

Document Citation

Title	About love, Tokyo
Author(s)	David Stratton
Source	<i>Variety</i>
Date	1992 Nov 16
Type	review
Language	English
Pagination	
No. of Pages	1
Subjects	
Film Subjects	Ai ni tsuite, Tokyo (About love, Tokyo), Yanagimachi, Mitsuo, 1992

AI NI TSUITE, TOKYO

(ABOUT LOVE, TOKYO)

(JAPANESE)

URGENT, 11-11-92

R E V I E W S

An About-Love-Tokyo Prod. Committee production. (Intl. sales: Shibata Films, Tokyo.) Executive producers, Minoru Tanaka, Masaaki Hagino. Produced by Masaru Koibuchi, Mitsuo Yanagimachi. Directed, written by Yanagimachi. Camera (color), Shohei Ando; editor, Nobuo Ogawa; music, Hajime Mizoguchi; production design, Takeo Kimura; sound, Soichi Inoue. Reviewed at Venice Film Festival (out of competition), Sept. 6, 1992. (In London, Tokyo and Hawaii film fests.) Running time: **109 MIN.**

Ho Jun Wu Xiao Tong
Ailin Asuka Okasaka
Endo Hiroshi Fujioka
Zhang Linan Qian Po
Li Baoguo Gu Xiao Tong
Huang Li Zeng Chun Hui
Pan Xiaomao Ou Yang
Akiko Jun Togawa

For much of its length, the new film by Mitsuo Yanagimachi ("Farewell to the Land," "Fire Festival") is an intriguing insight into Chinese students living in Japan and the way the two cultures relate to each other. Unfortunately, the writer-director allows the last third to degenerate into a routine crime story that, while well handled, is on a lower level than the rest of the pic.

Early scenes establish Ho Jun (Wu Xiao Tong), a Beijing student working in a cattle slaughterhouse in Tokyo. He lives in cheap lodgings with other Chinese friends and finds it hard to adapt himself to Japanese lifestyles; in turn, he's treated quite badly by the Japanese.

When he and a couple of friends devise a scheme to rip off a local pinball gambling house, the gangster who runs it (Hiroshi Fujioka) threatens to have Ho Jun exported back to China and, in an unlikely plot development, demands sexual favors from Ho Jun's Chinese/Japanese g.f. (Asuka Okasaka).

Although unable to make his plotting entirely convincing, Yanagimachi provides some fascinating insights into Sino-Japanese relationships on a grass-roots level, with the Japanese generally coming across as domineering, arrogant and racist. These, and a scene in which the Chinese student and the Japanese gangster have to communicate in the writing they share and can understand, provide the best elements in an uneven film.

— *David Stratton*