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*"Without question one of the most piercing political films I've ever seen...as a generational self-portrait, '**NIGHT AND FOG IN JAPAN**' has the whistling fury of an arctic gale; it makes something like '**THE BIG CHILL**' seem about as potent as an ice cube."*

—J. Hoberman, Village Voice.

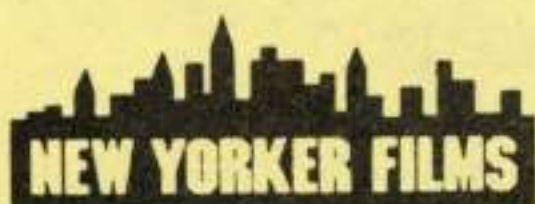


NAGISA OSHIMA'S

NIGHT AND FOG IN JAPAN

The wedding celebration of two young radicals
explodes into a riveting political melodrama.

A New Yorker Films Release



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NIGHT AND FOG IN JAPAN (Nihon No Yoru To Kiri)

Directed by.....Nagisa Oshima
Screenplay by.....Nagisa Oshima and Toshiro Ishido
Photography.....Takashi Kawamuta
Music.....Riichiro Manabe
Produced by.....SHOCHIKU STUDIOS

CAST

Reiko, the bride.....Miyuki Kuwano
Haruaki, the groom.....Fumio Watanabe
Ota, the uninvited guest.....Masahiko Tsugawa
Udagawa.....Hiroshi Akutagawa
Misako.....Akiko Koyama
Toura.....Mutsuhiro Toura
Sakamaki.....Kei Sato

Japan. 1960. Color. 107 minutes.

The wedding celebration of two political activists -- the groom from the post-War generation of the '50's and the bride from the new generation of the '60's -- becomes the setting for a series of heated political confrontations. The arguments are sparked by the recent demonstrations against the U.S.-Japan Security Treaty in which they have all participated. What they expose, through an outpouring of personal accusations, bitter recollections of student life, and confessions of erotic betrayals, are the disillusioned hopes and ideals of two generations of left-wing radicals and the ideological differences that make their effectiveness impossible.

Shot in a dazzling, overtly theatrical style, this film was withdrawn as "politically inflammatory" three days after its original release (which coincided with the assassination of Socialist Party leader Inejiro Asanuma) and it marked the end of Oshima's career at Shochiku Studios. Although rarely screened since, even in Japan, this film has acquired a considerable cult status and was recently tied with YOJIMBO in a Kinema Jumbo poll of the greatest Japanese films of all time.

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 recent David Bowie/Tom Conti 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 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, reflexivity, and dazzling camerawork, Oshima's style represents a seminal link between modernism and non-Western modes of perception.

FILMOGRAPHY

- 1959 - A STREET OF LOVE AND HOPE (Ai to kibo no machi)
- 1960 - CRUEL STORY OF YOUTH (Seishun zankoku monogatari)
 - THE SUN'S BURIAL (Taiyo no hakaba)
 - NIGHT AND FOG IN JAPAN (Nihon no yoru to kiri)
- 1961 - THE CATCH (Shiiku)
- 1962 - SHIRO AMAKUSA, THE CHRISTIAN REBEL (Amakusa Shiro tokisada)
- 1964 - A CHILD'S FIRST ADVENTURE (Chiisana boken ryoko)
- 1965 - PLEASURES OF THE FLESH (Etsuraku)
 - DIARY OF YUNBOGI BOY (Yunbogi no nikki)
- 1966 - VIOLENCE AT NOON (Hakuchu no torima)
- 1967 - BAND OF NINJA (Ninja bugeicho)
 - SING A SONG OF SEX (Nihon shunka-ko)
 - JAPANESE SUMMER: DOUBLE SUICIDE (Muri-shinju: Nihon no natsu)
- 1968 - DEATH BY HANGING (Koshikei)
 - THREE RESURRECTED DRUNKARDS (Kaettekita yopparai)
- 1969 - DIARY OF A SHINJUKU THIEF (Shinjuku dorobo Nikki)
 - BOY (Shonen)
- 1970 - THE MAN WHO LEFT HIS WILL ON FILM (Tokyo senso sengo hiwa)
- 1971 - THE CEREMONY (Gishiki)
- 1972 - DEAR SUMMER SISTER (Natsu no imoto)
- 1976 - IN THE REALM OF THE SENSES (Ai no corrida)
- 1978 - EMPIRE OF PASSION (Ai no borei)
- 1983 - MERRY CHRISTMAS, MR. LAWRENCE