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A FULL LIFE

Associate Producer
Original story by
Scenario by

Shigeru Wakatsuki
Tatsuzo Ishikawa
Susumu Hani
Kunio Shimizu
Susumu Hani
Shigeichi Nagano
Toru Takemitsu
Tesuo Yasuda
Susumu Hani

Directed by
Photographer
Music by
Recording by
Film Editor

Cast:
INEKO ARIMA
KOSHIRO HARADA
I. GEORGE
TAKAHIRO TAMURA
YUKARI OHBA
TOYOZO YAMAMOTO
MIHO NAGATO
KAORI SHIMA

Junko Asakura
Ichitaro Ishiguro
Gen-ichi Yoshioka
Sadakichi Uda
Harumi Satomura
Karashima
Motoko Tanabe
Motchin

Japan 1962 Running time: 102 min. B/W
A New Yorker Films Release

a film by susumu hani

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 awakened in her and, above all, the breakup 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 drop 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.

ON A FULL LIFE

A FULL LIFE, Susumu Hani's first feature, is a portrait of a woman in Modern Japan. The prize-winning film-maker, already known in this country for his other features (BRIDE OF THE ANDES, BWANA TOSHI, SHE AND HE) is considered one of the most exciting new directors from Japan.

A FULL LIFE has a surprisingly contemporary quality, especially in these days of so much talk about woman's liberation. The woman pictured by Hani in his film is an ordinary Tokyo girl who leaves her husband in search of a new life. She joins a theatre group as an actress and her life, her love affair with the stage director and her acting - all come to naught. She doesn't know what to do, whom to love, what to say.

But there is something "going on". And what "goes on" are the political stresses of a country that experienced more changes in two decades than almost any other country. The "occidentalization" of Japan destroyed inexorably its traditions as well as its positions regarding women, who previously had been destined to a passive role in a male-dominated society.

SUSUMU HANI- Filmography

CHILDREN WHO DRAW- 1956

BAD BOYS- 1960

Feature films

A FULL LIFE- 1962

SHE AND HE- 1963

BWANA TOSHI- 1965

BRIDE OF THE ANDES- 1966

THE INFERNO OF FIRST LOVE- 1968

AIDO-SLAVE OF LOVE- 1969

THE GRAND ADVENTURE OF LOVE- 1970

MIYO- 1971