

## Document Citation

Title	<b>As the clouds scatter</b>
Author(s)	
Source	<i>Publisher name not available</i>
Date	
Type	synopsis
Language	English
Pagination	
No. of Pages	2
Subjects	Gosho, Heinosuke (1902-1981), Tokyo, Japan
Film Subjects	Kumoga chigireru toki (As the clouds scatter), Gosho, Heinosuke,



# AS THE CLOUDS SCATTER

GRANDSCOPE IN COLOR  
KUMOGA CHIGIRERU TOKI



"Author Torahiko Tamiya's social novel and Director Goshō's sentimental touch combine to make a fine coherent picture. This movie is one of Goshō's individualistic in recent years. Kaneto Shindo's screenplay is excellent..." — *The Asahi Weekly*

The story laid against the background of the rugged but beautiful sea coast of the land of Tosa in southern Shikoku Island, is based on the novel, "The Red Camellia," written by Torahiko Tamiya. It describes the burning love of simple people; a young man who loves a woman out of his reach and who is in turn loved by a pure-hearted girl. The events relate how their fates are thrown violently together.

The scenario is the work of Kaneto Shindo, a peer in the field, who has been awarded many international prizes for his film writings. The director is famed Heinosuke Goshō who specializes in literary motion pictures.



Produced by SENNOSUKE TSUKIMORI and HEINOSUKE GOSHŌ. Based on a novel by TORAHIKO TAMIYA; Screenplay by KANETO SHINDO; Directed by HEINOSUKE GOSHŌ; Photographed by HARUO TAKENO; Music by YASUSHI AKUTAGAWA

Misaki .....	KEIJI SADA
Ichie .....	INEKO ARIMA
James Kimura .....	TATSUYA NAKADAI
Kaeko .....	CHIEKO BAISHO
Nomoto .....	FUMIO WATANABE





## SYNOPSIS

While driving his bus in southern Shikoku, Misaki runs into Ichie, a girl he will never forget. His mind goes back...

Misaki, as a boy, is taken into Ichie's family when he loses his father at sea. As they grow up, Misaki falls in love with Ichie. After the war, however, she goes to Osaka, having lost everything. While working as a nurse, she meets an American Nisei soldier and falls in love with him. She bears him a child but it dies. When the Nisei soldier is killed in Korea, Ichie is forced to seek help from others, giving her body in return. Misaki finally finds Ichie in Osaka, but she soon runs away. He returns to Shikoku to work for the bus company. There, he meets Kaeko and decides to marry her. It is then that Ichie returns.

Misaki finds his love for Ichie as strong as ever, but Ichie rejects him without explanation. One night, she reveals her past to Misaki, but he is willing to forgive. Knowing of his promise to Kaeko, however, Ichie firmly tells him she is going away.

On the day of her departure, Misaki has an accident. His bus goes over a cliff, carrying him to his death. Kaeko, as the conductress, barely escapes with her life. Later, as she rides, Kaeko is unable to forget Misaki's last words...

Reels.....7

Footage.....8.357



## DIRECTOR HEINOSUKE GOSHO

He is a lyrical artist. But he is also an artist who secrets a strong passion for the modern era.

"Heinosuke Gosho, for many years now, has continued to compose *haiku* poems (17-syllabled verse). This poetic expression and observation, therefore, also influences his movie-making.

"Together with Yasujiro Ozu, Heinosuke Gosho started the small-town 'peoples pictures' which at that period was called the Kamata style. These two directors can be regarded as the pioneers of realism in Japan's film industry.

"Heinosuke Gosho's good point is that he is very sensitive towards exterior influences. He does not rest in the past. He is always looking for new things. He does not sit on the name of 'great master' but is always ready to start afresh. He is not ashamed to act at times like a curiosity-looking child. Underneath Gosho's artistic freshness and youthfulness there seems to be a strong conception of human and social progress...in other words, confidence in a better social system.

"Together with Akira Kurosawa and Yasujiro Ozu, Heinosuke Gosho is presently one of the most-talked-about directors overseas. 'High above Japan's extremely vulgar film industry—not only Japan, it is the same anywhere in the world—he stands out alone. Like Chaplin who sings of noble humanity, like De Sica who depicts with violent sympathy the common life of the masses, he creates his own unique world with human dignity as the theme.' (By Donald Richie, J. L. Anderson in the 'Sight and Sound'). Gosho may be greatly flattered by this idealization of himself, but this is applicable only to him."

—Excerpts from Akira Iwasaki's "Review of Japanese Movie Directors"

