

## Document Citation

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Gishiki (The ceremony), Oshima, Nagisa, 1971

Mo-taku-to to bunka daikakumei (Mao Tse-Tung and the Cultural Revolution), Oshima, Nagisa, 1969

Kori no naka no seishun (Youth in the ice), Oshima, Nagisa, 1962

Hakuchu no torima (Violence at noon), Oshima, Nagisa, 1966

Shiiku (The catch), Oshima, Nagisa, 1961

Nihon shunka-ko (A treatise on Japanese bawdy songs), Oshima, Nagisa, 1967

Koshikei (Death by hanging), Oshima, Nagisa, 1968

Seishun no ishibumi (The tomb of youth), Oshima, Nagisa, 1964

# 大島渚



ADMISSION 75¢ each film

PACIFIC FILM ARCHIVE  
UNIVERSITY ART MUSEUM  
2621 DURANT AVENUE  
BERKELEY, CALIFORNIA  
642-1412

## SCHEDULE

Tuesday, March 21	7:30, 9:30
THE CEREMONY (1972) Color. 120 mins.	
Thursday, March 23	7:30, 9:30
CRUEL STORIES OF YOUTH (1960) Color. 96 mins.	
Tuesday, March 28	7:30, 9:30
THE SUN'S BURIAL (1960) Color. 87 mins.	
Thursday, March 30	7:30, 9:30
THE CATCH (1961) 105 mins.	
Tuesday, April 4	7:30
THE DIARY OF YUNBOGI (1965) 30 mins. French subtitles.	
YOUTH IN THE ICE (1962) 30 mins. Made for Nihon TV. No subtitles.	
A TOMB FOR YOUTH (1964) 30 mins. Made for Nihon TV. No subtitles.	
Tuesday, April 4	9:30
THE FORGOTTEN ARMY (1963) 30 mins. Made for Nihon TV. English titles.	
MAO TSE TUNG AND THE CULTURAL REVOLUTION (1969) 55 min. Made for Nihon TV. English version.	
Thursday, April 6	7:30, 9:30
PLEASURES OF THE FLESH (1965) Color. 96 mins.	
Tuesday, April 11	7:30, 9:30
VIOLENCE AT NOON (1966) 99 mins.	
Thursday, April 13	7:30, 9:30
THE CEREMONY (1972) Color. 120 mins.	
Saturday, April 15	7:30
THE FORGOTTEN ARMY. MAO TSE TUNG AND THE CULTURAL REVOLUTION.	
Saturday, April 15	9:30
THE PACIFIC WAR (1968) 120 mins. Made for TV. English version.	
Tuesday, April 18	7:30, 9:30
HE DIED AFTER THE WAR (1972) 94 mins. Nagisa Oshima Present at Screenings.	
Thursday, April 20	7:30
A TREATISE ON JAPANESE BAWDY SONGS (1967) Color. 103 mins. No subtitles.	
Thursday, April 20	9:30
THE PACIFIC WAR	
Tuesday, April 25	7:30, 9:30
DIARY OF A SHINJUKU BURGLAR (1968) 94 mins.	
Thursday, April 27	7:30, 9:30
BOY (1969) Color. 97 mins.	
Friday, April 28	7 & 9:30
DEATH BY HANGING (1968) 117 mins. Introduced by Donald Richie.	

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## NAGISA OSHIMA RETROSPECTIVE

Nagisa Oshima is known in this country for his three recent features **DEATH BY HANGING**, **BOY**, and **DIARY OF A SHINJUKU BURGLAR**. Although he has directed many more features and documentaries, these three brilliant works sufficed to make Oshima an overnight discovery in England, France, and America. He has been variously called the "Godard of Japan," a one man Japanese New Wave, any number of labels have tried to pin down his genius. In broadest terms, all agree that Oshima's films realize a profoundly modern dialectic uniting metaphysical introspection with a committed left-wing social viewpoint. A major retrospective last year at Venice introduced western audiences to the bulk of his work. He directed his first feature in 1959 at age 27, and since then has made sixteen more, not counting numerous shorts and TV documentaries. Our retrospective tribute is far from complete, but will include the American Premieres of several major works, including two new films **THE CEREMONY** (1971) and **HE DIED AFTER THE WAR** (1970).

This series was coordinated by Donald Richie for presentation here and at the Museum of Modern Art in New York. Mr. Richie, who is Film Curator of the Museum of Modern Art and author of several noted books on various aspects of Japanese and American cinema, will personally introduce Oshima's **DEATH BY HANGING** on Friday, April 28; he will also present a program of his own experimental shorts, made in Japan, on Sunday, April 30, at 7:30 and 9:30. Nagisa Oshima will be present on April 18 for the screenings of **HE DIED AFTER THE WAR**, and to answer questions from the audience.

The notes in this brochure are based on reviews by the Japanese critic Tadao Sata, material and interviews by Donald Richie and Ian Cameron. Additional background information and interviews will be mimeographed and distributed during the course of the series, reflecting the researches of Prof. Bertrand Augst.

For making this retrospective possible, we are immeasurably grateful, first of all, to Donald Richie and Mrs. Kazuko Shibata, of the Shibata Organization in Tokyo; also to Nihon TV, Dan Talbot, New Yorker Films, Kent Carroll, Grove Press Films, Shinji Serada, Shochiku Films of America, and Prof. Frank Motofuji.

—Tom Luddy, Program Director  
Pacific Film Archive

# THE CEREMONY (1971)

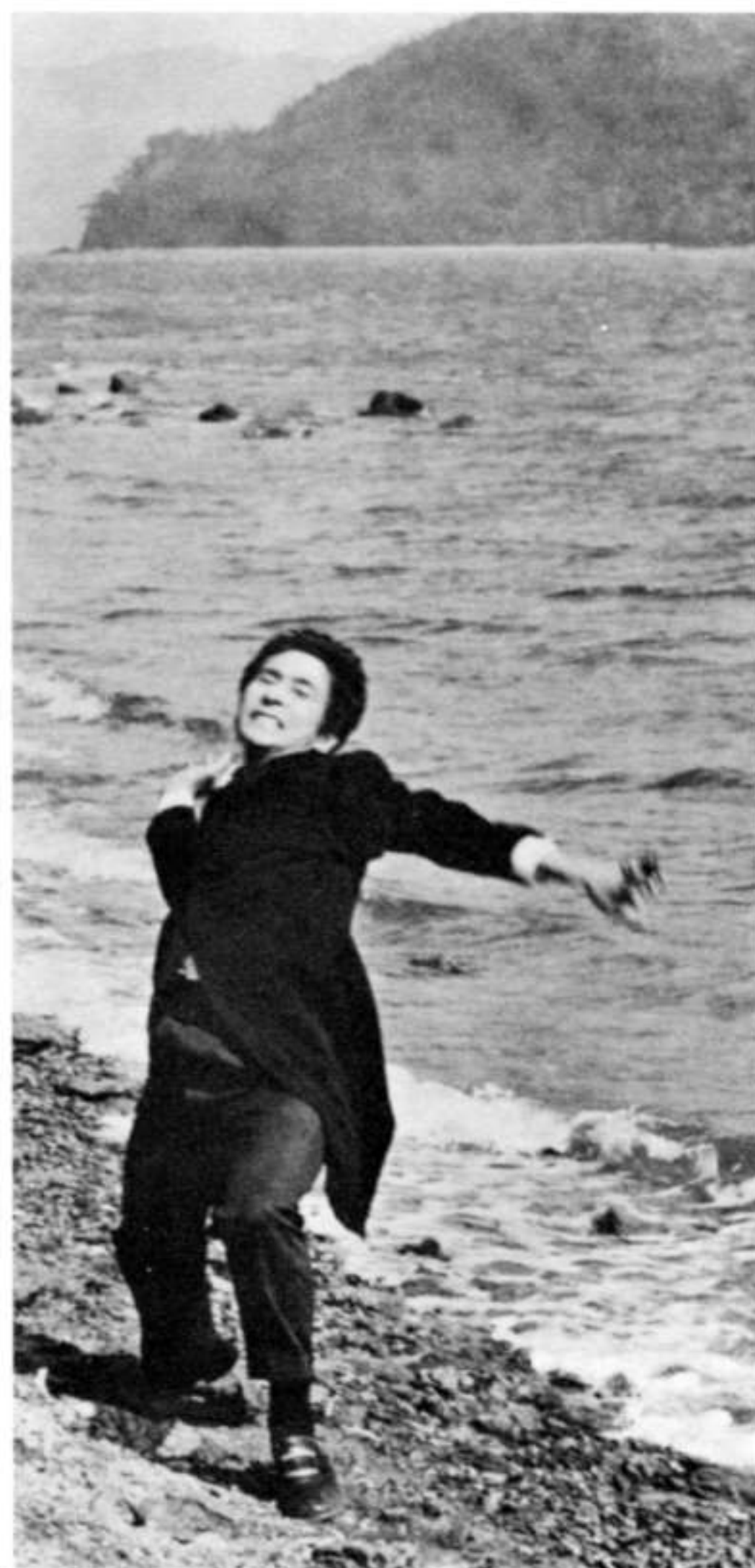
Tuesday, March 21 & Thursday, April 13 7:30, 9:30

Perhaps Oshima's most ambitious essay on modern Japanese life, *THE CEREMONY* is a chronicle of a family named Sakurada from 1946 until the present: for Oshima, this fictional family symbolizes the state of Japan. The patriarch is the grandfather, who used to be a high ranking official in the government before and during the war: his son committed suicide after the war: the son's wife returns home from China with her young son Masuo, who becomes the central character in the film, and obviously a spiritual alter ego for Oshima. There are many other family members representing various attitudes in modern Japan, and all key action takes place during ceremonies—funerals, weddings, Buddhist services — where the strength of family tradition is most obvious, and when the task of breaking such ties seems most difficult. The film shows that the spiritual authority of the state of Japan that should have lost its power with Japan's defeat has actually managed to survive as strongly as ever. Of this film, Penelope Houston writes in *Sight and Sound*: "It's a post-war Japanese family saga, filmed Ozu-style by a camera squatting formally with the characters at knee level, centered on the funerals and weddings which ceremonially bring the clan together. There's a coldly domineering grandfather: suggestions of incest; allusions to the kind of neurotic power tensions in the Japanese soul which produce such bizarre and ominous episodes as the suicide of Mishima. "What relation?", asks Oshima, "is there between the economic and political realities of Japan today and the Japanese people's attraction to death and their sensitivity to suicide?" By the end of the film, three of the four characters from the younger generation are dead, two by their own hands, and the survivor has reverted to a characteristic Oshima memory of childhood. Ozu, the traditionalist, suggested that the Japanese live lives of quiet desperation; Oshima, a visceral intellectual, shows hysteria beating against formality — and erupting in a scene of Jacobean extravagance, when a wedding without a bride turns into a wake for a murdered wedding guest, and the hero hurls the bandage-swathed corpse from its coffin and lies down in its place, an aghast rebel. Unassailable, calm as an iceberg, his grandmother looks on."

Original title: GISHIKI 122 mins.

Produced by Sozisha/Art Theatre Guild. Screenplay by Tsutomu Tamura, Momoru Sasaki, Nagisa Oshima. Photographed in color and 'scope by Toichiro Narushima. Editing: Keiichi Uraoka. Music: Toru Take-mitsu. Art Direction: Jusho Toda.

With: Kenzo Kawarazaki (Masuo), Atsuko Kaku (Ritsuko), Atsuo Nakamura (Terumichi), Aiko Koyama (Setsuko), Kei Sato (Kazuomi), and Kiyoshi Tsuchiya (Tadashi).



儀式

青春残酷物語

# CRUEL STORIES OF YOUTH (1960 color)

Thursday, March 23 7:30, 9:30

Starting from within the framework of a commercial sex and violence picture (long before the current Hollywood vogue, this was already a genre in Japan), *CRUEL STORIES OF YOUTH* treats the subject of juvenile delinquency in its political and psychological dimensions. It is far above tabloid level sociology: its violence is truly provocative. The story contrasts the lives of two young lovers — who attempt to live freely outside the moral boundaries of their society — with those of the girl's older sister and a doctor, both of whom had been radicals in their student days. Oshima states one of the film's thematic intentions: "The material is youthful sex and violence but behind that the Japanese can easily understand there is the disappointment and depression at the failure of the post-war democratic revolution. This post-war depression is expressed in the scene where the former revolutionary, now a drunkard, talks to his old girl friend while in the next room the young girl is having an abortion. You remember the scene where the girl comes to the doctor, that scene symbolizes or expresses this depression." Of this film's cinematic merits, Ian Cameron wrote: "Back in 1960, *CRUEL STORIES OF YOUTH* looked extremely striking, for here was a director doing simultaneously in Japan some of the things which were the distinguishing features of the French New Wave. A couple in conversation as they walked down a busy street were shown in a hand-held backward tracking shot lasting some minutes: very New Wave but in scope and colour."

Original Title: SEISHUN ZANKOKU MONO-GATARI 96 minutes.

Production company: Shochiku. Screenplay by Oshima. Photographed in 'scope and colour by Ko Kawamata. Music by Riichiro Manabe.

With: Yusuke Kawazu (Kiyoshi Fujii), Miyuki Kuwano (Makoto Shinjo), Yoshiko Kuga (Yuki, her sister), Fumio Watanabe (Akimoto, doctor), Shinji Tanaka (Ho, Kiyoshi's friend), Shinjiro Matsuzaki (Terada, hoodlum).

# THE CATCH (1961)

Thursday, March 30

7:30, 9:30

Oshima's first independent production, made at a time when distribution and exhibition was almost entirely monopolized by the major Japanese companies, THE CATCH was adapted from a novel by Kenzaburo Ohe. Set in the last summer of the war, the story concerns the capture of a black American pilot by villagers in a rural area of Japan. The pilot is cruelly executed by the peasants, partly out of xenophobic fears, but also to cover troubles inside the community, and between the farmers and refugees from bombed-out cities. In an interview, Oshima explained why he made the pilot Negro: "If the American were a white man, a Japanese would feel some kind of admiration or respect, whereas physically they could detest the negro because he is physically very different and, they feel, inferior to them, whereas they subconsciously consider the white man superior. It was necessary for him to be a negro so that their contempt for other people could be shown. The contempt was the important thing." Though the film deals less with children than Ohe's novel, there is a striking emphasis on the presence of children at the communal crimes of the villagers, with the implication that the war will have a lasting effect on their lives. At the time the film is set, Oshima was the age of the boy whose brother is killed for befriending the soldier: though an adaptation, THE CATCH is clearly a highly personal film, with the last scenes particularly poignant for Oshima's identification with the boy's loneliness.

Original title: SHIKU 105 minutes

Produced by Saburo Tajima, Masayuki Nakajima (Palace Film). Screenplay by Takeshi Tamura, Toshio Matsumoto, Toshiro Ishido, Teruaki Tomatsu from the novel by Kenzaburo Ohe. Photographed in 'scope by Yoshitsugu Tonegawa. Art Director: Itsuro Hirata. Music by Riichiro Manabe.

With: Rentaro Mikuni (Kazumasa Takano), Sadako Sawamura (Katsu, his wife), Masako Nakamura (Hisako), Fiko Oshima (Mikiko), Jun Hamamura (Akisan), Kyu Sazanka (Denmatsu Tsukada), Teruko Kishi (Masu, his wife), Hugh Hard (American soldier).



飼育

太陽の墓場

# THE SUN'S BURIAL (1960 color)

Tuesday, March 28

7:30, 9:30

Oshima's third feature, like its predecessor, is essentially a sex and violence genre picture in format, but there is a clear political purpose to the choice of subject. The setting is the Kamagasaki slum near Osaka, which Oshima describes as "the biggest slum in Japan... formed when the Meiji emperor, who was going to Hiroshima on his way to Russia, did not want to see any slums on his way. The slums were gathered together in one community." The film shows with little optimism the life of despair and criminal delinquency in this slum where dope and alcohol mix with daily violence, and a prime racket is the purchase of human blood for use in making cosmetics. The shadow of Japan's defeat in World War II hangs over the film, as does the disillusionment that followed the defeat of the massive 1960 protests to stop the renewal of the US-Japanese Defense Pact. Referring to the title of this film, and his recurrent images of the sun, Oshima said: "There is no direct relationship between the sun and the Japanese flag but the reason for using the sun as a symbol at that time was to represent the National movement against the Peace Treaty with the United States in the sixties, which the people were against and which was signed, in spite of very strong opposition. Therefore, in CRUEL STORIES OF YOUTH the sun was shining, the next film was THE SUN'S BURIAL, and the one after that was called NIGHT AND FOG IN JAPAN, concerned with depression after loss of the fight against the peace treaty." These themes are not directly stated in THE SUN'S BURIAL, still early Oshima and a commercially produced work, but are apparent in the background, and also in what Oshima chooses not to show or stress. There is much violence in the film, but it is distanced by alienating long shots, never indulged on an emotional level: there is no moralising and few acting cliches of the genre.

Original Title: TAIYO NO HAKABA 87 minutes.

Production company: Shochiku. Screenplay by Oshima, with the collaboration of Toshiro Ishido. Photographed in 'scope and colour by Ko Kawamata. Sets by Koji Uno. Music by Riichiro Manabe.

With: Kayoko Hanoo (Hanaka), Isao Sasaki (Takeshi), Masahiko Tsugawa (Shin), Koji Nakahara (Tatsuo), Yusuke Kawazu (Yasu), Junzaburo Ban (Yosematsu, Hanaka's father), Fumio Watanabe (Yosehei).

毛沢東と文化大革命  
忘れられた皇軍  
青春の碑  
氷の中の青春  
ゆんぼぎ日記



THREE SHORT FILMS BY OSHIMA  
Tuesday, April 4

7:30 only

THE DIARY OF YUNBOGI (1965) 30 mins. French subtitles.

This ingenious film is a montage of stills shot by Oshima while he was making A TOMB FOR YOUTH in Korea. From photos of poor children in Korea, he constructs a story of a boy named Yunbogi who sells chewing gum and newspapers in the street, in order to support his brothers and sisters. The soundtrack is composed of excerpts from the boy's diary, opposed by Oshima's dialectic commentary on the diary. The result is one of Oshima's best, most characteristic works: a very particular story of one boy, but also the story of Korea.

YOUTH IN THE ICE (1962) 25 mins. No Subtitles.

This is a documentary made for TV about young fishermen who catch fish by breaking the ice on a frozen lake in Akita prefecture. Oshima's visual style is apparent in the use of extreme long shots to show the labor of the men objectively.

A TOMB FOR YOUTH (1964) 39 mins. No Subtitles.

Also made for Nihon TV, this short was filmed in South Korea and depicts the suffering of the Korean people today, the background of their struggle for independence and unification, and the human resources of that struggle as personified in two characters whose stories A TOMB FOR YOUTH relates as they intersect one another. Shortly after his arrival in Korea, Oshima met a man named Ban Chin Ho, who had been a survey engineer in the Manchuko government during World War 2, and since the Korean War a dedicated helper of orphaned children. His ideals, and the hard practical spirit of a prostitute he helps — a girl named Park Ok Hee who lost her hand in the fight against Syngman Rhee's dictatorship — are the reasons for hope in this picture of a ravaged society facing a long struggle for freedom.

THE FORGOTTEN ARMY (1963)

MAO TSE TUNG AND THE CULTURAL REVOLUTION (1969)

Tuesday, April 4

9:30

Saturday, April 15

7:30

THE FORGOTTEN ARMY: According to critic Tadao Sata, this 30 minute film for TV is "one of the most important works produced by Nagisa Oshima." It is an investigation into the phenomenon of disabled veterans begging in the streets so many years after the war — beggars considered by many Japanese to be frauds posing as ex-soldiers. Oshima's documentary discovers that the beggars are Koreans who had served in the Japanese Army, and that unlike Japanese soldiers, the Koreans had received no pensions from either the Japanese or Korean governments. Oshima's outrage at Japanese oppression of Koreans is a continuing theme in his work: here, the stark truth of documentary images conveys this message powerfully.

MAO-TSE TUNG AND THE CULTURAL REVOLUTION: Nagisa Oshima made this TV documentary entirely from newsreel footage, much the same material that American TV used recently in a number of capsule histories of the Chinese Revolution. Naturally, Oshima's editing of this remarkable material (showing all the important political and military events from 1919 to 1966, including the rare Yanan footage, and some seldom-seen scenes of Japanese Army atrocities) is ideosyncratic far from the standard chronological accounts. Oshima presumes to carry on an imaginary conversation with Chairman Mao on the soundtrack, in clever counter-point to the images. The English dubbed voices could be better, but the film's intentions come across: Oshima admires Mao enormously as the liberator of China, but questions some authoritarian excesses in the Cultural Revolution.

PLEASURES OF THE FLESH (1965 color)

Thursday, April 6

7:30, 9:30

The most anonymous, commercial-looking of Oshima's features, PLEASURES OF THE FLESH does present a progressive critical theme, but one that is easily exploitable in safe melodramatic terms — namely, the idea that capitalist affluence can bring wealth but not happiness, that the great economic miracle of Japan's post-war recovery has not been matched by an accumulation of moral wealth. Shochiku refused to let Oshima use the title of the book the film is based on for the movie, preferring for box-office purposes PLEASURES OF THE FLESH to PLEASURES WITHIN THE COFFIN! The story concerns a young man who is compelled to keep a large sum of money that an official extorted and for which he will be imprisoned. The official saw the boy commit a murder, so he knows the boy can't take the money to the police. The boy spends the money in a reckless, desperate fashion that is shown throughout the film, obviously as a parable for the state of Japan's rising middle-class.

Original Title: ETSURAKU 96 mins.

Produced by Sozosha. Distributed by Shochiku. Screenplay by Oshima from a novel by Futaro Yamada. Photographed in scope and colour by Akira Takada. Music by Joji Yuasa.

With: Katsuo Nakamura, Mariko Kaga, Yumiko Nogawa, Masako Yagi, Shoichi Ozawa.

VIOLENCE AT NOON (1966 color)

Tuesday, April 11

7:30, 9:30

Better than any Japanese director, Oshima shows that the compulsion to crime and self-destruction in an individual is an indication of the pathology of the society in which that criminal/victim lives. In VIOLENCE AT NOON, Oshima investigates the case history of a sex criminal in lurid detail, and via arty images — and in a way that suggests that the failure of socialist ideals in the immediate post-war period condemned Japan to a violently neurotic social existence. The main story concerns a rapist/murderer who is protected from capture by his wife and his first victim — in a very strange set of circumstances that the film narrates. A very cool and modern looking film on the surface, with some highly effective editing (the jump-cutting of the two girls on a night-time walk), VIOLENCE AT NOON is perhaps Oshima's most polished film in the crime-sex commercial genre (which he transcends here as always).

Original Title: HAKUCHU NO TORIMA 100 mins.

Produced by Sozosha. Distributed by Shochiku Films. Screenplay by Samu Tamura from Taijun Takeda's novel. Photographed in scope and color by Akira Takada. Music by Hikari Hayashi.

With: Saeda Kawaguchi, Akiko Koyama, Kei Sato, Matsuhiro Toura, Hosei Komatsu.

THE PACIFIC WAR (1968)

Saturday, April 15

9:30

Thursday, April 20

9:30\*

A two hour compilation of newsreel footage of World War II, composed mostly of Japanese newsreels, though American and Soviet materials are included. Unlike most films of this kind, THE PACIFIC WAR preserves the narrations of the original newsreels, from

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白晝の通り魔

大東亜戦争

東京戦争戦後秘話



which much can be learned about the state of Japanese people at home during the war. Oshima's soundtrack effectively juxtaposes past and present viewpoints on the war, but it is the newsreel images from the Japanese side that make THE PACIFIC WAR fascinating viewing for Americans.

\*NOTE: It is not certain that we will get an English commentary version of THE PACIFIC WAR: if not, we will show it only once, on April 15, and substitute another program — perhaps a repeat of another Oshima film — for April 20 at 9:30 p.m.

HE DIED AFTER THE WAR (1970)

Tuesday, April 18

7:30, 9:30

In HE DIED AFTER THE WAR, Oshima addresses himself "to the problem of death in the year 1970." The "war" referred to in the title is the so-called Tokyo War of Fall 1969, a series of violent demonstrations launched by radical students: the death that the film investigates is the apparent suicide of a young film-maker working in support of the revolutionary movement. At least the hero of the film, another teen-ager from the same militant film group, believes his comrade has died, and by his own hand in despair: he screens a film that his friend is supposed to have made as a final testament—it's nothing more than ordinary street scenes. Filmed in black-and-white, and mostly with hand-held camerawork, HE DIED AFTER THE WAR starts from a self-referential premise (and a film-within-a-film format), and probes deeper and deeper into the dialectic themes of struggle and detachment, solidarity and solitude, illusion and reality. Involved and complex on the narrative plot level, Oshima's film achieves a unique stylistic synthesis of metaphysical introspection and materialist film-logic. According to Oshima "The original Japanese title of this was The War of Tokyo: Postwar Confidential, and it was subtitled, The Story of a Young Man Who Left His Will On Film. The subtitle reflects the entire contents of the film, and it is a fact that last autumn (1969) I became fascinated by an illusion of a man who would die and leave his testament on film... the illusion I experienced... is related to the deep interest I took in the life and death struggle launched by the various sects of the student movement to prevent Prime Minister Sato from visiting the United States in 1969, a struggle which, at its peak, was dubbed the War of Tokyo by the Red Army Faction, and which, seeing not a single death, ended the student struggles of the 1960's in a mood of defeat. I, too, wandered through the demonstrations at Haneda airport, carrying a camera and filming what I could, but, of course, I did not die either. For me the question of how to die in the 1970's is an answer to the question of how to live."

Original Title: TOKYO SENSO SENGO HIWA 94 mins.

Produced by Takuji Yamaguchi. Conceived by Nagisa Oshima, Tsutomu Tamura. Scenario by Masataka Hara, Mamoru Sasaki. Photographed by Toichiro Narushima. Edited by Keiichi Uraoka. Music by Toru Takemitsu. Art Direction by Jusho Toda.

With: Kazuo Goto (Motoki), Emiko Iwasaki (Yasuko), Sugio Fukuoka, Keiichi Fukada, Hiroshi Isogai, Kazuo Hashimoto, Tomoyo Oshima.

# 新宿どろぼう日記 日本春歌考

A TREATISE ON JAPANESE BAWDY SONGS (1967 color)

Thursday, April 20

7:30 only

No Subtitles!

This film explores the attitudes of high school students in Japan, who do not share the expressly political forms of protest of the older university students and radical demonstrators. They would rather sing bawdy songs than labor or anti-war songs, as they do here when they come up to Tokyo for college-entrance exams, and encounter a street demonstration in progress. Oshima's investigation into the generation gap between two anti-establishment youth groups certainly has parallels in this country. The scenario and dialogues were all improvised during the shooting by director, crew and cast: playing the teen-agers are pop singer Ichiro Araki, and young actors from the avant-garde Free Theatre of Tokyo.

Original Title: NIHON SHUNKA-KO 103 mins.

Produced by Sozoshu. Distributed by Shochiku. Screenplay by Tsutomu Tamura, Mamoru Sasaki, Toshio Tajima, Nagisa Oshima. Photographed in scope and colour by Akira Takada, Sets by Jusho Toda. Music by Hikaru Hayashi.

With: Ichiro Araki, Hideko Yoshida, Akiko Koyama, Ichizo Itami, Kazuko Tajima, Nobuko Miyamoto, Hiroshi Sato

DIARY OF A SHINJUKU BURGLAR (1968)

Tuesday, April 25

7:30, 9:30

The seething Shinjuku district of Tokyo is well-known to newspaper readers as the heart of Tokyo's hippie and radical underground, as well as its largest shopping center. On one level, DIARY OF A SHINJUKU BURGLAR is a kind of documentary on this area of social unrest and counter-culture life styles. Shot hand-held in the streets, it features impromptu happenings (notably a neo-Kabuki troupe of "Situation Players" led by Kara Juro), and many underground or intellectual personalities play themselves before Oshima's camera. The film mixes reality and fantasy, as it does color and black and white, and narrates a complex plot about existential sex, crime, and theatrical role-playing. "A boy and a girl in search of their rightful moment of sexual ecstasy" is Oshima's own description of the overall movement of the story, which begins brilliantly in a Shinjuku bookstore, where a boy who calls himself Birdey Hilltop is caught stealing a book. In their search for sexual

freedom, Birdey and his girlfriend explore psychoanalysis, voyeurism, sex manuals, shoplifting and rape to find it, while in the background Shochiku explodes in violent student demonstrations.

Original Title: SHINJUKU DOROB0 NIKKI 95 mins.

Produced by Sozoshu. Screenplay by Tsutomu Tamura, Mamoru Sasaki, Masao Adachi, Nagisa Oshima. Photographed in black-and-white and color by Yasuhiro Yoshioka, Seizo Sengen. Edited by Nagisa Oshima. Art Direction by Jusho Toda.

With: Tadanori Yokoo (Birdey Hilltop), Rie Yokoyama (Umeko Suzuki), Moichi Tanabe, Tetsu Takahashi, Kei Sato, Fumio Watanabe, Mutsuhiro Toura, Kara Juro and the Situation Players (themselves).

BOY (1969 color)

Thursday, April 27

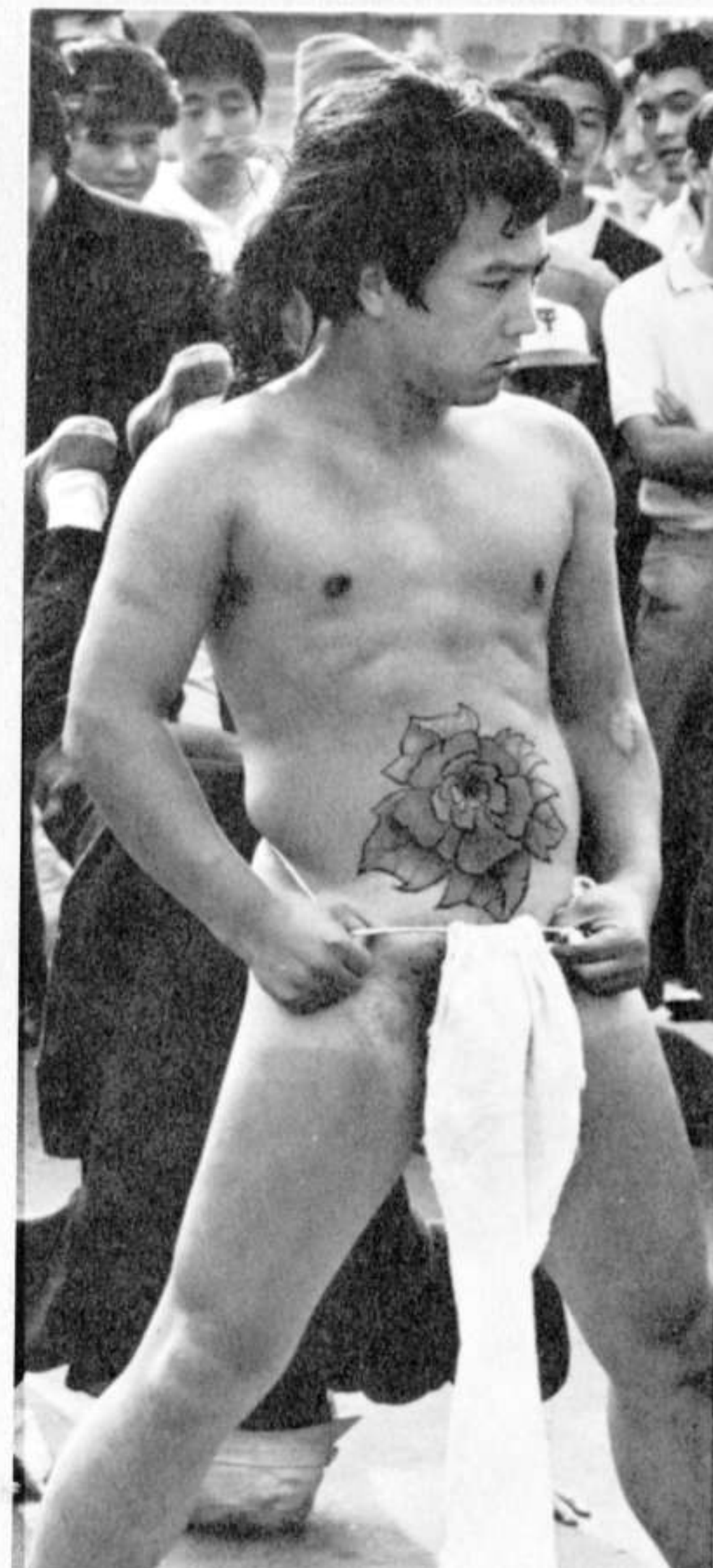
7:30, 9:30

"A ten-year-old boy is taught by his irresponsible parents to make money for them by running into moving cars so that they can demand money from the innocent, victimized drivers. They travel all over Japan; they are caught. That is the story of Nagisa Oshima's new picture. That is all there is, but in it he has created a film of such depth and texture that this story, which really happened a few years ago in Japan, grows into an extraordinary experience, one in which the plight of the child becomes the plight of us all.

That Oshima can do this, particularly given the nature of his material, that much-used fable of the mistreated child, indicates his resources as a director. Rather than following its, and our, inclinations, however, Oshima continually and purposely works against the grain, refusing himself any emotional, let alone sentimental, gestures. The little boy is matter-of-fact, the way little boys are; his incredible situation is accepted in the way that children accept enormities. Further, Oshima refuses to avail himself of the symmetry which fables, as such, seem to demand. The form, rather, is organic, that demanded by character rather than plot. Open-ended sequences, visual non-sequiturs, and lapses in continuity — all carefully judged — create the air of believability which this film so exudes.

For a film to be this believable it must also be this alive. From the very beginning — a completely unsentimental scene of the boy playing hide-and-seek with himself — the sense of reality is brilliantly presented. This is one of the rare films where you forget the

少年



camera, forget the director, forget the actors – and believe what you see. It is Oshima's finest film to date."

—Donald Richie

"BOY is based on an incident which actually took place in Japan in 1966. It made the headlines in magazines and newspapers for one week, and then was completely forgotten. This is probably due to the small scale of the crime and the peculiar fact that the couple forced their own child to participate.

However, this incident was extremely shocking to me. I felt it was a subject I should write about. I thought I should have been able to create such a story in my own imagination, but the facts carry the situation further than anything I could have ever imagined.

I was reading the clippings I had collected when Fumio Watanabe rushed into my office and announced that he had a great idea for a new film – he had been moved by the same story. To my great surprise, when I called Tsutomu Tamura, my usually stubborn collaborator, to explain the idea, he agreed without a single objection. The three of us spent the following week in a series of long, deep discussions.

Five days after this, Tamura came to me with the completed scenario saying, "Watanabe has been a great help. He was right beside my desk the whole time." Thus the scenario was prepared. It was published in a film magazine, and received a special prize from the Scenario Writers' Association, but it wasn't until two years later that we were able to start the shooting.

Now that the film is completed, though I tried to take as objective a view as possible of the "boy," his "little brother," their "mother," and "father," they still haunt me and follow me about. They have become a sort of obsession.

Though I have taken an objective view, I have also made the film as a prayer, as is the boy's tear in the final scene, for all human beings who find it necessary to live in a like manner. In a sense, the group in BOY have come to represent for me the holy family."

—Nagisa Oshima

Original Japanese Title: SHONEN 97 minutes.

Produced by Masayuki Nakajima, Takuji Yamaguchi (Sozosha). Distributed by Art Theatre Guild. Screenplay by Tsutomu Tamura. Photographed in 'scope, colour and black and white by Yasuhiro Yoshioka, Seizo Sengen. Art Direction by Jusho Toda. Edited by Sueko Shiraishi. Music by Hikaru Hayashi.

With: Fumio Watanabe (father), Akiko Koyama (mother), Tetsuo Abe (boy), Tsuyoshi Kinoshita (little brother)



## DEATH BY HANGING (1968)

Friday, April 28

7 & 9:30

An uncannily brilliant and disturbing work, DEATH BY HANGING is only incidentally the most powerful film against capital punishment ever made. It is more significantly a film that links politics and metaphysics in a dialectic search for personal and social identity. Based on a 1958 news story about a Korean boy accused of rape and murder, the film is both a clear political indictment of Japanese racism against Koreans, and a profound Kafka-like dissertation on guilt and redemption, crime and punishment viewed in the pre-sociological (religious?) abstract. Oshima's screenplay is his most masterful and complex: French director Luc Moullet called DEATH BY HANGING "The most fantastic scenario in the history of cinema. A Masterpiece." (Cahiers du Cinema)

Both showings of DEATH BY HANGING will be introduced by Donald Richie, the coordinator of this series and author of "Japanese Cinema", "The Films of Akira Kurosawa", and other well-known books on the Japanese Cinema. When DEATH BY HANGING was released, Donald Richie wrote the following notice for International Film Guide:

"A short while ago a young Korean student murdered and raped two Japanese girls. Director Oshima has returned to the case and questioned not the guilt of the student but the justification of capital punishment and the whole problem of discrimination against the Koreans in Japan. He does not do so directly, however. Instead, he has chosen a Brechtian form. The young Korean, though hanged, refuses to die and so the police officers must act out his crime in order to convince him of his guilt. In so doing one of the officers inadvertently murders a girl. The ironies of the picture multiply – law is impossible without crime, for example – and the film ends with the unassailable logic of the young Korean's observation upon being warmly assured that it is indeed very bad to kill, that "then it is bad to kill me." The second half of KOSHIKEI is somewhat loose and more than a little indulgent, but the general structure and the first half are remarkably incisive."

Original Title: KOSHIKEI 117 minutes

Produced by Sozosha. Screenplay by Tsutomu Tamura, Mamoru Sasaki, Michinori Fukao, Nagisa Oshima. Photographed by Yasuhiro Yoshioka. Edited by Sueko Shiraishi. Music by Hikaru Hayashi. Art Direction by Shigemasa Toda.

With: Yun-Do Yun (R), Kei Sato (Head of Execution Ground), Fumio Watanabe (Education Officer), Toshiro Ishido (chaplain), Masao Adachi (Security Officer), Masao Matsuda (Prosecution Official, and Akiko Koyama (The Girl)

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