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Shukujo to hige (The lady and the beard), Ozu, Yasujiro, 1931
Wakaki hi (Days of youth), Ozu, Yasujiro, 1929
Kohayagawa-ke no aki (The end of summer), Ozu, Yasujiro, 1961
Rakudai wa shita keredo (I flunked, but...), Ozu, Yasujiro, 1930
Tokyo no gassho (Tokyo chorus), Ozu, Yasujiro, 1931
Banshun (Late spring), Ozu, Yasujiro, 1949
Seishun no yume ima izuko (Where now are the dreams of youth?),
Ozu, Yasujiro, 1932
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Hijosen no onna (Dragnet girl), Ozu, Yasujiro, 1933
Ochazuke no aji (The flavor of green tea over rice), Ozu,
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Soshun (Early spring), Ozu, Yasujiro, 1956
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Ukigusa (Floating weeds), Ozu, Yasujiro, 1959
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
Kaze no naka no mendori (A hen in the wind), Ozu, Yasujiro, 1948
Bakushu (Early summer), Ozu, Yasujiro, 1951
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 JAPAN FILM CENTER PRESENTS

OZU



34 FILMS OCT 1 - DEC 19, 1982 JAPAN SOCIETY 333 EAST 47TH STREET NEW YORK CITY

Friday, October 1

LATE SPRING (Banshun), 1949, black & white, 107 minutes

Screenplay: Yasujiro Ozu and Kogo Noda; Photography: Yuharu Atsuta;
Music: Senji Ito; Art Direction: Tatsuo Hamada.Cast: Chishu Ryu (Prof. Somiya), Setsuko Hara (Noriko, his daughter),
Yumeji Tsukioka (Aya), Haruko Sugimura (Aunt Masa), Hohi Aoki (Katsuyoshi),
Jun Usami (Hattori), Kuniko Miyake (Akiko Miwa), Masao Mishima (Prof. Onodera),
and Yoshiko Tsubouchi, Yoko Katsuragi, Ichiro Shimizu, Jun Tanizaki, Toyoko Takahashi.

The widowed Professor Somiya lives quietly in North Kamakura with his daughter Noriko. His sister Masa is concerned about Noriko's future: Noriko has passed prime marrying age, but now that she has recovered from a long illness (war related?) her prospects are still good. Especially, it seems, with Somiya's handsome and eminently eligible young assistant, Hattori, with whom Noriko spends alot of time. But Hattori, as it turns out, is already engaged to someone else, much to Aunt Masa's chagrin. But Noriko is blythely unconcerned; she is perfectly content to stay at home and take care of her father. After Somiya's friend Onodera comes for a visit from Kyoto with news that he has re-married, Aunt Masa concocts a plot to make Noriko at least consider marrying: she arranges for Somiya to meet Mrs. Miwa, a widow, and lets it be known that a match might be in the making. Noriko is horrified. She at last relents and agrees to a suitably arranged match. She and her father take a final trip to Kyoto together and while there visit Onodera. Noriko decides that re-marriage isn't such a bad thing after all. The bad feelings she has held toward her father since the rumors began are swept away as she realizes marriage may be best for both of them. They return home, she is married, and her father, never having intended to marry again, is left alone.

Of all his films, Late Spring was one of Ozu's special favorites. (The others he singled out were There Was a Father and Tokyo Story.) This may well have been because of the rapport he and his star, Setsuko Hara, shared with the film's protagonists. From the time of his father's death in 1934, Ozu had lived with his mother and had been very solicitous of her well-being. Setsuko Hara, phenomenally popular with postwar film audiences, became known as "The Eternal Virgin" both for the wholesome image she projected on screen and for the fact that, when she made Late Spring in 1949 at age 29, she was still unmarried. She has never married. She retired from films in 1962 (after appearing in Inagaki's Chushingura) and has made no public appearances since then. The precise reasons for her retirement have never been explained, but she is reported to have said that she never enjoyed acting and pursued her career only to provide for her parents. She lives alone in North Kamakura.

TOKYO STORY (Tokyo monogatari), 1953, black & white, 139 minutes

Screenplay: Kogo Noda and Yasujiro Ozu; Photography: Yuharu Atsuta
Music: Takanori Saito; Art Direction: Tatsuo Hamada.

Cast: Chishu Ryu (Shukichi Hirayama), Chieko Higashiyama (Tomi Hirayama), Setsuko Hara (Noriko), Haruko Sugimura (Shige), Nobuo Nakamura (Kaneko, Shige's husband), So Yamamura (Koichi Hirayama), Kuniko Miyake (Fumiko), Kyoko Kagawa (Kyoko), Eijiro Tono (Numata), Shiro Osaka (Keizo Hirayama), Hisao Toake (Hattori), Teruko Nagaoka (Mrs. Hattori), Toyoko Takahashi (the next-door neighbor), Sen Murase (Mitsuo), Mitsuhiro Mohri (Isamu), Mutsuko Sakura (the shopkeeper).

"Although Ozu experimented in various genres in his younger days... none of them succeed as much as his home drama masterpieces, probably because the contents gave full range to his talent for offering profound meaning in slight actions. Since it is thought that content dictates form, it follows that Ozu's penchant for home drama subjects led him to these unique forms. However, in my opinion, it was his deep attachment to a tightly knit composition exuding quiet tension that came before the contents. As form and content are inseparable in that all works of art are a whole, it is meaningless to ask which came first; however, Ozu's preoccupation with form is so thorough that it deserves priority.

"A good illustration of this is Tokyo Story, generally considered Ozu's greatest work. It concerns one family, whose members neither noble nor base but are truly ordinary in character and behavior. The parents visit their sons and daughters in Tokyo, later the mother dies--ordinary, everyday incidents that occur in all families. Yet the viewer comes away profoundly moved for, while relating these happenings in the most tranquil way, Ozu raises the deep, eternal problem of the eventual severance between parent and child. In doing so, Ozu transcends national mores and boundaries to leave a profound impression on people who understand the essence of his cinematic presentation. Ozu tries to pin down the transience of life inside a very rigid framework, which is ultimately defeating given life's elusiveness. However, the will to try to pin it down highlights life's fleetingness even more and deepens our appreciation of it."

From Currents in Japanese Cinema by Tadao Sato, translated by Gregory Barrétt (Kodansha International, 1982)

Two essays on Ozu, by John Simon and Stanley Kauffmann, will be reprinted in the October Japan Society Newsletter.

Tokyo Story will be screened again on October 6 at the new Metro Cinema at 99th and Broadway. Late Spring can be seen there on November 30.

THE JAPAN FILM CENTER PRESENTS

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October 6 & 8, 1982

THERE WAS A FATHER (Chichi ariki), 1942, 94 minutes

Screenplay: Yasujiro Ozu, Tadao Ikeda, and Takao Yanai. Photography: Yuharu Atsuta. Art Direction: Tatsuo Hamada. Music: Toshikazu Saiki.

Cast: Chishu Ryu (Horikawa), Shuji Sano (Ryohei), Haruhiko Tsuda (Ryohei as a boy), Takeshi Sakamoto (Mr. Hirata), Mitsuko Mito (Fumiko), Masayoshi Otsuka (Seiichi), Seiji Nishimura (priest), Shin Saburi (Kurokawa), Shinichi Himori (Uchida).

Horikawa, a teacher, must resign in disgrace when a student he was responsible for drowns on a school outing. In order to find work he must travel to a distant part of Japan and board his son at the school near where they have made their home. They are reunited from time to time, during school holidays or when the father's business brings him to the vicinity of the son's boarding school. The boy grows to be a fine man and, just as the two of them hope to settle down together, the son is called off in similar fashion by his employer. The father dies one day while his son is visiting, never having realized his dream of really living with his son.

This exquisite film of muted but powerful emotions was one of Ozu's personal favorites (with Late Spring and Tokyo Story), perhaps because the situation described was similar to his own: While Ozu grew up in the small town of Matsuzaka near Nagoya, his father carried on the family's business in Tokyo. The two saw each other only a few times each year from the time Ozu was ten until he was nearly twenty. Then, after he had taken work at the Shochiku studios against his father's wishes, Ozu lived at home in Tokyo with both his parents until his father's death in 1934. It is said that Ozu tried to recreate the scene of his own father's passing in the concluding scene of There Was a Father.

"This is one of Ozu's most perfect films. There is a naturalness and a consequent feeling of inevitability that is rare in cinema. At the same time there is, with no warping ocharacter or situation, the unfolding of a pattern--the links between the generations--which seen every day by every one of us, but which has almost never been so perfectly shown. Critics have called the performance of Chichshu Ryu in this film one of the best in the history of Japanese cinema, and they are right."

(Donald Richie, Ozu)

There Was a Father finished second in the annual Kinema Junpo poll of film critics for 1942.

The present print was cut from the only remaining negative, which is scratched and deteriorated after years of neglect (as are most of the films from that period which survive). The sound track was particularly damaged, and as a consequence, there is a great deal of surface noise on the track.

The Record of a Tenement Gentleman (Nagaya shinshi roku), 1947, 72 minutes

Screenplay: Tadao Ikeda and Yasujiro Ozu. Photography: Yuharu Atsuta.
Art Direction: Tatsuo Hamada. Music: Ichiro Saito.

Cast: Choko Iida (Otane), Tomihiro Aoki (Kohei, the foundling), Eitaro Ozawa (Kohei's father), Mitsuko Yoshikawa (Kiku, Otane's friend), Chishu Ryu (Tashiro, the fortuneteller), Reikichi Kawamura (Tamekichi, his friend), Takeshi Sakamoto (Kihachi), Hideko Mimura (Yukiko), Eiko Takamatsu (Tome).

One day Tashiro the fortune teller comes home from work with a little boy he has found wandering around downtown Tokyo. When he tries to persuade his friend Tamekichi to take the child in, he gets an adamant refusal. The two men agree to try another poor neighborhood acquaintance, Otane. She too refuses, claiming to hate children, but she gets stuck with the little boy. He wets his bed in terror during the night, and Otane is all the more angry in the morning. Next the neighbors try to find a way to get him back to his hometown, but when Otane tries to abandon him there he follows her home. Gradually Otane warms to the child in spite of herself, and when the boy's worried father appears to take him back she feels the loss deeply.

The unemployment, severe food rationing, cramped living quarters, and unrelieved poverty of immediate postwar Tokyo form the setting of this film, Ozu's first in five years, yet for its characters human contact is by far the most aspect of their lives. "After returning from Singapore I was exhausted, but the company wanted to make a movie immediately. I finished the script in ten days. No one thought I could work so quickly, but I told them this was the first and last time because I would never write so quickly again. I had seen many foreign movies in Singapore, so some people thought I would be changed by their influence. But look at Record for yourself: nothing has changed, the same as always. Some people say that Ozu is a really obstinant buzzard!"
(Ozu on Ozu)

Early Spring (Soshun), 1956, black & white, 144 minutes

Screenplay: Kogo Noda and Yasujiro Ozu. Photography: Yuharu Atsuta.
Art Direction: Tatsuo Hamada. Music: Takanobu Saito.

Cast: Chikage Awashima (Masako Sugiyama), Ryo Ikebe (Shoji Sugiyama), Keiko Kishi (Chiyo Kaneko), Teiji Takahashi (Taizo Aoki), Chishu Ryu (Onodera), So Yamamura (Kawai), Haruko Sugimura (Tamako), and Kumeko Urabe, Kuniko Miyake, Eijiro Tono, Koji Mitsui, Daisuke Kato, Chieko Nakakita, Seiji Miyaguchi, et al.

Although Ozu made numerous films about the relations between parents and children--and their mutual concern about intentions of marriage--he made only a few films that centered on husband-wife relations. What Did the Lady Forget?, from 1937, is a comedy on marital misunderstanding. The Flavor of Green Over Rice (1952) is darker, about the disaffection that settles over a childless couple in middle age. Early Spring is another film about marital disillusionment. In this case the marriage in question is threatened not by its own internal inertia, but by the outside world: The husband, enthusiastic and hopeful as a young man, is discouraged for not having made enough of himself and his career. He is bored, going nowhere. An attractive young woman (nicknamed "Goldfish") in his office offers a pleasant diversion and they begin an affair. When the inevitable domestic difficulties ensue, he accepts a transfer by his company to one of its rural outposts. He and his wife are reconciled and they decide to begin anew.

Early Spring was one of Ozu's most time-consuming efforts. It took nearly three months for him to write the script and the project became something of a joke at the studio: "They kidded me at the company saying I'd better call the film Raishun (Next Spring)..." Another of its notable features was its star-studded cast, probably the largest collection of big-name talent in his cinema.

THE JAPAN FILM CENTER PRESENTS

OZU



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October 13 & 15

OHAYO (Ohayo), a.k.a. Good Morning, 1959, color, 93 minutes

Screenplay: Kogo Noda and Yasujiro Ozu. Photography: Yuharu Atsuta.
Art Direction: Tatsuo Hamada. Music: Toshiro Mayuzumi.

Cast: Keiji Sada (Heiichiro Fukui), Yoshiko Kuga (Setsuko Arita), Chishu Ryu (Keitaro Hayashi), Kuniko Miyake (Tamiko Hayashi), Koji Shidara (Minoru), Masahiko Shimazu (Isamu), Haruko Sugimura (Kikue Haraguchi), Kyoko Izumi (Midori Maruyama), Toyo Takahashi (Shige Okubo), Sadako Sawamura (Kayoko Fukui), Eijiro Tono (Hiroshi Miyazawa), Teruko Nagaoka (Toyoko Miyazawa), with Eiko Miyoshi, Haruo Tanaka, Hiroshi Oizumi, Fujio Suga, Taiji Tonoyam, and Akio Satake.

One of the most endearing features of any Ozu film is the depiction of children (if not the children themselves). These children are invariably boys and just as invariably willful, stubborn, petulant. Ozu was doubtless working from memory: he is reported to have been a spoiled, unruly child whose doting mother usually let have his way. We can sense in the performances he elicited from his young actors that he never lost touch with boyhood. Imagine keeping under control a couple of kids who must appear uncontrollable--it requires perfect rapport. Ozu had a sure eye for the way boys perform: the way they very self-consciously mug and pout and bait their parents. He also delighted in the rituals of boyhood, which are never funnier than the scatological routines in Ohayo.

Ohayo is an updated version of his 1932 I Was Born But..., which paralleled the ways children and adults seek social power and acceptance. But the obscure object of desire has been transformed from an intangible (a just social order) to a tangible one: that ikon of contemporary civilization, the television set.

Minoru and Isamu are tired of having to go to a neighbor's house to watch television and so demand that their father buy them a set. When he refuses, they begin a silence strike, which the neighbors interpret as an intentional snub instigated by the boys' parents. In the end, the boys get their television.

The title, Japanese for "good morning," is derived from a problem that perplexes the boys: Why must they always greet people with "Good morning" or "How are you?" even if they don't care what the answer is? Because, their father tells them, those little words are the oil that lubricates everyday social relations. The boys learn quickly how withholding that "oil" brings the social machinery to a halt.

Ozu's depiction of children also amounts to a social statement: sons will be eternally boys, but daughters are born to be adults. We will see further illustration of this in the following two films, I Was Born But... and An Autumn Afternoon.

I WAS BORN BUT... (Umarete wa mita keredo), 1932, silent, 89 minutes

Screenplay: Akira Fushimi. Photography and Editing: Hideo Shigehara.
Set Design: Takejiro Tsunoda and Yoshio Kimura.

Cast: Tatsuo Saito (Father), Mitsuko Yoshikawa (Mother), Hideo Sugawara (elder brother), Tomio "Tokkankozo" Aoki (younger brother), Takeshi Sakamoto (the boss), Seiichi Kato (his son, Taro), Shoichi Kofujita (the delivery boy).

AN AUTUMN AFTERNOON (Samma no aji), 1962, color, 112 minutes

Screenplay: Kogo Noda and Yasujiro Ozu. Photography: Yuharu Atsuta.
Art Direction: Tatsuo Hamada. Music: Takanobu Saito.

Cast: Shima Iwashita (Michiko Hirayama), Chishu Ryu (her father, Shuhei), Mariko Okada (Akiko), Keiji Sada (Koichi), Shinichiro Mikami (Kazuo), Nobuo Nakamura (Kawai), Kuniko Miyake (Mrs. Kawai), Ryuji Kita (Horie), Michiyo Tamaki (his bride, Tamako), Teruo Yoshida (Miura), Eijiro Tono (Sakuma, the old teacher), Noriko Maki (Fusako Taguchi), Kyoko Kishida (the bar "madame"), Toyo Takahashi (the restaurant proprietor), Daisuke Kato (Sakamoto, Hirayama's petty officer), Shinobu Asaji (Yoko Sasaki), Haruko Sugimura (Mrs. Sakuma).

In I Was Born But... an ambitious office worker moves his family to the suburbs simply to be near his boss' residence. His two sons, who must adjust to a new school and new playmates, pass quickly through the rituals of membership in the neighborhood gang. Confounded when told they must be nice to the boss' son prissy son, a member of the gang completely under their power, they go on a hunger strike in protest against their father's obsequious behavior. Their ultimate recognition of the politics of adult behavior marks the end of their innocence.

I Was Born But... won for Ozu the first of three consecutive Kinema Junpo prizes as best film of the year, all for silent films, though the industry was rapidly turning to talking pictures. "With everyone everywhere rushing into sound, I wanted to stage a last-ditch struggle for the silent film. I knew talkies would win when it was all over, but I wanted to hold off until the end so as to show how good silent films could be." He proved they could be very good indeed.

Thirty years later in An Autumn Afternoon Ozu's concerns were the same, but he had pared down his techniques. The thirty-ish parents of I Was Born But... who were concerned for the future of their school-age sons, are now sixty-ish and concerned about their daughters' marriages and their own loneliness. The youthful protagonists of the earlier film were chiefly occupied with a struggle for power within their neighborhood gang. The boys disguised as old men in the later film are preoccupied with potency of a different sort.

The energetic kids fairly propelled Ozu's camera through numerous tracking shots in Born. By Autumn the camera has become still, a passive observer of its cronies awash in beer, whisky, and memories.

Both of these films are distributed by Dan Talbot's New Yorker Films, as are nine other films in this series. These eleven films comprise our first six Friday double features. The fact that New Yorker has fully one-third of Ozu's 32 extant complete features is an important reason Americans have become as fondly familiar with Ozu as they have.

John Simon's essay on An Autumn Afternoon is reprinted in this month's Japan Society Newsletter.

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October 20 & 22

EARLY SUMMER (Bakushu), 1951, 135 minutes

Screenplay: Kogo Noda and Yasujiro Ozu. Photography: Yuharu Atsuta.
Art Direction: Tatsuo Hamada. Music: Senji Ito. Editor: Yoshiyasu Hamamura.

Cast: Setsuko Hara (Noriko Mamiya), Chishu Ryu (Koichi Mamiya), Chikage Awashima (Aya Tamura), Kuniko Miyake (Fumiko Mamiya), Ichiro Sugai (Shukichi Mamiya), Chieko Higashiyama (Shige Mamiya), Haruko Sugimura (Tami Yabe), Kan Nihonyanagi (Kenkichi Yabe), Kuniko Igawa (Takako Yasuda), Toyoko Takahashi (Nobu Tamura), Kuninori Kodo (Mokichi Mamiya), Seiji Miyaguchi (Nishiwaki), Matsuko Shiga (Mari Takanashi), Zen Murase (Minoru Mamiya), Toshio Shirokawa (Isamu Mamiya), Kazuyo Ito (Mitsuko Yabe), Tami Yamamoto (Tomiko Nishiwaki), and Shuji Sano (Satake).

Shukichi and Shige Mamiya live with the family of their eldest son, Koichi, in Kamakura. They plan to move back to their hometown, Nara, as soon as they can find a husband for their youngest daughter, Noriko. Noriko works as a secretary in a trading company in Tokyo and feels quite satisfied with her life as a single woman. But gradually all of her old friends are becoming absorbed in their married lives and only she and her best friend Aya remain unmarried. A visit from her father's older brother puts increased pressure on Noriko to get married. When her boss, Mr. Satake, suggests a friend who is a successful businessman as a match, the Mamiyas agree that he would be ideal, except for the fact that at forty he seems a bit too old for Noriko. Noriko herself remains noncommittal.

But when Noriko goes to bid farewell to a family friend bound for the far north where he is being sent to run a hospital, she is surprised to hear the friend's mother, Tami, confess that she had always hoped her son would marry Noriko. Noriko suddenly finds herself saying that she would be willing to marry the man, Kenkichi, a widow with a young daughter.

The Mamiyas object to Noriko's decision, but she convinces them that she will most certainly be happy. And besides, she argues, a man with a child, like Kenkichi, is probably more trustworthy than a forty-year old bachelor.

Noriko and Kenkichi go off to Akita and old Shukichi and Shige move to Nara, where the film closes on the old couple reflecting on their daughter's happiness as they gaze out over a field of grain swaying in a summer breeze.

"For this picture I was interested in getting much deeper than just the story itself; I wanted to depict the cycles of life, the transience of life. And to do that I had to work harder than I ever had before. The kids who appear are very rambunctious. But rambunctiousness is part of being that age, and soon they will grow up and most likely change. Consequently, I didn't force the action of the play, but tried to leave some spaces unfilled. I thought these unfilled spaces would leave viewers with a pleasant aftertaste. Those who are sensitive to this sort of feeling should have gotten my drift. And Hara was so good...I wish I had four or five more like her." (Ozu on Ozu)

Early Summer won the Kinema Junpo prize as Best Film of 1951. It was Ozu's sixth and last such award. No other director has ever had as many films win the award.

A STORY OF FLOATING WEEDS (Ukigusa monogatari), 1934, silent, 89 minutes

Screenplay: Tadao Ikeda. Photography: Hideo Shigehara. Art Direction: Tatsuo Hamada. Costumes: Taizo Saito.

Cast: Takeshi Sakamoto (Kihachi), Choko Iida (Otsune), Hideo Mitsui (Shinkichi), Rieko Yagumo (Otaka, the lead actress), Yoshiko Tsubouchi (Otoki, the ingenue), Tokkankozo (Tomibo), Reiko Tani (Pops, the old veteran), Seiji Nishimura (Kichan), Nagamasa Yamada (Mako), Kiyoshi Aono (the choreographer).

On a visit to a remote and dingy town, Kihachi, the leader of a band of travelling players, discovers he has a son from a brief affair of a previous visit years before. His current leading lady, Otaka, is insanely jealous when she detects his secret. She coaxes a young actress in the troupe to seduce the adolescent boy and herself goes to confront the boy's mother. After a bitter row between actor and actress and a disastrous run in the local theater, the troupe breaks up, and Kihachi sets off for parts unknown.

Ozu took his idea for this film from George Fitzmaurice's 1929 film, The Barker, about a travelling circus barker whose well-educated son falls for a performer in his father's troupe, alarming the father who had hoped his son would find a higher path in life. He re-made the picture 25 years later with more depth of character, a less bitter tone, and, characteristically, less dramatic tension.

"Ozu turned this slightly melodramatic story into a picture of great atmosphere and intensity of character, one in which story, actors and setting all combined 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."

(Donald Richie)

THE END OF SUMMER (Kohayakawa-ke no aki), a.k.a., Early Autumn, 1961, color, 103 min.

Screenplay: Kogo Noda and Yasujiro Ozu. Photography: Asakazu Nakai. Art Direction: Tomoo Shimogawara. Music: Toshiro Mayuzumi.

Cast: Ganjiro Nakamura (Manbei Kohayakawa), Setsuko Hara (Akiko), Yoko Tsukasa (Noriko), Michiko Aratama (Fumiko), Keiju Kobayashi (Hisao), Masahiko Shimazu (Masao), Hisaya Morishige (Eiichiro Isobe), Chieko Naniwa (Tsune Sasaki), Reiko Dan (Yuriko Sasaki), Haruko Sugimura (Shige Kato), Daisuke Kato (Kitagawa), Kakyu Sazan (Yamaguchi, the clerk), with Chishu Ryu, Haruko Togo, Yumi Shirakawa, Yu Fujiki, Yuko Mochizuki, Michio Tamaki, Tatsuo Endo, and Asao Uchida.

Old Manbei is the head of a well-established sake brewing family in Fushimi, outside Kyoto, which has hit hard times as large brewers have bought up and shoved out small ones. Manbei is as well an inveterate philanderer who has recently reacquainted himself with one of his former mistresses, by whom he has a flouncy gum-chewing daughter. It is clear to Manbei's family that he will do in their already precarious livelihood with his frequent gambling excursions to the bicycle track with his mistress.

Other problems face the family as well: widowed daughter-in-law Akiko must decide on a proposal for a second marriage; younger daughter Noriko is also being matched; elder daughter Fumiko and her husband Hisao must make a crucial decision about a merger offer from a larger concern. Despite their displeasure with the old man's behavior, when he has a heart attack his kin realize they are not prepared to conduct their lives without his guidance.

Ganjiro Nakamura gives a sterling performance in this most richly complex of Ozu's many films. Despite some wonderfully comic antics there is a bleak foreboding quality to the drama: it faces the prospect of dying head on. "It is perhaps Ozu's only picture in which there is no spiritual survivor. One of Ozu's most beautiful films, it is one of his most disturbing." (Donald Richie)

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October 27 & 29

TOKYO TWILIGHT (Tokyo boshoku), 1957, black & white, 141 minutes

Screenplay: Kogo Noda and Yasujiro Ozu. Photography: Yuharu Atsuta.
Art Direction: Tatsuo Hamada. Music: Takanobu Saito.

Cast: Setsuko Hara (Takako Numata), Ineko Arima (Akiko Sugiyama), Chishu Ryu (Shukichi Sugiyama), Isuzu Yamada (Kikuko Aiba), Teiji Takahashi (Noboru Kawaguchi), Masami Taura (Kenji Kimura, Akiko's boyfriend), Haruko Sugimura (Shigeko Takeuchi, Shukichi's sister), So Yamamura (Tsumoru Sekiguchi), Kinzo Shin (Numata), Kamatari Fujiwara (Shimomura, the noodle vendor), Nobuo Nakamura (Sakae Aiba, Kikuko's husband), Seiji Miyaguchi (Inspector Wada), Fujio Suga (Tomita, the bartender), Kumeko Urabe (Otsune), Eiko Miyoshi (the doctor).

Shukichi Sugiyama lives with his daughters in the Zoshigaya section of Tokyo. The elder, Takako, has left her husband. The younger, Akiko, is having a difficult affair with a musician. By chance, they discover that their mother they thought had died years before is actually living nearby. The discovery is devastating for both women. Akiko, who has just gone through an abortion and is trying to cling to the man she loves, commits suicide. Takako, sobered by the discovery and Akiko's subsequent death, decides to return to her husband to salvage what she can of their marriage. Sugiyama is left alone.

Ozu was extraordinarily adept at blending puckish comedy into films that are at heart terribly sad. He often packed the lighter moments into the early part of a film, softening up his audience for the deepening shadows that gradually overtake his characters. But Tokyo Twilight exhibits little lightness at all. It is the most unremittingly gloomy of Ozu's films, which is not to detract from it. It is simply that we do not expect Ozu to confront such harsh subjects as abortion and suicide.

Ozu had dealt previously with the theme of abandonment, both physical and spiritual. Kihachi, in An Inn at Tokyo, had been abandoned by his wife for his fecklessness. The urchin in Record of a Tenement Gentleman is mistakenly thought to have been abandoned. Noriko in Late Spring looks upon her father's proposed remarriage as a kind of abandonment, both of her and her late mother. But in no other Ozu film does this theme so complexly bind the various characters or so dominate the film as a whole.

The great actress Isuzu Yamada (1917-) performed her only role for Ozu as the slovenly mother, Kikuko, who could not tolerate an orderly middle-class existence and prefers instead her new life as the proprietor of a mahjong parlor. Her performance is memorable.

Ineko Arima (1934-) as Akiko portrays an unusually morose Ozu woman here. A year later in Equinox Flower, in her only other role for him, she played a determined, independent daughter, a role that bridged the gap between the conventional Ozu heroine and the new generation of daughters (much like the doomed Akiko) that Ozu saw growing up around him.

THE FLAVOR OF GREEN TEA OVER RICE (Ochazuke no aji), 1952, b&w, 115 minutes

Screenplay: Kogo Noda and Yasujiro Ozu. Photography: Yuharu Atsuta.
Art Direction: Tatsuo Hamada. Music: Ichiro Saito.

Cast: Shin Saburi (Mokichi Satake), Michiyo Kogure (Taeko, his wife), Koji Tsuruta (Noboru Okada), Chishu Ryu (Sadao Hirayama), Chikage Awashima (Aya Amamiya), Keiko Tsushima (Setsuko Yamauchi), Kuniko Miyake (Chizuru Yamauchi), Eijiro Yanagi (Naosuke Yamauchi), Hisao Toake (Kyoichiro Amamiya), Yuko Mochizuki (Shige Hirayama), Koji Shidara (Koji Yamauchi).

Avid fans of Ozu are probably aware that this is the second of his projects to have borne this title. The original story was about a soldier who shares a last bowl of ochazuke with his wife before being sent off to war. The military censors did not approve the script and the project was scrapped. He revived the title after the war and altered the subject: A middle-aged and childless couple find the routines of their marriage are no longer meaningful. Their differing interests pull them apart until, sharing a bowl of rice with tea, they find a new resolve to make their marriage work.

EQUINOX FLOWER (Higanbana), 1958, color, 118 minutes

Screenplay: Kogo Noda and Yasujiro Ozu, from a novel by Ton Satomi.
Photography: Yuharu Atsuta. Art Direction: Tatsuo Hamada. Music: Takanobu Saito.

Cast: Shin Saburi (Wataru Hirayama), Kinuyo Tanaka (Kyoko Hirayama), Ineko Arima (Setsuko Hirayama), Miyuki Kuwano (Hisako Hirayama), Keiji Sada (Masahiko Taniguchi, Setsuko's fiancé), Chieko Naniwa (Mrs. Sasaki, the busybody), Fujiko Yamamoto (Yukiko Sasaki), Nobuo Nakamura (Kawai), Chishu Ryu (Mikami), Yoshiko Kuga (Fumiko Mikami), Teiji Takahashi (Kondo), Fumio Watanabe (Naganuma)

Wataru Hirayama sympathizes with both his old friend Mikami and Mikami's daughter Fumiko, who, because of her father's stubbornness, has left home. She works at a bar and is living with her pianist boyfriend. But when a stranger asks permission to marry his own daughter, Setsuko, Hirayama is much less understanding, going so far as to refuse to attend the wedding. Finally, his friends convince him to make up with Setsuko and he travels to Hiroshima to pay the newlyweds a surprise visit.

The featured actor in both of these films, Shin Saburi, died on September 22 at the age of 73. His acting career spanned 53 years, beginning in 1929 when, under the name Gen Shimazu, he appeared with Takako Irie in a Tomu Uchida picture, Miss Nippon. He was under contract to Nikkatsu at the time, but three years later he quit and then joined Shochiku in 1936, quickly becoming one of that studio's three top stars. Ken Uehara, who makes a cameo appearance in Ozu's What Did the Lady Forget? (1937), and Shuji Sano, who appeared in many of Ozu's films, were the other members of the popular trio who became identified as a group for their appearance in a popular Shochiku star vehicle A Trio of Suitors (Kon'yaku sanbagarasu, 1937). Uehara was the dashing lover, Sano the sweet and gentle family man, and Saburi the quiet, straightforward man of resolute convictions. His role in Ozu's The Brothers and Sisters of the Toda Family (1941) typified the roles he created: the outcast brother of a prominent family steps in to take responsibility for his mother and younger sister after his father's death. After World War II, he also turned to directing and made eight pictures from the other side of the camera between 1950 and 1954 before returning to acting full time.

Saburi's acting style was perfect for Ozu's films. He cultivated a low key, plain-speaking style and always sought to pare down technique to create characters who speak and behave like ordinary people. As he aged, that style changed him from the strong-and-silent hero into a phlegmatic, cosmopolitan man of means who was often villainous, as in his role as the banker in Satsuo Yamamoto's The Family (Karei naru ichizoku, 1974). He won Kinema Junpo's award for Best Actor in 1974 for his portrayal of an executive dying of cancer in Masaki Kobayashi's Kaseki. He played a nearly identical role in Kobayashi's Glowing Autumn (Moeru Aki, 1978). And when he died last month it was after a long bout with cancer.

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November 3 & 5

THE BROTHERS AND SISTERS OF THE TODA FAMILY (Toda-ke no kyodai), 1941, 105 minutes

Screenplay: Tadao Ikeda and Yasujiro Ozu. Photography: Yuharu Atsuta.
Art Direction: Tatsuo Hamada. Music: Senji Ito.

Cast: Hideo Fujino (Father), Fumiko Katsuragi (Mother), Mitsuko Yoshikawa (Chizuru, the eldest daughter), Tatsuo Saito (Shinichiro, the eldest son), Kuniko Miyake (Kazuko, his wife), Shin Saburi (Shojiro, the second son), Yoshiko Tsubouchi (Ayako, the second daughter), Toshiaki Konoe (Amamiya, her husband), Mieko Takamine (Setsuko, the youngest daughter), Michiko Kuwano (Tokiko).

The patriarch of the wealthy Toda family dies unexpectedly just after the clan has gather for a photograph. His death leaves his sons and daughters in a financial bind and none of them want the responsibility of taking care of their mother and youngest sister, whom they think should learn to be independent. But their mother complicates matters by her reluctance to impose on her family and her embarrassment about handling money. Finally, the second son, Shojiro, thought to be the family failure, asks mother and sister to join him in China, where he has recently settled, and the family honor is restored.

This second of Ozu's films about the prosperous folk of Kojimachi (one of Tokyo's most affluent neighborhoods) broke a four year hiatus that had been imposed by Ozu's induction into the army. It was also his very first box-office hit and his fourth Kinema Junpo winner. The public was particularly taken with Mieko Takamine's portrayal of the spunky Setsuko and her performance enhanced her position as one of the top female stars of the day.

"One reason for the sudden success was that after three difficult years, the public was better prepared to understand what Ozu was showing. Another was that the public was getting accustomed to family films because the government was pushing them. Ozu, though utterly indifferent to the government's propaganda purposes, had always made family films. The difference between his and the ordinary 'national effort' wartime product was that his continued to be honest."
Donald Richie

Note: This print was cut from the only remaining negative of the film, which is scratched and deteriorated. There is surface noise on the soundtrack and both titles and image cannot be focussed simultaneously. We will focus on the image rather than the titles.

TOKYO CHORUS (Tokyo no gassho), 1931, silent, 91 minutes U.S. PREMIERE

Original story and Screenplay: Komatsu Kitamura and Kogo Noda.
Photography and Editing: Hideo Shigehara. Set Design: Yoneichi Wakita.

Cast: Tokihiko Okada (Shinji Okajima), Emiko Yagumo (Sugako, his wife), Hideo Sugawara (his son), Hideko Takamine (his daughter), Tatsuo Saito (Omura, the teacher), Choko Iida (Mrs. Omura), Takeshi Sakamoto (Yamada, the old man), Reiko Tani (the company president), Kenichi Miyajima (the president's secretary).

Office worker and family man Shinji Okajima is dismissed from his job with an insurance company when he stands up for one of his colleagues in a trifling dispute. He and his family are forced to economize while he is unemployed and searching for work. His luck changes when he happens to meet his old high school teacher, who is now managing a restaurant. Okajima takes a job there and is soon helping to build a thriving business.

This charming social comedy of the sort Ozu made frequently in the 1930s features the same conflicts between home and workplace that were gradually narrowed and isolated in Ozu's late films. Beneath the comedic shenanigans lay a serious concern for the health, well-being and freedom of the ordinary working man. The film is very nicely framed by two of Ozu's favorite set pieces: incorrigible schoolboys misbehave in the opening flashback and then, at the end of the picture, as responsible adults, they enjoy a reunion party with their beloved teacher.

LATE AUTUMN (Akibiyori), 1960, color, 127 minutes

Screenplay: Kogo Noda and Yasujiro Ozu from a novel by Ton Satomi.

Photography: Yuharu Atsuta. Art Direction: Tatsuo Hamada. Music: Takanobu Ito.

Cast: Setsuko Hara (Akiko Miwa), Yoko Tsukasa (Ayako, her daughter), Mariko Okada (Ayako's friend, Yuriko), Keiji Sada (Goto), Shin Saburi (Mamiya), Sadako Sawamura (his wife, Fumiko), Miyuki Kuwano (their daughter, Michiko), Masahiko Shimazu (Masao), Chishu Ryu (Shukichi Miwa), Ryuji Kita (Hirayama), Shinichiro Mikami (his son, Koichi), Nobuo Nakamura (Taguchi), Kuniko Miyake (his wife, Nobuko), Yuriko Tashiro (their daughter, Yoko), Koji Shidara (Kazuo), Fumio Watanabe (Sugiyama), Kakuko Chino (Shigeko), Mutsuko Sakura (Yuriko's mother), Hoichi Takeda (Yuriko's father, Sasaki), and Toyo Takahashi, Masao Toake.

A re-working of Late Spring, this time featuring Setsuko Hara as the widowed parent seeking to find a husband for her unmarried daughter. Ozu chose to make this small but, in his universe, important alteration in the usual pattern (which centers on fathers and children) because of the extraordinary rapport he shared with actress Setsuko Hara.

The family continuity that is so prized by Ozu's screen characters was sometimes matched within Ozu's company of actors: Two of the young actresses in Late Autumn are daughters of performers in earlier Ozu films.

Mariko Okada, who appears here as Ayako's friend Yuriko and as the disenchanted daughter-in-law in An Autumn Afternoon is the daughter of Tokihiko Okada, the star of Tokyo Chorus and several other silent Ozu's. He died of tuberculosis in 1934 at the age of 31, just a year after Mariko's birth. Her mother, formerly a popular Takarazuka showgirl, then eked out a living as a dancing teacher and sent Mariko to live with an aunt, also a dancer and married to a film company executive, while she went to Manchuria to take a job. Okada was given the stage name by which she is now known by one of her father's best friends, the renowned novelist Junichiro Tanizaki. She made her film debut in 1951 and within a few years became one of Japan's top young stars.

Miyuki Kuwano, who plays the very sophisticated Michiko in Late Autumn, is the daughter of Michiko Kuwano (1915-1946), who played the very sophisticated Setsuko in What Did the Lady Forget? in 1937. Michiko became a star at Shochiku in the mid-1930s when that studio was scouting for young actresses to revamp its old-fashioned image: they wanted young women who looked good in skirts rather than kimonos. She kept her marriage to a business executive secret to protect her career and even managed to hide her 1942 pregnancy until the very last moment, and then soon after Miyuki's birth resumed a busy schedule. While completing shooting on Kenji Mizoguchi's Victory of Women in 1946, Michiko Kuwano suddenly collapsed and died of complications from an undiagnosed ectopic pregnancy. Daughter Miyuki, who was a very popular star of both films and television in the 1960s, married a business executive in 1967 and immediately retired from show business.

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THE ONLY SON (Hitori musuko), 1936, sound^{*}, 87 minutes

Screenplay: Tadao Ikeda and Masao Arata. Photography: Shojiro Sugimoto.
Art Direction: Tatsuo Hamada. Music: Senji Ito

Cast: Choko Iida (Tsune Nonomiya), Shinichi Himori (Ryosuke, her son),
Masao Hayama (Ryosuke as a boy), Yoshiko Tsubouchi (Sugiko, Ryosuke's wife),
Mitsuko Yoshikawa (Otaka), Chishu Ryu (Okubo, the teacher), Tomoko Naniwa
(his wife), Bakudankozo (his son), Tokkankozo (Tomibo).

Tsune has raised her son Ryosuke by herself, sacrificing everything for his education, hoping he will distinguish himself. Years later, she spends all her savings to visit him in Tokyo, imagining him to be prosperous and prominent. But he is merely muddling along, supporting his wife and child with an insignificant teaching post. Yet he wants to convince his mother that he is a success, and so spends a good bit of his meager savings to entertain her, though it is perfectly obvious he is not the man either of them hoped he would be. In a moment of sudden empathy between mother and daughter-in-law, the younger woman breaks into tears as she realizes that her own child is unlikely to fare much better in life than her husband has.

"The film is one of Ozu's darkest. The eventual impossibility of human understanding, the inevitable failure of trust, the indubitable fact that we are alone in this world, all these are shown with tact, wisdom, and a wry charm. The questioning of basic human values--love, friendship, the worth of life itself--which occurs in the later films in passing, as it were, is here unmuted. It is a dark, poignant, and sage film." (Donald Richie)

"This is my first talkie...I worked in an empty studio, but the trains were so noisy that we couldn't shoot during the day. Every night I shot five cuts from midnight to five in the morning. I really enjoyed it." (Ozu on Ozu)

*Note: This print was cut from the only remaining negative of the film, which is scratched and deteriorated. There is surface noise on the soundtrack.

PASSING FANCY (Dekigokoro), 1933, silent, 101 minutes

Screenplay: Takao Ikeda. Photography: Shojiro Sugimoto. Editing:
Kazuo Ishikawa. Art Direction: Yoneichi Wakita.

Cast: Takeshi Sakamoto (Kihachi), Nobuko Fushimi (Harue), Den Obinata (Jiro), Choko Iida (Otome), Tokkankozo (Tomio), Reiko Tani (the barber).

Kihachi and Jiro work at a brewery. One night on the way home from a theater they meet a girl, Harue, and strike up a lively friendship. Kihachi becomes infatuated with Harue, which upsets his son Tomio, a sickly lad who has had his widowed father's undistracted affections up to now. Kihachi is perplexed both by his son's reaction and by Harue's whimsical behavior.

Finally, he decides to take an offer of a better paying job in a distant town and to leave Tomio with relatives. But Kihachi has a sudden change of heart at the last moment and returns to be with Tomio.

The part of Tomio is played splendidly by Tomio Aoki (1923-), who was better known in the thirties by his screen name, Tokkankozo. In the late 1920s, not far from Shochiku's Kamata studios, Aoki's divorced mother opened a bar where her son played among the drinking customers, many of whom were Shochiku employees. It was suggested that the studio would be a better place for the boy to play. He was soon enrolled in Shochiku's children's division and made his debut in 1929. Ozu cast him in The Life of an Office Worker (Kaisha-in no seikatsu) that same year and was so taken with his performance that he immediately wrote a short comedy to feature the lad and his uninhibited pranks: Tokkankozo (A Straightforward Boy, 1929) was shot in three days. That picture gave Aoki his screen name and contributed to his rapid rise to prominence. He appeared in numerous films for Ozu in the 30s, the last being What Did the Lady Forget? Then Shochiku assigned him to its theatrical division and he was sent to China in 1942 to help entertain the troupes. When he was repatriated in 1946 he suddenly found it difficult to get parts in Shochiku's films. He quit in 1954 and moved to Nikkatsu, where he remained until 1971. He is now an executive of a production company. Among his later films familiar to American audiences are Harp of Burma, Pigs and Battleships, and The Family. But he is remembered for the brilliance of his childhood career. His prancing and mugging could steal a picture--and help make Passing Fancy a masterpiec

A HEN IN THE WIND (Kaze no naka no mendori), 1948, 84 minutes

Screenplay: Ryosuke Saito and Yasujiro Ozu. Photography: Yuharu Atsuta.
Art Direction: Tatsuo Hamada. Music: Senji Ito.

Cast: Kinuyo Tanaka (Tokiko), Shuji Sano (her husband, Shuichi), Chieko Murata (her friend, Akiko), Reiko Minakami (Orie), Takeshi Sakamoto (Sakai, the landlord), Eiko Takamatsu (Tsune, the landlady), Chiyoko Fumitani (Fusako, the young prostitute), Fumiko Okamura (the madam), Chishu Ryu (Satake).

Tokiko lives in a tenement with her young son Hiroshi, awaiting her husband's repatriation and trying to subsist by taking in sewing and selling some of her possessions. One day Hiroshi comes down with a high fever and must be hospitalized. One of her neighbors, an unpleasant woman named Orie, has often suggested that Tokiko could live more comfortably if she were willing to prostitute herself. Now, with no other way to pay Hiroshi's hospital bill, Tokiko reluctantly goes to Orie. When her husband Shuichi returns a few weeks later she cannot hide the truth from him. He finds his way to the house of assignation and calls one of the girls. When she tells him what a miserable life it is and that she has no other way to support her family, he pays her and leaves, beginning to understand what Tokiko has gone through. But he cannot hold back his anger and frustration. Only after he has inadvertently knocked Tokiko down the stairs of their apartment does he realize how precious they are to each other and their son. The two of them resolve to begin anew.

Ozu considered this film a failure, but it was generally well-received and finished seventh in the annual Kinema Junpo poll. While it is at times overwrought, the film is far better than Ozu was willing to give it credit for being.

Kinuyo Tanaka portrays a character similar to another she played that year: Fusako in Mizoguchi's Women of the Night, a war widow who first turns to prostitution to pay her child's medical bills. Unlike Fusako, who becomes a hard-bitten whore, Tokiko knows she did what she had to do and believes that things will be right in the end.

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X I FLUNKED BUT... (Rakudai wa shita keredo), 1930, silent, 65 minutes

Screenplay: Akira Fushimi. Photography and Editing: Hideo Shigehara.
Set Design: Yoneichi Wakita.

Cast: Tatsuo Saito (Takahashi), Kaoru Futaba (his landlady), Tomio Aoki (the landlady's son), Hiroo Wakabayashi and Ichiro Okuni (the professors), Kinuyo Tanaka (the shopkeeper's daughter), with Dekao Yokoo, Tokio Seki, Hiroshi Mikura, and Goro Yokoyama as the failing students and Ichiro Tsukita, Chishu Ryu, Fusao Yamada, and Kenji Satomi as the graduates.

A student preparing for an exam writes crib notes on his shirt, only to have his too-thoughtful landlady send it to the laundry on the day of the exam. At a loss, he flunks the test and fails to graduate, while one of his rooming house mates whom he has tutored for the test passes. His pals who pass and graduate can't find jobs, while he and several fellow flunkies are back for the next term, securely "employed" as cheerleaders.

I Flunked But... is a very free-and-easy film, full that rah-rah college spirit and some wonderfully done gags. Michigan and Ohio State pennants and a poster for the American film Charming Sinners adorn the rooming house walls. The more carefree students spend more time practicing their special college shuffle-step than they do studying, which means they have to put in a lot of effort at cheating on exams. And after our hero has failed to graduate, he wistfully asks his landlady's bespectacled son a question which reverberates sadly through all of Ozu's films: "What do you want to be when you grow up?" Says the lad, barely looking up from a book on American baseball, "I want to go to college and be a great man like you are. I'll flunk just like you did."

X WOMAN OF TOKYO (Tokyo no onna), 1933, silent, 47 minutes

Screenplay: Kogo Noda and Tadao Ikeda, from a story by Ernst Schwartz.
Photography: Hideo Shigehara. Editing: Kazuo Ishihara. Art Direction: Takashi Kanasu.

Cast: Yoshiko Okada (Chikako), Ureo Egawa (Ryoichi, her younger brother), Kinuyo Tanaka (Harue, Ryoichi's girlfriend), Shinyo Nara (Kinoshita, Harue's brother).

Chikako is working at two jobs to support herself and her brother Ryoichi and to put Ryoichi through college. Ryoichi is in love with Harue, whose protective elder brother, a police officer, has learned that his department suspects that Chikako is working not as a translator, as Ryoichi thinks, but as a prostitute. He warns Harue that she should therefore not associate with Ryoichi. Distraught, Harue goes to Ryoichi to confront him with this information. He is devastated by the news and angrily berates Chikako when she finally returns home that night. She defends herself: she has worked only for his sake, sacrificing herself for his future. He storms out of their apartment into the night. The next morning he is found dead. Chikako weeps

over his body: "You innocent boy, to die for such a small thing! You cowardly boy!"

Ozu's theme here is reminiscent of the "social realist" films Kenji Mizoguchi began making at about this time, such as Taki no Shiraito, The Water Magician (1933), The Downfall of Osen (1934), and Osaka Elegy (1936)--all of which deal with women who sacrifice themselves totally for the betterment of young men they love. One brief diversion from his sad story--and Ozu was always fond of diversions--has Ryoichi and Harue off to the movies (of course) to see If I Had a Million, a 1932 omnibus film; the part we see is the segment directed by Ozu's favorite, Ernst Lubitsch, and featuring Charles Laughton.

WHAT DID THE LADY FORGET? (Shukujo wa nani o wasureta ka), 1937, sound, 73 minutes

Screenplay: Yasujiro Ozu and Akira Fushimi. Photography: Hideo Shigehara..
Art Direction: Tatsuo Hamada. Music: Senji Ito.

Cast: Tatsuo Saito (Prof. Komiya), Sumiko Kurishima (Tokiko, his wife), Michiko Kuwano (Setsuko, his niece), Shuji Sano (Okada, Komiya's assistant), Takeshi Sakamoto (Sugiyama, Komiya's friend), Choko Iida (Chiyo, Sugiyama's wife), Mitsuko Yoshikawa (Mitsuko, the widow), Masao Hayama (Mitsuko's son, Fujio), Tokkankozo (Tomio, his friend), Ken Uehara (Uehara, the movie star).

A splendid comedy on the foibles of Tokyo's bourgeoisie, foreshadowing the predominant themes of Ozu's late films.

Komiya, a professor of medicine, has taken up golf at the insistence of his very pushy wife, who wants him out of the house so she can hold court with several of her gossipy suburban friends. His niece Setsuko, a very sassy young lady who (tsk tsk) smokes, comes for a visit from Osaka. She falls for Komiya's young assistant, Okada, whom Mrs. Komiya has conscripted to tutor her cronies' children. Setsuko also discovers that when the professor goes off with his golf clubs it is not always to play golf: he stashes them at Okada's apartment and goes off to a bar on the Ginza to besport himself otherwise. She follows him there one day, then has him take her to another of his haunts and coaxes him to call out all the geisha, and by the end of the evening he sends her home very drunk. A row ensues when Komiya returns from his "golfing weekend"--he had sent a postcard home from downtown Tokyo saying what fine weather for golf it was, when actually the weather had turned very nasty. Poor Komiya finds himself caught right in the middle of the spat between Setsuko and his wife. Setsuko finally returns to Osaka and husband and wife are reconciled.

Up to now Ozu's main subject had been the parts of Tokyo occupied by laborers and lower level white-collar workers, but here he focussed on a posh residential area of the city, Kojimachi, and lightly satirized its citizens. Ozu at this time had himself just moved from Fukagawa, an old area in the heart of Tokyo, to Takanawa, one of its more affluent suburbs. He claimed this had nothing to do with the picture he made. In any event, from this film onward monied suburbanites became his primary subject.

Another reason for the change was Ozu's wholehearted (at last) conversion to the virtues of talkies. He saw an opportunity here to capture the flavor of suburban housewife chatter and put it to comic use. For contrast, he brought in the character Setsuko, with her thick Osaka accent and the brash manners of a spoiled merchant's daughter of that city.

Ozu continued to express his fascination with the movies in his own films: here matinee idol Ken Uehara makes a cameo appearance as a famous movie star recognized by the matrons as he makes his way to his theater seat. Ozu was probably also obliging his production company, Shochiku, by highlighting one of their stars in this way. He also obliged the firm that provided the costumes, Mitsukoshi, by having one of the women admire another's coat by saying, "Where'd you buy that, Mitsukoshi?"

Finally, for collectors of esoterica, this is the only one of Ozu's extant features in which Chishu Ryu does not make an appearance, even in a bit part.

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November 24, 26, 27 & 28

THE MUNEKATA SISTERS (Munekata shimai), 1950, 112 minutes

Screenplay: Kogo Noda and Yasujiro Ozu, from a novel by Jiro Osaragi.

Photography: Joji Ohara. Art Direction: Tomoo Shimogawara. Music: Ichiro Saito.

Cast: Kinuyo Tanaka (Setsuko), Hideko Takamine (Mariko), Ken Uehara (Tashiro), Chishu Ryu (Munekata, the father), Sanae Takasugi (Yoriko Mashita), So Yamamura (Mimura), Tatsuo Saito (Prof. Uchida).

The Munekata sisters, Setsuko and Mariko, come from Tokyo to visit their father in Kyoto when they learn he is dying slowly of cancer. Setsuko, the elder and more old-fashioned of the two, is married to the unemployed intellectual, Mimura. She has opened a bar to support them. Another of their father's visitors is Hiroshi Tashiro, recently returned from a sojourn in Paris to run an antique store in Kobe. Mariko, very much the impertinent "apres-guerre" young sophisticate, discovers that Hiroshi and Setsuko had been in love before the war. While offering to marry Hiroshi herself, she shuttles back and forth between him and Setsuko, trying to get the pair back together again and to pry Setsuko away from her indolent lout of a husband. Setsuko's bar fails, despite a generous loan from Hiroshi, and Mimura dies in a drunken stupor (on purpose, thinks Setsuko). Though Hiroshi's love for her has been rekindled, and hers for him, Setsuko decides they cannot possibly marry now and she and Mariko return to Kyoto to be with their father.

This melodramatic story suffers from too schematic a division between tradition and modernity, too self-conscious an effort to depict the gulf between pre-war and post-war Japan. The incessant shuttling between Tokyo, Kyoto, Kobe, and Hakone is ultimately disorienting, a rare sensation in an Ozu film. But Takamine creates a good, strong character, something of a continuation of Michiko Kuwano's Setsuko of What Did the Lady Forget? And many of the set pieces are very well played and very atmospheric in the best Ozu manner.

The film's failures can be attributed at least in part to the fact that Ozu was not in complete control: Shintocho, which had only recently been formed as a result of a labor dispute at Toho, was aggressively rounding up the top talent in the industry in an effort to make itself a major studio. As a result, it lured Ozu with a very lucrative contract to make his first departure from Shochiku. The catch was that Ozu had to use a story and performers of the studio's choosing; the crew, too, was unfamiliar. Ozu professed to have enjoyed the project--but he never made another film for Shintocho.

WHERE NOW ARE THE DREAMS OF YOUTH (Seishun no yume ima izuko), 1932, silent, 90 minutes

Screenplay: Kogo Noda. Photography and Editing: Hideo Shigehara.

Cast: Ureo Egawa (Tetsuo Horino), Tatsuo Saito (Saiki), Kenji Oyama (Kumada), Chishu Ryu (Shimazaki), Kinuyo Tanaka (Oshige), Haruo Takeda (Horino's father), Choko Iida (Saiki's mother), Satoko Date (Miss Yamamura, the debutante).

In the midst of shooting I Was Born But... one of the children was injured and shooting had to be postponed indefinitely. In the interim, Ozu and his crew planned and shot this film, which amounts to a sequel to the interrupted work and

the earlier I Flunked But...

The story is of four college classmates, all lackluster students who help each other cheat on exams. One of them, Horino, is the son of a rather unlikely tycoon who inherits his father's company when the old man dies suddenly. The other three finish college and go to Horino when they can't find work. He helps them crib the answers for the company entrance examination and then puts them all to work. But Horino's pals now feel so beholden to him that their friendship begins to suffer. Horino had been fond of Oshige, who worked at the college sweet shop where they all used to hang out. Saiki, the dullest but most dogged of the four friends, took up with her when Horino dropped out of school and now the two of them plan to be married. Horino, knowing nothing of Saiki's situation, falls in love with Oshige all over again and makes it known that he wants to marry her. Saiki decides he had better step aside if he wants to keep his job. But Horino hears from Saiki's mother of her son's plans to marry Oshige. Loyal friend that he is, he berates the two of them for their cowardice and in the end sees them off on their honeymoon.

Like most of Ozu's early silents, Where Now... uses some splendid comic routines as a veneer for deep concerns about the effects of the Great Depression. Though Donald Richie considers this one of Ozu's more unsuccessful films, Tadao Sato in a recent article praised it, saying it suffered only by comparison with the masterpiece I Was Born But..., which had in fact prompted its creation.

THE END OF SUMMER (Kohakawa-ke no aki), a.k.a., Early Autumn, 1961, color, 103 minutes

Screenplay: Kogo Noda and Yasujiro Ozu. Photography: Asakazu Nakai. Art Direction: Tomoo Shimogawara. Music: Toshiro Mayuzumi.

Cast: Ganjiro Nakamura (Manbei Kohayakawa), Setsuko Hara (Akiko), Yoko Tsukasa (Noriko), Michiko Aratama (Fumiko), Keiju Kobayashi (Hisao), Masahiko Shimazu (Masao), Hisaya Morishige (Eiichiro Isobe), Chieko Naniwa (Tsune Sasaki), Reiko Dan (Yuriko Sasaki), Haruko Sugimura (Shige Kato), Daisuke Kato (Kitagawa), Kakyu Sazan (the chief clerk), and Chishu Ryu, Yuko Mochizuki, Yu Fujiki, et al.

Old Manbei is the head of a well-established sake brewing family in Fushimi, outside Kyoto, which has hit hard times as large brewers have bought up and shoved out small ones. Manbei is as well an inveterate philanderer who has recently re-acquainted himself with one of his former mistresses, by whom he has a flouncy gum-chewing daughter. It is clear to Manbei's family that he will do in their already precarious livelihood with his frequent gambling excursions to the bicycle track with his mistress, Tsune.

Other problems face the family as well: widowed daughter-in-law Akiko must decide on a proposal for a second marriage; younger daughter Noriko is also being matched; elder daughter Fumiko and her husband Hisao must make a crucial decision about a merger offer from a larger concern. Despite their displeasure with the old man's behavior, when he has a heart attack his kin realize they are not prepared to conduct their lives without his guidance.

Ganjiro Nakamura gives a sterling performance in this most richly complex of Ozu's many films. Despite some wonderfully comic antics (Manbei playing hide-and-seek with his grandson) there is a bleak foreboding quality to the drama: it faces the prospect of dying head on. "It is perhaps Ozu's only picture in which there is no spiritual survivor. One of Ozu's most beautiful films, it is one of his most disturbing."

(Donald Richie)

WALK CHEERFULLY (Hogaraka ni ayume), 1930, silent, 100 minutes

Screenplay: Tadao Ikeda, from a story by Hiroshi Shimizu. Photography and Editing: Hideo Shigehara. Set Design: Hiroshi Mizutani.

Cast: Minoru Takada (Kenji Koyama), Hiroko Kawasaki (Yasue), Nobuko Matsuzono (Yasue's little sister), Utako Suzuki (Yasue's mother), Hisao Yoshitani (Senko), Teruo Mori (Gunpei), Satoko Date (Chieko), Takeshi Sakamoto (Ono).

Two pals, Kenji and Senko, are petty thieves and confidence men. Kenji's girlfriend, the flapper Chieko, works in the same company with Yasue, a more modest and virtuous young woman. When the boss makes advances to Yasue, she leaves the office in shame, but her mother persuades her to return to work. One Sunday, while Chieko is plying a confidence trick, Kenji nearly runs down Yasue's younger sister with his car. Later, to make amends for the accident and because he is beginning to take an interest in Yasue, he takes the two sisters out for a ride. Chieko happens to see them and is immediately jealous. She offers to help Ono, the boss, seduce Yasue. Kenji overhears her telling Senko of her plan and he hurries to the hotel where Ono has lured Yasue. Kenji saves her and then promises he will go straight.

Now, both Kenji and Yasue must find work. Senko, now a hotel chauffeur, wangles Kenji a job washing windows. One day Yasue by coincidence sees Chieko and her cronie Gunpei approach Kenji with an offer to help pull off a swindle. Kenji refuses and this reconciles him with Yasue, who realizes his promise was sincere. But Chieko and Gunpei are caught and they denounce Kenji to the police for his past crimes. He and Senko are led off to prison. An epilogue shows the brothers, now free men, welcomed back by Yasue's family.

The plot, with all its coincidences, is a bit creaky and contrived, but Ozu displays a knack for establishing atmosphere. Kenji and Senko live in a messy apartment cluttered with boxing gear and memorabilia--fight posters and newspaper articles line the walls and a punching bag hangs from the ceiling. Yasue and her family live in genteel poverty, while the hoods hang out in an appropriately smoky pool hall.

AN AUTUMN AFTERNOON (Samma no aji), 1962, color, 112 minutes

Screenplay: Kogo Noda and Yasujiro Ozu. Photography: Yuharu Atsuta.
Art Direction: Tatsuo Hamada. Music: Takanobu Saito.

Cast: Shima Iwashita (Michiko Hirayama), Chishu Ryu (her father, Shuhei), Mariko Okada (Akiko), Keiji Sada (Koichi), Shinichiro Mikami (Kazuo), Nobuo Nakamura (Kawai), Kuniko Miyake (Mrs. Kawai), Ryuji Kita (Horie), Michiyo Tamaki (his bride, Tamako), Teruo Yoshida (Miura), Eijiro Tono (Sakuma, the old teacher), Noriko Maki (Fusako Taguchi), Kyoko Kishida (the bar madame), Toyo Takahashi (the restaurant proprietor), Daisuke Kato (Sakamoto, Hirayama's petty officer).

The college boys of Ozu's silent pictures have grown up and grown old. Their kids are growing up, too, and it is time for their daughters to marry and leave home. Hirayama is trying to find a mate for his daughter Michiko, a chore which is made more difficult by the poor example set for her by her brother Koichi and his wife Akiko. His old pal Horie, too, has remarried--a woman just about Michiko's age--and can hardly contain his renewed vitality. The chums are also planning a reunion of their schoolmates to honor their favorite teacher, old Sakuma. In the end, Hirayama sees Michiko married and on her wedding night returns home drunk where his youngest son, Kazuo, admonishes him cheekily that he better get to bed and take care of himself, because he can't afford to have the old boy die just yet.

This, his last film before his death of lymphoma at the age of 60, is Ozu's most charmingly disjointed picture. The slapstick gags his college men engaged in have now been reduced to reminiscences and placid whimsy and their dreams of youth, if not satisfied, have been quieted.

The discussions about the class reunion here are said to be taken almost directly from Ozu's own experience. He had been kicked out of school in his teens and he never forgave the teacher who turned him in for what was really an insignificant incident. When he and his classmates were planning their reunion many years later, Ozu said he would not attend if that teacher were invited.

I FLUNKED BUT... (Rakudai wa shita keredo), 1930, silent, 65 minutes

Screenplay: Akira Fushimi. Photography and Editing: Hideo Shigehara.
Set Design: Yoneichi Wakita.

Cast: Tatsuo Saito (Takahashi), Kaoru Futaba (his landlady), Tomio Aoki (the landlady's son), Hiroo Wakabayashi and Ichiro Okuni (the professors), Kinuyo Tanaka (the shopkeeper's daughter), with Dekao Yokoo, Tokio Seki, Hiroshi Mikura, and Goro Yokoyama as the failing students and Ichiro Tsukita, Chishu Ryu, Fusao Yamada, and Kenji Satomi as the graduates.

A student preparing for an exam writes crib notes on his shirt, only to have his too-thoughtful landlady send it to the laundry on the day of the exam. At a loss, he flunks the test and fails to graduate, while one of his rooming house mates whom he has tutored for the test passes. His pals who pass and graduate can't find jobs, while he and several fellow flunkies are back for the next term, securely "employed" as cheerleaders.

I Flunked But... is a very free-and-easy film, full of that rah-rah college spirit and some wonderfully done gags. Michigan and Ohio State pennants and a poster for the American film Charming Sinners adorn the rooming house walls. The more care-free students spend their time practicing such things as their college shuffle-step rather than studying, which means they have to put in a lot of effort at cheating on exams. And after our hero has failed to graduate, he wistfully asks his landlady's bespectacled son a question which reverberates sadly through many of Ozu's films: "What do you want to be when you grow up?" Says the lad, barely looking up from a book on American baseball, "I want to go to college and be a great man like you are. I'll flunk, just like you did."

EQUINOX FLOWER (Higanbana), 1958, color, 118 minutes

Screenplay: Kogo Noda and Yasujiro Ozu, from a novel by Ton Satomi. Photography: Yuharu Atsuta. Art Direction: Tatsuo Hamada. Music: Takanobu Saito.

Cast: Shin Saburi (Wataru Hirayama), Kinuyo Tanaka (his wife Kyoko), Ineko Arima (his daughter Setsuko), Miyuki Kuwano (his daughter Hisako), Keiji Sada (Masahiko Taniguchi, Setsuko's fiancé), Chieko Naniwa (Mrs. Sasaki, the busybody from Osaka), Fujiko Yamamoto (her daughter Yukiko), Nobuo Nakamura (Kawai), Chishu Ryu (Mikami), Yoshiko Kuga (Fumiko Mikami), Fumio Watanabe (Naganuma, her boyfriend), Teiji Takahashi (Kondo), Mutsuko Sakura (the bar maid), Ryuji Kita (Horie), Toyoko Takahashi (the proprietor of "Wakamatsu"), Ureo Egawa (Nakanishi, the classmate), et al.

Wataru Hirayama sympathizes with both his old friend Mikami and Mikami's daughter Fumiko, who, because of her father's stubbornness, has left home. She works at a bar and is living with her pianist boyfriend. But when a stranger asks permission to marry his own daughter, Setsuko, Hirayama is much less understanding, going so far as to refuse to attend the wedding. Finally, his friends convince him to make up with Setsuko and he travels to Hiroshima to pay the newlyweds a surprise visit.

Ozu had a large stock company of character actors who played similar roles in film after film. Mutsuko Sakura was usually a somewhat tartish barmaid; Toyoko Takahashi, plump and chubby-cheeked, most always ran a restaurant and was the object of some very earthy jokes; Tsusai Sugawara, here a silver haired old schoolmate, was most frequently seen lounging at the bar of some drinking spot. Here too, Ozu brings back a star of his early films in a bit part: Ureo Egawa plays one of the old school chums.

Shin Saburi, who played the lead in this and several other Ozu films, died in September at the age of 73. His acting career spanned 53 years and during the late 30s and early 40s he was one of Japan's top leading men. He cultivated a low key, plain speaking acting style that was perfect for Ozu's films. He won Kinema Junpo's award for Best Actor in 1974 for his portrayal of an executive dying of cancer in Masaki Kobayashi's *Kaseki*, and when he himself died, it was after a long bout with cancer.

THE JAPAN FILM CENTER PRESENTS

OZU



34 FILMS OCT 1 - DEC 19, 1982 JAPAN SOCIETY 333 EAST 47TH STREET NEW YORK CITY

December 1, 3, 4, & 5

WALK CHEERFULLY (Hogaraka ni ayume), 1930, silent, 96 minutes

Screenplay: Tadao Ikeda, from a story by Hiroshi Shimizu. Photography and Editing: Hideo Shigehara. Set Design: Hiroshi Mizutani.

Cast: Minoru Takada (Kenji Koyama), Hiroko Kawasaki (Yasue), Nobuko Matsuzono (Yasue's sister), Utako Suzuki (Yasue's mother), Hisao Yoshitani (Senko), Teruo Mori (Gunpei), Satoko Date (Chieko), Takeshi Sakamoto (Ono).

Two pals, Kenji and Senko, are petty thieves and confidence men. Kenji's girlfriend, the flapper Chieko, works in the same company with Yasue, a more modest and virtuous young woman. When the boss makes advances to Yasue, she leaves the office in shame, but her mother persuades her to return to work. One Sunday, while Chieko is plying a confidence trick, Kenji nearly runs down Yasue's younger sister with his car. Later, to make amends for the accident and because he is beginning to take an interest in Yasue, he takes the two sisters out for a ride. Chieko happens to see them and is immediately jealous. She offers to help Ono, the boss, seduce Yasue. Kenji overhears her telling Senko of her plan and he hurries to the hotel where Ono has lured Yasue. Kenji saves her then promises he will go straight.

Now, both Kenji and Yasue must find work. Senko, now a hotel chauffeur, wangles Kenji a job washing windows. One day Yasue by coincidence sees Chieko and her cronie Gunpei approach Kenji with an offer to help pull off a swindle. Kenji refuses and this reconciles him with Yasue, who realizes his promise was sincere. But Chieko and Gunpei are caught and they denounce Kenji to the police for his past crimes. He and Senko are led off to prison. An epilogue shows them, now free men, welcomed back by Yasue's family.

The plot, with all its coincidences, is a bit creaky and contrived, but Ozu displays a knack for establishing atmosphere. Kenji and Senko live in a messy apartment cluttered with boxing gear and memorabilia--fight posters and newspaper articles line the walls and a punching bag hangs from the ceiling. Yasue and her family live in genteel poverty, while the hoods hang out in an appropriately smoky pool hall.

WOMAN OF TOKYO (Tokyo no onna), 1933, silent, 47 minutes

Screenplay: Kogo Noda and Tadao Ikeda, from a story by Ernst Schwartz. Photography: Hideo Shigehara. Editing: Kazuo Ishihara. Art Direction: Takashi Kanasu.

Cast: Yoshiko Okada (Chikako), Ureo Egawa (Ryoichi, her younger brother), Kinuyo Tanaka (Harue, Ryoichi's girlfriend), Shinyo Nara (Kinoshita, Harue's brother).

Chikako is working at two jobs to support herself and her brother Ryoichi and to put Ryoichi through college. Ryoichi is in love with Harue, whose protective elder brother, a police officer, has learned that his department suspects that Chikako is working not as a translator, as Ryoichi thinks, but as a prostitute. He warns Harue that she should therefore not associate with Ryoichi. Distraught, Harue goes to Ryoichi to confront him with his information. He is devastated by the news and angrily berates Chikako when she finally returns home that night.

She defends herself: she has worked only for his sake, sacrificing herself for his future. He storms out of their apartment into the night. The next morning he is found dead. Chikako weeps over his body: "You innocent boy, to die for such a small thing! You cowardly boy!"

Ozu's theme here is reminiscent of the "social realist" films Kenji Mizoguchi began making at about this time, such as Taki no Shiraito, The Water Magician (1933), The Downfall of Osen (1934), and Osaka Elegy (1936)--all of which deal with women who sacrifice themselves totally for the betterment of young men they love. One brief diversion from his sad story--and Ozu was always fond of diversions--has Ryoichi and Harue off to the movies (of course) to see If I Had a Million, a 1932 omnibus film; the part we see is the segment directed by Ozu's favorite, Ernst Lubitsch, and featuring Charles Laughton.

THE LADY AND THE BEARD (Shukujo to hige), 1931, silent, 75 minutes

Original Story and Screenplay: Komatsu Kitamura. Photography and Editing: Hideo Shigehara and Minoru Kuribayashi. Set Design: Yoneichi Wakita.

Cast: Tokihiko Okada (Kiichi Okajima), Hiroko Kawasaki (Hiroko, the typist), Choko Iida (Hiroko's mother), Satoko Date (Satoko), Ichiro Tsukita (Lord Teruo Yukumoto), Mitsuko Yoshikawa (his mother), Toshiko Iizuka (Ikuko, his sister), Yasuo Nanjo (her suitor), Takeshi Sakamoto (the butler).

Okajima is a fine exponent of kendo and a conservative young man who dislikes modern customs. He is devoted to his beard. He befriends Hiroko by rescuing her from a mugging at the hands of a tough young woman, Satoko. In the meantime, he maintains his friendship with the young Lord Teruo Yukumoto, whose sister and her friends despise Okajima's old-fashioned ways. After Okajima fails in his search for a job, Hiroko suggests that his beard may be at fault. He shaves it off and immediately lands a job in a hotel. Without his beard he is of considerably more interest to Yukumoto's sister, who spurns the aggressive suitor her mother offers in hopes of landing the now handsome Okajima. Okajima also attracts the attention of the vengeful Satoko, who tries to exploit his hotel position to steal a valuable brooch. Okajima catches her and takes her to his room, where she pathetically agrees to go straight. Hiroko finds them together, but she has faith in Okajima, and they watch as Satoko leaves to set out on a better life.

"Ozu obviously had fun with the leading character, whose unpredictable outbursts and changes of mood are used to great comic effect. Looking at the performances from today's standpoint, one wonders if Toshiro Mifune may have somehow seen the film, as Mifune seems to have adapted several of the mannerisms to his own style twenty years after." (John Gillett, British Film Institute)

KAGAMIJISHI, 1935, sound, English narration, 25 minutes

Produced for the Kokusai Bunka Shinkokai by Shochiku. Photographed by Hideo Shigehara.

Featuring Kikugoro Onoe, VI

Shochiku was commissioned to make this documentary about Kabuki theater by a prominent cultural exchange foundation and the project was assigned to Ozu. The film is actually his first "talkie", though most of the talk is in the narration.

The film begins with a brief introductory explanation of Kabuki and shots of the Kabukiza. It then goes into the theater dressing room of Kikugoro, who is widely thought to be the greatest Kabuki actor of this century for his skill at portraying both male and female roles and for his unparalleled skills as a dancer. The rest of the film consists of a performance, abridged on film, of the famous lion dance, Kagamijishi, shot from several conventional audience perspectives.

A MOTHER SHOULD BE LOVED (Haha o kowazuya), 1934, silent, 70 minutes

* * * * * See special program notes prepared for this film * * * * *

A HEN IN THE WIND (Kaze no naka no mendori), 1948, 84 minutes

Screenplay: Ryosuke Saito and Yasujiro Ozu. Photography: Yuharu Atsuta.
Art Direction: Tatsuo Hamada. Music: Senji Ito.

Cast: Kinuyo Tanaka (Tokiko), Shuji Sano (her husband, Shuichi), Chieko Murata (her friend, Akiko), Reiko Minakami (Orie), Takeshi Sakamoto (Sakai, the landlord), Eiko Takamatsu (Tsune, the landlady), Chiyoko Fumitani (Fusako, the young prostitute), Fumiko Okamura (the madam), Chishu Ryu (Satake).

Tokiko lives in a tenement with her young son Hiroshi, awaiting her husband's repatriation and trying to subsist by taking in sewing and selling some of her possessions. One day Hiroshi comes down with a high fever and must be hospitalized. One of her neighbors, an unpleasant woman named Orie, has often suggested that Tokiko could live more comfortably if she were willing to prostitute herself. Now, with no other way to pay Hiroshi's hospital bill, Tokiko reluctantly goes to Orie. When her husband Shuichi returns a few weeks later she cannot hide the truth from him. He finds his way to the house of assignation and calls one of the girls. When she tells him what a miserable life it is and that she has no other way to support her family, he pays her and leaves, beginning to understand what Tokiko has gone through. But he cannot hold back his anger and frustration. Only after he has inadvertently knocked Tokiko down the stairs of their apartment does he realize how precious they are to each other and their son. The two of them resolve to begin anew.

Ozu considered this film a failure, but it was generally well-received and finished seventh in the annual Kinema Junpo poll. While it is at times overwrought, the film is far better than Ozu was willing to give it credit for being.

Kinuyo Tanaka portrays a character similar to another she played that year, Fusako in Mizoguchi's Women of the Night, a war widow who first turns to prostitution to pay her child's medical bills. Unlike Fusako, who becomes a hard-bitten whore, Tokiko knows she did what she had to do and believes that things will be right in the end.

TOKYO CHORUS (Tokyo no gassho), 1931, silent, 91 minutes

Original story and Screenplay: Komatsu Kitamura and Kogo Noda.
Photography and Editing: Hideo Shigehara. Set Design: Yoneichi Wakita.

Cast: Tokihiko Okada (Shinji Okajima), Emiko Yagumo (Sugako, his wife), Hideo Sugawara (his son), Hideko Takamine (his daughter), Tatsuo Saito (Omura, the teacher), Choko Iida (Mrs. Omura), Takeshi Sakamoto (Yamada, the old man), Reiko Tani (the company president), Kenichi Miyajima (the president's secretary).

Office worker and family man Shinji Okajima is dismissed from his job with an insurance company when he stands up for one of his colleagues in a trifling dispute. He and his family are forced to economize while he is unemployed and searching for work. His luck changes when he happens to meet his old high school teacher, who is now managing a restaurant. Okajima takes a job there and is soon helping to build a thriving business.

This charming social comedy of the sort Ozu made frequently in the 1930s features the same conflicts between home and workplace that were gradually narrowed and isolated in Ozu's late films. Beneath the comedic shenanigans lay a serious concern for the health, well-being and freedom of the ordinary working man. The film is very nicely framed by two of Ozu's favorite set pieces: incorrigible

schoolboys misbehave in the opening flashback and then, at the end of the picture, as responsible adults, they enjoy a reunion party with their beloved teacher.

Peter Handke used a **very funny and** poignant scene in which Okajima and his family play a hand-clapping game in his film The Left-Handed Woman.

WHAT DID THE LADY FORGET? (Shukujo wa nani o wasureta ka), 1937, sound, 73 minutes

Screenplay: Yasujiro Ozu and Akira Fushimi. Photography: Hideo Shigehara.
Art Direction: Tatsuo Hamada. Music: Senji Ito.

Cast: Tatsuo Saito (Prof. Komiya), Sumiko Kurishima (Tokio, his wife), Michiko Kuwano (Setsuko, his niece), Shuji Sano (Okada, Komiya's assistant), Takeshi Sakamoto (Sugiyama, Komiya's friend), Choko Iida (Chiyo, Sugiyama's wife), Mitsuko Yoshikawa (Mitsuko, the widow), Masao Hayama (Mitsuko's son, Fujio), Tokkankozo (Tomio, his friend), Ken Uehara (Uehara, the movie star).

A splendid comedy on the foibles of Tokyo's bourgeoisie, foreshadowing the predominant themes of Ozu's late films.

Komiya, a professor of medicine, has taken up golf at the insistence of his very pushy wife, who wants him out of the house so she can hold court with several of her gossipy suburban friends. His niece Setsuko, a very sassy young lady who (tsk tsk) smokes, comes for a visit from Osaka. She falls for Komiya's young assistant, Okada, whom Mrs. Komiya has conscripted to tutor her cronies' children. Setsuko also discovers that when the professor goes off with his golf clubs it is not always to play golf: he stashes them at Okada's apartment and goes to a bar on the Ginza to besport himself otherwise. She follows him there one Saturday after he has purportedly left with a friend for a weekend away from Tokyo. She then has him take her to another of his haunts and coaxes him to call out all the geisha, and by the end of the evening he sends her home very drunk. A row ensues when Komiya returns from his "golfing weekend", for he is unable to intercept a postcard he had sent his wife saying what fine weather for golf it was, when actually the weather had turned quite nasty. Poor Komiya finds himself caught right in the middle of a spat between the independent Setsuko and his proprietary wife. Setsuko finally returns to Osaka and hisband and wife are reconciled.

Up to now Ozu's main subject had been the parts of Tokyo occupied by laborers and lower level white-collar workers, but here he focussed on a posh residential area of the city, Kojimachi, and lightly satirized its citizens. Ozu at this time had himself just moved from Fukagawa, an old area in the heart of Tokyo, to Takanawa, one of its more affluent suburbs. He claimed this had nothing to do with the picture he made. In any event, from this film onward monied suburbanites became his primary subject.

Another reason for the change was Ozu's wholehearted (at last) conversion to the virtues of talkies. He saw an opportunity here to capture the flavor of suburban housewife chatter and put it to comic use. For contrast, he brought in the character Setsuko, with her thick Osaka accent and the brash manners of a spoiled merchant's daughter of that city.

Ozu continued to express his fascination with the movies in his own films: here matinee idol Ken Uehara makes a cameo appearance as a famous movie star recognized by the matrons as he makes his way to his theater seat. Ozu was probably also obliging his production company, Shochiku, by highlighting one of their stars in this way. He also obliged the firm that provided the costumes, Mitsukoshi, by having one of the women admire another's coat by saying, "Where'd you get that, Mitsukoshi?"

Finally, for collectors of esoterica, this is the only one of Ozu's extant features in which Chishu Ryu does not make an appearance, even in a bit part.

By the way, what did the lady forget?

THE JAPAN FILM CENTER PRESENTS

OZU



34 FILMS OCT 1 - DEC 19, 1982 JAPAN SOCIETY 333 EAST 47TH STREET NEW YORK CITY

December 4

A MOTHER SHOULD BE LOVED (Haha o kowazuya), 1934, silent, no subtitles

Original running time: 93 minutes, for 9 reels

Print is incomplete--first and last reels are missing; running time approx. 70 min

This print has been provided by the Library of Congress.

Screenplay: Tadao Ikeda. Photography: Isamu Aoki.

Cast: Den Obinata (Sadao Kajiwara), Hideo Mitsui (Kosaku Kajiwara), Mitsuko Yoshikawa (Chieko, their mother), Chishu Ryu (Sadao's friend, Hattori), Shinyo Nara (Okazaki), Shinobu Aoki (Mrs. Okazaki), Kyoko Mitsukawa (Kazuko, the baker's daughter and Kosaku's girlfriend), Yumeko Aizome (Mitsuko, the woman in the flowered kimono, Sadao's girlfriend), Junko Matsui (Ranko, the woman in the striped kimono), Choko Iida (the maid).

For this film, which followed immediately after Passing Fancy, Ozu wanted to explore the complexity of sibling relationships. The shooting was interrupted by his father's death and he later attributed the film's failings, the most serious of which is a lack of cohesion, to this traumatic event.

There are no complete prints or negatives of the film remaining--the first and last reels have been lost. This print and the one held by the Tokyo National Film Center are apparently the only ones in existence.

A reel by reel synopsis of the film follows, with descriptions of the missing reels provided from archive notes from the Tokyo Film Center:

(Reel 1: The Kajiwara family breakfasts together as usual one morning, father and sons talking about an outing they have planned for the coming Sunday. The boys, ages 12 and 8, go out to play in their father's car and soon he drives them to school on his way to work. Shortly thereafter, Kajiwara's wife receives a telephone call from her husband's office: Kajiwara has suddenly collapsed and died.)

Sadao and Kosaku are called out of their school classroom and sent home. Kosaku remarks forlornly that this means they won't be able to go to Kamakura on Sunday. They eat dinner with their mother and then Mr. Okazaki, their father's close friend, comes to console the family. The boys go out for a walk through the snow.

Eight years pass and Sadao is a university student. Okazaki comes to visit and remarks that Mrs. Kajiwara looks tired and unhappy. She explains that Sadao, in looking through some family papers, has found out the secret that had been kept from him: that his father's first wife, his real mother, had died shortly after his birth; his father had then married Chieko. Kosaku is Chieko's son. Sadao is distraught because he has not been told the truth. Okazaki tries to console him: His parents had not told him because they did not want him to think he was any less loved by Chieko than Kosaku. Chieko says she has always thought of both of the boys as her own and has tried hard to bring them both up properly. Sadao is to keep the secret from Kosaku.

Sometime later, the Kajiwara family is preparing to move to a new house. Okazaki has died in the interval and his wife comes for a visit to bring the boys a memento her husband had wanted them to have: an oar from the boat

club that he and their father had belonged to and which Sadao has recently joined. Kosaku, now a college student himself, is planning a holiday outing with some of his friends. He visits Sadao at the boat club to invite him to come along. Later, Sadao and his rowing mate Hattori go out for a night on the town, but when Hattori decides he wants to spend the night at a Yokohama brothel with Ranko, Sadao reproaches him--there is a rowing competition to remember--and the two fight.

At home, Chieko gives Sadao his allowance. But Kosaku is upset because she has said she does not have enough money to pay for his trip. Sadao feels guilty for having gotten his usual share. He gives the resentful Kosaku some of his money and gives the rest back to Chieko. Kosaku leaves to join his friends, after quarreling bitterly with Sadao.

As Chieko sits doing the mending, Sadao comes in and scolds her for being too tough on Kosaku. He resents the fact that she lets him do whatever he wants, while saving all her discipline for Kosaku. She has made his life uncomfortable because he has had to protect their secret from Kosaku as well as defend himself against Kosaku's charges that he, Sadao, is getting preferential treatment. He storms out of the house and heads for the Yokohama brothel to see Mitsuko, a girl there who has captured his fancy. He ends up quarreling with her too.

At home, Kosaku quarrels with Sadao again after Sadao starts to complain about their mother. Sadao is packing to leave. Kosaku chases him out of the house, hitting him, as Sadao says he can no longer tolerate living with them. Kosaku tearfully tells Chieko how horrible Sadao has become. Chieko sees through Sadao's ruse: she explains to Kosaku that Sadao is only trying to bring them closer together. Then she must finally let Kosaku in on the secret that Sadao has been burdened with. Kosaku now regrets having misunderstood his brother.

Chieko goes to Yokohama looking for Sadao--she knows about Mitsuko and the fact that he has taken refuge there. Sadao rebuffs her and goes back to Mitsuko's room to watch her from there. The maid, who has overheard their conversation, sits down to have a smoke with him. She reproves him for his behavior. A mother should be loved. Mitsuko returns to the room with a snack.

(Reel 9: Sadao returns home and asks his mother's forgiveness. She and Kosaku both weep. Then, three years later, the family moves to a small house in a quiet suburb. Their good relations repaired, the brothers cheerfully load a truck with the family's belongings. Chieko, meanwhile, sorts through family memorabilia. She comes upon a snapshot of her dead husband.)

One of the film's more glaring weaknesses is in characterization. Kosaku, especially, is a weakly written and performed character who behaves most frequently not like the college student he is supposed to be, but a spoiled 12-year old. Sadao, too, though not Chieko, is far too prone to weepiness to be credible.

Discounting the large leaps the viewer must make at both beginning and end, the film also suffers from exaggerated elipses, even granted the Japanese penchant for elliptical expression. Okazaki's importance to the family is only hinted at and Sadao's fraternal concern for his fellow oarsman Hattori is not developed in any significant way.

But the settings are notable: the high-ceilinged Yokohama cathouse, complete with what amounts to an Ozu signature--an American movie poster, this one of Joan Crawford in Rain; the luxe Kajiwara residence in the early part of the film. The smaller house mother and sons move into later is recognizable: it is the same one used for I Was Born But...

THE JAPAN FILM CENTER PRESENTS

OZU



34 FILMS OCT 1-DEC 19, 1982 JAPAN SOCIETY 333 EAST 47TH STREET NEW YORK CITY

December 8, 10, 11, & 12

WHERE NOW ARE THE DREAMS OF YOUTH (Seishun no yume ima izuko), 1932, silent, 90 minutes
Wednesday, December 8, 7:30 p.m.

Screenplay: Kogo Noda. Photography and Editing: Hideo Shigehara.

Cast: Ureo Egawa (Tetsuo Horino), Tatsuo Saito (Saiki), Kenji Oyama (Kumada),
Chishu Ryu (Shimazaki), Kinuyo Tanaka (Oshige), Haruo Takeda (Horino's father),
Choko Iida (Saiki's mother), Satoko Date (Miss Yamamura, the debutante).

In the midst of shooting I Was Born But... one of the children was injured and shooting had to be postponed indefinitely. In the interim, Ozu and his crew planned and shot this film, which amounts to a sequel to the interrupted work and the earlier I Flunked But...

The story is of four college classmates, all lackluster students who help each other cheat on exams. One of them, Horino, is the son of a rather unlikely tycoon, who inherits his father's company when the old man dies suddenly. The other three finish college and go to Horino when they can't find work. He helps them crib the answers for the company entrance examination and then puts them all to work. But Horino's pals now feel so beholden to him that their friendship begins to suffer. Horino had been fond of Oshige, who worked at the college sweet shop where they all used to hang out. Saiki, the dumbest but most dogged of the four friends, took up with her when Horino dropped out of school and now the two of them plan to be married. Horino, knowing nothing of Saiki's situation, falls in love with Oshige all over again and makes it known that he wants to marry her. Saiki decides that he had better step aside if he wants to keep his job. But Horino hears from Saiki's mother of her son's plans to marry Oshige. Loyal friend that he is, he berates the lovers for their cowardice and in the end sees them off on their honeymoon.

Like most of Ozu's early silents, Where Now... uses some splendid comic routines as a veneer for deep concerns about the effects of the Great Depression. Though Donald Richie considers this one of Ozu's more unsuccessful films, Tadao Sato in a recent article praised it, saying it suffered only by comparison with the masterpiece I Was Born But..., which had in fact prompted its creation.

AN INN AT TOKYO (TOKYO NO YADO), 1935, sound (music track only), 82 minutes
Friday December 10, 7 p.m. and Saturday December 11, 1 p.m.

Screenplay Tadao Ikeda and Masao Arata. Photography: Hideo Shigehara.

Art Direction: Tatsuo Hamada.

Cast: Takeshi Sakamoto (Kihachi), Tokkankozo (Zenko), Takayuki Suematsu (Shoko), Yoshiko Okada (Otaka), Kazuko Kojima (Kimiko), Choko Iida (Otsune).

Kihachi, a factory worker laid off from his job and abandoned by his wife, takes to the road with his two sons in an effort to find work. Along the way they meet Otaka and her daughter Kimiko, apparently in the same predicament. One rainy evening, after having lost most of their possessions and spent the last of their money, they meet by chance Otsune, an old friend, who puts them up and helps Kihachi find work. Kihachi has decided to ask Otaka to marry him when he learns that Kimiko is seriously ill. Kihachi steals from Otsune to pay for the little girl's hospital bill and gives himself up to the police.

"Given the tendencies of the times, I couldn't do much with silent films. I couldn't avoid adopting talkie techniques to this silent. For example, I dared to

insert the subtitles of A's dialogue into a close-up of B, who is listening to A."
(Ozu on Ozu)

"This beautifully observed film is among Ozu's most realistic. Indeed the term 'neo-realism' has been used to describe Ozu's establishing scenes of the effects of the Great Depression in Tokyo."
(Donald Richie)

"...probably the masterpiece of Ozu's silent period."
(Noel Burch)

THE MUNEKATA SISTERS (Munekata shimai), 1950, 112 minutes

Friday December 10, 8:30 p.m.

Screenplay: Kogo Noda and Yasujiro Ozu, from a novel by Jiro Osaragi.

Photography: Joji Ohara. Art Direction: Tomoo Shimogawara. Music: Ichiro Saito.

Cast: Kinuyo Tanaka (Setsuko), Hideko Takamine (Mariko), Ken Uehara (Tashiro), Chishu Ryu (Munekata, the father), Sanae Takasugi (Yoriko Mashita), So Yamamura (Mimura), Tatsuo Saito (Prof. Uchida).

The Munekata sisters, Setsuko and Mariko, come from Tokyo to visit their father in Kyoto when they learn he is dying slowly of cancer. Setsuko, the elder and more old-fashioned of the two, is married to the unemployed intellectual, Mimura. She has opened a bar to support them. Another of their father's visitors is Hiroshi Tashiro, recently returned from a sojourn in Paris to run an antique store in Kobe. Mariko, very much the impertinent "apres-guerre" young sophisticate, discovers that Hiroshi and Setsuko had been in love before the war. While offering to marry Hiroshi herself, she shuttles back and forth between him and Setsuko, trying to get the pair back together again and to pry Setsuko away from her indolent lout of a husband. Setsuko's bar fails, despite a generous loan from Hiroshi, and Mimura dies in a drunken stupor (on purpose, thinks Setsuko). Though Hiroshi's love for her has been rekindled, and hers for him, Setsuko decides they cannot possibly marry now and she and Mariko return to Kyoto to be with their father.

This melodramatic story suffers from too schematic a division between tradition and modernity, too self-conscious an effort to depict the gulf between pre-war and post-war Japan. The incessant shuttling between Tokyo, Kyoto, Kobe, and Hakone is ultimately disorienting, a rare sensation in an Ozu film. But Takamine creates a good strong character, something of a continuation of Michiko Kuwano's Setsuko of What Did the Lady Forget? And many of the set pieces are well played and very atmospheric in the best Ozu manner.

The film's failures can be attributed at least in part to the fact that Ozu was not in complete control: Shintocho, which had only recently been formed as a result of a labor dispute at Toho, was aggressively rounding up the top talent in the industry in an effort to make itself a major studio. As a result, it lured Ozu with a very lucrative contract to make his first departure from Shochiku. The catch was that Ozu had to use a story and performers of the studio's choosing; the crew, too, was unfamiliar. Ozu professed to have enjoyed the project--but he never made another film for Shintocho.

TOKYO STORY (Tokyo monogatari), 1953, 139 minutes

Saturday December 11, 2:30 p.m.

Screenplay: Kogo Noda and Yasujiro Ozu. Photography: Yuharu Atsuta.

Music: Takanobu Saito. Art Direction: Tatsuo Hamada.

Cast: Chishu Ryu (Shukichi Hirayama), Chieko Higashiyama (Tomi Hirayama), Setsuko Hara (Noriko), Haruko Sugimura (Shige), Nobuo Nakamura (Kaneko, Shige's husband), So Yamamura (Koichi Hirayama), Kuniko Miyake (Fumiko), Kyoko Kagawa (Kyoko), Eijiro Tono (Numata), Shiro Osaka (Keizo), Hisao Toaka (Hattori), Teruko Nagaoka (Mrs. Hattori), Toyoko Takahashi (the next-door neighbor).

"Although Ozu experimented in various genres in his younger days...none of them succeed as much as his home drama masterpieces, probably because the contents gave full range to his talent for offering profound meaning in slight actions. Since it is thought that content dictates form, it follows that Ozu's penchant for home drama

subjects led him to these unique forms. However, in my opinion, it was his deep attachment to a tightly knit composition exuding quiet tension that came before the contents. As form and content are inseparable in that all works of art are a whole, it is meaningless to ask which came first; however, Ozu's preoccupation with form is so thorough that it deserves priority.

"A good illustration of this is Tokyo Story, generally considered Ozu's greatest work. It concerns one family, whose members are neither noble nor base but are truly ordinary in character and behavior. The parents visit their sons and daughters in Tokyo, later the mother dies--ordinary, everyday incidents that occur in all families. Yet the viewer comes away profoundly moved for, while relating these happenings in the most tranquil way, Ozu raises the deep eternal problem of the eventual severance between parent and child. In doing so, Ozu transcends national mores and boundaries to leave a profound impression on people who understand the essence of his cinematic presentation. Ozu tries to pin down the transience of life inside a very rigid framework, which is ultimately defeating given life's elusiveness. However, the will to try to pin it down highlights life's fleetingness even more and deepens our appreciation of it."

(From Currents in Japanese Cinema by Tadao Sato, translated by Gregory Barrett, Kodansha International, 1982.)

A STORY OF FLOATING WEEDS (Ukigusa monogatari), 1934, silent, 89 minutes

Sunday December 12, 1 p.m.

Screenplay: Tadao Ikeda. Photography: Hideo Shigehara. Art Direction: Tatsuo Hamada. Costumes: Taizo Saito.

Cast: Takeshi Sakamoto (Kihachi), Choko Iida (Otsune), Hideo Mitsui (Shinkichi), Rieko Yagumo (Otaka, the leading lady), Yoshiko Tsubouchi (Otoki, the ingenue), Tokkankozo (Tomibo), Reiko Tani (Pops, the old veteran), Seiji Nishimura (Kichi), Nagamasa Yamada (Mako, the fat actor), Kiyoshi Aono (the choreographer).

On a visit to a remote and dingy town, Kihachi, the leader of a band of travelling players, sneaks off to visit a woman with whom he has carried on a long affair--and by whom he has a son. The boy, now in his teens, has always been led to believe that his father is dead and the itinerant Kihachi is his uncle. When Otaka, Kihachi's leading lady, discovers his secret she is furiously jealous and intent on exposing him. She coaxes a young actress in the troupe to seduce the boy and herself goes to confront the boy's mother. Kihachi and Otaka have a bitter row, and after a disastrous run during which the manager makes off with all their funds, the troupe breaks up. The young couple fall in love and elope and Kihachi, after briefly considering settling down with his mistress, takes to the road again.

Ozu took his idea for this film from George Fitzmaurice's 1929 film, The Barker, about a travelling circus barker whose well-educated son falls for a performer in his father's troupe, alarming the father who had hoped his son would find a higher path in life.

"Ozu turned this slightly melodramatic story into a picture of great atmosphere and intensity of character, one in which the story, actors and setting all combined 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."

(Donald Richie)

FLOATING WEEDS (Ukigusa), 1959, color, 119 minutes

Sunday December 12, 2:40 p.m.

Screenplay: Kogo Noda and Yasujiro Ozu. Photography: Kazuo Miyagawa.

Music: Takanobu Saito. Art Direction: Tomoo Shimogawara.

Cast: Ganjiro Nakamura (Komajuro Arashi), Machiko Kyo (Sumiko), Ayako Wakao (Kayo), Hiroshi Kawaguchi (Kiyoshi Homma), Haruko Sugimura (Oyoshi, his mother), Hitomi Nozoe (Aiko, the barber's daughter), Chishu Ryu (the theater owner), Koji (Hideo) Mitsui (Kichinosuke), Haruo Tanaka (Yatazo), Yosuke Irie (Sugiyama), Hikaru Hoshi (Kimura), Mantaro Ushio (Sentaro), Kumeko Urabe (Shige), Toyo Takahashi (the barber's wife), Mutsuko Sakura (the bar maid, Okatsu).

Ozu re-made his silent masterpiece for Daiei and thus had the services of master cameraman Kazuo Miyagawa. Though he was a latecomer to color, as he had been to sound, once converted to the new medium Ozu embraced it enthusiastically. Miyagawa has related how Ozu was especially fond of anything red and tried to include a dash of red wherever it was appropriate to the compositions: a mailbox, a public telephone, a bit of wash hanging on a line. The available prints have all faded, however, and the film is much redder than Ozu ever imagined it would be.

Ozu also changed the setting (moving it from the mountainous north to an Inland Sea island) and the character's names in his new version, but the story remained basically the same. In the original, though, the son was studying at an agricultural school and had some ambitions to greatness; in this version he is a rather placid villager, more or less contented with his place in life--until he meets the young actress.

The cast here, too, is first-rate, with Ganjiro Nakamura and Machiko Kyo giving off some magnificent sparks in their roles as feuding leaders of the acting company. Koji Mitsui, who as a young man created the role of Shinkichi, the son, appears here as a member of Komajuro's troupe given to drink and leering pursuit of whatever woman he can find.

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Wednesday December 15, 7:30 p.m. Lecture & Film Screening

"Early Ozu: Industry, Culture, & Style," by David Bordwell, University of Wisconsin to be followed at approximately 8:15 by,

THAT NIGHT'S WIFE (Sono yo no tsuma), 1930, silent, no English titles, 70 minutes

Screenplay: Kogo Noda. Photography and Editing: Hideo Shigehara.

Set Design: Yoneichi Wakita.

Cast: Tokihiko Okada (Shuji Hashizume), Emiko Yagumo (his wife, Mayumi), Mitsuko Ichimura (his daughter, Michiko), Togo Yamamoto (Detective Kagawa), Tatsuo Saito (Dr. Suda), Chishu Ryu (a policeman).

David Bordwell will narrate.

A crime melodrama set in a twelve hour period. Shuji Hashizume, an ordinary citizen of meager means, is driven to robbery in order to provide for his critically ill daughter. As the film opens he is being pursued by the police. He gets word to his wife that this evening is particularly dangerous for him, but somehow he will get money for their daughter's medicine to her. This evening is also critical for the girl, for the doctor has said if she can make it through this stretch she will probably recover. Hashizume, after a series of diversions, hails a gypsy cab that delivers him to his door. He turns over to his wife his cash and pistol and hides himself in the apartment as he hears a knock at the door...

The story was reportedly adapted by Ozu from an American crime novel called From Nine to Nine by Oscar Shisgoll which was serialized in a popular Japanese magazine of the day, Shinseinen (New Youth), though Donald Richie speculates the whole idea may have been Ozu's. His adaptation is, however, thoroughly influenced by American gangster movies.

Friday December 17, 6:15 p.m. Lecture and Film Screening

"Genre and Style in Two Early Ozus," by Kristin Thompson, University of Wisconsin to be followed at approximately 7:00 p.m. by

DAYS OF YOUTH (Wakaki hi), 1929, silent, no English titles, 110 minutes

Screenplay: Yasujiro Ozu and Akira Fushimi. Photography and Editing: Hideo Shigehara. Set Design: Yoneichi Wakita.

Cast: Ichiro Yuki (Watanabe) Tatsuo Saito (Yamamoto), Junko Matsui (Chieko), Choko Iida (Chieko's aunt), Eiko Takamatsu (the landlady), Shoichi Kofujita (her son, Shoji), Ichiro Okuni and Takeshi Sakamoto (the professors), Shinichi Himori (Hatamoto).

Kristin Thompson and David Bordwell will narrate.

The earliest of Ozu's extant films and one of his several comedies about college life. This one is about a student, Watanabe, who hangs out a "Room to Let" sign in front of his boarding house and then rents out his own room to a pretty girl who inquires, forcing him to find other lodgings. He leaves something behind to give him the pretext for returning and getting to know the girl, Chieko. He dawdles and daydreams his way through the semester and then sets off in pursuit of Chieko to a ski resort frequented by his college crowd, only to have his roommate fall for the girl too. Both young men return to campus chastened by their double failure--failure to win the girl and failure on their exams.

Friday December 17, approximately 9:00 p.m.

DRAGNET GIRL (Hijosen no onna), 1933, silent, no English titles, 120 minutes

Screenplay: Tadao Ikeda. Photography: Hideo Shigehara. Editing: Kazuo Ishikawa, Minoru Kuribayashi. Art Direction: Yoneichi Wakita.

Cast: Kinuyo Tanaka (Tokiko), Joji Oka (Ryoji), Sumiko Mizukubo (Kazuko), Hideo Mitsui (Kazuko's brother, Hiroshi), Yumeko Aizome (Misako), Yoshiro Takayama (Senko), Koji Kaga (Misawa), Yasuo Nanjo (Okazaki, the boss' son), Reiko Tani (the secretary), Nobuo Takemura (the boxing club boss).

David Bordwell will narrate.

"This was the last of Ozu's several excursions into the world of American style crime melodrama in the early '30s 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, British Film Institute)

Dragnet Girl also offers a sharp contrast in style to Days of Youth and is an excellent example of how Ozu's style was changing through the early 30s.

Saturday December 18, 1:00 p.m.

I WAS BORN BUT... (Umarete wa mita keredo), 1932, silent, 89 minutes

Screenplay: Akira Fushimi. Photography and Editing: Hideo Shigehara. Set Design: Takejiro Tsunoda and Yoshio Kimura.

Cast: Tatsuo Saito (Father), Mitsuko Yoshikawa (Mother), Hideo Sugawara (Ryoichi, the elder brother), Tokkankozo (the younger brother), Takeshi Sakamoto (the boss), Seiichi Kato (his son Taro), Shoichi Kofujita (the delivery boy).

An ambitious office worker moves his family to the suburbs simply to be near his boss' residence. His two sons, who must adjust to a new school and new playmates, pass quickly through the rituals of membership in the neighborhood gang. Confounded when told they must be nice to the boss' prissy son, a member of the gang completely under their power, they go on a hunger strike in protest against their father's obsequious behavior. Their ultimate recognition of the politics of adult behavior marks the end of their innocence.

I Was Born But... won for Ozu the first of three consecutive Kinema Junpo prizes as best film of the year, all for silent films, though the industry was rapidly turning to talking pictures. "With everyone everywhere rushing into sound, I wanted to stage a last-ditch struggle for the silent film. I knew talkies would win when it was all over, but I wanted to hold off until the end so as to show how good silent films could be." He proved they could be very good indeed. This is a masterpiece.

OHAYO (Ohayo), a.k.a. Good Morning, 1959, color, 93 minutes

Screenplay: Kogo Noda and Yasujiro Ozu. Photography: Yuharu Atsuta. Art Direction: Tatsuo Hamada. Music: Toshiro Mayuzumi.

Cast: Keiji Sada (Heiichiro Fukui), Yoshiko Kuga (Setsuko Arita), Chishu Ryu (Keitaro Hayashi), Kuniko Miyake (his wife, Tamiko, Setsuko's sister), Koji Shidara (Minoru), Masahiko Shimazu (Isamu), Haruko Sugimura (Mrs. Haraguchi, the block leader), Hajime Shirata (her son, Kozo), Haruo Tanaka (Mr. Haraguchi), Eiko Miyoshi (Grandma Haraguchi), Toyo Takahashi (Mrs. Okubo), Masuo Fujiki (Zen), Eijiro Tono (Mr. Tomizawa), Teruko Nagaoka (Mrs. Tomizawa), Sadako Sawamura (Mrs. Fukui, Heiichiro's mother), Kyoko Izumi (Midori, the cabaret singer), Akira Oizumi (Maruyama, her husband), with Fujio Suga, Taiji Tonoyama, et al.

Ohayo is an updated version of I Was Born But..., which paralleled the ways children and adults seek social power and acceptance. But the obscure object of desire has been transformed from an intangible (a just social order) to a tangible one: that ikon of contemporary civilization, the television set.

Minoru and Isamu are tired of having to sneak off to a neighbor's house to watch television and so demand that their father buy them a set. When he refuses, they begin a silence strike, which the neighbors interpret as an intentional snub instigated by their parents. In the end, the boys get their television.

Evident in both these films is Ozu's sure eye for the way boys perform: the way they mug and pout and bait their parents. He also delighted in the rituals of boyhood, which are never funnier than the scatological routines in Ohayo.

Sunday December 19, 1:00 p.m.

LATE SPRING (Banshun), 1949, 107 minutes

Screenplay: Yasujiro Ozu and Kogo Noda. Photography: Yuharu Atsuta. Music: Senji Ito. Art Direction: Tatsuo Hamada.

Cast: Chishu Ryu (Prof. Somiya), Setsuko Hara (his daughter, Noriko), Yumeji Tsukioka (Aya), Haruko Sugimura (Aunt Masa), Hohi Aoki (Katsuyoshi), Jun Usami (Hattori), Kuniko Miyake (Akiko Miwa), Masao Mishima (Onodera), Yoshiko Tsubouchi (Kiku), Yoko Katsuragi (Misako), Toyo Takahashi (Shige), et al.

This story of a widowed father who must trick his unmarried daughter into believing he will remarry in order to make her consider marriage was one of Ozu's favorite films. This may well have been due to the special rapport he shared with his star, Setsuko Hara. From the time of his father's death in 1934, Ozu had lived with his mother and had been very solicitous of her well-being. Though often romantically linked with some of his actresses, Ozu never married. Setsuko Hara, phenomenally popular with postwar film audiences, became known as "The Eternal Virgin" both for the wholesome image she projected on screen and for the fact that she never married. Since her retirement in 1962 she has lived in seclusion in North Kamakura, the town where Late Spring is set.

LATE AUTUMN (Akibiyori), 1960, color, 127 minutes

Screenplay: Kogo Noda and Yasujiro Ozu from a novel by Ton Satomi. Photography: Yuharu Atsuta. Art Direction: Tatsuo Hamada. Music: Takanobu Ito.

Cast: Setsuko Hara (Akiko Miwa), Yoko Tsukasa (Ayako, her daughter), Mariko Okada (Ayako's friend, Yuriko), Keiji Sada (Goto), Shin Saburi (Mamiya), Sadako Sawamura (his wife, Fumiko), Miyuki Kuwano (their daughter Michiko), Masahiko Shimazu (Masao), Chishu Ryu (Miwa), Ryuji Kita (Hirayama), Shinichiro Mikami (his son, Koichi), Nobuo Nakamura (Taguchi), Kuniko Miyake (his wife, Nobuko), Yuriko Tashiro (their daughter, Yoko), Koji Shidara (Kazuo), Fumio Watanabe (Sugiyama), Mutsuko Sakura (Yuriko's mother), Toyo Takahashi, et al.

A re-working of Late Spring, this time featuring Hara as the widowed parent seeking to find a husband for her unmarried daughter. Ozu chose to make this small but, in his universe, important alteration in the usual pattern of parent and child relationships because of his fondness for the actress, who came to define the Ozu woman.

The family continuity that is so prized by Ozu's screen characters was sometimes matched within Ozu's company of actors: Two of the young actresses in Late Autumn are daughters of performers in earlier Ozu films. Mariko Okada (b.1933) is the daughter of Tokihiko Okada (1903-1934), the star of That Night's Wife, Tokyo Chorus, and others. Miyuki Kuwano (b.1942) is the daughter of Michiko Kuwano (1915-1946) who starred in What Did the Lady Forget?