos of **Kasagi** and OSK Performances, Early 1930s



OSK Poster, 1930



**Mikasa Shizuko (Kasagi)** left  
(Asahi Graph), 1931



OSK Performance of "Sakura  
Blooming: Kobari Yuuki  
Collection, 1932



OSK Stars Ashihara Chizuko,  
**Kasagi**, Misuzu Asa, Early 1930s  
(Kobari Yuuki Collection)

# Existant Photos of Kasagi's Fellow OSK Members Ashihara Chizuko and Akizuki Emiko, 1935-36



Ashihara Chizuko, 1935 & 1936  
*Shochikuza News*



Ashihara Chizuko and Akizuki Emiko  
In movie *Dansai taijosei*, 1936  
Kobari Yuuki Private Collection

## Key Events in Kasagi Shizuko's Life, 1934-38

1934: Makes **recording debut** singing Hattori Ryōichi's, "Koi no tōgemichi" (Step of Love) at the newly opened Daigeki (Osaka Grand Theater) and acknowledged as a rising star in OSK. Song features the tap dancing of Ashihara Chizuru.

1938 (April): OSK chooses Mikasa (now Kasagi) to **join an experimental male-female variety theater troupe Shōchiku Gakugekidan (SGD)** based in Tokyo's upscale new Imperial Theater. SGD is under the musical direction of Kami Kyosuke (1902-1981), the country's leading movie soundtrack composer at PCL. The musical troupe targets a general audience for its combination of comic sketches, tap dance routines, and parodies of western movie songs.

## Key Events in Kasagi Shizuko's Life, 1938-39

1938: Kasagi is overlooked by Kami Kyosuke but her powerful singing is noticed by his assistant Hattori Ryōichi. When Kami leaves SGD, Hattori, already known for his songs for chanson singer Awaya Noriko ("Farewell Blues" and "Oshare Musume") in 1936-37, **begins grooming Kasagi as a Japanese version of U.S jazz vocalists Maxine Sullivan (African-American) and Martha Raye (white)** .

1939 (Summer): Kasagi records seminal call and response rhythmic jazz blues song, **"A Bugle and a Girl," "Rappa To Musume"** with the Columbia Jazz Orchestra in a style that includes scat singing. Song is featured in Shochiku Revue Show's "Green Shadow." Arguably the greatest Japanese popular music recording of the pre-war decade. The song is not a major hit, but Kasagi is called "Queen of Swing" by appreciative music critics.

# Photos of Kasagi Shizuko, 1936-39



Lead performer in OSK's  
"Top Rhythm" 1936



Imperial Theater Program  
for SGD's "La Bomba," 1938



Promotional  
Photo (SGD)  
ca. 1938-39

## Key Events in Kasagi Shizuko's Life, 1939-45

1939: Local authorities **ban her from performing at the Marunouchi Theater because of her 3cm long false eyelashes and gaudy makeup.** (Adopted) mother dies and father comes to live with her.

1940: Brother enters the military. **Told by local police to restrict her flamboyant dance movements to within 90cm of the microphone.** Records Hattori' "Hot China" combining jazz and Chinese music.

1941 (January): **SGD disbanded.** Forms "Shizuko Kasagi and Her Band" with pioneering trombonist Nakazawa Hisashi and performs in consolation concerts and other events at munitions factories. Swing jazz is reluctantly abandoned for Japanese folk songs. Among major pre-war artists Kasagi is one of a handful who are not asked to entertain/"console" troops overseas.

## Key Events in Kasagi Shizuko's Life, 1939-45

1943 (June): **Meets and falls in love with Yoshimoto Eisuke**, a Waseda university student nine years her junior and the only son of Osaka-based talent agency, Yoshimoto Kōgyō. Eisuke has modern ideas about women but his mother Sei, rejects their marriage.

1944 (July): **Eisuke contracts tuberculosis.**

1945 (May)-1956 (Jan): After both being displaced by the Tokyo bombing, **Kasagi and Eisuke live together**, a time she would later call the happiest of her life.

1945 (November): **First post-war performance** at the Nichigeki theater ("Highlight") with actress Todoroki Yukiko and musician Haida Katsuhiko.

## Key Events in Kasagi Shizuko's Life, 1946-47

1946 (Feb): Meets comedian-actor and lifelong friend Enomoto Ken'ichi.

1946 (September): Eisuke proposes after she becomes pregnant.

1947 (February): Plays lead role in Hattori's "Jazz Carmen" wearing a skirt to hide pregnancy and announces plans to take a career break to be a mother.

1947 (May): Eisuke dies of tuberculosis at age 23. Kasagi gives birth to a girl (Eiko) a few days after his death. Determined not to suffer the same fate as her mother (giving up her child) Decides to embrace her single mother status and continue her career. This decision is encouraged by Hattori Ryōichi and Enomoto Yoshimoto Sei is rumored to regret earlier opposition to the marriage.

1947 (November): Records "Secohan Musume" with lyrics about a young woman's reliance on supplies from her GI lover and secondhand clothes solidifies her popularity with the so-called *panpan* girls (sex workers) of Tokyo's Yūrakuchō district. Their presence at concerts becomes part of her media image.



# First Post War Feature Article on Kasagi, July 1946



Outside the Military Base PX Store, Star Magazine

## Key Events in Kasagi Shizuko's Life, 1947-48

1947: Hattori Ryōichi, moved by Kasagi's plight and determination resolves to make her the voice of his own musical resurrection. Sets a goal of reworking his prewar and wartime experimentation with African-American musical forms to fashion an upbeat jazz-based rhythmic soundscape and lyric that will lift spirits and encourage optimism in the rebuilding of Japan.

1947 (August): Hattori gives Kasagi his composition "Tokyo Boogie Woogie" to lift her spirits. Recorded with Columbia Records' orchestra in front of a crowd of GIs invited to the recording by the English-speaking lyricist Suzuki Masaru.

1947 (September) Kasagi performs the song at the Umeda Theater in Osaka and in the Nichigeki musical "Odoru Manga Festival: Urashima Futari Ryugu-e Go".

1947 (Dec) "Tokyo Boogie Woogie" is used in the movie *Haru no Kyōen (Spring Feast)* with backing by the Nichigeki Dance Team.

# With Hattori Ryōichi and baby Eiko, 1947



# Haru no Kyōen (Spring Feast) with Todoroki Yukiko and Ikebe Ryo (dir. Yamamoto Kajirō), December 1947



# Key Events in Kasagi Shizuko's Life, 1948-49

1948 (January): "Tokyo Boogie Woogie" is released by Columbia and becomes a major hit by in March, with **GI's apparently becoming fans of the song.**

1948 (April): **Kasagi's "animal-like" performance of an earlier Hattori song "Jungle Boogie" in Kurosawa Akira's *Yoidore Tenshi* (Drunken Angel) attracts media attention which dubs her the Queen of Boogie Woogie.**

1948 (May): **Emergence of child star Misora Hibari** as an imitator of Kasagi performing "Tokyo Boogie Woogie" and "Secohan Musume" at Yokohama International Theater and Nichigeki.

1949 (July) "Homerun Boogie" attracts attention from burgeoning professional baseball

1949 (August). Appears with Takamine Hideko **in *Ginza kankan musume*** (Ginza KanKan Girl). The two play the role of good-hearted impoverished orphans who aspire to be genuine artists. They persuaded to earn money as cabaret singers. The "kankan" in the title is a euphemism for *panpan* and the movie includes scenes in the nighttime kasutori world of alcohol and bargirls.

1948-49: Appears in several comedies with Enomoto who encourages her use of Kansai accent.

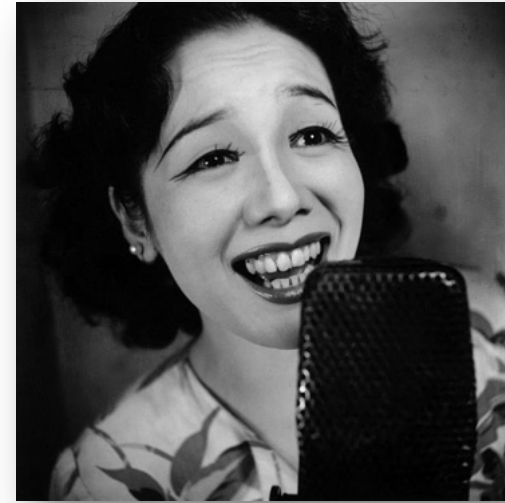
# Stage and Movie Performances, 1948



"Rappa to Musume" in  
*The Stage Goes Around*



"Jungle Boogie" in  
*Drunken Angel*



"Tokyo Boogie Woogie"  
in *Haru no Kyōen*



NHK Singing  
Contest  
March 1948

# Illustrations of Kasagi in Print Media, 1948



*Butai wa Mawaru*  
(The Stage Goes Around)  
Movie Poster



Cover of "Singing Self-Portrait: My  
Boogie-Woogie Denki"  
(Prange Collection)



Performance pamphlet  
"Enoken Gekidan", with  
Enoken at the Tokyo  
Yurakuza, April 1948

# Selected Comedy Movies, 1948-49



*Singing Enoken Catch Book*  
with Enomoto Ken'ichi



*Enoken and Kasagi's Paradise Couple*  
with Enomoto Ken'ichi



*Ginza KanKan Musume*  
with Takamine Hideko



*Endless Passion*  
with Awaya Noriko  
(Dir. Kon Ichikawa)



# Selected Comedy Movies, 1950-54



*Pekochan to Densuke,*  
May 1950 ("Rappa to  
Musume")



*Singing Baseball  
Boy,* July 1951



*Tokyo Romance  
Shigemori-kun  
Goes to Tokyo,* 1954

## Key Events in Kasagi Shizuko's Life, 1950-51

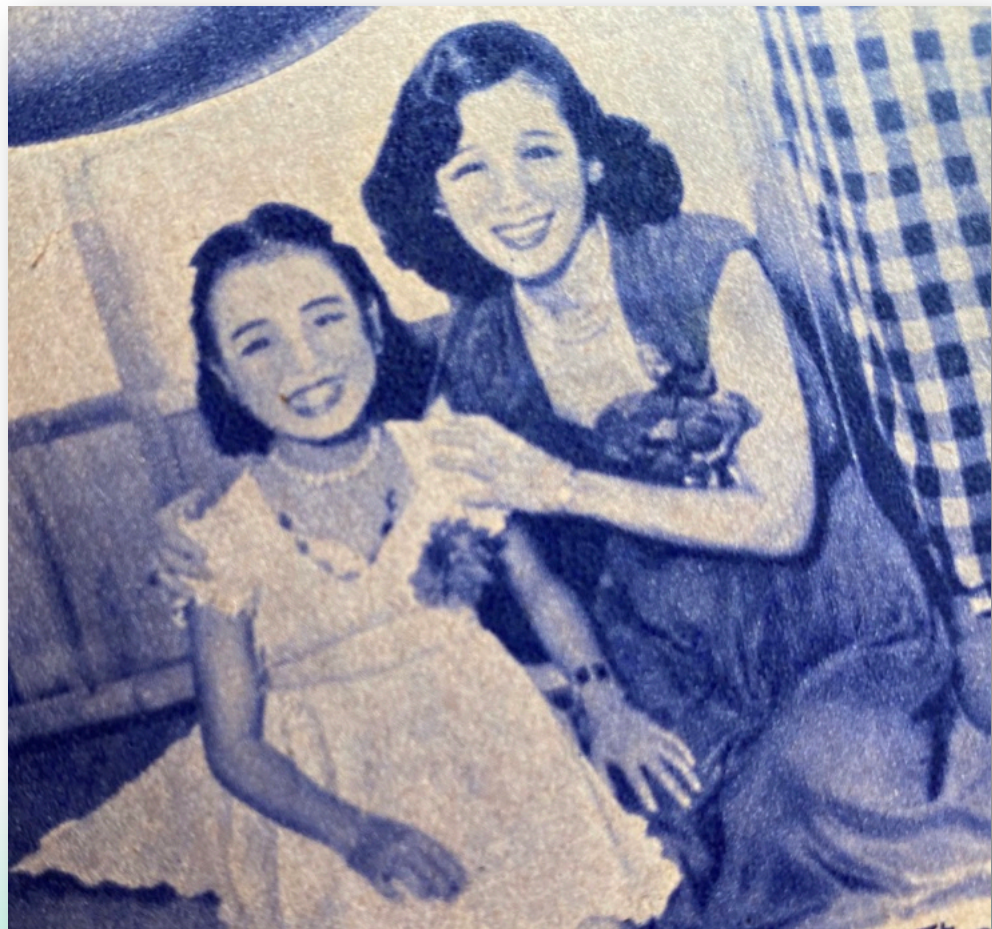
1950 (March): Attends funeral of Yoshimoto Sei with daughter Eisuke

1950 (June): Release of Hattori's "**Kaimono Boogie**" (Shopping Boogie)-lyrics inspired by Kamigata rakugo "Naimonogai." Sells 450,000 copies and confirms Kasagi's place as a leading female pop singer. Song release coincides with emergence of child star Hibari Misora, who models her style on Kasagi.

1950 (June-October): **Tour to the USA** with Hattori and sister Tomiko focusing on the Japanese-American community. Seen off at an event attended by several hundred panpan "women of the night"

1950 (July): **Child star and Kasagi imitator Misora Hibari told that Hattori's boogie woogie songs are copyrighted and cannot be performed by Hibari** on her own upcoming U.S tour. Event becomes a legendary popular culture story with newspaper exaggerations about alleged rivalry between her and Misora's mother Kato Kimie who has close ties to underworld crime figures.

# With Child Star Misora Hibari, 1948 and 1950



Yokohama International Theater,  
October 1948



*Asahi Geinō Shinbun*,  
February 1950

# Newspaper Coverage of 1950 U.S Tour



Leaving for the USA with Hattori Ryōichi  
and Hattori Tomiko, June 1950



With Lionel Hampton  
*Shin Eiga*, January 1951

## Key Events in Kasagi Shizuko's Life, 1951-52

1951: Financial Problems to mismanagement by drug addict manager but able to build a new house for her and Eiko due to constant performances.

1951 (February): **Performs with Misora Hibari on NHK Radio show "Uta no Meisei"** but no movie featuring the two stars was made due to continuing conflict at the management level and the opposition of Misora's mother Katō Kimie. Japanese entertainment industry enmeshed with underworld, especially Yamaguchi Gumi.

1951 (April): **Meets Nambara Shigeru, the President of the University of Tokyo who tells her that he knew her real father in Kagawa**

1952: **Boogie Woogie boom begins to fade** leading Kasagi to consider retirement from musical performance and focus on comedy movies with Enomoto Ken'ichi and others.

# Photos with Pre-War Actors and Singers 1951-52



Yamamoto Kazuko, Yamamoto Teruko, Awaya Noriko, Watanabe Hamako, Ogawa Shizue, **Kasagi** and Hattori Tomiko at Hattori Ryōichi 2000 Songs Commemorative Show, November 1951



Atsuro Okamoto Atsurō, Futaba Akiko, **Kasagi** and Takakura Bin, *Heibon* April 1952

# At home and with Daughter Eiko, 1949-52



# Key Events in Kasagi Shizuko's Life 1953~1985

1952-57: **Kasagi eclipsed in popularity by new generation of teen singer actresses** emerging from the Occupation military bases (Eri Chiemi, Yukimura Izumi) and Takarazuka (Fubuki Koshiji).

1955-57: Mambo boom replaces Boogie Woogie boom as national dance craze.

1957: Officially retires from song performance to focus on a career as a character actress in movies and later TV using the stage name Shizuko. Characters often have a Kansai accent.

1967: **Becomes a regular judge on TBS 's popular program " Kazoku Sorote Utagassen"** (Family Together Song Battle).

1971: Appears on Kaneyo Soap's TV ads for the kitchen cleanser "kaneyo".

1985: Dies after a long battle with ovarian cancer.



# Kasagi Shizuko in Middle Age and Daughter Eiko



1970s TV Soap Ad



1980s

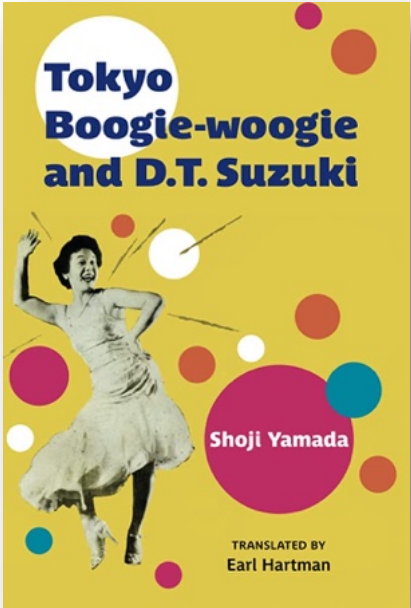
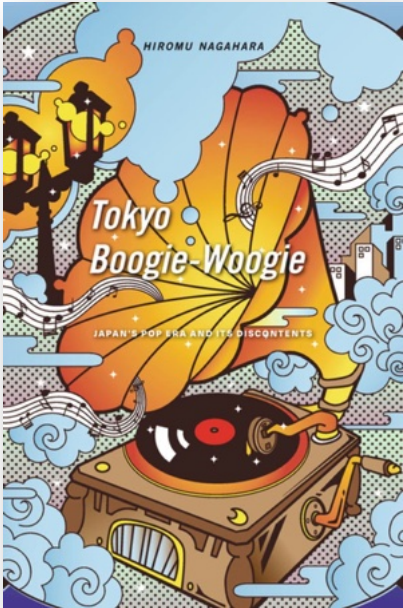


Eiko with Mother's legendary  
Tokyo Boogie Woogie Dress  
BS Documentary 2021

# Posthumous Kasagi Shizuko CD Compilations



# Appropriation of "Tokyo Boogie Woogie" in Material and Popular Culture: Academic Books, Manga etc



# Anticipating the Asadora's Approach and Focus

Extract from the 2022 article by Michael Furmanovsky and Pat Patterson "Anticipating the Asadora Effect: Kasagi Shizuko, NHK's Boogie Woogie (2023) and the Fabrication of Japanese Popular Culture History" [Free access at Research Gate and Academia]

*Given the nature of the content and style of past asadora, there is good reason to believe that Boogie Woogie will not only be about how Kamei Shizuko, a farm girl, became Kasagi Shizuko, Queen of Boogie Woogie and cheerleader for postwar Japan. Rather, the record of past asadora suggests that the drama will also have an additional subtext. This will be the story of how the post-war generations of women who will be the core audience for Boogie Woogie, became the women they are today, thanks in part to the impact of Kasagi and Hattori on the way in which post-war Japan chose to reimagine and rebuild itself. Meanwhile for the cultural historian of the Shōwa era, the main interest for Boogie Woogie is the degree to which the creators of this much-anticipated asadora are able to use the film media to transcend the demands of commercial television to tell the story of this inarguably heroic symbol of post-war Japan in a historically contextualized, nuanced and realistic manner; one that reflects the real impact of the events presented in this slideshow.*