



FILM MOVEMENT[®]
CLASSICS

presents

SUMO DO

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SUMO DON'T

a film by **MASAYUKI SUO**

NEW 4K RESTORATION

4K scan by Imagica Entertainment Media Services, Inc. from Original Camera Negative
4K restoration by Tokyo Koon Co., Ltd. | Scanner: Scanity by Digital Film Technology
Supervised by the film's cinematographer Naoki Kayano

WINNER OF 5 JAPANESE ACADEMY AWARDS
including **BEST FILM, BEST DIRECTOR, BEST ACTOR**

“THE BEST KIND OF SPORTS COMEDY.”
—Hayley Scanlon, *Windows on Worlds*

Japan | 1992 | Japanese with English subtitles
Comedy | 103 minutes | 1.85:1 | 5.1 Surround Sound

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SYNOPSIS

College student Shuhei (Masahiro Motoki, *Departures*) finds out he is lacking a few credits for graduation. His crafty professor, a sumo enthusiast, says he'll let it slip if Shuhei joins the school team and competes in the regional university tournament. Shuhei begrudgingly joins the team, which includes one member, the eccentric repeat student Aoki, and the pretty club manager Natsuko. They are soon joined by a ragtag group of new members including an outspoken British exchange student and a tough overweight coed. Everyone seems driven by ulterior motives at first. Yet as their trials and tribulations see them grow though hilariously outrageous shenanigans, so too does the team cultivate a winning spirit for the traditional Japanese pastime.

SUMO DO, SUMO DON'T finds director Masayuki Suo (*Shall We Dance?*) refining his themes and motifs in this "fully entertaining, sometimes laugh out loud movie about sports underdogs who rise to success" (*Japan on Film*).



ABOUT MASAYUKI SUO

After a childhood spent living and breathing movies and baseball, Tokyo-born Suo entered Rikkyo university to study French Literature. It was there that lectures by esteemed movie critic, Shigehiko Hasumi inspired him to become a film director. After an initial foray into independent movies, he got a leg up when he summoned the nerve to ask director Banmei Takahashi, for a job. The legendary director, who happened to be a regular customer at a bar where Suo's friend was working, gave Suo unpaid unemployment at the telephone switchboard. Suo went on to become an Assistant Director on as many as 10 movies a year for Takahashi as well as other directors in his stable such as Koji Wakamatsu and Kazuyuki Izutsu.

When Takahashi founded the Director's Company in 1982, Suo took the opportunity to open Unit 5, his own filmmaking collective with colleagues Isumichi Isomura, Yoshiho Fukuoka, Toshiyuki Mizutani and Akira Yoneda. He was soon churning out scripts and in 1984 his debut as a director was made with *Abnormal Family – My Brother's Bride*, a well-received homage to his hero, Yasujiro Ozu, which put him on the map. In 1986 he directed the adaptation of a popular novel *Salaryman Classroom* for TV. His momentum increased when he was entrusted with making the behind-the-scenes documentary of the filming of Juzo Itami's *Taxing Woman* in 1987. This led him to team up with former Daiei employee, Shoji Masui who produced Suo's *Fancy Dance* in 1989. This film debuted the super star actor, Motohiro Motoki and gave Suo the clout to take on *Sumo Do, Sumo Don't* in 1992, which won Best Film at the Japanese Academy Awards.

In 1993 Suo and Masui created their own production company, Altamira Pictures. 1996's *Shall We Dance?* swept nearly every category of the 20th Japanese Academy Awards and became a social phenomenon, inspiring a Hollywood remake starring Richard Gere and Jennifer Lopez. 2007's *I Just Didn't Do It* won a raft of awards and helped catalyze a shift in attitudes within Japan's legal system. Suo changed gears with *Dancing Chaplin* in 2011, a low-budget documentary about ballet which garnered international festival exposure. In 2012, he reunited the two lead actors from *Shall We Dance?* For *A Terminal Trust*, a love story set in the context of terminal hospital care. In 2014 Suo returned to his signature style with *Lady Maiko*, a light-hearted look at a country girl's ambitious bid to enter the cloistered world of Kyoto's apprentice geisha.

CAST

Shuheï Yamamoto
Natsuko Kawashima
Aoki Tomio
Hosaku Tanaka
Haruo Yamamoto
Masako Mamiya
George Smiley
Tatsuo Horino
Hokudo no Ken
Professor Tokichi Anayama

Masahiro Motoki
Misa Shimizu
Naoto Takenaka
Hiromasa Taguchi
Masaaki Takarai
Ritsuko Umemoto
Robert Hoffman
Masaru Matsuda
Hiroshi Miyasaka
Akira Emoto

CREW

Written & Directed by
Executive Producer
Cinematographer
Lighting
Production Designer
Sound Recording
Editor
Musical Score

Masayuki Suo
Shoji Masui
Naoki Kayano
Tatsuya Nagata
Kyoko Hasebe
Yasushi Yoneyama
Junichi Kikuchi
Yoshikazu Suo



ABOUT FILM MOVEMENT

Founded in 2002, Film Movement is a North American distributor of award-winning independent and foreign films based in New York City. It has released more than 300 feature films culled from prestigious film festivals worldwide including the Oscar-nominated films *Theeb* (2016) and *Corpus Christi* (2020). Film Movement's theatrical releases include American independent films, documentaries, and foreign-language arthouse titles. Its catalog includes works by directors such as Ryusuke Hamaguchi, Lee Isaac Chung, Hirokazu Kore-eda, Maren Ade, Jessica Hausner, Ciro Guerra, Bertrand Bonello and Mélanie Laurent.

In 2015, Film Movement launched its reissue label Film Movement Classics, featuring new restorations released theatrically as well as on digital platforms, Blu-ray and DVD, including films by such noted directors as Ang Lee, Chen Kaige, Luchino Visconti, Stanley Kwan, Peter Greenaway, Bille August, Marleen Gorris, Takeshi Kitano, Arturo Ripstein, King Hu, Lee Chang Dong, Hideo Gosha and Sergio Corbucci.

For more information, please visit: www.filmmovement.com.

