



OFFICIAL SELECTION
COMPETITION
FESTIVAL DE CANNES

OUR LITTLE SISTER

A FILM BY KORE-EDA HIROKAZU





FUJI TELEVISION NETWORK INC., SHOGAKUKAN INC., TOHO CO., LTD. AND GAGA CORPORATION
PRESENT



OFFICIAL SELECTION
COMPETITION
FESTIVAL DE CANNES

OUR LITTLE SISTER

[UMIMACHI DIARY]

A FILM BY
KORE-EDA HIROKAZU

STARRING

AYASE HARUKA, NAGASAWA MASAMI, KAHO, HIROSE SUZU

128 MN - JAPON - 1.85-5.1 - 2014



INTRODUCTION

Award-winning internationally acclaimed director Kore-eda Hirokazu delivers a new film adapted from Yoshida Akimi's best-selling graphic novel masterpiece "Umimachi Diary". Set in the town of Kamakura, the book portrays with a great sense of realism the bonds interwoven between four sisters, as well as painful yet kindhearted relationships with people living in the town. It received the Excellence Award at the 11th Japan Media Arts Festival, and the Cartoon Grand Prize 2013.

Ayase Haruka plays the eldest, Nagasawa Masami plays the second-born, Kaho plays the third-born, and Hirose Suzu the youngest.

Takimoto Mikiya, who has worked at the forefront of TV commercials and commercial photography, works as director of photography. Impressed by his talent, Kore-eda gave Takimoto his first cinematography job on "Like Father, Like Son", and the two have collaborated once again on "Our Little Sister". **Important aspects that could not be expressed through dialogue - the pulse, breath and emotional subtleties of the four sisters - were represented musically by celebrated composer Kanno Yoko.**

The summer ocean sparkling with sunlight, radiant autumn foliage, a tunnel of gorgeous yet impermanent cherry blossom trees, hydrangeas damp from the rainy season, brilliant fireworks heralding the arrival of another summer... Amidst the many and varied colors of Kamakura's four seasons, four sisters cause each other emotional anguish, but in the process develop a very special bond. Their deeply moving story depicts irreplaceable moments built up over time until a true family is formed.

SYNOPSIS

Three sisters - Sachi, Yoshino and Chika - live together in a large house in the city of Kamakura. When their father - absent from the family home for the last 15 years - dies, they travel to the countryside for his funeral, and meet their shy teenage half-sister. Bonding quickly with the orphaned Suzu, they invite her to live with them. Suzu eagerly agrees, and a new life of joyful discovery begins for the four siblings...

DIRECTOR'S STATEMENT

“Town and Time”

Why do none of the sisters bully their little half-sister in the original graphic novel?

This question came to me when I was writing the script for OUR LITTLE SISTER. The story was missing something that you would normally find in the first half of the drama, like the little sister Suzu running away from home after getting into trouble with her older siblings

The original author did not choose such predictable dramatic storylines: when the owner of the diner, Ms. Ninomiya, finds out that she has a very short time to live, she doesn't fight the disease; the oldest sister Sachi does not tell her boyfriend not to go abroad.

Is the philosophy of life of the characters in this story therefore to resign oneself to one's destiny? No, it is not. Then what? Perhaps the title of the original graphic novel “Umimachi Diary,” on which OUR LITTLE SISTER is based, can help us.

Of course, the main characters in the film are four sisters, and you can also say that the film is about the youngest sister, Suzu, affirming her own identity and the oldest sister, Sachi, accepting her parents. But more than that, I believe it also focuses on the town and the time that accrues there every day. Just like the movement of the sea's tides on the shore, the town remains, essentially unchanging, despite the regular arrivals and departures of inhabitants: Suzu, for example, or Ms. Ninomiya or Sachi's boyfriend.

Some day in the future, when all the characters in the story have died, others will come to the town and spend a part of their lives there. It is as if the life of a human is only a tiny thing - a grain of sand on the beach.

I wonder if the central character of the film is the time that absorbs the past and the future.

With this thought, I realized that to focus on and work up the troubled relationships between these human characters was not the right approach for this film.

What interests me greatly is not only the beauty of the scenery of Kamakura - or of the four sisters - but also the accepting attitude of this seaside town itself, absorbing and embracing everything. It is the beauty that arises from the realization - not sorrowful but open-hearted - that we are just grains of sand forming a part of the whole, and that the town, and the time there, continue even when we are gone.

It was from this perspective that I directed OUR LITTLE SISTER.

AN INTERVIEW WITH DIRECTOR KORE-EDA HIROKAZU

After reading the graphic novel, you were immediately interested in doing a film adaptation. How faithful did you think you wanted to be to the source material?

At first I thought I would just rearrange the order of the scenes. But I gradually changed my mind and decided to write a screenplay that included scenes not in the graphic novel. After wondering how I would create something to fit the limits of a two-hour running time without losing the perspective of the original, I thought it would be better to limit the locations and characters, and add episodes instead. For example, the decision to place Ms. Ninomiya from the Sea Cat Diner at the center of the story was made in order to have her take on the role of characters who do not appear in the movie. There was certainly some trial and error but the direction I would take became clear after we had cast Suzu.

Usually your scripts are not completed until after the cast has actually been determined.

It was the same here, even with the original graphic novel to work with. The book's intriguing monologues and stage directions are striking, but I didn't want to rely on them too much. So I thought about how well I could depict those tones through the dialogue and expressions of the characters. As I directed, the distinction started to blur. I would wonder: "Was this scene in the original? Was this something I added?" I consider this proof that I was able to make the material my own.

You have created a new and different story of the four sisters.

As I read the original, I thought it was a story about the people around Suzu as they watch her. But in the movie, my intention was to position Sachi and Suzu as the central figures of the story. You have those two, next to them you have Yoshino and Chika, and you have characters like the mother, the great-aunt, and Ninomiya around them... I thought about how these people should be arranged around Sachi and Suzu. In a way, I think this is a story about women.

The form of the four sisters and the beauty of the Kamakura landscapes are very striking. Why did you decide to use Takimoto Mikiya as your cinematographer again after “Like Father, Like Son” ?

The straight posture of the characters is closer to the characters in the film of Ozu Yasujiro than that of Naruse Mikio. The four sisters are very dignified in their appearance. I thought it would be better to shoot them as part of a landscape as opposed to in a documentary style. This is what I had in mind when I approached Mr. Takimoto. We were very careful with camera blocking, determining the composition of a particular scene's key elements, and shot with a focus on that aspect.

This is the first time you have worked with the composer Kanno Yoko.

Ms. Nagasawa suggested Kanno Yoko when I was wondering on set what to do about the music. The first idea we had was to have the four sisters represented by a string quartet, determine one instrument for each sister, and weave everything together at the end. We matched up some of her past music to the footage we had shot and it sounded great, so I decided to ask her to work on the score.

There are a lot of funeral and Buddhist memorial service scenes. The sisters are frequently seen praying in front of a shrine to the deceased, making us aware of people who are not there.

This film is also a story about the father, Suzu's mother, the grandmother, people who are no longer around. It was a difficult task to depict the traces of these people through the characters' behavior, dialogue - and things like the whitebait toast - instead of flashbacks, and to show how their feelings toward these people would affect the sisters. I included the fried mackerel scene because I wanted to show how something is passed on even after something is gone. I think an important element of the film is that a part of it has the future in view.

Your point about how something is passed on seems to overlap with Sachi and her mother Miyako's manner of speaking.

If you consider this a story of Sachi acquiring a sense of motherhood, she breaks loose from her sisters and is placed in the position of the mother who was never there after Suzu comes to live with them. Only then is she finally able to accept the mother she has previously been unable to forgive.

AYASE HARUKA **AS KODA SACHI**

Born 1985 in Hiroshima, Japan. After appearances in several TV series, Ayase attracted much attention with the TV series “Crying Out Love, in the Center of the World” (2004). In 2008, she appeared in Kwak Jae-Young’s “Cyborg She”, in which her portrayal of a cyborg brought her international popularity. In the same year, she appeared as a blind swordswoman in “ICHI,” the remake of the internationally acclaimed “The Tale of Zatoichi” (1962). With “Oppai Volleyball” (2009), she was nominated for the Best Actress at Japan Academy Prize. In 2013, she starred in the nationwide popular NHK historical drama series “Yae’s Sakura” as the leading character. In the same year, she appeared in “Real”, directed by Kurosawa Kiyoshi, which was premiered at Locarno and Toronto International Film Festivals. Her filmography includes Mitani Koki’s “The Magic Hour” (2008), Yaguchi Shinobu’s “Happy Flight” (2008), Nakata Hideo’s “The Incite Mill - 7 Day Death Game” (2010) and Sato Shinsuke’s “All-Round Appraiser Q - The Eyes of Mona Lisa” (2014).

NAGASAWA MASAMI **AS KODA YOSHINO**

Born 1987 in Shizuoka, Japan. Nagasawa made her screen debut with “Pyrokinesis” in 2000. In 2003, she received the award of Newcomer of the Year at the Japan Academy Prize for her leading performance in “Robot Contest”. The following year, she received the Best Supporting Actress prize at the Japan Academy Prize for director Yukisada Isao’s “Crying Out Love, in the Center of the World,” which ranked as box office No. 1 among the Japanese films released in 2004. From 2013, she has participated in international projects such as the Taiwanese TV series “Chocolat” (2013) and John Woo’s “The Crossing” (2014). Her filmography includes “Touch” (2005), “Tears for You” (2006), “Say Hello for Me” (2007), “The Last Princess” (2008), “Love Strikes!” and “Beyond the Memories” (2013) among others. “Our Little Sister” marks her second appearance in a Kore-eda film, after “I Wish” (2011).

KAHO **AS KODA CHIKA**

Born 1991 in Tokyo, Japan. Kaho was highly praised for her first leading role in the film “A Gentle Breeze in the Village” (2007), directed by Yamashita Nobuhiro, and received the prize of Newcomer of the Year at the Japan Academy Prize among other awards. The film was internationally premiered at the Toronto International Film Festival and well received on the international festival circuit. Aside from her career in TV drama series, her filmography includes “Sing, Salmon, Sing” (2008), “Sand Clock” (2008), “Trick: Psychic Battle Royale” (2010), “Police Dog Dream” (2010), “Beautiful World” (2012), “Blindly in Love” (2013), “Time Scoop Hunter” (2013), and “Puzzle” (2014). Her next film will be Yukisada Isao’s “Pink and Gray,” which will be released in 2016.

HIROSE SUZU **AS ASANO SUZU**

Born 1998 in Shizuoka, Japan. Discovered by the management company of her elder sister Hirose Alice, Hirose started her modeling career in 2012 in the monthly fashion magazine “Seventeen”, and made her acting debut a year later in TV series “Kasukana Kanojo” (2013). The same year, she made her screen debut with “The Apology King,” followed by “CROWS: EXPLODE” (2014). In 2014, her popularity in Japan sky-rocketed following her appearance in a TV commercial for the wedding information magazine ‘Zexy’ (‘Recruit’). With the success of the TV series “Gakko no Kaidan” (2015) which she joined as the lead for the first time, she is now known as ‘The Busiest 16-Year-Old in Japan’ and recognized as one of the brightest young actresses in Japan.

KORE-EDA HIROKAZU

DIRECTOR / WRITER / EDITOR

Born 1962 in Tokyo, Japan. After graduating from Waseda University in 1987, Kore-eda joined TV Man Union where he directed several prize-winning documentary programs. In 2014, he launched his production company BUN-BUKU.

In 1995, his directorial debut, “Maborosi”, based on the original novel by Miyamoto Teru, won the 52nd Venice International Film Festival’s Golden Osella. “After Life” (1998), distributed in over 30 countries, brought Kore-eda international acclaim. In 2001, “Distance” was selected in Official Competition at the Cannes Film Festival, and the star of his fourth work “Nobody Knows” (2004), Yagira Yuya garnered much attention for becoming the youngest person ever to receive the Cannes Film Festival’s Best Actor Award. In 2006, “Hana”, a film centered on vengeance, became his first attempt at a period piece. In 2008, he presented the family drama “Still Walking”, which reflected his own personal experiences, and received high praise from around the world. In 2009, “Air Doll” made its world premiere in Un Certain Regard at the 62nd Cannes Film Festival and was widely-praised for marking a new frontier in its depiction of a sensual love fantasy. In 2011, “I Wish” won the Best Screenplay Award at the 59th San Sebastian International Film Festival. In 2012, he made his TV series directorial debut with “Going Home”. “Like Father, Like Son” (2013), won the Jury Prize at the Cannes Film Festival, received the audience awards at San Sebastian, Vancouver, and Sao Paulo International Film Festivals and broke the box office records of his previous films in many territories.

Kore-eda has also produced films for young Japanese directors. “Kakuto”, directed by Iseya Yusuke, premiered at the International Film Festival Rotterdam 2003. “Wild Berries” (2003) was written and directed by Nishikawa Miwa whose second feature “Sway” premiered in Directors’ Fortnight at Cannes in 2006. “Ending Note: Death of a Japanese Salesman” (2011) by Sunada Mami moved audiences worldwide.

FILMOGRAPHY

As Director

- 1991** HOWEVER... (Shikashi...)
TV documentary
- 1991** LESSONS FROM A CALF (Kougai ha Doko he Itta)
TV documentary
- 1994** AUGUST WITHOUT HIM
(Kare no Inai Hachigatsu ga)
TV documentary
- 1995** MABOROSI (Maboroshi no Hikari)
- 1996** WITHOUT MEMORY (Kioku ga Ushinawareta Toki)
TV documentary
- 1998** AFTER LIFE (Wonderful Life)
- 2001** DISTANCE (Distance)
- 2004** NOBODY KNOWS (Dare mo Shiranai)
- 2006** HANA (Hana yorimo Naho)
- 2008** STILL WALKING (Aruitemo Aruitemo)
- 2008** WISHING YOU'RE ALRIGHT
JOURNEY WITHOUT AN END BY COCCO
(Daijoubu de Aruyouni Cocco Owaranai Tabi)
- 2009** AIR DOLL (Kuuki Ningyo)
- 2010** THE DAYS AFTER (Nochi no Hi)
TV drama
- 2011** I WISH (Kiseki)
- 2012** GOING HOME (GOING MY HOME)
TV series
- 2013** LIKE FATHER, LIKE SON

As Executive / Producer

- 2003** WILD BERRIES (Hebi Ichigo)
directed by Nishikawa Miwa
- 2003** KAKUTO (Kakuto) directed by Iseya Yusuke
- 2009** BEAUTIFUL ISLANDS (Beautiful Islands)
directed by Kana Tomoko
- 2011** ENDING NOTE (Ending Note)
directed by Sunada Mami
- 2012** THAT DAY - LIVING FUKUSHIMA
(Anohi - Fukushima ha Ikiteiru)
directed by Imanaka Kohei

**BASED ON THE ORIGINAL GRAPHIC NOVEL
“UMIMACHI DIARY” BY
AKIMI YOSHIDA**

Born in Tokyo. Akimi Yoshida made her graphic novel debut in 1977 with “Chotto Fushigi na Geshukunin.” Some of her best-known works include “California Story,” “BANANA FISH” and “LOVERS’ KISS.” She won the 29th Shogakukan Manga Award for “Kissho Tennyo” and “Kawa Yorimo Nagaku Yuruyaka ni,” and the 47th Shogakukan Manga Award for “YASHA.” For “Umimachi Diary,” she received the Excellence Award at the 11th Japan Media Arts Festival and the Cartoon Grand Prize 2013.

CAST

KODA SACHI
KODA YOSHINO
KODA CHIKA
ASANO SUZU

AYASE HARUKA
NAGASAWA MASAMI
KAHO
HIROSE SUZU

CREW

DIRECTED / WRITTEN / EDITED BY KORE-EDA
HIROKAZU
ORIGINAL GRAPHIC NOVEL BY YOSHIDA AKIMI
"Umimachi Diary"
published by Shogakukan Inc.
MUSIC KANNO YOKO
DIRECTOR OF PHOTOGRAPHY TAKIMOTO
MIKIYA
LIGHTING FUJII NORIKIYO
SOUND TSURUMAKI YUTAKA
PRODUCTION DESIGNER MITSUMATSU KEIKO
PRODUCTION FILM, INC.
CHIEF EXECUTIVE PRODUCERS ISHIHARA
TAKASHI
TSUDUKI SHINICHIRO
ICHIKAWA MINAMI
TOM YODA
EXECUTIVE PRODUCERS OGAWA YASUSHI
OMURA MAKOTO
UEDA TAICHI
ODAKE SATOMI
ASSOCIATE PRODUCER NISHIHARA MEGUMI
PRODUCERS MATSUZAKI KAORU
TAGUCHI HIJIRI

INTERNATIONAL SALES

WILD BUNCH

Vincent MARAVAL & Noémie DEVIDE

ndevide@wildbunch.eu

Carole BARATON & Olivier BARBIER

cbaraton@wildbunch.eu / obarbier@wildbunch.eu

Emilie SERRES

eserres@wildbunch.eu

Silvia SIMONUTTI

ssimonutti@wildbunch.eu

www.wildbunch.biz

FOR ASIAN SALES

GAGA CORPORATION

Cannes booth: RIVIERA B-14

Haruko Watanabe / Taku Ishigoka

Tel (Cannes): +33 68 479 1889 / +33 64 549 6572

Email: *watanabh@gaga.co.jp / ishigoka@gaga.co.jp /*

Tel (Japan Office): +81 3 5786 7135 / Fax: +81 3 5786 7139

intl@gaga.co.jp / www.gaga.co.jp

INTERNATIONAL PRESS

Martin Marquet

Tel: +1 310 927 5789

martin.marquet@me.com

JAPANESE PRESS

Tomoko Watanabe / Yoshiko Nitta

Tel (Cannes): +33 68 437 2818 / +33 68 403 2457

watanabt@gaga.co.jp / nittay@gaga.co.jp

FRENCH PRESS

matilde incerti assisted by jérémie charrier

Tel: +33 (0) 1 48 05 20 80

matilde.incerti@free.fr