

Document Citation

Title	A lunatic cry: ideas and passions of Yasuzo Masumura
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1999

PACIFIC FILM ARCHIVE PRESENTS



a lunatic cry

Ideas and Passions of

Masumura

YASUZO

Sundays in March

March 7

5:30 **Kisses** (*Kuchizuke*, 1957)

Lately called the missing link to the Japanese New Wave. "I felt now that the tide of the new age could no longer be ignored by anyone, and that a powerful and irresistible force had arrived in Japanese cinema." — Nagisa Oshima

7:00 **Blue Sky Maiden** (*Aozora musume*, 1957) WEST COAST PREMIERE

Garish fifties modernism *a la* late Douglas Sirk, in a scathing full-color portrait of ambition in the new middle class.

March 14

5:30 **Seisaku's Wife** (*Seisaku no tsuma*, 1965)

An engrossing tale of rebel lovers linking blindness, war, and *l'amour fou*.. "Perhaps Masumura's masterpiece, and certainly one of the great Japanese films of the Sixties." — James Quandt, Cinematheque Ontario.

7:20 **Nakano Spy School** (*Rikugun Nakano gakkoo*, 1966) WEST COAST PREMIERE

A spy-vs.-spy noir set in 1938 at the start of the Sino-Japanese War, starring Raizo Ichikawa as a young second lieutenant who accepts a mysterious assignment which fatally estranges him from his sweetheart.

March 21

5:30 **A False Student** (*Nise daigakusei*, 1960)

Based on a novel by Kenzaburo Oe. After repeatedly failing college entrance exams, Otsu (Jerry Fujio) convinces himself and others that he is a student. Things take an extraordinary turn when he is thought to be a police informer in the midst of a Maoist study group.

7:20 **Black Superexpress**

(*Kuro no chotokkyu*, 1964)

WEST COAST PREMIERE

This deeply cynical finale to Daiei's popular "Black" film series on industrial espionage and corrupt business tactics unveils a Japan of schemers, con men and blackmailers. As one character says, "Mercy won't get you big money."

March 28

Please note: tonight's films contain scenes of a graphic nature

5:30 **Red Angel** (*Akai tenshi*, 1966)

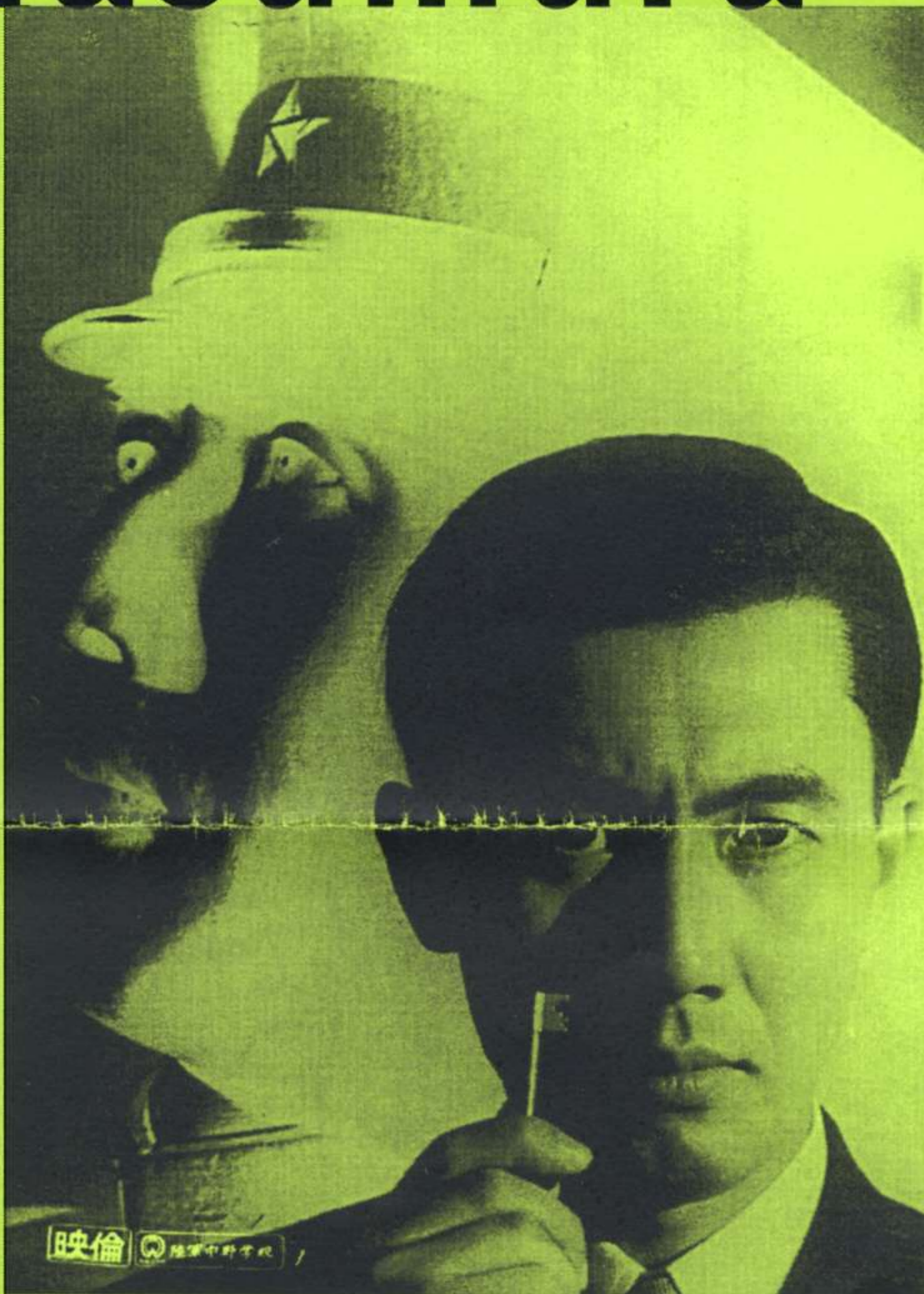
WEST COAST PREMIERE

Moments of shocking tenderness amid bloody hell, in a controversial antiwar film in the Fuller mode. "Through the fierceness of its expression, sex becomes the symbol of the will to live."

— Tadao Sato

7:20 **Blind Beast** (*Moju*, 1969)

Freudian fetishistic extravaganza staged in a blind sculptor's warehouse atelier, where artist and (kidnapped) model abandon art for more primal pleasures. "Extreme cinema, thy name is *Moju*." — Dennis Harvey, SF Bay Guardian



Nakano Spy School March 14 ©Daiei

"... seriously berserk and sumptuously nihilistic... Miss any one of these masterworks at your peril."

— Chuck Stephens, on the 1997 PFA Masumura series

University of California

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Pacific Film Archive**

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ABOVE: *Red Angel* March 28 ©Daiei