

## Document Citation

Title	<b>The seasons of Ozu</b>
Author(s)	Judy Bloch
Source	<i>Pacific Film Archive</i>
Date	1994 Mar
Type	program note
Language	English
Pagination	
No. of Pages	9
Subjects	Ozu, Yasujiro (1903-1963), Tokyo, Japan
Film Subjects	Shukujo wa nani o wasureta ka (What did the lady forget?), Ozu, Yasujiro, 1937 Nagaya shinshiroku (The record of a tenement gentleman), Ozu, Yasujiro, 1947 Tokyo no yado (An inn at Tokyo), Ozu, Yasujiro, 1935 Hogaraka ni ayume (Walk cheerfully), Ozu, Yasujiro, 1930 Tokyo monogatari (Tokyo story), Ozu, Yasujiro, 1953 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

Banshun (Late spring), Ozu, Yasujiro, 1949

Hijosen no onna (Dragnet girl), Ozu, Yasujiro, 1933

Ochazuke no aji (The flavor of green tea over rice), Ozu, Yasujiro, 1952

Soshun (Early spring), Ozu, Yasujiro, 1956

Akibiyori (Late autumn), Ozu, Yasujiro, 1960

Samma no aji (An autumn afternoon), Ozu, Yasujiro, 1962

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

Higanbana (Equinox flower), Ozu, Yasujiro, 1958

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

# THE SEASONS OF OZU

A series of 22 feature films  
at Pacific Film Archive  
March 3 through April 2, 1994

University Art Museum and  
Pacific Film Archive  
2625 Durant Avenue  
Berkeley, California, 94720  
(510) 642-1412

General admission: \$5.50 for one film, \$7 for double features

**Special event: Mark Izu and his jazz ensemble perform a new score composed by Izu for Ozu's 1931 comedy, THE LADY AND THE BEARD.**

PFA is very happy to offer a series of 22 films by Yasujiro Ozu, who was not only, in the words of the esteemed film scholar Donald Richie, "the most Japanese of Japanese directors", but one of the great masters of world cinema. Ozu's realm was the genre of *shomin-geki*, dramas about the lives and families of ordinary people. In an Ozu film we find "a picture of great atmosphere and intensity of character, one in which story, actors and setting all combine to create a whole world. . .[an] eight-reel [universe] in which everything takes on a consistency somewhat greater than life: in short, a work of art." (--Richie, describing **A Story of Floating Weeds**). PFA will present 12 new prints of rarely-seen Ozu silents (these are on tour from Japan, and will not be available for future U.S. screenings), as well as 10 of Ozu's later masterworks. A highlight of the series will be The Lady and the Beard, a 1931 comedy about a martial arts enthusiast, which will be screened with a new score composed by award-winning jazz musician Mark Izu, and performed by Izu and an ensemble of outstanding Bay Area musicians. This special event will take place Sunday, March 6 as part of the San Francisco Asian American International Film Festival.

**The Seasons of Ozu** is presented at PFA with the support of the Japan Foundation, with twelve new 35mm prints provided by Shochiku Company Ltd. of Tokyo. A touring series of these prints, in honor of the 90th anniversary of Ozu's birth, is organized by James Quandt, Ontario Cinematheque. We wish to thank Mr. Kiyo Kurosui, Managing Director of Exports, International Department, Shochiku. Our thanks also to Nathaniel Dorsky.

## Screening schedule and program notes:

### Thursday March 3

#### I Flunked, But... 7:30

*Yasujiro Ozu (Japan, 1930)*

(*Rakudai wa shita keredo*). Imagine Lubitsch crossed with Harold Lloyd and filtered through a Japanese scrim, and you have Ozu's comic style in the early films, elaborating on the techniques of his above-named mentors (as David Bordwell notes in *Ozu and the Poetics of Cinema*). In this Depression-era satire on college life, our heroes concentrate less on their studies than on a unique shuffle they have perfected—just as Ozu delights in running gags, simultaneity, and other comic details. Takahashi and his pals, facing "exam hell," come up with some innovative techniques for cribbing. It all comes out in the wash, however—here, literally—and the cheaters are back next year as cheerleaders while their earnest graduating compatriots hopelessly scan the want ads. The wistful melancholy of many of Ozu's films of the period is found in this film's central irony: since there are no jobs, the boy who flunks is more secure than the boy who graduates.

◦ Written by Akira Fushimi from an idea by Ozu. Photographed by Hideo Shigehara. With Tatsuo Saito, Kaoru



Futaba, Kinuyo Tanaka, Chishu Ryu. (65 mins, Silent with English intertitles, B&W, 35mm, From Shochiku)

## **Walk Cheerfully 8:50**

*Yasujiro Ozu (Japan, 1930)*

(*Hogaraka ni ayume*). Ozu recreates a world of petty thieves, confidence men and flappers in this comedy about a delinquent boy who reforms for the love of a virtuous girl. Ozu used silence (well into the sound era) to experiment with rapid editing and camera movements, and develop his special knack for establishing atmosphere. The opening sequence is a dazzling display of action, being the colliding vectors of human and camera movement. The young hoods are masters of signs and gestures, and the camera is their medium. The Ozu tatami shot is already in evidence, and objects are already more than the sum of their clutter, but *Walk Cheerfully*, while truly beautiful, is rarely contemplative. It's a film about quirks and collective fetishes; a cinematic *attitude*. Nobody could extract humor from a tapping foot, a fedora placed just so, or a repeated tic as could Ozu in the silents.

◦ Written by Tadao Ikeda from a story by Hiroshi Shimizu. Photographed by Hideo Shigehara. With Minoru Takada, Hiroko Kawasaki, Nobuko Matsuzono, Satoko Date. (99 mins, Silent with English intertitles, B&W, 35mm, From Shochiku)

## **Sunday March 6**

### **Ozu/ Asian American Festival**

### **Mark Izu in Performance!**

## **The Lady and the Beard 7:00**

*Yasujiro Ozu (Japan, 1931)*

A new score for this rare Ozu silent is written by noted Bay Area musician Mark Izu, and performed by Izu and friends.

**Admission: \$10 general, \$8 members/students.**

(*Shukujo to hige*). A delightful comedy about a collegian kendo swordfighter who passionately loves his beard and despises all modern ways. He employs his chivalry to save a young typist from a mugging at the hands of a tough young woman, but any other kind of employment is beyond his reach. The girl suggests that he might find a job if he shaved his beard, which he does, but his new, attractive, modern face only complicates his life. John Gillett of the British Film Institute observes, "Ozu obviously had fun with the leading character, whose unpredictable outbursts and changes of mood are used to great comic effect. Looking at the performance from today's standpoint, one wonders if Toshiro Mifune may have somehow seen this film..."

◦ Written by Komatsu Kitamura. Photographed by Hideo Shigehara. With Tokihiko Okada, Hiroko Kawasaki, Satoko Date, Toshiko Iizuka. (75 mins, Silent with English intertitles, B&W, 35mm, From Shochiku)

## **Tokyo Chorus 8:45**

*Yasujiro Ozu (Japan, 1931)*

Regular PFA admission.

(*Tokyo no gassho*). A charming social comedy on a serious theme: an office worker and family man is dismissed from his insurance-company job when he stands up for a co-worker in a trifling dispute. His family is forced to



economize while he walks the streets looking for work, until his luck changes when he happens to meet an old high school teacher now managing a restaurant. "In these dark prewar films, [Ozu] was showing conditions in so faithful a manner that they indicted themselves. At the same time he was also quietly celebrating a character—a personal rather than national ideal—that could remain brave in the face of family pressure, could continue to hope in the face of an increasingly restrictive social order, could remain simple, naive, strong enough to continue to have faith in itself. From this stuff of tragedy, Ozu fashioned some of his best comedies." (Donald Richie, *Ozu*)

◦ Written by Kogo Noda, based on a novel by Komatsu Kitamura. Photographed by Hideo Shigehara. With Tokihiko Okada, Emiko Yagumo, Hideo Sugawara, Hideko Takamine, Chishu Ryu. (91 mins, Silent with English intertitles, B&W, 35mm, From Shochiku)

## Saturday March 12

### The Record of a Tenement Gentleman 7:30

*Yasujiro Ozu (Japan, 1947)*

(*Nagaya shinshi roku*). Ozu's stylistic economy and discrete sensibility in relating incidents from everyday life to the pathos of living are twin aspects of a singular vision, deeply Japanese in its philosophical/artistic roots but profoundly sympathetic to a good many Western eyes and ears. *The Record of a Tenement Gentleman* takes a sentimental idea—an awkward, abandoned child in postwar Japan is foisted upon a widow who claims to dislike children—and gives it a decidedly austere, unsentimental and even funny treatment. Unrelieved poverty forms the setting of the film (though the main direction of Ozu's art is not sociological): the chaos of urban life in the immediate postwar period is masterfully evoked in a studio recreation of the *shitamachi* community of Tokyo, an area destroyed by air raids during the war and being rebuilt house by house.

◦ Written by Ozu, Tadao Ikeda. Photographed by Yuharu Atsuta. With Chishu Ryu, Choko Iida, Takeshi Sakamoto, Reikichi Kawamura. (72 mins, In Japanese with English subtitles, B&W, 16mm, From New Yorker)

## Late Spring 9:00

*Yasujiro Ozu (Japan, 1949)*

(*Banshun*). Chishu Ryu, who appears in minor roles in almost all of Ozu's earlier films, took his place in the later films as the director's "persona," with Setsuko Hara perhaps the feminine counterpart. In *Late Spring*, a widowed father believes that his daughter spurns marriage in order to remain with him. He allows her to think that he plans to remarry, though he has no intention of doing so, and she finally accepts an offer of marriage herself. Their farewell trip to Kyoto must be numbered among Ozu's most moving sequences, and the film itself, among his most beloved and subtly disturbing in portraying the cosmic trap that is love. In Ozu's universe, the hint of a smile on Ryu's face as he hears the bell of the shoji door (his daughter, as always) opens the viewer to the full emotional force of the narrative machinations just set in motion. Donald Richie is not alone in considering *Late Spring* "one of the most perfect, most complete, and most successful studies of character ever achieved in the Japanese cinema." Nathaniel Dorsky observes, "The final cut from the father 'unravelling' the apple to the ocean waves evaporates into space *all* that we thought solid. *Cinema itself* becomes our death and puts into perspective even our most tender sense of life."

◦ Written by Ozu, Kogo Noda. Photographed by Yuharu Atsuta. With Chishu Ryu, Setsuko Hara, Haruko Sugimura. (107 mins, In Japanese with English subtitles, B&W, 16mm, From New Yorker)

**Sunday March 13**

**Where Now Are the Dreams of Youth? 7:00**

*Yasujiro Ozu (Japan, 1932)*

(*Seishun no yume ima izuko*). Ozu's college comedies were getting more serious, as the title of this film attests. *Where Now Are the Dreams of Youth?* uses the Depression-era/school-days motif (and many of its splendid devices) to "press into new regions...There is some hilarious comedy, but also considerable cruelty. There is pathos but also pain..." (David Bordwell). It opens with a riotous cheerleading sequence in a montage that hints at the military nature of school drills; later, when a line of men compare watches, we see there's a short jump from school to the life of a salaryman. The story concerns four college classmates as they graduate and seek work. One, Horino, becomes a tycoon on the death of his father, and the other three must turn to him for jobs. This puts a strain on their friendship that increases when Saiki, the most lackluster of the four, feels he must deliver his fiancée (Kinuyo Tanaka) to Horino in order to protect his job.

◦ Written by Kogo Noda. Photographed by Hideo Shigehara. With Ureo Egawa, Kinuyo Tanaka, Haruo Takeda, Tatsuo Saito. (93 mins, Silent with English intertitles, B&W, 35mm, From Shochiku)

**Woman of Tokyo 8:50**

*Yasujiro Ozu (Japan, 1933)*

(*Tokyo no onna*). "*Woman of Tokyo* was the moment when Ozu became Ozu; when the egg cracked. Form and content synchronized. Photography was not of but was..." (Nathaniel Dorsky). Amazing, or perhaps not, that it should have happened with a "quickie," short both in length (forty-seven minutes) and in its making (eight days). The story involves a young woman who works two jobs to support herself and put her younger brother through college. When the boy finds that his sister has prostituted herself for his sake, tragedy ensues. Reminiscent, in its theme of women's sacrifice, of the social-realist films that Mizoguchi began making at this time, still it has at least one diversion from the tragedy (a clip from a Lubitsch film). After its premiere revival in New York, J. Hoberman (*Village Voice*) included *Woman of Tokyo* among the ten best films of 1982, calling it "a subtle riot of discordant formal devices....The crucial scene is dominated by a giant close-up of a teapot, and the ending is a breathtaking wrench of perspective from individual tragedy to matter-of-fact social breakdown. Ozu never made another film like this one, and neither has anyone else."

◦ Written by Kogo Noda, Tadao Ikeda, from a story by Ernst Schwartz (pen name for Ozu). Photographed by Hideo Shigehara. With Yoshiko Okada, Ureo Egawa, Kinuyo Tanaka, Shinyo Nara. (47 mins, Silent with English intertitles, B&W, 35mm, From Shochiku)

**Thursday March 17**

**That Night's Wife 7:30**

*Yasujiro Ozu (Japan, 1930)*

(*Sono yo no tsuma*). A crime melodrama, based on a Western-style magazine story and on Fritz Lang and American thrillers. As ever, Ozu tests the conventions as he uses them, "drawing on thriller iconography for its own sake" and thereby distancing himself from the genre, as David Bordwell notes. The film is set in a twelve-hour period. A commercial artist of meager means is driven to robbery in order to provide medicine for his critically ill daughter. As the film opens he is being pursued by the police. After a series of diversions, he hails a gypsy cab that delivers



him to his door, but the night is young... Much of the delight of this film is in the play of visuals and the use of space, from the taxicab with its mirrors to the family's Western-style cluttered apartment, where most of the action takes place.

◦ Written by Kogo Noda, from a story adaptation by Ozu. Photographed by Hideo Shigehara. With Tokihiko Okada, Emiko Yakumo, Mitsuko Ichimura, Togo Yamamoto. (67 mins, Silent with English intertitles, B&W, 35mm, From Shochiku)

## **Dragnet Girl 8:55**

*Yasujiro Ozu (Japan, 1933)*

(*Hijosen no onna*). "This was the last of Ozu's several excursions into the world of American-style crime melodrama in the early thirties and, suitably enough, the story centers on the efforts of a gangster's moll to get herself and her lover-accomplice out of their murky world into 'a decent life.' Although the material seems rather over-stretched and sentimentalized towards the end, the early parts are full of fascinating low-life detail, an atmospheric lighting style and some nicely observed small-part playing. Most interesting of all, though, is the presentation of the girl's character. Kinuyo Tanaka was tackling an extraordinary variety of parts in the 1930s and she brings a wide range of moods and emotions to this role (especially in the tense, slightly quirky scenes with the other, rival girl) and gives the film a center and force which it may not have possessed otherwise..." —John Gillett, BFI

◦ Written by Tadao Ikeda, based on an idea by Ozu (under pseudonym James Maki). Photographed by Hideo Shigehara. With Kinuyo Tanaka, Joji Oka, Sumiko Mizukubo, Hideo Mitsui. (99 mins, Silent with English intertitles, B&W, 35mm, From Shochiku)

## **Saturday March 19**

**The Flavor of Green Tea Over Rice 7:00**

*Yasujiro Ozu (Japan, 1952)*

(*Ochazuke no aji*). Ozu made many films about intentions of marriage—especially as concerns parents and children—but he made only a few films that centered on husband-wife relations, as tonight's films do. "I wanted to show something about a man from the viewpoint of a woman..." Ozu said of this film, which is a subtle portrait of an unhappy middle-class marriage told through a series of extraordinarily revealing domestic details. The husband is a placid, country-born businessman who marries a woman from a wealthier background. His very stolidity drives his wife to boredom and contempt; she wants to avoid what this life will be—simplicity itself, like the flavor of green tea over rice—and for this he scolds her harshly. Into this painful scene arrives a favorite niece whose romantic optimism stirs the couple into a noble fight for the return of grace and acceptance into their marriage.

◦ Written by Kogo Noda, Ozu. Photographed by Yuharu Atsuta. With Shin Saburi, Michiyo Kogure, Koji Tsuruta, Chishu Ryu. (115 mins, In Japanese with English subtitles, B&W, 16mm, From New Yorker)

## **Early Spring 9:10**

*Yasujiro Ozu (Japan, 1956)*

(*Soshun*). In *Early Spring* he returns to an earlier milieu—that of the office worker—to "show the life of a man with such a job...his hopes for the future gradually dissolving, his realizing that...he has accomplished nothing....[I hoped] that the audience would feel the sadness of this kind of life" (Ozu). The disaffected hero finds a pleasant diversion

in a young woman nicknamed Goldfish, leading to marital complications, a split and a renewal. "A great, unpleasant film with some of the most poetic and mysterious montage in Ozu's career. The sequence of cuts showing commuters arriving at the station in the early morning, and the cut, later on, in the midst of dramatic crises to a neon sign at twilight are of a profoundness found nowhere else in cinema." (Nathaniel Dorsky)

◦ Written by Kogo Noda, Ozu. Photographed by Yushun Atsuta. With Ryo Ikebe, Chikage Awashima, Keiko Kishi, Teiji Takahashi. (145 mins, In Japanese with English subtitles, B&W, 16mm, From New Yorker)

## Sunday March 20

### **A Mother Should Be Loved 7:00**

*Yasujiro Ozu (Japan, 1934)*

(*Haha o kowazuya*). The first and last reels of this very rare film are lost; a written synopsis of the missing reels is provided. Ozu's own father died during the making of the film which opens with the death of a beloved father of two boys. Eight years later, the college student Sadao learns that he was actually the son of his father's first wife. Ozu explores the complexities of sibling relationships in this story about half-brothers with different mothers. He also delves, early on, into what would be a favorite subject of the postwar films—the dissolution of the family and the importance of place (the family in *A Mother Should Be Loved* moves three times in the course of the story). Ozu's signature motif of set design—Western movie posters—here significantly includes the French film *Poil de carotte*, about the sadness of an unloved child.

◦ Written by Tadao Ikeda, Masao Arata, based on an idea by Kogo Noda. Photographed by Isamu Aoki. With Den Ohinata, Hideo Mitsui, Mitsuko Yoshikawa, Yukichi Iwata. (71 mins, Silent with English intertitles, B&W, 35mm, From Shochiku)

## An Inn in Tokyo 8:25

*Yasujiro Ozu (Japan, 1935)*

(*Tokyo no yado*). "This beautifully observed film is among Ozu's most realistic. Indeed, the term *neo-realismo* has been used to describe Ozu's establishing scenes of the effects of the Great Depression in Tokyo" (Donald Richie). It tells of an unemployed factory worker who takes to the road with his two sons after he is abandoned by his wife. They find companionship with an equally destitute widow and her daughter. "The towering, distant factories, tenderly blowing smoke, the weedy vacant fields and potholed roads lined with telephone poles and trolley lines, the energy and beauty of children, and the caring faces of destitute parents are rendered in Ozu's most mature photographic style. A great poem of light and courage in the industrial revolution, a song of our earth. The magic of Ozu's totally cinematic vision is seen here, almost for the first time, in full bloom." (Nathaniel Dorsky)

◦ Written by Tadao Ikeda, Masao Arata. Photographed by Hideo Shigehara. With Takeshi Sakamoto, Tokkankozo, Takayuki Suematsu, Yoshiko Okada. (80 mins, Music track, English intertitles, B&W, 35mm, From Shochiku)

## Thursday March 24

### **I Was Born, But... 7:30**

*Yasujiro Ozu (Japan, 1932)*

(*Umarete wa mita keredo*). *I Was Born, But...* is a comedy, but a "serious" one. A typical wage-earner moves to the suburbs with his typical wife and two delightfully atypical sons, aged eight and ten. The boys pass quickly through



the rites of neighborhood initiation, but are confronted with their father's politics of submission when asked to kowtow to the boss's prissy son. The recognition of the falseness of adult behavior, which they at first innocently reflect, then rebel against, and finally accept, is another sort of initiation for the boys—their loss of innocence. Though the film is silent, one can almost hear the characters' individual voices, particularly that of nine-year-old Tokkankozo whose ingenious antics steal the show. Considered the first of Ozu's great films, this is an early classic of the *shomin-geki* films about middle-class manners and mores.

◦ Written by Akira Fushimi, after an original story by Ozu (under pseudonym James Maki). Photographed by Hideo Shigehara. With Tatsuo Saito, Mitsuko Yoshikawa, Hideo Sugawara, Tokkankozo. (92 mins, Silent with English intertitles, B&W, 35mm, From New Yorker)

## **A Story of Floating Weeds 9:15**

*Yasujiro Ozu (Japan, 1934)*

(*Ukigusa monogatari*). The leader of a down-at-the-heels band of traveling players returns to a small mountain town and meets his grown son, who was unaware of his father's existence. The son himself becomes involved with one of the actresses in the troupe. Ozu took the idea from a 1929 American film, *The Barker*, about a circus barker whose educated son falls for a performer in his father's troupe, and completely transformed it with added vital characters, including the former mistress. "Ozu turned this slightly melodramatic story into a picture of great atmosphere and intensity of character, one in which story, actors, and setting all combine to create a whole world, the first of those eight-reel universes in which everything takes on a consistency somewhat greater than life: in short, a work of art. Ozu himself remained fond of this film and successfully remade it in color in 1959, under the title *Floating Weeds*." (Donald Richie)

◦ Written by Tadao Ikeda. Photographed by Hideo Shigehara. With Takeshi Sakamoto, Choko Iida, Hideo Mitsui, Emiko Yakumo. (90 mins, Silent with English intertitles, B&W, 35mm, From New Yorker)

## **Saturday March 26**

**Late Autumn 7:00**

*Yasujiro Ozu (Japan, 1960)*

(*Akibiyori*). In *Late Spring*, Setsuko Hara played a young woman whose protests—"I'm happy as I am"—went unheeded by a well-meaning widowed father who wanted to see her married. *Late Autumn* is a reworking of the earlier film with Hara playing the widowed mother desiring to marry off her young daughter, and allowing her to think it is in her mother's best interest that she marry. "There is an elegiac sadness in *Late Autumn* and, perhaps in consequence, some relaxation of the extraordinary objectivity that so distinguishes *Late Spring*. Of this 1960 film Ozu has written: 'People sometimes complicate the simplest things. Life, which seems complex, suddenly reveals itself as very simple—and I wanted to show that in this film.'" (Donald Richie, *Ozu*)

◦ Written by Kogo Noda, Ozu from a novel by Ton Satomi. Photographed by Yuharu Atsuta. With Setsuko Hara, Yoko Tsukasa, Chishu Ryu, Mariko Okada. (127 mins, In Japanese with English subtitles, Color, 16mm, From New Yorker)



**Autumn Afternoon 9:20**  
*Yasujiro Ozu (Japan, 1962)*

(*Samma no aji*). Ryu again portrays a widowed father of three who takes a notion to marry off his daughter and pulls it off with the help of his drinking circle of ex-school chums. After the wedding, still dressed up, he is asked at a bar, "Formal affair—funeral?" "Something like that," he replies. Ozu's beautiful last film is at moments his most Sirkian, an almost bitter portrayal of loss linked to the tensions of modern living and the unsavory effects of the consumer society on family life (displayed in golf clubs and Frigidaires, in a heightened awareness of objects). Many elements of previous films are folded into this one, slightly altered. And that nothing is as it was implies, somehow, that nothing is as it should be: The former *sensei* who now runs a noodle shop (reminding us of 1931's *Tokyo Chorus*) and drinks—where, indeed, are the dreams of youth?; the characteristic Ozu corridors that here give way to alleyways, signs, dumps and ruins. "It is autumn again," Donald Richie writes, "but now it is deep autumn. Winter was always near, but now it will be tomorrow." Ozu died in 1963, on his sixtieth birthday.

◦ Written by Kogo Noda, Ozu. Photographed by Yuharu Atsuta. With Shima Iwashita, Chishu Ryu, Mariko Okada, Keiji Sada. (112 mins, In Japanese with English subtitles, Color, 16mm, From New Yorker)

**Sunday March 27**  
**Days of Youth 7:00**  
*Yasujiro Ozu (Japan, 1929)*

(*Wakaki hi*). The earliest extant Ozu film, and one of several satires on college life, *Days of Youth* is set partly at a ski resort, where two college roommates vie over the same girl and fail on two counts: to win her, and to pass the exams for which they have not studied. The film's comic touches—running gags involving a "Room to Let" sign used for meeting girls; socks, gloves, and even persimmons—are used in the service of an incredible narrative and visual symmetry. As Bordwell writes, "*Days of Youth* is clearly indebted to Japanese genres...[but] in many respects [it] is not a typical Japanese film. Its immediate debts are clearly to Lloyd and Lubitsch, and the structural rigor of the plot and style put it far closer to the Hollywood comedy of the mid-1920s...Already Ozu is considerably more fastidious and rigorous a filmmaker than most of his contemporaries."

◦ Written by Akira Fushimi, Ozu. Photographed by Hideo Shigehara. With Ichiro Yuki, Tatsuo Saito, Junko Matsui, Choko Iida. (105 mins, Silent with English intertitles, 35mm, From Shochiku)

**What Did the Lady Forget? 9:00**  
*Yasujiro Ozu (Japan, 1937)*

(*Shukujo wa nani o wasuretake*). A splendid satire on Tokyo's suburban bourgeoisie. Into the home of a society lady and her cowed husband, a professor of medicine, comes the professor's niece, a thoroughly modern girl from Osaka. Discovering that her uncle's "golf" games take place on the proverbial nineteenth hole, she follows him to the Ginza district and insists on participating in the fun. "Amongst the shoji screens, a sublime comedy of coming and going. Light, effortless, fresh, and truthful, the proportions of the surface bring to mind 'Mozartian perfection.' And what did the lady forget?...I think, to sleep with her husband." (Nathaniel Dorsky)

◦ Written by Ozu (under pseudonym James Maki), Akira Fushimi. Photographed by Hideo Shigehara. With Tatsuo Saito, Sumiko Kurishima, Michiko Kuwano, Shuji Sano. (75 mins, In Japanese with English subtitles, B&W, 35mm, From Shochiku)



**Saturday April 2**

**Equinox Flower 7:00**

*Yasujiro Ozu (Japan, 1958)*

(*Higanbana*). *Equinox Flower* is about a successful businessman and his attempts to cope with a daughter who defies an arranged marriage and runs off with a pianist. Ozu's sympathy is never with one character over another, therefore ours cannot be either. Perhaps this is what makes his films, for all their designed tranquility, wrenching. Russell Merritt writes, "Ozu was one of the great precisionists [and] the exactness of *Equinox Flower* (his first color film) is apparent everywhere....His fastidiousness is not just an assertion about the resources of the movies. It is also an idea about life..." Nathaniel Dorsky notes, "Often the most intimate and poignant dialogue between two characters in an Ozu film is that between two women. In *Equinox Flower*, on an excursion to a water place (for there is always an excursion to a water place), Ozu offers a progression of shots and cuts during a discussion between two women which dismantles time and space. There is no temporal reality; as a viewer you begin to float, you start to cry..."

◦ Written by Kogo Noda, Ozu, based on a novel by Ton Satomi. Photographed by Yuharu Atsuta. With Shin Saburi, Kinuyo Tanaka, Ineko Arima, Miyuki Kuwano. (118 mins, In Japanese with English subtitles, Color, 16mm, From New Yorker)

**Tokyo Story 9:15**

*Yasujiro Ozu (Japan, 1953)*

(*Tokyo monogatari*). *Tokyo Story* is about the gap between generations in a Japanese family. It tells a simple, sad story of an elderly couple who travel to Tokyo to visit their two married children, only to find themselves politely ushered off to a hot springs resort. There, the mother dies, leaving only their widowed daughter-in-law to care about the father. "From this simple anecdote unfolds one of the greatest of all Japanese motion pictures. Ozu's style, now completely refined, utterly economical, creates a film that is unforgettable because it is so right, so true, and also because it demands so much from its audience. Evasions of any sort are rare in an Ozu picture, but here there are none at all. Two generations, a simple story that allows all the characters to change places, a pervading delineation of high summer, and the deceptive simplicity of the film's style—all these combine to create a picture so Japanese and at the same time so personal, and hence so universal in its appeal, that it becomes a masterpiece." (Donald Richie)

◦ Written by Ozu, Kogo Noda. Photographed by Yuharu Atsuta. With Chishu Ryu, Chieko Higashiyama, So Yamamura, Haruko Sugimura, Setsuko Hara. (140 mins, In Japanese with English subtitles, B&W, 16mm, From New Yorker)