



ORIENTAL LIGHT AND MAGIC e TOHO COMPANY

Present

LESSON OF THE EVIL
IL CANONE DEL MALE
(Aku no kyôten)

a film by

TAKASHI MIIKE

press screening: Thursday November 8th | h. 7.00 p.m. | sala Cinema Lotto

press conference: Friday November 9th | h. 11.30 a.m. | sala Petrassi

official screening: Friday November 9th | h. 10.00 p.m. | sala Sinopoli

additional screening: Friday November 9th | h. 10.30 p.m. | sala Cinema Lotto

additional screening: Sunday November 11th | h. 10.30 p.m. | cinema Barberini sala 1

Story made out of <i>Aku no kyôten</i> by	Yûsuke Kishi
Screenplay Direction	Takashi Miike Takashi Miike
Responsible of executive production	Minami Ichikawa
Executive Producer	Akihiro Yamauchi
Production Supervisor	Hisashi Usui
Producer	Koij Higashi Misako Saka Toru Mori
Line producer	Tomoyuki Imai
International Sales	Toho Co., Ltd,
Genre	thriller
Nationality	Japan
Year of production	2012 - color
Running Time	129'
International Sales	TOHO Co., Ltd, 1-2-2 Yurakucho Chiyoda-Ku Tokyo 100-8415, Japan +81.3.3591-3530 tohointl@toho.co.jp
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Seiji Hasumi is an instructor at Shinko Academy. He is a model teacher, extremely popular with the students and well respected by the faculty and the PTA. However, one of the students, Reika Katagiri, feels something menacing lurking beneath his shining reputation. Hasumi brilliantly solves one problem after another, from a teacher-student sexual harassment to group cheating to bullying, and starts to take control of the school.

Masanobu Tsurii, unpopular teacher in the school, despises the popular Hasumi and starts looking into his past. He associates secret events from which a disconcerting truth surfaces. Events ever more worrying will follow and will involve students and teachers...

ACTORS

Hideaki Ito

Fumi Nikaido

Shota Sometani

Kento Hayashi

Kodai Asaka

Erina Mizuno

Takayuki Yamada

Takehiro Hira

Mitsuru Fukikoshi

ROLES

Seiji Hasumi

Reika Katagiri

Keisuke Hayami

Masahiko Maejima

Yuichiro Nagoshi

Miya Yasuhara

Tetsuro Shibahara

Takeki Kume

Masanobu Tsurii

HIDEAKI ITO



Hideaki Ito is one of most known actors of Japanese cinema. He was born in 1975. He started his career in the show business in the mid-1990's and since that moment he plays various movies with important roles. He works in cinema and television. Is the protagonist in a lot of series. Among his most famous roles we can remind:

2012 **Lesson of the Evil** Seiji Hasumi
2010 **Umizaru 3: The Last Message** Daisuke Senzaki
2009 **Buzzer Beat** Kawasaki Tomoya
2009 **Kamui** Fudo
2008 **252: Signal of Life** Yuji Shinohara
2007 **Sukiyaki Western Django** Gunman
2006 **Limit of Love: Umizaru** Daisuke Senzaki
2005 **A Heartful of Love** Hiroshi Suzutani

2004 **Umizaru** Daisuke Senzaki
2003 **Onmyoji 2** Minamoto no Hiromasa
2003 **When the Last Sword is Drawn** Yoshinobu Tokugawa
2001 **The Princess Blade** Takashi
2001 **Onmyoji: The Yin Yang Master** Minamoto no Hiromasa
2000 **Crossfire** Pyrokinesis
1999 **Himitsu** Haruki Soma

MIZUNO ERINA



Mizuno Erina was born in Tokio in 1993. Despite her youth, she has done a lot of work experiences. She is the leader and oldest of the group Flower and one of its dancer. Among the movies she played we remind:

2012 **Lesson of the Evil** in the role of Miya Uehara
2011 **Runway Beat**
2010 **Chase**
2009 **Senritsu Meikyuu 3D**
2009 **Gelatin Silver, Love**



TAKASHI MIIKE was born in 1960. After his degree at Yokohama Broadcasting and Film Academy in Osaka, Miike started working as director assistant of Imamura Shohei, Onchi Hideo e Kuroki Kazuo. He realized his first work in 1991. In 1995, after directing a lot of movies for the Japanese home video market, he debuted with his first featured film, *Shinjuku Kuroshakai - China Mafia Senso*, that earn him a nomination as best director for the Japan Motion Picture Producers

Association. In 1996 he realized *Gokudo Sengokushi*, the film that made his name in the International movie survey. Since 1996 he started directing a lot of movies. His innovative ideas and his edgy direction are known in Japan and abroad and he has enthusiastic fans all over the world. In 1997, along with John Woo, he was in the top ten most promising film directors chosen by *Time* magazine in the U.S. In 2000 *Audition* won the International Film Critics Award at the International Film Festival Rotterdam. In 2003 *Gozu* was shown during the Directors' Fortnight of the Cannes International Film Festival and received accolades from critics. His most successful movies are *Dead or Alive 3 – Final* (2002) and *One missed call*, (2004). In 2004 he directed *Izô*, with Takeshi Kitano among the protagonists, in competition at the Venice Film Festival in the section "Orizzonti". In 2005 still at Venice Film Festival he presented, ineligible to compete, *Yokai Daisenso*. In 2006 *Big Bang Love, Juvenile A* was shown in the Berlin International Film Festival. In 2010 *13 Assassins* was in the competition section of the Venice International Film Festival, and in 2011 *Hara-Kiri - Death of A Samurai* was in the competition section of the Cannes International Film Festival. Miike is one of the most important Japanese directors.

There's no doubt this work should be treated with care. In particular, don't fall in love with Hasumi. (Laughs)

What did you visualize from the original novel?

People live their lives putting up with various things, hiding their true selves and keeping a fine balance between themselves and their surroundings. I think the essence of entertainment that Mr. Yusuke Kishi intended to depict through this work was the emancipation from such constraints. Your true nature and our true precariousness lie at the base of this work. The reader interprets this as something out of the ordinary, but it's actually something that exists within anybody and Hasumi lives in anybody's mind. I felt that it would be necessary to depict that core element without straying away from it.

Please tell us about the character of Seiji Hasumi.

I liked Hasumi from when I first read the novel. I thought he was a decent guy. He might appear to be mentally ill from the viewpoint of an ordinary person, but then, what does "ordinary" mean to begin with? No two people are the same. I think Hasumi's nature is just another example of individuality. The best thing about him is that he always considers himself central to everything. His appeal lies in the fact that he's always so true to this very honest emotion as a human being. Towards the end of the story when Hasumi begins his rampage, the students are the ones in danger but I feel like telling Hasumi to watch out, some have escaped downstairs, to cheer him on in spite of myself. The line between good and evil isn't clear. I'd like people to get a taste of this feeling in the theaters.

What was your impression of Hideaki Ito as an actor?

I think he's one of the best actors, if not the best, to play the part of a psychopath. It's either him or Anthony Hopkins. (Laughs) You'll understand when you see the movie. He's an actor with intuitive and original inspiration, and he's got a keen sense of filtering out what is necessary for him or not. He's a rare existence in that he emits a rough, wild masculinity even though he's based in the city and very sophisticated. He also has high ideals and possesses his own views about acting, and will communicate that he definitely thinks a certain way and that it must be done that way. During the shooting, I had him express what he had in mind first, and sometimes I'd be convinced but sometimes I'd suggest another way and we'd have an animated discussion. We thought everything through and built the work up piece by piece, and he probably enjoys that process of filmmaking. He's an actor that is enjoyable to work with as a director.

What was your impression of Mr. Ito's portrayal of Hasumi?

I think he had a firm grasp on the kind of person Seiji Hasumi was. If he hadn't understood, his portrayal of a psychopath would have become superficial because Hasumi thinks that he's living in a wholly decent way. I think it must have been very unsettling for an actor to have to "not act," or at least to make it seem like he's not acting, but Hideaki Ito managed to pull it off. I think

that's where his determination as an actor lies. Hasumi wasn't the only one; one of the features of this work is that "none of the parts fulfills movie-like roles within the movie." I think everyone must have had a hard time with that. Normally, actors and actresses are called in to act, but here if they tried too hard they'd be told that it's unnecessary, or they'd be killed in the story before they could even start. I'm sure they felt bewildered and had no sense of accomplishment, but I think the actors and actresses are looking that much forward to the completed work.

When you were directing, you appeared to be devoting your energy towards instructing the younger actors playing the students.

They were all attractive as actors and actresses just by being young, but most of them seemed like they were dreaming because they longed to become famous or had visions about what kind of dramas they wanted to appear in. There was no time for dreaming because they were standing on the set of an actual film, but they were still chasing those ideals in their minds and trying to trace "a familiar performance seen somewhere before." It was such a waste. So as the director, the first thing I had to do was to rip those images from their minds. They were playing characters who were being driven into an extreme situation for no reason. I wanted them to express something only they could do, something that they'd never seen before. Once they understood that, I'd OK the good performances. The shooting was like an accumulation of this process.

How did you feel when you finished shooting?

I had to do everything by feel until the end of the shoot. I had plans to a certain extent, but I expected it to fall apart anyway as the personalities of the actors and Hasumi's character began spiraling out of control. Panic movies that are shot according to plan aren't very interesting in the first place, because the audience is just being taken for a ride. I think it's better when the experience is so chaotic that the viewer feels, "Maybe the people shooting this thing are in a state of confusion, too?" I think the sense of being dragged along by Hasumi whether you like it or not has been imprinted on the film. I tried to remain flexible in my showdown with Hasumi, and feel we had a good match.

This work feels like a challenge against movies in general.

I think movies are more enjoyable when they have a bit of poison. Nowadays, in most cases, the audience knows what to expect when they enter the theater and the lights go down. It's like they're going to the theaters to confirm their expectations of the movie. Of course such movies are fine and it's OK for people to enjoy them that way, but on the other hand, I think movies that make people feel, "Something terrible might happen if I carelessly go see a movie" are fine, too. The kind that make people wonder, "Where is this darkness taking me?" when the lights go down in the theater. The entertainment has already begun from the moment the viewer enters the movie theater, and the work itself doesn't disappoint. I think such a power existed during the

shooting of this film, and the cast and crew all felt that "this work really is great" while we were working on it. In that sense, we're all looking forward to how this movie will be completed and how it will be received by everyone.

Please give a message to your fans looking forward to this movie.

I couldn't let the fans of Mr. Kishi's original novel be disappointed, so my intention was to create something that even those who like the original novel could enjoy. Which means that even if you haven't read the novel... Rather, if you don't know the novel, you might enjoy the movie even more. I think the completed movie has a characteristic that has never been seen before. Who should you go to the theatre with to see it? Your family... maybe not. (Laughs) But you could go with your parents or with your girlfriend/boyfriend, or you could secretly see it by yourself or it might be fun to go see it with a group of friends. But if you do decide to go see it, there's no doubt this work should be treated with care. In particular, don't fall in love with Hasumi. (Laughs) This work is probably considered to be a violent movie, but Hasumi is just acting as he pleases. What emerges from there is the essence of human nature, spun from the smaller, individual stories. I hope everyone enjoys it as a human drama.

Hideaki Ito - For this work, I took on this role like it was a real challenge.

How did you feel when you were offered the role?

The original novel was just so entertaining, and I was drawn into its world from the moment I began reading it. At that point, though, I still felt that there were other actors who were better suited to play Hasumi than I was. But as I continued to read it, combined with the fact that I could work with Mr. Miike, I began to feel that I didn't want to hand the role over to anybody else. At first I thought it would be difficult to adapt the novel into a movie in terms of its length and also from a visual aspect, but Mr. Miike's screenplay was sophisticated and really well made. So I my desire to play Hasumi became even stronger.

How do you feel about having taken on a role that is greatly different from your previous image?

I couldn't be more delighted as an actor. For this work, I took on this role like it was a real challenge. It's something that only I can understand so it's difficult to explain, but by doing this role, various things changed greatly inside of me. Until now, I'd never really studied for a role before, but it was absolutely necessary to prepare in advance to play Hasumi. For example, let's say Hasumi was sitting on a chair at the beginning of a scene. I took time to discuss with the director about the details like why Hasumi was sitting on the chair at that time, what he was doing before he sat on that chair, what was going through his mind at that moment and what his expression looked like and so on before acting the part. But while placing a lot of effort in preparations, I also paid attention to the spontaneity on the set. So in that sense as well, every single thing was a new challenge for me and I was able to take on the shoot thinking of nothing but my role in a good way.

What do you think is the characteristic of Mr. Miike's direction?

While he's normally very soft-spoken, he's extremely stoic on the job. He's a director whose stance towards filmmaking is to take as much time as necessary to create something great. Personally, what struck me as most distinctive about Mr. Miike's directing was that he never finds fault in anybody's performance. Mr. Miike often says, "We'll keep this one but let's try it again," and his way of phrasing it is such a relief for us actors. Retakes are scary and unpleasant for actors, but with Mr. Miike, it feels more like, "He's letting me reenact that emotion again," or "He's letting me try it one more time," and it's even enjoyable. It's not an ordeal to redo the same scene 30 or 40 times. All the actors really need to do is concentrate on acting. I think the way he naturally creates such an environment is Mr. Miike's characteristic.

Who is Takashi Miike to you?

He's a god. This might sound like I'm joking, but that's really how I feel about him. Thanks to Mr. Miike, I realized how truly enjoyable filmmaking can be. He takes into consideration the feelings of the actors, and he's a director who truly understands the strain and joy that actors go through. That's why he can be hard on us at times, but beyond that, he helps us realize what we should be doing and guides us through. He's a great man who wordlessly teaches us many things.

Were you aware of certain things in playing the part of a teacher?

On the surface, Hasumi is strictly a very good teacher. He's a popular teacher, so I didn't think he'd give ordinary English lessons. I wanted the students to get a sense of "listening attentively because it's genuinely interesting," instead of just sitting through a regular class. So around the time the shooting began, I consciously tried to interact with them like the "good teacher" that I was supposed to be on a regular basis. On the other hand, before shooting the slaughter scenes towards the end of the story, I'd ignore them or be withdrawn and uncommunicative on purpose. I think I was able to concentrate on being Hasumi for this film in those aspects as well.

What was your impression of the young actors and actresses playing the students?

They all genuinely had so much talent, so I was reminded once again of just how much I lack such talent. I felt that I had to work even harder. In particular, I was impressed by their efforts during the battle scenes where Hasumi was gunning them down. They had to be rigged for gunshot effects (with squibs and fake blood), so the pressure and tension of having to succeed in one take had to be enormous. I thought the way they all persevered without being overwhelmed was simply amazing. As I watched them I recalled the way I used to work frantically when I first started out in this line of work, and they gave me good vibes every day on the set.

What left the greatest impression?

Every day was impressive, but what was most memorable was the shooting schedule with the days and nights reversed. Most of the story takes place on campus on the night before the school festival, so the shooting took place after sundown whether we liked it or not. It was taken for granted that we'd begin in the evening and keep shooting continuously until morning. Sometimes we'd find ourselves shooting until noon, long after the sun had come up. It was hard to get used to that pace. But when I think about it now, I think it would have been harder to do those scenes in the morning. We got worn out in a good way and also got psyched up as the night wore on. In the sense that it added a touch of reality to the extreme situation, I think it was good that we shot in the middle of the night.

Please give a message to your fans looking forward to this movie.

The original novel is very entertaining of course, and the movie has meticulously reconstructed it to create a work that presents a different kind of appeal from the original. I personally was able to take on a new challenge through this work and feel that I've given it everything I have, so am looking forward to its completion as well. I'm sure it'll be an unprecedented piece of entertainment, so please look forward to it.