

Locarno Film Festival  
Piazza Grande

A Kiyoshi Kurosawa Film

# To the Ends of the Earth





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# To the Ends of the Earth

(Tabi no Owari Sekai no Hajimari)

Starring

Atsuko Maeda

Ryo Kase

Shota Sometani

Adiz Radjabov

Tokio Emoto

2019 / 120min / Japan-Uzbekistan-Qatar / 2.39 / 5.1ch / Color

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## Introduction

Set against the stunning scenery of the silk road, *To the Ends of the Earth* is an adventure of the heart.

Directed by internationally acclaimed filmmaker Kiyoshi Kurosawa based on his original screenplay, *To the Ends of the Earth* tells the story of a young Japanese woman named Yoko who finds her cautious and insular nature tested when she travels to Uzbekistan to shoot the latest episode of her travel variety show.

As a master of *mise en scene*, Kurosawa orchestrates the film's stirring blend of images, sound, and music. At the same time, *To the Ends of the Earth* charts new territory in Kurosawa's filmography, imparting the freshness of a young director with a veteran creator's touch.

Following its successful nationwide release in Japan on June 14, 2019, *To the Ends of the Earth* was selected as the closing film of the 72<sup>nd</sup> Locarno Film Festival's legendary outdoor Piazza Grande program, boasting an audience of approximately 8,000 people for its international premiere.



## Synopsis

Yoko hosts a popular global travel show, yet is cautious and insular like many young Japanese. But she has a bigger dream. On assignment in Uzbekistan, Yoko and her small TV crew attempt to catch a mythical fish but fail. They also film segments in Samarkand but feel they're lacking. Indifferent to her job, Yoko prefers texting her firefighter boyfriend in Tokyo. One night, she comes across a tied up goat and suggests releasing it on camera. The plan goes awry and Yoko feels indignant and naive. The team moves to Tashkent where Yoko wanders into an opulent theatre, fantasizing she's singing on stage. She confides her ambitions to her cameraman but admits her heart's not ready. While filming, Yoko's timid nature inadvertently gets her in trouble with the police. At the station, she hears of a disaster in Tokyo and realizes how important human communication truly is. Some of the team return to Japan but Yoko stays. As she ventures into the mountains, she sings from the heart and her spirit is freed...





## Production Notes

Focused on international co-productions, Tokyo-based Loaded Films was approached in late 2016 about producing a feature film to commemorate 25 years of diplomatic relations between Japan and Uzbekistan. Loaded Films producers Eiko Mizuno-Gray and Jason Gray presented the idea to director Kiyoshi Kurosawa, who had a long-standing interest in Central Asian history. Kurosawa soon committed to developing a modern-day drama set on the silk road. Loaded subsequently partnered with producer Toshikazu Nishigaya of distributor-exhibitor Tokyo Theatres, with prolific film and music financier King Record coming on board soon after.

Following an intense pre-production period, *To the Ends of the Earth* was shot entirely on location in Uzbekistan in April and May of 2018. The film transports viewers from the likes of the ancient city of Samarkand, to the bustling capital of Tashkent, to the snow-capped mountains of Zaamin. Uzbekistan is a country that is rarely seen on the international cinema stage, but rather than being a succession of sightseeing highlights, *To the Ends of the Earth* impressively displays Kurosawa's renowned use of

## Production Notes (cont.)

the unique urban, rural, and natural settings his characters traverse. Filmed with the full cooperation of Uzbekistan's national cinema agency Uzbekkino and the State Committee for Tourism Development, the production staged unprecedented sequences in the likes of the 1,400-seat Navoi Theater, at Chorsu Bazaar (Central Asia's largest market), on the back streets of Samarkand, and on the remote shores of Lake Aydar.

For the casting of lead character Yoko, Kurosawa reunited with muse Atsuko Maeda for the third time since *Seventh Code* (2013) and 2017 Cannes selection *Before We Vanish*. He draws a fascinatingly nuanced performance from the former singing idol, pushing her to new heights. The supporting cast features some of Japan's and Uzbekistan's top film actors.

Kurosawa masterfully controls the film's visual and aural world, aided by longtime cinematographer Akiko Ashizawa and regular collaborators in composer Yusuke Hayashi, production designer Norifumi Ataka, sound designer Kenji Shibasaki, and editor Koichi Takahashi.









## Kiyoshi Kurosawa (Writer-Director)

Born in 1955 in Kobe, Kiyoshi Kurosawa made his feature film directorial debut in 1983 with *Kandagawa Wars*. He attracted global attention with *Cure* (1997), following it with notable works *License to Live* (1998), *Barren Illusion* (1999), and *Charisma* (1999). *Pulse* was awarded the FIPRESCI Prize at the 2001 Cannes Film Festival. His subsequent films received acclaim at home and abroad, including 2003 Cannes competition title *Bright Future*, *Retribution* (2006), which screened in Venice, and 2008 Cannes Un Certain Regard Jury Prize winner *Tokyo Sonata* (2008). Kurosawa's miniseries *Penance* achieved a rare feat for a TV production when it was selected for Venice in 2012. Recent works include *Seventh Code* (2013), which won Best Director at the Rome Film Festival, *Journey to the Shore*, winner of Best Director in Cannes Un Certain Regard in 2015, *Creepy*, an official selection at the 2016 Berlin International Film Festival, and *Daguerrotype* (2016), Kurosawa's first fully overseas production, with a French cast and crew. Recipient of the 2016 Tokyo International Film Festival's Samurai Award. *Before We Vanish* screened in Cannes Un Certain Regard in 2017 and spin-off *Foreboding* in Berlinale's Panorama in 2018.



## Director's Statement

*I've long been fascinated by the silk road. When the opportunity arose to make a film there, I put aside thoughts of what kind of film it would be and accepted sheerly out of a desire to go to the region.*

*'To the Ends of the Earth' is removed from the typical genres of horror and suspense and reflects a lot more of myself than usual. Perhaps the fact that the characters are members of a TV film crew influenced that. As we see with the lead character of Yoko – even if you are cautious, if you proceed further and further ahead, eventually you'll reach a place where you come to understand unknown people in the wider world.*

*The interpreter character of Temur says 'If we don't talk to each other, we can't get to know each other.' Through the process of filmmaking, the feelings I confront each day may be directly captured in 'To the Ends of the Earth.'*

*–Kiyoshi Kurosawa*

## Atsuko Maeda (Yoko)

Born in Chiba Prefecture in 1991. Atsuko Maeda became the lead member of singing and dancing idol group AKB48 in 2005, making her a household name. Her debut film role was in Jun Ichikawa's *How to Become Myself* in 2007. In 2012 she turned her focus to acting full time, working with many of Japan's leading directors.

### Selected Filmography

*The Master of Funerals* ('19, d: Naofumi Higuchi)  
*Machida's World* ('19, d: Yuya Ishii)  
*Mukoku* ('17, d: Kazuyoshi Kumakiri)  
*Before We Vanish* ('17, d: Kiyoshi Kurosawa)  
*Shin Godzilla* ('16, d: Hideaki Anno/Shinji Higuchi)  
*The Mohican Comes Home* ('17, d: Shuichi Okita)  
*Initiation Love* ('15, d: Yukihiro Tsutsumi)  
*Kabukicho Love Hotel* ('14, d: Ryuichi Hiroki)  
*Seventh Code* ('13, d: Kiyoshi Kurosawa)  
*Tamako in Moratorium* ('13, d: Nobuhiro Yamashita)  
*The Complex* ('13, d: Hideo Nakata)  
*The Drudgery Train* ('12, d: Nobuhiro Yamashita)





## Ryo Kase (Iwao)

*Minamata* (Andrew Levitas) / *Bel Canto* (Paul Weitz) / *Silence* (Martin Scorsese), *Our Little Sister* (Hiroyasu Kore-eda) / *Hill of Freedom* (Hong Sang-soo) / *Beyond Outrage* (Takeshi Kitano) / *Like Someone in Love* (Abbas Kiarostami) / *Penance* (Kiyoshi Kurosawa) / *Restless* (Gus Van Sant) / *Outrage* (Takeshi Kitano) / *Tokyo!* (Michel Gondry) / *Letters From Iwo Jima* (Clint Eastwood) / *Retribution* (Kiyoshi Kurosawa)

## Shota Sometani (Yoshioka)

*Samurai Marathon* (Bernard Rose) / *Legend of the Demon Cat* (Chen Kaige) / *Foreboding* (Kiyoshi Kurosawa) / *Parasyte* (Takashi Yamazaki) / *Tokyo Tribe* (Sion Sono) / *Real* (Kiyoshi Kurosawa) / *Himizu* (Sion Sono)

## Adiz Radjabov (Temur)

*Oh, Salima, Salima!* / *Ma'suma* / *Geolog Silnee Smerti* / *Imkon* / *Afg'on* / *Super Kellinchak*

## Tokio Emoto (Sasaki)

*Hanagatami* / *Satoshi: A Move for Tomorrow* / *Midnight Diner* / *Samurai Hustle* / *River* / *Scabbard Samurai*



前田 敦子 Atsuko Maeda

染谷 将太 Shota Sometani

柄本 時生 Tokio Emoto

アディズ・ラジャボフ Adiz Radjabov

加瀬 亮 Ryo Kase

Yunusjon Asqarov  
Zulfiya Raimkulova  
Mexmonali Salimov  
Muyassar Berdikulova  
Mirza Azizov  
Ma'rif Otajonov

Jaxongir Tojiddinov  
Asror Xamidov  
Farrux Xaydarov  
Shuxrat Sanakulov  
Sherali Karayev  
Nemat Atamuratov  
Ralan Sedametov  
Timur Kubayev  
Jaxongir Abdumalikov

National Symphony Orchestra of Uzbekistan

製作 坂本 敏明 Toshiaki Sakamoto Executive Producers  
水野 詠子 Eiko Mizuno-Gray  
太田 和宏 Kazuhiro Ohta  
宮崎 伸夫 Nobuo Miyazaki  
吉野 達也 Tatsuya Yoshino  
山本 浩 Hiroshi Yamamoto  
フルカット・ゾキロフ Furkat Zokirov

プロデューサー 水野 詠子 Eiko Mizuno-Gray Producers  
ジェイソン・グレイ Jason Gray  
西ヶ谷 寿一 Toshikazu Nishigaya

アソシエイトプロデューサー 西宮 由貴 Yuki Nishimiya Associate Producer

協力プロデューサー 森山 敦 Atsushi Moriama Co-Producers  
山口 幸彦 Yukihiro Yamaguchi  
飯田 雅裕 Masahiro Handa

ラインプロデューサー 飯塚 信弘 Nobuhiro Iizuka Line Producer

音楽 林 祐介 Yusuke Hayashi Music

撮影 芦澤 明子 Akiko Ashizawa Cinematographer  
(J.S.C.)

照明 永田 英則 Nagateman Lighting Director

美術 安宅 紀史 Norifumi Ataka Production Designer

録音 渡辺 真司 Shinji Watanabe Sound Mixer

VE&DIT 鏡原 圭吾 Keigo Kagamihara Video Engineer/DIT  
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スタイリスト 顔 顔 春樹 Haruki Koketsu Costume Designer

ヘアメイク H A M A HAMA Hair and Makeup

音響効果 柴崎 憲治 Kenji Shibasaki Sound Effects Designer

スクリプター 柳沼 由加里 Yukari Yaginuma Script Supervisor

助監督 海野 敦 Atsushi Unno Assistant Director

制作担当 相良 晶 Akira Sagara Production Manager

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特機 松田 弘志

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Kamilla Enikeeva Dilnoza Usarova

Xumora Xaytumhammadowa Nargiza Sadikova

Janibek Kurmantaev Bernara Abatbaeva

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Uzbekistan Location Crew

ETNIES SISTEMs

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Unit Production Manager Khamidulloh Takhirov

Location Assistant Bekhzod Adilov

4th Assistant Director Nodira Zufarova

Extras Wrangler Adkhamjon Abdurakhmonov

Casting Director Sitora Islomova

Assistant Casting Director Sabina Islomova

Hair and Makeup Feruzakhan Djanibekova

Wardrobe Sanobar Kanoatova

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Catering Yuliya Rajabova

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Mirvokhid Mirsaidov

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Mikhail Minosyan Ulugbek Sharmetov

Muslimbek Mardanov Aleksey Museev

Best Boy Grip Valentin Minosyan Maksim Derecha

Generator Operator Atkhambek Baltabaev

Generator Truck Driver Davron Lutfuliev

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Foley Mixer Kevin Schultz Jack Heeren

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オンライン編集助手 吉岡 まどか

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スタジオエンジニア 村井知樹  
デジタルシネマスタリング 深野光洋  
ラボコーディネーター 山川健太郎  
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劇中曲

「愛の讃歌」

前田敦子

作詞: Edith Piaf 日本語詞: 松永祐子 作曲: Marguerite Monnot

編曲: 林祐介 指揮者: Yakubjonov Fazliddin Shamsutdinovich 演奏: National Symphony Orchestra of Uzbekistan

Giacomo Puccini

LA BOHÈME "Mi chiamano Mimi"

Ma'suma Boltaboyeva

エンディング曲

"Hymne à l'amour"

作曲: Marguerite Monnot 編曲: 林祐介 ヴァイオリン: 神崎悠実 ピアノ: 高木理枝子

音楽プロデューサー 和田亨

音楽レコーディングエンジニア 上甲ひとみ  
ヴォイストレーナー 内川佳子

ホルン 河本美紀 吉澤夏未 トロンボーン 安久津理子 三浦葉月  
阿部草苗 植付葉月 ユーフォニアム 根路銘友理  
チューバ 森脇直哉

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Hotel Uzbekistan

小道具協力

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ヘアメイク協力

MVO 琉白 babu-

衣裳協力

◆Columbia ◆原宿シカゴ ◎BIG TIME

参考文献

「ウズベキスタンと現代の日本」胡口靖夫(同時代社)  
「ウズベキスタン日記」金子泰子・金子敦(Blood Tube Inc.)

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