

Document Citation

Title	Akibiori
Author(s)	Gene Moskowitz
Source	<i>Variety</i>
Date	1978 Jul 26
Type	review
Language	English
Pagination	21
No. of Pages	1
Subjects	
Film Subjects	Akibiyori (Late autumn), Ozu, Yasujiro, 1960

Akibiori
(End of Autumn)
(JAPANESE-COLOR)

La Rochelle, July 18.

Pari Films release of Shochiku production. Features entire cast. Directed by Yasujiro Ozu. Screenplay, Kogo Noda, Ozu; camera (Agfacolor). Yuji Atsuda: music, Kojan Saito. Reviewed at La Rochelle Film Fest, July 7, '78. Running time, 131 MINS.

Cast: Chishu Ryu, Nobuo Nakamura, Teruo Oshida.

A still-beautiful widow becomes the focus of three friends of her late husband, each of whom loved her at one time. It is a typical theme of the late Japanese filmmaker Yasujiro Ozu. This 1960 item is part of a small salute to Ozu.

The widow's attractive daughter refuses to marry at present, though she plans to eventually. She admires her mother's devotion to the memory of her late father. But the three suitors decide that marrying off the mother might incite the daughter to marry.

They decide one of them, a widower, will be the lucky man. But one, sent to talk to the mother, never mentions it though the daughter learns of the plan. At first she is angry with her mother and decides to marry out of spite. But the mother tells her she had no intention of marrying and calmly starts a new life alone as the three friends have their usual dinners sans women and discuss the matter.

Ozu's use of brief elliptical scenes without fades between major scenes transmit a feeling of life going on, and blend with the doings of the characters as they try to resolve the changing aspects of their lives. The men are simple but resolved in their attempts to help an old friend's family, despite the hangups of their love for the mother.

Ozu built a stock cast, and the actors were thus at ease in many of his films. The men depicted eating together in restaurants without their wives is a Japanese characteristic, but not unlike men's clubs in other climes.

Slow, but always effective and insightful into human actions, Ozu's film needs careful handling. There is no heavy dramatic treatment, no violence, no permissiveness but rather a poetic flair that makes it warm and moving. "Akibiori" finally comments on the human condition within the basic social unit, the family.

Ozu has long been a buff fave, but it may now be time to get his films more general outings because their true feeling for basic human relationships can still make them effective despite the social changes and permissiveness marking the last decades. —Mosk.