



OFFICIAL SELECTION
COMPETITION
FESTIVAL DE CANNES

SHOPLIFTERS

A FILM BY KORE-EDA HIROKAZU



FUJI TELEVISION NETWORK, GAGA CORPORATION et AOI PRO INC. present



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SHOPLIFTERS

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Presskit and stills downloadable from www.wildbunch.biz



SYNOPSIS

After one of their shoplifting sessions, Osamu and his son come across a little girl in the freezing cold.

At first reluctant to shelter the girl, Osamu's wife agrees to take care of her after learning of the hardships she faces.

Although the family is poor, barely making enough money to survive through petty crime, they seem to live happily together until an unforeseen incident reveals hidden secrets, testing the bonds that unite them...

INTERVIEW WITH KORE-EDA HIROKAZU

Director

You decided to make this film after learning about incidents of families illegally receiving the pensions of parents who had already died years ago. Was your intention to depict a family from a different angle compared to your previous films?

The first thing that came to my mind was the tagline: “Only the crimes tied us together”. In Japan, crimes like pension frauds and parents making their children shoplift are criticized severely. Of course, these criminals should be criticized but I am wondering why people get so angry over such minor infractions even though there are many lawbreakers out there committing far more serious crimes without condemnation. Especially after the 2011 earthquakes, I didn’t feel comfortable with people saying repeatedly that a family bond is important. So I wanted to explore it by depicting a family linked by crime.

The theme of this bond is central and other elements are added to it. Can you comment on this?

I started to think about which elements were unfolded and would be examined deeply after the casting was settled. As a result, this film is packed with the various elements I have been thinking about and exploring these last 10 years. It is the story of what family means, a story about a man trying to be a father, and furthermore, a coming-of-age story of a boy.

The impoverished family in the film reminds us of *Nobody Knows*. What can you say about the similarity between that film and *Shoplifters*?

Shoplifters might be similar to *Nobody Knows* in the sense that this film also explores closely the sort of “punished” families we regularly see in news reports. It wasn’t my intention simply to describe a poor family, or the lower levels of the social strata. I rather think that the family in the film ended up gathering in that house not to collapse there. I wanted to shine a light on such a family from a different angle.



The later scenes showing the family being split up are heartbreaking. We haven’t seen such anger at social injustice shown so nakedly in your recent films. Can you comment on that?

It’s true, maybe not since *Nobody Knows*. The core emotion when I was making this film might have been “anger”. Since *Still Walking*, I have dug desperately deeper and more narrowly into the motif of personal things and after finishing *After The Storm*, I put the end to this approach of not broadening my vision to society, of minimizing as much as possible. It could be said that I have gone back to where I started.

Can you tell us why you decided to work with Kondo Ryuto (DP) and composer Hosono Haruomi?

I have always wanted to work with Mr. Kondo as I think he is one of the finest cinematographers currently working in the Japanese movie industry. He has very much a “director’s” point of view, with a deep interpretation of story and character. So it was a good balance that allowed me to focus on directing the actors without having to worry about the cinematography. Before the shoot, I was thinking of this film was kind of a fable and sought ways to find and build poetry within reality. Even if the film was realistic, I wanted to describe the poetry of human beings and both the cinematography and music came close to my vision. As for the music, I have been a fan of Mr. Hosono’s film scores in his previous works so I have always looked for an opportunity to work with him. In this film, his music captures the fantasy side of the story.



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 Yagira Yuya, the star of his fourth work *Nobody Knows* (2004) 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), winner of 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. In 2015, *Our Little Sister* premiered In Competition at the Cannes Film Festival, and received four awards, including Best Film and Best Director at the Japan Academy Prize, as well as the Audience Award at the San Sebastian Film Festival. In 2016, *After The Storm* premiered in Un Certain Regard at the 69th Cannes Film Festival. In 2017, *The Third Murder* premiered In Competition at the 74th Venice International Film Festival and won six awards, including Best Film and Best Director at Japan Academy Prize.

Kore-eda has also produced films for young Japanese directors. *Kakuto*, directed by Iseya Yusuke, 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 Directors' Fortnight at Cannes in 2006. *Ending Note: Death of a Japanese Salesman* (2011) by Sunada Mami moved audiences worldwide.

FILMOGRAPHY

AS DIRECTOR

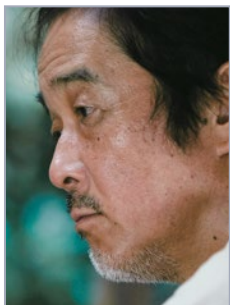
- 1991** *However... (Shikashi...)* – TV documentary
- 1991** *Lessons from a Calf (Kougai ha Doko he Itta)* – TV documentary
- 1994** *August Without Him (Kare no Inai Hachigatsu ga)* – TV documentary
- 1995** *Maborosi (Maboroshi no Hikari)*
- 1996** *Without Memory (Kioku ga Ushinawareta Toki)* – 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 (Soshite Chichi ni Naru)*
- 2015** *Our Little Sister (Umimachi Diary)*
- 2016** *After the Storm (Umi yorimo Mada Fukaku)*
- 2016** *Carved in Stone (Ishibumi)* – Documentary
- 2017** *The Third Murder (Sandome no Satsujin)*
- 2018** *Shoplifters (Manbiki Kazoku)*

AS PRODUCER / 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
- 2018** *Ten Years Japan [Omnibus] (Juunen, Ten Years Japan)*
directed by Chie Hayakawa, Yusuke Kinoshita, Megumi Tsuno, Akiyo Fujimura and Kei Ishikawa.



CAST



Lily Franky (Shibata Osamu)

Born on November 4, 1963 in Fukuoka, Japan. Graduated from Musashino Art University, Lily Franky has worked actively in various fields, including literature, photography, songwriting, acting, along with illustration and design. In 2006, he received the top Honya Taisho award for his first full-length novel "Tokyo Tower: Mom & Me, and Sometimes Dad", which sold more than 2.3 million copies and was made into a TV film, a TV series, a movie and a theatre play. As an actor, he received the Best New Artist Award at the Blue Ribbon Awards for his performance in

Ryosuke Hashiguchi's Toronto-premiered *All Around Us* (2008). In 2013, he received the Best Supporting Actor Award for Kore-eda Hirokazu's Cannes' Jury Prize winner *Like Father, Like Son* and the Excellent Supporting Actor Award for Kazuya Shiraishi's *The Devil's Path* at the 37th Japan Academy Awards. For these films, he received numerous further awards such as the 87th Kinema Junpo Best Ten Supporting Actor Award, and the Nikkan Sports Film Award. Further notable film work includes Shinya Tsukamoto's *Fires on the Plain* (2015), Kore-eda Hirokazu's *After the Storm* (2016), and Ohne Hitoshi's *Scoop!* (2016), for which he won supporting actor awards for the 40th Japan Academy and 59th Blue Ribbon Award.

Ando Sakura (Shibata Nobuyo)

Born on February 18, 1986 in Tokyo, Japan. Ando made her film debut in her father Okuda Eiji's *Out Of the Wind* in 2007. In 2008, Sono Sion's *Love Exposure* made its international premiere at the Berlin International Film Festival, and she won Best Supporting Actress at the Yokohama Film Festival and Best Newcomer Actress at the Takasaki Film Festival. With Omori Tatsushi's *A Crowd of Three* (2009), she was nominated for Best Supporting Actress at the Asian Film Awards. In 2012, she received multiple awards including Best Leading Actress for *Our Homeland* and Best Supporting Actress for *For Love's Sake* and *The Samurai That Night* at Kinema Junpo Best Ten. In 2014, Take Masaharu's *100 Yen Love* was selected as Japan's Academy Award® entry in the Best Foreign Film Category, and her performance won Ando many awards including Best Leading Actress at the Japan Academy Prize. Further notable film works includes *0.5mm* (2013), *Asleep* (2015), and *Destiny: The Tale of Kamakura* (2017). In 2018, she will star in NHK's morning TV series *Manpuku*. *Shoplifters* marks her first appearance in a Kore-eda film.



Matsuoka Mayu (Shibata Aki)

Born on February 16, 1995 in Tokyo, Japan. First coming to widespread public attention in 2012 for her performance in Yoshida Daihachi's Japan Academy Prize winner *The Kirishima Thing*, Matsuoka has worked actively in films and TV ever since. In 2015, she received the Best Newcomer Award for *Cats Don't Come When You Call* and *Chihayafuru Shimoonoku* at the TAMA Film Awards and Fumiko Yamaji Movie Awards. In 2016, she appeared in NHK's period TV series *Sanadamaru*. In 2017, she made her first leading appearance in *Tremble All You Want*, which made its world premiere at the Tokyo International Film Festival, and for which she won the Tokyo Gemstone Award. Further credits include the *Little Forest* sequels, *Strayer's Chronicle* and *Chihayafuru Musubi*. *Shoplifters* marks her first appearance in a Kore-eda film.

Kiki Kilin (Shibata Hatsue)

Born January 15, 1943 in Tokyo, Japan. In 1961, Kiki entered the Bungakuza Actors Studio. Her appearance in the TV series *Shichinin no Mago* won her popularity nationwide. In 1974, she was acclaimed for her performance as the mother of the lead character in the popular family TV series *Terauchi Kantaro Ikka*. Since then, she has been active in films, TV and TV commercials, and recognized as one of the finest actresses in Japan. In 2007, she received the Japan Academy Prize for Best Actress for *Tokyo Tower: Mom and Me, and Sometimes Dad*, and for *Still Walking* (2008), she won Best Actress Award at the Three Continents Festival. Further notable credits include *Villain* (2010), *Chronicle of My Mother* (2012), and *Kakekomi* (2015). In 2015, she appeared as a woman with leprosy in the Cannes premiered *An*, directed by Kawase Naomi, for which she received the Asia Pacific Screen Awards prize for Best Performance by an Actress. In 2016, Kore-eda's *After The Storm* premiered at Cannes Film Festival and won Kiki the Best Supporting Actress at the 24th Chlotrudis Awards.



Jyo Kairi (Shibata Shota)

Sasaki Miyu (Hojo Juri)





CAST

Shibata Osamu	Lily Franky
Shibata Nobuyo	ANDO Sakura
Shibata Aki	MATSUOKA Mayu
Shibata Hatsue	KIKI Kilin
Shibata Shota	JYO Kairi
Hojo Juri	SASAKI Miyu

CREW

Directed / Written / Edited by	KORE-EDA Hirokazu
Original Music	HOSONO Haruomi (Victor Entertainment)
Director of Photography	KONDO Ryuto
Lighting	FUJII Isamu
Sound	TOMITA Kazuhiko
Production Designer	MITSUMATSU Keiko
Production	Aoi Pro. Inc.
Chief Executive Producers	ISHIHARA Takashi Tom YODA NAKAE Yasuhito
Associate Producers	OSAWA Megumi ODAKE Satomi
Producers	MATSUZAKI Kaoru YOSE Akihiko TAGUCHI Hijiri

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