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企画■宮崎駿  
監督■宮崎吾朗



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スタジオジブリ作品  
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OFFICIAL SELECTION 2011



**PRESENTS**

# From Up On Poppy Hill

**(KOKURIKOZAKA KARA)**

**Directed by  
GORO MIYAZAKI**

2011 · JAPAN · 91 MIN · 35MM · 1.85 · DOLBY DIGITAL DTS · COLOUR

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## SYNOPSIS

*Set in Yokohama in the year 1963, "From Up On Poppy Hill" is a love story whose main characters are the high school students who were to become the first generation of a new Japan. As the country begins to pick itself up from the devastation of the Second World War, the new generation struggles with moving forward into a prosperous future while trying not to lose the things from the past that make them who they are. The film's rich and vibrant animation captures the entrancing beauty of the Yokohama harbor setting and lush surrounding hillsides and, with a soundtrack that draws from the finest music of the time, perfectly captures the thrills of young romance and the hope of a new dawn.*

## **GORO MIYAZAKI**

### **Director's Biography**

Born in Tokyo, 1967. After graduating in Forestry Science from Shinshu University's School of Agriculture, Goro Miyazaki worked as a construction consultant, taking part in landscape planning and design of parks and urban forestry projects. From 1998, he undertook the overall design of the Ghibli Museum, Mitaka, and acted as the museum's managing director from 2001 to June 2005. In 2004, he was awarded the Minister of Education's Art Encouragement Prize for New Artists in the field of art promotion. His debut as a director came with the animated feature film "Tales from Earthsea" (2006). His latest feature, "From Up On Poppy Hill", was released in Japan on July 16, 2011.

## **Director's Note**

I am very honored that "From Up On Poppy Hill" will be screened at the Toronto International Film Festival.

This film is set in 1963, anticipating the Tokyo Olympics the following year, when Japan was shifting from a period of confusion after its defeat in the Second World War to a period of high economic growth. The heroine, a high school girl, meets and falls in love with a boy at school and together they learn and grow through their love. We did not want to create a story that is only about longing for the past, or to say: "Those were the good old days." We wanted to portray a close bond and mutual support between a girl and a boy, parents and children, among people - a bond which remains precious, unchanged, now as it would have been then. We especially feel the importance of such a bond and support today, after the disaster of the recent earthquake and tsunami.

It would be more than our great pleasure should the audience in Toronto enjoy the film.

- Goro Miyazaki

## **An Extract from “Notes for Proposed Project - From Up On Poppy Hill” by HAYAO MIYAZAKI**

### **“A Hill with a Harbor View”**

This work was a manga series that appeared around 1980 in the monthly *shojo manga* (Japanese girls' magazine) “Nakayoshi”. It depicts a high school couple's innocent love and the secrets surrounding their birth. The author is male, and the feeling of his dwelling on his experiences with the 1970s Japanese student movement can be clearly sensed in the story and its background of campus riots and intellectuals' contempt for the masses.

“From Up On Poppy Hill” is a fresh portrayal of young love between a teenage girl and boy who are pure and straight as an arrow.

We set “From Up On Poppy Hill” around 1963, the year before the Tokyo Olympics, at the time the baby boom generation began to be called “today's youth”. Our main characters are high school students a little older than these baby boomers. The Metropolitan Expressway was not yet constructed, but the roads and trains were teeming with cars and people in a traffic hell, and pollution had begun tainting the rivers and oceans. 1963 was also the year that kingfishers vanished from the Tokyo metropolitan area. People had little money, but they had hope.

It was the beginning of a new era, and also a time when something was about to be lost. Our heroine Umi, the eldest daughter of a

matriarchal family, is an eleventh grader in high school. She lost her father at sea, and helps her working mother by taking care of a large family of six, including boarders. Our heroes are Shun, chief editor of the school newspaper, and Mizunuma, the student council president. These two boys strike a skeptical attitude towards society and adults. They opt to be ‘cool cats’ - ‘bad boys’ - and would never consider being friendly towards Umi - they're too cool for that.

Regarding the campus riot they instigate, the two boys will end up taking clear responsibility. They will not go completely wild: each has his own private aspirations and knows where he would like to end up.

As the boys look to the future, Umi also gazes out at the distant horizon, awaiting the return of her lost father. Every day she hoists signal flags from the garden of an old mansion on the hill that overlooks Yokohama harbor. The nautical signal flags she raises show the letters U and W (“Safe Travels”).

A tugboat that frequently passes below the hill raises a return signal flag. It has become a daily morning routine.

One morning, the tugboat raises a different signal.

Its flags read U W M E R, with a pennant for thanks. *Mer* is the French word for “sea,” and *Umi* means “sea” in Japanese.

The boy being delivered to Yokohama harbor in his father's tugboat knows that it was Umi raising the signal flags every day.

The story largely takes place at the top of a hill - a place still untouched by development - overlooking a sea busy with freighters, fishing boats, barges and tug boats. The action begins in the old mansion, a building that was formerly used as a private hospital until Umi's grandfather's days. Some of the roads leading to the school are still unpaved, with three-wheelers and rickety, overloaded trucks kicking up dust. Car-choked roads riddled with construction work, wooden telephone poles and a chaos of signboards lead down the steep hill into town. Smokestacks in the industrial zones belch out clouds of magnificently colored smoke. We see the dawn of mass pollution, amidst fierce economic growth, contrasted with the existence of run-down shantytowns. By making a small corner of Yokohama our setting, we can make this world below the world our two lead characters must face.

How will Umi and the boy learn the secret of their birth? And when they do, how will they react? The two will continue to go forward. There won't be any *shinju* (double suicide) pacts. They aren't going to give up their love. They will walk forward bravely to learn the truth. This will not be easy for them. They will learn how their parents met, loved, and lived in the chaos of the war and the post-war periods.

We hope to make this a charming film so that the audience will feel as if they too have experienced the same kinds of days in their own youth, or would be inspired to live like our characters chose to.

- Hayao Miyazaki, January 27, 2010

## **CAST**

**MASAMI NAGASAWA**

**JUNICHI OKADA**

**KEIKO TAKESHITA**

**YURIKO ISHIDA**

**RUMI HIIRAGI**

**JUN FUBUKI**

**TAKASHI NAITO**

**SHUNSUKE KAZAMA**

**NAO OMORI**

**and**

**TERUYUKI KAGAWA**

# CREW

Directed by

**GORO MIYAZAKI**

Screenplay

**HAYAO MIYAZAKI and**

**KEIKO NIWA**

Based on the original graphic novel by

**CHIZURU TAKAHASHI and**

**TETSURO SAYAMA**

Original Music

**SATOSHI TAKEBE**

Songs performed by

**AOI TESHIMA**

**KYU SAKAMOTO**

Character Design

**KATSUYA KONDO**

Director of Digital Imaging

**ATSUSHI OKUI**

Sound Design

**KOJI KASAMATSU**

Dialogue Recording Director

**ERIKO KIMURA**

Production Company

**STUDIO GHIBLI**

Producer

**TOSHIO SUZUKI**

Executive Producer

**KOJI HOSHINO**



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