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Film Subjects	Hogaraka ni ayume (Walk cheerfully), Ozu, Yasujiro, 1930 Dekigokoro (Passing fancy), Ozu, Yasujiro, 1933 Tokyo no yado (An inn at Tokyo), Ozu, Yasujiro, 1935 Shukujo to hige (The lady and the beard), Ozu, Yasujiro, 1931 Wakaki hi (Days of youth), Ozu, Yasujiro, 1929 Sono yo no tsuma (That night's wife), Ozu, Yasujiro, 1930 Rakudai wa shita keredo (I flunked, but...), Ozu, Yasujiro, 1930 Tokyo no gassho (Tokyo chorus), Ozu, Yasujiro, 1931 Seishun no yume ima izuko (Where now are the dreams of youth?), Ozu, Yasujiro, 1932 Hijosen no onna (Dragnet girl), Ozu, Yasujiro, 1933

Umarete wa mita keredo (I was born, but...), Ozu, Yasujiro, 1932

Tokyo no onna (Woman of Tokyo), Ozu, Yasujiro, 1933

Ukigusa monogatari (A story of floating weeds), Ozu, Yasujiro, 1934

Haha o kowazuya (A mother should be loved), Ozu, Yasujiro, 1934

Hitori musuko (The only son), Ozu, Yasujiro, 1936

Shukujo wa nani o wasureta ka (What did the lady forget?), Ozu, Yasujiro, 1937

EARLY OZU

MONDAYS ONLY
JAN 24 - MARCH 14

The EARLY Spring of Yasujiro OZU

1929 -
1937

Yasujiro Ozu (1903-1963), serene, traditional, the most



Japanese of the Japanese — but in the beginning, while already stylistically eccentric, he essayed genres as disparate as collegiate slapstick and gangster melodramas and showed classes from the *lumpen* to the monied — along with omnipresent American movie posters, Harold Lloydian gags, and even dolly shots! A surprising look at the early mastery of one of the titans of cinema. A companion series of Ozu's later sound films will run at The Walter Reade Theater, Jan 21 through Feb 14.

Special thanks to Kiyo Kurosu, of Shochiku Co. Ltd. (Tokyo) for providing new 35mm prints on most of the films in this series; James Quandt, Director of Programming, Cinematheque Ontario; New Yorker Films; and The Japan Foundation for major underwriting support.

ALL FILMS BEFORE 1936 ARE SILENT. LIVE PIANO ACCOMPANIMENT BY STEVE STERNER ONLY AT SHOWS INDICATED WITH ASTERISK (*).



I WAS BORN, BUT...

MONDAY
JANUARY 24

I WAS BORN, BUT...

(1932) Two boys — the younger played by Ozu child great Tokkankozo — go on a hunger strike when they see their dad toadying to his boss. One of the great silent comedies and Ozu's first Best Film Award winner.

3:40, 7:00*, 10:20*

TOKYO CHORUS

(1931) An educated salaryman descends to sandwichboard toter when he's fired for a righteous protest, but is rescued by old classmates. "A new peak in Ozu's work." — David Bordwell.

2:00 5:20, 8:40*



THE LADY AND THE BEARD

MONDAY
JANUARY 31

THE LADY AND THE BEARD

(1930) Hirsute conservative is spurned by modern types, but after an employment-motivated shave, he finds himself with multi-woman problems.

2:00, 5:05, 8:10*

A STORY OF FLOATING WEEDS

(1934) An acting troupe's visit to the hometown of their leader's ex-wife and son prompts his present mistress' ire. Ozu's third straight Award winner, later remade in color as *FLLOATING WEEDS*.

3:25, 6:30*, 9:35



MONDAY
FEBRUARY 7

DRAGNET GIRL

(1933) Typist Kinuyo Tanaka, the great star of Mizoguchi's 50s classics, tries to reform her petty crook boyfriend, but he's got to pull one last job.

"One of Ozu's most appealing films." — David Bordwell. 3:00, 5:50*, 8:40*

WOMAN OF TOKYO

(1933) Darkly tragic story of a student who finds out his sister has descended to prostitution to pay for their support. "Ozu never made another film like this one" — J. Hoberman, who put it on his 1982 Ten Best.

2:00, 4:50, 7:40*, 10:30

MONDAY
FEBRUARY 14

I FLUNKED, BUT...

(1930) Cheating plans fall hilarious prey to spilled ink and enthusiastic laundering, but real graduates can't find work, and landlady's boy (Tokkankozo) plans to flunk like his idol. Plus remaining fragment of 1929 *I GRADUATED, BUT...*

2:00, 5:15, 8:30*

WALK CHEERFULLY

(1930) Street hoodlum reforms for love of a good girl, but old pals get him back in trouble. Already clichéd plot transformed by stylistic experiments, including extensive dolly shots.

3:25, 6:40*, 9:55

MONDAY
FEBRUARY 21

WHERE NOW ARE THE DREAMS OF YOUTH?

(1932) Cheating extends to the business world, as new company head helps classmates with entrance exam,

then gives a lovelorn nerd a spine transplant. "Splendid comic routines." — David Owens. 2:30, 6:00*, 9:25

A MOTHER SHOULD BE LOVED

(1934) Family turmoil ensues when, after the father's death, the eldest son is revealed as scion of a long-dead first wife. The first and last reels have been lost: a live *benshi* will fill you in.

4:15, 7:40*



MONDAY
FEBRUARY 28

AN INN IN TOKYO

(1935) A factory worker, on the road with two sons — including *I WAS BORN BUT*'s Tokkankozo — finds work and a friendly widow, but a

sudden illness causes theft. "Probably the masterpiece of Ozu's silent period." — Noel Burch. *Silent with original synch score.*

2:00, 4:50, 7:40, 10:30

THAT NIGHT'S WIFE

(1930) Mainly single-set exercise in suspense: after robbing because of his daughter's illness, a commercial artist is caught at home by a cop, but then the wife gets the gun...

3:30, 6:20*, 9:10

MONDAY
MARCH 7

DAYS OF YOUTH

(1929) Ozu's eighth but earliest extant work, as goofball collegians hang out a "room for rent" sign to meet girls, then go off on a skiing vacation as they sweat out "exam hell."

3:25, 6:45*, 10:00

WHAT DID THE LADY FORGET?

(1937) Doctor's plans for a getaway from pushy wife are complicated by super-modern niece's visit. Ozu's first hilarious film on upper classes, with Tokkankozo tour-de-force and only extant film *without* regular Chishu

Ryu. 2:00, 5:20, 8:40

MONDAY
MARCH 14

PASSING FANCY

(1933) A day laborer's relationship with son Tokkankozo is complicated by his crush on a younger woman. "A subtle and beautiful film"

(Donald Richie) and Ozu's second Best Film winner. 3:30, 7:00*

THE ONLY SON

(1936) In Ozu's first talkie, a poor factory worker, visiting the Tokyo son she has skimped to educate, finds even a college degree can't cut it in Depression era Japan. "Originality, integrity, and the sharpest kind of observation." — Richie. 2:00, 5:30, 9:00



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