

TO SLEEP SO AS TO
DREAM





CONTENTS

Cast and Crew **5**

The Miracle of *To Sleep So as to Dream*
Kaizō Hayashi Director's Statement (2021) **7**

To Film So as to Sleep (2021)
by Aaron Gerow **11**

Kaizō Hayashi Filmography **21**

About the Transfer **26**

Production Credits **27**





TO SLEEP SO AS TO DREAM

Yumemiru yōni nemuritai
夢みるように眠りたい

Original Release Version: 18 May 1986

CAST

Shirō Sano Uotsuka

Kōji Ōtake Kobayashi

Moe Kamura Bellflower

Fujiko Fukamizu Sakura Tsukishima

Yoshio Yoshida Matsunosuke, the Director

Shunsui Matsuda Akagaki, the Benshi

CREW

Directed by **Kaizō Hayashi**

Screenplay by **Kaizō Hayashi**

Produced by **Kaizō Hayashi and Takashige Ichise**

Cinematography by **Yūichi Nagata**

Lighting by **Tatsuya Osada**

Edited by **Yūichi Nagata and Kaizō Hayashi**

Music by **Morio Agata, Moe Kamura,**

Yōko Kumagai, and Hidehiko Urayama

Art Direction by **Takeo Kimura**



THE MIRACLE OF TO SLEEP SO AS TO DREAM


Kaizō Hayashi Director's Statement

To Sleep So as to Dream was my debut film at the age of 27. I'm 64 now, so that was 37 years ago. Back then, I hadn't studied film in school, nor had I been under anyone's tutelage; I was just a cinema fanatic. I decided I wanted to direct films when I was 16, then I went to Tokyo when I was 19, but the distance between me and the director's chair could be measured in light-years. I did a lot of different jobs. Then that distance grew even greater. Around the time I started to think that I might have lost all hope of ever becoming a film director, my younger brother died at 19. Seeing how death could cut your life short before you've even had a chance to taste what it has to offer came as a huge shock for me, and I swore that I would make at least one film while I was still alive. And that film was *To Sleep So as to Dream*.

Setting out to make my first film, I decided three things:


1. It should have a strong sense of individuality.
2. As long as a film has camera angles, it is not showing you everything, but rather hiding most of what there is from you.
3. It should be a detective film.

And so I started to think about making it something that wasn't being done at the time, opting for a black-and-white silent film, and a detective story. Detectives search for something. People are always searching for their own story in their own




lives. Therefore I considered detectives and human beings to be one and the same thing. However, what should a detective search for in a film? A person? Money? Someone's life? Many films had already explored similar things. So, what should the detective look for? That's what I asked myself. And I didn't find the answer for a long time. But then, one day, I heard a voice inside me say, "The detective looks for the last scene of a film." It continued: "The scene the detective is seeking is the last scene of this very film." I began to form the plot based on what the voice had told me. And the result of that is what you see in this film.

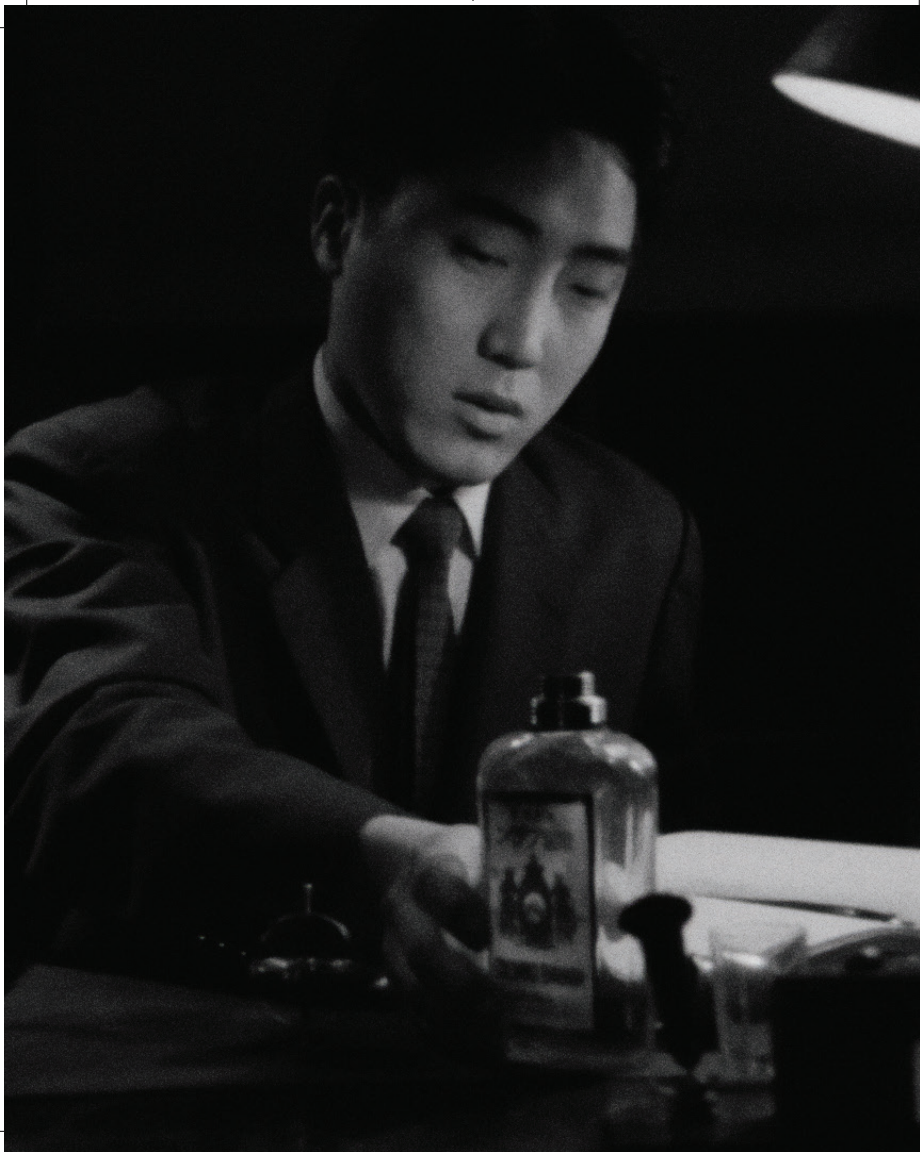
This film was shot on 16mm film, but much time has since passed, and, along with my sentiments when I made it, it has now been reborn through digital remastering. Its beauty when it was first screened 34 years ago has been restored. The film has been given new life. The birth of the film was a miracle for me, and this rebirth is also a real miracle. Being able to present this film to everyone fills me with heartfelt joy.



Films are immortal. By joining the ranks of the immortal, I hope this film becomes my life itself. This film is a miracle, and my treasure. I am truly happy that I became a director. I wonder if my brother is also happy for me, up in Heaven?







TO FILM SO AS TO DREAM

by Aaron Gerow

Kaizō Hayashi's *To Sleep So as to Dream* appeared out of the blue in May 1986, an appearance so incredible that it was hard to tell if it was real—or a dream. Hayashi himself came out of nowhere. By the 80s, most new directors usually had a history as an assistant director in pink film or of contributing to the vibrant world of *jishu eiga* (self-made films), but Hayashi had none of that. While an avid film fan, he had made no consistent effort to make movies. He had left Ritsumeikan University before graduating and worked at odd jobs for years, sometimes experiencing extreme poverty. Yet somehow, he managed to convince enough people, starting with the cameraman Yūichi Nagata (who would become Hayashi's regular DP) and lighting director Tatsuya Osada (who often collaborated with Masayuki Suō), and including Takeo Kimura (the legendary art director of Seijun Suzuki), to make a black-and-white, largely silent film on 16mm, allowing only sound effects and certain mediated voices. With a small budget (Hayashi said ¥30 million in one interview and ¥15 million in another; the former is about \$180,000 in 1986 dollars), most worked for little or no money, but the film launched a number of careers beyond Hayashi's, including those of the star Shirō Sano and the producer Takashige Ichise (producer of the *Ring* and *Grudge* series). It opened at Cine Saison in Tokyo on May 31st and broke the theater's record for opening week box office.

What amazed critics at the time was that this rank amateur somehow made a film not only deeply imbued with the love of cinema, but which also embodied film history in its story and form. Not only do we see the Denkikan (Japan's first permanent movie theater from 1903), photos of old stars like Kanjūrō Arashi, and mention of the 1917 Tokyo Moving Picture Regulations (even getting the regulation

number correct!), but the film itself is at some moments the spitting image of Japanese silent movies. Unlike many films that cite silent cinema by just turning off the color, adding scratches, and speeding up the action a bit—but still shooting it like a contemporary film—*To Sleep So as to Dream* on occasion looks largely indistinguishable from silent era Shochiku Kamata or Nikkatsu Tamagawa films. Even the film within the film—*The Eternal Mystery*—looks like a 1920s silent picture, with for instance the hand suddenly appearing in front of the lens, a trick the period film master Daisuke Itō liked to use. Fans of Japanese silent film would be most pleased by the appearance of the *benshi*, the narrators who performed the dialogue during silent film showings, in this case played by Shunsui Matsuda himself, a veteran *benshi* from the silent years who later devoted himself to preserving silent film and the art of the *benshi* (his student and now Japan's most famous *benshi*, Midori Sawato, also appears in the film). In addition, old stars grace the screen, especially the 1930s star Fujiko Fukamizu as Sakura (appearing on celluloid for the first time in 38 years!), Yoshida Yoshio as her butler, and Kyōko Kusajima as the comb seller (returning to film after nearly 30 years). *To Sleep So as to Dream* was a movie by someone who really knew cinema—and knew how to make it.

This is evident not only from Hayashi's subsequent success as a director, but also the concerns that continue in his later films. He would repeatedly return to black and white in films such as *Circus Boys* (*Nijisseiki shōnen dokuhon*, 1989) and *The Most Terrible Time in My Life* (*Waga jinsei saiaku no toki*, 1994), especially as it became clearer that his interest in monochromatic palettes was not just a nostalgic turn to the days before color, but also a fascination with film noir (and its antecedent, German Expressionism) and its ambiguous urban world. This could include not only American noir, but also Nikkatsu Action, marked by the appearance of Jo Shishido in Hayashi movies like *The Trap* (*Wana*, 1996) and *The Code* (2009). The city detective, a key figure in film noir, would become the protagonist of many Hayashi films, especially with the Maiku Hama series in film and TV (the name a play



on Mickey Spillane's Mike Hammer); his own production company, Eizō Tanteisha, can literally be translated as Image Detective Company. Like Uotsuka in *To Sleep So as to Dream*, however, Hayashi's detectives are rarely the masters of ratiocination, but are buffeted about by forces they cannot control and a world they can never fully understand. They are often just witnesses to dramas written by others, but still feel the responsibility of bearing witness to what has occurred. The fact that many of Hayashi's films center on characters investigating or dwelling on the past (even up to his recent *Bolt* [2019]), is not unrelated to the reality that detectives work mostly by digging into prior events. *To Sleep So as to Dream* is a detective film not just because the hero is a PI, but because it itself is like a sleuth attempting to recreate past moments.

Yet just as Uotsuka, hired by Sakura Tsukishima to investigate the kidnapping of her daughter Bellflower, never really discovers "the truth," *To Sleep So as to Dream* is not always an accurate representation of the past. Kimura and his crew did a marvelous job of accumulating or recreating objects, ads, and posters from 1930s Japan. With no budget to build sets, the film also is a precious selection of actual spots in 1980s Tokyo that still preserved aspects of the prewar metropolis, some of which, like the Jintan Tower, would soon be lost forever. Yet the film also gets history wrong—but intentionally so. Harumi Hanayagi, often billed as Japan's first film actress, did make her first movie in 1918 (Norimasa Kaeriyama's *The Glow of Life* [*Sei no kagayaki*, released in 1919]), although there were actresses like Kasen Nakamura before that. Up until then, it was male *onnagata* who played female roles, as in kabuki. But the 1917 Tokyo Moving Picture Regulations covered exhibition and not production, so there was never a case of a film production being stopped—or its screening censored—because a woman appeared in a film.

The film also gets the timeline wrong. M. Pathe was a real film company run by the eccentric Shōkichi Umeya—who was actually one of the Chinese political revolutionary Sun Yat-sen's big financial backers—but it disappeared in a merger

that formed Nikkatsu in 1912. Most commentators have identified the 1930s as the time of Uotsuka's investigation, and certainly some of the clothing and décor fits that, but not all of it. The three-wheeled car Uotsuka drives and the tape recorder are post-war products, and the song on the radio is from *Fuefuki Dōji*, a mid-1950s Toei period film series—which features Yoshio Yoshida as a villain. The dates also don't add up. The original theater pamphlet for *To Sleep So as to Dream* that was sold in cinemas contains a marvelous facsimile of what would have been the theater program of *The Eternal Mystery*, which it declares is directed by Matsunosuke Kinugasa (a mix of the names of the *A Page of Madness* director Teinosuke Kinugasa and the early silent star Matsunosuke Onoe) and stars Ojurō Ichikawa. The date of the program is October 1917. But if, as both Bellflower and Sakura say, fifty years have passed since that censored film, Uotsuka must be doing his sleuthing in the late 1960s, not the 1930s.

This is not griping about continuity errors, but rather pointing to the core of *To Sleep So as to Dream*'s temporality. Consider Jintan Tower, the place to which the first clue leads Uotsuka. Located in Asakusa, the entertainment center of pre-war Tokyo, the Jintan Tower that appears in the film was built in 1954, and clearly doesn't match the supposed 1930s setting. Yet the postwar Jintan Tower was itself emulating the famous Ryōunkaku "Twelve Stories" Tower that collapsed in the 1923 Kanto earthquake. Hayashi's film is in some ways like Jintan Tower in embodying both the past and present in its complex form. This is most evident in the scene at the Denkikan and what happens afterwards. The scene itself may be a dream, but it shapes what occurs after the dream. There, Uotsuka and his assistant Kobayashi watch *The Eternal Mystery* and not only discover Uotsuka and other characters in the film, with Uotsuka as the masked hero, but they experience the censorship of the film on multiple levels: both the police raiding the theater, and the police raiding the studio. Yet how can an incomplete film show its own censorship happening during filming in the past and also be censored during its screening in the present?






It is no wonder several commentators at the time likened *To Sleep So as to Dream* to a Möbius strip, in which past becomes present and present becomes past.

A complex circularity structures the film. Not only do circular objects, from gyroscopes to tape reels, from spinning movie screens to merry-go-rounds, populate the film, the movie features its detective running around in circles and ending up where the film starts: in Sakura's house. The present goes into the past and the past circles around towards the present. There is more to the fact that Uotsuka wolfs down eggs throughout the film than a pun on hard-boiled detective. Beyond the fact they are round objects, they embody several potential times at once, as represented by what is revealed in the shell game the M. Pathe tricksters play: fried egg, chicks, or egg. Beyond the perpetual question, "What came first, the chicken or the egg?", here, like the film itself, many temporalities or potentials coexist in an encompassing circularity.

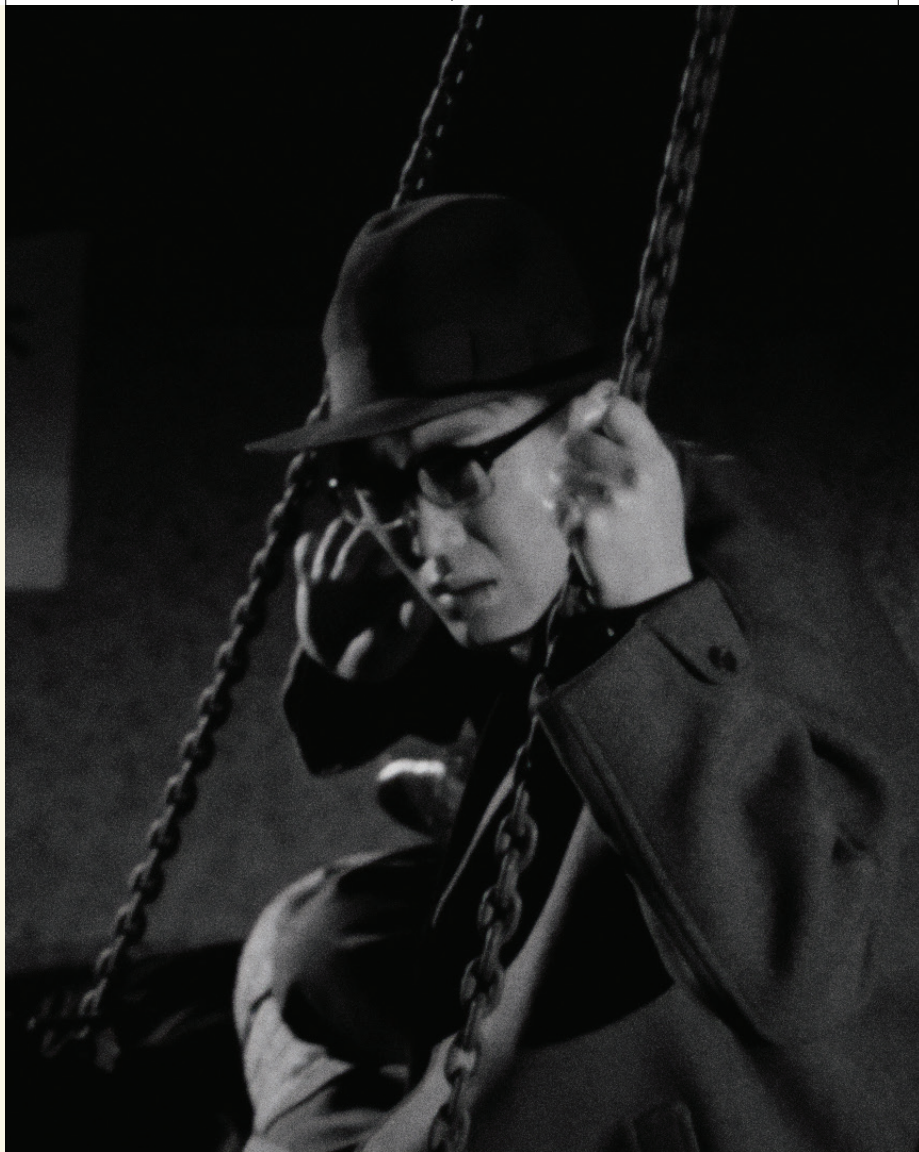
The temporal anachronisms and multiple times are then intentional to the film, and one can note they reappear in later Hayashi films like *Zipang* (1990). *To Sleep So as to Dream* heads towards a conclusion that ultimately melds itself with the film within the film, the present with the past. Bellflower is really the young Sakura, and Sakura wishes for Uotsuka—who is also Ojurō—to finish the aborted film by playing out the remaining scenes in front of a camera in her house. The end of *The Eternal Mystery* becomes the end of *To Sleep So as to Dream* as the two texts melt into another in a state one can only call a dream. Hayashi often talked of his own conception of cinema as a dream, and the final shots with Uotsuka seemingly entering Bellflower's screen world to carry her away are a moving celebration of the romance of the cinematic dream. And as *Zipang* and other films testify, Hayashi has often been a romanticist at heart.

To Sleep So as to Dream is a film seeped in nostalgia, but as Hayashi noted in the theater pamphlet, it was made by people whose average age was 28—with Hayashi



himself only 27 at the time of shooting. If it is nostalgia, it is recalling an era few of the filmmakers experienced themselves. The novelist Hiroshi Aramata, whose best-selling *Teito Monogatari* [*Tokyo: The Last Megalopolis*] would later be adapted to film with a script by Hayashi, wrote in the pamphlet that the ending of *To Sleep So as to Dream* also marks the ending of a kind of modern city. Perhaps then we should also see the film as not just melding past and present in its story, but embodying both the modern and the *post*-modern itself. Postmodernism was very much a fad at the time, but Hayashi's film is less concerned with postmodern quotation, than with a new kind of cinema—of textuality—in which it is both silent and sound, old and new. Aramata wrote that the sounds emerging from objects and silence from people rendered the former real and the latter unreal. If *The Eternal Mystery* is both a film and more than a film (e.g., the *kamishibai*—paper theater—we see when the butler appears), both incomplete and, according to the theater pamphlet, complete—that is, if the eternal mystery of *The Eternal Mystery* is less its narrative than its enigmatic status as a text—then *To Sleep so as to Dream* aims to achieve the same kind of mysterious, dreamlike textuality—the same sort of cinema—in its very form. Hayashi's work is less a cinephilic melancholy about a lost cinema, than a romantic love for what is both lost and found, for what cinema was and can be in the future. To film so as to dream.

Aaron Gerow is Professor of East Asian cinema and culture at Yale University. He has published extensively on Japanese film history, television, cinema in the Japanese empire, film theory, censorship, and spectatorship, among other topics. His books include *Visions of Japanese Modernity: Articulations of Cinema, Nation, and Spectatorship, 1895–1925* (2010); *Research Guide to Japanese Film Studies* (co-authored with Markus Nornes, 2009 [Japanese edition 2016]); *A Page of Madness: Cinema and Modernity in 1920s Japan* (2008); and *Kitano Takeshi* (2007). His co-edited anthology *Rediscovering Classical Japanese Film Theory—An Anthology* (in Japanese) appeared in 2018. He is currently preparing a monograph on the history of Japanese film theory. He also runs his own Japanese film website *Tangemania* (www.aarongerow.com).





KAIZŌ HAYASHI FILMOGRAPHY

林海象

Born 15 July 1957

As Director

To Sleep So as to Dream • 夢みるように眠りたい • *Yumemiru yōni nemuritai*
• Japanese Release: 18 May 1986

Idea • Φ I D E A • Japanese Release: 18 July 1988
• 65-minute documentary encounter between the psychic, Masuaki Kiyota, famed for his abilities in metal bending and psychic photography (burning mental images onto photographic film), and the film director Nagisa Ōshima.

Circus Boys • 二十世紀少年読本 • *Nijū seiki shōnen dokuhon*
• Japanese Release: 23 November 1989

Zipang • Z I P A N G • Japanese Release: 27 January 1990

Figaro Story (“Man from the Moon” segment) • フィガロ・ストーリー 「月の人」
• *Figaro sutōrii: Tsuki no hito* • Japanese Release: 1991 • 98-minute omnibus co-production between France, Japan, and the USA to promote the Nissan Figaro, with the car featuring heavily in each of the three self-contained sections. Hayashi’s “Man in the Moon” segment was included between Alejandro Agresti’s Paris-set “Library Love” and Claire Denis’ New York-set “Keep it for Yourself.”

Osamu’s Amazing Songs (V) • a.k.a. *Musical Disturbance, Musical Riot* (lit.)
• 音曲の乱 • *Ongyoku no ran* • 25 March 1992 (video only)
• 52-minute promotional video for the band Tokyo Ska Paradise Orchestra.

The Most Terrible Time in My Life • 我が人生最悪の時 • *Waga jinsei saiaku no toki*
• Japanese Release: 5 March 1994 • First part of Hayashi's *Maiku Hama*
("Yokohama Mike") detective trilogy.

The Stairway to the Distant Past • 遙かな時代の階段を • *Haruka na jidai no kaidan o*
• Japanese Release: 18 March 1995 • Second part of the *Maiku Hama* detective trilogy.

The Trap • 罠 T H E T R A P • *Wana* • Japanese Release: 25 May 1996
• Third part of the *Maiku Hama* detective trilogy.

The Breath • 海ほおずき • *Umihoozuki* • Japanese Release: 21 September 1996

Romance (short) • ロ M A N C E • Japanese Release: 5 April 1997
• 11-minute short featuring the Osaka-based Ishinha theater company.

Cat's Eye • C A T ' S E Y E • Japanese Release: 30 August 1997

Chinnanee: Born to be Baby • ちんなねえ B O R N T O B E A B A B Y
• Japanese Release: 20 December 1997 • 43-minute document of a Butoh
performance featuring Akaji Maro for the Museum of Art, Kochi.

Lost Angeles • a.k.a. *Lost Angels* • L o s t A n g e l e s • Japanese Release: 15 July 2000

Power Rangers Time Force (US TV) • Eps. 4& 5., "Ransik Lives" and "A Blue
Streak," first broadcast in the US on 24 Feb and 3 March 2001.

So-Run Movie ("Nagareyo waga namida, to tantei wa itta" segment)
• SO-RUN MOVIE 「流れよ我が涙、と探偵は言った」
• Japanese Release: 2002 (exact release date unclear) • Omnibus film with
individual sections by Takuji Kitamura, Daihachi Yoshida, and Kaizō Hayashi. The
title of Hayashi's story translates as "'Flow, my tears,' the Detective Said."

Time Limit (TV) • タイムリミット • *Taimu rimitto* • Japanese Release: 21 September
1996 • 95-minute suspense drama for TBS first broadcast in Japan on 25 June 2003.

Detective Office 5 • 探偵事務所5~5ナンバーで呼ばれる探偵達の物語~
• *Tantei jimusho 5: 5 Nanbaa de yobareru tantei-tachi no monogatari*
• Japanese Release: 26 November 2005

The Code • THE CODE/暗号 • *The Code / Angō* • Japanese Release: 9 May 2009

Miroku • 彌勒 MIROKU • Japanese Release: 26 October 2013

Black Lizard (TV) • 黒蜥蜴 -BLACK LIZARD- • *Kurotokage* • 119-minute television drama adaptation of the Edogawa Rampo mystery, first broadcast on NHK on 29 December 2019.

Bolt • Japanese Release: 11 December 2020 • 80-minute fictional omnibus focussing on the Fukushima disaster. Hayashi directed each of the three episodes, BOLT, LIFE, and GOOD YEAR, individually between 2015 and 2017.

As Screenwriter (select)

Tokyo: The Last Megalopolis (*Teito monogatari*, Akio Jissōji, 1988)

Tokyo: The Last War (*Teito taisen*, Takashige Ichise, 1989)

As Producer (select)

Asian Beat: I Love Nippon (dir. Daisuke Tengan, 1991)

Asian Beat 2 (Singapore section): *Love from Temasek* (dir. Freddy Leow Beng Lee, 1991)

Asian Beat 3 (Thai section): *Powder Road* (dir. Chatrichalerm Yukol, 1991)

Asian Beat 4 (Malaysia section): *Sunrise in Kampung* (dir. Aziz M. Osman, 1993)

Asian Beat 5 (Taiwan section): *Shadow of Nocturne* (dir. Yu Wei-Yen, 1993)

Asian Beat 6 (Hong Kong section): *Autumn Moon* (dir. Clara Law, 1993)

Atlanta Boogie (Masashi Yamamoto, 1996)

Akame 48 Waterfalls (*Akame shijuya taki shinjū misui*, Genjirō Arato, 2003)

Other

7 Blades (video game) • Hayashi is credited as the Directing Supervisor for this video game created by Konami for the PlayStation 2, based on his 1990 film *Zipang*, and released in Japan on 21 December 2000.

Private Detective Mike Yokohama (Shiritsutantei Hama Maiku, various directors, 2002) (TV) • Hayashi is credited for the original story for the *Yomiuri* TV series based on the character played by Masatoshi Nagase created for his *Maiku Hama* trilogy of theatrical feature films that began with *The Most Terrible Time in My Life* (1994). The twelve episodes aired between 1 July and 16 September 2002, with each directed by filmmakers including Tetsuya Nakashima, Gō Rijū, Isao Yukisada, and Sōgo Ishii. The only non-Japanese director invited to the project was Britain's Alex Cox, who contributed the penultimate episode *Onna to otoko, otoko to onna*. The sixth episode, *A Forest with No Name (Namae no nai mori)*, directed by Shinji Aoyama, was released in an expanded theatrical cut, which already premiered in February 2002 at the 52nd Berlin International Film Festival.



ABOUT THE TRANSFER

To Sleep So as to Dream is presented in 1.37:1 with mono sound. The film was restored by Imagica Entertainment Media Services, Inc.

The original 16mm Kodak black & white camera negative reels were scanned in 2K on a DFT Scanity. The 2K grade and restoration were supervised by director Kaizō Hayashi and cinematographer Yūichi Nagata.

The mono soundtrack was remastered from 16mm original sound negative and a 16mm screening print by Reproducer/Magna-Tech Electronic.

The restoration was financed by a Kickstarter campaign launched in 2019 and runs three minutes longer than the original 80-minute theatrical release due to the extended end credits.

PRODUCTION CREDITS

Disc and Booklet Produced by **Jasper Sharp**

Executive Producers **Kevin Lambert, Francesco Simeoni**

Technical Producer **James White**

Disc Production Manager **Sigrid Larsen**

QC **Alan Simmons, Aidan Doyle**

Production Assistant **Samuel Thiery**

Blu-ray Mastering and Subtitling **Engine House Media Services**

Artist **David Downton**

Design **Scott Saslow**

SPECIAL THANKS

Alex Agran, Julian Allot, Aaron Gerow, Kaizō Hayashi, Andrew Kirkham,
Kazumi Kirkham, Tetsuki Ijichi, Tom Mes, Hiroki Owada, Yoneo Ota,
Kayoko Nakanishi, Midori Sawato, Shirō Sano, Yukiko Wachi



FCD2246 / AV425

