

スタジオジブリ作品  
STUDIO GHIBLI

CINEMA

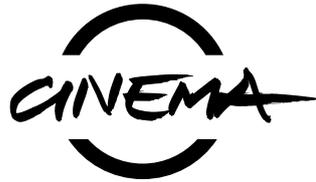
INTERNATIONAL  
ROME FILM FESTIVAL  
OCTOBER 28 | NOVEMBER 5 2010

2010年《夏》スタジオジブリ最新作

# 借りぐらしのアリエッティ

企画●宮崎 駿 原作●メアリー・ノートン「床下の小人たち」(林 容吉訳・岩波少年文庫刊) 監督●米林宏昌 主題歌●セシル・コルベル「Arrietty's Song」(スタジオジブリ)  
スタジオジブリ・日本テレビ・BS朝日・博報堂DMP・ティズニー・三菱商事・東宝・ワイルド/ソニー 提携作品 配給●東宝 ©2010 GHI&CO. LTD. EYE 505 734 AMERICA・JTB

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INTERNATIONAL  
ROME FILM FESTIVAL  
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STUDIO GHIBLI  
PRESENTS

# ARRIETTY

(KARIGURASHI NO ARRIETTY)

A film by HIROMASA YONEBAYASHI

2010 · JAPAN · RUNNING TIME 94 MINS · 35 MM · 1:1.85 · DOLBY SR-SRD · COLOUR

**PLEASE NOTE:** Photos and press kit can be downloaded from [www.wildbunch.biz](http://www.wildbunch.biz)

## SYNOPSIS

*This is a story of a family of "little" people.*

*Beneath the floorboards of a sprawling mansion set in a magical, overgrown garden in the suburbs of Tokyo, tiny 14-year-old Arrietty lives with her equally tiny parents. The house is occupied by two old ladies, who are absolutely unaware of the existence of their miniature tenants.*

*Arrietty and her family live by "borrowing". Everything they have, they borrow or make from the things they have borrowed. Essentials like gas, water and food. Tables, chairs, cooking utensils. And treats - a sugar cube here, a scrap of material there. But only a little each time, so the ladies do not notice.*

*A 12-year-old boy, Sho, moves into the mansion while he waits for urgent medical treatment in the city. Arrietty's parents have always warned her: "Never let humans see you." Once seen, little people always have to move on. But the adventurous Arrietty doesn't listen, and Sho discovers her.*

*The two begin to confide in each other and, before long, a friendship begins to blossom...*

## CAST

<i>Arrietty</i>	<b>MIRAI SHIDA</b>
<i>Sho</i>	<b>RYUNOSUKE KAMIKI</b>
<i>Homily</i>	<b>SHINOBU OTAKE</b>
<i>Sadako</i>	<b>KEIKO TAKESHITA</b>
<i>Spiller</i>	<b>TATSUYA FUJIWARA</b>
<i>Pod</i>	<b>TOMOKAZU MIURA</b>
<i>Haru</i>	<b>KIRIN KIKI</b>

## CREW

Development and Screenplay  
**HAYAO MIYAZAKI**

Producer  
**TOSHIO SUZUKI**

Director  
**HIROMASA YONEBAYASHI**

Screenplay  
**KEIKO NIWA**

Executive Producer  
**KOJI HOSHINO**

Music  
**CÉCILE CORBEL**

Supervising Animators  
**MEGUMI KAGAWA**  
**AKIHIKO YAMASHITA**

Art Directors  
**YOJI TAKESHIGE**  
**NOBORU YOSHIDA**

Colour Design  
**NAOMI MORI**

Director of Digital Imaging  
**ATSUSHI OKUI**

Editing  
**RIE MATSUBARA**

Sound Designer / Sound Re-recording Mixer  
**KOJI KASAMATSU**

ADR Director  
**ERIKO KIMURA**

## **HIROMASA YONEBAYASHI**

### **Director's biography**

Born in 1973 in Ishikawa-ken, Japan, Hiromasa Yonebayashi attended Business Design from Kanazawa College of Art. In 1996 Yonebayashi joined Studio Ghibli and worked as an 'In-between' Animator on "*Princess Mononoke*" (1997) and "*My Neighbors the Yamadas*" (1999), and as Key Animator on "*Spirited Away*" (2001), "*The Ghiblies Episode 2*" (2002), "*Howl's Moving Castle*" (2004) and "*Ponyo on the Cliff by the Sea*" (2008). He was also Assistant Supervising Animator on "*Tales from Earthsea*" (2006).

Besides working on Ghibli's animated features, Yonebayashi has worked on short films for the Ghibli Museum, Mitaka. He was Director of Animation on "*Mei and the Baby Catbus*" (2002), and Supervising Animator on "*Imaginary Flying Machines*" (2002), and was also responsible for storyboarding and directing "*Evolution*" (2008), one of the Ghibli Museum's attractions in the "Films Go Round" display.

Yonebayashi makes his debut as the director of a feature animated film with Studio Ghibli's latest production "*Arrietty*" ("*Karigurashi no Arrietty*").

## **PROJECT PROPOSAL**

### **TOSHIO SUZUKI - Producer**

I believe it was early in the summer of 2008 that Hayao Miyazaki first suggested this project. Meanwhile, I had another idea for a film in mind. We repeatedly argued and debated, and neither of us would budge. I could see we weren't getting anywhere so, out of respect for Mr. Miyazaki's seniority, I gave in.

Nearly forty years ago Miyazaki-san and Isao Takahata had wanted to adapt *The Borrowers*. One day Miyazaki-san happened to recall this, strongly recommended that I read the books and began pushing quite persistently for making it into a film. Perhaps it was out of fond memories for his and Takahata-san's younger days, I don't know... these kinds of things come up now and

then at Studio Ghibli.

"But why *The Borrowers* now?" I asked Miyazaki-san, and he began giving me various justifications for making the film. The idea of the story being about "borrowing" is intriguing. It fits perfectly with the way things are today. The era of mass consumption is coming to a close. We are in a bad economy and the idea of borrowing instead of buying shows very well the direction things are headed, he explained.

Miyazaki-san likes to act quickly when he thinks he has a good idea, so wrote a formal project proposal for me immediately.

Based on Mary Norton's *The Borrowers*.

The setting will be changed from 1950s England to modern-day Japan of 2010. Our familiar Koganei neighborhood would be fine as its location.

Living under the kitchen floor of an old house is a family of little people - a 14-year-old girl Arrietty, and her parents.

The little people get all their daily necessities by "borrowing" from the human beings who live above the floor.

They are not fairies and do not possess any magical powers.

They fight off mice, are troubled by cockroaches and termites, escape from fumigation and insect sprays, and sidestep cockroach traps and bait laced with boric acid. The little people lead modest and careful lives, cautious not to be seen or attract attention.

The father is brave and strong, going out on dangerous "borrowing" missions. With a sense of responsibility for the family, the mother protects and manages the home. Arrietty is a sensitive girl with an inquisitive mind. We find in them the ways of an old-fashioned traditional family.

The normal, mundane world is refreshingly seen anew when viewed through the eyes of people who are 10cm tall. The little people working and moving and using their whole bodies will be wonderful to animate.

The story will portray the daily life of the little people:

their meetings, exchanges and the parting of Arrietty and a human boy who has befriended her; and will also show how the little people escape a calamity inflicted on them by a cruel human being and are forced to go and live outside in the fields.

In hope that this work will offer comfort and courage to the people living in these chaotic, unsure times....

The film was initially titled *Chiisana Arrietty (Little Arrietty)*. I thought that was a bold choice and asked him the reason for this title. Miyazaki-san told me that he liked the sound of "Arrietty", and therefore he never forgot the name. Yet, this title does not mention the "borrowing" that Miyazaki-san had insisted was the main justification for making the film. When I pointed that out to him, Miyazaki-san immediately changed the title to *Karigurashi no Arrietty (Arrietty the Borrower)*.

So the next question was, who will direct it?

This was a tough one. Studio Ghibli had managed to produce almost all of its films up to now by having Isao Takahata and Hayao Miyazaki take turns directing. But now they were both old. There is a saying that goes "old in years but going strong", but as a practical matter there is only so much an older man can do beyond a certain point. So, just as we had young Goro Miyazaki direct *Tales from Earthsea*, we needed younger director for this project.

Who was going to do it? In such situations, Miyazaki-san would suddenly treat me as the person solely in charge of the studio, and not consider that such a question might require a bit of time for thinking.

The only name that came to mind on the spur of the moment was the name of our present director Hiromasa Yonebayashi. "Maro" is his nickname. "How about Maro?" I said. Miyazaki-san looked astonished. "Suzuki-san, how long have you been thinking about this?" he asked. "Maybe since two or three years ago," I lied.

I had never even asked Maro if he had ever considered directing. I simply gave his name because I was on the spot. Maro, incidentally, is Ghibli's best animator. For *Ponyo on the Cliff by the Sea* he was in charge of the scene where Ponyo comes running in on a series of huge waves trying to find Sosuke, and his animation

impressed Miyazaki-san.

"Well, let's have him over and we will talk!" Once he has decided, Miyazaki-san is swift to act. He summoned Maro to his Nibariki Studio so we could convince him to take on the job.

Miyazaki-san came directly to the point. He showed Maro a copy of *The Borrowers* and said, "Maro, this is our next project, and you will direct it!"

Maro, who rarely changes his expression, was caught by surprise. "But doesn't a director need his own philosophy or point of view?" he asked. "I don't have that." Miyazaki-san and I cried out in unison "That's already in the book!" Maro was dumbstruck, but eventually, he accepted Miyazaki-san's decision and his role as director.

At first, Maro would try to gauge Miyazaki-san's opinions on everything, but when it was time to draw the storyboards, he realized that he had to face it alone, and informed Miyazaki-san that he would not seek his advice anymore.

Miyazaki-san responded with "That's my boy! Be brave!" and encouraging things like that. So now, all Ghibli's production staff is fully engaged in making this film based on Maro's storyboards. Things are proceeding smoothly for now, but our only worry is Miyazaki-san. Maro is surely on his mind, and you never know when Miyazaki-san may come storming into the production area with unsolicited advice and new ideas.

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