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"A MODERN CLASSIC!

MORE BEAUTIFUL THAN 'GATE OF HELL'!"

- LIFE MAGAZINE

"BREATHTAKING!"_TIME MAGAZINE "SUPERB!"_NEWSWEEK

"EXTRAORDINARY!"_N.Y. TIMES

"BEAUTIFUL!" __THE NEW YORKER

IN EASTMAN COLOR

From the Daiei Studios Which Made "Gate of Hell," "Ugetsu" and "Rashomon." Produced by Masaichi Nagata



This is your ONE-SHEET

Distributed by EDWARD HARRISON 1501 Broadway • New York 36, N.Y. LAckawanna 4-1318

Exquisite New Film from Japan Its industry comes of age with movies of MOTION PICTURE HERALD, FEBRUARY 25, 1956 in a money-lender's career. He develops a maniacal craving for money and acquires an evil reputation as a merciless mulcter of the less fortunate. The roots of this obsession, we are given to believe, lie in his conviction that FOREIGN REVIEW money meant more to the maiden than his love, GOLDEN DEMON The story grows increasingly tragic. The and that money is hence everything. Edward Harisson-Daiei—Japanese with English + her love for the money-lender, and takes refuge from his own broken heart in the arms of his mistresses. The girl's parents live To this quarter it seems increasingly apparent that the Japanese are developing a notable facilisubtitles ven't arms of his mistresses. The girl's parents five in remorse for having separated the lovers. The money-lender is incapable of loving any woman since the maiden's defection, and is pursued ty with romantic dramas and tragic-love themes ty with romantic dramas and tragic-love themes of the type that were once an exclusive Holly-wood commodity. Not that the Japanese haven't torn a few leaves from Hollywood's script book here. They have learned how to enced up the wood commounty. They have learned how to speed up the once-elephantine pace of their stories, and have pointed up their dramatic emphasis. Their make once and camera work also smack of American pointed up their dramatic emphasis. Their make-up and camera work also smack of American models, and their love scenes and acting in gen-eral are more shrewdly tailored to Western standards than formerly. But when all of the foregoing is granted, we we attempts to drown herself. The young man res-va, with the lovers in each other's arms and the attempts to do a slightly spintous arms and the cues her for a slightly spintous arms and the with the lovers in each other's arms and the rising sun coming up over the water. The art direction by Mikio Naka, the pho-tography by Michio Takahahi and the color tography by Michio Takahahi and the set in the standards the Japanese have set in these high standards the Japanese have set in these and fujiko Yamamoto are spirited and intensi and Fujiko Yamamoto are spirited and intensi as the divided lovers. The direction by Koji as the divided lovers. The direction by Koji Shima and his screenplay from the novel of Matsutaro Kawaguchi is credited with the adap-Matsutaro Kawaguchi Nagata, whose Daiei Mo-tation, and Masaichi Nagata, whose Daiei Mo-tation, and Masaichi Nagata, whose Daiei Mo-But when all of the foregoing is granted, we But when all of the foregoing is granted, we are still presented with a fine emotional drama, replete with high spots of superb feeling and intensity, and an underlying tragic motif and replete with high spots of superb feeling and intensity, and an underlying tragic motif and expressiveness that triumphs over the old-fashioned story, with its artificial concessions to obsolete traditions and oriental modes. The story is simple A Toloro maiden of birth conto obsolete traditions and oriental modes. The story is simple. A Tokyo maiden of the year 1890 loves a poor student. A rich young man offers her marriage, and though she is engaged to the student, she submits to the imprecations of her parents who seek to adimprecations of her parents, who seek to advance their position, and marries the rich boy, the same name of this credited with Mo-Matsutaro Kawaguchi is credited with Mo-Matsutaro Kawaguchi is credited with Mo-Matsutaro Kawaguchi is credited with Mose Daiei Mo-Matsutaro Kawaguchi Nagata, whose Daiei Mo-Mitsuko Mito, Kazuko Fushimi, Eiji Funakoshi, Shizue Natsukawa, Kumeko Urabe vance their position, and marries the rich boy, meekly and naively going along with her par-ents' sly advice that she will thus show her lowe for the poor box not by standing in the ents' sly advice that she will thus show her love for the poor boy not by standing in the way of his completing his education, and by helping him with her new husband's money. The student, enraged, leaves school and The his broken heart and outraged feelings viewer's Rate



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Kenji SugawaraArao	Kinzo ShinMrs. Shigisawa
Mitsuko Mito Akagashi	Shiko SaitoWanibuchi
Kazuko FushimiAiko	Teppei EndoMr. Minowa
Eiji Funakoshi	Junu MiyazakiKamata
Shizue Natsukawa	Yuki HayakawaKazahaya
Kumeko Urabe	Yoshio TakeeYusa
Sachiko Meguro	Mrs. Yusa

Produced by Masaichi Nagata . Screenplay and Direction by Koji Shima . Based on the classic novel "Golden Demon," by Koyo Ozaki (1867-1903) · Adaptation by Matsutaro Kawaguchi · Photography . . . Michio Takahashi Art Direction . . . Mikio Naka . Color Direction . . . Tatsuyuki Yokota . Lighting . . . Koichi Kubota . Music . . . Ichiro Saito • Recording . . . Kenichi Nishii • Historical Research . . . Sohachi Kimura • English Titles . . . Frederick Laing . Released by . . . Edward Harrison

Running Time: 95 minutes

WOMEN LOVE "GOLDEN DEMON" National Preview Groups Give It Highest Rating

Our experience has shown that women love "Golden Demon." One way to reach the ladies locally is through the national women's organizations. Inform them of what their national film previewing committees said about the picture, after seeing it under the auspices of the Motion Picture Assn. of America. Their comments are reprinted herewith. A little contact work and an invitation to the heads of local branches of these national groups to preview the film and then publicize it, will mean dollars in the box-office.

1. National Council of Women of the U.S.A.

Exquisite photography makes the film an outstanding contribution to our screen entertainment from overseas. From the shimmering pools, seen through a screen of trees and lighted by an unearthly iridescent glow, to the beautiful interiors, where the Japanese sit on their heels before the low tables, each frame is a masterpiece of artistry.

2. American Jewish Committee

This modern (1890) Japanese drama is full of visual poetry, fine acting and direction. The Eastman Color shots of the outdoors and the interiors are exquisite. Trade with the West was brisk at the time and it is interesting to see Western influence in decor. The extreme rigidity of society in that day is made believable.

3. General Federation of Women's Clubs

A beautifully photographed Japanese film. Each scene is a masterpiece of photography.

4. American Association of University Women

The sad young bride's humiliation at having to entertain her husband's mistress, the disappointed lover's determination to make money as a moneylender, the depths of unhappiness to which they sink before the final solution of their difficulties, are done to perfection. The color photography is breathtakingly beautiful and the acting by a large cast of gifted people is of high caliber.

5. Girl Scouts of the U.S.A.

A good picture for comparing our culture and freedom as compared with the Oriental customs. The lesson of the Golden Demon comes through strongly as a menace to any culture.

6. American Library Association

The Japanese artistry with color, so exquisitely shown in "Gate of Hell," is again demonstrated in "Golden Demon," which is produced by the same company responsible for "Rashomon," "Ugetsu," and "Gate of Hell." More modern in theme and feeling than its predecessors, "Golden Demon" is based on an extraordinarily popular novel written at the turn of the century, which though never finished, was so taken into the hearts of the Japanese, that the story became an off-performed item of stock repertory, some of its locales became famous, and even certain of its ideas were adopted into the language as special idioms.

7. National Federation of Music Clubs

This film continues the tradition of fine Japanese pictures, but comes closer to American tastes and techniques than any of its predecessors. The Eastman Color is again strikingly beautiful, although less subdued than in the unforgettable GATE OF HELL. The two leading roles are well portrayed by Jun Negami and Fujiko Yamamoto and the support is excellent throughout. Ichiro Saito's music is interesting because of its combination of Occidental and Oriental styles.

8. Schools Motion Picture Committee

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A Japanese maiden, led by her parents into a rich, loveless marriage, longs for her first love, who has now become an inhuman money-lender. The sentimental tale of the early 1900's has beautiful color scenes, plaintive music, charming transitions as boughs of blossom, school of fish and the like. The English titles are terse and intelligent, the direction and performances aways interesting.

9. National Congress of Parents and Teachers

The impact of the early years of the industrial revolution upon Japan is reflected in this romanticized morality play, an exquisitely photographed adaptation of a popular turn of the century classic. Acting and direction are excellent.

In Tokyo about 1890, Miya, the daughter of a middle-class family is engaged to Kan-ichi, a university student. They intend to marry after Kan-ichi finishes his studies, which Miya's parents are paying for. But when Tomiyama, a rich young man proposes marriage to Miya, her parents, dazzled at the prospect of a wealthy match, resolve to break the engagement.

They try to persuade Miya that by marrying Tomiyama, she will actually help make Kan-ichi happy. As Tomiyama's wife, she could provide Kan-ichi with the means to study abroad and thus assure his career. Miya's resistance, under persistent pressure, becomes increasingly weak. She and her mother go to a seaside resort as Tomiyama's guests, where she permits Tomiyama to give her his diamond ring.

Meanwhile Miya's father tells a stunned and incredulous Kan-ichi of their plans for Miya. Kan-ichi breaks the shocking news to his best friend, Arao, who urges him to go up to the resort at once to confront Miya. On a moonlit beach, Kan-ichi stormily demands that Miya choose between him and Tomiyama. He notices Tomiyama's ring on her finger. Sweeping aside Miya's feeble explanations, he accuses her of betraying their love. He vows never to see her again.

Four years go by. Because money robbed him of Miya, Kan-ichi seeks revenge by amassing riches. He becomes a money-lender and notorious as the worst loan shark in Tokyo.

In their luxurious home, Miya and Tomiyama find only bitterness because he realizes she still loves Kan-ichi. To humiliate Miya, Tomiyama fills the house with geisha girls. Miya, suffers in silence. She sees no escape from her misery, for Tomiyama says he will never divorce her. Kan-ichi becomes rich, but his cruelty to debtors brings him hatred. Once, he is badly beaten in the street. While he is recuperating, Miya persuades Kan-ichi's friend Arao to take her to him. Miya humbly asks forgiveness of Kan-ichi. His answer is to throw a bundle of money at

One night, a woman, crazed with despair because Kan-ichi will not save her son from jail, sets fire to his mansion. The fire attracts a great crowd. Miya, defying her husband, rushes to Kan-ichi's house. Kan-ichi frantically risks his life trying without success to rescue the records and money in his safe.

In the dawn, sitting dazedly among the ashes, Kan-ichi sees Miya approach him. She says she has left Tomiyama, but Kan-jehi drives her away. Miya can bear no more. She heads for a nearby woods and stumbles into a pond. Fearful that Miya may destroy herself, Kan-ichi suddenly runs after her. He sees her body floating on the water. He carries her out. Holding her in his arms, he asks forgiveness. She revives. Reunited, the lovers embrace.





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EXPLOITATION

GALA PREMIERE

The people in New York City most actively interested in Japan attended and were alerted to the arrival of an important new Japanese film through sponsorship of the local premiere by the Japan Society. The Society bought out practically the entire house for the premiere, assuring a successful evening and widespread publicity. Japanese Ambassador Kase spoke at the premiere. There are branches of the Japan Society in some of the largest cities, which would gladly sponsor a premiere.

PHOTOGRAPHY EDITORS AND CLUBS

The color photography in "Golden Demon" has been acclaimed as superior even to that of "Gate of Hell." Inform your local photographic clubs that Life Magazine has hailed "Golden Demon" as "Pictorially even more successful than 'Gate of Hell.' " Photography fans are avid to learn and their number is legion.



TRAVEL EDITORS

A screening for some fifty travel editors was held in New York City under the auspices of the Japan Travel Bureau. The beauty of the film and of the countryside shown in "Golden Demon" prompted the Japan Travel Bureau to sponsor the special showing from which a great deal of publicity resulted.

The film has another special point of interest for travel editors. The seaside resort of Atami shown in the film became famous because it was the parting place of the lovers in the highly popular Japanese novel on which "Golden Demon'' is based. The beauty of Atami is breathtakingly revealed in the film. Get your local travel editors to see and comment on the picture.

FOREIGN LANGUAGE PRESS

"Golden Demon" was unanimously acclaimed by reviewers for the Foreign Language Press in New York City. Mats accompanied reviews and stories were used. Don't overlook this group.

COLLEGES AND SCHOOLS

Oriental departments of colleges and visual education and art departments of all schools will be interested in the modern aspects of Japan shown in the picture and its beauty. Get them acquainted with the film and get them to support it.

The intense interest in Japanese fashions illustrated by the layout above which appeared in Women's Wear Daily, the industry in the United States. Local fashion editors should be asked to do similar

WINDOW DISPLAYS

Local airlines, travel bureaus, Japanese restaurants and shops selling Oriental merchandise, readily made window tieups. You can do the same locally.

turns

most in a V at back. As alter-

addition to the all-important sweater, which mative, stole ends' float from itself offers fashion news, to be

knit costumes in at ready-to-wear markets, in all fibers, at all prices. Among the coolest are the cottons, com fortable on a midsummer's day.

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Fresh Colors in Japanese Film Fashions

