

DVD & Blu-ray press release



More Yasujiro Ozu Dual Format Edition releases from the BFI on 23 May 2011

On 23 May the BFI adds more titles to its ongoing strand, **The Ozu Collection** with the release of **Late Autumn** (1960) and **An Autumn Afternoon** (1962). Presented in Dual Format Editions (a Blu-ray and a DVD disc in one box), each main feature is complemented by an early Ozu film that has never been made available in the UK before.

The Ozu Collection, which will eventually feature all 32 of the world-renowned Japanese director's surviving films made for the Shochiku Studio, already contains *Tokyo Story*, *Early Summer*, *Late Spring*, *Equinox Flower* and *Good Morning*.

Late Autumn (Akibiyori) & A Mother Should be Loved (Haha O Kowazuya)

When college nostalgia inspires a group of middle-aged businessmen to match-make for the widow of a friend – played with measured dignity by Setsuko Hara (*Tokyo Story*) – and her daughter, they have no idea of the strife their careless interference will cause. *Late Autumn*'s examination of familial upheaval moves effortlessly from comedy to pathos and is amongst the finest of Ozu's post-war films.

Also included here is surviving version of Ozu's moving silent drama *A Mother Should be Loved*. Missing both first and last reels, the incomplete film nevertheless achieves a dramatic intensity in its portrayal of a young man struggling to deal with a disturbing family secret. It is presented with an alternative, newly commissioned, score by composer Ed Hughes.

Special features

- Standard Definition and High Definition presentations of *Late Autumn* (DVD & Blu-ray)
- Standard Definition presentation of *A Mother Should be Loved*
- Optional score for *A Mother Should be Loved* by Ed Hughes, commissioned exclusively for the BFI
- Illustrated booklet with a new sleeve note essay by Asian cinema expert Alexander Jacoby
- New and improved English subtitles

An Autumn Afternoon (Sanma No Aji) & A Hen in the Wind (Kaze No Naka No Mendori)

Yasujiro Ozu's elegiac final film *An Autumn Afternoon* charts the inevitable eclipse of older generations by irreverent youth. Revisiting the story of his earlier masterpiece *Late Spring* (1949), Ozu once again casts Chishu Ryu in the role of a concerned father, Hirayama, to unmarried daughter Michiko. Harangued on all sides to marry off Michiko, Hirayama reluctantly prepares to bid his old life farewell. A cast of tragi-comic characters weaves seamlessly through this gently satirical portrayal of life's inevitable, endless cycle.

Cont...

Ozu's rarely seen post-war melodrama *A Hen in the Wind* is also included here. In a Japan recently devastated by World War II a devoted, near-destitute mother turns to prostitution to pay medical bills when her son falls dangerously ill.

Special features

- Standard Definition and High Definition presentation of *An Autumn Afternoon* (DVD & Blu-ray)
- Standard Definition presentation of *A Hen in the Wind* (DVD only)
- Illustrated booklet with a new sleeve note essay by Kyoko Hirano and Jonathan Rosenbaum
- New and improved English subtitles

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For further information and review copies please contact:

Jill Reading, BFI Press Office

Tel: (020) 7957 4759 E-mail: jill.reading@bfi.org.uk

Images are available at www.image.net under BFI DVD & Blu-ray 2011

BFI releases are available from all good DVD retailers; by mail order from the BFI Filmstore

Tel: 020 7815 1350 or online at www.bfi.org.uk/filmstore

Technical information

Late Autumn

Cat. No. BFIB1073, RRP £19.99, Cert PG

Japan / 1960 + 1934 / colour & black and white / Japanese language, English subtitles / 129 mins + 70 mins / Original aspect ratio 1.33:1

Disc 1: BD25 / 1080p / 24fps / PCM mono audio (48k/16-bit) / Region B

Disc 2: DVD9 / PAL / Dolby Digital mono audio (320kbps) / Region 2

An Autumn Afternoon

Cat. No. BFIB1072, RRP £19.99, Cert PG

Japan / 1962 + 1948 / colour & black and white / Japanese language, English subtitles / 113 mins + 80 mins / Original aspect ratio 1.33:1

Disc 1: BD25 / 1080p / 24fps / PCM mono audio (48k/16-bit) / Region B

Disc 2: DVD9 / PAL / Dolby Digital mono audio (320kbps) / Region 2

About Yasujiro Ozu

Yasujiro Ozu came into the Japanese film business in 1923; he was 19 at the time and a huge film buff, having spent much of his teenage life watching imported Hollywood films. He joined Shochiku (the company for which he made the vast majority of his films) as a camera assistant and soon went on to become an assistant director and script collaborator. He learned his craft on the job and quickly became competent in framing shots, staging scenes and building gags in the conventional Hollywood manner. Some five or six years into his career as a director Ozu began to formulate his own distinctive filmic style, a method of framing, pacing and cutting which was unique in both Japanese and world cinema. It was a style he pursued right up to his death in 1963.

In film after film, Ozu focused on the everyday lives – at home, at work, in bars or in school – of ordinary people, deploying stories shorn of big melodramatic moments, and balancing gentle comedy with a poignant awareness of life's limitations and transience.