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

# FILM



from *The Lady and the Beard* by Yasujiro Ozu (Feb. 2)

## Early Films by Ozu

During January and February, FITC will present 11 previously unavailable films by Yasujiro Ozu. Ozu scholar David Bordwell will introduce films on the evenings of January 20 and 21, and will lecture on Ozu's early work on the afternoon of January 21. Bordwell teaches film theory and history at the University of Wisconsin at Madison. He is the author of *The Films of Carl Theodor Dreyer*, and is currently working on a monograph on Ozu. Series tickets to all ten programs are available for \$15 (\$10 members).

About this series David Bordwell writes: "Of all major Japanese directors, Yasujiro Ozu was the last to be discovered by the West, and our conception of his work has been dominated by the intensely quiet, graceful films of his postwar career. But there is another Ozu, the young director smitten with American genre films, who experimented boldly with story and style in vigorous comedies and social criticism.

"All films in this series with the exception of *Days of Youth* (1929), Ozu's earliest surviving work, come from the 1930's—the golden age of Japanese cinema. Ozu's work of the 1930's stands out because it shatters our image of the serene, contemplative director of *Tokyo Story* (1953). Ozu began his career in the 'nonsense' genre, and humor of all sorts is seldom far from the surface in these films.

"There are comedies of student life such as *Days of Youth*, (1929), *I Flunked But...* (1930) and *Where Now Are the Dreams of Youth?* (1932), with their scenes of cheer-leading, cram sessions and soda fountain courtships. There are social satires such as

*An Inn at Tokyo* (1935) with its scene of a father and his sons eating in pantomime a big meal they cannot buy.

"Finally, there are the stylistic films in which Ozu seems to have tried almost anything: handheld shots (*Days of Youth*, 1929), rapid editing and complex camera movements (*Walk Cheerfully*, 1930), and deep focus (*Dragnet Girl*, 1933). By *What Did the Lady Forget?* (1937), when the 'mature' Ozu style was virtually in place, we can now gain a sense of what led him there, of what he tried, refined, and eventually gave up.

"Yet this series does not overturn all our preconceived notions of Yasujiro Ozu. The warmth, vivacity and the refusal to judge his characters that are so typical of Ozu's later works also pervade the 1930's films. The films of this series deepen our sense of rich variety in a career whose unity of form and attitude is one of the glories of world cinema."

### Walk Cheerfully

Thursday, January 5 8 p.m.

FITC Gallery \$2.50 (\$1.50 members)

A comedy about a delinquent boy who reforms for the love of a virtuous young lady, *Walk Cheerfully* recreates a world of petty thieves, confidence men and flappers.

### I Flunked But...

#### Woman of Tokyo

Thursday, January 12 8 p.m.

FITC Gallery \$2.50 (\$1.50 members)

An ironic satire, *I Flunked But...* finds the student who flunked secure in school while his friends who graduated are without jobs or security. Hailed by J. Hoberman of *The Village Voice* as one of the ten best films released in this country last year, *Woman of Tokyo* tells the story of a young woman who resorts to prostitution to pay her brother's college tuition.

### Days of Youth

Friday, January 20 8 p.m.

Introduction by David Bordwell

FITC Gallery \$2.50 (\$1.50 members)

The earliest extant Ozu film, *Days of Youth* satirizes college life.

### That Night's Wife

Saturday, January 21 2 p.m.

Lecture on the early films of Ozu

by David Bordwell

FITC Gallery Free

This crime melodrama is set in a 12-hour period when an ordinary citizen must resort to robbery to buy medicine for his daughter.

## Ozu

### Dragnet Girl

Saturday, January 21 8 p.m.

Introduction by David Bordwell

FITC Gallery \$2.50 (\$1.50 members)

Ozu's last excursion into American melodrama, *Dragnet Girl* centers on a girl's efforts to free herself and her lover of their life of crime.

### The Lady and the Beard

Thursday, February 2 8 p.m.

FITC Gallery \$2.50 (\$1.50 members)

A delightful comedy, *The Lady and the Beard* focuses upon the conflict between traditional and modern ways. A young man's life is completely turned around after he shaves his beard and assumes a "modern" face.

### Tokyo Chorus

Thursday, February 9 8 p.m.

FITC Gallery \$2.50 (\$1.50 members)

This film is a charming social comedy highlighting the same conflicts between home and workplace that appear in Ozu's later works. In *Tokyo Chorus*, an office worker loses his job after defending a co-worker and must begin his career all over again.

### Where Now Are the Dreams of Youth?

Thursday, February 16 8 p.m.

FITC Gallery \$2.50 (\$1.50 members)

*Where Now Are the Dreams of Youth?* uses comic routines as a veneer for deep concerns about the effects of the Great Depression. The friendship between four college graduates is strained when three must turn to the fourth for a job.

### An Inn at Tokyo

Thursday, February 23 8 p.m.

FITC Gallery \$2.50 (\$1.50 members)

An unemployed factory worker, abandoned by his wife, takes to the road with his two sons and eventually finds solace with an equally destitute widow and her daughter. Ozu adapted the "talkie technique" to this silent film.

### What Did the Lady Forget?

Thursday, March 1 8 p.m.

FITC Gallery \$2.50 (\$1.50 members)

In this talkie satire on Tokyo's bourgeoisie, we are introduced to a spoiled society lady, her cowed husband and his brash niece who is a thoroughly modern young lady.