

## **KAOKIRI: Defaced Actor - Method Acting on the Cutting Edge**

貌斬り KAOKIRI～戯曲「スタニスラフスキー探偵団」より  
(KAOKIRI Gikyoku “Stanislavsky tantei-dan” yori)

### Intro

“Kaokiri,” the tenth film by maverick director Tatsuoki Hosono, is a meta-cinematic extravagant experiment with a multi-layered structure. The film shows a theatre group performing a play, which is about the making of a film inspired from a real historical incident. Within the play, the director of the film pushes everyone to dig deeper into their roles, and what should have been historical drama begins to turn into something darker and more chilling. The theatre actors become so absorbed in the play that their personal lives begin to bleed into their work, and the dramas on and off stage begin to merge and spin out of control, laying bare ugly primal instincts. Through a caustic screenplay realized by the actors’ overwhelming performance, “Kaokiri” portrays Japan in its nudity, a nation where directors have to struggle to create a film according to their vision, as people have to go against all odds to lead a life of their own.

### Story

In 1937, film star Kazuo Hasegawa decides to break his contract and move to a different studio, an unprecedented act of ingratitude at the time. Shortly afterwards he is assaulted, and his face is so badly slashed that he gets permanently disfigured – what was to soon become a national scandal.

A film crew is working with their director trying to figure how to perform a script based on the Hasegawa scandal. The director proposes to approach the characters via the Stanislavsky method. Will it work out?

A theatrical play about the film crew trying to tackle the challenges of an intriguing script through an acting method that blurs the boundaries of stage and personal life.

Us.

## Director's statement

During my adolescence, Japanese films were all produced by major film studios that were the byproducts of Japan's rapid post-war economic growth. Starring roles, and in fact, the entire cast, were chosen from a highly select group of actors, and we watched them on the brilliant, big screen as if they were creatures from "another world."

Back then, Japan was still predominantly an agricultural nation, and movie theaters operated next to farm lands. Most everyone, including white-collar workers, did farm work.

Throughout Japanese history, actors were considered "entertainers" whose job was to portray the "extraordinary" vs. the "ordinary" or "banal." Of course, the "extraordinary" and "ordinary" are two sides of the same coin, and the very existence of "entertainers" could be considered "ordinary."

In post-war Japan, movies played a vital role in helping people escape the banality of everyday life, and even if only for a few hours, enter an "extraordinary" world.

The age of television ushered in the decline of movie theaters. Japan's agricultural fabric was also weakened, with farmland and farm work disappearing. As if in response, the line between "ordinary" and "extraordinary" began to blur. Why? While show business was once considered a "lowly occupation," TV launched "entertainers" into overnight celebrities, and more young people suddenly wanted to become part of that world. I was one of them. I aspired to become a film director despite coming from an ordinary working class family.

To my mind, the defining moment when Japan abandoned its agricultural roots to become a modern society, was also when the Japanese collective conscience, including my own, began to go off track.

Fueled by the bubble economy at the end of the 20th century, ordinary Japanese began to consider themselves "extraordinary" – a phenomenon which bred 100 million "entertainers." I, too, became a director. The new age Japanese had no use for traditional "entertainers."

This shift in the Japanese conscience was both bewildering and fascinating. The film world would dramatically evolve yet again when the societal role and dominance of TV was challenged by the internet age. And of course, the role of traditional actors, or "entertainers," changed along with it.

But the "ordinary" forever remains part of human existence, and no true "entertainer" can remain oblivious to the "darkness" that lies within it.

"Kaokiri" (face slashing) mirrors the "passion" and "pride" of true "entertainers" that portray and expose the "darkness" that lies within the human soul.

The solitary internal struggles of a handful of modern Japanese actors who have resolved to emerge as true "entertainers" and embody the "ordinary" as "darkness", are about to be revealed on the small stage.

Tatsuoki Hosono

## Director

Tatsuoki HOSONO<sup>[LSEP]</sup> Born in 1952 in Kanagawa Prefecture, Tatsuoki Hosono graduated from Dokkyo University and went on to study at The Japan Institute of the Moving Image (formerly the Yokohama Broadcasting Technical School) before serving as assistant director under Shohei Imamura, Kazuhiko Hasegawa, Shinji Somai and Kichitaro Negishi (spending his assistant director years in the Director's Company film studio launched by Imamura Productions). His directorial debut in 1991 with "Gekiso Trucker Densetsu" coincided with the rise of Takashi Miike and Rokuro Mochizuki, earning the three directors the nickname "The 3 Crows of the new action cinema). Hosono, however, went on to create powerful works of social relevance in many genres. In 2011, he launched "Stanislavsky Detectives," his own production unit.<sup>[LSEP]</sup>[Filmography] Gekiso Trucker Densetsu ('91), Osaka Gokudo Densetsu-Shinoidare<sup>[LSEP]</sup>('94), Hoshi ni Negai o ('95), Vicious Path of Shabu (*Shabu Gokudo*, '96), Eyes of Wolf<sup>[LSEP]</sup>(*Okami no Me*, '97), Baisyun Boryokudan ('97), Ryuji Forever ('02), Chosakusha<sup>[LSEP]</sup>Jinkakuken ('03), Moyuru Toki The Excellent Company ('06), Chichiri (one of five<sup>[LSEP]</sup>short movies, '10), My Uncle (*Watashi no Ojisan*, '12), Kaokiri: Stanislavsky Detectives<sup>[LSEP]</sup>('15). Stage productions: Stanislavsky Detectives ('10), Marx Gurentai, Gensakusha Jr.<sup>[LSEP]</sup>Rachi Jiken Nau ('11), Stanislavsky Detectives RETURNS ('15).

## Cast and role

Kouta KUSANO as Renji Ogata (as Director Jubei Kazama)

Kinuo YAMADA as Chigusa Minami (as Producer Hisako Futagawa)

Misa WADA as Azusa Wada (as Coffee shop waitress)

Suzuyuki KANEKO as Hajime Shimizu (as Assistant director and actor Tsuboi)

Tomonari MUKAIYAMA as Ippei Mukai (as Scenario writer Maruyama)

Yuta MORIYA as Akira Iio (as First assistant director Ayabe)

Chiari MORIKAWA as Suzuko Makable (as Assistant producer)

Mana MINAMIHISAMATSU as Ineko Yomogida (as Movie critic Takewaki)

Asami HISATO as Kuroko

Yasushi SHIMAZAKI as Syota Hino (as Latter big star Kazuo Hase)

Miyuki SATO as Yurie Mishima (as Actress who gets off the part of the heroin)

Yoko HATANAKA as Stage Producer Junko Nakata

Houka KINOSHITA as Stage director Tetsu Onisako

## Crew

Tatsuoki HOSONO: Investor, Producer, Screenplay and Director

Keiko KUSAKABE : investor, producer

Tadahito SUGIYAMA : investor, producer

Akiyuki Michikawa: Cinematographer

Yuki ITO: Stage lighting

Tamotsu ARAI: Lighting

Daisuke Wakabayashi: Sound recording and Film editor

Koichi Kanakatsu: Art director

Ryouta TERUI: Stage design

Hiroaki YABUNAKA: Music

Tatsunosuke ARIMA: First assistant director

## Billing credits

### **KAOKIRI: Defaced Actor - Method Acting on the Cutting Edge**

Kouta KUSANO Kinuo YAMADA  
Misa WADA Suzuyuki KANEKO Tomonari MUKAIYAMA Yuta MORIYA  
Chiari MORIKAWA Mana MINAMIHISAMATSU Asami HISATO Yasuhi SHIMAZAKI  
Miyuki SATO Yoko HATANAKA Houka KINOSHITA  
Screenplay/Director: Tatsuoki HOSONO Cinematography by Akiyuki MICHIKAWA Stage lighting by Yuki ITO Lighting by Tamotsu ARAI  
Sound recording/Film editing by Daisuke WAKABAYASHI Art director Koichi KANEKATSU Stage design by Ryouta TERUI  
Music by Hiroaki YABUNAKA First assistant director: Tatsunosuke ARIMA  
Producers: Tatsuoki HOSONO Keiko KUSAKABE Tadahito SUGIYAMA  
Investors: Tatsuoki HOSONO Keiko KUSAKABE Tadahito SUGIYAMA Office keel  
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[Info@makotoyacoltd.jp](mailto:Info@makotoyacoltd.jp) Keiko KUSAKABE Makotoyacoltd Co.,Ltd.

Text by George Petmezas, Jacopo Bortolussi