



# WELCOME TO THE JAPANESE FILM FESTIVAL 2019

2019 marks the 11th year of The Embassy of Japan's collaboration with access>cinema. With the help of various supporters, particularly the Ireland Japan Association and the Japan Foundation, we are thrilled to be bringing the very best of Japanese cinema to Irish screens this April. And, with the Rugby World Cup and Tokyo Olympic and Paralympic Games both on the way, there has never been a better time to be immersed in Japan's cinematic culture.

There is a wonderful mix of work from new and established directors at the festival this year. One of Japan's youngest directors will be on display, with the screening of award-winning Hiroshi Okuyama's *Jesus*, a charming film that tackles serious topics like religion and life and death with a dose of humour. For those interested in historic Japan and the way of the samurai, *Killing* is the latest offering from the veteran Shinya Tsukamoto, director of the cult-classic *Tetsuo: The Iron Man*. And audiences will have an excellent chance to sample the world of anime with *Penguin Highway*, Hiroyasu Ishida's feature debut which won the award for best animation at the Fantasia International Film Festival in Montreal.

One movie that avid movie-goers may recognise is *One Cut of the Dead*. This zom-com sleeper hit was such a huge success that we just had to host extra screenings for Irish audiences. For anyone who enjoys their laughs and frights in equal measure, Shinichiro Ueda's award-winning feature debut is not to be missed.

The Japanese Film Festival prides itself for being a truly national festival, and 2019 continues this trend with screenings in eight locations across the country. And with 16 titles spanning a wide variety of genres, we hope that everyone will be able to find enjoyment in Japan's rich cinematic culture.

*Enjoy & Arigatou!*

**JAMES CREEDON** is an Irish journalist. He works for France24, and has been based in Paris for over a decade. With a background in law and international relations, he's particularly interested in topics such as the social and political impact of social media. He was driven to tell Sr. Paschal's story after being inspired by 'how alert and happy she was at the end of her life'.

## 75 YEARS IN JAPAN



**DIRECTOR:** James Creedon | 2018 | 52 minutes | Cert: CLUB  
**FEATURING:** Sister Paschal O'Sullivan, James Creedon

In 1935, Sister Paschal (Jennie O'Sullivan) – a young nun from Co. Cork – said goodbye to her family and left on the long journey to Japan to become a missionary there. She would go on to spend the next 75 years in the country, most of that time teaching in a prestigious girls' school in Tokyo. Eventually, she became the last Irish missionary nun in Japan – and, in 2010, she finally returned to Ireland.

In 2012, journalist James Creedon – whose great-grandfather was Sr. Paschal's first cousin – caught up with the then 100-year-old nun. Her memories of life in Japan are vivid and illuminating – from her time in internment camps during World War 2, to a decades-long teaching career with pupils including the crown princess of Japan. Meanwhile, James also catches up with some of Sr. Paschal's past pupils – many of whom frequently sent messages and cards to their former teacher. *75 Years in Japan* is a moving celebration of one woman's eventful life, and an invaluable exploration of one of the links between Ireland and Japan in the 20th century.

**KAZUYA SHIRAISHI** (born 1974) was born in Hokkaido. His feature films include *Lost Paradise in Tokyo* (09), *Twisted Justice* (16) and *Birds Without Names* (17). He was nominated for best director at the Japan Academy Prize for *The Devil's Path* (13), and again this year for *The Blood of Wolves* (18).



**DIRECTOR:** Kazuya Shiraishi | 2018 | 126 minutes | Cert: CLUB  
**STARRING:** Koji Yakusho, Tori Matsuzaka, Yoko Maki, Kenichi Takito, Yosuke Eguchi

It's the late 1980s, and Shogo Ogami is a veteran cop who's rumoured to have ties to the yakuza. He's partnered with strait-laced rookie Hioka to investigate the disappearance of an accountant who has links to gangsters. It doesn't take long for Hioka to become appalled by the unconventional and sometimes illegal actions of Ogami. He reports his partner to the higher-ups in the police force, who are only interested in trying to secure Ogami's secret diary – an apparent treasure trove of information about the city's gang leaders. Meanwhile, Ogami and Hioka's search for the missing man sees them end up in the middle of a brewing yakuza turf war. As the situation becomes more dangerous, the younger man

realises there might be more to Ogami's unorthodox approach than meets the eye.

Kazuya Shiraishi's *The Blood of Wolves* is a bloody, thrilling tribute to the old-school yakuza movie – bringing to mind the work of Takeshi Kitano and the *Battles Without Honour or Humanity* series. It's far from a mere copy, however. Everything here is elevated by sharp direction, smart storytelling and a formidable performance from Koji Yakusho (*Shall We Dance?*, *13 Assassins*, *The Eel*) as the antihero Ogami. The film – which recently picked up four Japan Academy Prizes – is very much the equal of its inspirations, and a welcome addition to the genre.

© 2018 THE BLOOD OF WOLVES PRODUCTION COMMITTEE

**TOSHIYUKI TERUYA** (born 1972) dropped out of film studies at the Nihon University, College of Art. He went on to form the comedy act Garage Sale with his junior high school classmate Hiroki Kawata, through which he became well known by the stage name Gori. In 2006, he made his directorial debut with the short film *Keiji Boggy*. His short film *Born Bone Boon* (16) won numerous film festival awards and formed the basis for his feature *Born Bone Born* (18), which is inspired by his native Okinawa. The film won the audience award at New York's 2018 Japan Cuts! Festival.

**TAKAHISA ZEZE** (born 1960) began making 8mm and 16mm short films while attending Kyoto University. He began his career making adult 'pink' films – an industry he explored in his recent film *The Lowlife* (17). Since moving to more mainstream fare he's become a prolific and accomplished filmmaker, often directing several films a year. His other films include *Heaven's Story* (10) and the two-part crime thriller *64* (16).

## BORN BONE BORN

洗骨



© 2018 "SENKOTSU" PRODUCTION COMMITTEE

**DIRECTOR:** Toshiyuki Teruya | 2018 | 111 minutes | Cert: CLUB  
**STARRING:** Ayame Misaki, Eiji Okuda, Michitaka Tsutsui, Yoko Oshima

On the anniversary of their mother's death, the Shinjo family reunite on the remote Okinawan island of Aguni Shima. Eldest son Tsuyoshi and his single sister Yuko have travelled the long distance home to help their father to carry out a *senkotsu* – or a bone washing ceremony – by exhuming their mother's remains and ritualistically cleansing them. But as they prepare for this process, unresolved disputes and grievances come to the surface. Can the family overcome their differences and help each other to face this final farewell together?

Based on director Teruya's own acclaimed short of the same name, *Born Bone Born* provides a rare insight into the near-extinct tradition of *senkotsu*. Taking a light-hearted but tender approach to the unique custom central to this story, the result is a life-affirming drama about love, family and coming to terms with the loss of those we cherish the most.

## THE CHRYSANTHEMUM AND THE GUILLOTINE

菊とギロチン



© 2018 "THE CHRYSANTHEMUM AND THE GUILLOTINE" PROJECT

**DIRECTOR:** Takahisa Zeze | 2018 | 189 minutes | Cert: CLUB  
**STARRING:** Mai Kiryu, Hanae Kan, Masahiro Higashide, Kanichiro

It's the early 1920s, and Japanese society is in turmoil in the wake of the Great Kanto Earthquake. An anarchist group named the Guillotine Society is working to take advantage of the situation by carrying out a series of assassinations – but not everything is going to plan. Amid their fumbled planning, they meet a travelling female sumo wrestling troupe. The fighters include newcomer Tomoyo, who's fleeing from her abusive husband. Tomoyo and her fellow wrestler Tamae start spending more time with some of the anarchists – including charismatic leader Tetsu and nerdy Daijiro. The local authorities and vigilantes, however, are keeping a very watchful eye on both the sumo and Guillotine groups, and tensions soon boil over.

*The Chrysanthemum and the Guillotine* proves a fascinating insight into a rarely-explored period of Japanese history and culture. Director Takahisa Zeze explores the period setting with an epic, multi-layered story that's tense, romantic, witty and deeply intelligent. It expertly weaves together the stories of two very different groups, without ever losing focus of the characters at the centre of the drama. Add to that some magnificent scenes of sumo wrestling, and you have a remarkable and distinctive film.

**MASAHARU TAKE** (born 1967) graduated from Meiji University before beginning his career as an assistant director on films including *Memories of Matsuko* (06). He made his directorial debut with *Boy Meets Pusan* (06). His other films include the *Cafe Daikanyama* series (08), *Eden* (12), *100 Yen Love* (14) and *We Make Antiques!* (18). *The Gun* (18) is his latest film and won him the Best Director Prize in the Japan Cinema Splash section of the 2018 Tokyo International Film Festival.

## THE GUN 銃



© YOSHIMOTO KOGYO

**DIRECTOR:** Masaharu Take | 2018 | 97 minutes | Cert: CLUB  
**STARRING:** Nijiro Murakami, Alice Hirose, Lily Franky

On a night-time walk along a Tokyo riverbank, university student Toru stumbles across a dead body, beside which lies a gun. From the moment he impulsively decides to take the gun, Toru's world starts to change. At first, just knowing that he has the gun in his possession gives him a newfound confidence, both in his studies and personal relationships. But after an encounter with a local policeman, Toru finds that he can't stop thinking about the gun—and the four bullets loaded in its chamber. Before long he is consumed with only one thought: that just possessing the gun is no longer enough—he must fire it.

Director Masaharu Take (*100 Yen Love*) adapts Fuminori Nakamura's prize-winning debut novel to give us this compulsive noir-tinged tale. Shot almost entirely in luminous black-and-white, Take slowly cranks up the tension, using Nijiro Murakami's intense lead performance to bring the viewer into Toru's world as his obsession grows. *The Gun* will keep you on the edge of your seat, right up until the final shot!

**SHINICHIROU USHIJIMA** studied at the University of Los Angeles, majoring in design, and later joined the team at the Madhouse USA Production Company. After returning to Japan, he worked in various storyboard production and assistant director roles on series including *Hunter x Hunter* (11), *One Punch Man* (15) and *All Out!!* (16). *I Want to Eat Your Pancreas* (18) is his feature film directorial debut.

## I WANT TO EAT YOUR PANCREAS 君の膵臓をたべたい



**DIRECTOR:** Shinichirou Ushijima | 2018 | 108 minutes | Cert: CLUB  
**WITH THE VOICES OF:** Mahiro Takasugi, Lynn, Yukiyo Fujii, Yuma Uchida

One day a high school boy stumbles across a secret diary. He discovers that the journal belongs to his classmate, a free-spirited and popular girl named Sakura Yamauchi, who reveals that she is suffering from a terminal illness. Sakura tells the boy that he is now the only person outside of her family who knows about her condition and he swears to her that he won't tell anyone else. The two teenagers have very little in common, but the secret they now share draws them closer together while Sakura fights to live her last days to the fullest.

Since Yoru Sumino posted his coming-of-age novel online in 2014, it has spawned a manga adaptation, a hit live action film, and now an animated feature. The premise may be familiar, but the strength of *I Want To Eat Your Pancreas* lies in director Shinichirou Ushijima's ability to develop the characters and the core relationship at the film's heart into something more significant, and in doing so elevate it beyond being just another teenage tale. Add to this a beautiful animation palette that is rich with detail and vibrant colours – appropriately for this time of year bright pink cherry blossoms feature quite prominently – and it is easy to see why audiences around the world have flocked to see this moving anime.

**HIROSHI OKUYAMA** (born 1996) has been directing short films since he was in school. At 13, he made the music video *GRADUATION PARTY!!!!* (09), which premiered at the Kyoto International Film Festival. *Jesus* (18) is his first feature. At only the age of 22, he became the youngest winner of the New Director Award at the 2018 San Sebastian International Film Festival.



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**DIRECTOR:** Hiroshi Okuyama | 2018 | 76 minutes | Cert: CLUB  
**STARRING:** Yura Sato, Riki Okuma, Yuko Kibiki

When nine-year-old Yura moves from the city to a small town, he immediately feels lonely and isolated in his new environment. All that changes during a school prayer session. Yura opens his eyes, and spots a small, silent Jesus Christ dancing on the altar. The miniature Jesus, who nobody else can see, quickly becomes a regular presence in the young boy's life. He also starts answering Yura's prayers—including one for a new friend. However, the miraculous changes in Yura's fortunes don't last forever. After events take an unexpected turn for the worse, he finds himself questioning how effective his prayers really are.

Hiroshi Okuyama's debut feature is as compelling as it is bizarre. What begins as a quiet, understated drama becomes entangled with a goofy, surreal comedy. While often very funny, it also has more serious concerns on its mind, and the young director intelligently explores questions of faith and confronting trauma. *Jesus* is a true original, and a hugely impressive debut from Okuyama.

**SHINYA TSUKAMOTO** (born 1960) became one of the best-known filmmakers in modern Japanese cinema with the cult classic *Tetsuo: The Iron Man* (89). The film received widespread international acclaim and attention, and Tsukamoto has since made two sequels – *Tetsuo II: Body Hammer* (92) and *Tetsuo: The Bullet Man* (09). His other work includes *Tokyo Fist* (95), *Bullet Ballet* (98), *A Snake of June* (02), *Vital* (04), *Kotoko* (11) and *Fires on the Plain* (14).



© 2017 SHINYA TSUKAMOTO / KAIJYU THEATRE

**DIRECTOR:** Shinya Tsukamoto | 2018 | 80 minutes | Cert: CLUB  
**STARRING:** Sosuke Ikematsu, Yu Aoi, Tatsuya Nakamura, Shinya Tsukamoto

Mokunoshin Tsuzuki is a talented young samurai, living a quiet life helping out the villagers in an isolated rural community. During a training session, Mokunoshin's sword skills are spotted by an older samurai named Sawamura. The older man is travelling the countryside searching for talented fighters to serve the shogun, and he invites Mokunoshin to join him. The young samurai leaps at the opportunity, but his preparations to leave are interrupted when a group of bandits arrive in the area. As the quiet village is rocked by violence, Mokunoshin struggles to come to terms with the prospect of having to use his sword to kill someone.

*Killing* sees Shinya Tsukamoto, the director behind the *Tetsuo* series, put his own unique spin on the samurai genre. While the violence is brutal and shocking, this is also a thoughtful subversion of many of the familiar tropes from the genre. This short, tightly-honed film is a must for Tsukamoto and samurai fans alike.

+ SHORT FILM: TOKYO 21ST OCTOBER

**MACOTO TEZUKA** (born 1961) is the son of legendary manga artist Osamu Tezuka. He made his debut feature *The Legend of the Stardust Brothers* in 1985 by building the film around a soundtrack he'd previously written with musician Haruo Chicada. Macoto has since gone on to direct a wide range of films, such as *Hakuchi: The Innocent* (99). He's also worked on anime adaptations of his father's *Black Jack* series.

## THE LEGEND OF THE STARDUST BROTHERS

星くず兄弟の伝説



**DIRECTOR:** Macoto Tezuka | 1985 | 100 minutes | Cert: CLUB  
**STARRING:** Shingo Kubota, Kan Takagi, Kyoko Togawa

When singers Kan and Shingo are invited to meet with a record company executive, they're given an unexpected offer: to form a pop duo known as the Stardust Brothers. It takes some persuading from their first and biggest fan Marimo, but eventually they agree to the deal. It doesn't take long for them to become one of the best known bands in the country, playing for huge crowds of enthusiastic fans. Good things can't last forever, though. As Kan and Shingo struggle to get to grips with their newfound fame, they get embroiled in a corporate conspiracy that threatens their very lives.

The music biopic is undergoing a resurgence, so no better time to experience this inspired, wacky satire of the genre. Much of the film is dedicated to a series of brilliantly cheesy 80s music videos, but it also boasts an increasingly madcap, whirlwind story with some outrageous twists. It's stylish, it's hilarious, and the music is magnificent. Directed by Macoto Tezuka—son of *Astro Boy* creator and manga legend Osamu Tezuka—*The Legend of the Stardust Brothers* is a cult classic waiting to be rediscovered.

**MAMORU HOSODA** (born 1967) is one of anime's most acclaimed and successful filmmakers. After directing films in the *Digimon* and *One Piece* franchises, his international breakthrough came with *The Girl Who Leapt Through Time* (06). He's since directed *Summer Wars* (09), *Wolf Children* (12) and *The Boy And The Beast* (15). *Mirai* (18) premiered at the Director's Fortnight during the 2018 Cannes Film Festival, and went on to secure an Oscar nomination in 2019.

## MIRAI

未来のミライ



**DIRECTOR:** Mamoru Hosoda | 2018 | 98 minutes | Cert: PG  
**WITH THE VOICES OF:** Moka Kamishiraishi, Haru Kuroki, Gen Hoshino, Kumiko Asoa

Four-year-old Kun's life is turned upside down when his parents arrive home one day with their new baby girl Mirai. Kun soon grows jealous of the attention his baby sister is receiving from his mother and father. He starts throwing tantrums, and shocks his parents when he's caught about to hit Mirai with a toy. However, Kun's life takes another unexpected turn when a mysterious man appears in the garden of their house—a man, who it transpires, is actually the family dog in human form. Kun also has another surprise visitor—a teenage

girl claiming to be the future Mirai. Together, they embark on a series of adventures, and Kun discovers his family's incredible history...

Mamoru Hosoda returns with another magnificent crowdpleaser. The mix of time-travel fantasy and family drama makes for an endlessly dynamic, inventive film. Boasting a wonderfully realised portrait of childhood alongside the superb visuals and music we've come to expect from Hosoda's films, *Mirai* truly is a delight for all ages.

**SHUICHI OKITA** (born 1977) studied film at the Nihon University College of Art. His short film, *Pots and Friends* (02), won the Grand Prize at the Mito Short Film Festival. His first feature, *The Wonderful World*, was released in 2006. After writing and directing TV dramas, he directed the features *The Chef of South Polar* (09), *The Woodsman and the Rain* (11), *The Story of Yonosuke* (12), *Ecotherapy Getaway Holiday* (14) and *The Mohican Comes Home* (16). *Mori, The Artist's Habitat* is his latest film.

**HIKARU TODA** studied Visual Anthropology and Performance Art in Goldsmiths, University of London. After graduating with honours, she started working in the arts before moving into independent documentaries. In 2014 she co-directed the film *Love Hotel* with Phil Cox. She moved to Japan for the first time in 22 years to make her debut directorial feature *Of Love & Law*. To date the film has won the Best Film Award in the Japan Splash category at the 2017 Tokyo International Film Festival and the Firebird Award for Best Documentary at the 2018 Hong Kong International Film Festival.

## MORI, THE ARTIST'S HABITAT

モリのいる場所



© 2017 "MORI, THE ARTIST'S HABITAT" FILM PARTNERS

**DIRECTOR:** Shuichi Okita | 2018 | 99 minutes | Cert: CLUB

**STARRING:** Tsutomu Yamazaki, Kirin Kiki, Kaito Yoshimura, Ryo Kase

Morikazu Kumagai (1880–1977) was a key figure in Japanese modern art, known for his colourful paintings of nature and animals. *Mori, The Artist's Habitat* imagines one day in the life of the reclusive artist during his twilight years. Aged 94, he maintains his decades-long daily routine of carefully exploring his lush garden—paying close attention to the insects, plants and animals as he seeks inspiration for his painting. The day also sees Morikazu and his wife Hideko welcome a steady stream of visitors into their home. While many are well-wishers, a few have other priorities—including a developer building a nearby apartment that's set to block the sunlight of the artist's beautiful garden.

This delightfully understated, laid-back film is a refreshing change of pace from your typical artist biopic. Writer/director Shuichi Okita lovingly captures the motivations and process of Morikazu. While short on plot, the film thoughtfully reflects on how Morikazu's quiet way-of-life is under threat from a rapidly developing Japan just beyond his garden walls. It also boasts one of the final performances from the late, great Kirin Kiki (*Still Walking, Sweet Bean, Shoplifters*), who sadly passed away in September 2018.

## OF LOVE & LAW

愛と法



© HAKAWATI

**DIRECTOR:** Hikaru Toda | 2017 | 94 minutes | Cert: CLUB

**FEATURING:** Masafumi Yoshida, Kazayuki Minami, Rokudenashiko

In her debut feature documentary, Hikaru Toda explores a side of Japan that the rest of the world rarely sees. Fumi and Kazu are personal and professional partners—they operate the first and only law firm in Japan set up by an openly gay couple. Driven by their own experience of being outsiders to the laws and traditions of their nation, they attract clients with similar stories of marginalisation. In a society often misrepresented by the West as universally conformist, the couple's fight for equality and personal freedom highlights the conflict between an individual's human rights and the traditional rigidity of the community they were raised in. Will they secure justice and freedom of expression for their clients?

Spanning several years against a backdrop of civil liberties under attack, Toda's crowd-funded film poses universal questions about what it takes to be an individual, what it means to be a minority and what role a family plays in our increasingly polarised world. *Of Love & Law* is a moving story of family, justice and love...



**SHINICHIRO UEDA** (born 1984) began making films in junior high school. His short films include *Naporitan* (16) and *Take 8* (16). He also contributed a short to the omnibus film *Neko bun no 4* (15). His debut feature *One Cut of the Dead* (17) has grossed more than a thousand times its budget, and won a 2019 Japan Academy Prize for best editing.

## ONE CUT OF THE DEAD

カメラを止めるな!



**DIRECTOR:** Shinichiro Ueda | 2017 | 96 minutes | Cert: CLUB  
**STARRING:** Harumi Shuhama, Kazuaki Nagaya, Mao, Takayuki Hamatsu

In an abandoned warehouse, a film crew is making a low-budget zombie film. During breaks in shooting, they share rumours about how the warehouse was once used for actual human experiments. The shoot is interrupted when real-life zombies show up and begin attacking the crew. The survivors find themselves fending off not only an undead horde but a psychotic director intent on capturing the chaos on camera. All of this initially unfolds in one long, unbroken take—but *One Cut of the Dead* has a few unexpected tricks up its sleeve...

Back by popular demand! We're delighted to host extra screenings of the zombie comedy which has proven a smash hit both in Japan and abroad. To say much more about the plot would be to do a disservice to a film that frequently reinvents itself in delightful ways. Suffice to say it's a zombie film with a difference and plenty of surprises. *One Cut of the Dead* makes the most out of its micro-budget, and it's an instant classic from first-time director Shinichiro Ueda.

**HIROYASU ISHIDA** (born 1988) attended the school of art at Aichi Prefectural Asahigaoka High School and went on to study manga at Kyoto Seika University's animation school. His self-produced *Fumiko's Confession* (09) won the Ministry of Culture's Media Arts Festival Animation Award and the 9th Tokyo Anime Award (Student Awards Division). He followed this with his graduation work, *rain town* (11). In 2013, he directed, wrote and animated his theatrical debut *Hinata no Aoshigure*. *Penguin Highway* (18) is his first feature length film.

## PENGUIN HIGHWAY

ペンギン・ハイウェイ



**DIRECTOR:** Hiroyasu Ishida | 2018 | 118 minutes | Cert: PG  
**WITH THE VOICES OF:** Kana Kita, Yu Aoi

10-year old Aoyama is serious beyond his years. He is an enthusiastic scientist and spends his days filling notebooks with his observations and theories. At the same time he is counting down the days until he will be grown up, so that he'll finally be able to marry the girl of his dreams—a young woman who works in the local dentist's office!

However, when lots of penguins begin to appear without any logical explanation in the sleepy town where Aoyama lives, he and his friends must turn their attention to investigate this strange phenomenon and get to the bottom of this mystery.

Based on a novel written by Tomihiko Morimi (who also authored JFF18's *The Night Is Short, Walk On Girl*), this highly imaginative anime is the debut feature from Hiroyasu Ishida and marks the first length feature film from animation Studio Colorido.

The **TEN YEARS** idea was born with the Hong Kong film *Ten Years* (15), an anthology film in which five young directors reflect on the political and social debates happening in the region at the time. The low-budget film was a local hit, and after it left cinemas fans organised private and community screenings to help spread the word. Meanwhile, the concept behind the original film has inspired the 'Ten Years International Project', aimed at allowing young filmmakers to imagine 'what the world's future will look like'. It has so far seen spin-offs made in Thailand, Taiwan and Japan.

## TEN YEARS JAPAN

十年



**DIRECTORS:** A. Fujimura, C. Hayakawa, K. Ishikawa, Y. Kinoshita, M. Tsuno  
2018 | 98 minutes | Cert: CLUB | **STARRING:** Hana Sugisaki, Jun Kunimura

Five directors tell five different stories about life in a near-future Japan. In the first, we follow a man whose job is to persuade elderly and sick people to take up a government-supported 'population management' programme. The second is set around a school where children are monitored constantly by artificial intelligence and punished for any disobedience—so they naturally devise a prank to bypass the system. The third short sees a teenage girl given access to the digital memories of her late mother, while the fourth examines a community forced underground due to air pollution. Finally, we get a glimpse into a world where the military draft has been reintroduced—through the perspective of one advertising designer tasked with putting together a poster campaign for the programme.

Fans of *Black Mirror* will feel right at home with this collection of engrossing, thought-provoking shorts. Executive produced by Hirokazu Kore-eda (*Shoplifters*), *Ten Years Japan* joins the original Hong Kong hit *Ten Years* and recent Taiwan and Thailand spin-offs. Like the other films, the Japanese take allows five young Japanese directors to imagine what they think life could be like in ten years time. The five shorts—all of which boast their own clever sci-fi twist—tackle contemporary issues such as an ageing society and increasingly invasive technology. Everything's presented with a uniquely Japanese perspective, and moments of black comedy liven up these near-future dystopias.

**AKIKO OHKU** (born 1968) has become known for her lively, insightful films that often focus on female protagonists. Her previous work includes *Tokyo Serendipity* (07) and *Fantastic Girls* (15). She also directed a section of the anthology film *Hokago Lost* (14). *Tremble All You Want* (17) won the Audience Award at the Tokyo International Film Festival 2017.

## TREMBLE ALL YOU WANT

勝手にふるえてろ



© 2017 "TREMBLE ALL YOU WANT" PRODUCTION COMMITTEE

**DIRECTOR:** Akiko Ohku | 2017 | 117 minutes | Cert: CLUB  
**STARRING:** Mayu Matsuoka, Daichi Watanbe, Takumi Kitamura, Anna Ishibashi

24-year-old Yoshika has long left school, but after all those years she still harbours an all-consuming crush on her former classmate Ichimiya (who she affectionately refers to as 'One'). When she goes on a few dates with co-worker Ni (or 'Two') and the pair clearly hit it off, Yoshika still can't shake off her obsession with her idealised memory of 'One'. After a near death experience involving a blanket and a heater, a newly-determined Yoshika decides to organise a class reunion in the hopes that 'One' will show up. As the plan plays out, it begins to dawn on her just how deep into her own fantasy world she has disappeared.

Some films demand a great central performance to really push everything to the next level. Thankfully *Tremble All You Want* has that...and then some. Mayu Matsuoka delivers a star-making term as Yoshika, in a complex role that requires everything from long stretches of quiet awkwardness to hyperactive singing and dancing. Yoshika is the ever-present force of nature in this witty, playful and intelligent twist on your usual rom-com. With lively direction from Akiko Ohku and a quirky tone reminiscent of gems like 2006's *Memories of Matsuko*, *Tremble All You Want* brings viewers on a whirlwind tour through the mind of an exhilaratingly unreliable narrator.

## SPECIAL EVENTS:

### WANT A HOME THAT SPARKS JOY? JOIN VERA KEOHANE TO LEARN MORE ABOUT THE KONMARI METHOD

The KonMari method of tidying has taken the world by storm, thanks to the Netflix Series *Tidying Up With Marie Kondo*. The method encourages keeping only those things that speak to the heart, and discard items that no longer spark joy. Vera Keohane is Ireland's first and only certified KonMari Consultant. Vera was trained by Marie Kondo and now travels all over Ireland assisting clients to apply the KonMari method to their homes. This in turn gives the client more clarity and freedom to lead a more joyful life.

We are delighted to welcome Vera to Light House Cinema on Saturday April 13th, when she will be demonstrating the KonMari approach to home decluttering and organisation and will be happy to answer any of your tidying questions.



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Facebook: Enjoy Your Home @declutterorganisetidy

### DUBLIN FILM CRITICS CIRCLE AT THE JAPANESE FILM FESTIVAL 2019

Established in 2006, The Dublin Film Critics Circle offers the country's full-time professional movie reviewers an opportunity to pool opinions on recent releases, consider movie heritage and whinge about each other's shortcomings.

This year, for the seventh time, a jury representing the DFCC members will name their selections for Best Film and Best Anime at the 11th Japanese Film Festival.

## BOOKING INFORMATION:

- CORK** **Cork Institute of Technology**  
Rory Gallagher Theatre, Bishopstown Campus,  
Rossa Avenue, Bishopstown, Cork  
[www.events.cit.ie](http://www.events.cit.ie)
- 
- The Gate Cinema** North Main Street, Cork  
(021) 427 9595 | [www.corkcinemas.com](http://www.corkcinemas.com)
- 
- Triskel Christchurch** Tobin Street, Cork  
(021) 427 2022 | [www.triskelartscentre.ie](http://www.triskelartscentre.ie)
- 
- DUBLIN** **Chester Beatty Library** Dublin Castle, Dublin 2  
(01) 407 0750 | [www.cbl.ie](http://www.cbl.ie)
- 
- Light House Cinema** Market Sq., Smithfield, Dublin 7  
(01) 872 8006 | [www.lighthousecinema.ie](http://www.lighthousecinema.ie)
- 
- DUNDALK** **An Tain Arts Centre** Crowe Street, Dundalk  
(042) 933 2332 | [www.aintain.ie](http://www.aintain.ie)
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- GALWAY** **EYE Cinema Galway** Wellpark Retail Park,  
Wellpark, Galway  
(091) 780 078 | [www.eyecinema.ie](http://www.eyecinema.ie)
- 
- Pálás** 15 Lower Merchant's Road, Galway  
(091) 394800 | [www.palas.ie](http://www.palas.ie)
- 
- LIMERICK** **University of Limerick** Kemmy Business School,  
Castletroy, Limerick  
*(no advance bookings, tickets available only on door)*
- 
- SLIGO** **The Model** The Mall, Sligo  
(071) 914 1405 | [www.themodel.ie](http://www.themodel.ie)
- 
- TIPPERARY** **Limerick Institute of Technology Clonmel Campus**  
John Slattery Lecture Theatre, LIT Campus,  
Frank Drohan Road, Clonmel, Tipperary  
*(no advance bookings, tickets available only on door)*
- 
- Tipperary Excel** Mitchell Street,  
Tipperary Town, Tipperary  
(062) 80520 | [www.tipperary-excel.com](http://www.tipperary-excel.com)
- 
- WATERFORD** **Garter Lane Arts Centre** O'Connell Street, Waterford  
(051) 855 038 | [www.garterlane.ie](http://www.garterlane.ie)

#### ADVANCE BOOKING & TICKET PRICES:

- [www.jff.ie](http://www.jff.ie)
- See individual venues for detailed ticket prices.
- Concession available for students, unemployed and OAP.

## CORK

### Cork Institute of Technology

WED	APRIL 10	Mirai	12:00
		One Cut of the Dead	19:30

### Gate Cinema

THU	APRIL 11	I Want To Eat Your Pancreas	18:30
FRI	APRIL 12	The Blood of Wolves	18:30
SAT	APRIL 13	Jesus	18:30
		+ SHORT: Tokyo 21st October	

### Triskel Christchurch

SUN	APRIL 14	Born Bone Born	18:15
MON	APRIL 15	Mori, The Artist's Habitat	18:15
TUE	APRIL 16	Penguin Highway	18:15
WED	APRIL 17	Of Love & Law	18:15
THU	APRIL 18	Tremble All You Want	18:15

## DUNDALK

### An Táin Arts Centre

SAT	APRIL 20	Penguin Highway	14:30
		Mirai	17:00
		One Cut of the Dead	20:00

## DUBLIN

### The Chester Beatty Library

SAT	APRIL 6	75 Years In Japan	11:00
		Mirai	14:00

### Light House Cinema

THU	APRIL 11	Tremble All You Want	20:00
FRI	APRIL 12	Of Love & Law	18:00
		Killing	20:30
		The Legend of the Stardust Brothers	22:30
SAT	APRIL 13	Ten Years Japan	11:00
		Event: Want a home that sparks joy?	13:30
		Penguin Highway	15:30
		I Want To Eat Your Pancreas	18:00
		The Blood of Wolves	20:15
		One Cut of the Dead	22:30
SUN	APRIL 14	The Gun	12:00
		The Chrysanthemum and the Guillotine	14:00
		Mori, The Artist's Habitat	18:00
		Born Bone Born	20:00

## GALWAY

### EYE Cinema

SUN	APRIL 7	Born Bone Born	19:00
MON	APRIL 8	I Want To Eat Your Pancreas	19:00
TUE	APRIL 9	Penguin Highway	19:00
WED	APRIL 10	Killing	19:00
THU	APRIL 11	Tremble All You Want	19:00

### Pálás

FRI	APRIL 12	The Blood of Wolves	18:30
SAT	APRIL 13	Jesus	18:30
		+ SHORT: Tokyo 21st October	
SUN	APRIL 14	Mori, The Artist's Habitat	18:30
MON	APRIL 15	Mori, The Artist's Habitat	18:30

## LIMERICK

### University of Limerick

TUE	APRIL 9	Mirai	18:00
		One Cut of the Dead	20:15

## SLIGO

### The Model Sligo

WED	APRIL 10	Ten Years Japan	13:00
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## TIPPERARY

### LIT Clonmel

MON	APRIL 8	Mirai	13:00
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### Tipperary Excel

SAT	APRIL 13	Penguin Highway	15:00
SUN	APRIL 14	One Cut of the Dead	15:00

## WATERFORD

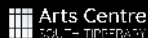
### Garner Lane Arts Centre

THU	APRIL 18	Tremble All You Want	19:30
FRI	APRIL 19	Penguin Highway	19:30
SAT	APRIL 20	One Cut of the Dead	19:30

#### PLEASE NOTE:

- All films are in Japanese with English subtitles
- All films, except where a classification is indicated e.g. PG, are unclassified
- Unclassified films are subject to club conditions, i.e. open of over 18 years + only

# WE WOULD LIKE TO THANK THE FOLLOWING FOR THEIR SUPPORT:



日本映画祭19

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→ JFF.IE APRIL 6—20

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access > CINEMA

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