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Berkeley Art Museum  
2625 Durant Avenue  
Berkeley, California  
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General admission:  
\$6 for one film,  
\$7:50 for double bills

## **Susumu Hani Rediscovered**

**We are pleased to welcome our distinguished guests, film director Susumu Hani, direct from his appearance at the Telluride Film Festival, and Donald Richie, noted authority on Japanese cinema. On September 10 Susumu Hani will be introduced by Donald Richie. Mr. Richie will also speak before the programs on September 11, 12, and 13.**

**Despite their initial fame, the films of Susumu Hani, overshadowed by the more direct and dramatic work of his contemporaries—Nagisa Oshima, Yoshishige Yoshida, Masahiro Shinoda—have been relatively neglected. Yet it was Hani who first heralded the “Nouvelle Vague Japonais” with his documentary techniques, his freshness, his devotion to the children, to adolescents, to those adults who are lucky enough to remain childlike.**

**His own childhood in wartime Japan was perhaps responsible for this abiding interest in the young, in innocence, in the problems of maturing. Afflicted from youth with a lifelong stammer, he was naturally drawn to other “problem” children and it was about these that he made his films. The children in the classrooms turned into the boys in the reformatory, turned into the innocent teenage would-be lovers facing experience, turned into the women determined to find some meaning in their lives. Everyone in the Hani film is learning how to be who they are. His films are segments of the arc which is said to end with self-knowledge.**

**Such consistency to a theme is rare, particularly in Japan, as is such devotion to virtues now as old-fashioned as innocence. It is perhaps as a consequence of this that Hani's films are also neglected in his own country. Though more likely his distinction as a filmmaker has been eclipsed by his great local fame as the producer-director of the best TV series on African animal life.**

**Hani himself would see no difference between his earlier films and his later TV series. They are all about young beings learning the hard rules of the world in which they live, learning to persevere. He is there with his camera to record this inspiring process.**

**—Donald Richie**

**This series is presented by The Japan Foundation, Tokyo, and curated by Donald Richie, in collaboration with the Telluride Film Festival and The Museum of Modern Art, New York.**

**[LOGO] New prints have been provided courtesy of The Japan Foundation, except where otherwise noted.**

**For their assistance in making this series possible, we thank Donald Richie, Susumu Hani, Akiko Machimura, Marie Suzuki, Lawrence Kardish, Tom Luddy, and Bill and Stella Pence.**

**Donald Richie's introduction to the series was written for The Museum of Modern Art. Quotations from Richie in our notes combine short notes he has written for the series with excerpts from his seminal book *Japanese Cinema*, and (for *Bride of the Andes*) from *International Film Guide*.**

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## THURSDAY SEPTEMBER 10

Susumu Hani in Person

Introduced by Donald Richie

**Bad Boys 7:00**

*Susumu Hani (Japan, 1961) New Prints!*

*Preceded by short:*

**Children Who Draw** (*Susumu Hani, Japan, 1956*). (*E o Kaku Kodomotachi*). "Born into a family known for its efforts for progressive education, the young Hani created a fine series of shorts before making his first feature. For *Children Who Draw*, taking six months to make a half-hour film, Hani discovered his protagonist in a boy who doesn't draw very well. It was the film that taught him how." (Donald Richie) Japan Short Film Award, Flaherty Memorial Prize, Best Short Film Award at Venice Festival. Written by Hani. Photographed by Shizuo Komura. (38 mins, In Japanese with English subtitles, B&W/Color, 16mm)

(*Furyo Shonen*). For *Bad Boys*, a story of delinquents in a reform school, Hani employed a cast of boys who in fact had served time at the school and were persuaded to reconstruct their lives for him in a fictional context. Hani provided only indirect direction; the boys filled in the dialogue, the story, and ultimately the meaning. Among many extraordinary sequences are an armed robbery, an unvarnished case of bullying, and a wonderful and weird scene in which the boys troop down to the shore of their island prison to harass passing ships. "The bad boys learn what bad means and are at the same time liberated by the fact of acting themselves. The reformatory may be the very model of repression but the protagonist can, at the end, without irony thank the authorities for the experience." (Donald Richie) Music in this and the following four features is by the renowned composer Toru Takemitsu. Mannheim Festival First Prize, Japan Journalists' Award.

• Written by Hani, from a story by Aiko Chinushi. Photographed by Mitsuji Kanau. With Yukio Yamada, Hirokazu Yoshitake, Koichiro Yamazaki, Masayuki Ito. (89 mins, In Japanese with English subtitles, B&W, 35mm)

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## FRIDAY SEPTEMBER 11

Susumu Hani Tribute

**She and He 7:00**

*Susumu Hani (Japan, 1963) New Print!*

Introduced by Donald Richie

(*Kanojo to Kare*). "A young housewife in a good neighborhood refuses to ignore the ragman, the blind girl, the homeless dog, and thus precipitates a confrontation with, among others, her husband. But she won't back down—the order of the pronouns in the title tells it all." (Donald Richie) Western critics compared *She and He* to Antonioni, and indeed Hani enters similar thematic territory in telling of a middle-class woman's sudden realization of the world around her. Hani infuses an elliptical narrative with a sense of authenticity drawn from on-location shooting and a cast of both professional and non-professional actors (Ikona, the ragpicker, is portrayed by a spindly painter in his first acting role; the blind girl, by a blind girl). Sachiko Hidari won the Best Actress award at the 1964 Berlin Film Festival (where the film won top prize) for her portrayal of a woman driven mad by so-called happiness.

- Written by Hani, Kunio Shimizu. Photographed by Shigeichi Nagano. With Sachiko Hidari, Eiji Okada, Kikuji Yamashita, Mariko Igarashi. (114 mins, In Japanese with English subtitles, B&W, 35mm)

## The Song of Bwana Toshi 9:30

*Susumu Hani (Japan, 1965)*

(*Bwana Toshio no Uta*). In an unusual film, shot on location in Africa, Hani compares a compulsive, high-strung specimen of Japanese civilization with a relaxed African people who display their emotions freely and directly. Toshi arrives in rural Africa, where he understands neither the language nor the customs, with a prefabricated house which he is to erect for a university study group. "Toshi (played by the actor later famous as Tora-san) is a true innocent who finds himself in Africa with a job to do and no way to do it except by learning what it means to be African....A Japanese bereft of [his own culture and prejudices], as Toshi eventually is, is no Japanese at all. He is, as Hani shows, a human being, like all others....That the film is not plotted is one of its strengths. It purposely rambles and among its casual disclosures are some very fine and Hani-like scenes." (Donald Richie)

- Written by Hani, Kunio Shimizu, based on a novel by Toshihide Katayori. Photographed by Mitsuji Kanau. With Kiyoshi Atsumi, Hamisi Salehe, Tsutomu Shimomoto. (99 mins, In Japanese with English subtitles, Color, 16mm, Permission Toho International)

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### SATURDAY SEPTEMBER 12

Susumu Hani Tribute

## Children Hand in Hand 7:00

*Susumu Hani (Japan, 1963) New Prints!*

Introduced by Donald Richie

*Preceded by short:*

**Children in a Classroom** (*Susumu Hani, Japan, 1955*). (*Kyoshitsu no Kodomotachi*). "Insisting on a hidden camera and telephoto lens, the 27-year-old director set out to capture on film something of real childhood." (Donald Richie) Mannheim Festival First Prize. Japan Journalists' Award. Written by Hani. Photographed by Komura Shizuo. (30 mins, In Japanese with English subtitles, B&W, 35mm)

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(*Te o Tsunagu Kora*). "In *Children Hand in Hand*, Hani turned to a script he much admired (written by the father of Juzo Itami, and filmed once before by Hiroshi Inagaki) about young boys discovering the true nature of the world. The film is about a group of children in a small provincial capital. One of them, a slow and backward child, eventually comes to realize his limitations and, hence, his possibilities. This beautifully detailed picture contains some of Hani's most evocative pictures of childhood. One of them—the children playing some mysterious and almost sinister game of their own devising in the growing dusk of a house at sunset—particularly illustrates Hani's lifelong love and admiration for the films of Jean Vigo." (Donald Richie) Best Direction Award, Moscow Festival

- Written by Hani, Yasuhiko Naito, based on a script by Mansaku Itami. Photographed by Shigeichi Nagano. With Hideo Sato, Yukiko Hojo, Yukio Morihara, Genkyu Ueda. (100 mins, In Japanese with English subtitles, B&W, 35mm)

## The Inferno of First Love 9:40

*Susumu Hani (Japan, 1968)*

(*Hatsui Jigokuhen*). "Two innocent seventeen year olds confront that icon of experience—modern Tokyo's Shinjuku [one of the great night towns of the world]. It marks her and kills him. Critics have seen the film as an allegory. Hani sees it as a quest taking place 'between two worlds of morality—the old traditional one which is crumbling, and the new one which is burgeoning. Living between them we are confronted by both.' Hani sidesteps...sentimentality by the harshness of his photography, by a

nervous, prying camera, by refusing any but actual locations, and by the tact and grace with which he directs his young people. As a major statement of a major theme (though a cunningly dissembled one), this film quite deserved the enormous critical and popular acclaim it received in Japan.” (Donald Richie) Sydney Film Festival Prize.

• Written by Shuji Terayama, Hani. Photographed by Yuji Okumura. With Akio Takahashi, Kuniko Ishii, Koji Mitsui, Kazuko Fukuda. (107 mins, In Japanese with English subtitles, B&W, 16mm)

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## **SUNDAY SEPTEMBER 13**

Susumu Hani Tribute

**Bride of the Andes 5:30**

*Susumu Hani (Japan, 1966)*

Introduced by Donald Richie

*(Andes no Hanayome)*. “Going to Peru as a mail-order bride, the protagonist—a country woman—learns how to be herself in a country she knows nothing about. [The film is] a small masterpiece....Hani cuts very freely back and forth, sacrificing conventional continuity in order to achieve immediacy of effect and an overwhelming sense of empathy with his heroine [marvelously well played by Sachiko Hidari, who won the Best Actress Award at the Chicago Festival]. Counterpointing this are beautifully captured scenes of the natural splendor of Peru, the Indians and their lives, and the lives of the new Japanese settlers. The result is a remarkably fluid and open-ended film, very subtle, with no rounded edges.” (Donald Richie)

• Written by Hani. Photographed by Shigeichi Nagano. With Sachiko Hidari, Ancermo Fukuda, Koji Takahashi, Don Mateo. (102 mins, In Japanese with English subtitles, Color, 35mm, From MoMA, permission Toho International)

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Series schedule—Date, time, title, director (alternate title, year of release)

Thursday, September 10 — Susumu Hani in Person, Introduced by Donald Richie

7:00 pm: **Bad Boys** (Furyo Shonen, 1961). With short film: **Children Who Draw** (*E o Kaku Kodomotachi*, 1956).

Friday, September 11 — Introduced by Donald Richie

7:00 pm: **She and He** (*Kanojo to Kare*, 1963) **New Print!**

9:30 pm: **The Song of Bwana Toshi** (*Bwana Toshio no Uta*, 1965)

Saturday, September 12 — Introduced by Donald Richie

7:00 pm: **Children Hand in Hand** (*Te o Tsunagu Kora*, 1963). With short film: **Children in a Classroom** (*Kyoshitsu no Kodomotachi*, 1955). **New Prints!**

9:40 pm: **The Inferno of First Love** (*Hatsui Jigokuhen*, 1968)

Sunday, September 13 — Introduced by Donald Richie

5:30 pm: **Bride of the Andes** (*Andes no Hanayome*, 1966)