

Ohayo

("Good Morning!")

Japan : 1959 : dir. Yasujiro Ozu : Shochiku

: 94 min

prod: : scr: : dir.ph.:

[Koji Shitara](#); [Masahiko Shimazu](#)

Chishu Ryu; Kuniko Miyake; Masahiko Shimazu; Keiji Sada; Haruo Tanaka;

Haruko Sugimura; Eijiro Tono

Ref:	Pages	Sources	Stills	KBytes	Ω □ ≠ Z ∞	Copy on VHS	Last Viewed
3019a	2	5	1	3	- - - -	No	Pre 1990



Shitara and Shimazu, struck dumb by the vagaries of adult behaviour

Source: The Moving Picture Boy

Speelfilm Encyclopedie review:

"Refined, mild satire about a quarrel which develops between neighbours when two small boys take their father's command to be silent literally and thus no longer answer the friendly "Good morning"s of their neighbours. Nicely conceived, but ultimately rather thin as an idea for a film. Also known as "**GOOD MORNING**". **1½ "

The Good Film and Video Guide review:

"A mild family comedy, set on a new housing estate, and mostly concentrating on two small boys. At one point mother is suspected of having taken the subscription money of the

women's club, and that is the most dramatic thing that happens. * "

The Time Out Film Guide review:

"An enchanting update of Ozu's own silent "**I WAS BORN, BUT...**" dedicated to the proposition that small talk, however tedious and repetitious, is a necessary lubricant for the wheels of social intercourse. The setting is a residential suburb of Tokyo, in the process of transition to Western consumerism, where two small boys send the entire world to Coventry because their parents, fearing TV will breed idiocy (killing the conversation that the boys cruelly dismiss as small talk), refuse to have a set in the house.

Radiating out from the resulting tensions and resentments in the community comes an extraordinary cross-section of tragi-comic incident. An old man gets drunk because he cannot get a job; a middle-aged man is brought face to face with his approaching retirement; a young couple are inspired to declare their love entirely in terms of the weather; an unwanted grandmother broods about filial ingratitude; a kindly woman is forced to move by neighbourly doubts as to her morals. A brimming sense of life, in other words, gradually transforms the small talk into a richly devious portrait of humanity being human."

[no listing in "Classic Foreign Films", "Classics of the Foreign Film", "Halliwell's Film Guide", "Leonard Maltin's Movie and Video Guide 2001", "The Critics' Film Guide", "Movies on TV and Videocassette 1988-89", "Rating the Movies (1990)", "The Sunday Times Guide to Movies on Television", "TV Times Film & Video Guide 1995", "Variety Movie Guide 1993", "Video Movie Guide 1993" or "The Virgin Film Guide"]

What's On TV review:

"The often strained relationship between parents and children is the subject of this gentle drama from Japanese director Yasujiro Ozu. Two Tokyo youngsters take their father's command to be quiet literally, and the repercussions of their silence threatens to disrupt the whole community. *** "

"Drama. Two boys cause havoc when they take their father's order to be silent too seriously. Shown as part of the "Made In Japan" season."

The Moving Picture Boy entry on Shitara:

"He was a sensitive child, memorable as the jealous little hero of Goshō's **"YELLOW CROW"** who feels dispossessed by a repatriated father and a new baby. He was also the elder brother (of Masahiro Shimazu) in **"OHAYO"**, Ozu's brilliant re-think of his more painful **"I WAS BORN, BUT..."** of 1932. (The casus belli is now TV-watching, with the earlier boys' hunger-strike replaced by a silence-strike, but the critique of adults' ingratiating silliness is no less to the point.)

After a couple of late films – **"ONNA GIRAI"** (64) and **"OHANAHAN"** (66) – Shitara turned from acting to music. He graduated from music school in 1969, and studied in Los Angeles from 1971-75."

The Moving Picture Boy entry on Shimazu:

"The young Masahiko trained for three years with the Wakakusa Troupe, and studied Japanese traditional dance with Fujima-ryu. He was in several of Ozu's later films, for instance as the younger brother in **"OHAYO"** (the remake of **"I WAS BORN, BUT..."**). He proved a hilarious pug-faced purveyor of dumb insolence, continually distracted by natural needs. After one more film, **"MANGAN RYOKO"** (70), Shimazu abandoned acting."

No further information currently available. Note the discrepancy between one review describing it as "mostly concentrating on two small boys", and the *Time Out* review, which can scarcely bring itself to mention them in passing. Although I *have* seen the film, it was too long ago to remember whether the boys are passive observers of the adult world around them or more active agents in the story. Holmstrom lists seven other titles for Shitara, who is 13 here, and nine for Shimazu, who is 7. Refer to their biographical entries for these. They were paired together again the following year in **"AKIBIYORI"** ("Late Autumn").

See also Ozu's 1932 silent original of the same story: **"UMARETE WA MITA KEREDO..."** ("I Was Born, But..."), with "Tokkan-Kozo" and Hideo Sugawara, and see subject index under **ASIA**. The situation was turned on its head, in a sense, for **"EVERYTHING BUT THE TRUTH"** (56), in which Tim Hovey takes a school pledge to always tell the truth more literally than is conducive to his parents' social standing.