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**“ONE OF THE WORLD’S
GREAT PICTURES
...*GO NOW!*”***

AKIRA KUROSAWA'S MASTERPIECE

IKIRU

(“TO LIVE!”)

A TOHO PICTURE
RELEASED BY
BRANDON FILMS



“A MASTERWORK”

— Time Magazine

* — Archer Winsten, New York Post

GOLDSTONE FILMS OF CALIF., INC.
988 Market Street, (Suite 812)
San Francisco, Calif. 94102
(415) 673-1855

What's So Special About IKIRU ?

① The Art of the Cinema

IKIRU has been acclaimed over the world and in the U.S. as the greatest masterpiece by Japan's most famous and most brilliant director who also created RASHOMON. Everybody interested in superior, unique and artistic motion pictures is excited about IKIRU.

Therefore: Play up the national press quotes and the 5 month run at the Little Carnegie Theatre, New York. Let your town know you are playing "One of the World's Great Pictures!" — (N.Y. Post) which Time Magazine says is "A Masterwork!"

② Contemporary Life—No Sword Swinging Samurai

IKIRU is a contemporary story set in modern (and still magnificently picturesque) Japan. It provides an unparalleled view of postwar everyday life.

Therefore: Make use of the present tremendous interest in the Orient, especially Japan. Arrange for displays in bookstores, restaurants, specialty shops, travel agencies, museums, and public libraries. And let everybody know that you are showing something different: a great picture about modern life in Japan.

③ A Theme That Effects Every Human

This picture, more than any other in all motion picture history, deals most movingly with the No. 1 question of living. What are we doing with our lives? Are we really living? What should adults and young people do to live? This theme has personal significance for everybody. And because it was made by a genius, it shows the bad and the good, and thus is a rounded, full-blooded, exciting motion picture entertainment.

Therefore: Be sure to go without hesitation to the leaders and opinion-makers of your community for their full and free cooperation in creating saturation support for this positive and inspiring picture.

④ Controversy: Obscene or Highly Moral?

Let it be known in advance that the N.Y. Customs officials delayed import clearance of a print because they considered that "part of it was objectionable." After press coverage of the protest, the picture was released without a frame deleted. The part apparently was the Tokyo night-life section that includes the beautiful and sinuous belly-dancer. Is this obscene? Of course not! The ministers of New York would not have supported it if it were obscene. We do see a strip-tease, loose women, close-dancing, hot jazz capers, etc., but the hero rejects this way of life and decides on a different road.

Therefore: Don't hide the controversy.

Thomas J. Brandon presents:

"IKIRU" ("TO LIVE")

A Toho Picture

Directed by Akira Kurosawa

CAST

Kanji Watanabe, Chief, Citizens section.....TAKASHI SHIMURA
Toto Odagiri, the young clerk.....MIKI ODAGIRI
Hazu, the daughter in law.....KYOKO SEKI
Ohno, Watanabe's chief assistant.....KAMATARI JUJIWARA
Saito, sub clerk.....MINOSUKE YAMADA
Kiichie Watanabe, elder brother.....MAKOTO KOBORI
Tatsu, Kiichie's wife.....KUMIKO URABE
Hayashi, housekeeper.....YOSHI MINAMI
Novelist.....YUNOSUKE ITO

CREDITS

Produced by.....SOJIRO MOTOKI
Directed by.....AKIRA KUROSAWA
Screenplay by.....HIDEO OGUNI
SHINOBU HASHIMOTO
AKIRA KUROSAWA
Musical score by.....FUMIO YAWOGUCHI

Running time: 140 minutes Released by Brandon Films, Inc.

THE STORY

KANJI WATANABE (TAKASHI SHIMURA), a municipal official with 30 years of unbroken service behind realizes that he is suffering from an incurable disease, and although his doctor does not say it, he knows he has only six more months to live.

He has been chained to his desk out of a sense of duty to his only son, now married, to whom he has been both mother and father since the death of his wife 20 years ago.

This stunning confrontation with reality shocks him loose from his desk into deep reflection on the futility and waste of his life.

He turns to his family but none will listen. In despair he decides to begin "to live" and falls in with a dissipated novelist for a spell of riotous living. They go on the town through a dazzling cacophony of night spots, dancing girls, jazz orgies, titillating strip-tease, and willing women of the night.

But this doesn't do it. This frenzied lunge for past pleasure lost gives him no sense of living today. It evokes a sad-sweet folk song in his loneliness:

"Life is so short
Fall in love, dear maiden,
While your lips are still red
And before your passion cools
For there will be no tomorrow..."

WATANABE then falls in with TOYO ODAGIRI (MIKI ODAGIRI), a young girl who is resigning from her stifling clerkship in his office to work in a factory. Now he turns to her vitality but soon learns that youth for him is too far away. Her zest and her pleasure in knowing that the toys she makes gives happiness to others inspires him to a new approach to work—to live for a goal in his life.

WATANABE remembers a long buried petition from a group of mothers who wanted a dangerous swamp drained. This had been given the routine heave-ho from one section to another, from one bureau to another. He makes the decision to act now to cut all the tape—to see it drained and a park built in its place. He returns to the office, digs for the petition, and goes to work on seeing the petition through.

On the day of the park's opening we learn that WATANABE has visited it the night before with a young girl in escort to inspect the finished work. But we learn, too, that he passed away that very night on one of the new swings, at ease, and seemingly happier than ever.

The story then turns to the wake of WATANABE following the opening day celebration with the city-hall crowd and the relatives part-taking of saki and talk. The Deputy-Mayor naturally takes the credit for the civic improvement and sundry others manage to find some reflection of glory, too.

Not until some reporters turn up with the question, does the late WATANABE's name come up for credit. Conscience begins to wake up all around when the neighborhood mothers who really know come in to pay their respects.

The talk and saki flow faster as they are moved to tell what they saw in the past six-months. A probing round-robin of flash backs brings back the whole despite the distorted part each one thought he saw.

Now all know that the old man acted to affirm life, to live in a way to give meaning to his life.

They resolve to live up to WATANABE's memory, but on the job they go back to routine and red-tape. Another petition is side-tracked.

But at the end, a clerk starts up in silent protest, then later passes the children at play and thinks of WATANABE as he sees the empty swings swaying to and fro in the evening dark. "Life is so Short Fall in love, dear maiden..."

CONTROVERSIAL JAPANESE MOVIE TO BE SHOWN HERE UNCUT

The new Japanese picture IKIRU (To Live:) will open at thetheatre on..... and will be presented complete and uncut despite the controversy created by the Custom officials of the Port of New York when they delayed clearance of the import because they considered part of the film to be obscene and objectionable. In dispute were scenes of wild Tokyo night life featuring a sinuous belly dancer who performs a strip-tease in front of the hero of the picture. Following protests by the importers and press coverage of the censorial activity of the custom officials IKIRU was cleared and subsequently acclaimed by critics, audiences and church officials making it the first motion picture to be considered obscene by government officials and highly recommended by church leaders.



Civil servant Watanabe tries to catch up on the good things in life he has missed as portrayed by Takashi Shimura, outstanding Japanese star.

Scene Mat IK - 1A

"IKIRU," Prize Winning Japanese Movie Hit Booked For the.....Theatre

Famed Japanese movie director Akira Kurosawa's prize-winning hit picture IKIRU (To Live) has been booked to have its local premiere at the theatre on Made by Kurosawa after he won the Venice Grand Prize for RASHOMON, the new picture was awarded all the top motion picture prizes in Japan and last year was voted 'One of the ten best shown in Great Britain.' In the USA unanimous critical acclaim was bestowed on the picture during its recent five months American Premiere engagement in New York.

Starring Yakashi Shimura, who is remembered for his roles of the woodcutter in RASHOMON and the samurai leader in THE MAGNIFICENT SEVEN, this Toho production was written by Hideo Oguni, Shinobu Hashimoto and Akira Kurosawa. The musical score was composed by Fumio Yawaguchi.

Shimura plays the part of a desk-anchored official who makes a heroic effort to give his life some meaning after he realizes that he has not been really living, despite his desperate effort to catch up on lost time and pleasures missed. Others in the cast are Miki Odagiri as the young vital girl clerk who helps him, Yunosuke Ito as the 'beat' poet, Kamatari Jujiwara and Nobu Kansko.



Japan's greatest actor Takashi Shimura as Watanabe, the government official who makes the rounds of Tokyo's night life.

Scene Mat IK - 2A

AKIRA KUROSAWA

Akira Kurosawa, who was born in 1910, was the first Japanese director to be discovered by the Western world. His RASHOMON won the highest honors at the Venice Film Festival in 1951. It was a perfectly logical development that Kurosawa should become the world exponent of the new Japanese film industry because he comes closest to the Western approach in film-making technique. His latest picture IKIRU, which will open at thetheatre on might very well be compared to the complex flashback structure of Orson Welles CITIZEN KANE.

Kurosawa got his first job as an assistant to Kajira Yamanota in 1936 after writing an essay on the fundamental faults of the Japanese cinema and by making suggestions for its reform. He became a director in 1942 and some of the films which have been acclaimed abroad are STRAY DOG, THE DRUNKEN ANGEL and THE MAN WHO TREAD ON A TIGER'S TAIL.

Like his favorite American director John Ford, Kurosawa has developed a crew of technicians and a group of actors whom he uses in every film he makes. From the beginning Kurosawa has created his films around an important idea that he felt deeply. RASHOMON shows the basic quality of human emotions and the relativity of all truth; THE MAGNIFICENT SEVEN shows the nobility of human endeavor and IKIRU shows the ultimate worth of the humanistic ideal. This gives his productions a distinctive flavor and style. He usually features Takashi Shimura, who stars in IKIRU.

Kurosawa is generally considered Japan's top director and IKIRU his greatest picture. Time Magazine has him "Japan's most vigorously gifted movie-maker" and hailed this picture "a masterpiece...Kurosawa's finest achievement."

INTERVIEW WITH AKIRA KUROSAWA DO WE LIVE OUR LIVES?

Akira Kurosawa, Japan's leading motion picture director, interviewed recently in connection with the presentation of his prize-winning film IKIRU, which will open at the Theatre on, spoke directly and movingly about his favorite picture. "Occasionally, I think of my death," he said. "Then I become restless, thinking of how I can breathe my last after living such a life as this. There is still so much to do for me while I am alive. My heart aches with this feeling."

"My picture 'IKIRU' is based on this feeling. The hero of this film becomes conscious of his past meaningless life when he learns that his days are numbered. He suddenly realizes that he has not lived at all. He decided to make the best of what little time is left for him."

"What I wanted to do with my film is to depict a tragedy born out of this human feeling."



Japan's Leading Actor Acclaimed in "Ikiru" At the.....Theatre

American critical acclaim has been added to the international honors previously gained by Takashi Shimura for his performance as Kanji Watanabe in IKIRU now playing at the theatre. According to Bosley Crowther, critic of the New York Times, "Takashi Shimura unquestionably, by his performance in this film, measures up with the top film actors anywhere." The New York World Telegram called his performance "brilliant," the New York Journal American felt he was "wonderful" and Cue Magazine hailed him as "magnificent."

With a remarkable background in the "chambara" theatre and several traveling Shingeki troupes, Shimura has achieved eminence in the motion picture screen of Japan in a variety of absorbing roles under the direction of Akira Kurosawa. He has been seen here in the memorable role of the woodcutter in RASHOMON, as the leader of the samurai in THE MAGNIFICENT SEVEN and as Dr. Sana- nade in THE DRUNKEN ANGEL.

Starred in IKIRU Takashi Shimura holds the audience from beginning to end in his amazing characterization of a government official who realizes that after thirty years on the job he has not done anything worthwhile and in fact has not really been living. Now he tries to catch up for lost pleasures and what he finally does to attain genuine satisfaction with his life are the challenging aspects of his triumphant role in the new hit picture.

Akira Kurosawa Strong For Contemporary Pictures

Grateful for the prizes and world attention given to Japan for its pictures of ancient life and particularly for his RASHOMON, Akira Kurosawa, world famous director believes strongly that the West should see pictures of contemporary life to balance out the films they seen of life in previous centuries. Mr. Kurosawa's latest film IKIRU (TO LIVE) opening here at the on.... is a world prize winner which won in Japan the equivalent of the Academy Award, the New York Film Critics Award, the Motion Picture Trade Paper Awards for direction, acting and story.

Commenting on receiving the Venice Grand Prize for one of his pictures, Kurosawa wrote: We are pleased and happy ... yet many of us in the industry feel that the West knows all too little of both Japan and the Japanese cinema as they really are. I would be still happier if I had been honored for something showing as much of present day Japan as the Bicycle Thief showed modern Italy. I feel that Japan produces contemporary life films of the calibre of the De Sica picture at the same time that it also produces those period films that in large part are all the West has seen and continues to see of the Japanese cinema.

IKIRU said to be Kurosawa's favorite picture, has been hailed by critics in the USA as the best film of contemporary Japanese life and stayed five months at the Little Carnegie Theatre in New York.

EXPLOITATION

Mr. Manager— IKIRU Appeals To Millions—Use Its Possibilities

• Contact Church Groups

IKIRU was highly recommended by the Protestant Council of the City of New York. Use the letter which is reproduced on this page to contact the clergy and church groups and offer discount tickets for special theatre parties. Stress the opinion of Dr. Dan Potter that this film should provide excellent sermon ideas. Catholic and Jewish groups are also interested.

• Contact Civic Groups

The problems of civic life which are part of the story of IKIRU are the same problems which probably confront your community. Civic groups will be interested in this true picture of modern Japanese life and the message this film tries to convey. Again offer reduced rate tickets for theatre parties to civic groups, women's organizations and the like.

• Contact Schools & Colleges

The highly acclaimed Japanese film IKIRU will be of special interest to teachers and students because it gives a realistic and fascinating picture of modern Japanese life. Be sure that school and college publications are informed about the showing of this film and offer them Student-Faculty Discount tickets. Shown on this page is sample of coupon used successfully in the Columbia "Spectator." Take display advertising space in college newspapers.

Mail a letter, well in advance of your opening to all appropriate college, academy, high school department heads and instructors inviting them to send students in groups of 20 or more at special reduced group rates. Very important! Many thousands of students attended the first run in New York.

• Arrange for a Japanese Window in Your Local Department Stores

Your local department stores will be glad to collaborate with you when IKIRU opens at your theatre by arranging a special window with Japanese merchandise, clothes, furniture and art objects. A promotional tie-in of this kind will undoubtedly be beneficial for the store and your theatre. Be sure that posters and stills of IKIRU are used in this display and arrange for discount tickets for customers of this store.

Display a Japanese lantern with IKIRU paper and stills; also travel posters.

• Stage a Contest for "The Most Deserving Civil Servant" of Your Town

In connection with the opening of the prize winning Japanese picture IKIRU whose hero is a Japanese civil servant who has been chained to this desk for most of his life, interest your local newspaper in a contest to find the most deserving civil servant of your community. Arrange with your local stores for prizes and stage with the help of civic groups a special party for the winner on the eve of the opening of this film in your theatre.

Blow up for effective lobby display, etc.

**CONTROVERSIAL
and OBSCENE**
**HIGHLY RECOMMENDED
BY CHURCH!**

**Film
N.Y. Customs Bans
Film L.A. Port OK'd**
U.S. Customs officials here have seized, on obscenity grounds, a Japanese movie that was previously entered by Los Angeles Customs.
Thomas Brandon Films nevertheless opened the 1952 film, Akira Kurosawa's "Ikiru" (To Live), Friday noon at the Little Carnegie Theatre, using the print entered in 1956. It carried a New York State

THE PROTESTANT COUNCIL OF THE CITY OF NEW YORK
71 West 23rd Street, New York 10, N. Y. • ORegon 5-4646

OFFICE OF EXECUTIVE SECRETARY
Christian Social Relations



IKIRU is not only a masterfully-produced film, but one of valuable spiritual significance. It is the story of an elderly man who is suddenly confronted with the discovery that he has only six months to live. This confrontation with reality shocks him loose from his established routine and, as a result, he is inspired to a new approach to life - to live for the betterment of his fellowman. During these last few months, the obstacles are tremendous, but his newly-found resources of faith enable him to attain his goal.

IKIRU should provide some excellent sermon ideas and illustrations relevant to contemporary American life.

Cordially,

/s/ Dan M. Potter

**Blow Up For Effective Display
in Advance and During Play Date (See Left For Uses)**

STUDENT-FACULTY DISCOUNT TICKET

THIS AD ENTITLES BEARER TO
SPECIAL DISCOUNT PRICE OF **\$1.25** reg. price \$2.00 (tax incl.)

NIGHTLY AT 10:30 • MON.
THRU THURS. at 8:10 • Mats.
FRI. SAT. SUN. at 1:10, 3:30,
5:50

SPECIAL 90c PRICE
FOR GROUPS OF 20 OR MORE
MON.-FRI. from 1:10 till 5:00
GOOD THRU MARCH 6, 1960

SAMPLE TICKET (See Left For Uses)

Little Carnegie (L. Carnegie)
(520; \$1.25-\$2)—"Ikuru" (Brandon)
(3d wk). Finished the second
round last Sunday (14) with good
\$6,500. First was \$9,200.
Guild (Guild) (450; \$1-\$1.75)—

Little Carnegie (L. Carnegie)
(520; \$1.25-\$2)—"Ikuru" (Brandon)
(4th wk). Third week ended Sun-
day (21) upped to neat \$8,700 after
\$6,500 in second.
Guild (Guild) (450; \$1-\$1.75) —

BOX OFFICE FIGURES GO—UP, UP, UP!

Little Carnegie (L. Carnegie)
(520; \$1.25-\$2)—"Ikuru" (Brandon)
(6th wk). The fifth stanza ended
(6th wk). The 12th stanza ended
Sunday (6) pushed to fine \$9,300.
Fourth, \$8,800. The fifth round
was the third week in succession
that biz has picked up.

Little Carnegie (L. Carnegie)
(520; \$1.25-\$2)—"Ikuru" (Brandon)
(13th wk). The 12th stanza con-
cluded Monday (11) perked up to
dandy \$7,100 after \$6,500 in 11th
week. Stays at least until after
Easter week at this gait.

Films' "Ikuru." Japanese production ... Another long-runner is Brandon week stay at the Little Carnegie, but will go for a total of 15, if not longer. Pic also has been booked for a late May opening at the Apex in Washington and a July opening at the World Playhouse, Chicago.

TIE-IN

U.S.A.—JAPAN CENTENNIAL CELEBRATION

This year (1960) is the 100th Anniversary of relations between these two nations. This is being commemorated by civic functions, meetings, press coverage and festive occasions. Make your showing the central part of the celebration in your town.

See your City officials and Merchants Associations and arrange for a Japan Week, and tie-in with press and radio coverage, reception at your theatre, literature and poster displays throughout town. Get Centennial literature from local consulates or from: The Japanese Information Office, 3 E. 54th Street, New York City and The Japan Society in your town, or at 18 E. 50th Street, New York City.

Addresses for Free Literature and Posters

1. Japan Information Bureau: 3 E. 54th Street, New York, New York. For pamphlets and some display material.
2. The Japan Society: 18 E. 50th Street, New York, New York. For display materials, information on "U.S.A.—Japan Centennial."
3. The Japan Tourist Agency: 45 Rockefeller Plaza, New York, New York. For travel posters.
4. The Japan Air Line: 620 Fifth Avenue, New York, New York. For travel posters.
5. The Japan Trade Center: 393 Fifth Avenue, New York, New York. For literature and contacts with local businessmen.

"ONE OF THE WORLD'S GO NOW

New York World-Telegram
and
The Sun
A SCRIPPS-HOWARD NEWSPAPER.

'Ikiru' Is Among the Best

By BERNARD KRISHER

With the possible exception of "She Was Like a Wild Chrysanthemum," the new Japanese film at the Little Carnegie, Akira Kurosawa's "Ikiru" ("To Live"), is the best of the series shown here thus far.

Reminiscent of the penetrating and realistic post-war Italian films, "Ikiru" weaves its tale around a city official who takes stock of his meaningless life of shuffling papers and avoiding responsibility on learning that he has only six months to live.

Familiar Question.

In a brilliant performance by Takashi Shimura (who played the woodcutter in Mr. Kurosawa's prize-winning "Rashomon"), the familiar question of what one would do, given only six months to live, is dramatically posed.

Mr. Shimura portrays a man who has been literally dead for the past 30 years. Buried behind reams of papers in the Tokyo equivalent of New York's Municipal Building, where he is chief of the Citizen's Section, Mr. Shimura slowly awakens to the sounds and sights around him.

He tries briefly, but unsuccessfully, to "live" again through a series of adventures in the town's nightspots in the company of a second-rate

novelist; he also fails to evoke any sympathy from a son to whom he devoted his life since the death of his wife 20 years ago, and he is further frustrated in his attempt to form a relationship with a young secretary (superbly played by Miki Odagiri) who is resigning from his office for a more exciting factory job.

Meaningful Months.

He ultimately makes the last months of his life meaningful by resurrecting a petition left by a civic group

which asks that a swamp be drained and converted into a park. Mr. Shimura, through humility and persistence literally turns "city hall" upside down and gets his park. And the park is erected before he dies in it while rocking on a child's swing in the falling snow.

For those unfamiliar with Japan, "Ikiru" is a fascinating insight into post-war Japanese life—a strange melange of ancient customs and modern ideas. Probably nowhere in the world today, Mr. Kurosawa indicates, is the break as great between the older and younger generations as in Japan.

New York Post



REVIEWING STAND By ARCHER WINSTEN

'Ikiru' Opens at Little Carnegie

One of the greatest pictures of Japan, and one of the world's great pictures too, a six-time prize-winner, "Ikiru" ("To Live" or "Doomed"), climaxes the Little Carnegie parade of Japanese films with an experience entirely out of keeping with the rest of them.

This is unquestionably a great picture in the breadth and depth of its subject, in the variety of its characterization, and in prodigious gamut of its emotion as it swings from drunken "walgurgisnacht" to the dying old man's tropism towards the joy of the young girl and on to his dedication to one good deed before his end.

Bureaucracy Hit

As a view of the little man, the bureaucratic functionary, and of bureaucracy itself, it is a sharply ironic statement from beginning to end. As a view of the parent who sacrifices to the child, and then is little rewarded, it is humanly significant. As a document of a human being facing death for weeks and weeks, showing what he does in this dire extremity, first turning to the dissipation he had never experienced, then blossoming under the kind words of a lively young girl, and finally realizing that there is always still something good to be done, it is a picture of truly wise observation.

Having said so much, this is exactly the kind of picture moviegoer will regret having missed, search for, and fail to find. Therefore, go now, lest you repent later.

Kurosawa Film

Kurosawa, director of "Rashomon" and "Seven Samurai," made "Ikiru" in 1952, just as "Rashomon" was beginning its world success. He has said that the picture represents his thinking when he considers this life of his and the inevitability of death and the fact that he has not yet fully lived. Under the whiplash of imminent death the leading character goes through three stages that might be considered logical and normal. Kurosawa watches. He extends, refines, probes and at last comes up with a doctrine not unlike the Christian teaching: It is more blessed to give than to receive. But Kurosawa is not content with individual solution. He continues in this long film, observing individuals in the aggregate. He sees their selfish and their noble impulses, now freed by the liquor of a wake. He is merciless in catching the sly, side-long glances of the politician. And at last he does not forget that man's best impulses die when exposed to the blast of expediency, or, in plainer words, the pressure of the money-bring-

'Ikiru' ('To Live')

A Thomas J. Brandon release. A Toho production. Directed by Akira Kurosawa. Screenplay by Hideo Oguni, Shubou Hashimoto, and Kurosawa. The cast: Takashi Shimura, Miki Odagiri, Nobuo Kaneko, Kyoko Seki, Kamatari Fujiwara, Minosuke Yamada, Makoto Kobori and Yunosuke Ito. 140 mins.

Politicians the Same

In following out human truths with such a strict hewing to the line of reality Kurosawa is able to embody the universal in Japanese particulars. The manners of politicians and underlying time-servers are purely and completely Japanese. And yet, their essence is so little different from that of a practical politician of NYC that the resemblance becomes astounding when you catch it.

Performances, set against the background of other Japanese pictures, seem to achieve an added dimension of character. Particularly this is true of extraordinary, Gauguin-like novelist, Yunosuke Ito, the joyous little clerk, Miki Odagiri, the hypocritical Deputy Mayor, Nobuo Nakamura, and, of course, the lead, Takashi Shimura.

Night of Drinking

There are mass and group scenes unforgettably incisive. The wild night of drunkenness is a tremendous camera vision of nightlife with that curious interlude in which two professional girls in the taxi sing "Come On-A My House."

By one of those wonderful coincidences that only international officialdom can create, this picture has been battling about from department to department in the US Customs,

unable to get one belly-dance sequence approved or even cited. Its inclusion or excision is not vital from any point of view, but the fact of bureaucracy's petty concern only emphasizes the many points at which this truly extraordinary picture from Japan has something vital to say to all human beings functioning today within the boundaries and limits of conventional organized society. This picture says again that the living, fully alive human being is the measure of all, and it makes that statement in terms of emotion and character beautifully integrated. In this massive, sprawling, all-inclusive, questioning and answering film, you have something no serious moviegoer should miss.

Journal American

'IKIRU' ('TO LIVE') Japanese Movie A Real Triumph

By ROSE PELSICK

"IKIRU" ("To Live"), yesterday's entry in the Little Carnegie's presentation of contemporary Japanese films, is by far the best of the series. It is, in fact, an outstanding production.

Powerfully acted and directed, the picture is the work of Akira Kurosawa of "Rashomon" fame. Where the former picture was a stylized pageant of medieval times, this is realistic, present-day drama.

It tells a sombre story, that of a dying man who realizes he has never really lived. The central figure is one Watanabe, the aging head of a public works' bureau, who has been

for, he determines to get the most out of the few months left him. Kurosawa's compassionate probing of the man's thoughts and actions make for a narrative that is as skillfully descriptive as it is deeply moving. Equally impressive is the sensitive performance by Takashi Shimura (he was the woodcutter in "Rashomon") as Watanabe who finally gives meaning to his life by returning to his desk and pushing

BOOK IT NOW!

• The "Season of Japanese Films" inaugurated at the Little Carnegie Theatre in New York by Brandon Films, has been agreeably interrupted by the sensational success of "Ikiru." Originally scheduled for a two-week limited engagement as one of the eight programs to be shown, "Ikiru" is now in its

GREAT PICTURES!

—lest you repent later!"

The New York Times

'A STRANGELY FASCINATING AND AFFECTING FILM!'

A varied and detailed illustration of middle-class life in contemporary Japan, with a good deal of caustic social comment. Kurosawa often flashes that cinematic style of sharp reportage and introspection of his characters that distinguishes his film. He surrounds them with rich and meaningful details in composing the comment of a scene. Unquestionably, Takashi Shimura, who was the woodcutter in "Rashomon," measures up through his performance in this picture with the top film actors anywhere."

Bosley Crowther, N. Y. Times

TIME LISTINGS

A grandly entertaining spoof.

Ikiru (Japanese) is perhaps the finest achievement of Director Akira (*Rashomon*) Kurosawa, a masterwork of burning social conscience and hard-eyed psychological realism.

TIME

THE WEEKLY NEWSMAGAZINE

Ikiru (Toho: Thomas J. Brandon), made in 1952 but only recently pried out of a Tokyo film vault by an enterprising U.S. distributor, has long been acclaimed by film buffs as perhaps the finest achievement of Japan's most vigorously gifted moviemaker: Akira (*Rashomon*) Kurosawa. The judgment is difficult to dispute. Despite heroic defects—and partly because of them—*Ikiru* ("To Live") is a masterwork of burning social conscience and hard-eyed psychological realism: the step-by-step, lash-by-lash, nail-by-nail examination of the Calvary of a common man.

He is a dull-eyed, dried-up, middle-aged bureaucrat, a worn and fading rubber stamp. He goes to the hospital, learns his fate: six months to live. He is shattered. For the first time in 30 years he misses work—one, two, three days in a row. He starts to drink. "I can't die," he mumbles to a stranger he meets in a bar. "I don't know what I've been living for." The stranger replies fiercely: "Greed is considered immoral, but it isn't. Man must have the greediness to live!"

The stranger takes the hero on an all-night binge: amusement parks, dance palaces, nightclubs, whorehouses. When the night is over, the hero vomits up everything he has swallowed, everything that has happened. Next morning, on the way home, he meets a healthy, natural, vital young girl. She seems like life itself to him, everything he has missed. He pleads: "I won't be able to die unless I [can] live like you for just one day." She replies: "I only eat and work. I just make toy bunnies. I feel as if all the babies in Japan are my friends now." A great light breaks on the doomed man's brain: a desperate resolve shapes in his soul. In fumbling, ecstatic phrases he says what Shakespeare's Edmund said:

*I pant for life: Some good I mean to do
Despite of mine own nature.*

...eighth week with every indication that the popular interest is so great that it will be held over for a considerably longer period. The critics were for once as enthusiastic as the patrons; as Archer Winsten of the *New York Post* put it: "Go now—lest you repent later."

—ARTHUR L. MAYER MOTION PICTURE HERALD

VARIETY

Ikiru (To Live) (JAPANESE)

Paris, May 7.

Toho production and release. Stars Takashi Shimura; features Miki Odagiri, Nobuo Kaneko, Kyoko Seki, Makoto Kobori. Directed by Akira Kurosawa. Screenplay, Kurosawa; Shinobu Hashi; moto; camera, Asachi Nakai; editor, Hideo Oguni, Kurosawa; music, Fumio Hayasaka. Premiered in Paris. Running time, 140 MINS.

Old Man Takashi Shimura
Girl Miki Odagiri
Son Nobuo Kaneko
Son's Wife Kyoko Seki
Writer Makoto Kobori

Here is an intrinsically Japanese film impregnated with western techniques, making this an unusual offbeater that should be a natural for U.S. arties. Its theme of a dying man's self realization is downbeat but never grim. Story emerges a profound experience probing an ordinary man's last days and its implications on friends and co-workers. It is technically excellent with a telling Occidental-type musical score.

Director Akira Kurosawa, known for his "Rashomon" and his "Magnificent Seven," here unspools a work of compassion. An ordinary white collar worker, an aging head of a public work's bureau, finds he has cancer and a few months to live. He tells nobody but finds that he is really alone and estranged from his son and daughter-in-law. He suddenly sees that his life has been dull and useless, wasted in an office from which he has not been absent in 30 years.

He draws out his money, which he has painstakingly saved for his son, after becoming an early widower, and goes out into the Tokyo night. He meets a deadbeat poet in whom he confides. They go out on the town, and a westernized, garish nightlife is unfolded in nightmarish profusion. Death is evident in his outlook and, at times, envelops his companion and the people they meet.

He goes home where his uncomprehending son reproaches him. Meeting one of his office girls, he finds her new job, that of making toys for children, gives him a sudden goal. He will push a needed children's playground through all the bureaucratic red tape. He does it, and dies on one of the new swings.

Half of the film is told in the third person and half is his sacrifice as seen through the eyes of guests at his funeral. Kurosawa performs a tour-de-force in keeping a dramatic thread throughout and avoiding the mawkish. It is eminently filmic in form and superlatively acted. Mosk.

THE NEW YORKER

THE CURRENT CINEMA

IKIRU—A study, at once sensitive and satiric, of the last days on earth of an ordinary modern Japanese who wants to make something of his life before it is too late.

Directed by the famous Akira Kurosawa, the film is fortunate in having the services of Takashi Shimura as the leading performer.

THE NEW YORKER

THE CURRENT CINEMA

Last Days of Watanabe



IN "Ikiru" ("To Live"), the celebrated Japanese director Akira Kurosawa describes the final few months in the life of a present-day Japanese Everyman called Kanji Watanabe confronted with the fact that his existence has been dimly empty and that his chances of giving it any significance are slim indeed. But whatever the odds against him, he is determined that in the brief days remaining to him he will not stagnate as he has in the past. The camera work, the cutting, the use of flashback and sound track are spectacularly apt and original. And the great strength of the picture is the total seriousness and importance of what Kurosawa has to say: to live is to love:

—JOHN MCCARTEN

CUE

★*IKIRU*—(2hrs. 20m. Brandon, '60) In Japanese; Eng. titles. A six-time prizewinner! Tremendously affecting, fascinating drama of great depth, warmth, power, meaning and truth. Abounding with profoundly moving insight on nature of man—life, death, love, selfishness, sacrifice. Story of struggle of an old man to give his life meaning when he learns he has only few months to live. Splendidly produced, beautifully directed, magnificently acted by huge cast, including Takashi ("Rashomon") Shimura, Miki Odagiri. Fine background score.

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Gentlemen:

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This film impressed me and left an impact on my thinking beyond all measure. In my opinion, it is a film classic worthy of an international prize due to the many-sided facets of contemporary life it touches upon. The acting was superb! I found the photography a work of sheer genius and realistic. In all, mentioned about this Japanese production the first time, a listener wrote that she saw the real life essence of her husband through and through and that, she recommended the film to her lady friends for many reasons. I know I found it a charming and warming experience in film entertainment.

Yours very truly,

Diana Baldi

Diana Baldi
Commentator-Newscenter

—lest you repent later!"

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