

"AN ENLIGHTENING, EVEN LIBERATING, EXPERIENCE."

-ROGER EBERT, CHICAGO SUN-TIMES

赤い橋の下の  
ぬるい水

# Warm Water UNDER A RED BRIDGE

A FILM BY SHOHEI IMAMURA

FILM MOVEMENT CLASSICS AND NIKKATSU CORPORATION PRESENT A FILM BY SHOHEI IMAMURA "WARM WATER UNDER A RED BRIDGE"

Starring KIJI YASUO, MASA SHIMIZU, KAZUO MAMAMURA, KAZU WATANABE, MASAKO FUJII, YASUO KITAMURA, TSUNOBU KISHI

Executive Producers MASAYA IKAMAMURA, TADAO SATOHARA, TADAO YOKOYAMA, TETSUJI ISHIBUCHI, based on the original novel "KANASHI NO SORA NO KONO HADA NI TSUZUKU" by TSUNOBU KISHI

and "IZUMIJI" in the collection "TOKEIYAMAGI" (KANAKO) by YU HIRAE, Screenplay MATSUHARU TSUKAHARA, Director SHOHEI IMAMURA, Music SHOHEI IMAMURA, Visual Effects SHOHEI IMAMURA

Cinematography SHIGEO KOMATSUBARA, Lighting RIEGO PIYAMALABA, Sound TOSHI GENDAI, Production Design HISAO TSUZAKI, Editing YASUO OKAMOTO, Producer MASA SHIMIZU

Associate Producers COMME DES CINÉMAS, CATHERINE DUSSEAU PRODUCTION, directed by SHOHEI IMAMURA

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CLASSICS

presents

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DIGITALLY RESTORED

“Imamura has said that *Warm Water Under a Red Bridge* is a poem to the enduring strengths of women. It may also be the best sex comedy about environmental pollution ever made.”

—Ella Taylor, *L.A. Weekly*

“A delirious celebration of the female orgasm.”

—Ed Gonzalez, *Slant Magazine*

Japan | 2001 | Japanese with English Subtitles  
Comedy / Drama | 119 minutes | 1.85:1 | Mono

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## SYNOPSIS

Brimming with magical realism, sensuality, and humor, the final film by revered filmmaker Shohei Imamura is "an enlightening, even liberating, experience" (Roger Ebert, *Chicago Sun-Times*) that tells the story of Yosuke Sasano (Kôji Yakusho), an unemployed salaryman who arrives in a remote fishing village following a rumor of hidden treasure. Instead, he meets Saeko Aizawa (Misa Shimizu), a charming and unusual woman with a unique problem: a well of warm water inside her longing for release. Saeko faces both shame and adoration for her condition, which the local anglers believe feeds the river and its fish. Intrigued and enamored, Yosuke decides to take up a new life as a fisherman. Through their passionate affair, Imamura paints a picture of longing, fantasy, and the search for true happiness in the most unexpected of places that's both "nonchalantly freaky and uncommonly pleasurable" (Michael Atkinson, *The Village Voice*).



## ORIGINAL DIRECTOR'S STATEMENT

It is the new millennium. Someone said the twenty-first century will be the era of science and technology. I agree, but I'd like to add one thing. The twenty-first century will also be the era of women.

The films that I directed in the last century such as *My Second Brother*, *Pigs and Battleships*, *The Insect Woman*, *Intentions of Murder*, *Eijanaika*, *The Ballad of Narayama* and *Zegen*, depict very strong women who accept their fates even in an era when women had been believed to have no actual practical role on society, or were simply regarded as "inferior" to men.

You may remember Orin from *The Ballad of Narayama*. She never resisted the village law which gave the villagers 70 years on this earth. She first impressed us with her obedience to society and she further impressed us with her greatness as a member of the human family.

Haruko, in *Pigs and Battleships*, never became desperate even after being raped by a GI. The heroine of *Intentions of Murder* was raped repeatedly by men. She tried to enjoy her life in a conservative family while enjoying sex. What makes those women so strong? Is it a woman's peculiar trait, what I like to think of as a "repulsive power?" The heroine of *Zegen* gave up on Japanese men. How could she be so brave? I want to know what lies at the bottom of women's nature by my interpretation of Yo Henmi's novel.

—Shōhei Imamura,  
Director

## DIRECTOR BIOGRAPHY

### Shōhei Imamura (1926-2006)

Though Shōhei Imamura's rare status as a double Palme d'Or recipient alone might mark him as a cinematic giant, these accolades hardly scratch the surface of his work's significance in the scope of international, let alone Japanese cinema. As an assistant on several of Yasujiro Ozu's family dramas, Imamura learned the rules of conventional filmmaking, then leveraged this knowledge when making his own films to challenge the old guard, leading the oft-overlooked Japanese New Wave movement.

His desire-driven narratives centering the likes of sex workers and pornographers evade constraints imposed by the traditional family unit and strive to represent human nature at its most primitive. One needn't look further than his first feature *Stolen Desire* (1958) to see this career trajectory in action, as Imamura literally juxtaposes kabuki theater to strip tease performances. His final feature, *Warm Water Under a Red Bridge* (2001), beautifully concludes this trajectory, probing Japanese women's newfound sexual agency in a humorous and fantastical romance.

Indeed, no subject matter is out of reach for Imamura: his films span from critiques of American imperialism to surrealist, emancipatory female dramas to frank portrayals of incest and murder. Having received awards from both the Japan Film Academy and Cannes Film Festival for landmark films like *The Ballad of Narayama* (1983) and *The Eel* (1997), Imamura played a key role in the evolution of Japanese cinema during the latter half of twentieth century.

In 1975 Imamura established The Japan Institute of the Moving Image (formerly known as the Yokohama Broadcasting Technical School), to cultivate future filmmakers, further cementing his incredible legacy in world cinema.

## ABOUT FILM MOVEMENT

Founded in 2002 as one of the first-ever subscription film services with its DVD-of-the-Month club, Film Movement is now a North American distributor of award-winning independent and foreign films based in New York City. It has released more than 300 feature films and shorts culled from prestigious film festivals worldwide. Film Movement's theatrical releases include American independent films, documentaries, and foreign art house titles. Its catalog includes titles by directors such as Hirokazu Kore-eda, Maren Ade, Jessica Hausner, Andrei Konchalovsky, Andrzej Wajda, Diane Kurys, Ciro Guerra and Mélanie Laurent.

In 2015, Film Movement launched its reissue label Film Movement Classics, featuring new restorations released theatrically as well as on Blu-ray and DVD, including films by such noted directors as Eric Rohmer, Peter Greenaway, Bille August, Marleen Gorris, Takeshi Kitano, Arturo Ripstein, Sergio Corbucci and Ettore Scola.

For more information, please visit [www.filmmovement.com](http://www.filmmovement.com).

