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INTERNATIONAL FILM FESTIVAL

A KORE-EDA HIROKAZU FILM

THE THIRD MURDER



FUJI TELEVISION NETWORK, AMUSE INC., GAGA CORPORATION
present

THE THIRD MURDER

SANDOME NO SATSUJIN

a film by
KORE-EDA HIROKAZU

starring
FUKUYAMA MASAHARU
YAKUSHO KOJI
and **HIROSE SUZU**

124 MIN / CINEMASCOPE / JAPAN / 5.1 / 2017

Release : 11.04.2018

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SYNOPSIS

De bekende advocaat Shigemori staat in voor de verdediging van Misumi die beschuldigd wordt van diefstal en moord. 30 jaar geleden heeft Misumi al een gevangenisstraf voor moord uitgezeten. De kansen voor Shigemori om dit proces te winnen, lijken heel klein. Want ondanks de doodstraf die hem te wachten staat als hij schuldig bevonden wordt, heeft Misumi zijn misdaad bekend. Maar tijdens het verhoor en de getuigenissen begint Shigemori te twijfelen aan de schuld van zijn client.

Leading attorney Shigemori takes on the defence of murder-robbery suspect Misumi who served jail time for another murder 30 years ago. Shigemori's chances of winning the case seem low - his client freely admits his guilt, despite facing the death penalty if he is convicted. As he digs deeper into the case, as he hears the testimonies of the victim's family and Misumi himself, the once confident Shigemori begins to doubt whether his client is the murderer after all.



INTERVIEW WITH DIRECTOR KORE-EDA HIROKAZU

***The Third Murder* is a suspense-filled legal drama. Where did your inspiration come from?**

Firstly, I wanted to depict the job of a lawyer properly. Then when I talked to lawyers, the legal supervisor of *Like Father, Like Son*, everyone told me: "Court is not the place to determine the truth." They said that nobody could know the truth. I thought: "That's interesting." I then thought if that is the case, I want to make a film about a legal drama where the truth isn't revealed.

You went through many rounds of trial and error when writing the script.

In the past, I have made films from a perspective where the characters were not judged. In other words, I have filmed without an omniscient perspective. However, the genres of suspense and legal drama don't work without an omniscient perspective. Even so, I still didn't want one, so I struggled with this conflict.

There is a real sense of tension when we watch the lawyer (Fukuyama Masaharu) interview the murderer (Yakusho Koji).

We did script readings with Fukuyama and Yakusho before we started filming. The scene in the interview room was really wonderful. At first I thought I didn't want many interview room scenes because they would be too static. In my previous family dramas, I thought about how I would move people in space. For this film, the interview room divided by glass basically contained people sitting down. However, when I saw the two of them interacting, I thought that the scene could be very emotional. So I added more scenes in the interview room. After I saw the actors at work, I could see the framework of the film.

The cinematography is very powerful, drawing on film noir visuals but with a texture all of its own.

This time I aimed for the look of a crime film. I emphasized the contrast between light and shadow, not the natural light that I have used before. I received suggestions from the cinematographer Takimoto Mikiya, and also shot in CinemaScope. With CinemaScope, close-ups are very effective: the scene with the three lawyers walking side-by-side, for example, looks awesome. I think it worked out very well.

How did you imagine the composition?

I had in mind the image of 1950s American crime dramas. First I asked Takimoto to watch *Mildred Pierce* (Michael Curtiz, 1945). We discussed films that used CinemaScope well, such as *Seven* (David Fincher, 1995) and several films directed by Paul Thomas Anderson, as well as Akira Kurosawa's *High and Low* (1963). We studied how to capture things in CinemaScope without losing a sense of tension.

The film reveals the fact that "judgment" is decided regardless of "truth".

Usually a film reaches the truth in the end. However, with this film, only the judicial procedure concludes, while the characters don't see truth. It shows that our society condones an imperfect system that cannot maintain itself unless people judge others without knowing truth.

In recent years you have created your films by digging deep into your own experience. With *The Third Murder*, did you want to do something different?

Yes. I wanted to take an entirely different approach. At some point, a time will come where I can't take on new challenges, so it was a great fun being able to work on this type of film at this time.



FUKUYAMA MASAHARU

AS SHIGEMORI TOMOAKI

Born on February 6, 1969 in Nagasaki, Japan. Making his debut as a singer-songwriter in 1990, Fukuyama has played active roles in various fields, including music and acting. He holds the record for the most number 1 singles in history as a Japanese male solo artist.

In 2015, he released his 25th anniversary single *I am a Hero*. The same year he released his 25th anniversary greatest hits album *Fuku no Oto*, which reached the number 1 spot of the Oricon weekly album chart.

As an actor, he starred in the 2010 NHK historical drama series *Ryomaden - The Legend* as Sakamoto Ryoma and was highly praised for his performance. Further credits include *Suspect X* (2008), *Midsummer's Equation* (2013), Cannes' Jury Prize winner *Like Father, Like Son* (2013), *Ruroni Kenshin: Kyoto Inferno / The Legend Ends* (2014) and *Scoop!* (2016). His upcoming film *Manhunt*, directed by John Woo, will have its world premiere out of competition at the 74th Venice International Film Festival.



Born on January 1, 1956 in Nagasaki, Japan. In 1996, Yakusho dominated film awards ceremonies in Japan as lead actor in the films *Shall We Dance?*, *Sleeping Man*, and *Shabu Gokudo*. In 1997, he appeared as the lead in Palme d'Or winner *The Eel*. For *Cure* (1997), he received the Best Actor Award at the Tokyo International Film Festival. In 2001, he won the Best Actor Award at Chicago International Film Festival with the Cannes-premiered *Warm Water Under A Red Bridge*. He has also appeared in notable international projects including *Memoirs of a Geisha* (2005) and *Babel* (2007).

In 2009, he made his directorial debut with *Toad's Oil*. In June of 2012, he received the Medal with Purple Ribbon from the Emperor of Japan for his outstanding achievements in the creative field. For *The World of Kanako* (2014), he received the Best Actor Award at Sitges International Fantastic Film Festival. Additional lead credits include *The Kiyosu Conference* (2013), *A Samurai Chronicle* (2014), *The Emperor in August* (2015) and *Sekigahara* has been released in August this year. *The Third Murder* marks his first appearance in a Kore-eda film.

YAKUSHO KOJI

AS MISUMI TAKASHI



HIROSE SUZU

AS YAMANAKA SAKIE



Born on June 19, 1998 in Shizuoka, Japan. Hirose started her modeling career in 2012 in the monthly fashion magazine *Seventeen*, and made her acting debut a year later in the TV series *Kasukana Kanojo* (2013). In 2015, she appeared as the lead for the first time in the TV series *Gakkou no Kaidan*. The same year, she received the Newcomer of the Year award at the Japan Academy Prize, among others, for the Cannes-premiered *Our Little Sister*. Further credits include *Chihayafuru* (2016), *Rage* (2016), *Your Lie In April* (2016) and *Let's Go, Jets! From Small Town Girls To U.S. Champions?!* (2017). 2017 will see the release of *Fireworks, Should We See It From The Side Or The Bottom?* and *My Teacher*.



KORE-EDA HIROKAZU

DIRECTOR / WRITER / EDITOR

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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 the star of his fourth work *Nobody Knows* (2004), Yagira Yuya, garnered much attention as 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 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.

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 Director's Fortnight at Cannes in 2006. *Ending Note: Death Of 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*



AS EXECUTIVE PRODUCER

- 2003 **Wild Berries** (Hebi Ichigo)
directed by Nishikawa Miwa
- 2003 **Kakuto** (Kakuto)
directed by Iseya Yusuke
- 2009 **Beautiful Islands**
directed by Kana Tomoko
- 2011 **Ending Note**
directed by Sunada Mami
- 2012 **That Day - Living Fukushima** (Anohi - Fukushima ha Ikitairu)
directed by Imanaka Kohei

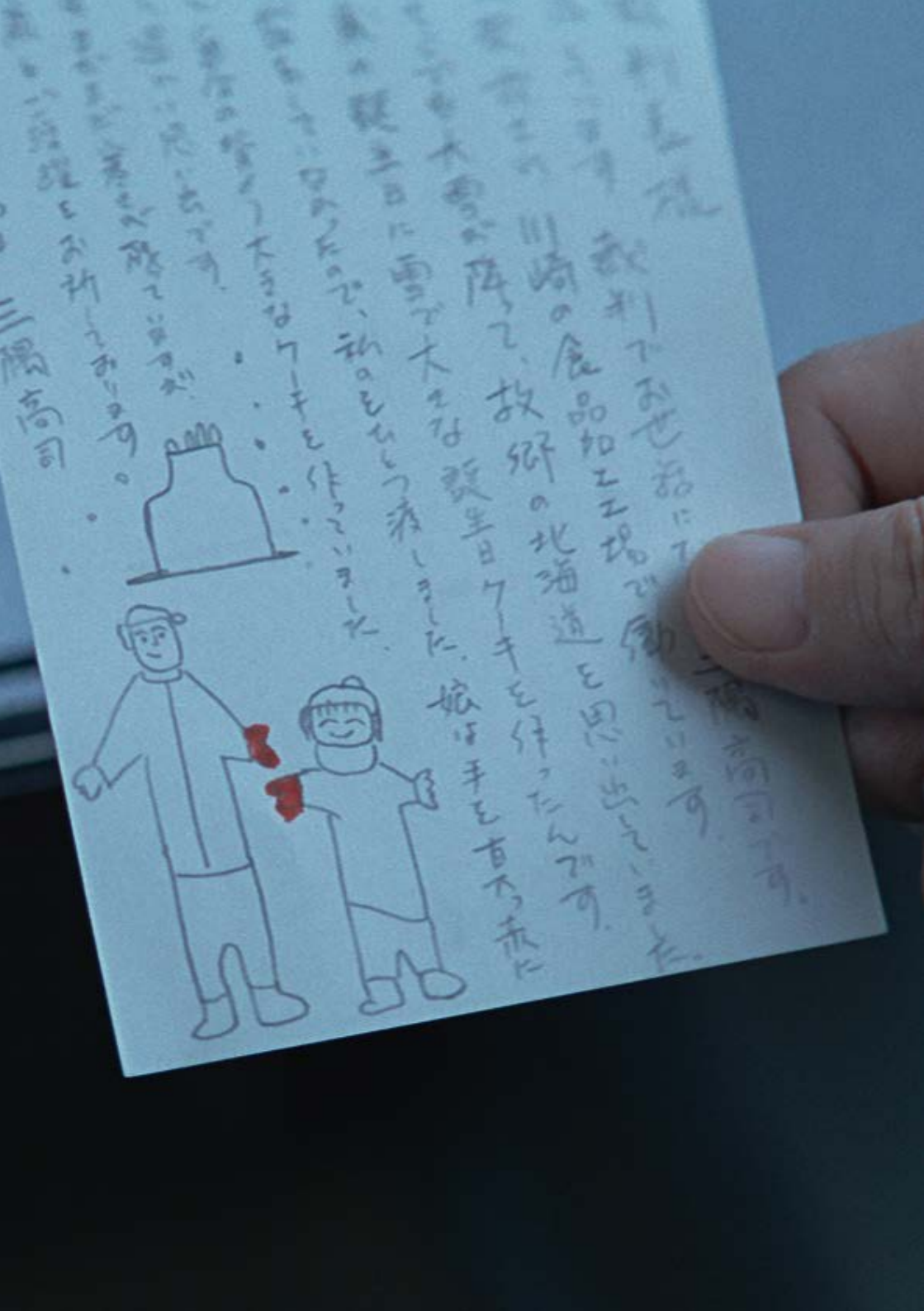


LUDOVICO EINAUDI

MUSIC



Born 1955 in Italy. His phenomenal CD sales and ability to sell out major concert halls worldwide are confirmation that Einaudi is one of classical music's success stories of recent years. After studying at the Conservatorio Verdi in Milan, and subsequently with Luciano Berio, he spent several years composing in traditional forms. In the mid-1980s he began to search for a more personal expression through a series of works for dance and multimedia, and later for piano. His music is ambient, meditative and often introspective, drawing on minimalism, world music and contemporary pop. He has made a significant impact in the film world, with four international awards to his name.



CAST

SHIGEMORI TOMOAKI FUKUYAMA MASAHARU
MISUMI TAKASHI YAKUSHO KOJI
YAMANAKA SAKIE HIROSE SUZU

CREW

Original Story / Written / Edited / Directed by
KORE-EDA HIROKAZU

Music by **LUDOVICO EINAUDI**
Director of Photography **TAKIMOTO MIKIYA**
Lighting by **FUJII NORIKIYO**
Sound by **TOMITA KAZUHIKO**
Production Designer **TANEDA YOHEI**
Production by **FILM, INC.**
Chief Executive Producers **OGAWA SHINICHI**
HARADA CHIAKI
TOM YODA
Associate Producers **OSAWA MEGUMI**
ODAKE SATOMI
Producers **MATSUZAKI KAORU**
TAGUCHI HIJIRI



GAGA★
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