



SIGHT AND SOUND GREATEST FILMS OF ALL TIME 2022: 90=

Ugetsu Monogatari

One of Mizoguchi's greatest films, *Ugetsu Monogatari* intertwines two ghost stories into a shiveringly beautiful masterpiece whose pictorial accomplishment (were it not for the fluidity of his camera moves, almost every frame would deserve freezing) never distracts from its narrative and emotional core. Two peasant brothers are determined to make something of themselves by exploiting opportunities presented by war-torn 16th-century Japan. One seeks wealth through selling his pottery, the other fame from martial prowess: both are undone by their greed. But calling it a morality tale does no justice to Mizoguchi's treatment: when the potter meets the mysterious Lady Wakasa, the physical and supernatural worlds achieve a perfect if fleeting balance.

Michael Brooke, *Sight and Sound*, July 2008

A contemporary review

Kenji Mizoguchi, who died six years ago, had made eighty-eight films in a career stretching back to the Twenties. Only one of them! *Street of Shame*, has previously been shown commercially in Britain, though critics have been able to see more of this almost legendary director's work at European festivals.

Ugetsu may or may not be his masterpiece; certainly it is a wonderful example of two of the qualities Japanese critics consistently found in his work – his delicate, sure-footed sense of period, and his concern, above all, with the psychology of the women characters he created. Miyagi, with her premonitions of disaster, her instinctive conservatism, and Ohama, the tougher, more hard-headed wife of the simple, boastful Tobei, are characters created in greater depth than the two men, whose ambitions bring catastrophe to both families. *Ugetsu's* moral is essentially a conservative one; and the beautiful scene in which the phantom Miyagi welcomes Genjuro home, re-establishing the peace which his actions have broken, reinforces it.

Mizoguchi took his subject from a famous eighteenth century collection of stories bringing together two separate episodes – the ghost princess comes from one story, the ghost wife from another. In fact, the film's most 'ghostly' scene – in a Western sense – belongs to 'reality': the moment when the second boat suddenly appears on the misty lake. Both the phantom princess, with her longing for the love she missed in life, and the gentle ghost wife, setting about her housework, are human shades; and the film's supreme art lies in its ability to blend the supernatural and the everyday, the haunted love affair and the potters at their kiln, the lake-crossing and the market-place.

The crane shot which ends the film, the camera moving up to show us farmers at work in the fields, after the child has decorated his mother's grave, is a kind of summation. And, throughout, this great artist employs his camera to create images – Miyagi among the reeds, waving goodbye to the boat, the lovers on their silken carpet on the lawn, the princess's first appearance in the market-which are not merely beautiful, but a drawing together of life and legend.

Monthly Film Bulletin, May 1962

UGETSU MONOGATARI**(TALE OF THE PALE AND MYSTERIOUS MOON AFTER THE RAIN)**

Director: Kenji Mizoguchi

Production Company: Daiei

Producer: Masaichi Nagata

Planning: Kyuichi Tsuji

Production Manager: Masatsugu Hashimoto

Assistant Director: Tokuzô Tanaka

Script Supervisor: Yoshimi Kimura

Screenplay: Matsutarô Kawaguchi, Giken Yoda

Based on two stories by: Akinari Ueda

Director of Photography: Kazuo Miyagawa

Assistant Photographer: Shozo Tanaka

Lighting: Kenichi Okamoto

Lighting Assistant: Seiichi Ota

Stills Photography: Ennosuke Asada

Editor: Mitsuzô Miyata

Art Director: Kisaku Itô

Period Authenticity: Kusune Kainosho

Assistant Art Director: Yasuo Iwaki

Setting: Uichirô Yamamoto

Scenery: Tazaburô Ôta

Costumes: Yoshima Shima

Make-up: Zenya Fukuyama

Hairstyles: Ritsu Hanai

Music: Fumio Hayasaka

Music Assistant: Ichiro Saito

Traditional Music: Tamezô Mochizuki

Biwa Player: Umehara

Choreography: Kinshichi Kodera

Sound: Iwao Ôtani, Teru Suzuki

Dialogue Consultant: Isamu Yoshii

Pottery Consultant: Zengoro Eiraku

Cast

Masayuki Mori (*Genjuro*)

Kinuyo Tanaka (*Miyagi*)

Ichisaburo Sawamura (*Genichi, Genjuro's son*)

Sakae Ozawa (*Tobei*)

Mitsuko Mito (*Ohama*)

Machiko Kyo (*Lady Wakasa*)

Kikue Mori (*Ukon, Wakasa's chief lady-in-waiting*)

Tokiko Mito, Tokuko Ueda (*Wakasa's ladies-in-waiting*)

Rôsuke Kagawa (*village headman*)

Eigoro Onoe (*commander*)

Saburo Date (*commander's retainer*)

Mitsusaburo Ramon (*Lord Niwa*)

Ichirô Amano (*boatman*)

Kichijiro Ueda (*clothes seller*)

Sugisaku Aoyama (*old Buddhist priest*)

Shôzô Nanbu (*Shinto priest*)

Reiko Kondo (*brothel proprietress*)

Teruko Omi, Keiko Koyanagi, Masako Tomura (*prostitutes*)

Jun Fujikawa, Ryuji Fukui, Eigi Ishiguro, Koji Fukuda (*soldiers*)

Japan 1953

94 mins

SIGHT AND SOUND GREATEST FILMS OF ALL TIME 2022**The General**

Sun 1 Jan 12:10; Sun 29 Jan 15:10

The Leopard (Il gattopardo)

Sun 1 Jan 14:10; Thu 5 Jan 18:40; Fri 20 Jan 14:00

Sunset Boulevard

Sun 1 Jan 15:50; Fri 27 Jan 14:30; Mon 30 Jan 17:50

Metropolis

Sun 1 Jan 17:55 (+ intro by Bryony Dixon, BFI Curator); Sun 15 Jan 14:40;

Mon 30 Jan 16:30 BFI IMAX

L'avventura (The Adventure)

Sun 1 Jan 18:05; Sun 22 Jan 15:20; Mon 30 Jan 20:15

Touki-Bouki

Mon 2 Jan 13:40; Tue 31 Jan 17:40

The Red Shoes

Mon 2 Jan 13:50; Tue 24 Jan 18:05

Once Upon a Time in the West (C'era una volta il West)

Mon 2 Jan 15:20; Sat 7 Jan 17:15; Sun 15 Jan 16:15 BFI IMAX

Get Out

Mon 2 Jan 18:40; Fri 6 Jan 17:50

Pierrot le Fou

Tue 3 Jan 18:10; Wed 4 Jan 20:30; Thu 19 Jan 20:30

My Neighbour Totoro (Tonari no Totoro)

Tue 3 Jan 18:20; Sun 22 Jan 10:00 BFI IMAX; Sat 28 Jan 13:40

A Man Escaped (Un Condamné à mort s'est échappé)

Tue 3 Jan 18:30; Sat 28 Jan 20:30

Black Girl (La Noire de...)

Tue 3 Jan 20:30; Thu 12 Jan 18:15 (+ intro)

Ugetsu Monogatari

Tue 3 Jan 20:50; Tue 17 Jan 20:30

Madame de...

Wed 4 Jan 14:30; Fri 20 Jan 18:10 (+ intro by Ruby McGuigan, Cultural Programme Manager)

Yi Yi (A One and a Two...)

Wed 4 Jan 18:40; Sun 22 Jan 14:00 (+ intro by Hyun Jin Cho, Film Programmer, BFI Festivals)

The Shining

Fri 6 Jan 20:10; Tue 10 Jan 20:10; Sat 21 Jan 20:30 BFI IMAX

Spirited Away (Sen to Chihiro no Kamikakushi)

Sat 7 Jan 12:10; Sun 22 Jan 12:30 BFI IMAX

Tropical Malady (Sud pralad)

Sat 7 Jan 13:50; Mon 9 Jan 20:40

Histoire(s) du cinema

Sat 7 Jan 16:30

Blue Velvet

Sat 7 Jan 20:30; Fri 20 Jan 20:35; Tue 24 Jan 21:00 BFI IMAX

Sátántangó

Sun 8 Jan 11:15; Sat 21 Jan 13:30

Celine and Julie Go Boating (Céline et Julie vont en bateau)

Sun 8 Jan 14:45; Sat 21 Jan 17:00

Journey to Italy (Viaggio in Italia)

Sun 8 Jan 18:20; Mon 23 Jan 14:30; Fri 27 Jan 20:50

Parasite (Gisaengchung)

Mon 9 Jan 17:50; Wed 18 Jan 17:30 BFI IMAX

The Gleaners and I (Les glaneurs et la glaneuse) + La Jetée

Wed 11 Jan 20:30; Mon 23 Jan 18:10

A Matter of Life and Death

Thu 12 Jan 20:40; Sun 22 Jan 11:30

Chungking Express (Chung Him sam lam)

Thu 12 Jan 20:45; Tue 17 Jan 20:50; Sat 21 Jan 14:15

Modern Times

Fri 13 Jan 17:45; Sun 22 Jan 13:10

A Brighter Summer Day (Guling jie shaonian sha ren shijian)

Mon 16 Jan 18:30; Sat 28 Jan 16:00

Imitation of Life

Wed 18 Jan 20:30; Wed 25 Jan 14:30; Sun 29 Jan 12:30

The Spirit of the Beehive (El espíritu de la colmena)

Thu 19 Jan 18:00; Sat 28 Jan 13:50

Sansho the Bailiff (Sansho Dayu)

Fri 20 Jan 17:45; Thu 26 Jan 17:50

Andrei Rublev

Thu 26 Jan 18:40; Sun 29 Jan 17:20

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