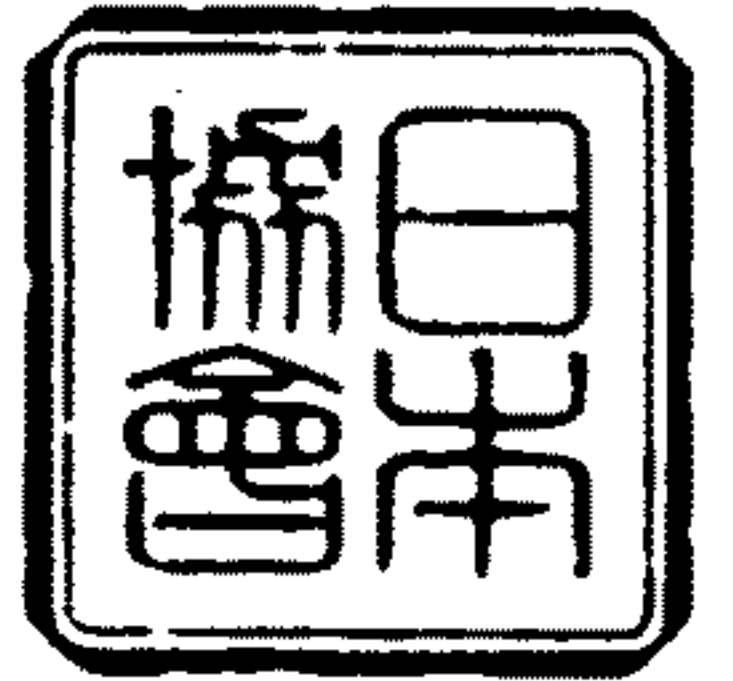


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The Japan Society is pleased to present

"KINOSHITA"

A Retrospective Featuring the Greatest Films of Keisuke Kinoshita

November 2, 1987, New York City--Although little known in the United States, in his native Japan Keisuke Kinoshita is considered one of the nation's most brilliant masters of the cinema. In order to introduce Kinoshita's work more widely to an American audience, the Japan Film Center will proudly present twenty-four of his most acclaimed films in a retrospective running from December 15, 1987 to March 4, 1988, following the seven-film Kinoshita series at the Museum of Modern Art (November 27 - December 8, 1987).

A director of unusually broad artistic range, Kinoshita has successfully brought to life films in an astonishing variety of genres. Melodrama, comedy, tragedy, family epic, and social satire are all represented in this series.

Opening the series on December 15 is Kinoshita's beautiful film Twenty-four Eyes (repeat screening on January 8) which chronicles the lives of a teacher and her students in a small Inland Sea village. The story begins in 1928 and continues through the war years depicting the tragic effects of the war on the small group. Although Kinoshita documents the sorrowful effects of the war in this film, it is also his tribute to the strength of the human spirit.

Kinoshita exercises his skills as comic satirist in Carmen Comes Home (December 18 and February 19), the first color film made in Japan. The heroine in this film, and its sequel Carmen's True Love (December 18 and February 23), is a good-hearted but slightly dull-witted Tokyo stripper who returns to her country home to the surprise and horror of her provincial relatives. She is shunned by the community until she demonstrates her "art" at a local benefit. The dichotomy between country and city, one of Kinoshita's favorite themes, is used for great comic effect in this film.

Kinoshita's stylistic versatility is demonstrated in his film version of Shichiro Fukazawa's haunting folktale The Ballad of Narayama (January 12 and February 16). In this film, a story about a small mountain community where poverty and tradition force the inhabitants to abandon the aged in the wilderness, Kinoshita uses innovative lighting and theatrical sets to create a Kabuki-like atmosphere. Japanese film fans will be interested to note that Shohei Imamura remade this film in 1983.

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In A Cradle in the Wind (January 15) Kinoshita weaves a black comedy about a pack of money hungry relatives all eager to get their hands on the fortune of the aged, but still formidable, clan matriarch. Unusual among Kinoshita's films, A Cradle in the Wind features a cast of characters entirely unredeemed by human virtue.

A Japanese Tragedy (February 23) is Kinoshita's 1953 tale of a war-widow who is forced to take degrading work as a maid to support her children. The children, products of the chaos and confusion of postwar Japan, respond to their mother's sacrifices with ingratitude and contempt. In this film, Kinoshita takes the sentimental Japanese genre known as haha-mono (literally mother story) and transforms it into a vehicle for social comment through the innovative use of actual newsreel footage.

All screenings will take place at the Japan Society, 333 East 47th Street (between 1st and 2nd Avenues), in New York City. Screenings will be on Tuesday and Friday evenings beginning at 6:30 p.m. General admission (double or single feature) is \$6.00; Japan Society members, senior citizens, and students with valid ID, \$4.50. For ticket information, please call Japan Society Box Office, Monday through Friday, 9:30 a.m. to 5:00 p.m., at (212) 752-3015. General admission tickets go on sale from 5:30 p.m. on the day of the screening at Japan Society.

The Japan Film Center is grateful to the New York State Council on the Arts for partially funding this series; the Kawakita Memorial Film Institute and the Pacific Film Archive for making their prints available; Shochiku Co. Ltd., Ms. Hiroko Govaers, the Museum of Modern Art, the Locarno International Film Festival, the National Film Theater/British Film Institute, the Japan Foundation, Donald Richie, Tadao Sato and Keisuke Kinoshita for their invaluable assistance.

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For further information, please call Kyoko Hirano or Elisabeth Klapp. Still photographs available upon request.