

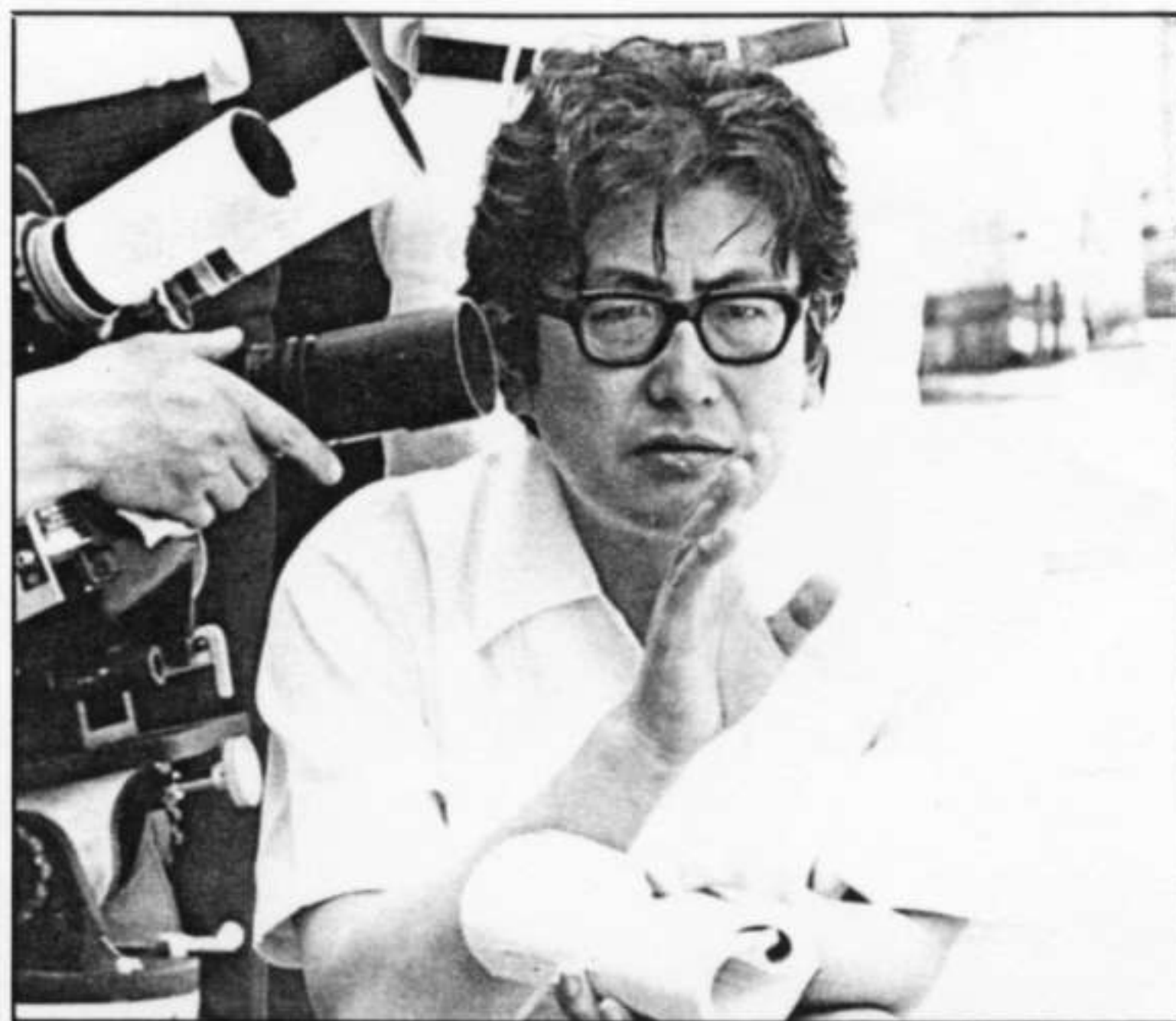
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## The films of **NAGISA OSHIMA**

Best known in the West for his Brechtian tour de force **Death By Hanging**, his erotic masterpiece **In The Realm of the Senses**, and his more recent David Bowie vehicle **Merry Christmas, Mr. Lawrence**, Nagisa Oshima is the most important figure in Japanese cinema since the classical era of Ozu, Mizoguchi, and Kurosawa. Often compared to the luminaries of the French New Wave, and Godard in particular, Oshima has in fact moved parallel to (and often been ahead of) European trends more than he has followed them. Complex, audacious, and dynamic, mixing violence, eroticism, politics, self-reflexivity, and dazzling camerawork, Oshima's style represents a seminal link between modernism and non-Western modes of perception.



### **DIARY OF A SHINJUKU THIEF**

Using a romantic storyline involving a violent, moody drop-out and a disaffected young woman, Oshima crafts a powerful exploration into the world of the young Japanese radicals of 1968. Drawing a parallel with the student riots of Paris and New York, Oshima's world is punctuated by cultural icons such as Henry Miller and Muhammad Ali and stylized with hand-held camerawork.

Japan, 1969. 94 mins. B&W.

Rental: 125



### **CRUEL STORY OF YOUTH**

**Cruel Story** was the film that established Oshima's reputation in Japan—his first commercial hit and his first storm of controversy. The story centers on a teenage couple who perform sexual shakedowns on middle-aged men; the desperate nihilism and cruelty of the youths is contrasted with the exhausted liberal idealism of the preceding generation.

Japan, 1960. 96 mins. Color.  
Scope prints only.

Rental: 250



### **THE MAN WHO LEFT HIS WILL ON FILM**

A haunting, politically intriguing film that captures the turbulent Tokyo of the 1960s. A young leftist finds the loaded camera of another radical who has left to his death while fleeing the police. The cinematic "will and testament" he discovers inside is apparently meaningless, but it begins to obsess the young man, leading him to retrace the political and erotic past of the filmmaker and, in effect, to re-live the events that led to his suicidal leap.

Japan, 1970. 93 mins. B&W.

Rental: 11

*(All films are in Japanese with English subtitles.)*



## Nagisa Oshima



### DEAR SUMMER SISTER

A miniskirted Tokyo teenager visits Okinawa to search for a half-brother she has never met. Oshima turns this simple story into a profound exploration of taboo themes such as incest, the guilt of war survivors, and the "family" relationship between Okinawa and Japan, which is closer to the relationship between colony and empire.

Japan, 1972. 96 mins. Color. Rental: 250



### DEATH BY HANGING

"Have you ever seen an execution?" asks the opening title. *Death By Hanging* describes the execution chamber and the ceremony in detail, then proceeds to show the execution of a young Korean worker found guilty of rape. The condemned man is hanged but refuses to die and must be taken down. Loss of memory after the failed attempt, prompts the authorities to re-enact the culprit's crimes since they cannot hang a man who does admit guilt.

Japan, 1968. 114 mins. B&W. Rental: 125



### THE CEREMONY

An ambitious film which encompasses the entire history of postwar Japan, *The Ceremony* chronicles the fortunes and the sorrows of the powerful Sakurada family from 1946 to the present. The story snowballs into the ripest Jacobean drama forming an indictment of modern Japan.

Japan, 1971. 122 mins. Color. Rental: 175  
Scope prints only.



### THE SUN'S BURIAL

Probing the underworld of Osaka's biggest slum, a hellhole where teenage gangs, prostitutes, and an exquisitely cruel femme fatale vie for control of the area's most profitable business (an illegal blood-selling operation), Oshima is able to deploy his most blatantly amoral and extravagantly violent version of the juvenile delinquent drama.

Japan, 1960. 87 mins. Color. Rental: 250  
Scope prints only.



### BOY

A small Japanese boy has been trained by his parents to throw himself against passing cars and to fake injury so that his father can con the confused drivers. The exploitative father, ineffectual mother, boy and baby wander from city to city, often only a step ahead of a suspicious victim. Oshima maintains a discreet distance between the boy's world and his family's cruelty with deft use of sound montage.

Japan, 1969. 97 mins. Color. Rental: 150  
Scope prints only.



### NIGHT AND FOG IN JAPAN

The wedding celebration of two young political activists becomes the backdrop of a series of confrontations between the radicals and the authorities. Shot with a dazzling theatricality that combines flashbacks, off-screen scenarios, black-outs, and balletic tracking shots, is one of Oshima's most ingenious and radical films.

Japan, 1960. 107 mins. Color. Rental: 250  
Scope prints only.