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without the participants knowing, several "invasion of privacy" suits ensued, including one from the fiancée who did not realise that her scenes with the actor were being filmed. The result is fascinating, particularly in one brilliant sequence when, after a long conversation in what both we and the principals have taken to be a small restaurant, Imamura suddenly gives a command, the walls are lifted away, the ceiling raised, and we find ourselves on a sound stage surrounded by lights, cameras, microphones etc. The film is also, however, mendacious. People's emotions are played upon pitilessly and only in a country as libel-lawless as Japan could this picture have been made. It has not been shown outside the country mainly due to subtitling difficulties, but it is one of the most brilliant films from this always (*Insect Woman*, *The Pornographer*) brilliant director — **Donald Richie**.

HATSUKOI JIGOKUHEN (The Inferno of First Love)

Script: Susumu Hani and Shuji Terayama;
Direction: Hani; *Photography:* Yuji Okumura;
Music: from Toru Takemitsu and Akio Yashiro;
Players: Akio Takahashi, Kuniko Ishii, Koji Mitsui, Kazuko Fukuda, Minoru Yuasa. For Art Theater Guild.

This very moving film — perhaps the best Japanese film of the year — is about a boy and a girl, both seventeen, who meet in Tokyo and fall in love. Both are completely innocent and though she works as a nude model and the man he calls his father takes a more than fatherly interest in him, their innocence remains untouched until the end. Treating his film as a modern fairy tale, Hani has put his children in some hair-raisingly kinky situations, including a full-scale all-girl s-m show in Shinjuku, and cuts freely back and forth to show remembered glimpses of childhood. It is not, however, that innocence is somehow good and experience somehow bad. It is, rather, that innocence, like all else, passes, and this spectacle is touching. Innocence, after all, is real; and experience is a series of illusions. One may disagree with the end, there is no reason why a fairy tale should not end happily, but everything else is logical, powerful, and shown with rare economy. Hani has deliberately created a film so adult, so perverse, so scandalous and shocking that it permits one to catch genuine reflections of a world of purity and childlike innocence — **Donald Richie**.



Kuniko Ishii and
Akio Takahashi, both
amateurs, in Hani's
*THE INFERNO OF
FIRST LOVE*
(*Hatsukoi Jigokuhen*).



The police act out
the criminal's child-
hood in Nagisa
Oshima's *DEATH BY
HANGING*.