

# HARVARD FILM ARCHIVE



OZU 120 • SUMMER 2023

# OZU 120: THE COMPLETE OZU YASUJIRO

JUNE 9 – AUGUST 13



Ozu with cinematographer Atsuta Yuharu



Ozu with Shimazu Masahiko on the set of *GOOD MORNING*

**Ozu 120 curated by Haden Guest. Film text written by Kelley Dong and Haden Guest.**

**On the cover: Ozu carefully applies the first tear quietly shed by Setsuko Hara in *Tokyo Story*. p. 8. Image courtesy Shochiku Co., Ltd.**

Presented by the Harvard Film Archive and Shochiku, in partnership with the Reischauer Institute of Japanese Studies and the Japan Foundation, this complete Ozu Yasujiro retrospective offers the rare opportunity to see all of Ozu's extant films screened on 35mm. Five new prints were created for this occasion as the first installment of a multi-year partnership with Shochiku to create a legacy 35mm collection at the HFA, a partnership that will be celebrated with a special event in September. Seen together, Ozu's impressive oeuvre demonstrates the industrial method of a prolific artist who distilled cinema to its most essential elements over three decades of filmmaking.

Although he described himself, in a self-deprecatory manner, as a "tofu dealer," Ozu (1903-1963) dealt in so many inconsistencies that any systemization of his oeuvre risks simplifying both the spontaneity and intent that make his films so straightforward yet slippery. Despite his influence on many who do so, Ozu did not always shoot long takes, nor did he always place his camera in a static low position. He gravitated towards the habits of everyday life, but never without the interruption of surprises, an element that Edward Yang and Kore-eda Hirokazu take to more melodramatic heights. His films are at once languid and compacted with ideas exchanged through gestures, glances, and plain assertions. Whether or not this is deliberate inactivity depends on how one measures productivity during free or dead time—a central question in the works of filmmakers like Hou Hsiao-Hsien, Claire Denis, Aki Kaurismäki, Pedro Costa and Abbas Kiarostami.

The ubiquity and far-reaching influence of Ozu owes much to the fact that he committed himself to constant self-revision, crystallizing his best inclinations as signatures and discarding weaker ones. Ozu often repurposed old material by taking apart and compositing elements of previous scripts—a process usually done with screenwriter Noda Kogo, who cowrote nearly half of his films. Fixed on perfecting his style, he meditated on his shortcomings and openly identified which of his films he thought were failures or successes. Like Abel Gance, Fritz Lang and Alfred Hitchcock, Ozu sought to update and upgrade his earlier films. But with the exception of *A Story of Floating Weeds* (1934), which he updated in 1959 as *Floating Weeds*, Ozu rarely remade entire films. Instead, he made each film a patchwork of familiar names, stories and faces. By reusing the same actors—including Saito Tatsuo, Tanaka Kinuyo, Haruko Sugimura, Ryu Chishu and Hara Setsuko—his films locate in everyday life a continual sensation of *déjà vu*. Consistency was the object of a steadfast pursuit for Ozu, as he gradually came to value the refinement of a mature style over a versatile experimentation with genre.

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To the disappointment of his merchant parents, Ozu did not like school. He preferred watching movies, debating articles about films with his friends, and memorizing the casts of his favorites. After sending a younger male student an affectionate letter, Ozu was expelled from his school dormitory in 1920. The expulsion greatly wounded Ozu, but his alternative schooling arrangement gave him even more time to spend in the cinema. Determined to prove he could succeed without a college degree, Ozu entered Shochiku as an assistant cameraman in 1923. He quickly became a director, and in an unconventional way: by swinging at a coworker in line at the Shochiku canteen and impressing a studio executive who witnessed the incident. Scuffles had gotten Ozu into serious trouble as a schoolboy, but at Shochiku his impudence was rewarded with a promotion by studio head Kido Shiro.

Under Shochiku's rigorous schedule, Ozu completed productions within days and directed multiple films a year. Within the first decade of his career he had directed a period film (his now lost debut feature *Sword of Penitence* (1927)), gangster films, salaryman films, student comedies, home dramas and romantic melodramas. But it was the *shoshimin eiga*,

or humanist films about lower-middle class life, that made Ozu one of Shochiku's preeminent filmmakers. If Ozu's films about upper-middle class life are about the acceptance of choice, then his *shoshimin eiga* are about the acceptance of circumstance. In the silent *I Was Born, But ...* (1932), two boys must accept that however humiliating, their father's submission to authority as an office worker puts food on the table. The mother in *The Only Son* (1936), Ozu's first talkie, must accept that the sacrifices she made for her child and his material success as an adult are mutually exclusive.

From within the parameters of Shochiku-approved genres, Ozu diligently honed his craft through trial-and-error with pans and tilts, dollies and dissolves, fade-ins and fade-outs. As he gained technical proficiency, his fastidious search for beauty led him to break rules and defy conventions without hesitation. Ozu's trademark camera setup—a low position paired with a low angle—was an unexpected discovery made during the making of the lost silent *Body Beautiful* (1928): to avoid tidying up the electrical cables on the floor, Ozu lowered the camera and took an immediate liking what he saw. He crossed the 180-degree line when filming characters' conversations in close-up and arranged props differently for each camera setup, choosing composition over continuity. Though he disavowed traditional transitions and camera movements altogether by the 1950s, the variety in technique seen in Ozu's early films show an ambitious young director willing to cut his teeth on every tool in the shed if only to renounce all but a few.

By the end of the 1930s Ozu was a regular recipient of national awards and a mainstay on best-of lists in film magazines. However, these accolades never translated to box office success, and Ozu resented the label of "critics' director" as a sign of banishment to niche tastes. Shochiku had similar concerns about Ozu's appeal to wider audiences. Before he faced any professional consequences, Ozu was drafted twice: first as a soldier in China in 1937, then as a propaganda filmmaker in Singapore in 1943. In Singapore, Ozu spent much of his time watching and rewatching prints of American films confiscated by the Japanese army, including *Gone with the Wind* (1939), *Rebecca* (1940), *Fantasia* (1940), *How Green Was My Valley* (1941) and *Citizen Kane* (1941)—his favorite foreign film. At the end of the war, Ozu destroyed all traces of his propaganda film, refusing to go down as a war criminal.



Ozu with cinematographer Shigehara Hideo



Ozu on the set of *THIS NIGHT'S WIFE*



Ozu with Tanaka Kinuyo on the set of *DRAGNET GIRL*



Ozu with Okada Mariko on the set of *LATE AUTUMN*



Ozu and screenwriter Noda Kogo

Ozu hardly spoke of his own wartime experiences, which concluded with a difficult period as a POW in Singapore. In his postwar films, references to the war—and Japan's role in it as a colonial power—are brief and vague in detail: mentions of forced labor, bomb shelters and battlefields; time spent in Japan-occupied territories like Singapore, Korea and Manchuria. Like the man in *Tokyo Twilight* (1957) who doesn't realize Japan has passed the Prostitution Prevention Law until he opens that day's newspaper, Ozu understood that individuals experience historical change most immediately at the level of daily routine. Therefore, he preferred to depict history only insofar as it seeped into the minutiae of characters' lives: what they wear, where they eat, who they choose to marry and why. The most explicit descriptions of the war in Ozu's films are the expressions of nostalgia and grief that punctuate get-togethers—military songs, wartime anecdotes. Cushioned by cordiality, differing opinions about the war never rise above the low stakes of a trivial disagreement about the weather.

From the 1950s and onward, Ozu shifted his focus from lower-middle class to upper-middle class families. Their basic needs for food and shelter met, Ozu's wealthier characters have enough material comfort for abstract debates to become the main struggle of their lives. But Ozu complicates the dichotomy between modern and traditional values by making a careful distinction between being modern and being young. Young people with old-fashioned beliefs appear in enough Ozu films to be considered an archetype, from the chain-smoking niece who urges her emasculated uncle to beat his wife in *What Did the Lady Forget?* (1937) to the modest daughter in *Late Spring* (1949) who finds remarriage to be a vulgar idea. But such strict adherence to ideology is not to be confused for ideological certainty; usually, the zealous characters change their minds within days and weeks. To be modern, as the youngest sister in *The Munekata Sisters* (1950) concludes, is to not grow old. As he advanced in years, Ozu developed a new archetype: the older person who proves to be even more modern than the youth. For instance, the irony of Ozu's first color film, *Equinox Flower* (1958), is that the middle-aged father who advises each of his friends' daughters to marry who they love has become the very corrupting force of modernization that he blames for his daughter's decision to do the same.

Ozu held out against color for decades, until he realized that he might regret not making any color films before the end of his life. The productivity of Ozu's early career sharpened his instincts for the artistic command and sophisticated self-reflexivity he achieved with the six color films he directed from 1958 to 1962. Ozu likened his approach to selecting actors as a painter picking colors of paint, so unsurprisingly he was extremely particular about each film's color combinations, even collecting fabric samples to determine the correct color and texture of a curtain. Each of these films is a response to what came before: the spoiled children's scatological troubles in *I Was Born, But ...* re-



Ozu with Hara Setsuko and Atsuta Yuharu

call the digestive diseases that ail starving children in *Passing Fancy* (1933) and *An Inn in Tokyo* (1935), a connection through which Ozu asserts that both a healthy gut and a clean pair of pants are a luxury not to be taken for granted. Whereas Ozu's Noriko Trilogy (*Late Spring* (1949), *Early Summer* (1951), and *Tokyo Story* (1953)) presents widowhood as a resignation to loneliness, *Late Autumn* (1960) depicts widowhood as an assertive choice to be alone and in love—a private, dignified form of happiness.

The self-contained quality of these final films led Shochiku's younger leftist filmmakers like Oshima Nagisa and Imamura Shohei (who resigned from his position as Ozu's assistant out of frustration) to decry Ozu as an insular conservative whose films deflected external influence. But Ozu proudly considered himself an individualist who followed his own path in art, no matter how out-of-fashion or late. He saw his color films as the start of a new path, but his first steps were abruptly cut short by his death to throat cancer on his sixtieth birthday. Ozu left behind fifty-six self-portraits, which like Cezanne's apples contain infinitesimal variance. But the protean patterns of his films are most pleasurable when the mind packs light enough to relish in the mystery of his intuition. One imagines the ideal viewer for Ozu's cinema to be as relaxed and ready as the grandfather in *The End of Summer* (1961), who arrives at his lover's door with only the clothes on his back and a pocketful of coins. — Kelley Dong



Ozu with Shimazu Masahiko on the set of *GOOD MORNING*

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*Ozu 120* will be presented simultaneously at Film Forum in New York throughout the month of June.

All photos courtesy Shochiku Co., Ltd., unless otherwise noted.







Page 6, clockwise from top left: A teenage Ozu (bottom left) during his time in Matsusaka, Mie Prefecture; With his mother Ozu Asae; On location with viewfinder; What Did the Lady Forget? production still.

Page 7, clockwise from top left: Giving instructions to Tsukasa Yoko on the set of *The End of Summer*; With viewfinder preparing "tatami shot"; With Ryu Chishu and Higashiyama Chieko on the set of *Tokyo Story*; With Ikebe Ryo and Kishi Keiko on the set of *Early Spring*.





Ozu Yasujiro *LATE SPRING*

**friday june 9 at 7pm**  
**sunday june 11 at 3pm**  
**LATE SPRING BANSHUN**

Among Ozu's most beloved films, *Late Spring* is considered the first of the so-called Noriko Trilogy (continued in *Early Summer* and *Tokyo Story*) starring Hara Setsuko in the eponymous role as a paradigm of filial piety faced with a serious challenge to her dutifully assumed role. In *Late Spring* it is the pressure to marry placed by an aunt (Sugimura Haruko, once again perfecting the role of the perennial busybody) that pushes into crisis Noriko's relationship with her widowed father, played by Ozu stalwart Ryu Chishu. Two of the most iconic scenes in all of Ozu's cinema are found here: a beachside bicycle trip taken by a radiant Hara and a would-be suitor, and a much discussed, debated scene between father and daughter in which a vase plays a mysteriously charged role. *Late Spring* is often cited as Ozu's first major postwar film and the first full articulation of his mature style. — HG

Directed by Ozu Yasujiro. With Ryu Chishu, Hara Setsuko, Sugimura Haruko  
 Japan 1949, 35mm, b/w, 108 min. Japanese with English subtitles

**saturday june 10 at 7pm**  
**sunday june 18 at 3pm**  
**saturday august 12 at 7pm**  
**TOKYO STORY TOKYO MONOGATARI**

Among his biggest commercial and critical hits, Ozu's beloved and now canonized *Tokyo Story* is also one of his most profoundly moving and mystical films: a meditation on the distance between generations and the loss of intimacy amongst a family pulled apart by selfish habit. The tale of an elderly couple who leave their home to visit their children speaks to the lasting hold of Hollywood cinema upon Ozu through his and longtime co-screenwriter Noda Kogo's sensitive reworking of Leo McCarey's heartrending *Make Way for Tomorrow* (1937). The recurrent emblems of the train and the clock furthermore point to Ozu's keen understanding of the distinct temporal modes embodied by the different characters who pass each other fleetingly with an increasing disregard, a pattern that begins comically and crests in the film's

remarkably choreographed closing scene between Hara Setsuko and the young daughter played by the legendary Kagawa Kyoko. — HG

Directed by Ozu Yasujiro. With Ryu Chishu, Higashiyama Chieko, Yamamura So  
 Japan 1953, 35mm, b/w, 137 min. Japanese with English subtitles

**LIVE MUSICAL ACCOMPANIMENT  
 BY ROBERT HUMPHREVILLE**

**sunday june 11 at 7pm**  
**I WAS BORN, BUT ... OTONA NO MIRU EHON:  
 UMARETE WA MITA KEREDO**

Ozu himself was surprised by the grim undertone of the otherwise comedic *I Was Born, But ...*, in which two boys must accept that their father is the office clown. Concerns about the film's content led Shochiku to delay its release, upon which it drew significant praise and went on to win *Kinema Junpo's* prestigious first prize. It is because of the film's harsh lesson about humor as a necessary means of survival that its jokes are so profound. Two boys (Sugawara Hideo and Tokkan Kozou) are targeted by bullies, one of whom is the son of their father's boss. The



Ozu Yasujiro *TOKYO STORY*

children believe that the solution is to show the bullies who is boss; their father disagrees. When they accidentally uncover the truth of their father's lower position in the workplace hierarchy, the children are overcome by humiliation: how can their father be a patriarchal authority at home and a groveling underling at work? Neither spankings nor a hunger strike answers the question, which reveals itself to be a learning opportunity about the difference between public and private selves, how one can at once be a subservient worker and a dignified person.

Directed by Ozu Yasujiro. With Saito Tatsuo, Sugawara Hideo, Tokkan Kozou  
 Japan 1932, 35mm, b/w, silent, 90 min. Japanese intertitles with English subtitles

**monday june 12 at 7pm**  
**sunday july 30 at 3pm**  
**EARLY SUMMER BAKUSHU**

The multi-layered background of Ozu's second tale of Hara Setsuko's Noriko is the entropic dissolution of her extended family. She resists the inexorable tide of change by refusing the pressure of her stern older brother (played, unexpectedly, by Ryu Chishu) towards a marriage offer she is reluctant to accept. *Early Summer* offers a keen and often critical exploration of the Japanese postwar family that sees the different generations choosing their individual needs over the larger group in a series of miscommunications and cross-purposes that are at turns comic and cutting. Yet through the figure of Hara's Noriko, Ozu also suggests an alternative to the malcontent status quo, embodied in a sacrifice whose full meaning only gradually unfolds. — HG

Directed by Ozu Yasujiro. With Hara Setsuko, Sugai Ichiro, Higashiyama Chieko  
 Japan 1951, 35mm, b/w, 125 min. Japanese with English subtitles

**\$15 SPECIAL EVENT TICKETS  
 BENSHI PERFORMANCE BY KATAOKA ICHIRO  
 & LIVE MUSICAL ACCOMPANIMENT  
 BY ROBERT HUMPHREVILLE**

**friday june 16 at 7pm**  
**PASSING FANCY DEKIGOKORO**

*Passing Fancy* is the first of Ozu's films about the misadventures of Kihachi, and his second film to win the *Kinema Junpo* first prize. Sakamoto Takeshi's Kihachi is extremely careless and given to temper tantrums, though occasionally he beams with the goofy glow of Chaplin's tramp. In *Passing Fancy*, Kihachi is a brewery worker who lives in a tenement with his son Tomio (Tokkan Kozou, in his best performance), a bright student bullied for his father's reputation as a "big idiot." Despite his particular class status, Kihachi is a prototype for many of Ozu's patriarchal figures, who expect the love and respect of their children without necessarily expressing any love or respect themselves. When Kihachi falls for a woman (Fushimi Nobuko) who does not return his feelings, the consequences of his drunken negligence awaken a dormant sense of paternal responsibility that exceeds the bare minimum he offered in the past. A continuation of the stylistic maturation apparent in Ozu's three films from 1933, the restrained *Passing Fancy* uses only deep focus, close-ups of scattered objects and desolate spaces, and slight movements to invoke an overwhelming feeling of isolation.

Directed by Ozu Yasujiro. With Sakamoto Takeshi, Tokkan Kozou, Obinata Den  
 Japan 1933, 35mm, b/w, silent, 101 min. Japanese intertitles with English subtitles





Ozu Yasujiro *I WAS BORN, BUT ...*

**\$15 SPECIAL EVENT TICKETS**  
**BENSHI PERFORMANCE BY KATAOKA ICHIRO**  
**& LIVE MUSICAL ACCOMPANIMENT**  
**BY ROBERT HUMPHREVILLE**

**saturday june 17 at 7pm**

**DRAGNET GIRL HIJOSEN NO ONNA**

Like his earlier *Walk Cheerfully*, *Dragnet Girl* follows a gangster whose encounter with a good-hearted girl sets him on a road to righteousness. Former boxer Joji (Oka Joji) commands a gang of pickpockets and lives with his girlfriend Tokiko (Tanaka Kinuyo). Sales clerk Kazuko (Mizukubo Sumiko) implores Joji not to recruit her brother Hiroshi (Mitsui Hideo) so that he can study. Joji is so moved that he decides to change his ways. With its scenes of intimate cohabitation, smoky saloons and pool bars, *Dragnet Girl* is one of Ozu's sultriest films, due in no small part to Tanaka Kinuyo's performance as the titular woman, a gun-toting femme fatale with a day job as an office typist. The distinct eye of Ozu is already apparent in the film, which boasts a meticulous mise-en-scène and a tastefully scattered amount of close-up tracking shots that pull out to reveal deep-focus compositions. As is the case with *Walk Cheerfully*, the vague details of Joji and Tokiko's misdeeds are overshadowed by their earnest desire for reform. The suggestion of their criminality is therefore imbued with a cultural double meaning, given that they are an unmarried couple living together—a rare image in an Ozu film.

Directed by Ozu Yasujiro. With Joji Oka, Tanaka Kinuyo, Mitsui Hideo  
 Japan 1933, 35mm, b/w, silent, 100 min. Japanese intertitles with English subtitles

**\$15 SPECIAL EVENT TICKETS**  
**BENSHI PERFORMANCE BY KATAOKA ICHIRO**  
**& LIVE MUSICAL ACCOMPANIMENT**  
**BY ROBERT HUMPHREVILLE**

**sunday june 18 at 7pm**

**A STORY OF FLOATING WEEDS**

*UKIGUSA MONOGATARI*

A loose adaptation of *The Barker* (1928) by George Fitzmaurice, *A Story of Floating Weeds* follows a touring actor who refuses to settle down, and the reverberating effects his noncommittal lifestyle has on those around him. As a troupe of kabuki actors adapt to their latest destination and prepares to perform, their leader Kihachi (Sakamoto Takeshi) steals away to see his former lover Otsune (Iida Choko). Otsune has been raising their son Shinkichi (Mitsui Hideo), who believes Kihachi to be his uncle.

What Kihachi imagined to be a simple pit stop ends in failed promises and thwarted dreams, through which Ozu connects Kihachi's mediocrity as an artist to his inability to be a responsible father or a respectful lover. With its dwindling size, the touring troupe becomes a metaphor for Kihachi's impossible attempt to flee from these interconnected responsibilities. Along with its color remake *Floating Weeds*, *A Story of Floating Weeds* is one of Ozu's only surviving films about artists, making it an especially significant work in illuminating Ozu's view of the artist as a marginalized yet vital member of society.

Directed by Ozu Yasujiro. With Sakamoto Takeshi, Iida Choko, Mitsui Hideo  
 Japan 1934, 35mm, b/w, silent, 86 min. Japanese intertitles with English subtitles

**LIVE MUSICAL ACCOMPANIMENT**  
**BY ROBERT HUMPHREVILLE**

**monday june 19 at 7pm**

**DAYS OF YOUTH**

*GAKUSEI ROMANSU / WAKAKI HI*

Ozu's earliest surviving film exhibits the young filmmaker's dexterous integration of Hollywood influences into contemporary popular genres. Waseda University students Watanabe Bin (Yuki Ichiro) and Yamamoto Shuichi (Saito Tatsuo) are tired of studying; they would much rather have girlfriends. On a student ski trip, a shared crush on Chieko (Matsui Junko) sets off a battle for her attention, culminating in snowy slapstick gags filmed with pans and tilts, closeups and snow-splattered handheld shots—as David Bordwell notes, these comedic sequences are indebted to Harold Lloyd and Ernst Lubitsch. The vacation—a reverie of drinking, singing, bonding with friends, fighting over girls—ends with a confirmation of their failing grades. These are the imprudent activities implicitly invoked by nostalgic characters in films like *I Flunked, But ...* and *Late Autumn*, remembered as vital times rather than regrettable mistakes.

Directed by Ozu Yasujiro. With Yuki Ichiro, Saito Tatsuo, Matsui Junko  
 Japan 1929, 35mm, b/w, silent, 103 min. Japanese intertitles with English subtitles



Ozu Yasujiro *DRAGNET GIRL*

**friday june 23 at 7pm**

**saturday sept 16 at 7pm**

**THE FLAVOR OF GREEN TEA OVER RICE**

*OCHAZUKE NO AJI*

Ozu's supple and comically inflected character study is also a remarkably frank yet nuanced portrait of marriage, here captured at its not quite ripe middle age by revealing the strange contortions and contradictions that bond a childless couple played by veteran actors Kogure Michiyo and Saburi Shin. In this way *The Flavor of Green Tea Over Rice* follows a spirited and slightly cynical wife's willful and habitual deception of her husband in order to maintain control over her own autonomy, beginning with a spontaneous trip with friends to an onsen where they delight in mocking their clueless partners. Meanwhile the husband sets into motion his own displaced critique by supporting a colleague's spirited daughter



Ozu Yasujiro *PASSING FANCY*

in her rebellion against an arranged marriage. With a keen eye for rich detail *The Flavor of Green Tea Over Rice* uses the everyday spaces and rituals of middle-class Tokyo as the evocative settings for a series of scenes that bring light to the fissures in the couple's marriage while also guiding them eventually towards home and, more specifically, into the kitchen, where the eponymous dish will give way to an unexpected epiphany. — HG

Directed by Ozu Yasujiro. With Saburi Shin, Kogure Michiyo, Tsuruta Koji  
Japan 1952, 35mm, b/w, 116 min. Japanese with English subtitles

**saturday june 24 at 7pm**

**saturday july 8 at 9pm**

**RECORD OF A TENEMENT GENTLEMAN**

**NAGAYA SHINSHIROKU**

After his return from a POW camp near Singapore in 1946, Ozu immediately reentered the studio system and wrote the script for *Record of a Tenement Gentleman* in twelve days. Although the film was not especially well-received, and Ozu admitted to being tired and rushed while making it, there is a profound purity to its lack of polish. Encouraged by her neighbors (including Sakamoto Takeshi's Kihachi), childless widow Otane (Iida Choko) reluctantly takes in Kohei (Aoki Hohi), a boy whose father has disappeared following the bombing of their house. Otane finds the boy irritating and burdensome, but over time the two form a special relationship—a bond that stands out among Ozu's many depictions of relatives linked by blood or marriage. Ozu does not hide that Otane's trajectory from unkind stranger to selfless caregiver is intended to stir feelings of hope among an Occupation-era audience. But the sensitivity of Iida Choko's performance as Otane and Aoki Hohi's timidity as Kohei elevates *Record of a Tenement Gentleman* several stories above the flatness of a postwar parable.

Directed by Ozu Yasujiro. With Ryu Chishu, Iida Choko, Sakamoto Takeshi  
Japan 1947, 35mm, b/w, 72 min. Japanese with English subtitles



Ozu Yasujiro *RECORD OF A TENEMENT GENTLEMEN*

**saturday june 24 at 9pm**

**friday june 30 at 7pm**

**THE MUNEKATA SISTERS MUNEKATA KYODAI**

Produced and distributed by Shintoho, the rarely screened *The MuneKata Sisters* tells the tale of two sisters caught in the transitional tensions of the Occupation years. The elder Setsuko (Tanaka Kinuyo) is married to an abusive husband (Yamamura So); the younger and unmarried Mariko (Takamine Hideko) wants Setsuko to get a divorce and turns to Setsuko's past love Hiroshi (Uehara Ken) for help. Reflective of the source material's serialized format, there is a slightly repetitious rhythm to the way Ozu compares and contrasts the cigarette-smoking Mariko and the kimono-wearing Setsuko. Ozu did not select the film's source material or its stars, making the film a noteworthy instance of reduced creative control. But

Ozu's endeavor to break out of this schematic structure produces some of his best dialogue regarding what it means to be modern beyond following trends or discarding traditions. These conversations, which conclude in ambivalence and ambiguity, pave the way for the more complex ideological differences in films like *Tokyo Twilight* and *The End of Summer*.

Directed by Ozu Yasujiro. With Tanaka Kinuyo, Takamine Hideko, Uehara Ken  
Japan 1950, 35mm, b/w, 112 min. Japanese with English subtitles

**sunday june 25 at 3pm**

**saturday july 15 at 9pm**

**THERE WAS A FATHER CHICHI ARIKI**

*There Was a Father* was a box office success, a *Kinema Junpo* first prize winner, and the winner of a national policy film award from the Bureau of Information—an indication of Ozu's popularity during wartime. Though the script was written after *The Only Son* (1936), it was rewritten several times after Ozu's military service in China. Like the mother in that earlier film, Shuhei (Ryu Chishu) has dedicated his life to working for his son Ryohei's education. After a lifetime of being apart, Ryohei (Sano Shuji) wants to quit his difficult job as a teacher and finally live with his father. But Shuhei refuses, insisting that happiness is only possible through the pain of work. On the level of plot and dialogue, the film satisfied government requirements with its patriotic adages and calls to self-sacrifice. But Ozu's empty spaces, contrasted with shots of Shuhei and Ryohei seated at a distance and beneath harsh lights, convey a painful sense of loneliness reified by Shuhei's traditional ideals. The film is at once a testament to the endurance of Ozu's style through history, a step forward in his oeuvre and a convincing work of wartime propaganda.

Directed by Ozu Yasujiro. With Ryu Chishu, Sano Shuji, Mito Mitsuko  
Japan 1942, 35mm, b/w, 87 min. Japanese with English subtitles

**sunday june 25 at 7pm**

**saturday july 29 at 9pm**

**A HEN IN THE WIND**

**KAZE NO NAKA NO MENDORI**

Ozu referred to his second postwar film as one of his "bad failures." Audiences and critics likewise were



Ozu Yasujiro *THE FLAVOR OF GREEN TEA OVER RICE*

mixed on the film, deemed by some as derivative and overly melodramatic. However, the frankness with which Ozu addresses ruptured prewar dreams and postwar losses make the film an incredibly valuable work, providing the foundation for the wartime anecdotes told by characters in Ozu's later films. While waiting for her husband Shuichi's repatriation, Tokiko (Tanaka) turns to sex work to pay for her son's hospital bills. When Shuichi (Sano Shuji) returns, the trauma of political violence triggers acts of domestic violence. The premise of *A Hen in the Wind* (and its casting of Tanaka Kinuyo as a woman faced with overwhelming hardship) invokes the films of Mizoguchi, but Ozu's take on a common subject of Occupation films—the gender difference in men and women's postwar experiences—emphasizes a day-to-day perseverance without the escape of martyrdom. Therefore, *A Hen in the Wind* continues well after Tokiko's sacrifice and after Shuichi's return, as the couple decides how to continue—not with a smile but with tears and gritted teeth.

Directed by Ozu Yasujiro. With Tanaka Kinuyo, Sano Shuji, Miyake Kuniko  
Japan 1948, 35mm, b/w, 84 min. Japanese with English subtitles

**monday june 26 at 7pm**  
**monday august 7 at 7pm**  
**EARLY SPRING SOSHUN**

With *Early Spring*, Ozu aimed to portray what he described as “the pathos of white-collar life.” The title refers to the wistful period of young adulthood in which his characters find themselves. Jaded by his job and bored with his marriage to Masako (Awashima Chikage), office worker Shoji (Ikebe Ryo) has an affair with his coworker Chiyo (Kishi Keiko). Ozu portrays Shoji and Chiyo's affair with only a few objects and gestures—robes, bottles, a kiss concealed by backs turned to the camera. Despite being somewhat understated in its depiction of sex, *Early Spring's* plot is reflective of young audiences' and studios' growing demand for more explicit films during the mid-1950s. Yet the film, one of Ozu's longest, treats its subject matter with a measured distance. The sexual encounter occurs and recedes into memory relatively early. The narrative then continues as a series of conversations (with neighbors, family members, army friends, and coworkers) regarding the incident; all the while the banality of Shoji's work continues to wear him down. That lust is the careless outgrowth of burnout is one of Ozu's strongest insights about the disintegration of work-life balance, which takes with it the remainder of one's youth.

Directed by Ozu Yasujiro. With Ikebe Ryo, Awashima Chikage, Kishi Keiko  
Japan 1956, 35mm, b/w, 145 min. Japanese with English subtitles

**LIVE MUSICAL ACCOMPANIMENT**  
**BY MARTIN MARKS**

**saturday july 1 at 7pm**

**WALK CHEERFULLY HOGARAKA NI AYUME**

Shochiku studio head Shiro Kido's affinity for warm and hopeful messages of salvation forced many filmmakers to be strategic in their depictions of despair. Ozu's noir and gangster films reveal his own creative way of bending the rules, usually with an act of penance added to the final act. Based on an original story by Shimizu Hiroshi, *Walk Cheerfully* follows Takada Minoru's gangster Kenji (a.k.a. Ken the Knife), whose feelings for office typist Yasue (Kawasaki Hiroko) inspire him to go straight. As Kenji tries to find another line of work and win over Yasue,



Ozu Yasujiro *A HEN IN THE WIND*

his girlfriend Chieko (Date Satoko) retaliates with a scheme involving Yasue's boss (Sakamoto Takeshi). The prevalence of Hollywood tropes and imagery in *Walk Cheerfully* is far more complex than it initially appears. Because the film actually shows very little criminal activity, the gangsters seem more like Hollywood aficionados and cinephiles (like Ozu himself)

than threats to the social order. This makes Kenji's repentant pursuit of a clean slate all the more shocking and excessive, generating a paradoxical criticism of the very stereotype—the Americanized gangster who spurns traditional values—the film depicts.

Directed by Ozu Yasujiro. With Takada Minoru, Kawasaki Hiroko, Date Satoko  
Japan 1930, 35mm, b/w, silent, 96 min. Japanese intertitles with English subtitles

**saturday july 1 at 9pm**

**saturday july 15 at 7pm**

**THE ONLY SON HITORI MUSUKO**

Ozu's first talkie sublimates his early work's broader themes of poverty and education into a refined portrait of a mother and her son. The narrative is told through several shifts forward in time: factory worker Otsune (Iida Choko) strikes son Ryosuke for asking to go to middle school; after a conversation with his teacher (Ryu Chishu), she tearfully decides to work hard for his education. When she visits Ryosuke (Himori Shinichi) in Tokyo thirteen years later, Otsune is appalled to find that he is a night-school teacher. Yet what upsets her the most is that Ryosuke wants to give up. The visit presents the mother and son with the challenge to separate the value of parental sacrifice from the child's material success. Ozu admitted to have shot *The Only Son* like a silent film, apparent in the film's reliance on simple shot-reverse-shots for conversations (nearly all of which take place while characters are seated or squatting), combined with a stationary camera position that allowed for a stationary microphone. The result, however, is an assured masterpiece, which accounts for why its elegant form so closely anticipates that of Ozu's subsequent films.

Directed by Ozu Yasujiro. With Ryu Chishu, Iida Choko, Himori Shinichi  
Japan 1936, 35mm, b/w, 82 min. Japanese with English subtitles



Ozu Yasujiro *EARLY SPRING*

S	M	T	W	T	F	S
04	05	06	07	08	09 7PM LATE SPRING P. 8	10 7PM TOKYO STORY P. 8
11 3PM LATE SPRING P. 8 7PM I WAS BORN, BUT ... P. 8 live musical accompaniment	12 7PM EARLY SUMMER P. 8	13	14	15	16 7PM PASSING FANCY P. 8 live musical accompaniment with benshi kataoka ichiro	17 7PM DRAGNET GIRL P. 9 live musical accompaniment with benshi kataoka ichiro
18 3PM TOKYO STORY P. 8 7PM A STORY OF FLOATING WEEDS. P. 9 live musical accompaniment with benshi kataoka ichiro	19 7PM DAYS OF YOUTH P. 9 live musical accompaniment	20	21	22	23 7PM THE FLAVOR OF GREEN TEA OVER RICE P. 9	24 7PM RECORD OF A TENEMENT GENTLEMAN P. 10 9PM THE MUNEKATA SISTERS P. 10
25 3PM THERE WAS A FATHER P. 10 7PM A HEN IN THE WIND P. 10	26 7PM EARLY SPRING P. 11	27	28	29	30 7PM THE MUNEKATA SISTERS P. 10	



Ozu Yasujiro *THE BROTHERS AND SISTERS...* P. 17



Ozu Yasujiro *WHAT DID THE LADY FORGET?* P. 18



Wim Wenders *TOKYO-GA* P. 19 *Courtesy of Janus Films*



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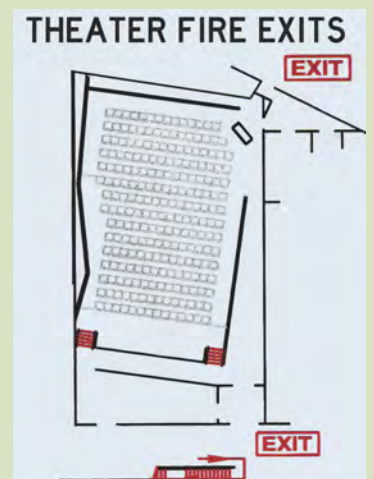
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S	M	T	W	T	F	S
						<b>01</b> 7PM WALK CHEERFULLY P. 11 <i>live musical accompaniment</i> 9PM THE ONLY SON P. 11
<b>02</b>	<b>03</b>	<b>04</b>	<b>05</b>	<b>06</b>	<b>07</b> 7PM THE LION DANCE FLOATING WEEDS P. 15	<b>08</b> 7PM GOOD MORNING P. 15 9PM RECORD OF A TENEMENT GENTLEMAN P. 10
<b>09</b> 3PM EQUINOX FLOWER P. 15 7PM THAT NIGHT'S WIFE P. 16 <i>live musical accompaniment</i>	<b>10</b> 7PM GOOD MORNING P. 15	<b>11</b>	<b>12</b>	<b>13</b>	<b>14</b> 7PM WOMAN OF TOKYO P. 16 <i>live musical accompaniment</i> 9PM TOKYO CHORUS P. 16 <i>live musical accompaniment</i>	<b>15</b> 7PM THE ONLY SON P. 11 9PM THERE WAS A FATHER P. 10
<b>16</b> 3PM FLOATING WEEDS P. 15 7PM A STRAIGHTFORWARD BOY P. 17 AN INN IN TOKYO P. 16 <i>live musical accompaniment</i>	<b>17</b> 7PM LATE AUTUMN P. 17	<b>18</b>	<b>19</b>	<b>20</b>	<b>21</b> 7PM TOKYO TWILIGHT P. 17	<b>22</b> 7PM THE BROTHERS AND SISTERS OF THE TODA FAMILY P. 17
<b>23</b> 3PM TOKYO TWILIGHT P. 17 7PM THE LADY AND THE BEARD P. 18 <i>live musical accompaniment</i>	<b>24</b> 7PM I GRADUATED, BUT ... I FLUNKED, BUT ... P. 18 <i>live musical accompaniment</i>	<b>25</b>	<b>26</b>	<b>27</b>	<b>28</b> 7PM LATE AUTUMN P. 17	<b>29</b> 7PM A MOTHER SHOULD BE LOVED P. 18 <i>live musical accompaniment</i> 9PM A HEN IN THE WIND P. 10
<b>30</b> 3PM EARLY SUMMER P. 8 7PM WHAT DID THE LADY FORGET? P. 18	<b>31</b> 7PM WHERE NOW ARE THE DREAMS OF YOUTH? P. 19 <i>live musical accompaniment</i>					

Ozu Yasujiro A HEN IN THE WIND P. 10

Ozu Yasujiro A STORY OF FLOATING WEEDS P. 9

S	M	T	W	T	F	S
		01	02	03	04 7PM THE END OF SUMMER P. 19	05 7PM AN AUTUMN AFTERNOON P. 19 9PM EQUINOX FLOWER P. 15
06 3PM THE END OF SUMMER P. 19 7PM TOKYO-GA P. 19	07 7PM EARLY SPRING P. 11	08	09	10	11 7PM CAFÉ LUMIÈRE P. 19	12 7PM TOKYO STORY P. 8

**13**  
3PM  
THE BROTHERS AND SISTERS OF THE TODA FAMILY P. 17  
7PM  
AN AUTUMN AFTERNOON P. 19



Ozu Yasujiro *WHERE NOW ARE THE DREAMS OF YOUTH?* P. 19



Ozu Yasujiro *EARLY SUMMER* P. 8

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Ozu Yasujiro FLOATING WEEDS

Courtesy Daiei Co., Ltd.

friday july 7 at 7pm

sunday july 16 at 3pm – without short

**FLOATING WEEDS UKIGUSA**

A kabuki theater troupe arrives in a seaside town that is not particularly interested in their middling work. Their leader Komajuro—played by kabuki actor Nakamura Ganjiro—is preoccupied with visiting his son Kiyoshi (Kawaguchi Hiroshi) and Kiyoshi's mother Oyoshi (Sugimura Haruko), though Kiyoshi still thinks Komajuro is his uncle, and Komajuro's jealous mistress Sumiko (Kyo Machiko) threatens to reveal his secret. Though there are few changes to the plot itself, there are several differences between Ozu's *A Story of Floating Weeds* and the 1959 remake: its production by Daiei rather than Shochiku; its relocation from the mountains to the island of Shijima; and its stunning deep-focus cinematography by the great Miyagawa Kazuo, who filmed *Rashomon* (1950) and *Sansho the Bailiff* (1954). More significantly, the film's structure is loosened by leisurely, sensual lapses. The intensified importance of pleasure turns Ozu's recurrent question of parentage into a choice: Kiyoshi does not need a father, certainly not a bad one; there are many other ways for a young person to be happy. Ozu applies the same lesson to the toiling actors who follow their selfish leader from one doomed production to another, making the film an impressively exact critique of patriarchal authority in both family and art.

Directed by Ozu Yasujiro. With Nakamura Ganjiro, Sugimura Haruko, Kyo Machiko  
Japan 1959, 35mm, color, 119 min. Japanese with English subtitles

Preceded by

**THE LION DANCE KAGAMIJISHI**

Although *The Lion Dance* does not use sync sound, it is Ozu's first film to incorporate sound with onscreen action. The film is also his only surviving documentary, as he destroyed what remained of the propaganda film he made in Singapore during World

War II. Commissioned by the Ministry of Education to promote the art of Japanese dance abroad, *The Lion Dance* features a performance by kabuki actor Kikugoro VI. Opting to organically accentuate the performer's movements rather than mimic the energy of the performance itself, Ozu uses only a few pans and a small range of shots. This semi-stationary approach points to a near future in which Ozu will film motion in interior space without any camera movement at all.

Directed by Ozu Yasujiro  
Japan 1936, 16mm, b/w, 24 min. Japanese with English subtitles

saturday july 8 at 7pm

monday july 10 at 7pm

**GOOD MORNING OHAYO**

Ozu's soft spot for children takes center stage in the playfully self-reflexive *Good Morning*. Minoru (Shitara Koji) and Isamu (Shimazu Masahiko) are obsessed with watching television and farting on command. Their father (Ryu Chishu) rejects their demand for a television set, and in retaliation the boys refuse to speak, though they continue to fart. The children's silence stirs up unpleasant rumors in their suburban neighborhood, where gossip travels among aunts with as much unnecessary fabrication and exaggerated paranoia as it does in Alfred Hitchcock's *The Trouble with Harry* (1955). The film's nimble pace, polychromatic palette, and scatological humor (like the flatulence that punctuates the plucking of Mazuyumi Toshiro's score) makes its intricate structure feel perfectly airy. The boys' silence strike resembles the hunger strike seen in *I Was Born, But ...*—as do their matching outfits—but this is only one of many references to the children of Ozu's filmography: the prankster in *A Straightforward Boy*, the scrappy boys of *An Inn in Tokyo*, the bed-wetter in *Record of a Tenement Gentleman*, the boys who are obsessed with train tracks in *Early Summer*, and so on. Of these children Minoru and Isamu are among the wealthiest, making *Good Morning* a major evolution in Ozu's insight that to be a healthy child is to express wants and needs without modesty or guilt.

Directed by Ozu Yasujiro. With Shitara Koji, Shimazu Masahiko, Sada Keiji  
Japan 1959, 35mm, color, 93 min. Japanese with English subtitles

sunday july 9 at 3pm

saturday august 5 at 9pm

**EQUINOX FLOWER HIGANBANA**

A brisk and insightful comedy, *Equinox Flower* was the last film by Ozu to feature the great Tanaka Kinuyo, who brings unique elan to her role as Hiramaya Kiyoko, subtly guiding her daughter's attempt to forge her own path against Kiyoko's rather obtuse husband, whose stubborn and openly hypocritical positions are subtly embodied by Saburi



Ozu Yasujiro GOOD MORNING



Ozu Yasujiro *EQUINOX FLOWER*

Shin—like Tanaka, an actor-turned-director who seemed to intuitively embody Ozu's multi-layered characters and mise-en-scène. With *Equinox Flower* Ozu shifts his attention and even sympathies to the younger generation while offering a gentle critique of their elders. For his first color film, Ozu embraces a bold palette that favors variations of his favorite red and gives new energy and emphasis to the objects and costumes that the famously fastidious director helped select and design. A bright vermilion teapot thus appears frequently in the Hirayama home, each time in a slightly different place, like a musical note dancing across the shots to punctuate and humorously comment on the subtly shifting roles between father, wife and daughter. — HG

Directed by Ozu Yasujiro. With Saburi Shin, Tanaka Kinuyo, Arima Ineko  
Japan 1958, 35mm, color, 118 min. Japanese with English subtitles

**LIVE MUSICAL ACCOMPANIMENT  
BY MARTIN MARKS**

**sunday july 9 at 7pm**

**THAT NIGHT'S WIFE SONO YO NO TSUMA**

In this adaptation of the story "From Nine to Nine" by Oscar Schisgall, Ozu brings crime away from bars and hideouts and into the home. Desperate commercial artist Shuji (Okada Tokihiko) robs a bank to save his sick daughter Michiko (Ichimura Mitsuko). Detective Kagawa (Yamamoto Togo) trails Shuji to his home, but Shuji's wife Mayumi (Yagumo Emiko) holds him hostage. The three strike a deal: Kagawa must stay until the night has passed. In the morning, he can take Shuji to jail. *That Night's Wife* contains a number of Ozu's signatures in prototypical form: the tracking shots crawling along a diagonal route foreshadow their replacement by diagonal wides; recurring close-ups of lamps and buckets of water will later be replaced by Ozu's placement of objects in the foreground of frontal wide shots. The dichotomy Ozu constructs between the desolate city and the family's cramped apartment heightens the film's suspense. Much of *That Night's Wife* takes place in the apartment—a technical challenge for Ozu, who toiled over the film's continuity—making the outside world seem even more ominous.

Directed by Ozu Yasujiro. With Okada Tokihiko, Yamamoto Togo, Yagumo Emiko  
Japan 1930, 35mm, b/w, silent, 65 min. Japanese intertitles with English subtitles

**LIVE MUSICAL ACCOMPANIMENT  
BY MARTIN MARKS**

**friday july 14 at 7pm**

**WOMAN OF TOKYO TOKYO NO ONNA**

Shrouded in shadows, the melodramatic *Woman of Tokyo* is among Ozu's bleakest films, explicitly addressing sex work and suicide—topics that reappear in the similarly overcast *A Hen in the Wind* and *Tokyo Twilight*. Student Ryoichi (Egawa Ureo) discovers, by way of unsubstantiated rumors, that his older sister Chikako (Okada Yoshiko) has turned to sex work as a second job to support his education. The removal of a detail from the original script—that Chikako's money is going towards both Ryoichi's tuition and the Communist Party—flattens the characters yet makes for a more unsettling depiction of male entitlement to female sacrifice. The limited resources with which Ozu could make the film led him to devise inventive and formative solutions involving props: the placement of objects in the foreground to simulate depth, cuts to objects in isolation as a form of caesura between moments of action. It is also worth noting that the intertitle at the beginning of the film, which states

that the film is based on the novel *Twenty-Six Hours* by the Austrian author Ernst Schwartz, is entirely untrue. No such author exists, making the intertitle the only joke of this very quickly but skillfully made film.

Directed by Ozu Yasujiro. With Okada Yoshiko, Egawa Ureo, Tanaka Kinuyo  
Japan 1933, 35mm, b/w, silent, 47 min. Japanese intertitles with English subtitles

**LIVE MUSICAL ACCOMPANIMENT  
BY MARTIN MARKS**

**friday july 14 at 9pm**

**TOKYO CHORUS TOKYO NO KORASU**

Released amid the 1930-1932 Showa Depression, *Tokyo Chorus* is one of Ozu Yasujiro's best *shoshimin eiga*, or films about the lower-middle class. Its tragicomic narrative is tonally balanced and structurally sophisticated, incorporating elements from his previous films about students and salarymen to celebrate triumph over shame in one's socioeconomic status. The film starts during the college days of Shinji (Okada Tokihiko), then cuts forward to the day he is fired from his job. The courage of his wife Sugako (Yagumo Emiko) and the pride of his old teacher Omura (Saito Tatsuo) empower Shinji to rebuild his sense of self. The narrative thrust of the film is fixed on Shinji's internal growth, as he overcomes his embarrassment and lets go of his reluctance to do menial work—and with it, any illusions about the reality of working life. Ozu presents Shinji's struggle as representative of many in Tokyo—introduced in an intertitle as *the city of unemployment*. The warm and affordable plates of curry rice Omura sells at his small restaurant become a symbol of their collective perseverance, an antidote to self-isolating shame.

Directed by Ozu Yasujiro. With Okada Tokihiko, Sugawara Hideo, Yagumo Emiko  
Japan 1931, 35mm, b/w, silent, 90 min. Japanese intertitles with English subtitles

**LIVE MUSICAL ACCOMPANIMENT  
BY ROBERT HUMPHREVILLE**

**sunday july 16 at 7pm**

**AN INN IN TOKYO TOKYO NO YADO**

Ozu's final silent and the last to feature the recurring character Kihachi as a protagonist, *An Inn in*



Ozu Yasujiro *AN INN IN TOKYO*



Tokyo stars Sakamoto Takeshi as an unemployed father whose two sons join him as he wanders from one factory to another in search of a job. In their father's absence, Zenko and Masako (Tokkan Kozou and Suematsu Takayuki) catch stray dogs for coins; unlike the boys in *I Was Born, But ...*, the two are fully aware of their lot in life. At night Kihachi and his sons sleep in cheap inns. The three form a fortuitous bond with Otaka, an unemployed mother (Okada Yoshiko), and her daughter Kimiko (Ojima Kazuko). *An Inn in Tokyo* has drawn many comparisons to Italian neorealist cinema, as its subjects are similarly bound to dead time. Ozu's observant details about the temporal effects of poverty have influenced films like Pedro Costa's *In Vanda's Room* (2000) and Tsai Ming-liang's *Stray Dogs* (2013). Ozu stated that Shochiku made him direct *An Inn in Tokyo* as if it were a sound film, against his reluctance to make talkies. Despite this request for change, *An Inn in Tokyo* proves that the silent years were integral for Ozu's development of a singular style: the film's low-angled and angular compositions, shots of cloudless skies and empty alleys, and graceful juxtapositions of flatness and depth, are the hard-earned achievements of a punctilious practice.

Directed by Ozu Yasujiro. With Sakamoto Takeshi, Okada Yoshiko, Iida Choko  
Japan 1935, 35mm, b/w, silent, 80 min. Japanese intertitles with English subtitles

Preceded by

#### A STRAIGHTFORWARD BOY TOKKAN KOZOU

Shot in three days and originally spanning forty minutes, the silent comedy *A Straightforward Boy* is based on the popular short story "The Ransom of Red Chief" by O. Henry. In Ozu's adaptation, a mustachioed kidnapper (Saito Tatsuo) snatches the titular boy (Aoki Tomio) by luring him with candy and toys. With frightening calm, the blank-faced boy unleashes an arsenal of tricks, gags and funny faces, pestering the kidnapper to such a degree that he is eventually returned. *A Straightforward Boy* shows the knack for nonsensical humor Ozu developed while working as an assistant director under Okubo Tadamoto, crafting loosely connected and absurd gags out of the slightest plots. The film's suggestion that the boy's silliness is a sign of his resilience will become a key component in Ozu's characterization of children. For his performance as the boy, Aoki Tomio garnered so much acclaim that he subsequently took on the film's Japanese title ("Tokkan Kozou," or "a boy who charges into you") as his stage name.

NB: Just before going to press a 16mm print of *A Straightforward Boy* was discovered in Japan with additional footage. Although it may not be possible, we will make every effort to screen this version.

Directed by Ozu Yasujiro. With Saito Tatsuo, Aoki Tomio, Sakamoto Takeshi  
Japan 1929, 35mm, b/w, silent, 14 min. Japanese intertitles with English subtitles

monday july 17 at 7pm

friday july 28 at 7pm

#### LATE AUTUMN AKIBIYORI

In direct reference to *Late Spring*, Ozu's *Late Autumn* casts Hara Setsuko as the middle-aged widow Akiko, whose daughter Ayako (Tsukasa Yoko) refuses to get married. Convinced that Ayako will not marry until her mother remarries, three friends of Akiko's late husband try to play matchmaker for both women. The men's rivalry stems from their college days,



Ozu Yasujiro LATE AUTUMN

when Akiko was the pretty pharmacy clerk of their dreams—a nod to Tanaka Kinuyo's bakery girl in *Where Now Are the Dreams of Youth?*. In an official publicity statement for the film, Ozu stated that he wished to show how "life, which seems complex, suddenly reveals itself as very simple." Thus, the tightly interwoven structure of the film deliberately centers the men's gossip, their speculations ballooning into comic distortions as Ozu sustains the mystery of Akiko's feelings about remarriage and Ayako's own curiosity about falling in love. Coated in an Ozian emerald—with swathes of pink, red, periwinkle, and purple—the film returns Ozu to the topic of widowhood with a more refined view of solitude as a part of aging, neither a crisis to be solved nor a form of noble martyrdom. In this context, Ozu emphasizes the importance of a love that makes it possible to one day be alone.

Directed by Ozu Yasujiro. With Hara Setsuko, Tsukasa Yoko, Ryu Chishu  
Japan 1960, 35mm, color, 128 min. Japanese with English subtitles

friday july 21 at 7pm

sunday july 23 at 3pm

#### TOKYO TWILIGHT TOKYO BOSHOKU

As suggested by its title—one Ozu originally conceived for *A Mother Should be Loved*—*Tokyo Twilight* continues the director's examination of parentage, or to what degree the identity of the parent shapes the identity of the child. Takako (Hara Setsuko) and Akiko (Arima Ineko) live with their father Shukichi (Ryu Chishu). Takako is taking refuge from an abusive husband. The unmarried and pregnant Akiko is attempting to have an abortion without anyone's knowledge. Many years ago, their mother (Yamada Isuzu) abandoned the family while Shukichi was stationed in Seoul; the film suggests this event is the main reason for the sisters' ongoing difficulties finding love. As in *Early Spring*, the explicit subject matter and grittier tone of *Tokyo Twilight* demonstrate a change in the tastes of studios and audiences, and Ozu's interest in addressing younger viewers. The connection Ozu makes between paren-

tal neglect and youth delinquency is linear, perhaps to a moralistic degree. Yet the film's melodramatic excesses are tempered by the way Arima Ineko inhabits space with fear in her eyes and fortitude in her posture, her confrontational personality contrasted with Ryu Chishu's controlled performance as her tepid and listless father.

Directed by Ozu Yasujiro. With Hara Setsuko, Yamada Isuzu, Arima Ineko  
Japan 1957, 35mm, b/w, 141 min. Japanese with English subtitles

saturday july 22 at 7pm

sunday august 13 at 3pm

#### THE BROTHERS AND SISTERS OF THE TODA FAMILY TODA KE NO KYODAI

Both a *Kinema Junpo* first prize winner and Ozu's first box office hit, *The Brothers and Sisters of the Toda Family* helped Ozu shed his reputation as a critics' director and even earned him a raise at Shochiku. In spite of its mass appeal, the film is an encapsulation of the formal and thematic elements Ozu had been honing since the late 1920s. The Toda family patriarch dies on the night of his birthday, but nearly all of his wealth must go towards paying off his debts. The second brother Shojiro (Saburi Shin) moves to



Ozu Yasujiro TOKYO TWILIGHT

Tianjin, China—a semi-autobiographical element, as Ozu was drafted to China for two years after the release of *What Did the Lady Forget?* In Shojiro's absence, his siblings begrudgingly take in their widowed mother (Katsuragi Ayako) and youngest sister Setsuko (Takamine Mieko). Though it shares the overall narrative arc of *Tokyo Story*, this film is more sprawling in its structure, elongating the tension between unwelcome hosts and apologetic guests. The thorough characterization of each Toda sibling's relationship to wealth shows Ozu's instinct for revision, making the broad critique of bourgeois attitudes begun in *What Did the Lady Forget?* more precise.

Directed by Ozu Yasujiro. With Takamine Mieko, Saburi Shin, Fujino Hideo  
Japan 1941, 35mm, b/w, 105 min. Japanese with English subtitles

**LIVE MUSICAL ACCOMPANIMENT  
BY ROBERT HUMPHREVILLE**

**sunday july 23 at 7pm**

**THE LADY AND THE BEARD SHUKUJO TO HIGE**

Kendo player and churlish traditionalist Okajima (Okada Tokihiko) sports a prominent beard, as well as a kimono and a pair of geta. His appearance and beliefs not only scare off the women he encounters, but they also hinder his ability to find a job as an office worker. Only good girl Hiroko (Kawasaki Hiroko) can convince him to change his facial hair, giving him a makeover reminiscent of *The Taming of the Shrew*. Once styled in a more conventional manner, Okajima softens and enters the workforce. The character of Okajima is an early iteration of a sporadically recurring Ozu archetype: a young person whose espousal of traditional ideals challenges the conflation of youth and modernity. That *The Lady and the Beard* frames Okajima's conservatism as a social problem to be solved by employment and upward mobility demonstrates the extent of Ozu's liberal humanism, complicating the image of Ozu as a politically passive filmmaker.

Directed by Ozu Yasujiro. With Okada Tokihiko, Kawasaki Hiroko, Iida Choko  
Japan 1931, 35mm, b/w, silent, 75 min. Japanese intertitles with English subtitles

**LIVE MUSICAL ACCOMPANIMENT  
BY ROBERT HUMPHREVILLE**

**monday july 24 at 7pm**

**I FLUNKED, BUT ... RAKUDAI WA SHITAKEREDO**

Takahashi (Saito Tatsuo) and his friends—one of them played by twenty-four-year-old Ryu Chishu—would rather cheat than study. A botched cheat-



Ozu Yasujiro *I FLUNKED, BUT ...*

ing operation results in the entire cohort flunking the exam. While other students enter the competitive job market, they have to spend an extra term in school. The brisk and brutal humor of *I Flunked, But ...* is economically constructed, requiring only a small set and some simple props (a shirt covered in test answers, sugar cubes, a fake gun, toenail clippers). Like the unemployed graduate in *I Graduated, But ...* who overcomes his shame, Takahashi learns what it means to hold his head up high regardless of academic failure or success. A touching conversation between Takahashi and his girlfriend (Tanaka Kinuyo) about wearing a graduation suit with dignity recalls a similar story from Ozu's youth: despite being expelled from his school dormitory at age seventeen, Ozu showed up for his graduation in a new uniform, proudly beaming among his peers.

Directed by Ozu Yasujiro. With Saito Tatsuo, Tanaka Kinuyo, Ryu Chishu  
Japan 1930, 35mm, b/w, silent, 65 min. Japanese intertitles with English subtitles

Preceded by

**I GRADUATED, BUT ...**

**DAIGAKU WA DETA KEREDO**

Only ten minutes remain of Ozu's *I Graduated, But ...*, yet even as a fragment it is a striking portrait of life in the aftermath of the 1927 Showa Financial Crisis. The film's plot—an unemployed college graduate overcomes his shame—delivers an early version of the preeminent message in Ozu's early films, which stress the importance of dignity. Nomoto Tetsuo (Takada Minoru) receives an offer to work as a receptionist, but he decides to hold out

for something more befitting of his diploma. When his mother (Suzuki Utako) and girlfriend Machiko (Tanaka Kinuyo) visit, he lies that he is employed. The idle days seen in Ozu's depictions of college life loom over his depictions of life after college. Yet rather than indict external conditions, the film is fixed on Tetsuo's attitude towards his circumstances as he comes to accept that postgraduate existence consists of a different—or rather, less opulent—set of comforts than he imagined. In her first appearance in an Ozu film, legendary actress and director Tanaka Kinuyo plays Machiko with a quiet toughness, pure-hearted but far less naïve than her college-educated husband.

Directed by Ozu Yasujiro. With Takada Minoru, Tanaka Kinuyo, Suzuki Utako  
Japan 1929, 35mm, b/w, silent, 10 min. Japanese intertitles with English subtitles

**LIVE MUSICAL ACCOMPANIMENT  
BY ROBERT HUMPHREVILLE**

**saturday july 29 at 7pm**

**A MOTHER SHOULD BE LOVED**

**HAHA WO KOWAZUYA**

Ozu originally wished for the title of *A Mother Should be Loved* to be *Tokyo Twilight*, but the studio requested something more topically specific. Though the 1957 film Ozu eventually titled *Tokyo Twilight* is widely regarded as a masterwork, *A Mother Should be Loved* is its overlooked but essential precedent. After the Kajiwara patriarch's passing, his eldest son Sadao (Obinata Den) learns that the woman who raised him (Chieko, played by Yoshikawa Mitsuko) is his father's second wife. Sadao suspects that Chieko treats him and his half-brother Kosaku (Mitsui Hideo) differently, but Ozu does not supply any easy answers as to whether or not the accusation is true. Ozu's interest as a filmmaker lies in delivering two entwined lessons: the mother must acknowledge that she has made mistakes; the sons must love their mother in spite of her mistakes and their different parentages. The film's concentration of conflict almost entirely within the home marks an important pivot for Ozu as his films turn further inward. The faint details of the outside world—death, debts, delinquency—are only important insofar as they propel the family to transcend false lines of division and grow closer.

Directed by Ozu Yasujiro. With Obinata Den, Mitsui Hideo, Yoshikawa Mitsuko  
Japan 1934, 35mm, b/w, silent, 73 min. Japanese intertitles with English subtitles

**sunday july 30 at 7pm**

**WHAT DID THE LADY FORGET?**

**SHUKUJO WA NANI WO WASURETAKA**

*What Did the Lady Forget?* is a special title in Ozu's filmography because it sets out to be a comedy of manners, depicting the lives of the wealthy with a more satirical bent. The film's bourgeois characters—not Ozu's first, but his most opulent—are surrounded by reminders of their wealth: golf clubs, cakes, English homework, shopping bags. Chain-smoking, hard-drinking Setsuko (Kuwano Michiko) visits her rich uncle Komiya (Saito Tatsuo), whose socialite wife Tokiko (Kurishima Sumiko) loathes Setsuko's newfangled ways. Komiya and Setsuko bond over a mutual resentment of Tokiko, but between them there is a surprising difference: Setsuko argues that Komiya must put his wife in her place—advice that belies her self-styling as a modern woman, and



Ozu Yasujiro *A MOTHER SHOULD BE LOVED*

which makes the film's title even more mystifying. Because the characters' petty disagreements revolve around how to best spend one's free time—for instance, whether to golf or go to a Ginza bar—the film implicitly invokes Ozu's blue-collar characters who cannot afford such luxuries. Though Ozu does not exactly skewer the rich, he cleverly underscores the ideological contradictions and compromises that hold their identities in place.

Directed by Ozu Yasujiro. With Kurishima Sumiko, Saito Tatsuo, Kuwano Michiko  
Japan 1937, 35mm, b/w, 71 min. Japanese with English subtitles

**LIVE MUSICAL ACCOMPANIMENT  
BY ROBERT HUMPHREVILLE**

**monday july 31 at 7pm**

**WHERE NOW ARE THE DREAMS OF YOUTH?**

*SEISHUN NO YUME IMA IZUKO*

*Where Now are the Dreams of Youth?* is an intriguing step forward for Ozu, whose student comedies typically depict the transition from school into the workplace as a shared experience. This time, Ozu introduces class conflict into his well-trodden terrain of friendship. College graduate Horino (Egawa Ureo) inherits his late father's company, a privilege he exploits to hire his three unemployed friends. The transparency that once characterized their relationship is replaced by an uneven, tense dynamic as Horino crosses boundaries, as when he decides to propose to his friend's fiancée Oshige (Tanaka Kinuyo). The manner in which Ozu evenly measures both perspectives—the new hires terrified of professional consequences; the boss who demands they treat him like an old friend—is disconcertingly blithe. Ironically, Ozu's light touch compounds the power imbalance at hand and renders all gestures of reconciliation coercive and superficial. It is possible that Ozu was aware of the film's disquieting undertones: when a similar romantic rivalry between college friends is referenced in *Late Autumn*, Ozu omits mention of any socioeconomic differences, allowing the memory to remain a pleasant one.

Directed by Ozu Yasujiro. With Egawa Ureo, Takeda Haruo, Tanaka Kinuyo  
Japan 1932, 35mm, b/w, silent, 86 min. Japanese intertitles with English subtitles

**friday august 4 at 7pm**

**sunday august 6 at 3pm**

**THE END OF SUMMER KOHAYAGAWA KE NO AKI**

*The End of Summer* is an affirmation of the seemingly inscrutable decisions one makes for happiness in a short lifetime. Three daughters—the married Fumiko (Aratama Michiyo), the widowed Akiko (Hara Setsuko), and the unmarried Noriko (Tsukasa Yoko)—discover that their elderly father Manbei (Nakamura Ganjiro) has been visiting his old mistress Tsune (Naniwa Chieko). The carnal nature of their tryst is made obvious by glistening skin and bottles, and the film's lush score by Mayuzumi Toshiro. *The End of Summer* represents an apex of self-reflexivity, mirroring the nostalgia that draws Manbei to Tsune: the use of the name Noriko for a character urged to enter an arranged marriage references *Early Summer*; the casting of Hara Setsuko as a widowed daughter-in-law recalls *Tokyo Story*; the casting of Nakamura Ganjiro as a womanizing father echoes *Floating Weeds*. Ozu brings these familiar figures together for a candid confrontation with death, eclipsing the reputational concerns of his earlier work with an existential question: what does it mean to be happy—not later, but right now? Only as life

presents chances for Akiko and Noriko to make bold and honest decisions do the actions of the old man start to make more sense, and in retrospect he seems to be the most modern of them all.

Directed by Ozu Yasujiro. With Nakamura Ganjiro, Hara Setsuko, Tsukasa Yoko  
Japan 1961, 35mm, color, 103 min. Japanese with English subtitles

**saturday august 5 at 7pm**

**sunday august 13 at 7pm**

**AN AUTUMN AFTERNOON SANMA NO AJI**

In Ozu's final film, an old widower and former naval officer (Shuhei, played by Ryu Chishu) arranges for his daughter Michiko (Iwashita Shima) to be married, a decision delayed by his fear of being alone. Shuhei's routine is already quite solitary. His adult children are preoccupied with their own lives, and



Ozu Yasujiro *AN AUTUMN AFTERNOON*

his few friends are middle-school classmates who only show up at reunions, where dirty and morbid jokes hardly conceal a palpable sense of mortality. The casting of Ryu Chishu harkens back to Ryu's paternal roles in *There Was a Father*—as a father also named Shuhei—and *Late Spring*, two films in which a father pushes his child away. In *An Autumn Afternoon*, keeping a child too close is another form of the father's selfishness—that this is another turn in Ozu's depiction of fatherhood is a sign of the new horizon he had reached as a filmmaker. As Shuhei reluctantly comes to terms with the mistake he made by allowing Michiko to take care of him for so long, *An Autumn Afternoon* becomes increasingly sparse: once-boisterous bars serve three people, then two, until there is only Shuhei, singing wartime songs and marveling at how much the bartender looks like his dead wife. Ozu weighs the film's thinly distributed action with a remarkable density, offering no re-

spite from the heaviness of regret or the loneliness that follows.

Directed by Ozu Yasujiro. With Ryu Chishu, Iwashita Shima, Sada Keiji  
Japan 1962, 35mm, color, 113 min. Japanese with English subtitles

**sunday august 6 at 7pm**

**TOKYO-GA**

Just before he found international acclaim with his crowning work *Paris, Texas*, German filmmaker Wim Wenders took an important detour to Tokyo to pay tribute to the director whom he counted among his most important inspirations. *Tokyo-Ga* is an essay film searching for the essence of the eponymous city defined across Ozu's films by the neat back alleys, the tranquil parks and the composed views that were so often used as transitional shots between scenes. Wenders' astute readings of dominant motifs and ideas of Ozu's cinema is thus intertwined with observations on Tokyo itself and moving encounters with two of Ozu's most important collaborators, veteran actor Ryu Chishu and his faithful cinematographer Atsuta Yuharu, who shot almost all of Ozu's major films. Released just two years after *Sans Soleil* (1983), *Tokyo-Ga* can be seen as a companion piece of sorts to Marker's film that again explores the transformation of Japan, then ascendant as a global economic and popular culture superpower, with the wry detachment of a foreigner and image-maker. By capturing fleeting moments of strange and striking beauty in the same everyday cityscapes explored in Ozu's cinema, Ed Lachman's lush Eastman color cinematography engages in a subtle dialogue with the uniquely rigorous yet playful cinematic language that remains Ozu and Atsuta's most lasting legacy. —HG

Directed by Wim Wenders  
US/West Germany 1985, 35mm, color, 92 min. English, Japanese and German with English subtitles

**friday august 11 at 7pm**

**CAFÉ LUMIÈRE KOHI JIKO**

Commissioned by Shochiku for the centenary of Ozu's birth, Hou Hsiao-Hsien's film is a moving meditation on the filmmaker's relationship to Ozu as a metonym for Taiwan's relationship to Japan. A Japanese woman named Yoko (Hitoto Yo) researches the life of Taiwanese composer Jiang Wen-ye, whose work is featured throughout the film. Pregnant with the child of a Taiwanese ex-boyfriend, Yoko tells her parents and her friend Hajime (Asano Tadanobu) that she will raise the child alone in Japan—an unconventional decision that recalls the surprise marriages in *Early Summer* and *Equinox Flower*. Yoko's research parallels Hou's interest in Ozu, whose signature motifs appear throughout: bottles, trains, tombstones, a little neon sign advertising Coca-Cola. In his lifetime, Jiang's connections to Europe and Japan led to accusations of being a traitor, making him a pointed parallel to Hou himself as he traces his own cinematic lineage to Europe by way of Japan, from the Lumière brothers to Ozu. As in Ozu's films, the colonized subject is invisible but always present: in dreams and phone calls, photographs and music, bookstores and cafés. By focusing on the trace of Taiwan in Japan, Hou brings Ozu's questions of what it means to be modern and what it means to accept historical change to the postcolonial present.

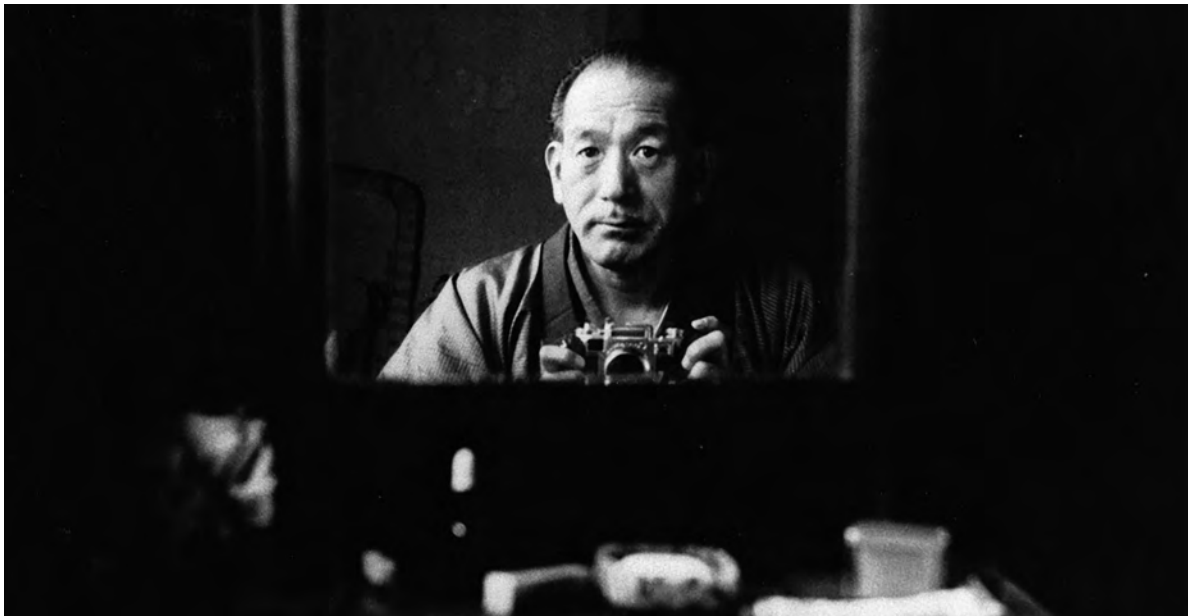
Directed by Hou Hsiao-Hsien. With Hitoto Yo, Asano Tadanobu, Hagiwara Masato  
Japan/Taiwan 2003, 35mm, color, 103 min. Japanese and English with English subtitles



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The 120th anniversary of Ozu's birth has special meaning and resonance. Ozu died at the age of sixty, on the very same day he was born, December 12. In Japan the sixtieth birthday is traditionally an auspicious day—called the *kanreki*, it is celebrated as a symbolic rebirth marking the full completion of the lunar/zodiac cycle and the return to one's original birth calendar. It was especially poignant that Ozu, whose cinema often looked with child's eyes upon the world of adults (see *Ohayo/Good Morning* for example) would pass away on his *kanreki*. As the 60th anniversary of his death, 2023 marks the close of a second full lunar cycle and another beginning for Ozu's cinema—a chance to rediscover and celebrate his films with new eyes and perspective. In Japan, a number of major events have taken place this year, including an important exhibition at the Kanegawa Museum of Modern Literature which looks back over Ozu's life and career, as well as his rarely discussed time in the military service during WWII. For this special retrospective the HFA has also organized an exhibition of rare objects from Ozu's films—ceramics designed specifically for his color films under his supervision. But even more significant, the Ozu 120 retrospective marks the start of an important collaboration with Shochiku, Ozu's home studio, who has struck new prints of five Ozu films that will remain at the HFA as part of the larger Shochiku Centenary Collection which will be celebrated with a special event in September, in collaboration with the Reischauer Institute of Japanese Studies.

**in person**

KATAOKA ICHIRO **June 16 - 18**

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- CHLEAN CINEMA YEAR ZERO
- ALAIN GOMIS in person
- THE FILMS OF ELVIRA NOTARI
- I HEARD IT THROUGH THE GRAPEVINE*  
BY DICK FONTAINE
- SOUTH KOREAN FILM AFTER THE WAR,  
1953-67
- EDWARD YANG RETROSPECTIVE
- ZELIMIR ZELNIK in person

*The Archive is extremely grateful to June Yip, AB '85, and David Wong, AB '85, for their generous support of the Harvard Film Archive's ongoing visiting filmmaker program. Thanks to their generosity the Archive is able to continue inviting filmmakers, artists and scholars to present their work at the HFA and interact with the Harvard film community.*