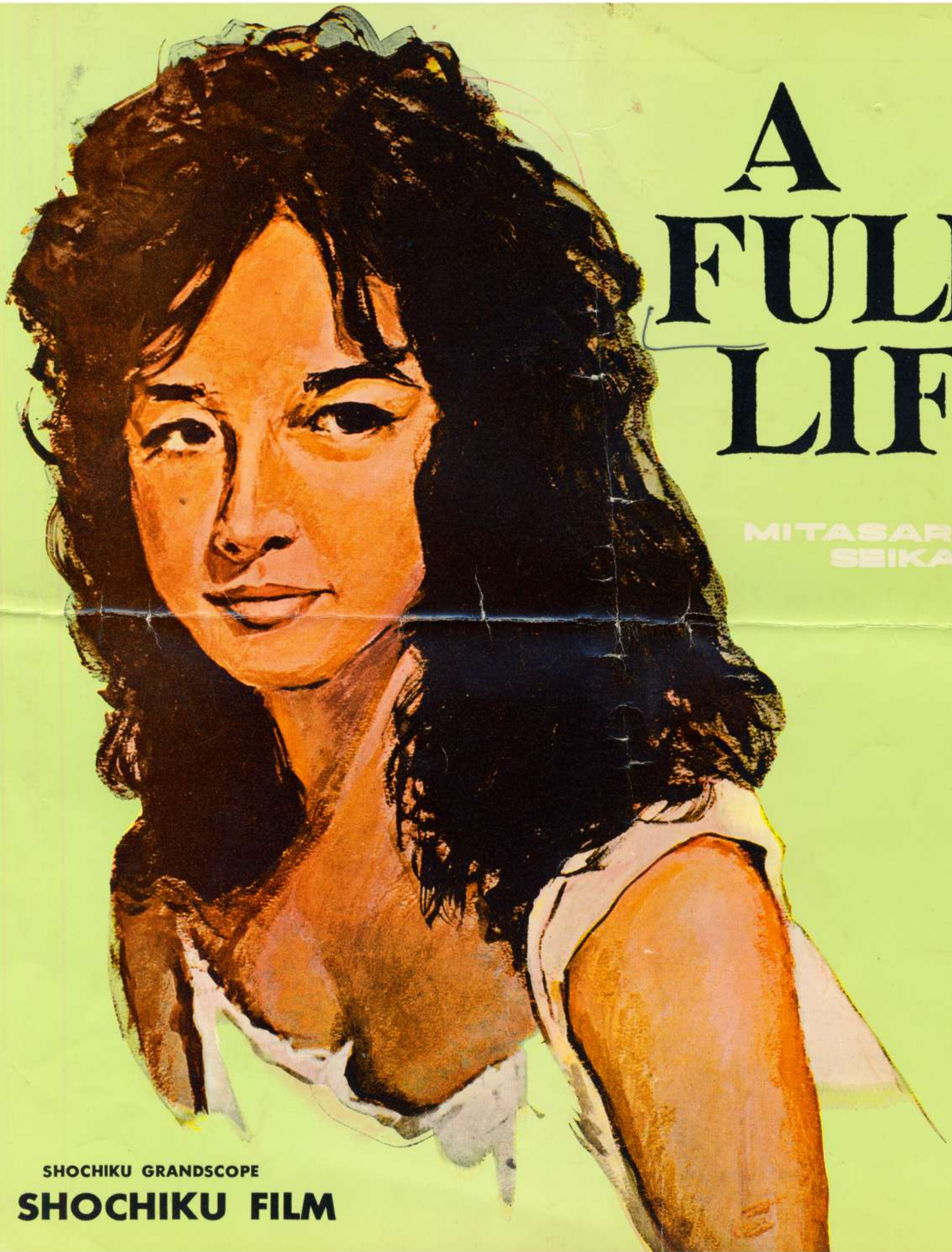


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A FULL LIFE

MITASARETA
SEIKATSU

SHOCHIKU GRANDSCOPE
A SHOCHIKU FILM



CREDITS

Associate Producer...**SHIGERU WAKATSUKI**
 Original Story by...**TATSUZO ISHIKAWA**
 Scenario by...**(SUSUMU HANI KUNIO SHIMIZU)**
 Directed by...**SUSUMU HANI**
 Photographer...**SHIGEICHI NAGANO**
 Music by...**TORU TAKEMITSU**
 Recording by...**TETSUO YASUDA**
 Film Editor...**SUSUMU HANI**

CAST

Junko Asakura.....**INEKO ARIMA**
 Ichitaro Ishiguro.....**KOSHIRO HARADA**
 Gen-ichi Yoshioka.....**L. GEORGE**
 Sadakichi Uda.....**TAKAHIRO TAMURA**
 Harumi Satomura.....**YUKARI OHBA**
 Karashima.....**TOYOZO YAMAMOTO**
 Motoko Tanabe.....**MIHO NAGATO**
 Motchin.....**KAORI SHIMA**



Reels.....10 Footage.....9,197 Running Time.....102 mins.

SYNOPSIS

AS JUNKO ASAKURA WALKS DOWN THE street everything seems drab and grey to her. She had been an actress until Yoshioka had swept her off her feet with his impetuous and irresistible charms, and they had married three years ago. But it did not take her long to find out that her husband was an inveterate dreamer with no visible means of support and little desire to do honest work.

Junko decides that she has had enough and makes up her mind to divorce Yoshioka. She calls on Ishiguro, a playwright, for advice, but, to her disappointment, he is very brusque with her. Late that night Yoshioka returns, jubilant over some new work that he has dreamed up, but Junko is unable to be as enthusiastic as he is.

The next morning while hanging on to the straps in a crowded train heading for Tokyo Station, Junko and Yoshioka decide on a divorce quite casually and calmly. Yoshioka even lightly suggests meeting from time to time and spending Christmas together with a turkey dinner and all the trimmings. As his train pulls out of Tokyo Station for Osaka, Junko bids Yoshioka goodbye and, at the same time, she says a silent farewell to their short married life.

Her former friends and especially Uda welcome Junko back into the old fold when she returns to the stage again. Filled with new hope, she finds herself a tiny apartment, resolving to make a fresh start. No sooner has she settled down than Yoshioka returns from Osaka and seeks her out, trying to coax her into letting him stay the night. She almost falls under his old spell again, but resolutely turns him away.

One day, when she and Uda are alone, he halfjokingly says that if he were to remarry, he would choose someone like her. She is touched and grateful but she feels no answering emotions awaken in her and, above all, the break-up with Yoshioka has made her unsure of herself.

Out again in the world after three years, Junko finds many things are happening that confuse her. One of them is the student demonstrations against the U.S.-Japan Security Pact. Even Ishiguro is of the opinion that they must grasp these things in order to become accomplished actors and actresses, and rehearsals are held up frequently to study these problems.

Another thing hard to understand is the strange behavior of her friend Harumi, who has been widowed after a Cinderella marriage. She still lives with her mother-in-law while having an affair with a man she can never hope to marry since he is already married. When her mother-in-law finally finds out, she closes her door on her daughter-in-law, and Harumi tries to commit suicide but fails.

Without knowing exactly why, Junko finds herself on the street calling out to the passers-by, asking for their signatures disapproving the Security Pact. It is there that she sees Yoshioka passing by with a young girl. She watches the two with mingled feelings until they disappear.

When Junko learns over the radio of the death of a girl student demonstrator at the Diet building, she hurries to the scene. It is a grim and chaotic sight that greets her eyes, with a police car overturned and burning, and rioters clashing with armed policemen.

She has just returned to her apartment when she learns that Ishiguro has been injured. When she rushes over to the hospital, she sees the bandaged Ishiguro. He had proposed to her only a few days before and she had refused him then, but now she makes up her mind to share his life, for better or for worse.





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"A Tradition-Breaking Extraordinary Piece of Work." - Hideo Tsumura, Film Critic



Mary Evans in The Japan Times—

"'Mitasareta Seikatsu' is the first full length, fictional film by Susumu Hani, one of Japan's most imaginative younger directors, known for such poetic documentaries as 'Horyu-ji Temple,' 'Children Who Draw' and 'Bad Boys.'"

"Hani has the ability to create images which are original and striking, seemingly spontaneous but actually the result of much thought, and the exact, evocative expression of states of mind..."

The Asahi—

"As his previous production 'Bad Boys' Director Susumu Hani uses the documentary film method to the fullest extent... The very naturalness of the dialogue, the noises of the city, the screams, the whispers are very effective... Young Director Hani's volition to bring fresh air into the movie industry is clearly evident."

The Asahi Weekly—

"I believe that the experiment of trying to pursue man's 'consciousness,' as is evident in this movie, should sometime in the future become the basic problem of the art of movie-making."

The Nihon Keizai—

"Scenes such as where a married couple talk about divorce in a crowded tram car, where the heroine grumbles with ordinary housewives about the high price of vegetables, or where she wears gloves to take off her nylon stockings are scenes which cannot be made by ordinary movie-making method."



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INTRODUCTION

THIS MOTION PICTURE IS FROM THE PEN OF TATSUZO ISHIKAWA, ONE OF THE FOREMOST CONTEMPORARY WRITERS IN Japan, and the screenplay is by Susumu Hani, who also directed the film, in collaboration with Kunio Shimizu.

The producer, Shigeru Wakatsuki, is already wellknown for his production of THE HUMAN CONDITION (Ningen no Joken) which aroused world-wide interest.

Susumu Hani, the director, who received the Kinema Jumbo Reward and the Japan Press Club Award, has many documentary films to his credit, including BAD BOYS (Furyo Shonen). This is his first attempt in the field of full-length feature films.

Outstanding members of the stage and screen were combed to make up the brilliant and unusual cast starring the beautiful Ineko Arima and co-starring Takahiro Tamura and Toyozo Yamamoto. It also introduces I. George, a favorite mood singer.

The selection was the result of the director's determination to make this motion picture entirely new, and vividly different with even the non-professionals on location complementing the professional actors and actresses in a natural and unobtrusive way.

The photography is by Shigeichi Nagano, a veteran news cameraman and this is his first work in the motion picture field.

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