

PERSMAP

WINNAAR  
6 JAPAN FILM AWARDS  
2018



FUKUYAMA  
MASAHARU

YAKUSHO  
KOJI

# THE THIRD MURDER

EEN FILM VAN  
**KORE-EDA HIROKAZU**  
DE MAKER VAN **LIKE FATHER, LIKE SON**

FUJII TELEVISION NETWORK, AMUSE INC. AND GAGA CORPORATION PRESENT  
A KORE-EDA HIROKAZU FILM "THE THIRD MURDER" FUKUYAMA MASAHARU YAKUSHO KOJI HIROSE SUZU  
MUSIC BY LUDOVICO EINAUDI DIRECTOR OF PHOTOGRAPHY TAKIMOTO MIKIYA LIGHTING BY FUJII NORIKIYO SOUND BY TOMITA KAZUHIKO PRODUCTION DESIGNER TANEDAYOHEI  
PRODUCTION BY FILM, INC. CHIEF EXECUTIVE PRODUCERS OGAWA SHINICHI HARADA CHIYUKI TOMIYODA ASSOCIATE PRODUCERS OSAWA MEGUMI ODAKE SATOMI  
PRODUCERS MATSUZAKI KAORU TEGUCHI HIJIRI WRITTEN, EDITED AND DIRECTED BY KORE-EDA HIROKAZU

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wild bunch

WILD BUNCH  
WILD BUNCH EN REDEVELO  
VELD EN SNEEL

VANAF 21 JUNI IN DE BIOSCOOP

# THE THIRD MURDER

Een film van Hirokazu Kore-eda

*Wat gebeurt er wanneer een advocaat zich afvraagt waar zijn verantwoordelijkheid eigenlijk ligt en besluit dieper te graven dan gewent? Hoe betrouwbaar zijn de getuigen in een zaak en doet de waarheid er eigenlijk toe?*

*Advocaat Shigemori neemt de verdediging van moordverdachte Misumi op zich. Aangezien Misumi bekend heeft en al eerder voor moord veroordeeld werd, wacht hem de doodstraf. Shigemori kan eigenlijk niet veel meer voor hem doen. Maar dan doen de getuigenissen van de familie van het slachtoffer en die van Misumi doen twifelen aan de eerdere bekentenis van zijn cliënt.*

*THE THIRD MURDER won zes Awards bij de belangrijkste Japanse Academy Prizes, waaronder die voor Beste Film en Beste Regie. Regisseur Hirokazu Kore-eda (NOBODY KNOWS, LIKE FATHER, LIKE SON) scheidt een intrigerende puzzel, die ons een spiegel voorhoudt over recht en gerechtigheid.*



Speelduur: 124 min. - Land: Japan - Jaar: 2017 - Genre: Drama, thriller  
Releasedatum bioscoop: 21 juni 2018

Meer over de film:

<https://www.cineart.nl/films/the-third-murder>

Download persmaterialen:

<https://www.cineart.nl/pers/the-third-murder>

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## HIROKAZU KORE-EDA - DIRECTOR

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### Filmography as a director

- 2017 THE THIRD MURDER
- 2016 CARVED IN STONE (ISHIBUMI) - *Documentary*
- 2016 AFTER THE STORM (UMI YORIMO MADA FUKAKU)
- 2015 OUR LITTLE SISTER (UMIMACHI DIARY)
- 2013 LIKE FATHER, LIKE SON (SOSHITE CHICHI NI NARU)
- 2012 GOING HOME - *TV series*
- 2011 I WISH (KISEKI)
- 2010 THE DAYS AFTER (NOCHI NO HI) - *TV drama*
- 2009 AIR DOLL (KUUKI NINGYO)
- 2008 WISHING YOU'RE ALRIGHT – JOURNEY WITHOUT AN END BY COCCO (DAIJOUBU DE ARUYOUNI COCCO OWARANAI TABI)
- 2008 STILL WALKING (ARUITEMO ARUITEMO)
- 2006 HANA (HANA YORIMO NAHO)
- 2004 NOBODY KNOWS (DARE MO SHIRANAI)
- 2001 DISTANCE (DISTANCE)
- 1998 AFTER LIFE (WONDERFUL LIFE)
- 1996 WITHOUT MEMORY (KIOKU GA USHINAWARETA TOKI) - *TV documentary*
- 1995 MABOROSI (MABOROSHI NO HIKARI)
- 1994 AUGUST WITHOUT HIM (KARE NO INAI HACHIGATSU GA) - *TV documentary*
- 1991 LESSONS FROM A CALF (KOUGAI HA DOKO HE ITTA) - *TV documentary*
- 1991 HOWEVER... (SHIKASHI...) - *TV documentary*

### Filmography as an executive producer

- 2012 THAT DAY – LIVING FUKUSHIMA (ANOHI - FUKUSHIMA HA IKITEIRU)  
directed by Imanaka Kohei
- 2011 ENDING NOTE directed by Sunada Mami
- 2009 BEAUTIFUL ISLANDS directed by Kana Tomoko
- 2003 KAKUTO directed by Iseya Yusuke
- 2003 WILD BERRIES (HEBI ICHIGO) directed by Nishikawa Miwa

Born 1962 in Tokyo, Japan.

After graduating from Waseda University in 1987, Kore-eda joined TV Man Union where he directed several prizewinning 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.



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## INTERVIEW WITH DIRECTOR HIROKAZU KORE-EDA

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**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.



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## FUKUYAMA MASA HARU as SHIGEMORI TOMOAKI

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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.

### Selected Filmography:

2017 THE THIRD MURDER  
2017 MANHUNT  
2016 SCOOP!  
2013 LIKE FATHER, LIKE SON  
2010 *Ryomaden* (TV series)  
2008 SUSPECT X



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## YAKUSHO KOJI as MISUMI TAKASHI

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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.

**Selected Filmography:**

2018	MIRAI (voice of <i>grandfather</i> )	2007	WALKING MY LIFE
2017	THE THIRD MURDER	2006	BABEL
2017	OH LUCY!	2005	MEMOIRS OF A GEISHA
2015	THE EMPEROR IN AUGUST	2001	LAUW WATER ONDER EEN RODE BRUG
2014	A SAMURAI CHRONICLE	1998	LICENSE TO LIVE
2014	THE WORLD OF KANAKO	1997	UNAGI
2013	THE KIYOSU CONFERENCE	1997	CURE
2011	CHRONICLE OF MY MOTHER		
2010	13 ASSASSINS		

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## HIROSE SUZU as YAMANAKA SAKIE

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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 (SENSEI!).

**Selected Filmography:**

2017	THE THIRD MURDER
2017	SENSEI!
2016	RAGE
2016	YOUR LIE IN APRIL
2015	THE BOY AND THE BEAST (voice of <i>Kaede</i> )
2015	OUR LITTLE SISTER
2014	CROWS EXPLODE
2013	THE APOLOGY KING



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## LUDOVICO EINAUDI - music

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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.

### **Selected Filmography:**

2017 THE THIRD MURDER  
2014 SAMBA  
2011 INTOUCHABLES  
2006 THIS IS ENGLAND  
2004 SOTTO FALSO NOME

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## CAST

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Shigemori Tomoaki	FUKUYAMA MASA HARU
Misumi Takashi	YAKUSHO KOJI
Yamanaka Sakie	HIROSE SUZU

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## CREW

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

