

The Museum of Modern Art

Beyond Ozu: Hidden Gems of Shochiku Studios

June 10–July 9, 2022

The Roy and Niuta Titus Theaters

Founded in 1920 by a pair of peanut vendors who hoped to achieve the commercial success of Hollywood, the Shochiku film studio adopted Western methods of filmmaking (a training institute, a star system, a studio campus) and made Western techniques of storytelling (closeups, flashbacks, panning shots, dissolves, montage editing) into something distinctively Japanese. Thanks to the generosity of Shochiku, together with the National Film Archive of Japan and Japan Foundation, New York, MoMA presents a centennial selection of hidden treasures, most of them in archival 35mm prints, from the studio that gave us such masterpieces as Yasujirō Ozu's *Tokyo Story*, Keisuke Kinoshita's *Ballad of Narayama*, Nagisa Oshima's *Cruel Story of Youth*, and Masaki Kobayashi's *Harakiri*. This exhibition goes beyond these perennial favorites to deepen our appreciation of the history of Japanese cinema, allowing us to revel in newfound discoveries like Hiroshi Shimizu's *Eternal Heart* (1929), Kōzaburō Yoshimura's *Temptation* (1948), Tai Kato's *The Ondekoza* (1981), and Kōhei Oguri's *The Sting of Death* (1990). The exhibition opens on June 10 with the North American premiere 4K restoration of Masahiro Shinoda's *Demon Pond* (1979).

Moving beyond the traditional period film (*jidai-geki*), directors like Yasujirō Shimazu and Hiroshi Shimizu, perhaps the unsung heroes of this series, instead brought a more realist style to the lives of the lower working class, in a genre known as *shomin-geki*, while Yūzō Kawashima and Noboru Nakamura favored another popular genre, *gendai-geki*, finding bittersweet melodrama in modern cosmopolitan life. Shochiku's beloved "Ōfuna flavor," named after the town to which the studio relocated in 1936, enchanted Japanese audiences with its subtle blend of warmth, humor, and pathos. While Yasujirō Ozu mastered this style in the intimate family dramas he made for Shochiku, from his first true solo effort in 1928, *Dreams of Youth*, to his swan song in 1962, *An Autumn Afternoon*, this exhibition draws attention to two of Ozu's most devout successors, Minoru Shibuya (*Doctor's Day Off*, 1952) and Yoji Yamada (*Where Spring Comes Late*, 1970, and *My Sons*, 1990). It also celebrates the Chaplinesque graces of Kiyohiko Ushihara's *Why Do You Cry, Young People?* (1930) and Heinosuke Gosho's *Woman in the Mist* (1936)—Gosho is also represented with *Yellow Crow* (1957), *Northern Elegy* (1957), and *Hunting Rifle* (1961)—and the *nakanai* realism ("realism without tears") of Tadashi Imai's *Inlet of Muddy Waters* (1953) and *Night Drum* (1958).

With the passing of an earlier generation marked by Ozu's premature death in 1963, Shochiku encouraged younger filmmakers, including Nagisa Oshima and Yoshishige Yoshida, to confront taboo subjects in formally radical ways, much like their counterparts in France and the United States, giving rise to the Japanese New Wave of the 1960s and its descendants, including Takeshi Kitano, Takashi Miike, and Kinji Fukusaku. Radical from the start, Shochiku continued to produce daringly unconventional films like Eitarō Morikawa's *Tragedy of Bushido* (1960), Kiju Yoshida's *18 Roughs* (1963), Masahiro Shinoda's *Demon Pond* (1979), and Shinji Sōmai's *The Catch* (1990), all ripe for rediscovery.

Text by Joshua Siegel, Curator, Department of Film, The Museum of Modern Art

MoMA

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New York, NY 10019

SCREENING SCHEDULE:

Yashagaike (Demon Pond). 1979. Japan. Directed by Masahiro Shinoda. Screenplay by Haruhiko Mimura, Tsutomu Tamura. With Tamasaburo Bando, Gô Katô, Tsutomu Yamazaki. MoMA's Shochiku series opens with the New York premiere of *Demon Pond*, a delirious kabuki adaptation of epic scale, in a breathtaking 4K restoration overseen by the film's director, Masahiro Shinoda (*Pale Flower* and *Double Suicide*) and lead actor, Tamasaburo Bando. A scholar arrives at the Demon Pond to investigate the legend surrounding it. There he encounters a beautiful woman named Yuri who, together with her husband, must ring a tower bell three times daily for fear the Dragon Gods will otherwise flood their village. In his first film roles—twinned performances that astonished Martin Scorsese—Tamasaburo Bando, a popular *onnagata* (male kabuki actor who performs female roles) plays both Yuri and the ethereal Princess of the Dragon Gods. The soundtrack by Isao Tomita, a pioneer in electronic and analog synthesizer music, brings the film's otherworldliness to dazzling heights. DCP from Shochiku; courtesy Janus Films. In Japanese; English subtitles. 124 min. June 10, 7:00pm T2, June 16, 4:00pm T1

Oboroyo no onna (Woman in the Mist). 1936. Japan. Directed by Heinosuke Goshô. Screenplay by Tadao Ikeda. With Takeshi Sakamoto, Toshio Iizuka, Chôko Iida, Shin Tokudaiji. Set in the boisterous working-class area of Shitamachi in downtown Tokyo, Heinosuke Goshô's touching drama of deferred dreams centers on a disillusioned, wayward law student who impregnates a former bar hostess, and the well-intentioned uncle who, in a bid to keep it a secret from his mother, only makes things worse. Together with Ozu and his mentor Yasujiro Shimazu (represented in this series with *The Older Brother and His Younger Sister*), Goshô specialized in humanist melodramas of the lower-middle class known as *shomin-geki*. Moving effortlessly between comedy and pathos in the manner of Charlie Chaplin and Ernst Lubitsch—but with a style all his own—Goshô specialized in what the scholar Donald Richie would call the “haiku-like construction” of his relatively brief shots. 35mm print from Japan Foundation, New York; courtesy Shochiku. In Japanese; English subtitles. 111 min. June 11, 1:00pm T2, June 13, 4:00pm T1

Kiiroi karasu (Yellow Crow/Behold Thy Son). 1957. Japan. Directed by Heinosuke Goshô. Screenplay by Keiji Hasebe, Kenosuke Tateoka, Shigeo Yuki. With Chikage Awashima, Yûnosuke Itô, Kinuyo Tanaka. One of the most beautiful and underappreciated color films of the 1950s, *Yellow Crow* describes a nine-year-old boy's distress when the father he never knew returns from a POW camp and threatens the blissfully intimate and possessive bond he shares with his mother. The tension between parents and children—and between tradition and modernity—was a popular theme of Japanese working-class melodramas of the 1930s (including Heinosuke Goshô's own *Woman in the Mist*), and became even more acute after Japan's defeat in war led to a spiritless and broken nation. 35mm print from Japan Foundation, New York; courtesy Shochiku. In Japanese; English subtitles. 104 min. June 11, 4:00pm T2, June 13, 7:30pm T2

Ryôjû (Hunting Rifle). 1961. Japan. Directed by Heinosuke Goshô. Screenplay by Toshio Yasumi. With Keiji Sada, Mariko Okada, Haruko Wanibuchi. “A melodrama which in tone and imagery anticipated Chabrol or Fassbinder” (Alexander Jacoby), Heinosuke Goshô's adaptation of a novel by Yasushi Inoue is a sensitive and thoughtful portrait of the misery, jealousy, and sacrifice of a marital affair that leads to an illegitimate child. Donald Richie describes Goshô as a maker of “distinguished” films of “distinguished” novels: “By carefully balancing and mixing the tender, the cruel, the comic, and the pitiful, Goshô orchestrates

the response he desires in a manner which places him in the tradition of the great narrators, novelists.” 35mm print from Japan Foundation, New York; courtesy Shochiku. In Japanese; English subtitles. 98 min.

June 11, 7:00pm T2, June 16, 7:00pm T1

Fue no Shiratama (Eternal Heart). 1929. Japan. Directed by Hiroshi Shimizu. Screenplay by Tokusaburo Murakami. With Emiko Yagumo, Michiko Oikawa, Minoru Takada. In this tale of unrequited love—the oldest surviving film in Hiroshi Shimizu’s prolific and influential career—Toshie is a shy typist who falls for an office colleague, only to find he’s already smitten with her more outgoing younger sister. Shimizu’s precise compositions and bold camerawork makes this color-tinted black-and-white film ripe for rediscovery, a film bursting with imaginative, almost avant-garde sequences. Silent; with piano accompaniment by Makia Matsumura. 35mm print from the National Film Archive of Japan; courtesy Shochiku. 101 min.

June 12, 1:00pm T2, June 15 4:00pm T2

Wakamonoyo Naze Nakuka (Youth, Why Do You Cry?). 1930. Japan. Directed by Kiyohiko Ushihara. Screenplay by Tokusaburo Murakami. With Denmei Suzuki, Kinuyo Tanaka, Tokihiko Okada. Featuring an all-star Shochiku cast, including the legendary Kinuyo Tanaka, *Youth, Why Do You Cry?* represents the high-water mark of Kiyohiko Ushihara’s silent period, packing its fast-paced plot, which involves the sudden intrusion of a “modern girl” into a widower’s family home, into a truly breezy three hours. A specialist of coming-of-age stories, Ushihara would leave Shochiku Kamata studios to learn more about a revolutionary new development in sound film, known as the “talkies,” in France, Great Britain, and the United States. Nobuhiko Obayashi (*House*) considered the film a masterpiece, observing that “even though it’s a three-hour-long silent film, I was moved into thinking that I had just watched a musical work of art.” 35mm print from National Film Archive of Japan; courtesy Shochiku. Silent; with piano accompaniment by Makia Matsumura. In Japanese; English subtitles. 193 min.

June 12, 4:00pm T2, June 18, 1:00pm T2

Koi mo Wasurete (Forget Love for Now). 1937. Japan. Directed by Hiroshi Shimizu. Screenplay by Ryosuke Saito. With Michiko Kuwano, Bakudan Kozo, Shuji Sano. One of Hiroshi Shimizu’s most devastating melodramas, *Forget Love for Now* chronicles the story of a single mother who works as a bar hostess to make ends meet. When she learns that her son is bullied by his classmates because of her line of work, she finds a ray of hope in the form of a mysterious man who has been hired by the madam of the bar. This oft-told yet contemporary tale is made original by Shimizu’s deft direction, showing sympathy for the child by taking his point of view. 35mm print from Japan Foundation, New York; courtesy Shochiku. In Japanese; English subtitles. 73 min.

June 15, 7:00pm T2, June 18, 5:30pm T2

Doshaburi (Cloudburst/When It Rains, It Pours). 1957. Japan. Directed by Noboru Nakamura. Screenplay by Nakamura, Toshio Shiina. With Sadako Sawamura, Mariko Okada, Masami Taura. Based on Hideki Hoko’s modern-day *shinpa* (melodramatic play) and featuring a score by Tôru Takemitsu, *Cloudburst* traces the fate of a young woman forced to give up her husband when she is discovered to have been born out of wedlock to the mistress of a seedy railway inn. An apprentice to Yasujiro Shimazu (represented in this series by *The Older Brother and His Younger Sister*), Noburo Nakamura crafted well-made *gendai-geki*, or contemporary dramas, and *jun-bungaku*, adaptations of serious novelists

like Yasunari Kawabata and Yukio Mishima. 35mm print courtesy Shochiku. In Japanese; English subtitles. 105 min.

June 17, 4:00pm T1, June 30, 7:00pm T2

Yoru no henrin (The Shape of Night). 1964. Japan. Directed by Noboru Nakamura. Screenplay by Toshidi Gondo, based on the novel by Kyoko Ohta. With Miyuki Kuwano, Mikijirō Hira, Keisuke Sonoi. Given that the yakuza have long operated the Japanese sex trade, surprisingly few yakuza films have taken this slant on a familiar genre. Noboru Nakamura's *The Shape of Night* is a notable exception. Awash in seedy hues of neon blue, green, and red, with a claustrophobia belied by its artful compositions in "Shochiku Grandscope," Tokyo's red light district is the end of the line for a factory girl forced into prostitution by her would-be gangster boyfriend, his violence and impotent neediness trapping her in a desperate cycle of abuse. 35mm print courtesy Shochiku. In Japanese; English subtitles. 109 min.

June 17, 7:00pm T1, June 30, 4:00pm T2

Honjitsu Kyushin (Doctor's Day Off). 1952. Japan. Directed by Minoru Shibuya. Screenplay by Ryosuke Saito. With Rentaro Mikuni, Keiko Kishi, Chikage Awashima. When a doctor decides to close his practice for a well-deserved break, he instead finds himself having one of the busiest days of his life, as patients rotate in and out the office seeking all forms of intimate advice. Minoru Shibuya adopts an absurdist tone for this ensemble comedy, which takes place in a postwar Japan where ordinary poor citizens are still recovering both economically and emotionally. Shibuya joined Shochiku in 1930 and began as an assistant to master directors like Mikio Naruse, Heinosuke Gosho, and Yashuzirō Ozu. In films like *Doctor's Day Off*, scholar Chris Fujiwara contends, Shibuya, "who worked with equal facility in comedy and melodrama, made his mark as an ironic but compassionate chronicler of the difficulties of the early postwar period." 35mm print courtesy Shochiku. In Japanese; English subtitles. 97 min.

June 18, 7:45pm, T2, June 21, 4:00pm T2

Kazoku (Where Spring Comes Late). 1970. Japan. Directed by Yoji Yamada. Screenplay by Akira Miyazaki, Yamada. With Chieko Baisho, Hisashi Igawa, Chishū Ryū. Shochiku's most commercially successful and perennially beloved director, Yoji Yamada won five prestigious Kinema Jumbo awards for *Where Spring Comes Late*—arguably his most artistically accomplished film together with *My Son*—using popular actors like Cheiko Baisho and Chishū Ryū from his hit series *Tora-san* to tell the story of a rapidly changing Japan as it experiences an economic boom. The film shows a poor mining family from Kyushū in southern Japan heading north to Hokkaido to seek a better life as farmers. Along the way they pass through Osaka, then hosting the 1970s World's Fair Expo, and the capital city of Tokyo. The film is shot entirely on location, employing a documentary style unusual for Yamada. 35mm print courtesy Shochiku. In Japanese; English subtitles. 106 min.

June 19, 1:00pm T2, June 20, 7:30pm T1

Musuko (My Son). 1991. Japan. Directed by Yoji Yamada. Screenplay by Yoshitaka Asama, Yamada. With Rentaro Mikuni, Masatoshi Nagase, Emi Wakui. Considered by many contemporary Japanese filmmakers, including Shuichi Okita (*The Woodsman and the Rain*), to be one of Shochiku's most touching films, *My Son* is a story of young romance and filial piety told with laughter and pathos, in true Yoji Yamada fashion (a style he learned from Shochiku's legendary filmmakers Yasujirō Ozu and Yasujirō Shimazu). Fresh from his success as the lead in Jim Jarmusch's *Mystery Train*, Masatoshi Nagase plays Tetsuo, a layabout who works part time at a bar in Tokyo. Returning to the countryside on the

anniversary of his mother's death, he is goaded by his displeased father into taking a job at an iron factory. There he meets a young woman who seems unable to speak. 35mm print courtesy Shochiku. In Japanese; English subtitles. 121 min.

June 19, 4:00pm T2, June 20, 4:00pm T1

Arashi wo yobu jūhachinin (18 Roughs). 1963. Japan. Written and directed by Kijū Yoshida. With Tamotsu Hayakawa, Yoshiko Kayama, Taiji Tonoyama. The Japanese New Wave filmmaker whose *Eros + Massacre* (1969) was a radical *cri de coeur* in MoMA's Art Theatre Guild series, Kijū Yoshida made *18 Roughs* relatively early in his Shochiku career (after assisting the studio's stalwart director Keisuke Kinoshita), and it is arguably his best film from this period. In it he reveals a more gentle-hearted anarchical spirit and atmospheric sense of place, depicting a ship welder in a seaside manufacturing town who, in exchange for free lodging, becomes the reluctant ward of a bunch of tough kids. 35mm print from Japan Foundation, New York; courtesy Shochiku. In Japanese; English subtitles. 108 min.

June 22, 4:00pm T2, June 25, 1:00pm T2

Minagoroshi no Reika (I, the Executioner). 1968. Japan. Directed by Tai Kato. Screenplay by Haruhiko Miura. With Makoto Sato, Chieko Baisho, Ranfan Oh. Brutal in its depiction of sexual and physical violence towards women, *I, the Executioner* is, as Tony Rayns writes, "up there with Oshima's *Violence at Noon* and Imamura's *Vengeance Is Mine* as one of Japan's most disturbing anatomies of a serial killer." Tai Kato, best known for his yakuza and period films, pulls out all the stops in this visually arresting, nihilistic modern-day tale of a man on a brutal murder and rape spree, using extreme close-ups and unusually low-angle shots to make his rage viscerally palpable. Whether Kato's spin on the serial killer genre condemns or merely perpetuates an all-too-common trope—men's fear and hatred of women—is left to the audience. 35mm print from Japan Foundation, New York; courtesy Shochiku. In Japanese; English subtitles. 90 min.

June 23, 4:00pm T2, June 25, 4:00pm T2

Momotaro, Umi no Shinpei (Momotaro, Sacred Sailors). 1945. Japan. Directed by Mitsuyo Seo. A dark chapter in Shochiku history, this propaganda film, commissioned by the Imperial Japanese Navy during the Second World War, was also Japan's first feature-length animation and a tremendous boyhood influence on Tezuka Osamu, "the godfather of manga," along with countless other Japanese graphic novelists and animators. Though the film was believed destroyed by the US occupying forces after the war, a sole print eventually resurfaced and is here presented in a 4K digital restoration, revealing a true technical marvel made by a team of animators who, during the hurried production, were conscripted one by one into fighting a losing battle on the warfront. While singing forest animals abound—Disney is inescapable—the film's inherent colonial ideology and caricatures of enemy forces make for a particularly distasteful narrative, a solemn reminder of how myths and pop culture can be used to toxic nationalist ends. 4K digital restoration courtesy Shochiku.

June 24, 4:00pm T2, June 26, 1:00pm T2

Za Ondekoza (The Ondekoza). 1981. Japan. Directed by Tai Kato. Screenplay by Shigeo Nakakura. With Toshio Kawauchi, Eitetsu Hayashi, Yoshiaki Ooi. Spectacularly entertaining and sensuously overwhelming, this criminally overlooked swan song by Tai Kato (*I, the Executioner*) is a one-of-a-kind documentary following the youth of Sado Island's *taiko* drumming troupe Ondekoza, a visually inventive and adventurous demonstration of sound

and staged performances that for Kato was his most satisfying filmmaking experience. DCP courtesy Shochiku. In Japanese; English subtitles. 105 min.
June 28, 4:00pm T2, July 2, 1:00pm T2

Bushidô muzan (The Tragedy of Bushido). 1960. Japan. Written and directed by Eitarô Morikawa. With Miki Mori, Mutsuko Sakura, Hizuru Takachiho. In his bewitching attempt to infuse Japanese New Wave aesthetics into the timelessly popular genre of *jidaigeki* (stylized period dramas usually set in the military and mercantile capital of Edo between 1603 and 1867), Eitarô Morikawa implicitly draws parallels between the absolute fealty that requires a samurai to commit *seppuku* after the death of his clan lord in 17th-century Japan and the no-less-draconian demands of corporate loyalty and obedience in post-World War II Japan. Morikawa powerfully conveys the ruthless persistence of *bushido* (samurai moral codes) in family and country even after the ruling class has lost all honor or credibility. DCP courtesy Shochiku. In Japanese; English subtitles. 75 min.
June 29, 4:00pm T2, July 2, 7:00pm T2

Shi no toge (The Sting of Death). 1990. Japan. Directed by Kôhei Oguri. Screenplay by Oguri, based on the novel by Toshio Shimao. With Keiko Matsuzaka, Ittoku Kishibe, Midori Kiuchi. Kôhei Oguri (*Muddy River, Sleeping Man*) won the Grand Jury Prize at Cannes—and Ittoku Kishibe and Keiko Matsuzaka the prestigious Kinema Junpo awards for Best Actor and Actress, respectively—for this period love story based on Toshio Shimao's semi-autobiographical "I Novel" from 1960, about a husband's infidelities, his wife's nervous breakdown, and their attempt to salvage their marriage in front of their impressionable young children on the remote island of Amami Oshima. In theatrical fashion, Oguri eerily blends the simmering tensions and morbid humor of their barbed conversations with painfully long silences and explosive outbursts, and bathes his haunted, claustrophobic spaces—both interior and exterior—with an unreal sense of day and night. 35mm print from Japan Foundation, New York; courtesy Shochiku. In Japanese; English subtitles. 115 min.
June 29, 7:00pm T2, July 2, 4:00pm T2

Yoru no tsuzumi (Night Drum/The Adulteress). 1958. Japan. Directed by Tadashi Imai. Screenplay by Shinobu Hashimoto, Kaneto Shindô. With Rentarô Mikuni, Ineko Arima, Masayuki Mori. Scholar Alexander Jacoby considers *Night Drum* Tadashi Imai's masterpiece, in which the equally talented screenwriters Shinobu Hashimoto and Kaneto Shindô transform Chikamatsu Monzaemon's 18th-century puppet play into "a scathing attack on the repressive social codes of feudal Japan, which lead a nobleman to kill his wife after she commits adultery. Here, especially in the stunning climax, Imai's social critique achieved a rare emotional intensity." After a wartime career making nationalist propaganda films—he called this "the biggest mistake of my life"—Imai turned to humanist portraits of outcasts: servants, mixed-race children, victims of radioactive poisoning, and, above all, women confined by their social class. 35mm print from the National Film Archive of Japan; courtesy Shochiku. In Japanese; English subtitles. 95 min.
July 1, 4:00pm T2, July 4, 4:00pm T2

Nigorie (Inlet of Muddy Waters). 1953. Japan. Directed by Tadashi Imai. Screenplay by Yoko Mizuki, Toshiro Ide. With Akiko Tamura, Yoshiko Kuga, Chikage Awashima. Having premiered at Cannes and won many Japanese awards, *Inlet of Muddy Waters* is the brilliant adaptation by Tadashi Imai, a noted social realist filmmaker, of three stories by Ichiyo Higuchi (1872–1896), Japan's first professional female writer and a literary prodigy who nonetheless died in poverty at age 24. Much of Higuchi's work is proto-feminist, centering on lower-class women forced into prostitution to make ends meet. The screenplay was

cowritten by Yoko Mizuki, Imai's frequent collaborator and a woman who, like Higuchi herself, was forced to become the family's sole breadwinner at a young age. 35mm print from Japan Foundation, New York; courtesy Shochiku. In Japanese; English subtitles. 130 min.

July 1, 7:00pm T2, July 4, 7:00pm T2

Yuwaku (Temptation). 1948. Japan. Directed by Kôzaburô Yoshimura. Screenplay by Kaneto Shindô. With Setsuko Hara, Shin Saburi, Akira Yamanouchi, Haruko Sugimura. Famously beloved for her performance as the loyal, long-suffering daughter in films by Yasujirô Ozu, Akira Kurosawa, and Mikio Naruse (hence her infelicitous nickname, The Eternal Virgin), Setsuko Hara here plays a medical student, grieving the loss of her father, who finds a surrogate father and a love interest in the form of one of his acolytes, a man nearly twice her age who hires her to care for his children and home while his invalid wife convalesces and he furthers his own ambitious career in leftist politics. Kôzaburô Yoshimura and Kaneto Shindô, who would collaborate on some 40 films, flirt equally with the politics of sex, working within the strictures of censorship and contemporary mores to touch upon the themes of temptation and transgression, forbidden love, incest, and the tragic fate of women, themes that they would more overtly address in later dramas like *Night River* and *Bamboo Doll of Echizen*. 35mm print from the National Film Archive of Japan; courtesy Shochiku. In Japanese; English subtitles. 106 min.

July 3, 1:00pm T2, July 5, 7:00pm T2

Shin Tokyo koshin-kyoku (New Tokyo March). 1953. Japan. Directed by Yûzô Kawashima. Screenplay by Ruiju Yanagisawa. With Teiji Takahashi, Yatarô Kitagami, Toshiko Kobayashi. Far too little known in the West, even though Shôhei Imamura was his assistant director and the screenwriter of his 1957 *The Shinagawa Path*, Yûzô Kawashima made unsentimental, unapologetic, and often sardonic portraits of humanity's baser instincts and lower depths in postwar films like *Suzuki Paradise: Red Light District* (1956), *Temple of the Wild Geese* (1962), and *Elegant Beast* (1962), the last feature he made before his untimely death at 45. His *New Tokyo March*, based on serialized stories in the popular magazine *Heibon*, follows six male friends from elementary school whose career paths diverge—newspaper reporter, engineer, boxer, sushi restaurant owner—but whose romantic lives intersect. 35mm print from the National Film Archive of Japan; courtesy Shochiku. In Japanese; English subtitles. 97 min.

July 3, 4:00pm T2, July 5, 4:00pm T2

Gyoei no Mure (The Catch). 1983. Japan. Directed by Shinji Somai. Screenplay by Yozo Tanaka. With Ken Ogata, Masako Natsume, Koichi Sato. Widely admired (and much imitated) by Japanese filmmakers for his depictions of adolescence in all its messy awkwardness and absurdity, Shinji Somai died prematurely at 53 and has yet to find the international acclaim he so richly deserves. *The Catch* is Somai's first work focusing on heated tensions between the generations. A stubborn old tuna fisherman in an isolated fishing town looks unkindly upon his only daughter's boyfriend, especially when the boyfriend begs to learn the secrets of the trade. Amid tuna fishing sequences to rival that of Rossellini's *Stromboli*, including a famous scene in which the legendary actor Ken Ogata (*Ballad of Narayama*) actually managed to haul a massive tuna out of the sea, Somai creates tension through his signature use of mesmerizingly and sensuously long takes. 35mm print from National Film Archive of Japan; courtesy Shochiku. In Japanese, English subtitles. 140 min.

July 6, 4:00pm T2, July 8, 7:00pm T2

Banka (Northern Elegy). 1957. Japan. Directed by Heinosuke Gosho. Screenplay by Toshio Yasumi, Toshio Yuki, based on a story by Yasuko Harada. With Yoshiko Kuga, Masayuki Mori, Mieko Takamine. As Heinosuke Gosho so brilliantly evoked throughout his career, best intentions can lead to terrible consequences, and acts of cruelty and kindness are sometimes perceived as one and the same. Such intricate paradoxes are what distinguishes *Northern Elegy*, Gosho's Sirkian melodrama of a doomed love triangle—and the conflicted friendship between two women—in a Hokkaido port town at first springtime thaw. 35mm print from the National Film Archive of Japan; courtesy Shochiku. In Japanese; English subtitles. 116 min.

July 6, 7:00pm T2, July 8, 4:00pm T2

Nakinureta haru no onna yo (A Woman Crying in Spring). 1933. Japan. Directed by Hiroshi Shimizu. With Den Obinata, Shigeru Ogura, Yoshiko Okada, Sachiko Murase. A migrant barmaid struggling with a child finds herself romantically drawn to a coal miner in a port city in Hokkaido, in northern Japan, where both must contend with money-grubbing employers who exploit them. Hiroshi Shimizu's first talkie—in which the beautiful snowy landscapes, partly shot on location in Hokkaido, provide an emotional and visual depth—is a bleak melodrama quite unlike the more heartwarming tales for which he is best known. So adept was Shimizu in his imaginative use of sound in *A Woman Crying in Spring* that it compelled fellow Shochiku director Yasujirō Ozu to try his own hand at making a talkie with *The Only Son* in 1936. 35mm print from the National Film Archive of Japan; courtesy Shochiku. In Japanese; with live English subtitles. 96 min.

July 7, 4:00pm T2, July 9, 7:00pm T2

Ani to sono imoto (An Older Brother and His Younger Sister). 1939. Japan. Written and directed by Yasujirō Shimazu. With Reikichi Kawamura, Michiko Kuwano, Kuniko Miyake. Together with Yasujirō Ozu, Yasujirō Shimazu was a pioneer of the genre for which Shochiku would become most famous, *shomin-geki*, comical and bittersweet tales of the lower-middle class that delighted Japanese moviegoers by making their seemingly ordinary lives worthy of the big screen. Shimazu's best films, as Alexander Jacoby observes, “employed a subtle social criticism.... [A]nd *The Older Brother and the Younger Sister*, probably his masterpiece, displayed clear feminist sympathies in its treatment of the heroine's rejection of a marriage proposal and satirized the unfriendly world of Tokyo business.” 35mm print from Japan Foundation, New York; courtesy Shochiku. In Japanese; English subtitles. 101 min.

July 7, 7:00pm T2, July 9, 4:00pm T2

Beyond Ozu: Hidden Gems of Shochiku Studios is organized by Joshua Siegel, Curator, Department of Film, The Museum of Modern Art, and Aiko Masubuchi, independent curator. Special thanks to Eric Nyari, Shion Komatsu, Meri Koyama, Alo Joekalda, Shun Inoue, Maya Sato, and Francisco Valente.

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