



FILM MOVEMENT®

presents

AFTER THE STORM
(UMI YORI MO MADA FUKAKU)

A film by Hirokazu Kore-eda

“Undoubtedly one of Kore-eda’s best.” – John Beasdale, *CineVue*



Japan / 2016 / Drama / Japanese with English Subtitles
117 min / 1.85:1 / Stereo and 5.1 Surround Sound

Opens March 17th

Lincoln Plaza Cinemas and IFC Center in New York
Laemmle Theatres in Los Angeles

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Assets:

<http://afterthestorm-film.com/>

FULL SYNOPSIS

Award-winning and critically acclaimed director Hirokazu Kore-eda returns with a powerful story of family ties remade, drawing more deeply than ever on his personal memories and experiences. Dwelling on his past glory as a prize-winning author, Ryota (Hiroshi Abe) wastes the money he makes as a private detective on gambling and can barely pay his child support. After the death of his father, his aging mother Yoshiko (Kirin Kiki) and his beautiful ex-wife Kyoko (Yoko Maki) seem to be moving on with their lives. Renewing contact with his initially distrustful family, Ryota struggles to take back control of his existence and to find a place in the life of his young son Shingo (Taiyo Yoshizawa) – until a stormy summer night offers them a chance to truly bond again.

SHORT SYNOPSIS

A struggling novelist, now working as a private detective under the pretense of doing research, attempts to reconcile with his aging mother, ex-wife and 11-year-old son. As a typhoon passes, they end up spending the night together in his mother's Tokyo apartment, but things don't go particularly well for this fractured family.

LOGLINE

A passing typhoon presents an opportunity for a struggling novelist to reconcile with his mother, ex-wife and young son.



Credits

CAST

Ryota Shinoda	Hiroshi Abe
Kyoko Shiraishi	Yoko Maki
Shingo Shiraishi	Taiyo Yoshizawa
Yoshiko Shinoda	Kirin Kiki
Kento Machida	Sosuke Ikematsu
Koichiro Yamabe	Lily Franky
Chinatsu Nakashima	Satomi Kobayashi
Mitsuru Niida	Isao Hashizume
Assistant to Koichiro	Yuri Nakamura
Client	Izumi Matsuoka
High School Student	Shôno Hayama

CREW

Original Story/Written by	Hirokazu Kore-eda
Edited/Directed by	Hirokazu Kore-eda
Music by	Hanaregumi
Director of Photography	Yutaka Yamazaki
Lighting by	Eiji Oshita
Sound by	Yutaka Tsurumaki
Production Designer	Keiko Mitsumatsu
Production by	AOI Pro. Inc.
Chief Executive Producers	Takashi Ishihara
	Kazumi Kawashiro
	Tsugihiko Fujiwara
	Tom Yoda
Executive Producers	Yasushi Kuwata
	Kenji Hamada
	Yasuhito Nakae
	Tsuyoshi Matsushita
Associate Producer	Megumi Osawa
Producers	Kaoru Matsuzaki
	Akihiko Yose
	Hijiri Taguchi



DIRECTOR'S BIOGRAPHY - Hirokazu Kore-eda

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 more than 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 his family drama STILL WALKING, which reflected his own personal experiences, and received high praise from around the world. In 2009, AIR DOLL premiered in Un Certain Regard at the 62nd Cannes Film Festival, and in 2011, I WISH won the Best Screenplay Award at the 59th San Sebastian International Film Festival.

Kore-eda made his TV series directorial debut in 2012 with GOING HOME. LIKE FATHER, LIKE SON (2013), winner of the Jury Prize at the Cannes Film Festival, also received audience awards at the San Sebastian, Vancouver and Sao Paulo International Film Festivals and broke the box office records of his previous films in many territories. In 2015, OUR LITTLE SISTER premiered in Competition at the Cannes Film Festival and received five awards including Best Film and Best Director at Japan Academy Prize as well as the Jury Prize at the San Sebastian Film Festival.

Kore-eda has also produced films for young Japanese directors. KAKUTO, directed by Iseya Yasuke, premiered at the Rotterdam International Film Festival in 2003. WILD BERRIES (2003) was written and directed by Nishikawa Miwa whose second feature SWAY premiered in Director's Fortnight at Cannes in 2006. ENDING NOTE: DEATH OF A JAPANESE SALESMAN (2011) by Sunada Mami moved audiences worldwide.



FILMOGRAPHY

2015 OUR LITTLE SISTER (*UMIMACHI DIARY*)
2013 LIKE FATHER, LIKE SON (*SOSHITE CHICHI NI NARU*)
2012 GOING HOME (*GOING MY HOME*) - TV SERIES
2011 I WISH (*KISEKI*)
2010 THE DAYS AFTER (*NOCHI NO HI*) - TV DRAMA
2009 AIR DOLL (*KUUKI NINGYO*)
2008 WISHING YOU'RE ALRIGHT – JOURNEY WITHOUT AN END BY COCCO (*DAIJOUBU DE ARUYOUNI COCCO OWARANAI TABI*)
2008 STILL WALKING (*ARUITEMO ARUITEMO*)
2006 HANA (*HANA YORIMO NAHO*)
2004 NOBODY KNOWS (*DARE MO SHIRANAI*)
2001 DISTANCE (*DISTANCE*)
1998 AFTER LIFE (*WONDERFUL LIFE*)
1996 WITHOUT MEMORY (*KIOKU GA USHINAWARETA TOKI*) - TV DOC
1995 MABOROSI (*MABOROSHI NO HIKARI*)
1994 AUGUST WITHOUT HIM (*KARE NO INAI HACHIGATSU GA*) - TV DOC
1991 LESSONS FROM A CALF (*KOUGAI HA DOKO HE ITTA*) - TV DOC
1991 HOWEVER... (*SHIKASHI...*) - TV DOC

DIRECTOR NOTES

The conception of the idea for this film goes back to 2001. “After my father died, my mother started living by herself in a housing estate,” says Hirokazu Kore-eda. “When I went back home to see her during the New Year’s holiday, I thought that someday I’d like to shoot a story about this estate.

The first thing that came to mind was a scene of walking through the complex of buildings with grass that had become very beautiful in the morning after a typhoon. I had memories from when I was a child about picking up fallen tree branches on my way to school. I remember how beautiful the estate was after the storm. From there, focusing on the events that occur on the night of a typhoon, the story of a family began to take shape.” Kore-eda started writing the script in the summer of 2013.

The following words were written on the first page: *It’s not like everyone can become what they wanted to be.* “I thought this was a story pertaining to such a motif,” he says. “So I made Ryota a man who works at a detective agency even though he wants to be a novelist. Not just at work, but at home, too – where he is a son, a father, a husband and a younger brother. He can’t do anything right.” The film’s protagonist desires success as a writer working at a detective agency under the pretense of research. Although he married and fathered a child, he has destroyed his family through an addiction to gambling. The life he lives both at and away from work is very different from that which he imagined. “It wasn’t supposed to be like this.”

And Ryota is not the only one. The same is true for the other characters we meet in the film. Kore-eda adds, “Burdened with a hopeless reality, and unable to give up on one’s dream – It is for this reason that happiness remains unattainable. This is a story that takes an intimate look at...people the way they really are.” All the characters experienced great difficulties in becoming the adults they wanted to be when they were kids. Even so, they continue to try and find a way to enjoy life, however different it might be from the future they once dreamt of.

“Incorporating the changes that occurred within me after my mother and father died, it’s the film that is most colored by what I am,” says Kore-eda. “After I die, if I’m taken in front of God or the Judge of the Afterlife and asked, “what did you do down on Earth?” I think I would first show them AFTER THE STORM.”
— **Hirokazu Kore-eda**

FILMING AT THE HOUSING COMPLEX

Filming took place at the Asahigaoka Housing Complex in Kiyose, Tokyo, where director Kore-eda himself lived between the ages of 9 and 28. Residents who had known him would come to the set to see what was going on and to offer their congratulations for what felt like something of a triumphant return. “The housing estate itself wasn’t able to become what it wanted to be, either.” Kore-eda said this because this type of complex that was built all over Japan as multiple dwelling homes that everyone wanted at one time has issues with dilapidation and aging of its residents, encountering conditions different from what was initially imagined. Along with a sense of nostalgia, Kore-eda shows us an overlapping of the seclusion of the housing estate with the sadness of characters who have been unable to become what they wanted to be. The portrayal of people living their daily lives is similar to STILL WALKING, but a story set in a housing complex gives a more down-to-earth perspective. Kore-eda: “In STILL WALKING, the parents’ home was a private clinic, the setting was affluent, so perhaps there was some sort of link to Ozu. But as for the worldview this time around, the setting is a housing estate, and the character’s lifestyle is lower key, duller in color. I get the feeling it somewhat resembles Naruse Mikio.”

ADDITIONAL BIOS

Hiroshi Abe – “Ryota Shinoda”

Born June 22, 1964 in Kanagawa, Japan. After working as a model, Abe made his screen debut in 1987 with *HAIKARA SAN GA TORU*, before gaining wide public recognition with his appearance in the TV series *TRICK* which began in 2002 and was later adapted for the big screen. In 2008, he received the Mainichi Film Award for Best Actor for the films *STILL WALKING* and *BLUE BIRD*. In 2012, he appeared in *THERMAE ROMAE*, in which his portrayal of an ancient Roman brought him nationwide popularity, as well as the Blue Ribbon Award for Best Actor and Japan Academy Prize for Best Actor. Abe also won the Japan Academy Prize for Best Supporting Actor for *SNOW ON THE BLADES* (2014) and the Leading Actor Award for *CAPE NOSTALGIA* (2014). In 2015, he appeared in a lead role in the series *DOWNTOWN ROCKET*, which scored the highest TV viewing figures in Japan for 2015. Recent appearances include *EVEREST: THE SUMMIT OF THE GODS* (2016) and the forthcoming films *SHIPPU RONDO* (2016) and *KOISAIKA MIYAMOTO* (2017). *AFTER THE STORM* marks Abe’s fourth collaboration with director Kore-eda after *STILL WALKING* (2008), *I WISH* (2011) and *GOING HOME* (2012).

Yoko Maki – “Kyoko Shiraishi”

Born October 15, 1982 in Chiba Prefecture, Japan. Maki made her film debut in *DRUG* (2011) directed by Sugawara Hiroshi. Her first leading role was in the film *VERONIKA DECIDES TO DIE* (2006). The same year, she received the New Actress Award at the 30th Yamaji Fumiko Awards for her performance in Nishikawa Miwa’s *SWAY*, which premiered at Cannes’ Directors’ Fortnight. In 2010, she gave a tour-de-force performance in the NHK historical drama *RYOMADEN – THE LEGEND* as the wife of Ryoma Sakamoto (played by Masaharu Fukuyama). Further credits include the popular TV drama series *THE BEST DIVORCE* (2013), *A RESTAURANT WITH MANY PROBLEMS* (2015) and many others. In 2013, her performance in Tatsushi Omori’s *THE RAVINE OF GOODBYE* won her the Japan Academy Prize for Best Actress. She also won the Japan Academy Prize for Best Supporting Actress for her performance in the Cannes Jury Prize winner *LIKE FATHER LIKE SON*. *AFTER THE STORM* marks her second appearance in a Kore-eda film.

Taiyo Yoshizawa – “Shingo Shiraishi”

Born January 19, 2003 in Tokyo, Japan. In 2014, he made his acting debut in the TV series *HANAKO & ANNE*, and has also appeared in Zeze Takahisa’s *STRAYER’S CHRONICLE* (2015) and TV series *UTENAI KEIKAN* (2016), adapted from the popular novel by Yoshiaki Ando.

Kirin Kiki – “Yoshiko Shinoda”

Born January 15, 1943 in Tokyo, Japan. In 1961, Kiki began her studies at the Bungakuza Actors Studio. She first won nationwide popularity following her appearance in the TV series *SHICHININ NO MAGO*. In 1974, she was acclaimed for the role as a mother of the lead character in the popular family TV series *TERAUCHI KANTARO IKKA*. She is widely acknowledged as one of the finest actresses working in Japan. In 2007, she received the Japan Academy prize for Best Actress with the film *TOKYO TOWER: MOM AND ME, AND SOMETIMES DAD*, and with *STILL WALKING* (2008), she won the Best Actress Award at the Three Continents Festival. Further credits include *VILLAIN* (2010), *CHRONICLE OF MY MOTHER* (2012) and *KAKEKOMI* (2015). In 2015 she appeared as a leper in the Cannes-premiered *SWEET RED BEAN PASTE (AN)* directed by Naomi Kawase and received Asia Pacific Screen Awards for Best Performance by an Actress. *AFTER THE STORM* marks her fifth collaboration with director Kore-eda.

SELECTED FESTIVALS

2016 Cannes International Film Festival
2016 Toronto International Film Festival
2016 Chicago International Film Festival
2016 Taipei Film Festival
2016 New Zealand International Film Festival
2016 Vancouver International Film Festival
2016 Melbourne International Film Festival
2016 Mill Valley Film Festival
2016 Hawaii International Film Festival
2017 Palm Springs Film Festival
2017 First Look at Museum of Moving Image –
Opening Night Film

ABOUT THE POSTER

The poster is a hand-drawn illustration by Akiko Stehrenberger called “Rainy Window” and is an image of the father and son walking together as seen through a rainy apartment window, distorted by water streams on the glass. Stehrenberger, called “Poster Girl” by *Interview* magazine in 2011, is an LA-based art director/designer for movie and television posters who began her career in New York doing spot illustrations for SPIN, The Source, New York Press, Filter, XXL, and other publications. Her work – which includes posters for IT FOLLOWS, THE PERVERT’S GUIDE TO IDEOLOGY, THE ONE I LOVE, and, most recently, I, DANIEL BLAKE – was featured in PRINT Magazine’s “Movie Pictures” article showcasing celebrated modern movie poster designers. Her illustrated poster for FUNNY GAMES was a Key Art Award finalist for best horror poster; was featured at the Annual Type Convention; and took both #1 spots on The Auteurs Movie Posters of the Decade list and Australia’s Stale Popcorn Top Posters of the Decade. Stehrenberger is a four-time Key Art/CLIO Award winner; a two time SxSW Best Film Poster Award winner; a Golden Trailer Award winner; and an International Epica Award winner. She was handpicked by directors Roman Polanski, Jonathan Glazer, Charlie McDowell, Joe Swanberg, and revered by David Lynch, Michael Haneke, Todd Solondz, among others.

About Film Movement

Celebrating its 15th year in 2017, Film Movement is a North American distributor of award-winning independent and foreign films based in New York City. Film Movement has released more than 250 feature films and shorts culled from prestigious film festivals worldwide, and last year it had its first Academy Award-nominated film, THEEB. Film Movement’s theatrical distribution strategy has evolved to include promising American independent films, documentaries, and an even stronger slate of foreign art house titles. In 2015, Film Movement launched its reissue label Film Movement Classics, featuring new restorations released theatrically as well as on Blu-ray and DVD, including films by such noted directors as Eric Rohmer, Peter Greenaway, Bille August, Marleen Gorris, Takeshi Kitano and Ettore Scola. For more information, please visit www.filmmovement.com.

