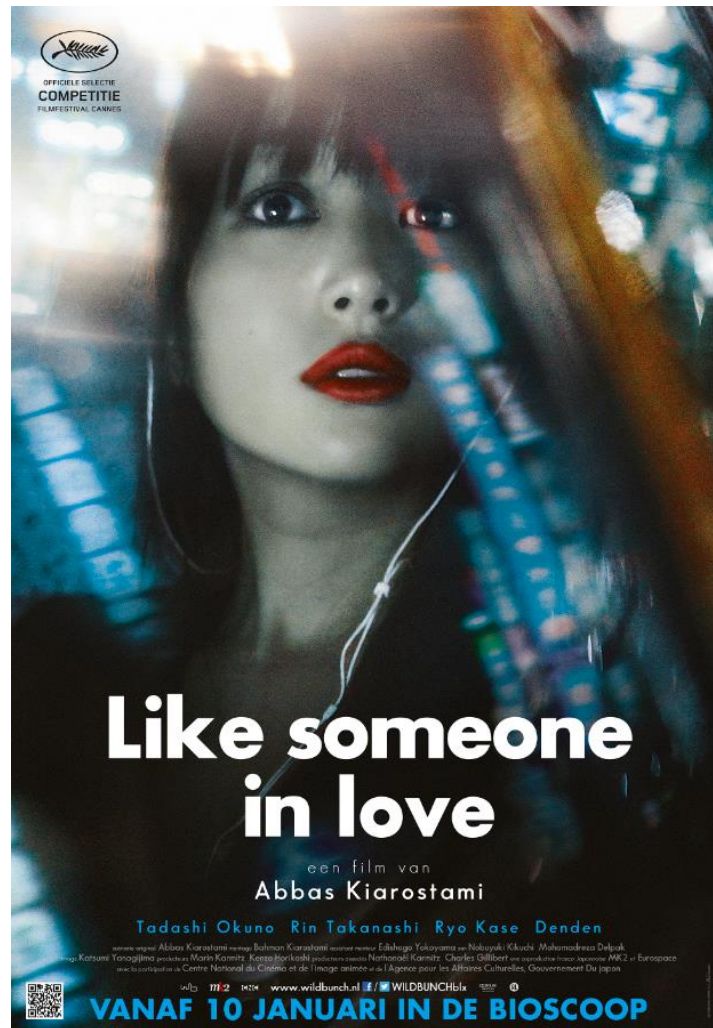


LIKE SOMEONE IN LOVE

EEN FILM VAN

ABBAS KIAROSTAMI



WILD BUNCH
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PROJECT SUMMARY

EEN PRODUCTIE VAN	EURO SPACE, MK2 PRODUCTIONS
IN SAMENWERKING MET	CNC (FRANKRIJK), AGENCY FOR CULTURAL AFFAIRS (JAPAN)
TAAL	JAPANS
LENGTE	109 MINUTEN
GENRE	DRAMA
LAND VAN HERKOMST	JAPAN, FRANKRIJK
FILMMAKER	ABBAS KIAROSTAMI
HOOFDROLLEN	RIN TAKANASHI, TADASHI OKUNO, RYO KASE
RELEASEDATUM	10 JANUARI 2012
FESTIVALS	CANNES FILM FESTIVAL – OFFICIËLE COMPETITIE



KIJKWIJZER

SYNOPSIS

Akiko verdient bij in de prostitutie om haar studie te bekostigen. Wanneer ze op een dag een ongewone klant treft, betekent dit het begin van een bijzondere relatie tussen haar en de oude man.

CAST

AKIKO	RIN TAKANASHI
TAKASHI	TADASHI OKUNO
NORIAKI	RYO KASE
HIROSHI	DENDEN
THE NEIGHBOUR	MIHOKO SUZUKI
GRAND MOTHER	KANEKO KUBOTA
OLD STUDENT	HIROYUKI KISHI
NAGISA	REIKO MORI
TAXI DRIVER	KOUICHI OHORI
AUTO MECHANIC	TOMAAKI TATSUMI
NAGISA'S FRIEND	SEINA KASUGAI

CREW

DIRECTOR AND SCRIPT	ABBAS KIAROSTAMI
PRODUCED BY	MARIN KARMITZ
	KENZO HORIKOSHI
ASSOCIATE PRODUCERS	NATHANAEL KARMITZ
	CHARLES GILIBERT
CAMERA	KATSUMI YANAGIJIMA
EDITING	BAHMAN KIAROSTAMI
SOUND	REZA NARIMIZADEH
ART DIRECTOR	TOSHIHIRO ISOMI
COSTUMES	MASAE MIYAMOTO
MAKEUP	SHINJI HASHIMOTO
CASTING	TSUYOSHI SUGINO

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NEW AWAKENING

Without doubt, there was an underlying sense of gnawing depravity that surfaced in *Certified Copy* and took me by surprise. I was sure that I already had a good understanding of the work of this filmmaker that I have been lucky enough to come across so often in the past 25 years.

So I was not expecting his latest film to outstrip the already high opinion I have of his work. Some people like to feel that they can describe and pigeonhole his films as 'pseudo-simplistic modernism'. But Abbas' films have never failed to surprise and now here, not for the first time, is a new wake-up call, for me, and I am sure many others. With this film, Abbas propels his filmmaking into another dimension.

Like Someone In Love dissects the very spirit of human beings, delves into their most private feelings, feelings that even they are unaware of and reveals the fate that inextricably takes hold of each one of them. A fate that seems to have swept them all up on the same high-rolling wave, before spitting them out, naked and frozen. I had already felt this tide of emotion when reading the pages of Alfred Hayes.

His words could have swallowed me up, swept me away and dragged me off course. They frightened me, and the more I was gripped by fear, the more lucid I became. I should also mention the black light with which Carco thought he could spectrograph his characters' inner life and the life around them.

The more feelings of fear and lucidity come to the fore in films such as *Like Someone in Love*, the more opaque and mysterious the film becomes, in a similar way to the lesser known films of Jacques Tourneur, *They All Come Out*, *Circle of Danger*, *The Fear Makers*. Such subtle and clever film-making all shows the almost intangible uniqueness of their director.

Like Someone in Love is an outstanding example of "mise-en-scene", an almost forgotten art in cinematography that has gradually been replaced by different aesthetic values. Here, one is reminded of the masterful skill of Preminger, at the height of his career, but *Like Someone In Love* is not just a show of masterful craftsmanship. The film is concrete, physical and profoundly enigmatic. One leaves the cinema knowing a little bit more about life.

Abbas, I did not see this film coming, I thank you and I know others will too...

Pierre Rissient, 25th April 2012

Assistant director on Godard's Breathless, publicist, producer, director, artistic advisor for Cannes festival and black-listed during McCarthyism, Pierre Rissient is a very influent person in international cinema. He introduced Asian movies to the world in the 1970s and spotted talents such as Jane Campion and Clint Eastwood (as a filmmaker). In 2002, UNESCO awarded Rissient with the Fellini Medal as a tribute to a major figure in the film industry, and his "notable efforts to boost the art of film". In 2012, he received le Mel Novikoff Award.

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'MY INTERVIEW WITH ABBAS KIAROSTAMI' BY MARIN KARMITZ

The first time I came across Abbas Kiarostami was when I was presented with one of his films *Close-Up* in the early nineties. It was shown to me by one of his interpreters and I was captivated by both the film's subject matter and craftsmanship. I asked to meet the director.

The story of *Close-Up* is that of a guy pretending to be an important director called Mohsen Makhmalbaf. I had never heard of him so I asked "Who is Makhmalbaf?" – The interpreter replied that he was a famous Iranian director. I had asked to meet Abbas Kiarostami, but I met Mohsen Makhmalbaf instead, and I began producing his films as well as his daughter Samira's (*The Apple*) before eventually hooking up with Kiarostami. *Close-Up* introduced me to Iranian cinema, which in turn introduced me to Mohsen Makhmalbaf, who then introduced me to Abbas Kiarostami.

On seeing *Close-Up*, I fell in love with this artist, like I had with Samuel Beckett, Alain Resnais, Krzysztof Kieslowski and Claude Chabrol, even though I knew absolutely nothing about him. I immediately offered to produce one of his films, to which he replied that he didn't need a producer because he produced his own films. But then he started telling me stories. I realised that Abbas Kiarostami was not only a filmmaker but also a talented Persian storyteller. Whilst he told me stories I thought "Ah, what a beautiful film that would make!" and then another story "Ah, what another beautiful film that would be!".

I noticed that he was studying me carefully. Every time he came to Paris he would tell me another story. And each time I would ask him "When are we going to make a film together?" And he would reply "I don't need a producer". I looked upon his stories as gifts, and, in return, I told him stories about cinema.

I stood back as his films such as *Life, and Nothing More* (1991), *Through The Olive Trees* (1994), and others passed me by. Then, when *Taste of Cherry* won the *Palme d'Or* in 1997 Abbas Kiarostami was courted by several producers. On his return to Paris he came to see me and said "That's it. I'm ready now for you to produce one of my films".

By this stage I had almost given up, so I was overjoyed when he came to me. I asked him which one he would like me to work on. He dived into his treasure trove of stories, and studied my reaction to each film idea he suggested (something he still does to this day). He moved from story to story until he found the one that made me really sit up and take notice. The first film we ever made together was *The Wind Will Carry Us*.

When you make a film with someone your relationship changes. It was during the making of his film *Ten* that I understood his method of working. When he began telling me about his idea for *Ten*, it was the story of a psychoanalyst whose husband informs on her to the police. The police come and close down her practice. She arrives to discover that they have taped off the entrance and she has a queue of patients waiting outside. So she decides to carry on treating her patients in her car whilst driving around the city. The final result is not so far off the original telling of the story, but it has been refined, whittled down to what is essential. I observed how Abbas Kiarostami does this. And what I didn't realise before was that he has a very interesting technique: his stories evolve in a similar way to the work of certain painters or writers: by trimming away and taking out the superfluous he gets to the heart of the story, the universal truth. This is such a critical skill, yet so rare. Abbas Kiarostami lets his ideas blossom like flowers, and whereas some wither away, others flourish.

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It was around 2002, after the making of *Ten* that he first mentioned the idea of basing a film in Japan. As there was no script, I suggested that I film him whilst he explained the story to me. It was about taxi drivers during one night in Tokyo. I recently looked at that film I made, now 8 years later, and after *Like Someone In Love* was finished. In it, I asked Kiarostami to show me the preparatory images that he had shot, and together we watched them on television with him commenting on the images.

We see the idea for the scene where the taxi that drives round a square, around an old lady. All the elements of *Like Someone In Love* are already there, but in note form. It took him 10 years to turn this story into a finished piece of work.

Abbas Kiarostami has always made draft versions before starting actual filming on the films of his that I have produced. For *Certified Copy* there were two whole shoots. Firstly the film was shot with just the location sets, then with stand-ins before real filming could begin with the actors. These draft versions can be compared to an artist's sketches, which he then refers back to, to help him achieve the final result: the painting. It also reminds me of the sculptor Giacometti, who would leave his work on the studio bench and either go back to them, leave them, finish them or throw them away. It is a method that I have never seen used by any other filmmaker. I have never seen such obvious parallels between film-making and other artistic genres. In cinema we work on scripts, of course we add in the finishing touches but we start filming relatively quickly. Sometimes maybe, an idea or a subject might take longer to develop but we do not work with a series of sketches, at least not like Kiarostami.

This working method reinforces my belief that cinema can be compared to a house being built. I expect the director to provide the bricks to build the house. Not to finish it, but to continue building it so that others can continue building it too. This is the core of what I expect from film-makers. Some of them are incapable of providing one brick, even undoing the ongoing work. Some may just bring a pebble, but at least it's something and it proves that they want to contribute to the building of the house. But you can't build a house alone. You can't just rely on the walls being built by others. If we don't have this collaborative vision of cinema or other forms of artistic expression, then it is a sign of arrogance and self-importance.

Abbas Kiarostami's working method is akin to building a personal project whilst at the same time contributing to the construction of a cinematic oeuvre. Back then I asked him why he wanted to make a film in Japan and this was his reply:

- "Well, because if I make a film in Japan I won't be accused of making a film for the West. Making a film in Japan is like making a film in Iran. Whether actors speak Japanese or Persian, there are still subtitles."

This conversation is a good introduction to one important aspect in our relationship: language. Or to be more precise, the spoken word. I don't speak English. He doesn't speak French. I don't speak Persian. So how do we communicate? This is something quite miraculous and very interesting. It is also a theme in the film *Like Someone In Love*. Sometimes, we travel together without an interpreter and we manage to understand one another. How? I speak to him in French rather slowly, and he speaks back to me in English. I manage to understand his English and he manages to understand my French. Specially when we are in a car together and I'm driving. He sits next to me, and we speak to each other. We can communicate with each other because the relationship we have is based on more than just words. The words carry information but they also carry an intention, something along the lines of a mutual understanding, a universal language. The situation was the same when working with the filmmaker Kieslowski. I didn't speak Polish. He didn't speak French. So I spoke bad English and he spoke bad English.....With him, our conversations never took place in the car, but in bars, where we would drink together, and it worked. I found the very same universality that goes beyond

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the barrier of language. I'm not talking about a common language like Esperanto, it goes further than that, it is about being on the same wavelength.

On *Certified Copy*, I remember we were working as we often did at the editing desk, just after the first run through. I commented on a sequence that I felt was a bit long. He cut it out and I suddenly realised that this was now a different film. The 30 seconds that had been taken out changed the film and changed the language. It changed Abbas' style and his cinematographic vocabulary: by introducing an ellipsis and omitting a portion of the sequence of events, we were giving emphasis to something that shouldn't be in the film at all. *Certified Copy* followed continuity in space and time, like a long take. He purposefully cut out the sequence in front of me, thinking that maybe I was right, but it was clear that he was right and I was wrong. It was this kind of thing that contributed to our understanding of each other. What I find fascinating about Abbas is that he is always moving forward. His work is constantly evolving.

This is the characteristic of a great artist. He approaches each film very differently to the last. When he made *Ten* it corresponded to the arrival of the digital camera. For me, *Ten* is the first film that manages to combine new digital technology with the subject in a coherent way. *Breathless* did the same in 1960 with the revolutionary arrival of the hand-held camera, synchronised sound and carefully planned lighting.

There was a link between new technology and Godard's new way of writing. In the same manner, Abbas Kiarostami is one of the only filmmakers to have taken advantage of new digital technology for his *mise-en-scene*. For Abbas Kiarostami, the issue when making *Like Someone In Love* was not to forget himself once outside of Iran. This was of great concern to me. I think that every artist is deeply rooted in the reality of his own country, but at the same time we expect them to be universal. One foot in, one foot out. How could we help prevent him from losing his way? How could he remain true to himself? He managed to achieve this with *Certified Copy* which is why I found it so surprising that the Americans and the Brazilians felt that it was an Iranian film above all else. After having worked with a famous actress such as Juliette Binoche, for *Like Someone In Love*, he chose to work with newcomers, one of whom was 80 years old and the other 20! By doing this, he was experimenting further with artistic expression and the complexity of relationships.

Making his film in Japan forced him to write a script, a text. This created a distance between Kiarostami and his film, and a distance between himself and Iran. It automatically gave him the status of foreigner, which enabled him to get to the essence of the film more directly.

There is a very interesting theme in *Like Someone In Love* that is worth exploring, the theme of reflections. Reflections create backdrops, new spaces, surprising mirrored images. I watched him work and take the time to register the reflection of the stand-ins as they passed by. Working directly with the actors turned out to be quicker than working with the stand-ins. A director experimenting with classic cinematographic traditions can be very trying for the film crew. There were regular run-ins during the early stages of filming. This working method also required readjustments to be made by the production team. We are capable of becoming lazy, and never questioning our working methods. But Abbas Kiarostami is like an alarm bell that wakes you up in the morning. It might not be pleasant, but you have to jump. Without him, I would be asleep! A Japanese film, produced in France has never been tried before. As Arte turned down the film, I didn't have enough money to produce it, even with the contribution from the Japanese producer. But I had promised Abbas. So I took a very beautiful Yves Klein sponge sculpture that I cherish along to Sotheby's who sold it for me in auction in the States. With the proceeds of the sale, I was able to make Abbas Kiarostami's film. I am happy to have swapped a beautiful piece of work by Yves Klein for a beautiful piece of work by Abbas Kiarostami.

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Just the other day I said to him:

- “Who will you do your next film with?” He looked at me slightly taken aback.
- “Well... with you of course. You are my only producer.”
- “I’m so pleased, because you are my only director.”



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'IN PRODUCTION WITH ABBAS' BY KENZO HORIKOSHI

I watched Abbas Kiarostami's *Close-Up* for the first time in 1991, at the Yamagata Documentary Film Festival, and I was impressed by its meticulous and delicate character. Ever since, for 20 years, I have distributed his films in my little cinema theater as well as in other arthouse cinemas in Japan.

In 1993 we picked up the very first Iranian film to be distributed commercially in Japan. *Where Is The Friend's Home?* had a documentary nature, but managed to touch a large audience, struck by its simplicity while still making a strong impression. Akira Kurosawa saw the film and sent us his thoughts: «I would have loved to have directed such a film.»

During the years to come, Abbas Kiarostami regularly travelled to Japan to promote his films and to attend the Japanese Film Festival. In 2004, he was granted the Praemium Imperiale (an arts prize, annually awarded on behalf of the Japan Art Association) and, upon his visit to Japan to attend the ceremony, he asked to be introduced to an elderly lady, an extra, and requested a video camera as well as a car, to use for film tests. Everything was ready according to his requests. We went to Roppongi, central Tokyo's entertainment district, for the film tests. At the time you could often see posters with pictures of call girls in phone booths. Kiarostami asked the elderly woman to go to a phone booth and bring back a photo of a call girl. That's when he started to shoot.

In the following scene, the same woman stood waiting at the corner of a busy street. Following his directives, the car passed by, observing the woman, while Kiarostami was shooting from inside the car. Later, this would become the key scene in the first half of *Like Someone In Love* and the idea for the film was born from this scene.

In 2010, at the press conference for *Certified Copy* in selection at the Pusan Film Festival Kiarostami suddenly announced, to my great surprise, that his next film would be shot in Japan. One month later, Kiarostami began casting for his film in Tokyo!

As soon as it became known that the Palme d'Or award-winning director Abbas Kiarostami was casting for a film to be shot in Tokyo, a large number of acclaimed and famous actors lined up to meet with him. Among them, some were determined to play the lead roles and subsequently the film financing went smoothly. With pre-production underway, we planned for the production to start end of March 2011. But then disaster struck.

On March 11, Japan was hit by the most powerful earthquake it had experienced since 1900 and the tsunami caused considerable damage to the country's East Coast. From then on, all films in production, including ours, were interrupted or held back until a future date. The financing partners abandoned all their film projects. Hoping to for a fresh start in May, we realized that our lead actors were no longer available for rehearsals. Once again, we had to set up a new casting process. After a few months of casting, the ensemble was finally confirmed, and apart from the actor Ryo Kase, none of the lead actors were known to film fans. Kiarostami's remarkable intuition allowed us to lock down a cast, in line with the characteristic cast of his films.

The production finally got under way on October 30 2011 beginning with the first scene of the screenplay written by Kiarostami: *FIRST SCENE - CAFÉ - NIGHT TIME*.

But again we suffered a setback. A couple of days later, all the extras were replaced and the scene was shot again. As expected, Kiarostami's direction was completely unique. He would not allow the actors to read the entire screenplay. Every day, the details of the scene to be shot the following day were revealed to the actors. They did not know their characters' role in the story, nor did they know

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how the film ends. To know the end of the story and the fate of the characters could lead to the actors counter-performing, a sort of «performance with a downgrading effect».

I don't believe that Kiarostami is limiting the actor's liberty, but that he believes that everyday life should reflect in a film and in our everyday life we have no idea of what will happen to us tomorrow or with whom we will fall in love. In fact, it seemed to me that the actors who wanted to know the fate of the character they would portray, were determined to relinquish that knowledge, their worries did fade away and they very quickly started enjoying «life» naturally in front of the cameras.

As the producer, I should have understood long ago, that Kiarostami's films are not tinged documentaries. He plants trees along streets, he expands houses, transforms the walls in another person's home in one simple turn and gives subtle attention to every aspect of the framing of the screen. He configures reality, really.

Even I, as an admirer of his films, did not realize that the hidden reality behind this «zig-zag path» of his was in fact part of his unique work, as a result of months of work.

On December 4, the production wrapped with the scene where Noriaki (Ryo Kase) realizes what is about to happen at the old professor's home and ferociously pounds on his apartment door. We had a wrap party. But a few weeks later, Kiarostami wanted to plan a new scene with Noriaki.

The actor, Ryo Kase, had by then already committed to another film and was in the middle of shooting it. We had to wait for his beard to grow. We waited and waited. Finally, his beard grew back to the length of Noriaki's beard in the film and when the production finally wrapped for good, it was already Christmas.



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BIOGRAPHY - ABBAS KIAROSTAMI

Abbas Kiarostami was born on 22 June 1940 in Tehran, Iran. He showed a keen interest in drawing early on and, at age 18, entered a graphic-art contest and won. He studied at the fine arts school in Tehran whilst making ends meet as a graphic designer, poster illustrator and commercial ad director. In 1969, he founded the cinema department of the Institute for the Intellectual Development of Children & Young Adults, which is also where he directed his first short films.

In his first film, *The Bread and The Alley* (1970), Abbas Kiarostami explores the weight of images and the relationship of realism and fiction. His preferred theme, the universe of childhood, is expressed over a long series of short, medium length and feature films, during which he has managed to establish a subtle balance between narrative and documentary style. *Homework* (1989), his last childhood film, is a good example of warm and poetic cinema that discreetly denounces the heavy aspects of Iranian society.

With *Close-Up* (1990), he turned a page. In less than one week, the director embraced a news story and, with the participation of the real life protagonists, made it a pretext to introduce reality into the realm of fiction. *Life And Nothing More* (1992) and *Through The Olive Trees* (1994) complete a trilogy that began with *Where Is My Friend's House?* (1990). In the latter, the devastating effects of an earthquake in northern Iran serve to uncover the lie that is cinema.

Taste Of Cherry (1997) marked the director's coming into his own, and his entry into the ranks of award winners. The film, which tells the story of a 50-year-old man's obsession with suicide, is an ode to individual freedom. The film was praised by critics and denounced by religious authorities in Iran. A slow and contemplative pace, limited intrigue, and references to Persian poetry and Western philosophy are the trademarks of this deeply original director's work. His taste for improvisation is grounded in loosely written scripts, amateur actors, and his own editing. *The Wind Will Carry Us* (1999), the story of a group of city dwellers who go to find something in a rural village, is yet another example of his unique style. The film was also his first creative collaboration with Marin Karmitz and MK2.

Since 2001, Kiarostami has been involved in a love affair with a small camera and, as a result, works only with digital film. He has gained more freedom with this «camerapen » of his and has with its help, directed several nature films of varying lengths, between fiction and documentary: *ABC Africa* (2001), *Ten* (2002), *Five Dedicated To Ozu* (2003), *10 on Ten* (2004), *Roads of Kiarostami* (2005) and *Shirin* (2008).

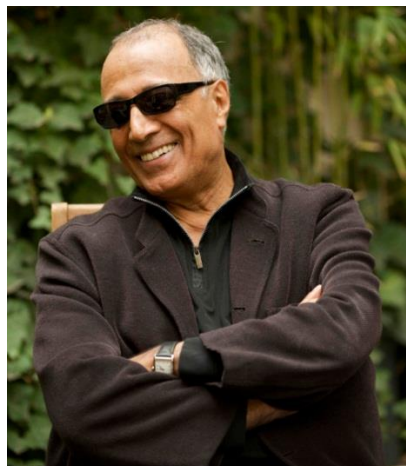
With *Certified Copy* in 2009, Kiarostami comes back through fiction to a bigger production and shoots for the first time out of Iran - in Tuscany - with an international cast. Juliette Binoche will receive the Best Actress award during Cannes Festival where the film was presented in the Official Competition.

After Italy, *Like Someone In Love*, a production similar to *Certified Copy*, brings Abbas Kiarostami to Japan, a new universe to discover.

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FILMOGRAPHY - ABBAS KIAROSTAMI

2012	LIKE SOMEONE IN LOVE
2010	CERTIFIED COPY
2008	SHIRIN
2007	WHERE IS MY ROMEO?
2005	CORRESPONDANCES
	ROADS OF KIAROSTAMI
	TICKETS
2004	10 ON TEN
	FIVE
2002	TEN
2001	ABC AFRICA
1999	THE WIND WILL CARRY US
1997	TASTE OF CHERRY
	BIRTH OF LIGHT
1995	AN EGG (UN OEUF)
	REPÉRAGES
1994	THROUGH THE OLIVE TREES
1992	LIFE AND NOTHING MORE
1990	CLOSE-UP
1989	HOMEWORK
1984	FIRST GRADERS
1982	THE CHORUS
1981	ORDERLY OR UNORDERLY
1980	DENTAL HYGIENE
1979	FIRST CASE, SECOND CASE
1978	SOLUTION NO 1
1977	TO PAINT
	THE REPORT
1976	THE COLOURS
	A SUIT FOR WEDDING
1975	SO I CAN
1974	THE TRAVELER
1973	THE EXPERIENCE
1972	THE BREAKTIME
1970	THE BREAD AND ALLEY



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RIN TAKANASHI

Born in 1988, Rin Takanashi started her activity as an actress with Goth in 2008. In 2009 she played in Samurai Sentai Shinkenger, an action TV series where she featured as one of the main characters. Her next feature film is Is There Anyone Alive? directed by Gakuryu Ishii. Her other works are TV drama Space Dog Strategy, O Parts, Papador and some more.

This year she has also played in Today, Love Will Start directed by Ken Furusawa, scheduled to be released in December 2012.

TADASHI OKUNO

Tadashi Okuno was born in 1930. He has started his activities in his early 20s as a play actor with Bungakuza, a famous play group and theatre. Later he played as supporting actor in a few TV dramas and movies.

RYO KASE

Born in Kanawaga in 1974, Ryo Kase lived in Washington until the age of seven. His cinema career began in 2000 in the legendary action film Gojoe by Sogo Ishii and in the comedy Party 7 by Katsuhito Ishii. In 2001 he went on to act in Godzilla, Mothra And King Ghidorah: Giant Monsters All-Out Attack by Shusuke Kaneko.

Ryo Kase has since been in over 40 films, as well on television and in advertisements. Most of his films have never made it to European cinemas. Films such as Antena by Kazuyoshi Kumakiri (2004), Scrap Heaven by Sang-il Lee (2005), I Just Didn't Do It by Masayuki Sudo (2006) and The Invitation From Cinema Orion by Kenji Saegusa (2008).

However, the French cinema-going public discovered him in 2001 in the romantic comedy Hush by Ryosuke Hashiguchi and later in Kiyoshi Kurosawa's dramas Jellyfish (2003) and Retribution (2007), in Nobody Knows (2004) and Hana Yori Mo Naho (2006) by Hirokazu Kore-eda, The Taste of Tea by Katsuhito Ishii (2004), and in Outrage by Takeshi Kitano (2010).

Kase has also had parts in international films such as The Passenger by François Rotger (2005). He played the part of Shimizu in Clint Eastwood's film Letters from Iwo Jima (2006). He did the voice-over for one of the characters in The Sky Crawlers by Mamoru Oshii (2008).

He is a ghost in Restless by Gus Van Sant (2011) and Akira in Interior Design, Michel Gondry's segment in the film Tokyo! (2008).