

VERSUS PRODUCTION PRESENTS

TOKYO FIANCÉE

PAULINE ÉTIENNE

TAICHI INOUE

東京婚約



tiff. toronto
international
film festival®
OFFICIAL SELECTION 2014

A FILM BY
STEFAN LIBERSKI

AN ADAPTATION OF A NOVEL BY
AMÉLIE NOTHOMB
« NI D'EVE NI D'ADAM »

VERSUS PRODUCTION, LES FILMS DU WORSO & FORUM FILMS
PRESENT

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CONTEMPORARY WORLD CINEMA

TOKYO FIANCÉE

A FILM BY
STEFAN LIBERSKI

AN ADAPTATION OF A NOVEL BY AMÉLIE NOTHOMB
(NI D'ÈVE NI D'ADAM - EDITIONS ALBIN MICHEL)



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BELGIUM-FRANCE-CANADA / 2014 / 100MIN / COLOR / SCOPE / DCP / 5.1

SYNOPSIS

Her head filled with dreams, Amélie, 20, goes back to Japan, where she spent her childhood. To earn a living, she decides to give private classes in French and meets Rinri, her first and only student, a young Japanese man with whom she soon has an intimate relationship. Between surprises, happy times and the pitfalls of a culture shock that is both poetic and amusing, she discovers a side of Japan she had never seen before...



DIRECTOR'S STATEMENT

The story is a simple one: Amélie and Rinri meet, are attracted to one another, delight in each other's company for a while, then break up.

Adapted from the novel, the movie in turn gives a fresh interpretation of this universal story. To this end, the film uses themes that run throughout the book: Japan, transitioning into adulthood, sensuality, otherness, the fascination exerted by beauty.

The Japan of **TOKYO FIANCÉE** is often veiled by a hazy mist that resembles a moist cocoon in which Amélie's metamorphosis takes place; a metaphor for the place both real and imaginary that we leave behind as we exit childhood. Still a very young girl when she returns to the Japan where she spent her early childhood, it's as a young woman that she will leave Japan for the second time.

More than a discovery of love, the heroine will be initiated into sensuality. She confuses the pleasures of sex with that of food. The taste of ripe kaki fruit conjures up the eroticism of Japanese baths and hot springs. Bodies explore one another in the *furô* and *onsen*'s hot waters. For young Amélie, her Japanese lover embodies this mysterious otherness. Rinri is both very handsome and unique. The film resonates the otherness of Japan, that of sexuality, which the young woman discovers, and that of

beauty. Through strong aesthetic choices, my intention is to have the viewer experience Japan's beauty differently: the Land of the Rising Sun can still reveal itself - to us as well as the heroine - in a very unexpected light.

The movie doesn't shy away from borrowing, even at times accentuating, the inherent situational comedy and humor present in the novel's original narrative.

TOKYO FIANCÉE is also a portrait of a city and a country. The Fukushima disaster does occur in the course of the film, straying from the novel, but it couldn't have been otherwise: it is impossible to describe Japan today without mentioning Fukushima.

Finally, we follow the particular relationship that exists in Japan between interiority and exteriority. The streets of Tokyo are often seen flashing by from behind the tinted windows of Rinri's father's Mercedes Benz, the two young people appearing slightly lost in this car that overpowers them. Although the couple shut themselves up in bedrooms, with all the shutters closed, Amélie then takes walks in the vast expanse that is the landscape around Mount Fuji. In our own way, we tried to lend a rhythm to these oscillations that are quintessentially Japanese, between the "boudoir" (*ima*) and "the grandeur of nature" (*shizen*), between what is concealed, and what is out in the open, between discretion and ostentation, ancient and ultramodern, all of these opposites, which strike the right balance in Amélie Nothomb's beautiful story.



STEFAN LIBERSKI

After graduating in Philosophy and Literature from the Université Libre de Bruxelles in 1977, Stefan Liberski worked in a number of fields before trying out various «odd jobs» in the cinema, including volunteer assistant on the shooting of Federico Fellini's *La Città delle Donne* in 1979.

In 1989, he founded the comic troupe Les Snuls with a group of friends. Their sketches would acquire a cult value on Canal+ and on radio. He pursued this experience with his accomplice Jannin in 'Jadtoly' and then, solo or with the occasional collaboration of Bouli Lanners, he directed and produced a series of short films for Canal+ (French TV).

At the same time, he has written a number of novels, including 'G.S., écrivain tout simplement' and 'Des tonnes d'amour' that have met with a certain success.

In 2005, he directed his first feature 'Bunker Paradise' with Jean-Paul Rouve in the main role. In 2009, he directed a TV movie (90'), for Canal+: 'En chantier, Mr. Tanner', with Jean-Paul Rouve. In 2013, he directed his second feature Baby 'Balloon' with Ambre Grouwels.

FILMOGRAPHY

2005 • **Bunker Paradise**

2009 • **En chantier, Monsieur Tanner (TV)**

2013 • **Baby Balloon**

2013 • **Tokyo Fiancée** (adaptation of Amélie Nothomb's novel *Ni d'Eve ni d'Adam* - Editions Albin Michel)

CAST

Amélie ••• Pauline ETIENNE
Rinri ••• Taichi INOUE
Christine ••• Julie LE BRETON
Yasmine ••• Alice DE LENCQUESAING
Hara ••• Akimi OTA
Hiroki ••• Hiroki KAGEYAMA
Rinri's father ••• Tokio YOKOI
Rinri's mother ••• Hiromi ASAI
Yoshi ••• Shinnosuke KASAHARA
Masa ••• Masaki WATANABE

CREW

Director ••• Stefan LIBERSKI
Screenwriter ••• Stefan LIBERSKI
an adaptation of a novel by Amélie Nothomb
Ni d'Eve ni d'Adam - Editions Albin Michel
Cinematographer ••• Hichame ALAOUIE
Sound ••• Jean-Sébastien ROY
Production Designer ••• Sophie ANQUEZ
Costume Designer ••• Claire DUBIEN
Film Editor ••• Frédérique BROOS
Sound Mixing ••• Stéphane BERGERON
Sound Editors ••• Marcel POTHIER,
Christian RIVEST, Claire POCHON



A film produced by **Versus production**
A **Les Films du Worso**
and **Forum Films** co-production

RTBF (Belgian TV), BELGACOM
With the support of **CENTRE DU CINEMA**
ET DE L'AUDIOVISUEL,
LA FEDERATION WALLONIE-BRUXELLES
and **VOO**

With the support of **LA WALLONIE,**
INVER INVEST,
TAX SHELTER DU GOUVERNEMENT
FEDERAL BELGE

Produced with the financial support of
LA SODEC, TELEFILM CANADA,
TECHNICOLOR SERVICES CREATIFS,
CANAL+, CINE+

With the participation of **KYOUDAI BOX,**
O'BROTHER DISTRIBUTION, AXIA FILMS

In association with **FILMS DISTRIBUTION**
With the support of the
MEDIA programme of the European Union.

