

## Document Citation

Title	<b>Ugetsu</b>
Author(s)	
Source	<i>Edward Harrison</i>
Date	1954
Type	exhibitor manual
Language	English
Pagination	
No. of Pages	5
Subjects	Kyo, Machiko (1924), Osaka, Honshu, Japan
Film Subjects	Ugetsu monogatari (Ugetsu), Mizoguchi, Kenji, 1953



**"A MASTERPIECE"**

—LOOK



**"A TRIUMPH..."**

As fine as anything that has passed across an American screen. Makes Italian movie sex look like a Girl Scout travelogue."

—NEWSWEEK



**"A JEWEL OF**

Intenser Ray than 'Rashomon'."

—TIME MAGAZINE

**"SENSUOUS..."**

Exotic . . . Full of Beauty. —NEW YORK TIMES

# UGETSU

*Grand Prize Winner—Venice Film Festival*

...with the stars of

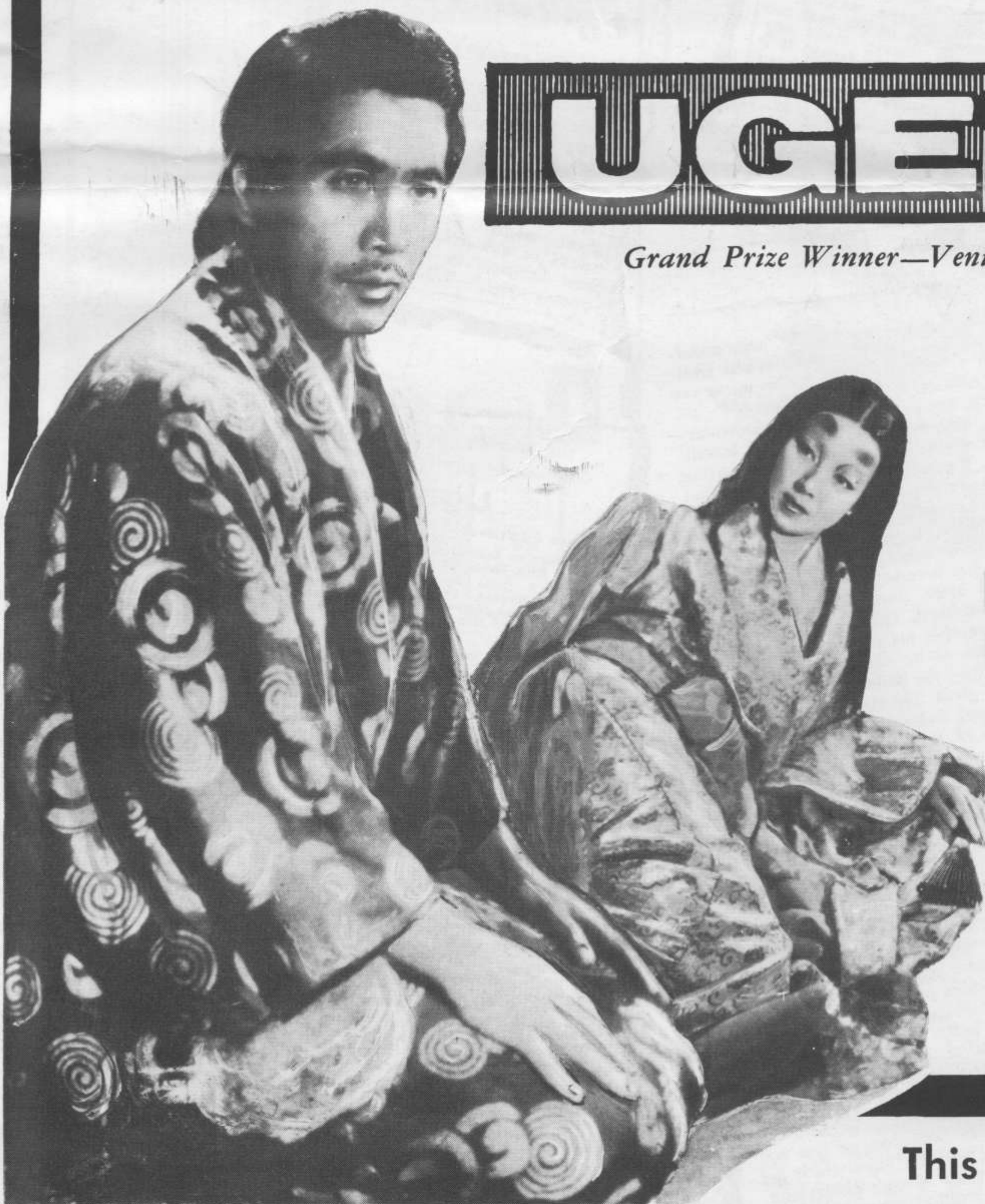
**"RASHOMON"**

Machiko Kyo • Masayuki Mori  
and Miss Kinuyo Tanaka

*the First Lady of the  
Japanese Screen*

**"A COMPLETELY  
UNFORGETTABLE  
EXPERIENCE"**

—Saturday Review



**This is your ONE-SHEET**

Distributed by

**EDWARD HARRISON**

1501 Broadway • New York 36, N. Y.

OXford 5-0063



# Ads

## "A JEWEL of INTENSER RAY than 'RASHOMON'"

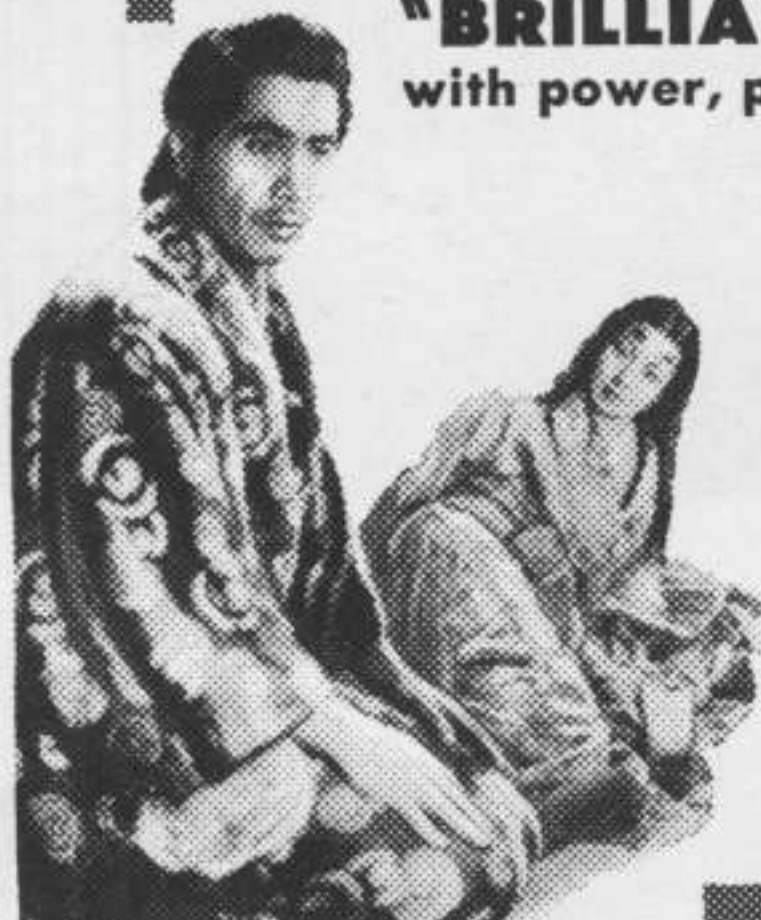
—Time Magazine

**"A TRIUMPH!"** ... as fine as anything that has passed across an American screen. An implied eroticism which makes even Italian movie sex look like a Girl Scout travelogue." —Newsweek

**"EXCELLENT"** ... full of vitality, a revelation not to be missed by anyone wanting to have knowledge of the best motion pictures being made anywhere in the world today." —Winsten, N. Y. Post

**"GORGEOUS!"** ... full of beauty ... the sensuous details are intriguing." —Crowther, N. Y. Times

**"BRILLIANT!"** ... a drama of the sins of greed and violence told with power, poetry and pictorial persuasion ... —Zunser, Cue



**"A MASTERPIECE."** —LOOK

# UGETSU

"Completely unforgettable." —Saturday Rev. of Lit.

"Intensely interesting—★★★★★" —Cameron, Daily News

S I G N A T U R E

AD MAT 306



Co-winner of  
**GRAND PRIZE**  
Venice Film Festival



... with the stars of  
**"RASHOMON"**  
Machiko Kyo and  
Masayuki Mori ... and  
Kinuyo Tanaka, first  
lady of the Japanese  
screen ...

exotic, timeless, powerful ...  
based on a great Japanese classic ...

# UGETSU

American  
Premiere  
TUESDAY  
NIGHT  
at 8:30  
Sponsored  
by the

SIGNATURE

AD MAT 201

**"AS FINE AS ANYTHING THAT HAS  
PASSED ACROSS AN AMERICAN SCREEN"**



# UGETSU

Based on a great Japanese classic

**"The most interesting treatment of sex  
that can be seen anywhere"** Joshua Logan

S I G N A T U R E

AD MAT 205

**"SENSUOUS...exotic...  
full of beauty"** —N. Y. Times

# UGETSU

**"EXCELLENT"** ... full of vitality,  
wonderfully imaginative! —N. Y. Post

S I G N A T U R E

AD MAT 102

**"A MASTERPIECE"** —LOOK  
Mag.

# UGETSU

**"BEAUTIFUL"** —Newsweek  
SIGNATURE

AD MAT 103

## "A Jewel OF INTENSER RAY THAN 'RASHOMON'"

—Time  
Magazine

**"A TRIUMPH!"** ... as fine as anything that has  
passed across an American screen. An implied  
eroticism which makes even Italian movie sex look  
like a Girl Scout travelogue." —Newsweek

**"EXCELLENT!"** ... full of vitality. Not to be  
missed." —Winsten, N. Y. Post

**"GORGEOUS!"** ... full of beauty ... the sensuous  
details are intriguing." —Crowther, N. Y. Times

**"BRILLIANT!"** ... a drama of the sins of greed  
and violence told with power, poetry and  
pictorial persuasion ... —Zunser, Cue

**"A MASTERPIECE!"** —Look



# UGETSU

A Daiei Studio-Masaichi Nagata Prod. • Presented by Edw. Harrison  
S I G N A T U R E

AD MAT 202



**"EXCELLENT"...** full of vitality —Post  
**"SUPERB"...** another hit from Japan —Mirror

# UGETSU

**"A MASTERPIECE"** —Look Mag.  
S I G N A T U R E

AD MAT 203

**JOSHUA LOGAN:**

"The most interesting treat-  
ment of sex that can be seen  
anywhere. It is a beautiful  
and fascinating picture, an  
Exciting, Exotic Experience. I  
heartily recommend it."

**Eleanor ROOSEVELT:**

"I found 'UGETSU' a delightful  
movie and was so glad to have  
had an opportunity to see it."

**EDWARD  
STEICHEN:**

"The photography  
is sheer magic."

**IRVING BERLIN:**

"Rich with the music of hu-  
manity. It's wonderful."

**NEW  
ACCLAIM  
For...**

# UGETSU

**"A MASTERPIECE"** —Look

S I G N A T U R E

AD MAT 204



NEW YORK POST, WEDNESDAY, SEPTEMBER 8, 1954  
Archer Winsten's  
Reviewing Stand

Ugetsu' Opens at Plaza Theater

"Ugetsu," first of the new Japanese film masterpieces to be shown here, now at the Plaza Theater, is an amalgam of several 16th century tales written by Akinari Ueda in 1688. It is an extraordinary combination of earthy, peasant realism and hallucinatory mysticism. What makes it even more extraordinary is the ability of director Kenji Mizoguchi and cameraman Kazuo Miyagawa to adapt the camera to diametrically opposed types of narrative, the calmly feverish of peasant toil and the gasping exertions of rapine and pillage, or scenes of a dream world, now drifting poetically through the mists of a dream world. The story follows the desperate fortunes of two poor families in a small village. One husband is a farmer and potter. His ambition is to make money by selling his ceramics in the distant town. The other husband, a poor ignorant farmer, wants to become a samurai warrior. The hazards they face are terrifying, not only for themselves, but also for their wives who are left defenseless in revolutionary times when their husbands are all involved in a quality that cannot be criticized by a westerner. Top movie stars of Japan, Machiko Kyo as Lady Wakasa, and Kinuyo Tanaka as his wife, Miyagi, give performances as flawless as any given by actors in the world. They are foreign, Ozawa and Mito, they are Japanese, and they are the other husband, and they are the other wife. It may be that one's lack of familiarity with the idiom of Japanese acting permits errors to go unnoticed. On the other hand, it should be emphasized that this is not a conventional that baffles us. Its ambition, its fear, its affection and its frustrations are all made clear. This, indeed, is one of the amazing qualities of a film which is removed from us not only by barriers of time and place, but also by a time and place. It has a true universality of human experience which, in turn, is translated into terms of profoundly sympathetic understanding. No one will be surprised that it won a prize at the Venice Festival last year. It is the kind of film that stays in your mind long after you have seen its misty magic of camera artistry and its turbulence of crowd scenes. It is the kind of film that can be seen undiminished. Tragic, full of vitality, wonderfully imaginative, it is a revelation that cannot be missed by anyone wanting to have knowledge of the best motion pictures being made anywhere in the world today. It is also, quite simply and very beautifully, a picture that stirs passion, these are subtle and understated, but they carry an implied eroticism which makes even Italian movie sex look like a Girl Scout travelogue. The farmer, too, finds a momentary glory after he has suffered some humiliating rebuffs at the hands of the warring lords. Capitalizing on a nasty deception returns home to boast of a samurai and the way he stops at a brothel. There he finds his deserted wife who, after being raped, has become a prostitute in a gesture of spite toward herself and her errant husband. Their moment of recognition smashes his silly vanity. They are reconciled as he discards his weapons. Far away, the potter learns that he has loved a ghost, the shade of a girl who died young before she could taste the pleasures of the world. The transitions from these dreamlike scenes of his reality are handled with wonderful skill. Both the potter and the farmer return to their domestic tragedies, but the film ends with symbols of simple hope: The potter at his kiln, the farmer working, and the young son innocently playing. Ugetsu weds tradition and modernity. There are scenes like the journey of a frail boat on a misty lake which reach back to Japanese painting for their effect—the acting exaggerates both reticence and emotion in the classic manner. As for ghost story and the slice of history certain lies a parable of recent years. Japan sacrificed her native diligence and exotic ways. These are lures which are always present but completely ephemeral. Only the simple virtues live. Summing Up: A beautiful import from the Far East.

New Films  
MOVIES

Ugetsu (Daiichi). Since the war, the Japanese have produced two pictures which are considered by some critics to be as fine as anything that has passed across an American screen. A third one is umph is based on a classic tale by the eighteenth-century writer Akinari Ueda. Literary histories single him out for his subtle blend of realism and legend. These, as it happens, are areas where of this film rests on the superb photography which transforms the acting, the story, and the background into a flow of insistently haunting images. These "Rashomon"-like, for scenes of everyday life—domestic and military—alternate with those of a dreamlike, erotic intensity. At the end it is difficult to remember where reality stops and hallucination begins. Once upon a time—the story naturally falls into this pattern—there were two poor neighbors who lived in a small village. One was a potter who longed for military glory. As the armies of feudal lords roamed the land, fighting and pillaging, each of these men saw the opportunity to fulfill his desire. Despite the warnings of the village elder, they both set out for a nearby town. The potter, who simply wants to be rich, is enthralled one day by the Lady Wakasa, a sensual, doll-like beauty who tells him his stall as he is selling his wares. He is lured to her castle and married by the wives of this Oriental potter, forgetting his wife, his child, his native village. Against the vistas of a rich, formal house, he abandons himself to a life of pleasure, which unfolds in a series of splendid scenes. Except for some moments of intense

TIME, SEPTEMBER 20, 1954  
CINEMA

New Picture

Ugetsu (Daiichi). Five Japanese films have won grand prizes at International Film Festivals in Cannes and Venice since the war: *Rashomon* was the first to be shown in this country; *Ugetsu* is the second, and in many ways it is a jewel of intenser ray than *Rashomon*. *Rashomon* was orgiastic, almost Western in its rage for the things of the world. *Ugetsu* is contemplative in the midst of violence, wholly Oriental in its lidded introspection. As a result, its beauty and its meaning are more remote from Western audiences, but not too remote. The story of *Ugetsu* comes from a Japanese classic, written in 1768 by Akinari Ueda. In the closing years of the 16th century, in a time of civil war, a country potter sees his chance to get rich quick selling pots in the city at war-inflated prices. The trip to the city, through a countryside full of marauding soldiery, is sends his wife and son back home alone. In town the pottery sells merrily, but no sooner is the money in hand than the potter begins to dream of luxury. All at once the beautiful Lady Wakasa, attended by a dark old woman, appears, and asks him to bring some pottery to her house. He follows. She brings him tea; she offers him love. He cannot resist. "I never imagined such pleasures existed!" he cries. "You are my slave," she murmurs. At long last, a Buddhist priest frees the potter from her spell, and he turns back homeward. When he reaches home, he finds his wife dead. Only her spirit is there to comfort him, saying, "Go back to work."

*Ugetsu* is intended not as a story of real life, but as a fateful legend of the soul. Therefore, the actors keep closer than they did in *Rashomon* to the old symbolic style. If the greedy peasants grunt and drizzle their arms like apes, it is not to say that the Japanese ever did so in real life, but rather that they assumed such attitudes in their hearts. In these terms, the painted mincing of the Lady Wakasa (Machiko Kyo), the rape victim in *Rashomon*, the snuffing animality of the potter (Masayuki Mori), the husband in *Rashomon*, the abstract dutifulness of the potter's wife satisfy the spectator as keenly as gestures in a well-made ballet. The introverted mood of the picture is uncannily enhanced by the musical score. The cold, otherworldly picking of the *sumisen* snips the threads of reality one by one, and the audience floats free among music that tries to express the intimate noises of the toiling spirit. The photography never once permits this mood to falter. Even the most violent scenes are dissolved in a meditative mist, like terrors in the mind of a sage. The moviegoer has the sense of living in a classic Japanese watercolor or of walking on a world that is really a giant pearl.

THE HOKUBEI SHIMPO

Ugetsu' Vital. Unforgettable

Emotion-packed "Ugetsu," previewed at press time, is vital and unforgettable. Ranks with "Rashomon" and may be preferred by many, as it was here. Agree with Edward Steichen, dean of photographers, that "The camera work is sheer magic. Achieved without tricks or subterfuge it points to new horizons in motion picture photography."—TJK.

THE INDEPENDENT FILM JOURNAL

September 18, 1954  
"Ugetsu"

(Harrison & Davidson) Japanese 96 Min. Cast: Machiko Kyo, Masayuki Mori, Kinuyo Tanaka. Credits: A Daiichi Film Production; Produced by Masayuki Mori; Directed by Kenji Mizoguchi; Screen play by Matsuro Kawaguchi and Yoshikata Yoda; Adapted from the classic stories of Akinari Ueda. An inspired and haunting Japanese-language production, dealing with the exploits of two wayward husbands and their wives in the war-torn Nippon of four centuries ago, is impressively unveiled in "Ugetsu." In all categories, this is an excellent motion picture. Its action, mood and fantasy should bring art house patrons in overwhelming number to every class situation where the picture is booked. Novelty appeal ("Ugetsu" is the second Japanese film to be commercially shown in the U.S.), scenes of harsh violence and sex should account for considerable box office lures are to be expected. Additional box office lures are to be found in the picture's copping of a 1953 Venice International Film Festival grand prize and the fact that "Ugetsu" was produced by the same firm that made "Rashomon," the first Japanese picture shown in this country. English titles are excellent. "Ugetsu" will transport any audience through a complete range of emotional experience. Supporting the story line is an excellent musical score which serves to bring out every dramatic twist. The main character, a potter, is shown as he abandons his wife for a temptress, who turns out to be a ghost. The potter's assistant, meanwhile, forsakes his trade for the glory of soldiering. When both men have had enough of their meandering, they return to their craft. Only the potter's wife has been killed and his assistant's wife reduced to prostitution. All ends well, however, as the spirit of the dead wife remains to comfort the potter.

CAST AND CREDITS

UGETSU

starring  
MACHIKO KYO • MASAYUKI MORI • KINUYO TANAKA  
as Lady Wakasa as Genjuro, the potter as Miyagi, his wife  
with  
MITSUKO MITO Ohama SUGISAKU AOYAMA The High Priest  
SAKAE OZAWA Tobei RYOSUKE KAGAWA The Village Master  
Produced by Masaichi Nagata, Screenplay Matsuro Kawaguchi and Yoshikata Yoda  
Adapted from the classic stories of Akinari Ueda  
Photography Kazuo Miyagawa Musical Direction Fumio Hayasaka  
Directed by Kenji Mizoguchi Recording Iwao Otani  
Presented by Edward Harrison Settings Uichiro Yamamoto  
Art Direction Kisaku Itoh Historical Research Kusune Kaisho  
Running Time . . . 96 minutes  
A DAIICHI FILM—MASAICHI NAGATA PRODUCTION

SYNOPSIS

In 16th century Japan two peasant neighbors and their families live in a remote village. Genjuro (Masayuki Mori), a potter, longs for wealth; Tobei (Sakae Ozawa), a farmer, craves military glory. As the armies of feudal lords roam the countryside, fighting and pillaging, each of them sees an opportunity to fulfill his desire. They travel to the city, Genjuro to sell his pottery, Tobei to join a warrior band. Offering his wares in the market place, Genjuro is ensnared by a sensual, doll-like beauty, Lady Wakasa (Machiko Kyo), who lures him to her luxurious mansion. Enthralled by her charms, Genjuro forgets his wife and home. He abandons himself to a life of pleasure in a magical world of grace and splendor. Tobei joins a marauding army and, through cunning, becomes the captain of a troop of men. He wins his promotion by bringing in the head of a great warrior, slain by another, as his own trophy. Meanwhile, the abandoned wives of the two blindly ambitious men meet tragedy. Tobei's wife, Ohama (Mitsuko Mito), alone and deserted, is raped by a group of soldiers, and in despair becomes a prostitute. Genjuro's wife, Miyagi (Kinuyo Tanaka), her child on her back, is killed by two starving soldiers seeking food. The paradise of Genjuro crumbles when a priest warns him that his love affair means death. His mistress is actually the ghost of a girl who died before she could taste the joys of womanhood. Given protection by the priest, Genjuro desperately fights his way free of his ghostly mistress and out of her mansion. When he comes to himself, he finds that the scene of his infatuation is now a heap of ruins. On his way home to show off his new-won glory, Tobei stops in a geisha house and there discovers his wife. Their bitter reunion smashes his silly vanity. Reconciled, they go home together as Tobei discards his weapons. A much-chastened Genjuro comes back to his deserted home to find his wife dead but his child still alive. The two families resume their simple lives, Tobei, working the soil and Genjuro at the potter's wheel. Present with them in spirit is Miyagi, her husband's faithful companion in death as well as in life.

MOTION PICTURE DAILY

Reviews

"Ugetsu"

(Daiichi-Harrison) The last Japanese picture to be treated with critical acclaim on these shores was "Rashomon." The latest Japanese import, "Ugetsu," is at least as good and in many respects superior. Its commercial appeal probably will be limited to art theatres. "Ugetsu" combines reality and fantasy, fact and legend, into a composite of cinematic beauty. It takes place in that period of Japanese history when feudal lords and their armies roamed the countryside terrorizing the villagers. It is the story of four of these peasants, their dreams, their emotions, their frailties. One of the men is a potter whose greatest ambition is to sell his wares in the city. His wife merely wants the joys of a wife and mother. The other man is a farmer with ambitions of becoming a warrior with men at his command to which his wife objects. When an army arrives at the village to begin its looting, the four escape toward the city loaded with pottery. Because of the danger involved, the potter insists his wife and child share and run off to become a warrior, leaving his wife who eventually becomes a geisha girl. The potter meets a wealthy and beautiful young girl under whose ghostly spell he falls. The tragedy which encompasses them all is delicate and touching. The picture was produced by Masaichi Nagata and directed by Kenji Mizoguchi. The screenplay was adapted from the classic stories of Akinari Ueda. Special mention should be made of Kazuo Miyagawa's photography much of which resembles fine painting. "Ugetsu" is a Daiichi Film Production being released here by Edward Harrison. Running time, 96 minutes. Adult classification. For September release.

"Brilliant thesping, direction and technical qualities. Lensing is rich in tone and resembles old Japanese prints in composition. Acting is good right down the line. Production value of period settings, mob scenes and eye-catching architecture and costuming are other top assets for this unusual picture." — Variety

"Wrought in striking artistic form, in which sight and sound are brilliantly merged in powerful theatrical images . . . Has profound contemporary significance. The art is universal, the poetry ageless . . . Heading the cast are four of Japan's most celebrated movie stars . . . Distinguished by a photographic loveliness rare in motion pictures." — Cue

"BETTER THAN 'RASHOMON'"

— Showmen's Trade Review

"HAUNTINGLY BEAUTIFUL"

— Film Daily

FASCINATING! STRICTLY ADULT!

— Woman's Home Companion

"A wonderfully imaginative screen experience. Better than 'Rashomon'."

— Boxoffice

"Strictly Adult."

— Commonweal

"Will transport any audience through a complete range of emotional experience. An excellent motion picture in all categories."

— The Independent

"UGETSU" OPENING GALA PREMIERE at the PLAZA NEW YORK CITY



AT "UGETSU" OPENING — Louise Rainer, one-time Academy Award winner; Irving Berlin composer of "White Christmas" and "There's No Business Like Show Business," right, and Miss Rainer's husband, Robert Knittel, attend the New York opening of "Ugetsu," Japanese film, at the Plaza Theatre.



## "UGETSU", VENICE GRAND PRIZE FILM, BASED ON JAPANESE CLASSIC

The many Americans who were made keenly aware of Japanese movie art when "Rashomon" was first shown three years ago will have an opportunity to inspect a second major Japanese screen effort when the film "Ugetsu" arrives at the Theatre.

Both "Ugetsu" and "Rashomon" were first brought to the attention of the Western world by winning the top prizes at the Venice International Film Festival. Although thematically unrelated, they were both made by the Daiei Studio of Tokyo, with several of the same stars and the same cameraman.

"Ugetsu" is based on the Japanese classic "Ugetsu Monogatari," a collection of short stories by Akinari Ueda written in 1768. The title literally translated means "Tales of a Pale and Mysterious Moon After the Rain." These stories are famous in Japanese literature for their unique blending of realism and legend, and are used today as a literary text in the schools.

The story of "Ugetsu" revolves about two families during the closing years of the 16th century, an era in Japanese history known as the "Period of the Wars." Spurred by ambitions for wealth and glory, the two husbands leave their homes and families to fulfill their desires. After various bizarre adventures during which they experience brief hours of triumph, followed by disaster, the men return to their homes to rebuild their lives on a surer foundation.

Kenji Mizoguchi, the director of "Ugetsu," chose the stories for the film and worked on the screen adaptation with Matsutaro Kawaguchi, a leading Japanese novelist and scenarist. During a recent trip to this country, he said that he selected these stories because he prefers to make films that "do something to people's minds, rather than furnish an idle spectacle for a few hours." Mizoguchi has been directing films for 30 years and is president of the Japanese Screen Directors Guild.

His "Life of Oharu" won a Silver Lion Award at the 1952 Venice Film Festival.

Two of the stars of "Ugetsu," Machiko Kyo and Masayuki Mori, played the roles of the wife and husband in "Rashomon." Miss Kyo, who plays a temptress in "Ugetsu," was named the "best actress" of Japan in the annual poll of that country's film critics. Masayuki Mori, who has the leading male role, is considered in Japan to have a special appeal to intellectuals for his thoughtful, subtle style of acting.

Kazuo Miyagawa, who served as cameraman for both "Ugetsu" and "Rashomon," began his career as an artist and this film shows the effects of his early training. Working closely with the director, Miyagawa sought to retain the misty, luminous atmosphere so typical of Japan. Many of the scenes, with their varied silhouette effects, resemble Japanese paintings. Miyagawa was recently honored by the Japanese Government for his "contribution to Japanese art through his films." He is the first cameraman to receive one of the annual awards of the Ministry of Education, previously given only to painters, sculptors and writers.

Masaichi Nagata, the producer of "Ugetsu," is the president and executive producer of Daiei Studio, and the man responsible for the company's three international prize winners — "Rashomon," "Hell's Gate" and "Ugetsu." Daiei is one of the five major Japanese producing companies and turns out fifty feature pictures each year. Very few of the regular pictures made in Japan are suitable for export, according to Nagata. He plans to concentrate on the making of three to four pictures a year for the world market. These films will not attempt to compete with Hollywood products but will reflect traditional Japanese art and culture, Nagata said.

"Ugetsu" is being released in the U.S.A. by Edward Harrison.

## "UGETSU" HAILED AS TOPPING "RASHOMON"

Hailed by critics as superior to its predecessor "Rashomon," the prize-winning Japanese film "Ugetsu" will have its local premiere at the theatre.

"Ugetsu" was made by the Daiei Motion Picture Co. of Tokyo, the same studio that produced the Academy Award winner "Rashomon"; has several of the same stars and the same cameraman.

"Ugetsu" is based on the Japanese classic "Ugetsu Monogatari," a collection of short stories by Ueda Akinari. Written in 1768, these stories are famous in Japanese literature for their blend of realism and legend.

The film is set in 16th Century Japan, a period of violence and social disorder during which feudal lords were fighting for control of the country. The story concerns two husbands who forsake their wives to realize their ambitions for wealth and glory.

Like "Rashomon," "Ugetsu" took top honors at the Venice Film Festival. It stars Masayuki Mori and the beautiful Machiko Kyo, who played the husband and wife in "Rashomon," and Miss Kinuyo Tanaka, who is known as the first Lady of the Japanese screen.

Kenji Mizoguchi, president of the Japanese Screen Directors' Guild, directed "Ugetsu." Two previous films directed by Mizoguchi won Silver Lion Awards at Venice. Kazuo Miyagawa, who is recognized as Japan's foremost cameraman, did the photography.

### "Ugetsu" Cameraman Wins High Honor

Kazuo Miyagawa, who photographed the Venice Grand Prize films "Rashomon," and "Ugetsu," at the

Theatre, is the first cameraman to be honored by the Japanese government.

The Japanese Ministry of Education recently bestowed one of its annual awards on Miyagawa for "his contribution to Japanese art through his films." These awards, made annually, have hitherto been reserved for outstanding artists, sculptors and writers.

Miyagawa began his career as an artist and paints in his spare time. He is regarded as Japan's foremost cameraman and one of the best in the world today.



SCENE MAT 2-A

## MACHIKO KYO IS JAPAN'S GREAT- EST FILM BEAUTY

Italy may have its Gina Lollobrigida, and Hollywood its Marilyn Monroe. Japan, too, is currently making a major contribution to the pulchritude of nations. She is lovely Machiko Kyo, the favorite screen star of Japan, who plays the role of Lady Wakasa, a seductive temptress, in the prize-winning film, "Ugetsu," opening at

theatre. Machiko Kyo will be remembered by many American filmgoers for her portrayal of the wife in "Rashomon," the Japanese film that won an Academy Award three years ago.

Beginning her career as a musical comedy dancer, Machiko Kyo was a chorus girl in a Tokyo theatre when she was "discovered" by a scout for the Daiei Motion Picture Company. The scout was later to be the director of "Ugetsu," Kenji Mizoguchi.

Although Machiko Kyo won quick renown in ingenue roles, it took her seven years of Daiei training to become a full-fledged star. In 1951, the Japanese film critics added their acclaim to the popular verdict by voting her the best screen actress in Japan.

"Ugetsu" is the third festival prize film in which Machiko Kyo has starred. "Rashomon" and "Ugetsu" both won top honors at the Venice Film Festival. Her "The Tales of Genji" won the best photography award at the 1952 Cannes festival. And "Hell's Gate," the first Japanese color film, in which Machiko Kyo plays a chaste noblewoman, won the grand prize at Cannes this year. "Hell's Gate," photographed in Eastmancolor, will be released in this country in the near future.

"Ugetsu" is being released in the U.S.A. by Edward Harrison.



SCENE MAT 1-A



SCENE MAT 1-B



SCENE MAT 2-B



# EXPLOITATION

## Here's a Proven Campaign Tested at the Box Office!

### GALA PREMIERE



**ALWAYS** an excellent way to focus extra attention on an unusual film. In New York City, the Japan Society, an association of Americans and Japanese interested in furthering cultural relations between the two countries, sponsored the premiere. John D. Rockefeller III, is president of the Japan Society, and His Excellency Sadao Iguchi, Japanese Ambassador to the U.S., is honorary president. This sponsorship served to acquaint almost the entire local community directly interested in Japanese culture with "Ugetsu," through the important local membership of the Japan Society. Society pages carried extra stories on event. Extra newspaper breaks were obtained from the speech of Japanese Ambassador from stage of the Plaza Theatre. Daily newspapers and tradepapers carried pictures of Ambassador Iguchi and John D. Rockefeller, Irving Berlin, Luise Rainer and others who attended premiere. The Japanese consulate lent its aid and will in your city.

#### ART EXHIBIT...

An exhibit of Japanese children's art was installed in the lounge of the Plaza Theatre and attracted much favorable comment from patrons and space in the press. We are planning to tour this exhibit to key cities. Obviously it will be impossible for more than one theatre to have it at a time. You will probably find that your local museum has an Oriental collection and will be willing to cooperate in loaning you paintings, etc., for exhibit in the theatre. Local art dealers can be contacted for loan of paintings and other art objects for theatre display.

#### PHOTOGRAPHY EDITORS AND CLUBS...

The photography in "Ugetsu," done by Kazuo Miyagawa, who handled the camera work on "Ugetsu," has won the highest praise. Edward Steichen, head of the Museum of Modern Art photography dept. and one of America's best known photographers had this to say about it: "The camera work is sheer magic. Achieved without tricks or subterfuge, it points toward new horizons in motion picture photography. Invite photo editors of local papers and presidents of photography clubs to a screening, mentioning the Steichen quote and telling them you thought they'd be interested to see this picture. You will get extra space and extensive word-of-mouth on the film. Spot the Steichen quote and stills in photography stores.

#### ART PAGES, GROUPS, SCHOOLS, ETC. ...

Invite art editors, etc. to a screening. Use the following quotes in telling them about an unusual event in your town in which you think they will find great interest. Hubert Crehan, managing editor of Art Digest, one of the two national art magazines in the U.S., has described "Ugetsu," as "A great work of art, of special interest to artists." Monroe Wheeler, director of exhibitions at New York's famed Museum of Modern Art, calls "Ugetsu," "A unique and unforgettable visual experience." With these quotes included in a letter you will be able to whip up great interest among art groups. You might use them in a story or ad for the art pages.

#### LIBRARY DISPLAYS...

Ten libraries in New York City, including the central public library at 42nd Street and Fifth Avenue, are displaying stills of "Ugetsu," mentioning that it is currently playing, together with an exhibit of Japanese books. This is how it was done. The publicity director of the central library was advised of the highly favorable review given the film by the nationwide American Library Association. Several people from the library came to see the film. They liked it and ordered the tie-up. Ten stills of "Ugetsu" are being displayed in each of ten libraries. You can do the same in your city and attract extra attention.

#### AMERICAN LIBRARY ASSOCIATION

\*Several classic stories, written by Akinari Ueda in 1768, still popular and frequently republished, have been adapted into a simple yet powerful tale of how man's ambition, unrestrained, leads but to sorrow. In a mountain village in 16th Century Japan lives a potter with his wife and child and a farmer and his wife. The potter

Genjuro's dream is to get rich by selling his pottery in the city. The farmer Tobei's desire is to be a samurai. How one man achieves his ambition and the other is curiously diverted from his goal by a seductive ghost makes a violent, poignant and beautiful film. The story, with its fascinating blend of fantasy and realism, and delightfully subtle commentary on the ways of men and women, depicts both the uniqueness of the Japanese spirit and the universality of mankind. Black and white photography by Kazuo Miyagawa, who was cameraman for "Rashomon," at times achieves the perfect composition and two dimensional, misty, luminous quality of a Japanese painting. English titles.

#### COLLEGE EDITORS'...

A special screening of "Ugetsu" was arranged for college editors in New York, and afterwards they were given an opportunity to discuss the film at a luncheon with a leading magazine reviewer. In the invitation to the editors, the opening of "Ugetsu" was stressed as an important cultural event. The New York University "Education Sun" picked "Ugetsu" as "picture of the month" for September. "O. The Waterfront" was their August choice.

#### COLLEGES\*...

You will find a great deal of interest in the colleges in "Ugetsu." Oriental, Drama, Visual-Education, English, Art and History departments should be contacted and acquainted with the fact that "Ugetsu" is to be shown. Teachers should be asked to make announcements in class about the film, after they have been given an opportunity to see and endorse it. We will endeavor to notify you about local faculty members with a special interest in things Japanese. There are several national associations, notably the Far Eastern Association, and the Japan Society, with members in most colleges, and we will have the list of these members.

#### DRAMA CLUBS, GROUPS, EDITORS...

Joshua Logan, famed director and co-producer of "South Pacific" had this to say about "Ugetsu." — An exciting, exotic experience. The scenes between the potter and the rich woman are the most interesting treatment of sex to be seen anywhere. It is a beautiful and fascinating picture. I heartily recommend it." Mention this in writing to local drama editors, etc., and you will evoke a ready interest. Invite drama critics to see and write about "Ugetsu."

#### UNITED COUNCIL OF CHURCH WOMEN...

This is the national federation of Protestant churchwomen. They are guided in their film preferences by the ratings given motion pictures by the Protestant Motion Picture Council. The Council starred "Ugetsu" in its rating as an "exceptional picture." This is what the Council said:

"A most artistic Japanese film which conveys the feeling of legendary folk-tale and a combination of facts and fancy. It holds constant interest. Based on some classic stories written in late 18th Century but related to the 16th Century era known as the "Period of the Wars," the production depicts a condition as old as civilization, i.e., the struggle for power through war by one class and the desire for better living by most people. Within this frame, the ghost world of primitive people is entered through the door of temporarily fulfilled dreams, some extremely tender, some earthly

and wild. The return to reality brings about the desirability of the fundamental virtues of a united family and the strength of loyal affection. Even though these are frustrated by tragedy, the impression remains that of a measure of serenity after the storms of war, passion and distress have abated. The black and white photography has occasional misty quality which deepens the mood of mystery and it also acquires the contrasts of sharp pen drawings and silhouettes in varied effects. The typically different Japanese music, the raucous intonations of the soldiers and peasants, the fluid speech of the dream women, all add to the many artistic achievements of this epochal presentation."

#### HIGH SCHOOL TEACHERS...

In New York City, the Board of Education publishes a monthly magazine which, among other things, carries reviews of exceptional motion pictures for teachers by the film chairman of the School and Theatre Committee, New York City Association of Teachers of English. Here, in part, is what Miss Ruth Goldstein, the reviewer for the Board of Education, had to say about "Ugetsu."

"Ugetsu" is more than civilized entertainment for an adult filmgoer. It is a work of art, full of surprise and subtlety, and it puts heart into you if you've been bored with current uses of the screen. . . . Not for a long time have we experienced the sense of watching something with a strange life of its own on the screen, something with the nonliteral evocative power of poetry that we felt during "Ugetsu." The pace is vivid, the direction exciting."

You will be able to evoke interest from high school and public school teachers by citing this, and inviting them to a screening.

#### NATL. FEDERATION OF MUSIC CLUBS...

This is how Dr. Sigmund Spaeth, who is the national reviewer for this organization, appraised "Ugetsu."

"Beautiful photography, interesting music, splendid acting and touches of mystical fantasy combine to make this Japanese picture as important as its predecessor "Rashomon," with which it shares a prize-winning record."

Enlist the support of the music club in your locality. "Ugetsu" has a unique musical score which should interest all music lovers and musicians. The score has been widely and favorably commented on.

#### THEATRE BLOWUP...

Blowup the complete Newsweek review for the front of the theatre. This was done at the Plaza Theatre in New York. Not only did it attract a great deal of attention, but it gives your patrons a complete story of the picture. You may want to use one of the ads for a herald or blowup.

#### FOREIGN LANGUAGE PRESS...

The foreign language groups are a good potential source of patrons and one in which you will find receptivity for a Japanese film. Invite the foreign press editors to a screening to get reviews. Service them with picture mats and stories. This got results in New York.

#### ACCESSORIES

STILLS  
AD & SCENE  
MATS  
TRAILERS

Order Directly  
From

DONALD L. VELDE  
ENTERPRISES

1475 Broadway  
N. Y. C.

BRyant 9-8895