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PRESENTS

WOLF CHILDREN



A MAMORU HOSODA FILM

Running time: 117 minutes

Certificate: TBC

Opens at UK cinemas on 25th October

Press Contacts



Elle McAtamney – elle@fetch.fm

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To the children, a movie like a delightful, fun fairy tale...

To the youth, to make raising children, which they have yet to experience, seem full of surprises and wonder...

And to the parents, to let them reminisce about their children's growth...

I am striving to make an invigorating movie that satisfies the principles of entertainment.

Mamoru Hosoda

Director, screenwriter, author of original story

INTRODUCTION

The long-awaited new film by Director Mamoru Hosoda!

Yet another movie that enthralls people of all generations!!

In "*The Girl Who Leapt Through Time*" (2006), he depicted the radiance of youth in flashing moments of life. In "*SUMMER WARS*" (2009), he told a story about a miracle, of how the bond between people saved Earth's crisis, and the film swept awards domestic and abroad. Mamoru Hosoda has become the most noted animation director in the world. Why do his works appeal to people of all generations?

His stories are not about the extraordinary, and they are not about superheroes. Set in towns that could really exist, the main characters are surrounded by ordinary people and are troubled by slightly unique circumstances, which they struggle to overcome. Based on well-thought-out scenarios, these real-to-life stories are made into dynamic animation. That's why the main characters seem so familiar to us and draw our sympathy, and we get excited watching how they fare. Full of fantasy yet realistic. That indeed is the allure of Hosoda's works, which is also very apparent in his latest, "*Wolf Children*."

In this film, Director Hosoda tells a story about "a woman's growth through falling in love, marriage, childbirth, and child-raising" and "the children's discovery of their own ways of life and their steps toward independence." The 2-hour movie covers a period of 13 years, something achievable only in a work of animation. In the various scenes of life, what choices do parents and children make? In this fantastical tale, the "wolf children"—born between a "wolf man" and a human—are faced with this very real and universal theme that confronts us all. Doing what he does best, Director Hosoda has made "*Wolf Children*" into a piece of entertainment for people of all ages!

The main character, Hana, who has a fairy-tale romance with a "wolf man" and bears his children, is voiced by Aoi Miyazaki. The "wolf man," who accepts his extraordinary fate and lovingly watches over Hana and the children, is voiced by Takao Osawa. They are both big stars in the Japanese movie industry, but surprisingly, this is the first time they have worked together. It is also their first time in a Hosoda film, and after the first day in the recording studio, Director Hosoda couldn't help but say, "I've worked on this project for about three years, and I finally got to meet Hana and the wolf man today." Furthermore, Bunta Sugawara plays the role of Nirasaki, the old man who teaches

farming to Hana when she moves to the countryside and its harsh natural environment, and the star-studded cast comprises actors from both the world of anime and live-action.

The screenplay was written by Satoko Okudera whose “*REBIRTH*” won the Best Screenplay Award in the 35th Japan Academy Prize. The characters were designed by Yoshiyuki Sadamoto, the popular designer of “*Evangelion 1.0*”, “*Evangelion 2.0*” series. Following “*The Girl Who Leapt Through Time*” and “*SUMMER WARS*,” the regular members of Hosoda’s crew got back together again for “*Wolf Children*.” The soundtrack was an amazing collaboration between Masakatsu Takagi, a world-renowned musician and video artist, and Ann Sally—doctor, singer, songwriter, and mother of two children—who performed the theme song. Moreover, a new animation studio, STUDIO CHIZU, was built for the filming of “*Wolf Children*.” Hosoda films, which continue to pursue new possibilities in animation, venture into uncharted waters yet again!!

STORY

Meeting and parting with the “wolf man”

College student Hana (Aoi Miyazaki) falls in love with “him” (Takao Osawa) as soon as they meet. She later finds out that he only looks like a human but is actually a “wolf man,” but it doesn’t change how she feels about him. They move in together and soon have children. They name their first child, a girl, Yuki for “snow” since she was born on a snowy day and their second child, a boy, Ame for “rain” since he was born on a rainy day.

Yuki is active and curious. Ame is frail and timid. They are seemingly an ordinary family, but the children are both human and wolf—they are “wolf children.” Hiding this fact, they live inconspicuously in a quiet neighborhood of the city. Their life is modest but happy. Then one day, the happiness they thought would go on forever is suddenly taken away from them with the death of the father, the wolf man.

Hana is devastated but is determined to raise their two children well. She decides to move out of the city and takes the children to the countryside surrounded by harsh yet rich nature to give them the choice of being “humans” or “wolves” in the future.

Hana’s decision and her new life with the wolf children

As their new home, Hana chooses a dilapidated house built 100 years ago deep in the mountains. Yuki, a tomboy, immediately takes to the house, but the shy Ame feels uncomfortable. Hana starts making repairs to the rundown house. While she works, Yuki and Ame run around, going back and forth between human form and wolf form at will. With Hana’s efforts, the house gradually regains its luster, and the family starts feeling at home in it.

Meanwhile, Hana is worried their livelihood that depended on the meager savings the wolf man left behind. To cut back on expenses, she starts growing their own food. She borrows a book on home farming from a mobile library and plows the field, but the seedlings die before they yield any vegetables. Hana’s efforts keep ending in vain, and then one day, Nirasaki (Bunta Sugawara), an old man from the village, visits her and asks her why she doesn’t ask for help if she doesn’t know how to do something. After this visit by Nirasaki, other people of the village start visiting Hana’s house. Thanks to Nirasaki’s guidance, vegetables start growing in Hana’s field. Hana had come to the countryside to avoid people’s eyes but finds herself being cared for by the people of the village. She feels a sense of wonder and appreciation about the bond between people.

Yuki and Ame start walking down their own paths, and Hana...

When Yuki turns six, she starts begging Hana to let her go to school in the village, just like everyone else. Hana agrees after she makes Yuki make her a promise—no matter what happens, Yuki must not transform into a wolf in front of other people. The vivacious Yuki manages to keep her secret and enjoys going to school. When she enters fourth grade, a new boy, Sohei, joins her

class. He makes an offhanded remark that makes her self-conscious about the secret she harbors, and she starts feeling uncomfortable about herself. Then one day, her emotions explode, and going against her word, she transforms into a wolf and injures Sohei. Thinking she may be expelled from school, Yuki bawls uncontrollably.

Meanwhile, Ame, no longer a timid infant, has grown into a confident boy. He starts school a year after Yuki but can't seem to get used to it. What captures his heart is not school but a new world he finds in nature. He has awakened to the "call of the wild." He starts going into the mountains every day and studies under his master, who is not a human being. Ame questions himself. Why was he born as a wolf...?

The time to make a choice is approaching Yuki and Ame, now young adults.

"Live as a human being" or "live as a wolf"?

And Hana too, she must make a decision soon.

How will she watch over her two wolf children as they make their choices?

CAST PROFILE

Hana

She was raised by her father but lived alone since high school when he died of an illness. One day, she meets the wolf man at college and her life changes drastically. She is a strong mother who loves and nurtures Yuki and Ame, her children with the wolf man.

Voice Cast: Aoi Miyazaki

Born on November 30, 1985

Filmography:

EUREKA (directed by Shinji Aoyama, 2001)

Harmful Insect (directed by Akihiko Shiota, 2002)

*won the Best Actress in 23rd edition Festival des 3 Continents competition section.

NANA (directed by Kentaro Otani, 2005)

FIRST LOVE (directed by Yukinari Hanawa, 2006)

THE SHONEN MERIKENSACK (directed by Kankuro Kudo, 2009)

SOLANIN (directed by Takahiro Miki, 2010)

MY SO HAS GOT DEPRESSION (directed by Kiyoshi Sasabe, 2011)

Chronicle of My Mother (directed by Masato Harada, 2012)

Insight Into the Universe (directed by Yojiro Takita, 2012)

Kita no Kanaria Tachi (directed by Junji Sakamoto, 2012)

Petal Dance (directed by Hiroshi Ishikawa, 2013)

Voice Cast filmography:

ORIGIN ~ Spirits of past ~ (directed by Keiichi Sugiyama, 2005)

COLORFUL (directed by Keiichi Hara, 2010)

Wolf man

A young man, a driver for a transport company, who sneaks into lectures at Hana's university. He is the descendant of the Japanese wolf, which became extinct about 100 years ago, and the last of his kind, a mix between a human and a wolf.

Voice Cast: Takao Osawa

Born on March 1, 1968

Filmography:

Drama:

Kimi to Ita Natsu (CX, 1994)

Wakamono no Subete (CX, 1994)

HEAVEN'S COIN (NTV, 1995)

JIN (TBS, 2009)

JIN -FINAL- (TBS, 2011)

Film:

The Island Tales (directed by Stanley Kwan, 2000)

MILK WHITE (directed by Itsumichi Isomura, 2004) *Awarded Best Actor in Japan Academy

CRYING OUT LOVE, IN THE CENTER OF THE WORLD (directed by Isao Yukisada, 2004)

BALLAD (directed by Takashi Yamazaki, 2009)

Sakuradamon Incident (directed by Junya Sato, 2010)

It's his first time to act as an animation voice cast.

Yuki

She was born on a snowy day so she was named Yuki for "snow." A lively girl who enjoys doing things like catch snakes. When she enters elementary school, she changes how she behaves and starts acting demurely.

Voice Cast:

Haru Kuroki (Teenage period)

Born on March 1, 1968

Filmography:

Stage:

Omote ni dero! (2010)

Film:

TOKYO OASIS (directed by Kana Matsumoto, Kayo Nakamura, 2010)

Drama:

Jun to Ai (NHK, 2012)

Momoko Oono (Childhood period)

Born on August 19, 2001, debuted from 10 years old.

Filmography:

POLICE DOG DREAM (directed by Yoshinori Kobayashi, 2010) * Awarded the Best New Actress in Japan Academy Award.

Ame

He was born on a rainy day so he was named Ame for "rain." As a baby, he cried every night and troubled Hana. A quiet, timid boy. But as he grows older, he awakens to his instincts as a wolf.

Voice Cast:

Yukito Nishii (Teenage period)

Born on June 14, 1995

Filmography:

Film

CONFESSIONS (directed by Tetsuya Nakashima, 2010)

Drucker in the Dug-Out: A Japanese baseball girl meets Peter Drucker (directed by Tanaka Makoto, 2011)

Aku no Kyouten (directed by Takashi Miike, 2012)

Suzuki Sensei (directed by Hayato Kawai. 2012)

Drama:

Suzuko no Koi (CX, 2012)

TEENCOURT (NTV, 2012)

Amon Kabe (Childhood period)

Born on June 11, 2003

Filmography:

Drama:

GOOD LIFE (CX, 2011)

Film:

Hello! Junichi (directed by Katsuhito Ishii, 2012)

Mr. Tanabe

Yuki's homeroom teacher at the elementary school. An earnest teacher who worries himself over what he should tell the class about how Yuki hurt Sohei.

Voice Cast: Shota Sometani

Born on September 3, 1992

Filmography:

Himizu (directed by Sion Sono, 2011) *awarded Marcello Mastroianni Award for Best New Young Actor in 2011 Venice Film Festival

TOKYO KOEN (directed by Shinji Aoyama, 2011)

LIFE BACK THEN (directed by Takahisa Zeze, 2011)

ALWAYS - Sunset on Third Street - 3(directed by Takashi Yamazaki, 2012)

Ikiteru mono wa inainoka (directed by Gakuryu Ishii, 2012)

Insight Into the Universe (directed by Yojiro Takita, 2012)

Aku no Kyouten (directed by Takashi Miike, 2012)

Sennen no Yuraku (directed by Koji Wakamatsu, 2012)

Suchan Machan Sawakosan (directed by Osamu Minorikawa, 2013)

Mrs. Doi

A mother who lives near Hana. She tells Hana how difficult it is to be a working mother, to have to send the children to daycare in order to hold a job.

Voice Cast: Mitsuki Tanimura

Born on June 18, 1990

Filmography:

CANARY (directed by Akihiko Shiota, 2005) *Awarded Best Young Actress in Takasaki Film Festival.

The Girl Who Leapt Through Time (directed by Mamoru Hosoda, 2006)

SUMMER WARS (directed by Mamoru Hosada, 2009)

Sketches of Kaitan City (directed by Kazuyoshi Kumakiri, 2010)

Thirteen Assassins (directed by Takashi Miike, 2010)

Hankyu Railway - A 15-minute Miracle (directed by Yoshishige Miyake)

Sono yoru no Samurai (directed by Masaaki Akahori, 2012)

Mrs. Hotta

A mother who lives near Hana. At first, she thinks Hana wants to stay away from people in the neighborhood, but they become friends when she finds out that it is not the case.

Voice Cast: Kumiko Aso

Born on June 17, 1978

Filmography:

Dr. Akagi (directed by Shohei Imamura, 1998) *Awarded Best Assistant Actress and Best Young Actress in Japan Academy Award

Hafez (directed by Abolfazl Jalili, 2008)

WANKO - The Story of Me, My Family and My Dog (directed by Isamu Nakae, 2011)

Love Strikes! (directed by Hitoshi One, 2011)

Space Brothers (directed by Yositaka Mori, 2012)

Girls for Keeps (directed by Yoshihiro Fukagawa, 2012)

GOOD MORNING EVERYONE (directed by Toru Yamamoto, 2012)

Sohei's mother

A single mother who raises Sohei. She reproaches Hana harshly when Yuki injures her precious son.

Voice Cast: Megumi Hayashibara

Born on March 30, 1967, debuted from 1986, besides animation voice actor, she also work as a DJ, Singer, lyric and essayist.

Filmography:

Meizon Ikkoku voice act a kindergarten child

Evangelion series voice act Rei Ayanami

Detective Conna series voice act Ai Haibara

Pokémon series voice act Jessie

Mrs. Nirasaki

Nirasaki's daughter. Unlike her cantankerous father, she is cheerful and friendly. She is fond of Hana and makes sure she's well taken care of.

Voice Cast: Tomie Kataoka

Born on November 2, 1944

Japanese dubbing voice acting for Whoopi Goldberg and Kathy Bates in Japanese dubbing.

Filmography:

Chiyoko: Millennium Actress (directed by Satoshi Kon, 2002)

Ponyo on the Cliff by the Sea (directed by Hayao Miyazaki, 2008)

Kabei: Our Mother (directed by Yoji Yamada, 2008)

Drama:

DEKA WANKO – Ms. Detective vs. Police Dog – (NTV, 2011)

Sohei

A new boy in Yuki's fourth grade class. He is outgoing and immediately becomes popular with his classmates. He makes an offhand remark that finally makes Yuki transform into a wolf and hurt him.

Voice Cast: Takuma Hiraoka

Born on February 19, 1998

Filmography:

Drama:

252 – Signal of Life episode. ZERO (NTV, 2008)

Odd Family 11 (EX, 2011)

KIYOMORI (NHK, 2012)

Hosokawa

Like Nirasaki, a farmer who lives near Hana. A good-natured man who teaches Hana the basics of farming.

Voice Cast: Tadashi Nakamura

Born on December 24, 1929

Voice acted Charlie in *Charlie's Angels*, narration in *Samantha's wedding Present*, and the Japanese dubbed voice acting for David Niven, Cary Grant, Leslie Nielsen, Michael Caine...etc.

Filmography:

The Girl Who Leapt Through Time (directed by Mamoru Hosoda, 2006)

SUMMER WARS (directed by Mamoru Hosoda, 2009)

Yamaoka

Hana's neighbor and farmer who, with Hosokawa, teaches her how to farm. He and Hosokawa often clash over how to grow vegetables, but they are actually very good friends.

Voice Cast: Tamio Ohki

Born on January 2, 1928

Japanese dubbing voice acting for Robert Ducall, Christopher Lee.

Filmography:

Children who Chase Lost Voices (directed by Makoto Shinaki, 2011)

friends NAKI ON THE MONSTER ISLAND (directed by Takashi Yamazaki, Ryuichi Yagi, 2011)

Nirasaki

An old farmer who lives near Hana in the countryside she moves to from the city. He is gruff and crotchety but starts teaching Hana about farming when her crop keeps dying.

Voice Cast: Bunta Sugawara

Born on August 16, 1933

Filmography:

Aishu no Machi ni Kiri ga Furu (directed by Shigeaki Hidaka 1956)

Gendai Yakuza Yotamono Okite (directed by Yasuo Furuhata, 1969)

Jingi naki Tataki (directed by Kinji Fukasaka, 1973)

Truck Yaro (directed by Norifumi Suzuki, 1975)

Kenkei tai Soshiki Boryoku (directed by Kinji Fukasaka, 1975) *Awarded Best Actor in Blue Ribbon Award

The Man Who Stole the Sun (directed by Kazuhiko Hasegawa, 1979) * Awarded Best Assistant Actor in Japan Academy Award

Spirited Away (directed by Hayao Miyazaki, 2001)

TALES FROM EARTHSEA (directed by Goro Miyazaki, 2006)

INTERVIEW WITH DIRECTOR MAMORU HOSADA

Q: How did you come up with the idea of “Wolf Children”?

Couples around me were starting to have children, and I was really impressed with the parents, especially the mothers. They looked dazzling to me, and I wondered if I could make a movie about raising children. I made a movie about something I admire and want to experience.

Q: Why did the parents look dazzling to you?

When you have children, you change dramatically as a human being. Maybe I’m attracted to people who have responsibilities. I was especially dazzled by a friend who became a mother. Until then, “mothers” were unfamiliar people to me, but a friend became one, and child-raising became a more familiar subject to me. I was impressed by her sense of responsibility for raising a child. That’s why I wanted this movie to be a story about a woman through her role as a mother.

Q: The movie was about the mother and also about the two children.

The focus is on the woman who becomes a mother, but I wanted to respect the daughter and the son as independent characters, so in that sense, all three of them are the main characters. The two children finding their own lives is a major aspect of their lives, and the mother watching them do so is a part of her life too. That’s what I wanted to show in the movie.

Q: Why did you cast Aoi Miyazaki in the role of Hana, the main character?

Hana only does simple things, but it was a very difficult role. At first, I didn’t know who to cast and held auditions, but I still couldn’t decide. Then I had a thought. The movie is about having and raising children, but Hana would be someone who hasn’t experienced it yet. She would be someone who gives birth with us and raise children with us in the movie. That’s when Aoi’s face popped up in my mind.

Before the recording, Aoi and I decided that she wouldn’t play a mother because this story is about a woman named Hana and her emotional growth from age 19 to 32. I wanted to see where Hana, who raises her children and becomes a mother, finally ends up, and I also wanted to explore the essence of being a mother.

Aoi was wonderful. She really was Hana. She’s cheerful in a way but carries a sense of tension about life, and I thought it was very close to what Hana carries. Hana has the strength and capacity to accept everything that happens, to overcome them, and to move on, and I thought Aoi had them too. She’s also like an innocent girl and is slightly shy around strangers. That’s what makes her so charming and cute. Hana isn’t the outgoing type that has a lot of friends, and she wasn’t raised in a completely happy or blessed environment. That’s why she knows the joys of small things. The sense of cherishing these small things emanates from Aoi’s voice, and it felt like Hana and Aoi resonated with each other.

Q: How was Takao Osawa as the wolf man?

He was amazing too. His voice made me cry. The wolf man is Hana's motivation. Even when he wasn't around, Hana was motivated by the thought of his voice, so the voice had to be that convincing. Mr. Osawa had such a voice. The wolf man turned his back on society and tried not to draw attention to himself, so he doesn't show off. He didn't show off, but he was cool and attractive. It was a very difficult role. I'm so glad Mr. Osawa took it. He turned out to be a bigger motivation for Hana and for Aoi than I imagined. Another great thing about Mr. Osawa was that he came to the studio even when he wasn't recording and played with the kids who were waiting for their turns. He was really like the wolf man, who wasn't there in person but was always watching over Hana and the children. It made me happy to think that he was taking his part seriously. Aoi and Mr. Osawa gave authenticity to Hana's and the wolf man's characters.

Q: How was Mr. Bunta Sugawara as Nirasaki?

Mr. Sugawara lives outside Tokyo and has a farm himself, and I thought his strictness would be perfect for Nirasaki. That's why I asked him to take the part, and he really was Nirasaki. It was like a documentary. Each word he said carried conviction that didn't come from acting. During the recording, I put myself in Hana's shoes when talking to Mr. Sugawara. We had long conversations about movies, farming, and Japan's current situation, and they really were conversations between Hana and Nirasaki. It made me understand Hana's feelings, and I myself experienced a deep fondness for Nirasaki. The warmth that emanates from Nirasaki's strictness comes from Mr. Sugawara's personal character.

Q: Was there anything you tried for the first time in this movie?

The "passing of time." "The Girl Who Leapt Through Time" was a story about traveling to and from a certain week, and "Summer Wars" was a story of about three or four days. It was a big challenge for me in this movie to pack 13 years in a 2-hour footage. Depicting the long passing of time as a child grows is extremely difficult in a live-action film. Because this is an animation, it was possible to illustrate the 13 years from when the children were born. I was adamant about doing the voice recording in sequence because I wanted Aoi to assimilate into Hana's feelings. I think it shows on the screen. The other day when I watched the rush for the first time, I went back to the opening scene and was surprised because Hana looked so young! It made me think, "Hana went from being girl to a mature adult." Even the director thought so when he saw the grown Hana, so I'm sure the audience will also sense a unique passing of time. When they walk out of the movie theater, they might think it's 13 years later.

Direct / Screenplay / Original Story by Mamoru Hosoda

Born in 1967, Toyama prefecture.

After gaining experience as an animator, he switched fields and became a director. In 2003, he

directed “*SUPERFLAT MONOGRAM*” for Louis Vuitton’s 2003 spring/summer collection. He then turned freelance and released “*The Girl Who Leapt Through Time*” in 2006 with which he won numerous awards, including Animation of the Year at the Japan Academy Prizes, Special Distinction for Feature Film at the Annecy International Animated Film Festival, and the Gertie Award for the best animated feature film at the Sitges International Film Festival of Catalonia. With “*Summer Wars*” in 2009, he was also awarded various prizes, including one for new media from Japan’s Ministry of Economy, Trade, and Industry at the Digital Content Association of Japan’s annual convention, Animation Division Grand Prize at the Japan Media Arts Festival by the Agency for Cultural Affairs, Rookie Award from the Ministry of Education and Award of Excellence in Animation at the Japan Academy Prizes. The film was shown at the Berlin International Film Festival of 2010, and Hosoda received an Annie Award nomination as Best Director in 2011.

STAFF PROFILE

This film is a combination of 2-D animation, which Japan is famous for, and the new CG technology.

The basic characters and backgrounds were all hand-drawn by the most talented anime artists in Japan. They include Takaaki Yamashita an animation director and Director Hosoda's animation teacher since the days of Toei Doga (currently Toei Animation); Hiroshi Ohno, a seasoned art director of numerous feature-length animation, including "*Kiki's Delivery Service*"; Toshiyuki Inoue, the genius of Japan's animation industry, and other leading key animators. "The technique of cutting backgrounds and characters by hand and beautifully reconstructing them together"—a characteristic of Japanese animation and a technique highly praised around the world are used to full extent in producing this film.

Digital technology is more or less used in making animation nowadays, but this film took a very different approach from other works. Normally, the composition of moving characters and the background is handled by the "compositors," but there were no compositors working on this film. It was CG Director Ryo Horibe, who was in charge of the virtual world of OZ in "*SUMMER WARS*," and the staff at CG company Digital Frontier who handled not only the computer graphics but the compositions throughout the whole film. With advanced CG technology, motion was added to objects of nature, i.e. trees and flowers, in the background art, which is not (cannot be) normally moved, and furthermore, each scene was perfectly integrated with the hand-drawn animation finished by the coloring team led by Osamu Mikasa, a colorist versed in digital technology who participated in the production of "*Neko no Ongaeshi (The Cat Returns)*" and many other feature-length animation. It transcended the borders defined by analog and digital, giving more depth and flavor to the expressions.

The story is set in the mountains of Toyama prefecture, and the scenery and the seasons are portrayed exactly like real-life Japan—the great nature through which the wolf children race through, changing forms between human and wolf at will, and the dramatic scene of the storm that hits the area toward the end of the story. It is not an exaggeration to say that there are some of the best executions of animation we see today.

Another characteristic of this movie is that talents from outside the field of animation were hired for the environment designing, which adds reality to the animation. The old house that was the setting for a major portion of the film was designed by Anri Jojo, the art director famous for his work in the "*ALWAYS - Sunset on Third Street*" series. Hana's outfits were put together by Daisuke Iga, a world-renowned stylist. It is extremely rare that a professional stylist works on the wardrobe of an anime character. The picture book that Hana reads to the children was illustrated by Chie Morimoto, art director and expert on a variety of subjects. Her illustrations are warm and gentle and have a different flavor to that of the animation.

It should also be noted that STUDIO CHIZU, Director Hosoda's new animation studio, was

established as the headquarters for the staff that comprised members from various fields. Japan's leading talents challenged themselves to illustrate life itself and to portray a universal theme. The product is a piece of work that they can boast to the whole world.

Screenplay by Satoko Okudera

Born in 1966. She started writing full-time in 1991 after she quit the company she was then working for, and in 1993, made her feature-movie screenplay debut with "*Moving*" (directed by Shinji Somai) and won the Mainichi Film Awards Screenwriting Award. Her next work, "*Gakko no Kaidan*" (directed by Hideyuki Hirayama, 1995), won the Japan Academy Prize Best Screenplay. Following "*The Girl Who Leapt Through Time*" (2006) and "*SUMMER WARS*" (2009), this is her third collaboration with Director Hosoda. Her other major works include "*TALK, TALK, TALK*" (directed by Hideyuki Hirayama, 2007) and "*Permanent Nobara*" (directed by Daihachi Yoshida, 2010). "*REBIRTH*" (directed by Izuru Narushima, 2011) that won Best Screenplay in the 35th Japan Academy Prize and "*The Egoists*" (directed by Ryuichi Hiroki) were released in 2011. She is one of the most popular female screenwriters of today.

Character design by Yoshiyuki Sadamoto

Born in 1962. Manga artist and character designer. He was the character designer and animation director in "*Royal Space Force: The Wings of Honneamise*" (directed by Hiroyuki Yamaga) in 1987. "*Neon Genesis Evangelion*" (directed by Hideaki Anno) whose characters he designed became an unprecedented boom since the start of its TV series in 1990, and "*Evangelion: 1.0 You Are (Not) Alone*", "*Evangelion: 2.0 You Can (Not) Advance*" (directed by Hideaki Anno) have also become huge hits. Currently, he is the author of the manga adaptation of "Neon Genesis Evangelion," a series on Kadokawa Shoten's "Young Ace" magazine. His other works include TV series "*Nadia: The Secret of Blue Water*" (1990). This is his third collaboration with Director Hosoda following "*The Girl Who Leapt Through Time*" and "*SUMMER WARS*."

Music and theme song by Masakatsu Takagi

Born in 1979. An artist who films and processes images, creates animation, and produces music using the piano and a computer. He actively participates in events of various genres, such as

releases of CDs and DVDs, museum exhibitions, and concerts around the world. In addition to his original projects, he has collaborated with David Sylvian in his world tour, UA's and YUKI's music video production, creative work with Riken, Audi, and Nokia, and he has provided many scores for TV commercials, movies, and dramas. As one of the "100 Most Respected Japanese" chosen by Japanese "Newsweek," he is drawing a lot of attention all around the world.

Theme song performed by Ann Sally

"Day Dream" and "Moon Dance" released in 2003—remakes of popular songs old and new from

the east and west—have become long-selling hits. From 2002, she lived in New Orleans for three years, and upon her return to Japan, she released “Brand New Orleans,” a collection of songs she recorded with local musicians. In 2007, when she became a mother of two children, she released “Kokoro Uta,” and in November 2008, a newly written song called “Jikan Ryoko” (maxi CD). Her songs transcend eras and genres, her voice is gentle yet rich with emotion, and her natural lifestyle is admired by many people. She is a practicing physician and a live performer. Her latest album released in 2010, “fo:rest,” is on sale at her concert venues and from her album label site.

Animation Direction by Takaaki Yamashita

Born in 1967. he worked as an animator at Toei Doga (Currently known as Toei Animation) from 1987, and worked as an Animation Director for Director Mamoru Hosoda’s title such as “*DIGIMON ADVENTURE*” (1999), “*DIGIMON ADVENTURE – Children’s War Game*” (2000), “*ONE PIECE THE MOVIE: Baron Omatsuri and the Secret Island*” (2005).

He took in charge of original drawing for “*The Girl Who Leapt Through Time*” (2006), and layout setting for “*SUMMER WARS.*” (2009),

Art Directed by Hiroshi Ohno

Born in 1952. After working at Kobayashi Production, known for Animation Background Art Production, he established Studio Fuga in 1983. In 1989, he was in charge of art for “*Kiki’s Delivery Service*” (directed by Hayaho Miyazaki.) His works contains titles such as “*AKIRA*” (directed by Katsuhiro Otomo) and TV animation series “*Drucker in the Dug-Out*” (2011) etc.

Color Coordination by Osamu Mikasa

Born in 1962. He worked as color coordinator in the titles such as “*Ninja Scroll*” (directed by Yoshiaki Kawajiri / 1993), “*Vampire Hunter D*” (directed by Yoshiaki Kawajiri / 2000), “*The Cat Returns*” (directed by Hiroyuki Morita / 2002), “*NASU: SUMMER IN ANDALUSIA*” (directed by Kitaro Kosaka / 2003) and also TV animation series “*STRATOS 4*” (2003), “*Kaiketsu Zorori*” (2004)

CG Direction by Ryo Horibe

Born in 1974. In 2001, he started to work at Digital Frontier, and took a part as CG designer in full CG animation called “*BONOBONO Kumomo no Ki no koto*” (directed by Koki Kumagai / 2002.)

Then he served as CG director in “*TEKKEN 5 DARK RESURRECTION*” (2006) and “*Snakes and Earrings*” (directed by Yukio Ninagawa / 2008). He also worked in “*SUMMER WARS*” (2009) and took a part of CG for virtual world OZ,

Art set direction by Anri Jojo

Born in 1962. Starting with “*Shichi-gatsu Nanoka, Hare*” (1996, directed by Katsuyuki Motohiro), he

was the art director for numerous movies. “Always: Sancho-me no Yuhi (Always: Sunset on Third Street)” (directed by Takashi Yamazaki) won Outstanding Achievement in Art Direction at the Japan Academy Prize, Mainichi Film Awards Art Award, and the Motion Picture and Television Engineering Society of Japan Encouragement Prize. In “Summer Wars” (2009), he designed the virtual world of OZ.

Stylist by Daisuke Iga

In 1996, he studied under a stylist Takashi Kumagai. Then in 1999, he started to work independently as a stylist. In addition to the styling for fashion magazine, PV, advertisement and writing columns, recently he has expanded his styling field to stage and movie. In titles such as “*JOSEE, THE TIGER AND THE FISH*” (directed by Isshin Inudo / 2003), “*SAKURAN*” (directed by Mika Ninagawa / 2007), “*YATTERMAN*” (directed by Takashi Miike / 2008) and “*Love Strikes!*” (directed by Hitoshi One, 2011), he was responsible for wardrobe and styling. In this movie, unique method is used that he prepared actual wardrobe and animation characters wore those clothes in.

Illustrations in the movie by Chie Morimoto

Art director and communication director. In addition to Mr. Children’s CD jackets and promotion videos, she designs advertisements and musician’s artwork and provides designs for movies and theater as well as spatial design for nursery schools. Her social contributions, for example, Suntory’s corporate commercial “Uta no Relay” in 2011 after the Great East Japan Earthquake, won accolades, and she was the runner-up for the Woman of the Year grand prize by “Nikkei Woman” magazine. This year in 2012, she won the 4th Itami Juzo Prize. Her first collection, “Utau Sakuhin-shu” (Seibundo Shinkosha) is on sale now.

FILM COMMENTARY

“Wolf Children”

“Wolf Children” is about two children who were born between a “wolf man” and a human and how they encounter people and beasts in a rural village rich in nature, and while at times having fun and at times feeling hurt, they grow up to discover “their own worlds.”

As the children mature, they find themselves at big crossroads in life. Yuki, the older sister, hides the fact that she is a wolf child and decides to live as an ordinary human being. But when she enters fourth grade and meets a new boy in her class, Sohei, she is overcome by an unexplainable impulse, changes into a wolf, and wounds him.

On the other hand, Ame, who was frail and timid as a little boy, awakens to the call of the wolf's blood in him after he almost drowns in a river. He develops an interest in a new world, a world of “real nature” that the humans know nothing about.

The mother, Hana, who wanted to give her children the freedom to choose whether to live as humans or as wolves, senses that the time for goodbye is drawing near. “I haven’t done anything for them...” Hana, too, faces a big decision. “To live as a human or to live as a wolf”—the dilemma that wolf children Yuki and Ame face... It is ostensibly an unrealistic theme, much like a fairy tale, but actually, it isn’t. We must make a lot of choices in life. Education, employment, marriage, childbirth... At life’s crossroads, we ask ourselves who we are and what we want to be. We fret, and we make our choices. We do it over and over again.

Yuki, who wants to be like others, and Ame, who wants to follow the path he believes in, both ponder seriously about their lives. The dilemma they face for being wolf children are the same dilemmas we face about how to lead our own lives.

The world today is a tough place for children, and it is difficult to see what the future has in store. The two wolf children and their mother, who confront their problems and do their best to overcome them, are sure to give courage to all the viewers.

HOSADA FILMS ARE FAMOUS NOT ONLY IN JAPAN BUT ALL OVER THE WORLD

Awards and presentation at film festivals

“The Girl Who Leapt Through Time”

A sequel to the 1967 novel of the same name by Yasutaka Tsutsui. A story about a high school girl who has the power to travel through time, her friendship, and coming-to-age. The film that made Mamoru Hosoda's name known around the world.

[Domestic awards]

11th Animation Kobe Award Theatrical Division

28th Yokohama Film Festival Best 10 Japanese Movie Division, #10

31st Hochi Movie Award Special Prize

49th Asahi Best Ten Film Festival, Award of Excellence

1st Invitation Award (Pia) Animation Award

12th AMD Award Grand Prize, Minister of Internal Affairs and Communications Award/Best Director Award (Mamoru Hosoda)

61th Mainichi Film Awards Best Animation Film

21st Digital Contents Grand Prize

30th Japanese Academy Prize, Best Animation Film

10th Japan Media Arts Festival, Best Animation

6th Tokyo Anime Awards Animation of the Year/Director of the Year: Mamoru Hosoda/Original Story of the Year: Yasutaka Tsutsui/Screenwriter of the Year: Satoko Okudera/Art Director of the Year: Nizo Yamamoto/Character Designer of the Year: Yoshiyuki Sadamoto

38th Seiun Award Media Division

Registered as J100 in the 2007 Japanesque Modern Collection List

[over sea awards]

39th Festival Internacional de Cinema Fantàstic de Catalunya, Best Animation Feature Film, Gertie Award

31st Festival International du Film d'Animation d'Annecy, Best Feature Films: Special distinction

26th Brussels International Animation Film Festival, Anima 2008 BeTV Award

China OACC2008 Golden Dragon Award

Director: Mamoru Hosoda

Production Commander: Tsuguhiko Kadokawa

Planning: Masao Maruyama

General Planner: Takeshi Yasuda

Producers: Takashi Watanabe, Yuichiro Saito

Cast: Riisa Nak, Takuya Ishida, Mitsutaka Itakura, Chisae Hara

Screenplay: Satoko Okudera

Character Design: Yoshiyuki Sadamoto

Animation Director: Hiroyuki Aoyama, Chikashi Kuboda, Masashi Ishihama

Art Director: Nizo Yamamoto

CG: Hiromi Hayashi

Music: Kiyoshi Yoshida

Theme Song: "Ganetto" by Hanako Oku (PONY CANYON)

Animation Production: MADHOUSE

Production Film Partners: KADOKAWA SHOTEN / KADOKAWA HERALD PICTURES / Happinet /
MEMORY-TECH / Q-TEC / G.T. Entertainment / KADOKAWA ANIME FOUND

Theatrical Release: July 15, 2006 / 98 min / Over 100 screens

Release period: 40 weeks / B. O : 2.6 Million USD / Admission: 186 thousand

"SUMMER WARS"

A boy who excels in math visits the countryside of Nagano prefecture with a senior classmate who he has a crush on and, with her and her extended family, fights a threat from a virtual world to protect the world.

[Domestic awards]

9th Tokyo Anime Award Animation of the Year/Domestic Theatrical Movie Division/Director of the Year: Mamoru Hosoda/Original Story of the Year: Mamoru Hosoda/Screenwriter of the Year: Satoko Okudera/Art Director of the Year: Yoji Takeshige/Character Designer of the Year: Yoshiyuki Sadamoto

64th Mainichi Film Awards Best Animation Film

33rd Japan Academy Prize Award of Excellence

13th Japan Media Arts Festival, Animation Division Grand Prize

31st Yokohama Film Festival, #8 in Best 10 Japanese Films

83rd Kinema Junpo Annual Best 10, #8 in Japanese film division

5th Osaka Cinema Festival 2009 Best Ten, #8 in Japanese film division

52nd Blue Ribbon Awards, nominated in Japanese film division

Eigakan Award 2010, #6 in top ten

14th Japan Internet Film Award, #1 in Japanese film division

Digital Contents of the Year 2009

15th AMD Awards Best Annual Contents

24th Digital Contents Grand Prize by the Ministry of Economy, Trade, and Industry

1st Japan Theater Staff Film Festival Grand Shario Prize (#1 in domestic movie division)/
Screenplay award

19th Japan Film Professional Award Best Directors, #2 in top ten

41st Seiun Awards Media Division

64th Nihon Hoso Eiga Geijutsu Award, Best Animation

15th Animation Kobe Award Individual Prize: Mamoru Hosoda

Kinema Junpo Animation Movie (Japanese) All-time Best Ten, #10

1st Anaheim International Film Festival Best Animation

1st Video-ya-san Award #1

[over sea awards]

42nd Festival Internacional de Cinema Fantàstic de Catalunya, Best Animation Feature Film, Gertie Award

6th Indie Lisboa International Independent Film Festival, PAIS&FILHOS Indie Junior Audience Award7

14th Montreal Fantasia International Film Festival, Best Animation Award – Audience Award: Gold

1st Anaheim International Film Festival, Best Animation Feature – Audience Award

2011 Japan Expo Award, Best Animated Award

[over sea other]

2009 Locarno International Film Festival – International Competition section

60th Berlin International Film Festival – Official Invitation Generation section

2010 New York International Children's Film Festival – Premiere Official Invitation screening

34th Festival International du Film d'Animation d'Annecy – Official Invitation, Competition Section

38th Annie Award – Nominated in Best Director

Director: Mamoru Hosoda

Planning: Masao Maruyama

Executive Producer: Seiji Okuda

Producers: Nozomu Takahashi, Takuya Ito, Takashi Watanabe, Yuichiro Saito

Cast: Ryunosuke Kamiki, Nanami Sakuraba, Mitsuki Tanimura, Sumiko Fuji

Screenplay: Satoko Okudera

Character Design: Yoshiyuki Sadamoto

OZ Character Design: Takashi Okazaki / Mina Okazaki / Masaru Hamada

OZ Design: Anri Jojo

Animation Director: Hiroyuki Aoyama, Shigeru Fujita, Kunihiro Hamada, Kazutaka Ozaki

Action Animation Director: Tatsuzo Nishita

Art Director: Youji Takeshige

Music: Akihiko Matsumoto

Theme song: Tatsuro Yamashita

Animation Production: MADHOUSE

Production Film Partners: NTV, MADHOUSE, KADOKAWA GROUP PUBLISHING CO.,LTD.,
D.N.dreampartners, Warner Bros. Pictures Japan, YTV, VAP

Theatrical Release: August 1, 2009 / 114 min / 129 Screens (Started from 127 screens)

Release periode: 4 months (First round: August 1, 2009 ~ September 30, 2009 / October 1, 2009 ~ December 4, 2009)

B.O.: 16.5 Million USD / Audience Amount: 1260 thousand people.

PRODUCTION SCHEDULE

Japan Premiere: June 18, 2012

International Premiere: June 25, 2012 in Paris

Japan Theatrical Release: July 21, 201

117 min / Dolby Digital / Vista Size

CREDIT

Directed / Screenplay / Original Story by Mamoru Hosoda

Screenplay by Satoko Okudera

Character Design by Yoshiyuki Sadamoto

Music by Masakatsu Takagi

Theme Song “Okaasan no Uta ” by Ann Sally, Masakatsu Takagi

Aoi Miyazaki

Takao Osawa

Haru Kuroki

Yukito Nishii

Momoka Oono

Amon Kabe

Megumi Hayashibara

Tadashi Nakamura

Tamio Ohki

Tomie Kataoka

Takuma Hiraoka

Shota Sometani

Mitsuki Tanimura

Kumiko Aso

Bunta Sugawara

Production Commander: Tomoko Jo

Production: Suzuko Fujimoto, Yuka Saito, Hiroyuki Okada, Shinichiro Inoue, Fumihiro Hirai,
Hiroyasu Asami, Ken Hironaka, Minami Ichikawa, Yoshio Takada, Hidenori Ueki

Executive Producer: Seiji Okuda

Co. Executive Producer: Nozomu Takahashi

Producers: Yuichiro Saito / Takuya Ito, Takashi Watanabe

Associate Producers: Genki Kawamura, Izumi Murakami

Animation Director: Takaaki Yamashita

Art Director: Hiroshi Ohno

Color Coordinator: Osamu Mikasa

CG Director: Ryo Horibe

Art Setting: Anri Jojo

Stylist: Daisuke Iga

Illustrator: Chie Morimoto

Film Editing: Shigeru Nishiyama

Sound Recording: Yoshio Obara

Sound Effects: Yasuyuki Konno

Music producer: Kyoko Kitahara

Casting Director: Satoshi Mashida

Production: NTV

Production Companies: NTV, STUDIO CHIZU, MADHOUSE, KADOKAWA SHOTEN, VAP,
D.N.dreampartners, YTV, TOHO, DENTSU, DIGITAL FRONTIER / STV
• MMT • SDT • CTV • HTV • FBS

Planning & Production: STUDIO CHIZU

Production Assistance: MADHOUSE

STUDIO CHIZU Film

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