

# Special Screening of Japanese Films at the National Film Center, Tokyo for SCMS Tokyo

With the cooperation of the National Film Center, Tokyo, the primary film archive in Japan, a special program of rare Japanese films will be screened with English subtitles as part of the SCMS conference.

Admission is free, but because of limited space those wishing to attend must obtain a ticket from the SCMS Registration desk beforehand.

**Time:** Friday, May 22, 2009

1:00 pm – 4:00 pm

**Place:** The National Museum of Modern Art, Tokyo, National Film Center

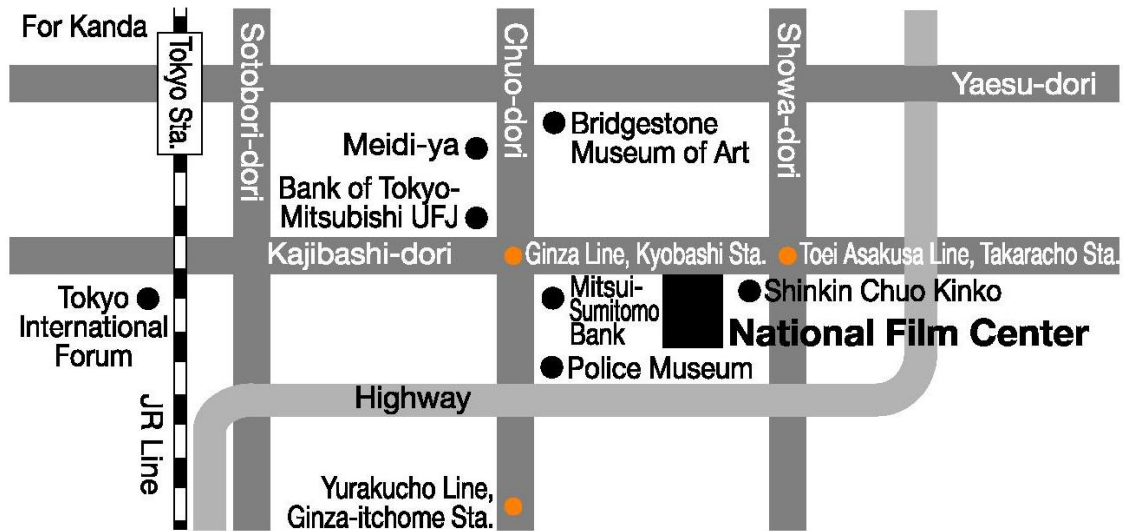
3-7-6 Kyobashi

Chuo-ku, Tokyo 104-0031

## Directions:

One-minute walk from exit 1, Kyobashi station (G10), Subway Ginza Line

One-minute walk from exit A4, Takaracho station (A12), Subway Akasaka Line



Film Program:



Naruse's *Each Night I Dream*

### **Abstract Animation by Shigeji Ogino**

**Rhythm** (2 min., 1934)

**Propagate** (4 min., 1935)

**An Expression** (6 min., 1935)

An "amateur" filmmaker, Ogino's rhythmic, abstract animation has re-written the history of experimental and animated filmmaking in Japan.

### **A Buddhist Mass for Ishikawa Goemon**

(Ishikawa Goemon no hoji, Shochiku, 21 min., silent, 1930)

Director: Saito Torajiro. With Watanabe Atsushi, Katori Chiyoko and Sakamoto Takeshi.

A murdered man comes back as a ghost and, with the help of the legendary thief Ishikawa Goemon, tries to win back his girlfriend in this nonsense comedy by Saito Torajiro, Japan's master of slapstick. Restored from a 9.5mm print.

### **Each Night I Dream**

(Yogoto no yume, Shochiku, 64 min., silent, 1933)

Director: Naruse Mikio. With Kurishima Sumiko and Saito Tatsuo.

A geisha works in a port town, taking care of her young son, when her long-lost husband suddenly returns in this melodrama starring Kurishima Sumiko, Japan's first major female star. Famous as Naruse's first critically successful film.

### **Flowers Have Fallen**

(Hana chirinu, Toho, 74 min., sound, 1938)

Director: Ishida Tamizo. With Hanai Ranko and Mizukami Reiko.

The film that stunned Noel Burch never leaves a geisha house, even as rebel samurai pursue their quest to restore the Emperor; never shows a single man on screen; and never repeats a single shot position.

Programmed by Aaron Gerow (Yale University) and Tochigi Akira (National Film Center)