

# The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

No. 31

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## FIVE DECADES OF JAPANESE FILMS IN MAJOR RETROSPECTIVE LARGEST FILM SHOWING HELD AT MUSEUM

### CONCURRENT SHOW OF AMERICAN FILMS AT TOKYO MUSEUM

Fifty years of Japanese Cinema will be represented at The Museum of Modern Art in the single largest and most comprehensive film retrospective it has ever held. Organized by Donald Richie, the Western authority on Japanese films, and presently Visiting Curator of the Department of Film, this three month retrospective, starting April 12, will present ninety pictures, almost all of which will be having their first viewing in the United States.

The series will begin with Akira Kurosawa's first film, "Sanshiro Sugata," made in 1943; it will also include a rare 1936 Kenji Mizoguchi film called "Sisters of the Gion" and "Crossroads" and a 1928 film of Teinosuke Kinugasa, known here for "Gate of Hell." The earliest film in the retrospective, Minoru Murata's "Souls on the Road," dates back to 1921, and the newest film is Kaneto Shindo's "Kagero," made last year. Shindo directed "The Island."

Simultaneously with the showing here of the films of thirty-two Japanese directors, Tokyo's National Museum of Modern Art will celebrate the opening of its Film Museum with a Retrospective of American Film Classics from 1894 to 1929, presented in conjunction with the Japanese Film Library Council. The American pictures, sent to Tokyo by the New York Museum of Modern Art's International Council, were selected by Mr. Richie, and include pictures of Chaplin, Sennett, and Griffith, as well as films by Von Stroheim, "Nanook of the North," Lubitsch's "The Marriage Circle," and "The Four Horsemen of the Apocalypse" with Rudolph Valentino. The Tokyo Film Series starts later in April, following the opening of the Japanese Film Show here.

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Supplementing the film showings in this country there will be a photographic exhibition of 98 stills from Japanese films from the last seventy-three years, from 1896 to 1969, accompanied by a chronological text prepared by Mr. Richie. The wall show of photographs will be on view in the auditorium gallery, installed in Japanese style by Carl Laanes, the Museum's Senior Designer.

While the Japanese retrospective will present the early works of master directors, such as "pre-'Rashomon'" Kurosawa, and unfamiliar Mizoguchi, the director noted for "Ugetsu," it will also introduce to American audiences many established Japanese directors who are unknown here. Among the famous unknowns are Kon Ichikawa, Mikio Naruse, and the late Yasujiro Ozu. The Japanese, according to Richie, consider Ozu "the most Japanese" of directors. He is famous for his films in the shomin-geki genre or films of middle-class life, as in "Tokyo Story," which deal perceptively with the contemporary Japanese social scene and its values.

Mr. Richie believes that Japanese cinema is "one of the most important in the world," although largely neglected in this country, except for a few films, namely "Rashomon," "Ikuru," and "Ugetsu." While "Rashomon" admittedly called world attention in 1951 to Japanese films, the cinema in that country actually started, in fact, in the late 19th century when the Western nations brought about the open door policy, and the Crown Prince, later Emperor Taisho, attended the first Vitascope showing. The early peep show provided by the Kinetoscope and the films of Lumière and Pathé Frères had already reached the Japanese public, and the audiences in Japan, unlike those in the West, did not frown on films as "disreputable" but from the start considered the new medium family entertainment.

In the twenties and thirties, says Mr. Richie, the Japanese films were as fine as the films in most Western countries. "This is one of the best kept secrets of film scholarship," he maintains. Author of "The Films of Akira Kurosawa," he has written several books on Japan and the cinema in Japan. He has also lived in Japan for the past 25 years.

Many of the early Japanese films were lost, revealed Richie, either in the

(more)

1921 earthquake or in the 1945 fire raids or during the Allied Occupation. With the help of Tokyo's National Museum of Modern Art, enough prints have been recovered to give evidence of the varied excellence of the earlier Japanese films.

The Museum's retrospective has been conceived with the objective of providing an accurate reflection of Japan, with emphasis on its "golden age," the post-war years in the late forties and fifties. Until then, Japanese films were still unknown to the western world. The Japanese movie industry, Richie indicates, has always been self-supporting and does not rely on revenue from exports.

Mr. Richie hopes that Americans will come away from this massive historic retrospective with "some understanding of Japan." From these films he feels "the profile of Japan is easy to catch. The likeness is unmistakable yet difficult to define." By way of a definition, he points out that just as American film excels in action, European film in character, so the film of Japan "is richest in mood or atmosphere."

"Man and his surroundings are the continual theme of Japanese film, which reflects that oneness with nature that constitutes both the triumph and the escape of the Japanese people." Since the Japanese regards his surroundings as an extension of himself, Richie thinks this quality is found perhaps more often in Japanese cinema than elsewhere.

Cooperating with The Museum of Modern Art in launching this retrospective is the Consul-General of Japan, Mr. H. Uchida, the Japan Film Library Council, Uni-Japan Film, and the five major Japanese production companies.

The schedule of Japanese films follows on the reverse side. Most of the films are subtitled, excepting those asterisked.

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The Japanese Film

April 12 - July 22

Sun., Apr. 12	2, 5:30, 8	Sugata Sanshiro - Kurosawa	78 min.
Mon., Apr. 13	8	Umareta wa Mita Keredo	89 min.
Tues., Apr. 14	2	(I was Born, But ...)	silent
Wed., Apr. 15	2, 5:30	Kokoro (The Heart)	122 min.
Thu., Apr. 16	2	Diary of a Shinjuku Burglar	
	5:30	(Shinjuku Dorobo Nikki)	97 min.
	8	Shonen (Boy)	97 min.
		Koshikei (Death by Hanging)	117 min.
Fri., Apr. 17	2, 5:30	Kiru (Kill)	115 min.
Sat., Apr. 18	3, 5:30	Kohayagawake no Aki	103 min.
		(The End of Summer)	
Sun., Apr. 19	2, 5:30	Saikaku Ichidai Onna	148 min.
		(The Life of Oharu)	
Mon., Apr. 20	8	Yukinoju Hengei (An	114 min.
Tues., Apr. 21	2, 5:30	Actor's Revenge)	
Wed., Apr. 22	2, 5:30	Meoto Zenzai (Marital	120 min.
		Relations)	
Thu., Apr. 23	2	Oban (Large Size) (I)	118 min.
	5:30	Oban Zoku (II)	121 min.
	8	Oban Zokuzoku (III)	108 min.
Fri., Apr. 24	2, 5:30	Bonchi*	104 min.
Sat., Apr. 25	3, 5:30	Aru Kengo no Shogai (The	112 min.
		Life of a Certain Swordsman)	
Sun., Apr. 26	2, 5:30	Jujiro* (Crossroads)	ca. 75 min.
Mon., Apr. 27	8	Joiuchi (Rebellion)	128 min.
Tues., Apr. 28	2, 5:30		
Wed., Apr. 29	2, 5:30	Flowing* (Nagareru)	117 min.
Thu., Apr. 30	2, 5:30	Yoru no Onnatachi (Women	75 min.
		of the Night)	
Fri., May 1	2	Tobenai Chimoku (Silence	103 min.
	5:30	has no Wings)	
		Watashi wa Kai ni Naritai	113 min.
		(I Want to Be a Shellfish)	
Sat., May 2	3, 5:30	Buana Toshi no Uta (The Song	115 min.
		of Bwana Toshi)	

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Sun., May 3	2, 5:30	Waga Seishun ni Kuinashi (No Regrets for Our Youth)	110 min.
Mon., May 4	8	Bokutokidan	120 min.
Tues., May 5	2		
Wed., May 6	2, 5:30	Chichi Arika* (There Was a Father)	94 min.
Thu., May 7	2, 5:30, 8	Furyo Shonen (Bad Boys)	90 min.
Fri., May 8	2, 5:30	Subarashiki Nichiyobi* (One Wonderful Sunday)	108 min.
Sat., May 9	3	Ningen no Joken (The Human Condition)	138 min.
Sun., May 10	2, 5:30	Neko to Shozo to Futari no Onna (A Cat, One Man, Two Women)	106 min.
Mon., May 11	8	Hakai (Apostasy)	118 min.
Tues., May 12	2, 5:30		
Wed., May 13	2, 5:30	Rokugun Nakano Gakko (Nakano Army School)	96 min.
Thu., May 14	2, 5:30, 8	Kodomo no Shiki* (The Four Seasons of Childhood) I and II	80 min.
Fri., May 15	2, 5:30	Zatoichi Takkatabi (Zatoichi's Cane Sword)	93 min.
Sat., May 16	3	Tohoku no Zummutachi (Men of Tohoku)	60 min.
	5:30	Ichiban Utsukushiku (The Most Beautiful)	85 min.
Sun., May 17	2, 5:30	Te o Tsunagu Kora (Children Hand in Hand)	100 min.
Mon., May 18	8	Samurai (Samurai Assassin)	124 min.
Tues., May 19	2		
Wed., May 20	2, 5:30	Kuroi Gashi (The Lost Alibi)	95 min.
Thu., May 21	2, 5:30, 8	Yuki Fujin Ezu* (A Picture of Madame Yuki)	88 min.
Fri., May 22	2, 5:30	Hawai Marei Oki Kaisen (The War at Sea ...)	110 min.
Sat., May 23	3, 5:30	Yama no Oto (Sounds from the Mountains)	95 min.
Sun., May 24	2, 5:30	Pu-San (Mr. Pu)	97 min.

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Mon., May 25		8	Shizukanaru Ketto (The Quiet Duel)	95 min.
Tues., May 26	2, 5:30		Shubun (Scandal)	105 min.
Wed., May 27	2, 5:30		Yoakemai (Before Dawn)	
Thu., May 28	2,	8	Hakuchi (The Idiot)	166 min.
Fri., May 29	2, 5:30		Okumanchoja (The Billionaire)	85 min.
Sat., May 30	3, 5:30		Cembaku no Ko* (Children of the A-Bomb)	98 min.
Sun., May 31	2, 5:30		Madamu to Nyobo* (The Neighbor's Wife and Mine)	64 min.
Mon., June 1		8	Ansatsu (Assassination)	105 min.
Tues., June 2	2, 5:30			
Wed., June 3	2, 5:30		Shukujo wa Nani o Wasuretake* (What Did the Ladies Forget?)	73 min.
Thu., June 4			NO JAPANESE SHOWINGS	
Fri., June 5	2, 5:30		Osaka no Yado* (An Inn in Osaka)	122 min.
Sat., June 6	3		Kinokawa (The Kii River)	176 min.
Sun., June 7	2, 5:30		Tokyo Monogatari (Tokyo Story)	135 min.
Mon., June 8		8		
Tues., June 9			NO JAPANESE SHOWINGS	
Wed., June 10			NO JAPANESE SHOWINGS	
Thu., June 11		8	Tokyo Monogatari (Tokyo Story)	135 min.
Fri., June 12			NO JAPANESE SHOWINGS	
Sat., June 13			NO JAPANESE SHOWINGS	
Sun., June 14			NO JAPANESE SHOWINGS	
Mon., June 15		8	Higanbana (Equinox Flower)	117 min.
Tues., June 16	2			
Wed., June 17	2, 5:30		Uma* (Horses)	129 min.
Thu., June 18	2,	7	Nogiku no Cotoki Kimi Nariki (She Was Like a Wild Chrysanthemum)	133 min.
Fri., June 19	2, 5:30		Tsuma* (Wife)	96 min.
Sat., June 20	3, 5:30		Utamaro o Meguru Gonin no Onna (Utamaro and His Five Women)	95 min.
Sun., June 21	2, 5:30		Samma no Aji (An Autumn Afternoon)	113 min.

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Mon., June 22		8	Kazahana (Snowflower)	78 min.
Tues., June 23	2			
Wed., June 24	2, 5:30		Tonari no Yaechan* (Our Neighbor, Miss Yae)	79 min.
Thu., June 25	2, 5:30, 8		Akanegumo (Clouds at Sunset)	107 min.
Fri., June 26	2, 5:30		Tojuro no Koi* (Love of Tojuro)	
Sat., June 27	3		Koge (Scent of Incense)	202 min.
Sun., June 28	2, 5:30		Akibiyori (Late Autumn)	128 min.
Mon., June 29		8	Yoru no Tsuzumi (Night Drum)	95 min.
Tues., June 30	2, 5:30			
Wed., July 1	2, 5:30		Rojo no Reikon* (Souls on the Road)	75 min.
Thu., July 2	2, 5:30, 8		Kagero	102 min.
Fri., July 3	2, 5:30		Tsuchi* (Earth)	120 min.
Sat., July 4	3, 5:30		Kuroi Taiyo (Black Sun)	95 min.
Sun., July 5	2, 5:30		Shokei no Shima (Punishment Island)	87 min.
Mon., July 6		8	Ukigusa (Floating Weeds)	119 min.
Tues., July 7	2		Ukigusa Monogatari*	89 min.
	5:30		Ukigusa	119 min.
Wed., July 8	2		Ukigusa Monogatari	89 min.
	5:30		Ukigusa	119 min.
Thu., July 9	2, 5:30, 8		Echigo Tsutsuishi Oya Shirazu (A Story from Echigo)	112 min.
Fri., July 10	2, 5:30		Izu no Odoriko* (The Dancing Girl from Izu)	94 min.
Sat., July 11	3, 5:30		Nigorie* (Muddy Waters)	130 min.
Sun., July 12	3		Kuragijima (Kamigami ni Fukaku Yokobo) (Tales from a Southern Island)	152 min.
Mon., July 13		8	Heitai Yakuza (The Hoodlum Soldier)	103 min.
Tues., July 14	2, 5:30			
Wed., July 15	2, 5:30		Ninjo Kamifusen* (Humanity and Paper Balloons)	86 min.
Thu., July 16	2, 5:30, 8		Enjo* (Conflagration)	99 min.
Fri., July 17	2, 5:30		Naniwa Ereji* (Osaka Elegy)	89 min.

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Sat., July 18	3, 5:30	Gion no Shimai* (Sisters of the Gion)	95 min.
Sun., July 19	2, 5:30	Taki no Shiraito	110 min.
Mon., July 20	8	Shin Heike Monogatari (Tales of the New Taira Clan)	108 min.

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Additional information available from Lillian Gerard, Film Coordinator, and Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. (212) 956 - 7296, 7501.