

## Document Citation

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Film Subjects	Ashi ni sawatta onna (The woman who touched the legs), Masumura, Yasuzo, 1960

Kita), Otsuji Shirô (*Hashiru*), Tamiya Jirô (*publisher's representative*), Sugimura Haruko (*shoplifter*), Urabe Kumeko (*old woman*), Ushio Mantarô, Tatara Jun, Enami Kyôko, *et al.*

Detective comedy. While on a train trip, a publishing representative suggests to the novelist Gomu that he write a story about a lady pick-pocket. An off-duty police detective, Kita, claims he knows of an Osaka beauty who may even be on the same train. In another car, Gomu bumps into Shiozawa Saya and is immediately taken with her beauty and legs.

Amid accusations of pickpocketing from the man who was sitting next to her, Saya eludes Kita. Using her ill-gotten gains, she plans to hold a lavish memorial service for her father in her home town, where he was unjustly accused of being a spy during the Pacific War.

On arrival she finds she has been pickpocketed, and the town is now apparently cemented under an airfield. A despondent Saya says she wants the peace only prison can give her, and asks Kita to arrest her. Kita, trying to reform her, refuses. Kita and Gomu argue over which of them is in love with Saya. Finally Saya makes Kita witness her stealing a can of juice. She rejoices as he puts the handcuffs on her, but on the way back to Osaka on the train the cuffs are around her wayward ankles. AB

*Criticism:* Masumura's 14th film is the second remake of the 1926 film of the same title by Abe Yutaka, who is credited with introducing the American modernism he learned in Hollywood to the Japanese silent film. Ichikawa Kon (q.v.), a prewar disciple of Abe's, rewrote and directed the original as a black-and-white sound film for Tôhō in 1952, adding the motive for the heroine's trip to Tôkyô. Masumura, who was in turn a disciple of Ichikawa's at Daiei, further added to the tradition of updating by making this color, 'scope version using the script by Mr. and Mrs. (Wada) Ichikawa. It is not Masumura's best film, but is nonetheless an amusing commentary on contemporary Japanese society. AB

*Bib. Ref:*

Richie, *Japanese Cinema*, p.132.  
*Nihon eiga sakuhin zenshû*, p.29.

*Subjects:* law enforcement, petty crime, postwar economic development, sex attitudes, women--

足にさわった女

**Ashi ni sawatta onna**

*release title:* A Lady Pickpocket

*transl title:* The Woman Who Touched Legs

Daiei (Tôkyô), 8-24-60. Sd, Fujicolor, 35mm, (Daieiscope). *Language:* Japn./ Eng. subs. 86 min. 6-17-76.

*Dir:* Masumura Yasuzô *Sc:* Wada Nattô, Ichikawa Kon *Orig sty:* Sawada Nadematsu *Ph:* Murai Hiroshi *Art Dir:* Mano Shigeo *Mus:* Tsukahara Tetsuo *Sd:* Tobita Kimio *Ltg:* Yoneyama Isamu *Film Ed:* Nakashizu Tatsuji *Asst Dir:* Sakiyama Chikashi *Exec Pr:* Ichikawa Kon, Fujii Hiroaki *Pr:* Nagata Masaichi

*Cast:* Kyô Machiko (*Shiozawa Saya*), Funakoshi Eiji (*Gomu Kôsuke*), Hana Hajime (*Detective*

**Daiei**

careers, women--image of, yakuza.

*Print:* Good. Color good. Subtitles mediocre.