



FESTIVAL DE CANNES
OFFICIAL SELECTION
2020

a film by KOJI FUKADA

THE REAL THING

THE REAL THING a film by KOJI FUKADA. WITH HIRISAO ABAY, TOSHIYUKI SHIBUYE, KEIICHIRO KAWABASHI, AKARI FUKUNAGA, SHIGEO OSHIMARU, YUKIYA KITAHARA. BASED ON THE ORIGINAL GRAPHIC NOVEL "HONNO NO SHIROBUKI" BY MASASHIRO HOSOSHIMIZU. PRODUCED BY SHUSAKUJAN INC. EXEC PRODUCERS KOTI TAKAHASHI, MASAO OGA. PRODUCERS TADASHI YAMASAKI, YU KAKIHARA, YUKI ASE. STORY PLAN BY KOJI FUKADA, TSUYOSHI TOYAMA. COSTUME DESIGNER NAOKI ITO. DIRECTOR OF PHOTOGRAPHY KOSUKE HARUKI. EDITOR YUKI OKADA. SOUND DESIGNER TATSUYA KISHIMOTO. JOURNALIST TOSIYUKI SHIBUYE. CAST: HIRISAO ABAY, TOSHIYUKI SHIBUYE, KEIICHIRO KAWABASHI, AKARI FUKUNAGA, SHIGEO OSHIMARU, YUKIYA KITAHARA. PRODUCTION DESIGNER YUKIYA KITAHARA. ART DIRECTOR YUKIYA KITAHARA. EXECUTIVE PRODUCERS HIRISAO ABAY, TOSHIYUKI SHIBUYE. ASSISTANT DIRECTOR HISAYUKI KASAHARA. PRODUCTION COORDINATOR SHIHO NISHIMOTO. SCREENPLAY BY SHIHO NISHIMOTO, KOJI FUKADA. DIRECTED BY KOJI FUKADA. IN COOPERATION WITH MOUNTAINSTATE PRODUCTION. PRODUCED BY NAGOYA TV.



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NAGOYA TV



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Japan | 2020 | Japanese with English subtitles
1.78:1 | Stereo 2.0 and 5.1. Surround Sound
237 minutes (in 2 parts)
alternate configuration: 10 television half-hour episodes

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SYNOPSIS

After a floundering toy salesman rescues a beguiling woman whose car was stuck on the train tracks, she inadvertently whisks him into an epic series of misadventures that turn his life upside down. While his once humdrum routine was already complicated by two female co-workers, he soon finds himself entrenched with gangsters, strange interlopers, kidnapping, and other sundry crimes.

Singular auteur Koji Fukada (*A Girl Missing*, *Harmonium*) marks his first time adapting someone else's work to the screen by bringing this popular manga to life replete with his patently idiosyncratic and lively take on human nature, fatalism, and true love.



KOJI FUKADA

DIRECTOR'S BIOGRAPHY

Koji Fukada was born in 1980 in Tokyo. He attended Faculty of Literature at Taisho University, and began taking classes in filmmaking at the same time at Film School of Tokyo in 1999. After making his first feature film *The Chair*, he joined the Seinendan theatrical company headed by Oriza Hirata in 2005. Koji Fukada made *Hospitalité (Kantai)* in 2010 and *Au revoir l'été (Hotori no Sakuko)* in 2013. His film *Harmonium* in 2016 won the Jury Award in the Un Certain Regard section at Cannes. In 2018, Koji Fukada was awarded Chevalier of Ordre des Arts et des Lettres in France.

FILMOGRAPHY

2020	THE REAL THING – Cannes
2019	A GIRL MISSING – Locarno, Competition
2018	THE MAN FROM THE SEA
2016	HARMONIUM – Cannes, Un Certain Regard, Jury Award
2015	SAYONARA
2013	AU REVOIR L'ÉTÉ
2010	HOSPITALITÉ
2008	HUMAN COMEDY IN TOKYO
2006	LA GRENADIÈRE



KOJI FUKADA IN DISCUSSION

excerpt from an interview with

THE HOLLYWOOD REPORTER

by GAVIN J BLAIR

NOVEMBER 2, 2020

In the decade since Koji Fukada's dark comedy *Hospitalité* won best picture at the Tokyo International Film Festival section for local independent filmmakers, the director has become one of the leading voices in Japanese art house cinema. Fukada, 40, returns as this year's Director in Focus, with the fest screening a showcase of the maverick auteur's works.

The director appeared genuinely surprised at being honored by TIFF, calling the decision "brave," adding, "I haven't had a hit film in Japan or anything like that, I'm still relatively young and in the early stages of my career."

The Real Thing, Fukada's latest production, which was set to compete for the Palme d'Or until the COVID-19 pandemic put the kibosh on this year's Cannes festival, exemplifies Fukada's willingness to push boundaries. It started life as a 10-part TV series, and is based on a manga, a common source material in Japan, though a first for a director who had always written his own original scripts.

With the drama only airing on the regional Nagoya TV network, which also produced his 2016 Un Certain Regard jury prize-winner at Cannes, *Harmonium* (starring Tadanobu Asano and also part of the TIFF showcase), Fukada created a 'director's cut theatrical edition' that weighs in just shy of four hours. As with his other work, the natural performances stand in stark contrast to the melodrama seen in so many Japanese productions.

According to Fukada, traditions of Japanese acting that date back centuries are the root of such melodramatic turns. "[This is] based on the assumption that people have control of their emotions and actions, which are determined by what kind of personality they are or what profession they were," he says. "Whereas in reality, human beings are not like that and don't have much control over their impulses; there is little linear relationship between thought and action. And creators, particularly of TV dramas, don't trust audiences to be able to decipher the subtleties of a character who doesn't explain their thoughts and actions in a straightforward way," said Fukada.

Of directing a script based on source material, Fukada adds, “I of course rewrote a lot of scenes to suit my style of directing, but working with someone else’s story means there are ideas and plot lines that I wouldn’t have come up with, so it has expanded my worldview a little.”

There are themes of darkness, loneliness and despair running through many of Fukada’s films and he has talked of being influenced by “everyday violence” despite living in one of the most crime-free societies in human history. He acknowledges the apparent contradiction but says he was impacted as a teenager in the 1990s by a notorious child murder perpetrated by a minor, the Kobe earthquake, and a series of sarin gas attacks on the Tokyo subway system.

“What I as a filmmaker try to depict is questions around why are we born and why do we die. There is a way to rationalize that if you have a religion, but I’m not a religious person, so film is a way to explore such issues,” Fukada observes. “Life is ephemeral, you might die in 10 or 30 seconds’ time, I try to grapple with the absurdity of that and I think that seeps into my films.”



CAST

Tsuji Kazumichi
Hayama Ukiyo
Hayama Tadashi
Hosokawa Naoko
Fujitani Minako
Mineuchi Daisuke
Wakita Shin'ici

Win Morisaki
Kaho Tsuchimura
Shohei Uno
Kei Ishibashi
Akari Fukunaga
Shugo Oshinari
Yukiya Kitamura

CREW

Director
Screenplay by

Chief Producers

Producers

Draft Plan by

Casting
Director of Photography
Gaffer
Sound Designer
Editors

Koji Fukada
Shintaro Mitani
Koji Fukada
Kota Takahashi
Masato Ota
Tatsuya Matsuoka
Yu Katoh
Yoko Abe
Koji Fukada
Tsuyoshi Toyama
Naoya Ito
Kosuke Haruki
Reiji Ookubo
Tatsuya Kishikawa
Zensuke Hori
Sari Hatsushika
Koji Fukada
Yurika Jozuka
Yohei Ishizuka
Hanaka Kikuchi
Ryo
Hirofumi Kagawa
Shota Watanabe

Production Designer
Art Director
Costume Designer
Makeup Artist
First Assistant Director
Production Coordinator

Based on the original graphic novel

"HONKI NO SHIRUSHI" by Mochiru Hoshisato

a MOUNTAINGATE PRODUCTION
produced by NAGOYATV

ABOUT FILM MOVEMENT

Founded in 2002 as one of the first-ever subscription film services with its DVD-of-the-Month club, Film Movement is now a North American distributor of award-winning independent and foreign films based in New York City. It has released more than 300 feature films and shorts culled from prestigious film festivals worldwide. Film Movement's theatrical releases include American independent films, documentaries, and foreign art house titles. Its catalog includes titles by directors such as Hirokazu Kore-eda, Maren Ade, Jessica Hausner, Andrei Konchalovsky, Andrzej Wajda, Diane Kurys, Ciro Guerra and Melanie Laurent.

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, Arturo Ripstein, Sergio Corbucci and Ettore Scola.

For more information, please visit www.filmmovement.com.

