

# 共喰い

A FILM BY  
SHINJI AOYAMA

共喰い  
監督 青山真治 DIRECTOR SHINJI AOYAMA 原作 田中慎弥「共喰い」(集英社刊) ORIGINAL NOVEL BY SHINYA TANAKA  
脚本 荒井晴彦 SCREENPLAY HARUHIKO ARAI プロデューサー 中野良樹 PRODUCER NAOKI KAI  
アソシエイトプロデューサー 佐藤公美 ASSOCIATE PRODUCER KUMI SATO 撮影 今井孝博 CINEMATOGRAPHY TAKAHIRO IMAI  
照明 松本憲人 LIGHTING NORITO MATSUMOTO 音楽 菊池信之 SOUND DESIGN NOBUYUKI KIKUCHI 美術 清水剛 PRODUCTION DESIGN TAKESHI  
SHIMIZU 音楽 山田剛生 MUSIC ISAO YAMADA 青山真治 SHINJI AOYAMA 編集 田巻浩太 EDITING GENTA TAMAKI  
出演 CAST 菅田将暉 MASAKI SUDA 木下美咲 MISAKI KINOSHITA 窪田あかり YUKIKO SHINOHARA 光石研 KEN MITSUISHI / 田中裕子 YUKO TANAKA  
製作 PRODUCED BY スタイルジャム STYLEJAM ミッドシップ MIDSHIP キークレクチュアズ GEEK PICTURES アミューズソフトエンタテインメント AMUSE  
SOFT ENTERTAINMENT ビターズエンド BITTERS END 製作プロダクション PRODUCTION COMPANY スタイルジャム STYLEJAM  
海外セールス WORLD SALES REZO/PICTURES DEPT.  
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# BACKWATER



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Wednesday 14	2PM	Kursaal	Press Screening
Thursday 15	2PM	Fevi	World Premiere
Friday 16	11PM	Sala	Additional Screening
Saturday 17	11AM	Palavideo	Additional Screening

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## Synopsis

In 1988, Toma, aged 17, lived with his father, who was engaged in some shady dealings, and his mistress Kotoko in a town by a river. He would sometimes visit his mother, Jinko, who ran a fish shop on the other side of the river, and have her prepare the fish he caught in the river.

Daily witnessing his father's abusive sex with Kotoko, Toma felt repulsed, yet was acutely aware of the fact that the same blood ran in his veins. Then, he became engrossed in burgeoning sexuality that he ventured into with his girlfriend, Chigusa Aida. Their relationship, however, came to an abrupt end one day, when he turned violent towards her during sex, just like Father.

In the meantime, Kotoko, pregnant with Father's child, ran away from home when the whole town is flooded by the approaching typhoon. Enraged, Father went on search for her, only to come across Chigusa in a shrine he happened to pass by, where she was waiting for Toma to make up with him.

## Cast

<b>Toma</b>	Masaki Suda
<b>Chigusa</b>	Misaki Kinoshita
<b>Kotoko</b>	Yukiko Shinohara
<b>Madoka</b>	Ken Mitsuishi
<b>Jinko</b>	Yuko Tanaka

## Crew

<b>Director</b>	Shinji Aoyama
<b>Original Author</b>	Shinya Tanaka
<b>Screenplay</b>	Haruhiko Arai
<b>Producer</b>	Naoki Kai
<b>Associate Producer</b>	Kumi Sato
<b>Cinematographer</b>	Takahiro Imai
<b>Lighting</b>	Norito Matsumoto
<b>Sound</b>	Nobuyuki Kikuchi
<b>Set Design</b>	Takeshi Shimizu
<b>Music</b>	Isao Yamada
	Shinji Aoyama
<b>Editing</b>	Genta Tamaki
<b>Decoration</b>	Nabuhiko Akitaya
<b>Hair &amp; Make-up</b>	Mariko Tanaka
<b>Wardrobe</b>	Nami Shinozuka
<b>Grips</b>	Yasuhisa Shiomi
<b>Ad</b>	Ryo Yoshida
<b>Production Assistant</b>	Tetsuya Nakamura

## Technical Info

**Duration:** 102min  
**Ratio:** 2.39  
**Sound:** Dolby Digital 5.1  
**Japanese Release:** September 2013 (Bitters End)

## Director's Bio

Born in Fukuoka prefecture on July 13, 1964.

Aoyama's first feature film was "Helpless" (1996) set in his hometown of Kitakyushu city. After releasing "Chinpira: Two Punk" (1996), "An Obsession" (1997), "Shady Grove" (1997), and others, he won the FIPRESCI Prize and the Prize of the Ecumenical Jury at the 53<sup>rd</sup> Cannes International Film Festival for "Eureka" in 2000. Again set in Kitakyushu city like his first film, "Helpless," this film forms the Kitakyushu Saga Trilogy, combined also with "Sad Vacation" (2007). "Tokyo Park" (2011) won him the Golden Leopard award at the 64th Locarno International Film Festival. His other works include "To the Backstreet: The Films Kenji Nakagami Left Out" (2000), "Desert Moon" (2001), "Shusei tabi nikki" (2003), "Lakeside Murder Case" (2004), "Eli, Eli, lema sabachthani?" (2005), "Crickets" (2006) and others. Aoyama often writes music for his films, collaborating with Isao Yamada, as in "Dog-Eat-Dog." He also won the 14<sup>th</sup> Mishima Yukio Award for the novelization of "Eureka" in 2001, which prompted him to release novels subsequently. In 2011, Aoyama ventured into theater, directing David Mamet's "Glengarry Glen Ross," and directed part of August Strindberg's "Creditors" this year.

## Selected Director's Filmography

2011	60 Seconds of Solitude in Year Zero Tokyo Park - <b>Gold Leopard special jury</b>
2007	Sad Vacation - <b>Venice Orizzonti, Toronto</b> Kôrogi - <b>Venice Orizzonti</b>
2006	Eli, Eli, lema Sabachthani? - <b>Cannes - Un Certain Regard</b>
2001	Desert Moon - <b>Cannes - Competition</b>
2000	Eureka - <b>Cannes - Competition</b>

## Presentation

*Mother, why did you give birth to me, the blood of that man that I am...? Violence and Sexuality—*

*The film gradually exposes the fathomless darkness that lurks deep within us.*

*An authentic literary film that portrays the Showa era.*

Internationally acclaimed director Shinji Aoyama, and winner of the prestigious Japanese literary award, Shinya Tanaka, come together in this exciting, wonderful collaboration.

The original ending by the screen writer, Haruhiko Arai, brings this film to a higher level than that of a mere film adaptation.

Shinji Aoyama is renowned world over as one of the film directors to represent the contemporary Japanese cinema, winning the FIPRESCI Prize at the Cannes for "Eureka" (2000), and the Golden Leopard award at the 64th Locarno International Film Festival for "Tokyo Park" (2011).

Aoyama chose for his latest project film adaptation of the highly acclaimed, provocative novel by Shinya Tanaka, which won the Akutagawa prize, one of the most prestigious Japanese literary awards.

Shinji Aoyama depicted weighty stories of blood and violence set in Kitakyushu. It is the same location in the Kitakyushu Saga Trilogy—his debut theatrical film, “Helpless” (1996), “Eureka” and “Sad Vacation” (2007), and where he was born and raised.

Shinya Tanaka’s original story, set in Shimonoseki on the other side of the channel, vividly narrates the tale of blood and sexuality, revealing the world view that both it has in common with Aoyama’s works, as if it’s their mirror image.

Taking up the challenge of writing the screenplay is Haruhiko Arai, who has written for numerous masterpieces that will be part of Japanese cinema history, from “The Woman with Red Hair” (1979) to “Someday” (2011). He sets the story in the last year of the Showa era, just as the novel does, but he deviates from the original in adding another scene of patricide towards the end of the film, enabling the project to culminate in a miraculous collaboration that transcends ordinary film adaptations of popular novels.

When the film adaptation project was announced, the author, Shinya Tanka, caused a stir by this provocative comment, “I believe that the novel, ‘Dog-Eat-Dog,’ is the very best. Filmmakers may think that ‘Dog-Eat-Dog’ is a just story for a film. Let’s see who’s right.”

Yet, when he saw the completed film, he was effusive in his praise.

What we have here is something rare in recent years—an authentic film that does not shy away from various taboos including explicit portrayal of sex.

*What we have here is naked human desire—men with their uncontrollable lust, and shrewd women with their hidden truth.*

Simonoseki city, Yamaguchi prefecture, 1988—Tohma, aged 17, lives with his father and his mistress in a place called Kawabe by the river. His father has a violent trait—he beats women while having sex, which is why Tohma’s mother left home shortly after giving birth to Tohma. He has hated this brute of a father, but comes to realize that the very same blood, the beastly nature, also runs inside him.

Exposing sexuality and violence that lie at the bottom of humanity, the story weaves a fertile tale of humanity in a grandiose manner. While what lies at the core of the story is the conflict between father and son, sharing the same nature, bound by blood, the tough and smart women who bravely fight on, give a strong, positive, and even refreshing resonance to the film.

Heralding the era of women that came after the Showa period, this film is truly Shinji Aoyama’s work, in the tradition of his Kitakyushu Saga that is celebration of women, and a motherhood.

*Featuring the young rising star, Masaki Suda, supported by masterful performance from renowned actors, Yuko Tanaka and Ken Mitsuishi, with impassioned performance of young, fresh actors.*

The protagonist, Toma, is played by Masaki Suda—the up-coming star who debuted as the youngest actor ever to play Kamen Rider (the Masked Rider) in “Kamen Rider W” (2009) in the history of the popular, long-running TV series, rising to the stardom with roles in TV dramas such as “Nakuna, Harachan” (2013) and “35-sai no kokosei” (2013), and a film, “The King and I (Osama to boku)” (2012). Suda depicts tribulations of a high school student who struggles against his own sex drive and violence, amply proving his worth as a future star of Japan’s cinema.

Tohma’s father, Madoka, is played by Ken Mitsuishi, who is a regular of Aoyama’s works since “Helpless,” giving depth to them with his performance. The protagonist’s mother, Jinko, is played by Yuko Tanaka of the TV drama, “The Firmament of the Pleiades” (2010) and the film, “The MilkWoman” (2005), overwhelming the audience with her powerful performance. The two young female actors, Misaki Kinoshita, who plays Tohma’s girlfriend, Chigusa, and Yukiko Shinohara, who plays his father’s mistress, Kotoko, show some daring in taking on the challenge of sex scenes, leaving indelible impressions on viewers’ mind with their youthful performance.

When I read the original novel, my first reaction was "I don't want anybody else to make a movie out of this story". I smelt the fragrance of this specific land, its rural human relationship, everything in this story was related to me. Just like the author Shinya Tanaka has been the only one to write the story in this place, I believe I am the only one to make this movie and I want to make a movie quite original that can be made only by Shinji Aoyama, myself. It has been a long time since I forgot these feelings about making movies, but this time I do on this one. I am so excited.

◎ — ***So, how did “Dog-Eat-Dog” film adaptation project start?***

Shinji Aoyama: Mr. Arai sent me a short email first, asking, “how about ‘Dog-Eat-Dog’?” So I went and read it, and I understood what Mr. Arai meant. So I contacted the producer, Mr. Naoki Kai, straightaway. As it turned out, Mr. Ken Mitsuishi had just recommended the book to Mr. Kai. So that was serendipity. Mr. Kai gave a green-light, when he read the novel, so we asked Mr. Arai to write the screenplay for the film.

Haruhiko Arai: I thought it would draw a crowd if we managed to make it into a film now, because the novel was causing some sensation, much talked about on the TV too.

Aoyama: “Helpless” (1996) was right after the Show era ended and the Heisei era started, but this story happens right before Show ended. That must be one of the reasons why it caught Mr. Arai’s attention.

Director’s Note

Interview w/  
Shinji Aoyama  
(Director)  
&  
Haruhiko Arai  
(Screenwriter)

Arai: I thought the little story might get a bigger appeal if we redefine it from that perspective.

Aoyama: Besides, “Helpless” was about a man with one arm kills himself after killing someone, with his old friend, a high school boy, thrown into the story. So, when I read the novel, “Dog-Eat-Dog,” it seemed to me as if it was the mirror image of “Helpless.” Like its twin. Even more so, because “Helpless” is set in Moji ward in Kitakyushu city, and “Dog-Eat-Dog” is set in Shimonoseki, on the opposite side of the channel.

Arai: But then, the original story was too short for a film. When I thought about the length and the story, I thought, this would make a Nikkatsu Roman Porno (Japanese soft-core pornographic films). So we decided to go for a Roman Porno film.

Aoyama: And I liked the idea of a Roman Porno. I had always wanted to shoot a Roman Porno as Nikkatsu does not make them anymore. Turns out it was quite some work to shoot it in town, because you can only shoot Roman Pornos in Nikkatsu’s studio with its know-how accumulated over the years.

Arai: Well, when you think about it, it’s a tale of patricide, and it happens right before the Emperor Showa passes away, so I thought it would be neat if the patricide in the story could imply the patricide on the macro-level. We visited Shimonoseki for location hunting, quite early on. But we couldn’t find a river that reminds us of the novel.

Aoyama: We searched throughout Shimonoseki, marveling at the author’s imagination, because so few places were left now that evoke the settings in the novel.

Arai: As we went back and forth between Shimonoseki and Kitakyushu, we got the idea of taking the protagonist out of this place. And, when we read the novel’s review that commented on its feministic element, we thought, why not play it up?

◎ — ***That’s how you added new elements to the original story?***

Arai: I added the scene with Kotoko and another one with Chigusa after the original ending. I didn’t have much discussion with Aoyama. He’s always written for his own films, so I guess he wanted to try out something new this time. It really worked out well that I wrote and he shot. So, I think this film is created by Shinji Aoyama, the director, not the writer.

Aoyama: Recently, I felt like shooting films written by someone else, rather than my own scripts, not having anything to do with writing, as much as possible. But what I realized when shooting this film is that his script was finely tuned. Maybe it’s the same for every good screenwriter, but it was already a complete work on its own. Though I didn’t mean to fiddle with the script, the budget or size of the location didn’t allow me to shoot exactly as the script sometimes. It was fun thinking how I could make it possible.

◎ — ***What challenges did you face for shooting a Roman-Porno-themed film?***

Aoyama: Of course there was the issue of studio work, but I felt like trying bed scenes as I’d never done it before. So I was counting on Mr. Arai to give detailed instructions in the script, but there was nothing whatsoever. It was all left to me! I was shocked.

Arai: Well, they weren't written in the novel.

Aoyama: But you must've given detailed instructions when you wrote scripts for Roman Pornos, right?

Arai: Only when how they do sex matters to the story itself. And, I wrote instructions for shy directors like Toshiya Fujita.

Aoyama: But not for someone like Tatsumi Kumashiro?

Arai: No, actually I'd write instructions for Mr. Kumashiro, because he'd do as he pleased otherwise. And, he'd tell me to write instructions so that he could say to actors, "Do as the script says." It's a sneaky technique, pretending as if it's not his ideas.

Aoyama: Yeah, I was going to say, "Because the script says so," but then it said nothing. So I was like, "Oh, so I have to do this." I was counting on your help here but you rather kicked me in the butt.

◎ — *I'd imagine sex scenes would have required a lot from actors too.*

*Why did you choose Masaki Suda and Misaki Kinoshita?*

Aoyama: We auditioned many actors but we all agreed on these young actors. For me, the biggest factor has always been actors' eyes. I met them face to face, looked into their eyes, and listened to their voice, and chose them. It wasn't a decision based on their performance or resumes.

◎ — *How did you feel when you saw their performance while shooting the film?*

Aoyama: I felt, I was filming something youthful. Both of them were so painfully clean and fresh. Not like professional actors at all. And that's the good thing about them. There was no professional actor for Roman Porno either.

Arai: Even compared to that era, they were such ordinary boy and girl. I was amazed that they were artless, good-natured young people.

Aoyama: They were not corrupt at all. Not blasé at all. That's why they were painfully fresh.

Arai: They aren't shy like, "Strip off?! No way!!" at all, are they?

Aoyama: They're quite something. I feel there'll be more young actors who won't shy away from sex scenes. It's unnatural now to have a film without any sex scene, and actors don't have much inhibition as before. Same goes for Ms. Yukiko Shinohara who played Kotoko. I saw her performance on stage first, and that gave me the idea that she'd be good for Kotoko. Then she joined my workshop later, and that's where we met, but she accepted it without any inhibition. I feel that kind of tolerance is getting higher. Though this might be my hope speaking.

◎ — *You have worked with Ken Mitsuishi, who played the father, many times.*

Aoyama: As I said earlier, Mr. Mitsuishi had already read the novel before the film adaptation project ever existed. He found the book really provocative.



◎ — *I wonder if he related to the novel more deeply because he's from Kitakyushu.*

Aoyama: Yes, he must've felt empathy beyond the regional difference between Kitakyushu and Shimonoseki. Their dialects are extremely similar, though they sound completely different. Even I cannot imitate local Shimonoseki people's intonation. But we merged the two dialects for this film, making them almost undistinguishable.

◎ — *What was the reason for choosing Ms. Yuko Tanaka for Jinko?*

Aoyama: I think it was the associate producer, Kumi Sato's idea. She was one of Mr. Arai's choices as well. Mr. Kai and I said there was no chance, but we went for broke and we didn't break. She read the script and agreed to star in the film, we have to thank the script.

Arai: Ha-ha, what're you saying.

◎ — *What was it like to actually work with her?*

Aoyama: I was so nervous, but she simply accepted everything without making any noise. I left it all in her hands about costume and hair style, but what she came up with fitted my ideas completely. So, Ms. Tanaka created the visual image of Jinko entirely by herself.

◎ — *Mr. Arai mentioned that he added to the feministic element in the original novel, but when you were shooting the film, how did you get the actors to understand that?*

Aoyama: What is your take on this, Mr. Arai? I've been making films that say "women will inherit the world" kind of.

Arai: First off, there's that sense of solidarity between them when Jinko goes on vengeance when Chigusa is raped. And Kotoko does seem to have some sort of empathy between victims, doesn't she?

Aoyama: And Chigusa goes and does that in the end too.

Arai: Yeah, that's where this film is like a Roman Porno, maybe. This may come across as smarmy, but with both the small and big fathers gone, the world will be women's. That's how I wanted it to be. I don't know if it came to pass, though. That ending came naturally to me, but I guess I added a line, "Which do you prefer, me killing you or me tying you up?" because my daughter, who was typing out the script, said it wasn't clear that Tohma's hands were tied. That was a weird scene, so if someone happens to peep at that scene only, they might think it's some kinky SM play.

◎ — *When I finished watching the film, I felt this film was squarely in the tradition of Japanese cinema that I hadn't seen in quite a while. When you mentioned Roman Porno, it somehow made sense.*

Arai: Whatever idea people may have about Roman Porno, this film does inherit something of Roman Porno. Maybe we shouldn't call an Akutagawa-Prize winning novel a Roman Porno.

Aoyama: If this film seems rooted in the Japanese cinema's tradition, that's probably because this film is somehow anachronistic.

Arai: We are simply creating something that comes naturally to us, but maybe that doesn't fit in the present era.

Aoyama: In that sense, making this film with Mr. Arai had a lot to do with that, I think. Of course, the original novel is anachronistic and that's exactly the strength of Shinya Tanaka's works. But when we team up, Mr. Arai and myself, this is the kind of thing we get up to.

Arai: For example, the moment we brought in the issue of the emperor, many young directors wouldn't get it. Producers would say let's not go down that road. It worked out smoothly because we had Mr. Kai for producer and Shinji Aoyama for director.

Aoyama: I guess a mere mention of the emperor could scrap projects sometimes. But I believe it's only right that we should be able to discuss absolutely anything. So, what I believe is we should make this kind of film like it's totally normal, not like challenging some big taboo.

A tall tale, a myth, a beautiful lie. I wrote the novel, "Dog-Eat-Dog," with the idea of telling a tale that happened in the past in a rural town in Japan, a tale of the past, which may or may not have happened. I did worry that readers might not get the folk tale, dismissing it simply as fantasy.

But when I watched the film adaptation of "Dog-Eat-Dog," it thrilled me to see that the story that might have happened somewhere emerged with a solid reality. The river flew, tides turned, and people crawled—it was as if I could even smell it. That is to say, I was completely taken in, although I, of all people, should know better as the author. It was only a flat screen, of course, showing only images. This story might not have happened in reality, but it was happening right in front of me. The element of fantasy, myth in "Dog-Eat-Dog," combined with the beautiful lie that is a movie, lets off a pungent smell. My challenge in writing this novel was how I could make this land called Kawabe, which should be damp and humid, appear somehow dry. This film achieves that magnificently. The very air, the land, and the relationships in this world are all so dense and yet somewhat hollow, and when they break, they break so easily and so utterly. The film builds up this world through a series of detailed, realistic scenes.

I was awed by the director, the film crew, and the cast with distinct presence for their prowess in dealing with both violent and sexual scenes head-on. It made me realize that Tohma and Chigusa of "Dog-Eat-Dog" grow into adulthood through such experiences. It also made me become freshly aware that this story is a tale of women, more than it is a tale of father and son.

Novels and films cannot be compared lightly as they are two different things. One striking difference here, however, is the film's take of the fantastical scene near the climax where a gigantic eel comes out of mud in the backyard. When I saw this scene, I felt it went one better than the novel. This was how it should've been depicted, or that ending wouldn't make sense, I thought with chagrin. Furthermore, the film takes the story beyond the ending of the novel. It is something that I had meant to write, actually, but daring to end the story before it gave me a sense of achievement as a writer. The film, however, goes beyond that, and portrays women who embrace and embody life itself.

Watch men on a rampage. Remember their death. Feel women's liberation. And, feel the director's emotions he imbued into the music during the end roll.

Shinya Tanaka's  
Note  
(Original Novel  
Author)

## **Shinya Tanaka (Original Novel Author)**

Born in Yamaguchi prefecture in 1972. Graduated from Yamaguchi Prefectural Shimonoseki Chuo Kogyo High School. Tanaka won the 37<sup>th</sup> Shincho Newcomer Award for “Tsumetai mizu no hitsuji (Lamb in Cold water)” in 2005, the 34<sup>th</sup> Kawabata Yasunari Award for “Sanagi (Pupa)” in 2008, and the 21<sup>st</sup> Mishima Yukio Award for the collection of stories that features “Sanagi,” “Kireta Kusari (Broken Chain)” in the same year. His other works include “Tosho junbishitsu (Library Anteroom),” “Kamisama no inai Nihon series (Godless Japan Series),” “Inu to karasu (Dogs and Crows),” and “Jikken (Experiment).” “Dog-Eat-Dog” won him the 146<sup>th</sup> Akutagawa Ryunosuke Prize in the second half of 2012.

## **Masaki Suda (Toma)**

Born in Osaka on February 21, 1993. A finalist of the 21<sup>st</sup> Junon Superboy Contest. Suda debuted in “Kamen Ryder W” (TV Asahi) in 2009 as the youngest Kamen Ryder in the history of the long-running popular series, garnering the nation’s attention. Since then, Suda went on to appear in numerous popular titles including “High School Debut” by Tsutomu Hanabusa (2011), “The Wings of the Kirin” by Nobuhiro Doi (2012), “The King and I (Osama to boku)” by Tetsu Maeda (2012), as well as TV dramas such as “Veterinarian Dolittle” (TBS, 2010), “Runaway” (TBS, 2011), and “Nakuna, Hara-chan” (NTV, 2013). Suda was the first leader of the play, “Tumbling Vol.2” (2011). Suda currently stars in “35-sai no koukousei” (NTV), and his latest film, “Daily Lives of High School Boys” by Daigo Matsui is scheduled to be released this fall. Prolifically appearing in films, TV dramas and on stage, Suda is one of the hottest young actors.

## **Misaki Kinoshita (Chigusa)**

Born in Oita prefecture on July 26, 1990. Kinoshita won the Grand Prix for Princess Award at the 2<sup>nd</sup> Amuse Princess and Prince Audition in 2006. She has appeared in TV series such as “Watashi wa ippon no ki ni koi wo shita” (FBS, 2008), “Shiritsu Bakarea Koukou” (NTV, 2012), and “Kogure Shashinkan” (NHK BS Premium, 2013). Kinoshita will broaden her horizon this summer, venturing into theater with “Doughnut hakase to Go! Go! Picnic.”

## **Yukiko Shinohara (Kotoko)**

Born in Kanagawa on January 21, 1981. Shinohara debuted in “Chugakusei Nikki (Junior High School Diary)” by Nobuhiro Yamashita (2006), and went on to star in TV series such as “Moteki” (directed by Hitoshi One; TX, 2010) and “Mahoro ekimae bangaichi” (TX, 2013), and films including “Koko ni iru” by Naoko Ise (2011) and “Odayaka” by Nobuteru Uchida (2012). She starred in the popular drama company Potudo-ru’s “Oshimai no toki” in 2011, drawing critical acclaim for her impassioned portrayal of a wife who loses everything because of her extra-marital affair.

### **Ken Mitsuishi (Madoka)**

Born in Fukuoka on September 26, 1961. Starred in his first feature film, "Hakatakko junjo," directed by Chusei Sone (1978). Since playing the merciless murderer in Shinji Aoyama's first feature film, "Helpless" in 1996, Mitsuishi has become a crucial regular of Aoyama's works, starring in "Chinpira: Two Punks" (1996), "Wild Life" (1997), "Shady Grove" (1999), "Eureka" (2000), and "Sad Vacation" (2007). His other works include "A Man with Style" by Yuya Ishii (2011), "Himizu" by Shion Sono (2012), "Outrage Beyond" by Takeshi Kitano (2012), "Dawn of a Filmmaker: The Keisuke Kinoshita Story" by Keiichi Hara (2013), totaling over 150 titles. Mitsuishi also has appeared in films directed by non-Japanese directors: "The Thin Red Line" by Terrence Malick (1999) and "Tokyo!" by Michel Gondry (2008). This summer, "Gatchaman" directed by Toya Sato will be released.

### **Yuko Tanaka (Jinko)**

Born in Osaka prefecture on April 29, 1955. She entered Bungakuza New Institute in 1978. Since then, she has starred in numerous films including "Nihon Philharmonic Orchestra: Honoo no dai gogakusho" by Seijiro Koyama (1981), "Why Not?" by Shohei Imamura (1981), "Edo Porn" by Kaneto Shindo (1981), "Amagi Pass" by Haruhiko Mimura (1983), "Capone Cries a Lot" by Seijun Suzuki (1985), "Demon" by Yasuo Furuhashi (1985), "24 Eyes" by Yoshitaka Asama (1987), "Wuthering Heights" by Yoshishige Yoshida (1988), "Osaka Story" by Jun Ishikawa (1999), "The Milkwoman" by Akira Ogata (2005), "Hibi" by Banmei Takahashi (2005), and "Dawn of a Filmmaker: The Keisuke Kinoshita Story" by Keiichi Hara (2013) among others

### **Haruhiko Arai (Screenplay)**

Born in Tokyo, 1947. Arai is the editor and publisher of the seasonal periodicals "Eiga geijutsu (Cinema Art)". After a stint as an assistant director at Wakamatsu Production, Arai debuted as a screen writer with "Shinjuku midaregai: ikumade matte" in 1977. He wrote for numerous masterpieces of Nikkatsu Roman Porno including "The Woman with Red Hair" by Tatsumi Kumashiro (1979) and "Cabaret Diary" by Kichitaro Negishi (1982). Arai went on to become one of the major Japanese screen writers, receiving the Kinema Jumbo Awards for screenplay four times for "W's Tragedy" by Shinichiro Sawai (1984), "Revolver" by Toshiya Fujita (1988), "Vibrator" by Ryuichi Hiroki (2003), and "Someday" by Junji Sakamoto (2011). His other works he wrote screenplays for include: "Heaven Sent" by Yoichi Maeda (1979), "Oh! Women: A Dirty Song" by Tatsumi Kumashiro (1981), "Distant Thunder" by Kichitaro Negishi (1981), "Story of the Detective" by Kichitaro Negishi (1983), "KT" by Junji Sakamoto (2002), "It's Only Talk" by Ryuichi Hiroki (2006), and "A Woman and War" by Junichi Inoue (2013). Arai directed and wrote for "Body and Soul" (1997).

### **Naoki Kai (Producer)**

Born in Fukuoka, 1965. After producing Shinji Aoyama's "Chinpira: Two Punks" in 1996, Kai continued to produce Aoyama's works including "Wild Life" and "An Obsession" (both 1997). Kai produced "Chaos" by Hideo Nakata in 2000, also participated in film projects such as "The Pig's Retribution" by Yoichi Sai (2000), "Woman of Water" by Hidenori Sugimori (2002), "Hana" by Shinichi Nishitani (2003), and "Blood and Bones" by Yoichi Sai (2004). After establishing stylejam in 2005, Kai went on to produce "The Pavilion Salamandre" by Masanori Tominaga (2006), "Adrift in Tokyo" by Satoshi Miki (2007), "Sad Vacation" by Shinji Aoyama (2007), "Then Summer Came" by Ryo Iwamatsu (2008), "eatrip" by Yuri Nomura (2009), "Oh, My Buddha!" by Tomorrow Taguchi (2009), and "Tokyo Playboy Club" by Yosuke Okuda (2011).

### **Kumi Sato (Associate Producer)**

Born in Tokyo, 1967. After graduating from Rikkyo University, Sato experienced various jobs such as assistant director and production admin work, and also worked as script supervisor and costume design for Shinji Aoyama's debut theatrical film, "Helpless" (1996). Sato worked with many of Aoyama's works, co-writing the screenplay with Aoyama as well as working as the script supervisor for "Wild Life" (1996), working as producer, co-screenwriter, and script supervisor for "Shady Grove" (1999), and assistant producer and script supervisor for "Eureka" (2000). Sato founded film production company BRANDISH in 1998. Her works as producer include "To the Backstreet: The Films Kenji Nakagami Left Out" by Shinji Aoyama (2001), as associate producer, "Thank You" by Kunitoshi Manda (2006) and "Acacia" by Jinsei Tsuji (2008), and as line producer, "Eli, Eli, lema sabachthani?" by Shinji Aoyama (2005) and "The Kiss" by Kunitoshi Manda (2006).