



FILM MOVEMENT®

Hospitalité

A film by Koji Fukada

"Brilliant storytelling [and] undeniable artistry!"

– Chris Cabin, *Slant*

"A marvelous tension between a prim comedy of manners and unbridled slapstick."

– Ronnie Scheib, *Variety*



**Japan | 2010 | Comedy | In Japanese with English Subtitles | 96 min. | 1:1.78 |
Dolby Stereo**

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SYNOPSIS

Mikio Kobayashi lives quietly with his wife, daughter, and divorced sister in downtown Tokyo, where xenophobic neighbors insist on them participating in community meetings, and the most exciting thing to happen is the disappearance of a pet parrot. But one day Kagawa appears, claiming to be the son of a financier who once helped Kobayashi's company. In return for his family's past help, Kagawa requests to move in, and Kobayashi's quiet lifestyle is quickly forgotten when Kagawa invites his Brazilian (or is she Bosnian?) wife and a myriad of eclectic and foreign visitors to join him in the cramped apartment. The Kobayashis are comically tossed about in confusion as Kagawa and his associates run amuck in their home. Kagawa, with the help of his visitors, manages to reveal old secrets and stir up the monotony of Mikio's former life with affairs, blackmail, and rampant youthful partying.

FESTIVALS AND AWARDS

WINNER Best Independent Debut **TOKYO Int'l Film Festival**

OFFICIAL SELECTION

Rotterdam Int'l Film Festival

New Directors / New Films

San Francisco Int'l Film Festival

Hong Kong Int'l Film Festival

Cleveland Int'l Film Festival

Paris Cinema Int'l Film Festival

BIOGRAPHIES & FILMOGRAPHIES

KOJI FUKADA

Director

Born in 1980, Tokyo. His first film *The Chair* was released in Tokyo in 2004. He joined Theatre Company Seinendan, which is led by Oriza Hirata, in 2005. He wrote and directed the animated film *La Grenadière* (2006) and received Soleil d'Or (Premiers films) award in the 3rd Kinotayo Film Festival. He shot the feature film *Human Comedy in Tokyo* which was an official selection at the Roma International Film Festival in 2009 and Paris Cinema in 2010. His latest film, HOSPITALITÉ, won best picture for the "Japanese Eye" division of Tokyo International Film Festival in 2010.

KENJI YAMAUCHI

Mikio

Born in Osaka. He joined Seinendan Theater Company run by Oriza Hirata in 1984. His most important starring work, *Tokyo Note*, was shown in 22 cities in 15 countries. Most of his works are co-production with Korea or France, and *Chant d' adieu (Song of Farewell)*, directed by Laurent Gutmann, was shown in 30 cities mostly in France. He was selected as a cultural representative by the 'Agency for Culture Affair Japan' for the year of 2010, and will be appearing in a one-man performance "Le Moineau à la langue coupée (The Tongue-Cut Sparrow)" in France for three months.

KIKI SUGINO

Natsuki

Born in 1984, Hiroshima. After graduating from Keio University, she made her film debut starring in the Korean film *One Shining Day*, followed by Kim Ki-duk's *Time*. She made her film debut in Japan starring in *Cleanness* by Tetsuo Shinohara in 2008. Since 2010 she has produced and starred in three films: a short film, *Exhalation*, by Edmund Yeo, and feature films *Magic & Loss* (Pusan International Film Festival) by Lim Kah Wai and HOSPITALITÉ (Tokyo International Film Festival) by Koji Fukada.

KANJI FURUTACHI

Kagawa

He is a member of two theatrical companies, "Seinendan" and "Sample". He acted the main role in *King of the Road* and *Citizens of Seoul 1929: Graffiti*, among others, for Seinendan, and *Family Portrait* and *The Man's World*, among others, for Sample. His notable appearances in films include *Nankyoku Ryorinin*, *The Wonderful World of Captain Kuhio*, *Matsugane Potshot Affair* and Koji Fukada's *Human Comedy in Tokyo*. He took acting classes from Uta Hagen and Carol Rosenfeld of HB Studio in NYC.

INTERVIEW WITH THE DIRECTOR

Excerpts from COOL (Creators' Infinite Links) Bilingual Art Magazine
Interviewed at the New Directors/New Films Festival in New York
April 10, 2011

It has been 3 years since the last Japanese film was selected for New Directors/New Films. How do you feel about your "Hospitalité" being chosen?

I'm simply happy that my film was selected because many globally well known film directors came out of this film festival. I like Spielberg's "The Sugarland Express", and that film was shown at this festival. So I'm very honored.

You're in a theater group, do you usually work in theater?

I belong to the directing division of a theater company called Seinen-dan, but I actually don't work in theater. Everyone works in theater but I'm the only one who makes film.

When did you first have ambition to be a film director?

When I was in 9th grade I started to watch many movies. But when I was in Junior High and High School, I was watching classic movies, so I didn't have the idea that I would go into filmmaking. I actually realized that I could make films while in college when, by chance, I saw a flyer for a film school. That was the day I knew independent films existed.

Now, about "Hospitalité", why did you pick that title?

I started to write the script which was entitled "Rotary" at first. It referred to rotary printing presses, and the impermanence of life that continuously rolls on and on. But while I was rewriting the script, "Community and Exclusion" stood out as the theme of the film, so the title eventually became "Hospitalité" that means how you welcome someone from outside. Moreover, I'm aware of immigration issues in Japan lately and Jacques Derrida's philosophy lecture "Of Hospitality".

Could you talk about how you started to make this movie?

There was a project to make a feature film at first. But I started to write a screenplay for a short film as a pilot film, because it's difficult to collect a budget suddenly. I showed the short film to our producers, Kosuke Ono and Kiki Sugino, and they liked it and we agreed to make a feature film.

How did you rewrite the screenplay of the short film into the feature film's?

The screenplay for the short film that we just talked about had all the core elements of the feature film. However, the short film was about a married couple in their 40's, and their problems that had piled up for a long time gradually resurfacing because of Kagawa's presence. This time Ms. Sugino performed in the

film, so we needed to rewrite the screenplay. Also, "Community and Exclusion" was very important in this film so we focused on how to deal with it in the story.

This is a very international film. Especially Bryerly Long who played Kagawa's wife Anabel gives you a strong impression.

Actually, she is a member of our theater company. She came to Japan from England last July, joined the company and we cast her right after that. She is actually a very intelligent woman who graduated from Oxford University at the head of her class. She studied Japanese at university, and decided to write about Oriza Hirata and Hideki Noda. I met her in the audition for the first time, and I was very impressed that she could read kanji without the pronunciation, and she speaks Japanese well even though she speaks very little Japanese in the film.

About the drifter Kagawa. Who is he exactly?

I want people to have their own opinions but for me he is a philosophical revolutionary who actually does "Hospitalité" to accept foreigners, Japanese, homeless, criminals or whoever that is at the Kobayashi's house as his laboratory. At the same time, he just enjoys making a mess.

Kagawa is a such an unique character, but his performance was so natural.

There is no one who can play that kind of role as well as Mr. Furutachi. He is like untrustworthy; even though he talks about serious matters with a serious expression, he sounds like he's lying. Mr. Furutachi couldn't make it to this film festival this time because of another film shoot. But he studied acting in New York, so he really wanted to come.

Are there any characters based on real people?

There are no models for the characters, but I created some of the characters thinking about our actors' personalities, such as Kenji Yamauchi and Kanji Furutachi's, while writing the screenplay.

Could you talk about the party scene, the climax of the story?

Even though 1/10 of the population is foreigners in some communities in Japan, people think that the fact that foreigners are increasing is scary because they don't know them very well and there are not many opportunities to meet them. The foreigners in that scene are just enjoying the party like a carnival, but exclusion occurred because someone reported it to the police. Basically that kind of problem should be solved by communicating with each other, but the pattern of report and exclusion happens like everyday. Moreover, there is a special moment that the Kobayashi couple close their gap in that multinational space.

People think that there are many crimes by foreigners in Japan, don't they?

Yes, I think there are many people who live uncomfortably by that idea. I think people should doubt that crimes by foreigners are increasing. Even if so, we have to think about our environment; why foreigners join crime groups or commit crimes. For example, there is the strict immigration system behind that fact that they commit crimes because they can't get a job easily. We should pay attention to those facts but there is a situation that makes us ignore it. Last year, in Shin-okubo which is a Korean town in Tokyo, a right-wing group had a big demonstration lead by the police. However, sadly that was like a hate speech towards a specific ethnicity. Of course, some people were against the demonstration, but just because it was officially registered by them, the police were protecting them. Probably most people don't have hatred against foreigners. But people don't want to get involved in political matters because they think it's too much trouble. But these ordinary people who don't want to get involved, after all, assist excluding foreigners.

The Kobayashis are ordinary people too.

That's right. The problem of foreigners that is happening somewhere got to them. So even though they aren't afraid of foreigners, if there is a movement that tried to remove foreigners in their neighborhood, they do the same thing to not damage the harmony of community. Why did Kagawa chose the Kobayashis? Because they support removing. That's why he doesn't mind making their house for Hospitalité at all.

I think the perfect word to describe the ending of the film is "revolution". Associated with revolution, how do you see the world today that is changing rapidly?

Personally, I want more revolutions to happen. Talking about Japan, the country is pretty much a single race country, so I hope more immigrants come and get mixed in more. It's simply fun and interesting to know different cultures and point of views. However I'm not good at English (laughs).

Text by Taiyo Okamoto & Joseph Reid

CREDITS

CREW

Director, Screenwriter, Editor	KOJI FUKADA
Producers	KIKI SUGINO, KOJI FUKADA
Artistic Director	ORIZA HIRATA
Executive Producers	OSAMU MATSUBARA, MAKOTO ADACHI, KOUSUKE ONO, MIKIYO MIYATA, TATSUYA IWAKURA
Co-Executive Producer	NORIO ENOMOTO
Associate Producer	TAKASHI HIROTA
Director of Photography	KENICHI NEGISHI
Production Design	KENSUKE SUZUKI
Sound	IPPEI SHINGAKI
Music	KUMIKO YABU, YUSUKE KATAOKA

CAST

Acting Role

Name

Mikio	KENJI YAMAUCHI
Kagawa	KANJI FURUTACHI
Natsuki	KIKI SUGINO
Seiko	KUMI HYODO
Eriko	ERIKA ONO
Annabelle	BRYERLY LONG