

EMERSON

IN

INJU

THE BEAST IN THE SHADOW

UGC presents

INJU

THE BEAST IN THE SHADOW

A FILM BY **BARBET SCHROEDER**
BASED ON THE NOVEL BY EDOGAWA RAMPO "INJU"

STARRING

BENOIT MAGIMEL and **LIKA MINAMOTO**

Also starring Maurice Bénichou and Ryo Ishibashi
Gen Shimaoka, Shun Sugata, Kazuhiko Nishimura
SCREENPLAY: Jean-Armand Bougrelle, Frédérique Henri et Barbet Schroeder

A FILM PRODUCED BY SBS FILMS AND LA FABRIQUE DE FILMS
IN COPRODUCTION WITH FRANCE 2 CINEMA



OFFICIAL SELECTION

French release : September, 3rd 2008

Length: 1h45

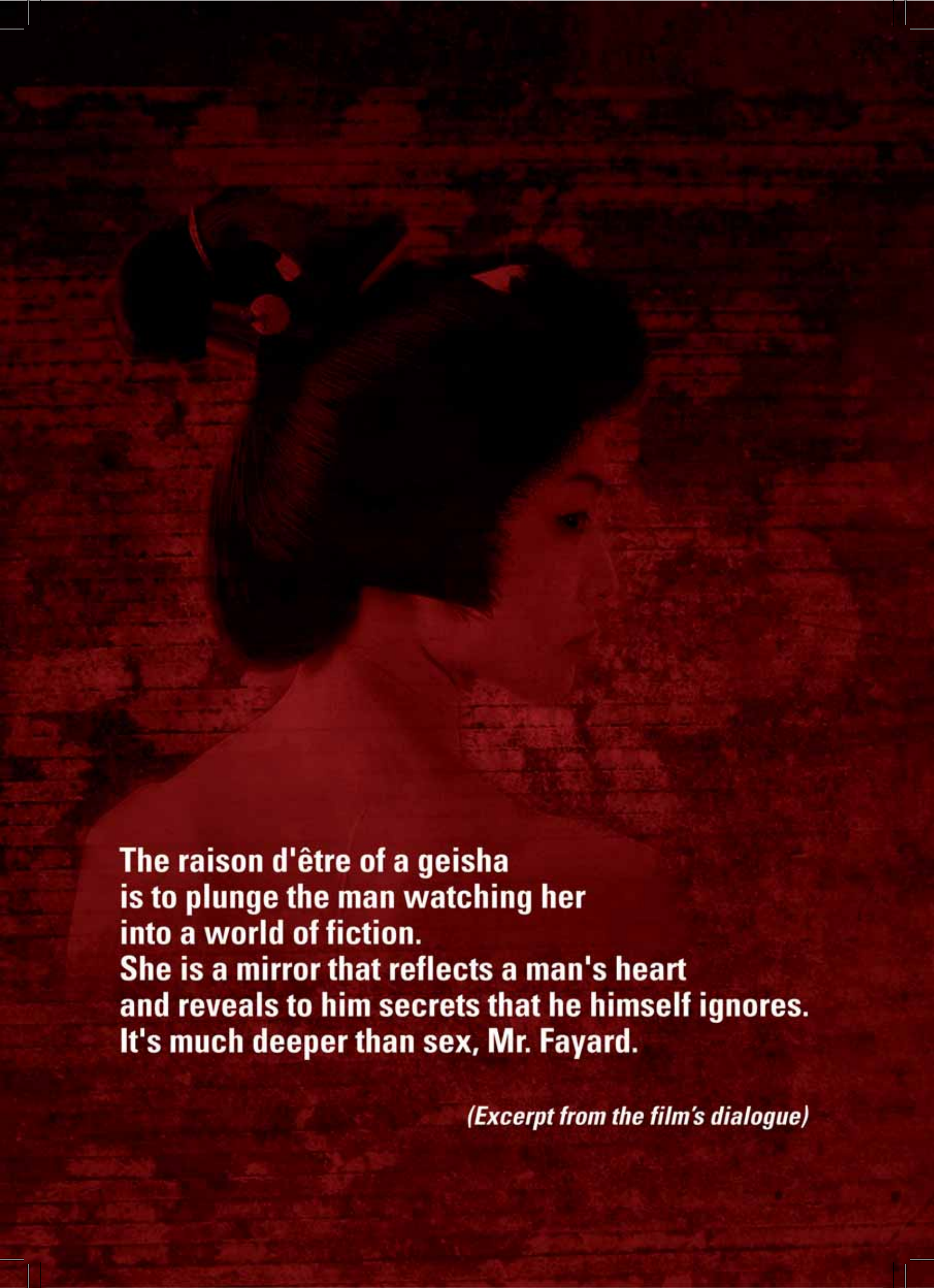
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SYNOPSIS

Alex Fayard is a successful crime novel author. He has been invited to Japan for the release of his latest book. One night, he encounters Tamao, a geisha who confides to him her fears. One of her former lovers, who may well be Shundeï Oe, a novelist famous for his extremely violent and disturbing books, is threatening to kill her. Alex Fayard, a prominent Oe specialist, agrees to help her and finds himself pitted against a man who turns his trip into a bloody investigation where fiction becomes interwoven with reality.

A woman with her hair styled in a traditional geisha bun, looking to the right. The image is overlaid with a dark red, semi-transparent filter. The text is positioned in the lower-left quadrant of the image.

**The raison d'être of a geisha
is to plunge the man watching her
into a world of fiction.
She is a mirror that reflects a man's heart
and reveals to him secrets that he himself ignores.
It's much deeper than sex, Mr. Fayard.**

(Excerpt from the film's dialogue)

What does INJU mean in Japanese?

Like the Yin and the Yang, the characters IN-JU have a double and opposite meaning.

INJU can mean: the beast lying in the shadows waiting to pounce on its prey.

But INJU can also mean: the beast sleeping within you waiting to be awakened.

INTERVIEW WITH **BARBET SCHROEDER**

Alex Fayard/Benoît Magimel

Alex Fayard is fascinated by Shundeï Oe, his work and his success. He is not an academic. His fascination with this figure drives him to write novels in Shundeï Oe's style, but he softens it and tones it down. As a result he becomes internationally famous.

In a way, he is the usurper who comes to Japan blinded by his own self-confidence as an author and by his Western arrogance. But he is also the innocent hero, ready to be disturbed. Maybe he is unconsciously seeking some kind of punishment by deciding to come face to face with his ghosts. Benoît Magimel was my ideal for this character who dives head-long into a story stranger than the fiction he writes. I first discovered him, like a lot of people, in *The Piano Player*. He has matured as an actor since then, and I knew he would bring warmth and truth to the role of this arrogant "innocent", plagued by secret guilt. *Inju* is a puzzle that contains several layers of stories within stories. I needed a very subtle actor.





A film about cinema

Inju is also a film about cinema, a reflection on the pure fascination that cinema holds for us, especially the so-called "genre" cinema. For example, I had a great time making my own "samurai" (the *chanbara* genre) movie for the opening of *Inju*, and I included a lot of references to film noir but always kept my focus on story and character. For the spectator to enjoy watching the film as much as I enjoyed making it, it had to become an object of contemplation, a smooth reflective surface. That's why I wanted to film it in Super 35, in order to recapture some of the lost secrets of cinema and to give the movie, with Luciano Tovoli's crucial help, a sheer beauty in which one loses oneself - the splendor of a labyrinth. Alex's dreams and nightmares are essential pieces of the film's dramatic devices, strategically placed throughout the narrative to give the viewer a feeling of Alex's guilt and worries, which are the only excuses for his naivety. The film had to have the fluid beauty of a dream. The dreams in the film are never revealed as such right away. They announce the last third of the film, when Alex progressively loses contact with reality, and ends up blinded to the real nature of Tamao and Mogi's relationship.

Birth of the project

Five years ago, Raoul Ruiz gave me *Inju* by Edogawa Rampo. He thought it was a perfect subject for me. I found the novel fascinating, but the story of the rivalry between two Japanese writers seemed too difficult to adapt. It would have been impossible. A few years later, I get a script in the mail, also called *Inju*, written by Jean-Armand Bougrelle, who was living in Japan. He was also sure I could make something out of it, and when I read his adaptation I was completely won over by the story. Bougrelle's idea was to make one of the two novelists a foreigner who was a specialist of Shundei Oe, an avatar of Rampo himself. This increased the dramatic tension of the story: a foreign author who comes to his idol's country, to provoke and taunt him. This was really an interesting theme to me.

Who is EDOGAWA RAMPO?

The novel was written by Edogawa Rampo, the model for the character of Shundei Oe. He is an extremely popular author in Japan: everybody knows him, absolutely everybody. He is adored and respected by the public, in spite of being terribly mean and horrific. In Western society it would be unimaginable for such a cruel and remorseless author to be so revered. That cultural difference really pleased me. But *Inju* is also a story of manipulation and seduction; the unfolding of perverse sexuality in the novel is very well observed and gives it a lot of mystery. The book was full of extremely vivid images.





Geisha and Geiko

The geisha character was added; it wasn't part of the original story. This element seemed to me as interesting as it was difficult: the Japanese hate the Western representation of geishas. Even the word is in fact incorrect; to call them geishas rather than geikos is like saying "toreador" rather than "torero". They hate that their tradition is so misunderstood as to reduce these women to simple courtesans. And they were horrified and traumatized when Hollywood gave the role of a geisha to a Chinese actress! That's why I was so careful with Tamao's character. I wanted this film to be as exact as possible, down to the smallest detail.

I had on the set one of the three geishas who carry on the tradition of the famous Gion quarter in Kyoto, and she was given total control to make sure that every costume, every gesture was absolutely right. I affectionately called her my "Cultural Police"! She trained the actress for months as if she were going through a real geisha apprenticeship. It was obsessive, meticulous work, and very ironic after all, because only a few thousand Japanese people acquainted with this secret world on the verge of extinction would be able to tell if the representation was incorrect. There are only a few hundred geikos left in the Gion quarter in Kyoto. An evening with one of them costs between five and ten thousand dollars. I had the privilege to talk with some great geishas. Their total presence and joy in the moment reminded me of certain Buddhist monks I had met. They left me with a feeling of true simplicity, intelligence and lightness. In Japan, they are like living historical monuments. They are the last incarnation of a tradition and a culture, of a superior form of art de vivre. They carry on the art of subtle conversation, a way of saying the deepest things in the lightest way. As the character Awase says at the end of the film: "It is something much deeper than sex". A true geiko is a living museum, and certainly never a whore!

Filming in the Japanese style

Another particular thing about this film was working on a daily basis with Japanese actors and technicians. Except for the cinematographer Luciano Tovoli, the sound engineer Jean-Paul Mugel and the first assistant Olivier Jacquet, everybody was Japanese. I wanted all the sets created by people who knew what they were dealing with. It was almost impossible because of the enormous differences in work habits, but I wanted practically the entire team, nearly a hundred people, to be Japanese. This meant a maze of complications. I wanted to follow the Japanese logic, based on absolute respect for the Other. For example, to film in the street, we had to ask a written permission from all the residents. But since no one would dare refuse, out of absolute respect for the Other, it just took a really long time and drove us mad... So we all went mad, and got impatient with the interpreters, who were stuck between the two sides, but we held out. It was the same thing when it came to giving the crew instructions about any aesthetic decision. You had to give a good explanation, say everything twice, explain it again, repeat everything. This infinite preparation time was nearly impossible to deal with; it was enough to send you into a mad rage, but then when it was time to film, everything had fallen perfectly into place and went according to plan. It was like tuning a high-performance engine so it runs perfectly. This was my first experience of this kind, and I found it really exciting. I love to rise to this sort of challenge. I spent an entire year in Japan, nine months of preparation and three months of intensive filming. It was an unforgettable experience. Nothing would make me happier than if the film were a success in Japan ! I did everything I could in order to please the Japanese viewers.

A japanese woman from paris

I didn't want to make a dubbed film. We had to have an actress who speaks French play Tamao and stay away from Japanese stars who did not. I held a casting call in Paris, and I found Lika Minamoto. She stood out immediately. She spoke good French, but she had to work hard to lose her Japanese accent. She was modeling but she was also a secret rebel who had taken classes in the Japanese branch of the Actor's studio.

Tokyo/Kyoto

It is literally impossible to get the authorization to film in Kyoto. And being able to film in Gion – even just the opening of the film – was a real battle. The shot was a real exploit. Except for those few stolen shots, the filming took place for the most part in Tokyo where we chose areas that could pass for Kyoto. And also, we managed to have all the supporting actors speak with the Kyoto accent. But even in Tokyo, everything was incredibly slow and complicated. For example, we weren't allowed to film in public gardens. It could have bothered the public. We had to fly to the town of Kanasawa where we exceptionally got the permission to use a beautiful park, but filming there was a nightmare. There was no way we could ask the park visitors to be quiet or to move according to our needs. We had to be nearly invisible, to blend in with the décor and to make ourselves as unnoticeable as possible.

I first loved Kyoto and I discovered Tokyo only later. It's such a rich and diverse city, undergoing so many changes, and it is so difficult to film there, that it's something new in cinema. It's a city untouched by anyone's eyes, despite the numerous films that have been set there, which were often filmed in studios.

Japan and I

Like many cinema buffs, I'm absolutely crazy about Mizoguchi. And I discovered Ozu very late, but very happily, in the 70s along with all the other great masters. Other than that, Samuel Fuller's film *The House of Bamboo* had an enormous influence on me. When it came out, I remember I sat through three showings in a row. Japan has always held a certain attraction for me. But I only really discovered it during a presentation of my movie *More* in Osaka in 1970. I've been back every year since then. I've been totally fascinated by Zen gardens, the essence of traditional Japanese culture. I like to go early in the morning and daydream there for hours. They are exceptionally beautiful. And I admit a fascination with Japanese sexuality; it's completely free from any sense of guilt or moral implication. For example, I love Araki's photos.



A film = a prototype

I'm not trying to deliberately create auteur cinema. I want every film to be completely different, an exploration, a discovery. I try not to make films from the same auteur's stance, but to make a prototype for every film. I even want to forget the idea of auteur so that I can concentrate every time on a unique story. And if I always end up with stories about characters who are victims of their obsessive, self-destructive passions, and if the relationship of Alex, Tamao and Mogi is very similar to "More " and "Maitresse" I try not to think about it!

Filming strategy

I used two, and sometimes three cameras to film *Inju*. I discovered this method in Medellin with Rodrigo Lalinde during the taping of *Our Lady of the Assassins*, the first dramatic feature in Digital High Definition. After that, I managed to convince Luciano Tovoli to use it with a Hollywood-style film like *Murder by Numbers*. For the scenes filmed in shot-reverse-shot, it's heaven for the actors: they never stop acting and reacting because they're at all times both in front of the camera. It's a real luxury. For *Inju*, my seventh collaboration with Tovoli, we pushed this double camera use to the extreme. The results are very fluid and natural dialogue scenes, that were essential to the clockwork narrative that holds the film together.

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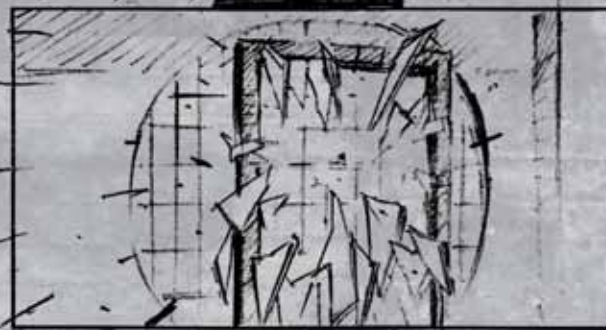
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Time



怪しい影!



爆破!!
ガラスを残り 割れた鏡.

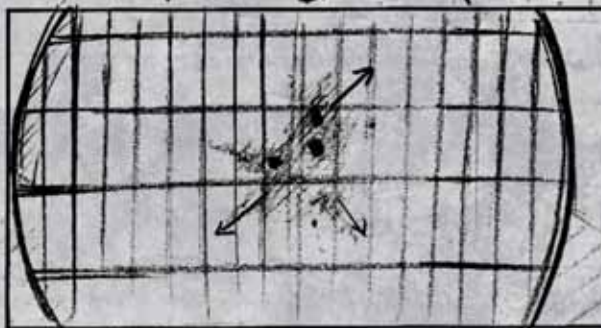
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Time



5

Time



障子にあいた弾のぬけた
3つの穴がじ〜んわりと
血がしみてきた。



///!!!

...障子をつき破って
久美子の身体がくずれ折れる!



Rampo's work's influence on reality

In the middle of the 1980s a gang of criminals who called themselves "the Mystery Man with the 21 Faces" (*kaijin niyuichi menso*) kidnapped the president of a food company (Glico-Morinaga), set fire to factories, sent threat letters and demanded money, and placed poisoned candy in stores. In a flood of sarcastic letters addressed to the local paper, the criminals mercilessly taunted the police. Their typed letters were signed Kaijin Niyuichi Menso (the mysterious man with twenty-one faces), an obvious allusion to the Edogawa Rampo's criminal genius Kaijin Niju Menso (the mysterious man with twenty faces) who plagued his detective Akechi Kogoro.

Although their true motives remain hazy, it's possible to interpret the step from "twenty faces" to "twenty-one faces" as the criminals' attempt to outdo their fictional source of inspiration.

This incident shows how deeply the narrative conventions of modern detective novels as established by Edogawa Rampo had become ingrained in the daily conscience of the Japanese people. These conventions played their part in blurring the line between fiction and reality in the representation of crime by the media, especially during those Glico-Morinaga incidents, often referred to as "the first crime of the 21st century" in Japan. The way in which the Twenty-one Faces group manipulated the modernist lexicon of crime and detection, truth and falsehood, guerrilla theater and situationist absurdity eloquently illustrates the supposed "stability" of this society which is so often presented as the incarnation of a stable, post-industrial, crime-free culture.

(Marilyn Ivy Culture et modernité au Japon, vol. 22-3, 1998 Wikipedia)

If Edogawa Rampo were still alive during the infamous "Glico-Morinaga Incident" he would surely have been visited by detectives hoping to gain some information about the identity of the criminals. And even if this is pure speculation, it's easy to imagine that the author would have been secretly overjoyed to see his character back on the case.

In his country, his name is inextricably linked to the genre from its earliest beginnings, and it could easily be said that he was more influential in the development of the suspense tale in Japan than Edgar Allan Poe was in the United States or Arthur Conan Doyle was in Great Britain.

One of his most memorable stories, "The Human Chair", tells the tale of an extremely ugly man who crafts an armchair with space for him within it. He initially means to gain access to the homes of rich people to steal from them and, hiding in the chair, watch the frantic attempts of the police to find the burglar. As time goes on, however, he begins to enjoy the sensual pleasure of being sat on by women of all shapes and sizes and eventually falling in love with a woman who has bought the chair and sits on him for hours every night. The story creates a sensation of sickly sensuality that you simply can't imagine any western writer prior to the mid sixties having the nerve to get close to.

(Mark Schreiber)

Themes of deviance and sado-masochism are central to *Beast in the Shadows* (*Inju*), a tale from the height of Rampo's grotesque period, which appeared in serial form between August and October, 1928. This tale of secret identities, violent sexuality, and dark crimes stands in stark contrast to the genteel detective stories then popular in English literature. It bears comparison with the American pulp fiction serial, the genre that led to the classic modern American crime novel, and with the more extravagant moments of film noir. *Beast in the Shadows*, however, recalls classic themes in Japanese popular fiction, with origins in the illustrated novels and mass market shockers of the Edo period (1600–1868). Rampo's special contribution was to combine this strain in Japanese literature with styles and atmospheres imported from Europe: from Oscar Wilde and Maurice Maeterlinck, to Rampo's own contemporaries in the American pulps and English novels.

(Brian Stableford)

EDOGAWA RAMPO

Pen name of Hirai Tarô (1894-1965)

Edogawa Rampo is considered to be the founder of the modern Japanese detective novel, which often goes beyond simple entertainment to reach unusual psychological depths. He was extremely active in promoting the genre, in particular through various magazines and journals, and the major Japanese prize for detective novels is named after him. He created the famous detective character Akechi Kogorô, and he wrote an extensive body of work, novels, short stories, serial novels, as well as critical and theoretical articles. He also had an important influence on the world of "Mangas".

Rampo had a deep admiration for Western detective novel writers (Maurice Leblanc, Arthur Conan Doyle, etc.) and especially Edgar Allan Poe, which is where his pen-name comes from; Edogawa Rampo is the phonetic rendering in Japanese of Edgar Allan Poe.

A selection of his works:

The Two Sen Copper Coin (Nisen d ka, 1923)

The Psychological Test (Shinri Shiken, 1925)

The Red Chamber (Akai heya, 1925)

The Human Chair (Ningen isu, 1925)

The Strange Tale of the Panorama Island (Panorama-t kidan, 1926)

The Hell of Mirrors (Kagami-jigoku, 1926)

Beast in the Shadows (Inju, 1928)

The Traveller with the Pasted Rag Picture (Oshie to tabi-suru otoko, 1929)

The Caterpillar (Imomushi, 1929)

The Blind Beast (M j, 1931)

Black Lizard (Kuro-tokage, 1934)

To date, several dozen of Rampo's works have been adapted for TV and film.

(Wikipedia)

Many of Edogawa Rampo's protagonists have a singular remorselessness and are motivated by cleverness or perversion rather than madness or greed or revenge as they might be in the western equivalents. In *The Twins* you have a man who murders his more successful and wealthier brother and has no problem at all taking his place and taking his wife. In *The Psychological Test* the protagonist is happy to let his best friend take the rap for murdering an old lady for her stashed money. Unlike Poe Rampo's protagonists aren't haunted much by the guilt of their black deeds. If anything they relish in them, even if it means facing the horrors of Hell. But it is the sexual weirdness you remember. It's hard to forget a story like *The Caterpillar* in which a woman starts taking sensual delight in riding and tormenting her husband who has returned from the war horribly deformed and limbless. The climax of this story left an afterimage in my mind that I may never shake off.

He was influenced by Poe and Conan Doyle and any number of western crime writers but something stranger filters through his stories. Some of his stories may start out seeming to take the form of a standard thriller but they veer off into areas of sexual perversity that puts him way ahead of his time.



BARBET SCHROEDER

Born 26 August 1941 in Tehran.

1958-1963: contributed articles to Cahiers du Cinéma and L'Air de Paris.

Assistant to Jean-Luc Godard for *The Carabineers*.

Directed two, 16mm, black and white, amateur short films

In 1963 he founded the production company Les Films du Losange and produced Eric Rohmer's first two Moral Tales.

Nominated for an Oscar and a Golden Globe for best director for *Reversal of Fortune* and by the Directors Guild of America for *Terror's Advocate*.

DIRECTOR :

- | | |
|------|---|
| 1969 | MORE with Mimsy Farmer and Klaus Grunberg (Cannes) |
| 1972 | THE VALLEY with Bulle Ogier and Jean-Pierre Kalfon (Venise) |
| 1974 | GENERAL IDI AMIN DADA (documentary) (Cannes) |
| 1975 | MISTRESS with Bulle Ogier and Gérard Depardieu |
| 1977 | KOKO, A TALKING GORILLA (documentary) (Cannes) |
| 1982 | CHARLES BUKOWSKI (documentary, 50 vidéos de 4 minutes) |
| 1984 | CHEATERS with Bulle Ogier and Jacques Dutronc |
| 1987 | BARFLY with Mickey Rourke and Faye Dunaway (Cannes) |
| 1990 | REVERSAL OF FORTUNE with Glenn Close, Ron Silver and Jeremy Irons
(Best Actor Academy Award) |
| 1992 | SINGLE WITH FEMALE with Bridget Fonda and Jennifer Jason Leigh |
| 1994 | KISS OF DEATH with David Caruso, Nicolas Cage and Samuel L Jackson (Cannes) |
| 1995 | BEFORE AND AFTER with Meryl Streep and Liam Neeson |
| 1997 | DESPERATE MESURES with Andy Garcia and Michael Keaton |
| 2000 | OUR LADY OF THE ASSASSINS, Colombian movie with German Jaramillo (Venise) |
| 2002 | MURDERS BY NUMBERS with Sandra Bullock, Ryan Gosling and Michael Pitt (Cannes) |
| 2007 | TERROR'S ADVOCATE (documentary) (Cannes+César+DGA) |
| 2008 | INJU with Benoît Magimel (Venise) |

PRODUCER:

1962	THE BAKER OF MONCEAU	Eric Rohmer
1963	SUZANNE'S CAREER	Eric Rohmer
1964	MEDITERANEE	Jean-Daniel Pollet
1965	SIX IN PARIS	Claude Chabrol, Jean Douchet, Jean-Luc Godard, Jean-Daniel Pollet, Eric Rohmer, Jean Rouch
1966	THE COLLECTOR	Eric Rohmer
1967	TU IMAGINES ROBINSON	Jean-Daniel Pollet
1968	MY NIGHT AT MAUD'S	Eric Rohmer
1970	CLAIRE'S KNEE	Eric Rohmer
1972	CHLOE IN THE AFTERNOON	Eric Rohmer
	OUT ONE	Jacques Rivette (coproduction)
1973	THE MOTHER AND THE WHORE	Jean Eustache (coproduction)
1974	CELINE AND JULIE GO BOATING	Jacques Rivette
1975	GOLDFLOCKEN	Werner Schroeter
	THE MARQUISE OF O	Eric Rohmer
1976	CHINESE ROULETTE	R.W. Fassbinder (coproduction)
	THE AMERICAN FRIEND	Wim Wenders (coproduction)
1977	MOUNTAIN PASS	Jean-François Stévenin
1978	PERCEVAL LE GALLOIS	Eric Rohmer
1979	LE NAVIRE NIGHT	Marguerite Duras
1981	LE PONT DU NORD	Jacques Rivette
1984	IMPROPER CONDUCT	Nestor Almendros

Barbet Schroeder has had numerous small roles in movies made by his friends, in particular *The Carabineers*, *La Boulangère de Marceau*, *Paris vu par...* (the Gare du Nord episode by Jean Rouch), *Out One*, *Celine and Julie Go Boating*, *Roberte*, *Bandini*, *Beverly Hills Cop III*, *Queen Margot*, *Mars Attacks*, *Paris je t'aime*, *The Duchess of Langeais*, *The Darjeeling Limited*.





BENOIT MAGIMEL

2007	INJU, THE BEAST IN THE SHADOW POSSIBILITY OF AN ISLAND	Barbet SCHROEDER Michel HOUELLEBECQ
2006	24 MESURES THE GIRL CUT IN TWO INTIMATE ENEMIES	Jalil LESPERT Claude CHABROL Florent Emilio SIRI
2005	CRIME INSIDERS FAIR PLAY SELON CHARLIE	Frédéric SCHOENDOERFFER Lionel BAILLIU Nicole GARCIA
2004	SKY FIGHTERS THE BRIDESMAID	Gérard PIRES Claude CHABROL
2003	TROUBLES CRIMSON RIVERS 2 Angels of the Apocalypse	Harry CLEVEN Olivier DAHAN
2002	STRANGE GARDENS LA FLEUR DU MAL	Jean BECKER Claude CHABROL
2001	THE NEST	Florent Emilio SIRI
2000	THE PIANO TEACHER Cannes Film Festival 2001 - Best actor Cannes Film Festival 2001 - Grand Prize of the Jury	Michaël HANEKE
1999	THE KING IS DANCING TO MATHIEU LISA	Gérard CORBIAU Xavier BEAUVOIS Pierre GRIMBLAT
1998	THE CHILDREN OF THE CENTURY	Diane KURYS
1997	UNE MINUTE DE SILENCE Cyril Collard Prize 1999	Florent Emilio SIRI
1995	ALREADY DEAD A SINGLE GIRL THIEVES	Olivier DAHAN Benoît JACQUOT André TECHINE
1994	HATE	Mathieu KASSOVITZ
1992	THE STOLEN DIARY	Christine LIPINSKA
1991	TOUTES PEINES CONFONDUES THE COUNTRY YEARS	Michel DEVILLE Philippe LERICHE
1988	PAPA EST PARTI... MAMAN AUSSI	Christine LIPINSKA
1987	LIFE IS A LONG QUIET RIVER	Etienne CHATILIEZ



LUCIANO TOVOLI with some of his crew.

LUCIANO TOVOLI

aic asc imago

Professional syntetic biography

Among Eighty films :

Three films with Vittorio De Seta / Among them «Bandits in Orgosolo» 1960

Three films with Michelangelo Antonioni / Among them « The Passenger» 1974

Two films with Franco Brusati / Among them « Bread and chocolate » 1974

One film with Nanni Moretti / "Bianca" 1982

Two films with Maurice Pialat / Among them « Police » 1984

Five films with Ettore Scola / Among them "The voyage of Captain Fracassa" 1989

Five films with Francis Veber / Among them « The diner game» 1998

Seven films with Barbet Schroeder / Among them « Inju » 2007

Extras :

One film as a director / « The General of the dead army» 1983

Founder of the First Festival of Directors of Photography in the city of l'Aquila 1981

Founder of the European Federation of the Associations of Directors of Photography IMAGO (imago.org) 1993

Founder of the Cinematographer's Day (cinematographersday.com) in Palm Springs 1999

THE JAPANESE CAST

Whatever the importance of their roles in *INJU*, most of the Japanese actors are all well known in Japan and some also have international careers.



Ryo Ishibashi (Mogi) is a well known actor in America who was in *The Grudge 1* and *2*, *The Bodyguard* and *American Yakusa*. He also acted in a number of films by Takeshi Kitano (*Kids Return*, *Brother*) and his leading role in Takashi Miike's *Audition* was one of his most memorable so far.



Shun Sugata (Inspector Fuji) acted alongside Tom Cruise in *The Last Samurai* and with Uma Thurman in *Kill Bill, volume I*. He has also acted in films by Takashi Miike and Kioshi Kurosawa.



Gen Shimaoka (Honda) has mostly acted in French films (*Fear and Trembling* by Alain Corneau and *Land of the Singing Dog* by Yann Dedet). He and Lika Minamoto are the only "Parisian" actors.



Tomonobu Fukiu (Awase) is known for his work in theatre and television.



Kazuhiko Nishimura (Inspector Matsumoto) is a star of Japanese television.



While filming INJU, **Erika Niibo (Yuki)** landed an important role in a television series. She has since become a very popular actress.



Other than an appearance in Alejandro Gonzales Inarritu's Babel, **Kana Harada (Haruku)** plays the lead role in a television series inspired by the real life geisha portrayed in the novel and the movie Memoirs of a Geisha.



Shiho Fujimura (Ms. Koyabashi) is one of Japan's biggest stars from the 1960s; she worked with such major Japanese directors as Kimiyoshi Yasuda, Kazuo Mori, Satsuo Yamamoto, Kazuo Ikehiro and Kenji Misimi.



Reika Kirishima (Kumiko) has played in many works, mainly for television.



Kazuki Tsujimoto (Shundei Oe) has played in many works, mainly for television.



CAST

Alex FAYARD
TAMAO
Ken HONDA
Ryuji MOGI
Inspector FUJI
MR. AWASE
Inspector MATSUMOTO
KUMIKO
Shundeï OE
ALEX's editor
Mrs Koyabashi
Young MAIKO: HARUKA
TAMAO in training
Ichiro HIRATA
Masked young man
Police translator
TV host
Sorbonne student
TAMAO (child)
TAMAO's mother
TAMAO's father
Young TAMAO's Teacher
MOGI's bodyguards

Prison warder
Frightened guy on the street
Cab driver
Bookstore costumer

Benoît MAGIMEL
Lika MINAMOTO
Gen SHIMAOKA
Ryo ISHIBASHI
Shun SUGATA
Tomonobu FUKUI
Kazuhiko NISHIMURA
Reika KIRISHIMA
Kazuki TSUJIMOTO
Maurice BENICHO
Shiho FUJIMURA
Kana HARADA
Yuki Erika NIIBO
Shinji OZEKI
Shuichi YAMAUCHI
Toshifumi FUJIWARA
Shiro NAMIKI
Guillaume BINGGELI
Yume MIYAMOTO
Ayako NIWA
Shinya YAMAZAKI
Yuri KOBAYASHI
Sean MURAMATSU
Yusuke IWAMOTO
Setchin KAWAYA
Hiroaki MATSUZAWA
Jun ERA
Yoshiko TSUTSUMI

CREW

Director	Barbet SCHROEDER
Screenplay	Jean-Armand BOUGRELLE, Frédérique HENRI and Barbet SCHROEDER
Assistant director	Olivier JACQUET
Produced by	Saïd BEN SAÏD, Vérane FREDIANI, Franck RIBIERE
Producer	Saïd BEN SAÏD
Production supervisor	Bruno BERNARD
Original score	Jorge ARRIAGADA
Cinematographer	Luciano TOVOLi ASC, AIC
Set Design	Fumio OGAWA
Costume designer	Fumiko SUGAYA
Artistic advisor	Milena CANONERO
Editor	Luc BARNIER
Sound	Paul MUGEL, Francis WARGNIER, Dominique HENNEQUIN
Co- sound mixer	Christophe VINGTRINIER
Post-production director	Abraham GOLDBLAT
Script supervisor	Mitsuko JURGENSON
Administration	Claude DALLET
Making of	Victoria CLAY
Key make up	Yumiko FUJII
Tamao's make up creation	Ayako for NARS
	Done by Sadafumi ITO and Nobuko OHATA
Storyboarder	Hiromitsu SOMA
World sales	UGC International
DVD edition	UGC Vidéo
Trailer	SoniaToutCourt
Artwork	The Rageman

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IN ASSOCIATION WITH SOFICA UGC 1 AND SOFICA SOFICINEMA 4
WITH THE COOPERATION OF CANAL + AND CINECINEMA WITH THE SUPPORT OF PROCIREP AND ANGOA-AGICO
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