

Bulletin = (Report) = ^{JAPAN} Finland, Japan
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The cinematographe of Lumière and the Vitascopie of Armat were imported to Japan in ^{Feb. + March of} 1897, ^{soon} after their invention, these moving pictures were ^{very} well received in every district of Japan. So, our pioneer film makers ^{tried} very hard to make their own film. ^{In 1897} Kōishi-Shōten imported Gaumont ^(equipments) cameras from France and made the story films. But these pictures were ~~more~~ simply reproductions of Kabuki-theatre.

In 1898, first glass topped studios were established in Tokyo, and in 1910 NIKKATSU FILM CORPORATION, a biggest film producers and distributor of Japan ^{at that time} ~~was established in Tokyo~~ opened their business. But until 1914, all the story films of Japan were the reproduction of stage plays. In 1918, young but ambitious producer, ^{director} Kaeriyama made his first story film. By this experimental film,

he ~~established~~ ^{introduced} the techniques of scenario writing and motion picture directing though it seemed he merely imitated the American and European way of film making.

In 1920 SHOCHIKU CINEMA CORPORATION was established by the theatre magnate OSADA BROS and they opened their business. In 1920th to 30th these two major companies ~~were~~ represented the whole Japanese motion picture industry.

Now, we have six major producing companies, SHOCHIKU, TOHO, SHINTOH, DAI-EI, TOEI and NIKKATSU. We call them six major film producing companies in Japan.

Thus, we have sixty years history of our film making. So, I suppose you think Japan has well organized large scaled Film Library and Film Archive. But I am very sorry to say ^{that} we have no such ^{Film} ^{well organized} Library or Film Institute like Great Britain, France, Italy, U.S.A & U.S.S.R.

When National Museum of Modern Art was opened in Tokyo in 1952, we established our Film Library in.

This museum. It ^{was} a small scaled film library because of financial difficulties, ~~but~~ but we tried ~~to~~ very hard to find out good old films made ^{in Japan} since 1898, and ^{and shows} foreign films imported since that time. Unfortunately, we Japanese ~~experienced~~ ^{help suffered} two serious ^{as you know} disasters. One of them is the big earthquake of 1923, and the other is, World War. We had ^{private} collections ^{all the collections} of old films, but ~~some~~ ^{classics} ~~of these~~ ~~disasters~~ ~~were~~ ^{almost wholly destroyed} ~~lost~~ ~~in~~ ~~these~~ ~~disasters~~. Members of administration tried very hard to discover ^{old} screen classics throughout Japan, but ^{it was} ~~almost~~ ^{almost} fruitless.

In this film library, we have twice a day regular screening of art, documentary, culture ^{and} ^{educational} shorts, and twice a week screening of feature films we collected. The capacity of screening room is ^{only} 100.

Among the films we ~~already~~ ^{already} screened, ~~there are~~ we have

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- (1) Last Days of Pompeii (Arturo Ambrosio 1913)
 - (2) ROJO NO REIKON (OSAWAI-MURATA-1921)
USHIHARA - 'Experimental'
 - (3) Siegfried ——— (Fritz Lang - 1924) feature film
 - (4) Variete ——— (E. A. DUPONT 1925)
 - (5) Student of Prague (Henrik Galeen 1926)
Nanook of the North (Flaherty)
 - (6) Faust (F. W. Murnau 1926)
 - (7) Tartuffe (F. W. Murnau - 1926)
 - (8) Wege zu Kraft und Schönheit (1927 Wilhelm Pragel?)
 - (9) The Fall of the House Usher 1928 - Jean Epstein
La chute de la Maison Usher
 - (10) Der Kampf ums Matterhorn (Mario Bonnard 1928)
 - (11) Turksib (Victor Turin - 1929)
 - (12) A safe guidance into Life (Nikolai Eck - 1931)
 - (13) TSUMA YO BARA No Yon' (NARUSE 1937)
 - (14) Ninjo KAMIFUSEN (~~YAMANAKA~~)
YAMANAKA 1937)
 - (15) Louisiana Story (Flaherty 1948)

(4) In our collection, we have ^{several} ~~many~~ foreign films ~~also~~ excluding above mentioned films.

Karl Heinz Martin's "Vom Morgen ~~Martin~~ 1920
bis Mitternacht"
Mack / Charles Spencer Chaplin' -
Sennet & Marie Dressler

Griffith's

in "Tillies Punctured Romance
with Chaplin & Dressler

Intolerance - (part of the film
^{Marie} about six reels.)

Jacques Feyder's

"Le Grand Jeu"

French film

"Zigomar"

Japanese films ~~like~~ excluding above mentioned
'Kantsubaki' are pictures

'Umaretewa Mitakereda', Japanese silent film classic,

In these films, as you know, like Griffith's

Intolerance ^{and} French film Zigomar are

in too poor a condition to be often shown.

We would like to have a new copies of
made, but this is a very expensive process

to us now. When "Rojo no Reikon" and

"Ninjo Kami Fusen", ^{we obtained the new copies of} it was only through the
Ninjo

courtesy of SHOCHIKU FILMS and TOHO Pictures

who agreed to make a special exception

(5) so that of two film classics might become

again available to the Japanese public.

we have a cine-club in our film library and ~~have~~ ^{make} regular Saturday lectures on films. Film director, well known film critics always make their lectures and usually, at every lecture small auditorium is well filled, by the young film students.

Within a limit of our budget we can do ~~or~~ nothing but a small scaled programmes but we are now trying very hard to establish ~~our~~ a better film library and film archive in Japan.

I am very happy to come to Dubrovnik and see wonderful friends of ~~from the~~ film libraries and archives from all ~~the~~ ^{parts} different countries of the world. I hope ^(FIAF and) you will help ~~the~~ Japanese film library not yet well organized, thank you, ^(which is)

"Nevertheless, it is ~~good~~ good to ~~survive~~ survive"
Q/A (Kamei) directed by