



OFFICIAL SELECTION
UN CERTAIN REGARD
FESTIVAL DE CANNES

AFTER THE STORM

a film by
KORE-EDA HIROKAZU

FULL TELEVISION NETWORK INC., BANDA VISUAL CO., LTD., AGI PRO, INC. and SAGA CORPORATION present
a KORE-EDA HIROKAZU film "AFTER THE STORM" AS A HEROICHI TAKAYUHO, YOSHIZAKI AINA, TAIYO, ANI, KUN
PRODUCTION PARTNER HANARISUMI "SOUL KIVIKI" THE PRODUCTION PARTNER YOSHIZAKI AINA, TAIYO, ANI, KUN
CASTING BY YOSHITA ERI, STYLING BY TOSHIMAKI YUUMA, PRODUCTION DESIGNER MATSUMOTO KENJI, PRODUCTION AGI PRO, INC.
EXECUTIVE PRODUCERS SHIMAZU TAKASHI, KAMAKURA KAZUMI, FUKUNAGA YOSHINOBU, TOMI YOSHIO
EXECUTIVE PRODUCERS KUNIKIDA YASUHI, HAMADA KEIJI, NAGAE YASUHIKO, MATSUSHITA TSUYOSHI
SCREENPLAY PRODUCED BY SHIMAZU TAKASHI, PRODUCED BY MATSUMOTO KENJI, YOSHIZAKI AINA, TAIYO, ANI, KUN
ORIGINAL SCREENPLAY AND STORY BY KORE-EDA HIROKAZU
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AGI PRO * KADOKAWA * Le Petit



CANNES 2016

PRESS REVIEW

PRESS QUOTES

Light in tone and genuinely funny.

It has definite commercial appeal and will likely connect with the audience which responded to the gentle warmth of *Our Little Sister*.

SCREEN INTERNATIONAL

A classic Japanese family drama of gentle persuasion and staggering simplicity.

As sweet as a ripe cherry at first glance, it has a rocky pit, as viewers who bite deeply will find out. More casual audiences may not even perceive it. This bittersweet peek into the human comedy has a more subtle charm than flashier films like the director's child-swapping fable *Like Father, Like Son*, but the filmmaking is so exquisite and the acting so calibrated it sticks with you.

The story is beautifully balanced between gentle comedy and the melancholy reality of how really people are.

J-pop and folk singer Hanaregumi accompanies the often non-stop dialogue with a lilting soundtrack of popular music and songs with a local feel.

THE HOLLYWOOD REPORTER

Such is the finesse of Kore-eda's script that it builds to neither the vehement confrontation nor the comforting reconciliation that melodrama decrees. Instead, it imparts those rare, liberating moments when characters revert to their most honest selves and pluck up the courage to express their deepest, albeit unattainable wishes.

VARIETY

From *Still Walking* to his latest offering *After the Storm*, premiering in Un Certain Regard at Cannes, Hirokazu Kore-eda has proven himself a master at delineating the changing dynamics of Japanese family life.

Simplicity is paradoxically complex in Kore-eda's movies. The domestic space is so beautifully realised.

A melancholy tone pervades *After the Storm* as the old people are dying out and the housing complex is empty. However, this is also countered by the traditions of food, the warm humour of the family and the genuine love that can survive economic hardship and self-destructive behaviour.

The performances are brilliant throughout the ensemble and the script is full of great one-liners. Kore-eda's camera is always unshowily prescient in revealing the relationships of the people just by where they sit. A carefree but sad, whistling soundtrack comes in every now and then, hinting at a relaxed resignation that will hopefully heal into some form of mutual understanding. *After the Storm* is undoubtedly one of Kore-eda's best.

CINE-VUE (4/5)

A contemporary tale of domestic split, familial responsibility and emotional closure, deftly handling moments of candid humour along with scenes of poignant seriousness. This is a genuinely funny and sometimes touching film, and Kirin Kiki as Ryota's elderly mother Yoshiko is close to a revelation: tricky, sharp, humane and sensitive as she comforts and berates her son for his life decisions. Kore-Eda judges the comedy in each scene expertly; he has an acute ear for surprising, witty dialogue, and is helped along by fine performances from his cast. The film eschews sentimentality, never forgiving Ryota for his parental and career negligence but not judging him too harshly either. Taiyô Yoshizawa plays son Shingo with the appropriate mixture of confusion and innocence.

THE UPCOMING (4/5)

***After the Storm* is a family drama of supreme subtlety.**

Even long-standing fans of the Japanese filmmaker might be taken aback by the supreme subtlety of his latest, achingly beautiful ode to the quiet complexities of family life.

The storm's arrival facilitates a series of beautifully played, low-key one-on-one conversations.

The film is twinklingly funny but also infused with a scruffy melancholy – often both at once. There are also, of course, some wonderful scenes of food preparation and eating. Kore-eda is a director for whom a meal can be visually appealing and also loaded with dramatic significance.

Kore-eda's camera finds beauty everywhere in the details of everyday life. There are shots here of unremarkable urban spaces that catch your breath with their unobtrusive beauty: the criss-crossed frames at a bicycle park, the rainbow glimmer of a pachinko parlour, the soft glow of a florist on a blustery evening.

No filmmaker today is watching ordinary human life more closely than Kore-eda, or is more unfailingly generous with what they find.

TELEGRAPH (UK)

After the Storm is both the least-sentimental of the director's nature-nurture films and the most profound.

This is Kore-eda at his very best, facing up to the hardest truths with honesty and a nervous laugh — uncomfortable, invigorating, and ultimately cleansing, like the cinema's equivalent of a cold shower.

THE FILM STAGE

Kore-eda's love for his characters, his ability to imbue an exchange or glance with warmth and humor, keeps us watching. You can lose yourself in his films — wondering what's around every corner, and what's going on in the mind of even the most minor of characters. Kore-eda won't win a Palme this year — his film is playing in the Un Certain Regard section of the fest — but he remains one of the best filmmakers the world has.

THE VILLAGE VOICE

TWITTER REACTIONS

*****VERY GOOD**

"Hirokazu Kore-eda's After The Storm is a seriocomic gem about a divorced private detective with a failing sideline in crime fiction #Cannes"

- Peter Bradshaw (The Guardian) via Twitter

"AFTER THE STORM finds Hirokazu Kore-eda in fine form, once again warmly capturing family relationships won and lost. #Cannes"

- Jesse Wentz (TIFF Programmer) via Twitter

**** GOOD**

"After the Storm (Kore-eda) small, precise, achingly beautiful one-for-the-fans. No big emotional swell, which is kinda the idea #Cannes2016"

- Robbie Collin (Telegraph) via Twitter

*** OK**

"AFTER THE STORM: sweet but slight domestic drama, buoyed with light touches and good humor. Not a bad way to spend two hours, but that's it."

- Charles Bramesco (Freelance US) via Twitter

"After the Storm (Koreeda) As hearty and familiar as momma's home cooking. Nothing new here, nothing bad either."

- David Jenkins (Little White Lies) via Twitter

INTERNATIONAL PRESS SUMMARY

TRADES

VARIETY [INTL] - Cannes Film Review: 'After the Storm'

By Maggie Lee

Review: Positive

Saturday, May 21

<http://variety.com/2016/film/asia/after-the-storm-cannes-film-review-1201779020/>

THE HOLLYWOOD REPORTER [INTL] - 'After the Storm' ('Umi yori mo mada fukaku'): Cannes Review

by Deborah Young

Review: Positive

Thursday, May 19

<http://www.hollywoodreporter.com/review/storm-umi-yori-mo-mada-895715>

SCREEN DAILY [INTL] - 'After The Storm': Cannes Review

by Wendy Ide

Review: Positive

Thursday, May 19

<http://www.screendaily.com/reviews/after-the-storm-cannes-review/5104157.article>

USA

POP MATTERS [USA] – Cannes 2016: The Verdict of 'The Nine-Headed Beast' (and the Verdict on the Verdict)

By Alex Ramon

Mention (Positive)

Thursday, May 26

<http://www.popmatters.com/feature/cannes-2016-the-verdict-of-the-nine-headed-beast-and-the-verdict-on-the-ver/>

FIRSTPOST.COM [USA]- From 'American Honey' to 'Risk': Ten most intriguing films from Cannes 2016

By Mihir Fadnavis

Included in top ten most intriguing films at Cannes

Tuesday, May 24

<http://www.firstpost.com/bollywood/from-american-honey-to-the-neon-demon-10-most-intriguing-films-from-cannes-2016-2795986.html>

THE FILM STAGE [USA] - The Best Films of the 2016 Cannes Film Festival

By Staff

Included in Best films of Cannes

Monday, May 23

<https://thefilmstage.com/features/the-best-films-of-the-2016-cannes-film-festival/>

LOS ANGELES TIMES [USA] - 'I, Daniel Blake' wins Cannes' Palme d'Or as a jury goes its own way

By Kenny Turan

Mention (Positive)

Monday, May 23

<http://www.latimes.com/entertainment/movies/la-et-mn-0523-cannes-film-festival-awards-wrap-20160520-snap-story.html>

THE PLAYLIST [USA] - The Best And Worst Of The 2016 Cannes Film Festival

By Jessica Kiang and Nikola Grozdanovic

Mention (Mixed Positive)

Monday, May 23

<http://theplaylist.net/best-worst-2016-cannes-film-festival-20160523/4/#cb-content>

YAHOO MOVIES via VARIETY [USA] - Cannes Film Review: 'After the Storm'

By Maggie Lee

Review: Positive

Saturday, May 21

<https://www.yahoo.com/movies/cannes-film-review-storm-043641171.html>

VILLAGE VOICE [USA] - More Treats From Cannes 2016: 'The Unknown Girl,' 'Graduation,' 'After the Storm'

By Bilge Ebiri

Review: Positive

Friday, May 20

<http://www.villagevoice.com/film/more-treats-from-cannes-2016-the-unknown-girl-graduation-after-the-storm-8644559>

THE FILM STAGE [USA] - After the Storm: Cannes 2016 Review

By Rory O'Conner

Review: Positive (A)

Friday, May 20

<https://thefilmstage.com/reviews/cannes-review-after-the-storm/>

AV CLUB [USA] - The director of *Drive* heads back to L.A. for a blunt message movie

By Mike D'Angelo

Review: Positive (B)

Friday, May 20

<http://www.avclub.com/article/director-drive-heads-back-l-blunt-message-movie-237100>

YAHOO MOVIES [USA] (via UPROXX) - Cannes Report: Three (Er, Four) Treasures Of World Cinema

Turn Out On Day Seven

By Charles Bramesco

Mention

Friday, May 20

<https://www.yahoo.com/movies/cannes-report-three-er-four-162032527.html>

WORLD NEWS FOOTAGE [USA] - Cast and crew of Koreeda's latest film After the Storm hit the red carpet

Footage from premiere

Friday, May 20

<https://www.youtube.com/watch?v=Kjd4ueF4O-Y>

FANDOR [USA] - Daily | Cannes 2016 | Hirokazu Koreeda's AFTER THE STORM

By David Hudson

Feature

Thursday, May 19

<https://www.fandor.com/keyframe/daily-cannes-2016-hirokazu-koreedas-after-the-storm>

UPROXX.COM [USA] - Cannes Report: Three (Er, Four) Treasures Of World Cinema Turn Out On Day Seven

By Charles Brasesco

Review/Mention: Positive

Thursday, May 19

<http://uproxx.com/movies/cannes-day-7-after-the-storm-unknown-girl-only-the-end-of-the-world/>

MOVIECITYNEWS.COM [USA] - Kodak Salutes Four Shot-On-Film Features In Cannes Competition

By Ray Pride

Mention

Thursday, May 19

<http://moviecitynews.com/2016/05/kodak-salutes-four-shot-on-film-features-in-cannes-competition/>

DEADLINE [USA] - 'After The Storm': Exclusive Clip From Kore-eda Hirokazu's Family Drama – Cannes

By Erik Peterson

Clip Exclusive

Wednesday May 18

<http://deadline.com/2016/05/after-the-storm-kore-eda-hirokazu-cannes-un-certain-regard-1201758929/>

GETTY [FR/US] - After The Storm" Photocall - The 69th Annual Cannes Film Festival

Photos

Wednesday May 18

<http://www.gettyimages.fr/detail/photo-d'actualit%C3%A9/kirin-kiki-hiroshi-abe-and-yoko-maki-attend-the-photo-d'actualit%C3%A9/532079478>

LOS ANGELES TIMES [USA] - An apocalyptic air hangs over the Cannes Film Festival. Will Woody Allen's latest lighten the mood?

By Kenny Turan

Mention

Tuesday, May 10

<http://www.latimes.com/entertainment/movies/la-et-mn-0511-cannes-film-festival-curtain-raiser-20160509-snap-story.html>

THE FILM STAGE [USA] - Our 25 Most-Anticipated Films of the 2016 Cannes Film Festival

By Jordan Raup

Included in 25 most-anticipated films of Cannes

Monday, May 9

<https://thefilmstage.com/features/our-25-most-anticipated-films-of-the-2016-cannes-film-festival/>

INARTINFO.COM [USA] - Japanese Family Life Uncovered at This Year's Cannes Film Festival

By Robert Poole

Mention

Saturday, May 7

<http://www.blouinartinfo.com/news/story/1396734/japanese-family-life-uncovered-at-this-years-cannes-film>

UPROXX.COM [USA] - Preview: The 2016 Cannes Film Festival Promises New Films From Some Of The World's Best (And Surprises)

By Charles Bramesco

Mention

Friday, May 6

<http://uproxx.com/movies/cannes-2016-preview/>

JAPAN

TECHNO BUFFALO [JAPAN] - After the Storm film review – The latest from Japan's preeminent film director

By Ron Duwell

Review: Positive

Tuesday, May 24

<http://www.technobuffalo.com/reviews/after-the-storm-film-review-the-latest-from-japans-preeminent-film-director/>

INFOSEEK.CO.JP via AFP [JAPAN] - Kore-eda director of new work, screenings Abe Hiroshira red carpet at the Cannes Film Festival

Photos

Thursday, May 19

http://woman.infoseek.co.jp/news/entertainment/afpbb_3087535

THE JAPAN TIMES [JAPAN] - Koreeda discusses before and 'After the Storm'

By Mark Schilling

Feature

Wednesday May 18

<http://www.japantimes.co.jp/culture/2016/05/18/films/koreeda-discusses-storm/>

THE ASASHI SHIMBUN [JAPAN] - ONE TAKE ON JAPANESE CINEMA: In the projects, nothing's impossible

By Don Brown

Mention

Friday, May 13

<http://www.asahi.com/ajw/articles/AJ201605130006.html>

UK

CINE-VUE [UK] - CANNES 2016: I, DANIEL BLAKE WINS PALME D'OR

By John Bleasdale

Mention (Positive)

Monday, May 23

THE GUARDIAN [UK] - Cannes 2016: The Happiest Day in the Life of Olli Mäki wins top Un Certain Regard prize

By Benjamin Lee

Mention (Positive)

Saturday, May 21

<https://www.theguardian.com/film/2016/may/21/cannes-2016-un-certain-regard-prize>

THE INDEPENDENT [UK] - Asian Films at Cannes

By Staff

Mention

Friday, May 20

<http://www.theindependentbd.com/printversion/details/44475>

CINE-VUE [UK] - CANNES 2016: AFTER THE STORM REVIEW

By John Bleasdale

Review: Positive (4/5)

Thursday, May 19

<http://www.cine-vue.com/2016/05/cannes-2016-after-storm-review.html>

THE UPCOMING [UK] - Umi Yori Mo Mada Fukaku (After The Storm)

By Joseph Owen

Review: Positive (4/5)

Thursday, May 19

<http://www.theupcoming.co.uk/2016/05/19/cannes-film-festival-2016-umi-yori-mo-mada-fukaku-after-the-storm-review/>

TELEGRAPH [UK] - After the Storm is a family drama of supreme subtlety - review

By Robbie Collin

Review - Positive (4 out of 5)

Wednesday May 18

<http://www.telegraph.co.uk/films/2016/05/18/after-the-storm-is-a-family-drama-of-supreme-subtlety---review/>

ITALY

IL FOGLIETTO [ITALY] – The 69 th Cannes Film Festival awards Ken Loach with "I, Daniel Blake"

By Luca Marchetti

Mention (Positive)

Thursday, May 26

<http://ilfoglio.it/il-foglio/4748-il-69-festival-di-cannes-premia-ken-loach-con-i-daniel-blake.html>

CULTORA.IT [ITALY] - Festival di Cannes 2016: fra sorprese, déjà vu e cadute

By Staff

Mention (Positive)

Wednesday, May 25

<http://www.cultura.it/festival-cannes-2016-fra-sorprese-deja-vu-cadute/>

IL MANIFESTO [ITALY] - The elixir of youth

By Fabiana Sargentini

Mention

Saturday, May 21

<http://ilmanifesto.info/lelixir-di-giovinezza/>

MOVIEPLAYER.IT [ITALY] - AFTER THE STORM: DIVENTARE CIÒ CHE SI VUOLE ESSERE

By Antonio Cuomo

Review: Positive (3.5 out of 5)

Saturday, May 21

http://movieplayer.it/articoli/after-the-storm-la-recensione-del-film-di-hiroказu-kore-eda_15906/

IL GAZZETTINO [ITALY] - Cannes 69, giorno 9: Refn frana nel "Walhalla"

della moda. E Penn perde l'ultima faccia

By Adriano De Grandis

Review: Positive

Friday, May 20

<http://ilgazzettino.it/blog/oggetti-di-schermo/cannes-69-giorno-9-refn-frana-nel-suo-walhalla-della-moda-e-penn-sprofonda-1745580.html>

CINEFILE.BIZ [ITALY] - "After the storm" by Hirokazu Kore-eda

By Alberto Cassani

Review: Mixed Positive

Friday, May 20

<http://www.cinefile.biz/after-the-storm-di-hiroказu-kore-eda>

MOVIEPLAYER.IT [ITALY] - CANNES 2016: I FRATELLI DARDENNE RITORNANO IN CONCORSO SULLA CROISSETTE

By Beatrice Pagan

Mention

Wednesday May 18

http://movieplayer.it/news/cannes-2016-i-fratelli-dardenne-ritornano-in-concorso-sulla-croisette_42965/

SPAIN

[ECARTELERA.COM](#) [SPAIN] - Cannes Film Festival: 'The Unknown Girl', 'After the Storm', 'Only the end of the world'

Review: Mixed Positive

Friday, May 20

<http://www.ecartelera.com/noticias/31216/festival-cannes-unknown-girl-after-storm-solo-fin-mundo/>

EL PAIS [SPAIN] - Cannes is shielded against the terrorist threat

By Gregorio Belinchon

Mention

Wednesday, May 11

http://cultura.elpais.com/cultura/2016/05/10/actualidad/1462889073_351568.html

PORTUGAL

C7NEMA.NET [PORTUGAL] - Cannes (dia 8): um Hirokazu Koreeda meloso entre outros falhanços

By Hugo Gomes

Review: Negative

Wednesday May 18

<http://www.c7nema.net/festival/item/45260-cannes-dia-8-um-hirokazu-koreeda-meloso-entre-outros-falhancos.html>

[FILM.ORG.PL](#) [PORTUGAL] - AFTER THE STORM. NOWY FILM HIROKAZU KORE-EDA #CANNES2016

By Bez krzyku

Review: Positive (8/10)

Thursday, May 19

<http://film.org.pl/r/recenzje/after-the-storm-nowy-film-hirokazu-kore-eda-cannes2016-80216/>

[RUADEBAIXO.COM](#) [PORTUGAL] – Cannes: OS VENCEDORES E AS ESTREIAS EM PORTUGAL

By Sara Baptista De Sousa

Mention

Thursday, May 26

<http://www.ruadebaixo.com/palmares-festival-de-cannes-26-05-2016.html>

[ADOROCINEMA.COM](#) [PORTUGAL] - Cannes 2016: General analysis of the event

By Francisco Russian

Mention (Positive)

Monday, May 23

<http://www.adorocinema.com/noticias/filmes/noticia-121722/>

BELGIUM

RUSHPRINT.NO [BELGIUM] – Cannes 2016: Mye å leve ned

By Aksel Kielland

Review: Mixed Negative

Monday, May 23

<http://rushprint.no/2016/05/cannes-2016-mye-a-leve-ned/>

GERMANY

MID-DAY.COM [GERMANY] - Meenakshi Shedde: Critic as activist

By Meenakshi Shedde

Mention

Sunday, May 8

<http://www.mid-day.com/articles/meenakshi-shedde-critic-as-activist/17209185>

AUSTRIA

ORF [AUSTRIA] - Auf der Jagd nach der „Invitation“

By Alexandra Zawia

Mention

Wednesday, May 11

<http://orf.at/stories/2338530/2338532/>

SLOVAKIA

MOVIE MANIA [SLOVAKIA] - Yesterday began the prestigious Cannes International Film Festival 2016

By Ivet Kollarova

Mention

Thursday, May 12

<http://www.moviemaniask/4302-novinky-vcera-sa-zacal-prestizny-medzinarodny-filmovy-festival-cannes-2016.html>

CHINA

YUKE.SOHU.COM [CHINA] - Foreign media comment "deeper than the sea": still delicate Kore-eda

Hirokazu

By Sohu Entertainment

Review: Positive

Thursday, May 19

<http://yule.sohu.com/20160519/n450294886.shtml>

M TIME [CHINA] - Kore-eda Hirokazu "deeper than the sea" Cannes Critics

By Jamie Philbrick

Feature

Saturday, May 21

<http://news.mtime.com/2016/05/20/1555578.html>

ROMANIA

ADEVARUL.RO [ROMANIA] - Ambuscade

By Catalin Olaru

Mention

Thursday, May 19

http://adevarul.ro/cultura/arte/ambuscade-1_573d9ad55ab6550cb817c72e/index.html

VIETNAM

KENH14.VN [VIETNAM] - Điểm danh 3 đại diện của Hàn Quốc tại LHP Cannes lần thứ 69

By Theo Rawegglover

Mention

Wednesday May 18

<http://kenh14.vn/diem-danh-3-dai-dien-cua-han-quoc-tai-lhp-cannes-lan-thu-69-20160514144331348.chn>

FULL ARTICLES

TRADES

SCREENDAILY

Are you who you wanted to be?" asks the young son of former novelist and gambling addict Ryota (Abe Hiroshi). It's one of the central questions in this sweet-natured comedy about father/son relationships and the gifts and curses that are passed down through generations. **Light in tone and genuinely funny**, this may not feel like the most substantial work from the director who dissected similar themes with a sharper scalpel in *Like Father, Like Son*. However, **it has definite commercial appeal and will likely connect with the audience which responded to the gentle warmth of *Our Little Sister***. The film should find an enthusiastic reception on the festival circuit, and, largely thanks to the formidable comedic chops of veteran actress Kiki Kirin, will generate positive word of mouth from fans of wisecracking grannies.

Like Kore-eda's 2008 family drama *Still Walking*, this is a film which is interested in the architecture, both emotional and physical, of the family home

Ryota is a writer who is stuck at his moment of glory – the prize-winning novel he wrote fifteen years ago. It's a success that he has been unable to recreate. Kore-eda pointedly makes sure that any moments of insight come from characters other than Ryota. At a point when his divorced wife Kyoko (Maki Yoko) is moving on with her life and into a new relationship, Ryota is anchored to the past. Kore-eda makes effective use of Abe's height. He's perpetually hunched, awkwardly, within the frame, a neat visual metaphor for his discomfort with the way his life has turned out.

Now working as a private detective while he researches a nonexistent second novel, Ryota is not above extorting money from the targets he is sent to watch. A hopeless gambling habit means that despite the illicit windfalls, he can't pay his son's child support.

Even as Ryota is struggling to stay part of his son's life, he is grappling with some unresolved issues with his own late father. Meanwhile, his mother Yoshiko (Kiki) has cheerfully bounced back following the death of her husband, binning his belongings with a pragmatism that borders on the callous. Ryota is crushed – he had been hoping that there would be something worth pawning in his father's effects but it seems that his only inheritance is his gambling habit.

Like Kore-eda's 2008 family drama *Still Walking*, this is a film which is interested in the architecture, both emotional and physical, of the family home. The most successful and focussed scenes are those which take place in Yoshiko's compact flat. It's a bone of contention that she is still living there and a constant reminder of Ryota's failure to make enough money to relocate her. Even when the action takes place outside of Yoshiko's home, Kore-eda fills the frame with boxes which evoke the four tight walls of the apartment.

Kore-eda makes much use of symbolic imagery. The typhoon which batters the city over a pivotal summer night echoes the storm of emotions that Ryota must negotiate. And later, having achieved some kind of closure with the memory of his father, Ryota wears his dad's shirt. It's at that point that he finally inherits something of worth.

VARIETY

"A stew needs time for the flavors to sink in; so do people," observes the sage matriarch of "[After the Storm](#)." The same could be said for [Hirokazu Kore-eda](#)'s filmmaking, which keeps the melancholy tale of a broken family reunited briefly by a typhoon on a slow simmer until the last act, which is sprinkled with small epiphanies about our humble existence. Featuring an uncomplicated plot and easily relatable personalities, this is a divertissement compared with the thematic heft of "Like Father, Like Son." Still its gentle contemplation of life's disappointments and human inadequacy may draw new recruits beyond the director-writer's euro-arthouse base.

The character arc of a deadbeat father struggling to win back the love and respect of his estranged wife and son is one often found in pugilist films. But for Kore-eda, it's a means to rework past themes in his family dramas, such as the pain of a child's inability to fulfill parental expectations ("Still Walking"), the impact of divorce on children ("I Wish") or the meaning of hereditary relations ("Like Father, Like Son"). Accentuating the sense of a continuing saga is the casting of [Kirin Kiki](#) ("An") and [Hiroshi Abe](#) (Thermae Romae), who reunite after "Still Walking," in which they also played mother and son.

Ryota (Abe) won a prestigious award for his first novel, but his muse seems to have deserted him. He works for a private detective agency but to save face tells others it's a temporary stint to research for his next novel (which hasn't materialized for 15 years). His wife, Kyoko ([Yoko Maki](#)), has left him, presumably due to his gambling addiction, and she threatens not to let him see their young son Shingo (Taiyo Yoshizawa, soulful) unless he pays child support.

Seeing Ryota blackmail surveillance targets for kickbacks, spy on his wife's dates or swipe anything of value from his mother's frugal home, it's clear he's nobody's role model. Yet Kore-eda recounts these scenes with good humor, making it hard to write him off as a scumbag. His sister and his boss indulge him, either lending him money they know he'll never pay back or overlooking his infractions. It's characteristic of Kore-eda's moderation that he doesn't pile on the mawkish misery, reminding viewers that the world is not a totally cruel and heartless place.

The only person Ryota doesn't mess with is Shingo, whom he desperately adores. Looking far wiser than his years, with doe-eyes and delicate cheekbones, the boy is not demonstrative with his affection, but he's accepted his dad for the loser he is and still wants to be around him. On their big day out, they end up partaking in the same childhood pastimes Ryota shared with his late father. Although it's poignant to see the cycle being continued, the experience also rekindles Ryota's fond memories of his old man, with whom he had a rocky relationship.

A turning point occurs when a typhoon forces Kyoko, Shingo, and Ryota to sleep over at his mother, Yoshiko's, home. Such is the finesse of Kore-eda's script that it builds to neither the vehement confrontation nor the comforting reconciliation that melodrama decrees. Instead, it imparts those rare, liberating moments when characters revert to their most honest selves and pluck up the courage to express their deepest, albeit unattainable wishes.

In a heartbreaking scene, Yoshiko and Kyoko try to reach an understanding even as their intentions run counter to each other. The two seem like mirror images: They've put up with a lot in marriage and stoically brought up the children. Their ability to make the best of things and move on is a model of graciousness compared with their men's headstrong attachment to the past and inflated hopes for the future.

Kore-eda sets his story in Kiyose, a city on the outskirts of the Tokyo Metropolis, and shoots in the "danchi" (low-rent housing compound) where he grew up. In doing so, the director claims artistic affinity with neorealist master Mikio Naruse. However, while Naruse's protagonists tend to be so blinded by egoistical passion that they willfully destroy themselves and others, Kore-eda takes a more generous view of humanity in "After the Storm." Rather than trying to undo the past, the characters come to accept life's imperfection, and are more or less at peace with their failures. The Japanese title, taken from a song by Taiwanese diva Teresa Teng, means "even deeper than the sea." The original lyrics are a romantic statement, but here they invoke family ties that transcend love and death.

The towering 6-2 Abe consciously affects a diffident stoop that matches his hang-dog expression. By contrast, Maki carries herself with glacial poise, a sign that Kyoko is holding back her feelings from Ryota in order to make the most pragmatic decisions. Yet the two exude the instinctive familiarity of people who once loved each other passionately. Kiki goes through her trademark dotty old woman shtick but emerges as a pillar of strength by the finale. Craft contributions are unobtrusively polished.

THE
Hollywood
REPORTER

A divorced father tries to put his family back together in director Kore-eda Hirokazu's family tale.

A young divorced dad tries to get back into the good graces of his ex-wife and son in *After the Storm* (*Umi yori mo mada fukaku*), a classic Japanese family drama of gentle persuasion and staggering simplicity from Kore-eda Hirokazu. As sweet as a ripe cherry at first glance, it has a rocky pit, as viewers who bite deeply will find out. More casual audiences may not even perceive it. This bittersweet peek into the human comedy has a more subtle charm than flashier films like the director's child-swapping fable *Like Father, Like Son*, but the filmmaking is so exquisite and the acting so calibrated it sticks with you.

The theme, which is spelled out several times, is that you can't always have the life you want, or be who you want to be. That sounds sad enough, but it's a fact that has to be accepted by the good-hearted but befuddled characters whose families have come apart at the seams. The grandfather has just died and his wife of 50 years (veteran actress Kiki Kilin in a thoroughly mischievous mood) wastes no time throwing his things out of their small apartment in a housing complex. He never gave her the life she wanted, or the deluxe three-bedroom lodgings on the "rich" side of the park. Now it's too late. All this comes out in a joshing, light-hearted chat with her grown daughter as they fix a meal together in her cramped kitchen.

The main story belongs to Ryota, played by Kore-eda regular Abe Hiroshi (*Thermae Romae*). With his whimsical, good-looking face, lanky body and disheveled wardrobe, he could have stepped out of a modern Italian comedy. Ryota is a prize-winning novelist who hasn't published anything for 15 years. Under the guise of doing research on his next novel, he works in a private detective agency run by a cagey Lily Franky without overly investing himself in terms of time or effort. This affords several moments of humor when he and his young sidekick slouch around town on a case.

Mostly he pines for his ex, the pretty Kyoko (*Like Father, Like Son*'s Maki Yoko) and his 12-year-old son Shingo (TV actor Yoshizawa Taiyo.) Spying on them with the help of his young detective-partner, he learns Kyoko is dating a pompous but well-off suitor who is insinuating himself into Shingo's life. With the help of his sharp-tongued but loving mother he makes one last stab at getting back together with Kyoko and Shingo.

Ryota and Kyoko seem made for each other, if only his personality weren't so dreamy and immature, and hers so anxious and hard. Like his late father, he is an inveterate small-time gambler, a deeply ingrained habit that has ruined his family life. Whenever he earns some cash selling compromising photos to divorce-hungry husbands or wives, he immediately loses it at the bicycle racetrack or the nearest pachinko parlor. Any other film would introduce some major turnaround that would bring Ryota to his senses and make him reform on the spot. Kore-eda does bring in a small typhoon, the 24th of the year in that location, but the tempest leads to a quiet, realistic finale.

The story is beautifully balanced between gentle comedy and the melancholy reality of how people really are. Leopards are not going to change their spots, and each of the characters is shown to have fixations they can't shake off, even when it means their dreams will remain unfulfilled. The peremptory way Kyoko demands "my 100,000 yen" for child support reveals her attachment to money. Granny is a warmer, more generous soul, but she often cuts her kids down to size with sharp remarks that belittle them.

Even little Shingo seems to have his destiny laid out for him after Dad introduces him to the excitement of gambling on lottery tickets. Yoshizawa plays him a little introverted, as though hesitantly waiting for an invitation to come out of his shell and start living. Ryota does that for him. Maybe Shingo will even aspire to become a writer; like his dad, he prefers not to play the hero and hit a home run, but to draw a walk to home base, and one has to admire that consistency of character.

J-pop and folk singer Hanaregumi accompanies the often non-stop dialogue with a lilting soundtrack of popular music and songs with a local feel.

USA



Can our children pick and choose the personality traits they inherit, or are they doomed to obtain our lesser qualities? These are the hard questions being meditated on in ***After the Storm***, a sobering, transcendent tale of a divorced man's efforts to nudge back into his son's life. Beautifully shot by regular cinematographer **Yutaka Yamasaki**, it marks a welcome and quite brilliant return to serious fare for writer-editor-director **Hirokazu Kore-eda** following last year's *Our Little Sister*, widely regarded as one of the slightest works of his career thus far.

Recent Kore-eda regular **Abe Hiroshi** plays Ryota, a prize-winning author struggling to live up to the success of his first novel. He's a father of one, a gambling addict, and probably a bit of an asshole. We learn the man's been researching for his follow-up book by moonlighting as a private eye. The job adds an extra layer of sleaze to Kore-eda's character, but it's surely the film's most arbitrary plotline. It does, however, lead the man to spy on his ex-wife, Kyoko (played with great eloquence by **Yōko Maki**), who has begun seeing another man. This works as a not so classy catalyst for Ryoto, strengthening his resolve and giving him the impetus to rebuild his relationship with his only child. He only sees the boy once a month we learn and, bad news for Ryoto, he's been doing just fine without him.

Kore-eda has dedicated the majority of his career to examining this struggle between nature and nurture in middle-class Japanese families (*Like Father Like Son*, *I Wish*, *Still Walking*, *Nobody Knows*). We first meet Ryoto as he scours through his deceased father's stuff while his mother is out. He finds a stack of old pawn slips and lottery tickets — an unfortunate hobby that we soon discover has been passed down. *After the Storm* is concerned with whether or not Ryoto's son, Shingo (**Yoshizawa Taiyo**), will also take on this particular hobby, and whatever other traits — good or bad — his father might have.

The oft-referenced spiritual connection between Kore-eda and the late Yasujiro Ozu can be a little redundant at times, but it should not be disregarded. Ozu's melodramas focused on the collateral effect of when a child flies the coop (*Tokyo Story*, *Late Autumn*, *Early Spring*, etc.), and he went about it with the repetition of a Zen artist — much like Kore-eda does now. His films prove that if you look at something for long enough, new and interesting things can become apparent. ***After the Storm* is both the least-sentimental of the director's nature-nurture films and the most profound.**

in cahoots with Shingo's grandmother, Yoshiko (**Kiki Kilin**), Ryoto orchestrates a dinner together with his son and ex-wife in his old family apartment. But a storm hits and Kyoko and Shingo are stranded, so they spend the night with Ryoto and his mother, opening old wounds and rehashing arguments. We're asked to pity Ryoto's conundrum, even as he threatens to impose his flaws on his only child. Lineage and legacy, a very Japanese concern, are on the mind here. "Why can't men ever love the present," an exasperated Yoshiko wonders aloud. It's a moment so devastating you feel the scenery might as well crumble around her.

This is Kore-eda at his very best, facing up to the hardest truths with honesty and a nervous laugh — uncomfortable, invigorating, and ultimately cleansing, like the cinema's equivalent of a cold shower. And I mean that in the best way possible.



<http://www.villagevoice.com/film/more-treats-from-cannes-2016-the-unknown-girl-graduation-after-the-storm-8644559>

Unlike the Dardennes and Mungiu, Japanese director Hirokazu Kore-eda doesn't have a Palme, but he's come close: He won a Jury Prize in 2013 for *Like Father, Like Son*, and many believe he should have won the big prize in 2004 for *Nobody Knows*. In his latest, *After the Storm*, he follows a divorced dad, Shinoda (played by Hiroshi Abe in one of the fest's best performances), a failed novelist and gambling addict looking to put his life back together. When we first meet Shinoda, it's not going well; he's raiding his mom's apartment and searching his recently departed dad's possessions for anything he could sell. Unfortunately, his father was also a gambling addict and pawned just about everything. Shinoda is too proud to take on writing gigs that will pay, even though he spends his days working part-time for a private investigation firm. He can't stop gambling, nor can he resist using his job to spy on his ex-wife and his son, who are moving on to a better life.

It would be easy to make such material into a tragedy, a judgmental look at a man's agonizing downfall. But for Kore-eda, this is just a glimpse of ordinary humanity. Shinoda's setbacks aren't all that different from the infidelities and failures he documents at his private-eye job. "For better or worse, it's all part of my life," says one woman who's just discovered her husband is cheating on her. That gentle respect for human fallibility shines throughout *After the Storm*, as Kore-eda patiently charts the process by which Shinoda comes to understand that he will never become the man he wants to be — and learns to reconcile aspiration and acceptance.

Kore-eda's stories, such as they are, unfold in unlikely ways. He doesn't play so much with structure, but with focus: He'll allow a scene to go on and on before slipping in a crucial bit of narrative information that leads to something else. In the hands of a lesser director, that could result in tedium, but Kore-eda's love for his characters, his ability to imbue an exchange or glance with warmth and humor, keeps us watching. You can lose yourself in his films — wondering what's around every corner, and what's going on in the mind of even the most minor of characters. Kore-eda won't win a Palme this year — his film is playing in the Un Certain Regard section of the fest — but he remains one of the best filmmakers the world has.

UK

The Telegraph

<http://www.telegraph.co.uk/films/2016/05/18/after-the-storm-is-a-family-drama-of-supreme-subtlety---review/>

After the Storm is a family drama of supreme subtlety - review

Director: Hirokazu Kore-eda; Starring: Hiroshi Abe, Yoko Maki, Taiyo Yoshizawa, Satomi Kobayashi. Cert tbc, 120 mins.

No-one goes into a Hirokazu Kore-eda [film](#) expecting dynamite and runaway trucks. But even long-standing fans of the Japanese filmmaker might be taken aback by the supreme subtlety of his latest, achingly beautiful ode to the quiet complexities of family life.

Think of *After the Storm*, which premiered in the Un Certain Regard stand at [Cannes](#) earlier today, as the *mezzo-piano* coda to his recent run of terrific family dramas: *I Wish* (2011), [Like Father, Like Son](#) (2013) and [Our Little Sister](#) (2015). It's a little less sentimental than those three films, and lacks their grand emotional swell beneath its millpond surface.

It also reminded me a little of his career-crowning 2008 masterpiece *Still Walking*, in the way it explores the multi-generational tensions in one troubled family unit with clear-eyed compassion and nonjudgemental grace. And there are also strong echoes of the great *shomin-geki*, or working-class dramas, of the Japanese master Mikio Naruse.

After the Storm's central character, Ryota, is played by Hiroshi Abe, who played a character in *Still Walking* with the same name and a similar familial rank: he's both a son and a father, and both roles are proving a struggle. This Ryota is a once-promising novelist who now works for a private detective agency in the Tokyo commuter town of Kiyose, where Kore-eda himself spent much of his childhood and early adult life.

It's an unedifying job – mostly snooping on cheating husbands at neon-lit love hotels – and he claims is merely research for his long-delayed second book. In reality, though, no book is being written, and most of his cash-in-hand pay fuels his gambling addiction – a problem we're given to understand played a central role in the break-up of his marriage to Kyoko (Yoko Maki), and continues to stymie his child-support payments to his young son Shingo (Taiyo Yoshizawa).

Ryota's own father has also recently died, and he gets back in touch with his elderly mother, an adorably wily old bird called Yoshiko (Kilin Kiki), from whom he's drifted apart in the wake of his own divorce. Yoshiko's bittersweet remembrances of her late husband's spendthrift ways suggest the apple hasn't fallen too far from the tree. And in fact when Ryota arrives at his mother's house, the first thing he does is pocket her unscratched lottery tickets and take a disrespectful bite from a rice cake placed on his father's memorial.

The film follows Ryota's gradual reconciliation with his mother and son, while the storm of the title – the 23rd typhoon to hit Tokyo this year, Ryota's sister (Satomi Kobayashi) observes at the start of the film – makes its way towards the city. Its arrival forces Ryota to shelter overnight at his mother's with his ex-wife and son, though Kore-eda doesn't use the contrivance to stir up a melodramatic showdown.

Instead, it facilitates a series of beautifully played, low-key one-on-one conversations. That's the best thing about storms. They clear the air.

The film is twinklingly funny but also infused with a scruffy melancholy – often both at once, when events throw the gap between Ryota's former ambitions and his present situation into relief. ("I'm the great talent that blooms late," he tells his mother. "Well you're taking too long," she replies. "Hurry up, or I'll haunt you.")

There are also, of course, some wonderful scenes of food preparation and eating. Kore-eda is a director for whom a meal can be visually appealing and also loaded with dramatic significance, and in an early scene, Ryota and his mother chip away in vain at her home-made *kakigori* (a kind of iced dessert): a minor comic set-piece that also delicately reveals his disdain for her frugal ways.

The food here isn't particularly glamorous, but Kore-eda's camera finds beauty everywhere in the details of everyday life. There are shots here of unremarkable urban spaces that catch your breath with their unobtrusive beauty: the criss-crossed frames at a bicycle park, the rainbow glimmer of a pachinko parlour, the soft glow of a florist on a blustery evening.

No filmmaker today is watching ordinary human life more closely than Kore-eda, or is more unfailingly generous with what they find.

THE UPCOMING

Writer and director Hirokazu Kore-Eda serves up a contemporary tale of domestic split, familial responsibility and emotional closure, deftly handling moments of candid humour along with scenes of poignant seriousness. This is a genuinely funny and sometimes touching film, and Kirin Kiki as Ryota's elderly mother Yoshiko is close to a revelation: tricky, sharp, humane and sensitive as she comforts and berates her son for his life decisions.

Ryota (Hiroshi Abe) is the hapless man-child at the centre of the story: a disorganised novelist with a gambling addiction, still trading on a writing prize won over a decade before, now unable to keep up the payments on his young son's child support or move any closer to winning back his elegant ex-wife Kyoko (Yoko Make). He is a part-time private detective (and not a bad one), but refuses to take a job writing for manga comics to preserve his commitment to quality literature. There has not been much in the way of new material lately, though. The death of his father and an incoming typhoon, however, gives Ryota the opportunity to rebuild ties with his family, as the storm encloses them in his mother's house. Grievances, recriminations and disputes ensue, though the film is keen to depict these in a minor key. There is barely a shout among the conversations, as the night develops into morning.

Kore-Eda judges the comedy in each scene expertly; he has an acute ear for surprising, witty dialogue, and is helped along by fine performances from his cast. The film eschews sentimentality, never forgiving Ryota for his parental and career negligence but not judging him too harshly either. Taiyô Yoshizawa plays son Shingo with the appropriate mixture of confusion and innocence. He struggles to understand the arrangement between his parents, which mirrors Ryota's difficulty in accepting the new settlement. Only Kyoko, despite her intrinsic capacity for compassion, is desperate to move on. It is testament to the craft of the film that it would seem impossible to deny her this



From *Still Walking* to his latest offering *After the Storm*, premièring in Un Certain Regard at Cannes, Hirokazu Kore-eda has proven himself a master at delineating the changing dynamics of Japanese

family life. Ryota (Hiroshi Abe) is something of a failure. But it hasn't always been so. He had high hopes, a young family and even wrote a prize-winning novel called - somewhat prophetically - *The Empty Table*. But he's frittered away his good luck on a gambling addiction and now works part-time as a detective, snooping on adulterous couples in order to make his child support. His ex-wife Kyoko (Yoko Maki) is losing patience and believes their 11-year-old son Shingo (Toyota Yoshizawa) might be better off without him in their life.

Kyoko is also in a relationship with a more prosperous and loudly successful man. Ryota knows this because he spies on them with his young colleague (Sosuke Ikematsu). Ryota has just enough self-awareness to realise that he's following closely in the footsteps of his deadbeat father and he still has an easy charm and humanity to him. His affection for his son and his fear of losing him are real but he seems unable to stop himself from breaking all of his own best chances. As a last gasp, Ryota vies for Shingo's love by taking him for a nice day out with a burger, new football boots and a trip to see Shingo's beloved grandmother, a brilliantly warm-hearted turn from Kirin Kiki. A tornado is on the way and the broken family might get one last chance to put itself back together. "Life is simple," says Ryota's grandmother, pleased with herself. "I said something deep, didn't I? Write it down. You can put that in your novel."

Simplicity is paradoxically complex in Kore-eda's movies. The domestic space is so beautifully realised. The snacks that Ryota's grandmother makes always taste a little bit too much of the fridge and when the fridge is opened the sister sitting at the kitchen table automatically bows. Such a small gesture says everything about a domestic space so familiar that we're part of it. **A melancholy tone pervades *After the Storm* as the old people are dying out and the housing complex is empty.** However, this is also countered by the traditions of food, the warm humour of the family and the **genuine love that can survive economic hardship and self-destructive behaviour.** Shot in the same housing complex where Kore-eda himself once lived there is a sense of grounded, lived-in homeliness.

Each family member receives time to develop their own points of view and - new boyfriend aside - there's no villain here except for the inevitable disappointments of life. "Did you want to be the person you are?" Shingo asks his father at one point. **The performances are brilliant throughout the ensemble and the script is full of great one-liners.** Kore-eda's camera is always unshowily prescient in revealing the relationships of the people just by where they sit. A carefree but sad, whistling soundtrack comes in every now and then, hinting at a relaxed resignation that will hopefully heal into some form of mutual understanding. ***After the Storm* is undoubtedly one of Kore-eda's best.**