



Presents

HA-CHAN, SHAKE YOUR BOOTY!

A film by Josef Kubota Wladyka

122 mins, United States, 2026

Language: English, Japanese, Spanish, with English subtitles

Distribution

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SYNOPSIS

Haru and Luis love competing in Tokyo's ballroom dance scene, but after tragedy strikes, Haru withdraws into isolation. When friends coax her back to the studio, she develops an infatuation with the new instructor. She must face what comes next as sparks fly.

DIRECTOR'S STATEMENT

This film is born from my mother's spirit.

It is a dedication to her curious personality, devotion to dance, and love of cinema. I have vivid childhood memories of watching my mother prepare for ballroom dance competitions. She would wear extravagant gowns, paint her face with vibrant colors, and transform into the artist I've admired my whole life.

As a single mother raising three boys on her own, she faced a lot of turbulence, but no matter how tough times got, my mother always found time to take my brothers and me to the local cinema. Her three favorite films are Claude Lelouch's *A Man and a Woman*, Masayuki Suo's *Shall We Dance?*, and Emile Ardolino's iconic *Dirty Dancing*. All three have had a huge influence on this film and are a part of its DNA.

Dance helped my mother navigate years of hardship, and she continues to compete today at the age of 81. She has passed down many lessons to me, but none more important than this: no matter how messy life gets, never, ever stop dancing. We wanted to make a film that explores themes of death, grief, and love — and that shows how the universal power of dance can transcend boundaries and connect all of us around the world.

- Josef Kubota Wladyka

DIRECTOR Q&A WITH JOSEF KUBOTA WLADYKA

This is your third feature and your most personal yet. What inspired you to make this multilingual, genre-blending dance fantasy set in Japan?

This film is an homage to my mom. It's not an autobiographical film about her, but it's very much a dedication to her spirit. She was a single mom who had to raise three boys on her own, so I've seen her go through a lot of hardship. But the constant in her life that always helped her navigate all that was dancing. My whole life, she's been competing in amateur ballroom dance competitions, and she would say that that's what saved her life in a lot of ways. So the anchor of the film starts with her and her spirit.

How did you begin writing Haru's story?

During the pandemic the world was crashing down and one of my best friends who I wrote this script with, Nicholas Huynh, said, "Let's write something together." When I first started making films it was on my bucket list to shoot a film in Japan, where my mother is from. I knew I wanted to do something with Japanese characters. I said, "I have this crazy ballroom dance idea inspired by my mom," and we started formulating this idea. Both of us were dancers; not ballroom dancers, but b-boys. We wanted to make a film that shows the universal power of dance and how it can transcend boundaries and bring people together. And the thing about ballroom dancing is that people do it all over the world.

There is a beautiful cross-culture harmony in the life that your protagonist Haru, who is Japanese, has created with her husband and dance partner Luis, who is from Mexico. They speak each other's languages. He makes perfect oyako-don with jalapeños. What informed your vision of this blended multiculturalism?

The film is a culmination of the last 20 years of my life. I spent ten years living and shooting in Latin America. First with my debut feature film, MANOS SUCIAS, and then I shot NARCOS in Colombia and Mexico for several seasons. After that, I also spent two years shooting in Japan on the HBO show TOKYO VICE, and my time there influenced the script as we were writing it over the course of many years. We've seen the "fish out of water, all American guy or girl in Japan" story so many times, but when you spend time in Tokyo you realize there are people from all over the world that live there. For example, my cousin in Japan is married to a guy from India. So we wanted to show that there are all kinds of different people that actually live in Tokyo. Because I come from two cultural backgrounds, Polish and Japanese, I've seen firsthand how mixed-culture relationships are now a reality all over the world. Through my experience shooting films internationally, I've felt the growing fluidity that comes from how connected we are. On set, I'd hear Spanish, English, and Japanese, but because we all spoke the language of film, those differences were never a real barrier. That's been my lived experience.

Rinko Kikuchi is known for her Oscar-nominated role in BABEL and films like KUMIKO, THE TREASURE HUNTER. Like many of your actors, you directed her previously when she starred on TOKYO VICE. How did you cast her as your Haru?

I'm a creature of comfort, so a majority of the cast of this film are people I've worked with before on television shows. When I feel a special energy working with someone, I try to keep those relationships strong because I want to be able to call those people and see if they'll do my films. When we were shooting TOKYO VICE I felt Rinko's presence and her power immediately. I remember the very first day I shot with her. It was a simple scene with no dialogue, all she was doing was walking to her apartment carrying a grocery bag, but she made something so simple and captivating to watch. She has such a strong presence on screen and I knew instantly how special of an actor she was. Originally, Haru was written to be a little bit older. When we finished the second season I pitched her the whole movie. I told her if it's something she was interested in, I would rewrite the film for her. She said, "I'm in." So me and [Huynh] went back to the drawing board and rewrote the whole thing. It was the best decision. She's incredible.

Rinko gives a sensitive and charming performance as a woman struggling to process not only her loss but newfound desire. Even when she stumbles, she's endearing. What did you see in Rinko that embodied Haru?

The movie is not the movie without her. Rinko brought so much to it. She could have us laugh and cry all in one moment. She was so present in every scene. What I love about her is that she was so down to do it all. "What if you were passed out, laying flat on your face for the start of this scene?" And she'd go for it. She's funny, she's charming, she could do all these things in one beat. My mom is 81 and she's still doing ballroom dancing. She's very tough and [like Haru] was critical of her dance partner when they used to dance together. All that sass is pulled from my mom. It was interesting because Rinko asked me to send videos to her, but not videos of my mom dancing and competing; just of me and my mom hanging out. So I sent those videos and there are times when Rinko's facial expressions would make me feel like I was looking at my mother at this very distinct time when she was in her mid-40s.

Like Haru's analog home filled with vinyl records, her hairstyle, makeup, and clothes are rooted in a dreamy retro past. How did you create her unique look?

Again, I pulled full stop from my mom. My mom has had the same "curly perm" hairstyle my whole entire life. I've never seen her with straight hair. And the makeup! I literally shared photos of my mom with all the department heads. On the slate there was a picture of my mom. At the production office were photos of my mom with the hair and the blue eyeshadow, all the dresses that she has for ballroom dance. Haru's blue ballroom dress is basically a very distinct blue dress that my mom has. We had this incredible Japanese costume designer who goes by the name

Baby Mix, who took that as inspiration and hand-made the dress she's wearing but added all sorts of story touches to it, like feathers. All that was just pulling from memories of my mom.

In a society that tends to contain rather than express big emotions, what role does ballroom dance play for Haru?

There's a suppression of emotion in Japan. Even though I'm not from there, I feel it. I think that's why they love dancing so much. It's a way of expressing themselves, especially women. My mom always touched on how it's such a patriarchal society where women aren't allowed to express a lot and are expected to stay in specific roles. So it's amazing that in Tokyo when we were scouting for dance studios, they were everywhere. You'd go in and there'd be an 80-year-old couple working with a teacher, or a widowed 80-year-old woman working on her rumba routine. It's a way of letting out the suppression, but specifically in ballroom dancing each routine goes through a whole spectrum of emotions – jealousy, passion, lust. We wanted that to be the emotional arc of Haru. The different dances she's doing are a reflection of the spectrum of emotions that you go through when you do a dance routine.

The dance styles used in the film include tango, cha-cha-cha, rumba, and bachata. What was the biggest challenge in choreographing and executing your dance scenes?

The dance sequences were the most difficult part, because none of the cast had experience dancing ballroom. They were basically starting from zero. We had four weeks to rehearse and through our Japanese producer Mao Nagakura we found two amazing choreographers, Miri Murano and Chikako Takemoto, to be our choreographing team. I was in the thick of shooting a TV show while we were prepping some of this, so I would send these videos to them with little figurines and the music playing and try to explain about the choreography, and they would start working on it with their troop of dancers. Figuring out the practical ways of how to shoot those scenes was hard, but we were very specific with what types of dances to feature. We really honed in on the rumba and the tango. We have a nightmare tango scene and a jealous tango number. We had to be really precise, but with the amazing choreographers and the actors it was a collaboration to find what was realistic that we could actually learn and do. And of course, Haru's not supposed to be a professional. She's an amateur. It was really more on Alberto as Fedir, who is supposed to be a professional teacher so he really had to sell that he knows what he's doing. I think he did such a great job.

One ambitious bachata dance number is set outside Tokyo's Ueno Station at night, with dozens of dancers spontaneously joining in. What did it take to pull off this sequence?

You would never think that people dance bachata in Japan, but there is a whole subculture of bachata dancers! Through Miri [Murano] we met a woman named Grace who has this whole bachata crew. There were 40 or 50 dancers who start the scene as extras walking around and eventually join in. The three salarymen are all bachata dancers who do it as a hobby; they're actually real salarymen who go to work in an office and dance bachata at night. With our team we

were able to find the right people to pull this off, but again, Japanese people love dancing. They do group bachata dances in the park, and that was part of the inspiration of that sequence as well.

“Nosotros,” a Spanish-language love song by American singer Eydie Gormé and the trio Los Panchos, is a recurring motif for Haru and Luis. Throughout the film, music spanning different decades, languages, and cultures plays a significant role, from The Peanuts to City Pop to The Cranberries. How did you select the songs that soundtrack Haru’s life?

The music is a character in the movie, and it’s so important. There were certain songs that were written into the script that we had to get permission to use ahead of time because we needed to choreograph them, and we had an incredible music supervisor, Dina Juntilla, who worked with me on my last film, CATCH THE FAIR ONE. All the featured songs have a story behind them. I have memories of my mom dancing rumba to Eydie Gormé and “Nosotros.”

There’s a fun story behind Orquesta de la Luz. I was living in Cali, Colombia, trying to learn Spanish while researching my first film, and I went dancing at this legendary salsa club called Tin Tin Deo. A song came on and everyone started pointing at me saying, “¡Su gente! ¡Japón!” That’s when I learned about this iconic Japanese salsa band, singing in Spanish, that was huge in the ’80s and ’90s and even played the Copacabana in New York at its peak. When I was writing the script with Nicholas, they were always on my mind and I knew we had to try to get them in the film. I have to give a huge thanks to our Japanese producer Mao Nagakura who was able to get in touch with them and have them appear in the film. It was our last day of shooting and a personal highlight for me.

And part of the reason I have songs by The Cranberries is because Japan is a place that’s caught in the ‘90s. I was going to all these coffee shops to work and I kept hearing The Cranberries playing over and over again. It’s interesting because Tokyo kind of feels frozen in time, in the ‘90s to the early aughts. It’s like a time capsule. There are still record shops. There are still these old electronic shops where you can get receivers and turntables. That feeling made its way into the film, as well as the music I was hearing while I was there.

The film explores the tension that can arise when cultures mourn differently, contrasting traditional Mexican burial practices with the Japanese cremation ritual of kotsuage. And yet you also identify a profound spiritual connection between these cultures.

That really comes from how many couples today come from different cultures and have to navigate very specific, intimate conversations around death and ritual. We were interested not only in the tension that can arise when those traditions differ, but also in the deeper connection beneath them.

There’s a strong connection to the afterlife in both Japanese and Mexican culture. The Day of the Dead (Día de los Muertos) is very important in Mexico, and in Japan they have Obon [a

celebration honoring ancestral spirits]. In Mexico they make *ofrendas* during the Day of the Dead and bring offerings to the deceased and in Japan they have the practice of setting up *butsudan* shrines in their homes which they also bring offerings to those who have passed. A lot of the exploration of this came from working with the actors, Alejandro and Rinko and discussing the backstory and dynamic of their relationship. They are from two different cultures, from two different parts of the world, but there's a connectivity there that we thought would be beautiful to show in the film.

After tragedy strikes we are introduced to Kawaii Karasu, a supernatural yōkai whose name approximately translates to “adorable crow.” What did you draw on from both Japanese folkloric and modern traditions to interpret this figure?

Crows and ravens universally symbolize death and grief and we wanted to take that and blend it with the idea of the “yuru-kyara,” Japan’s mascot culture. Japanese people tend to not be very affectionate, including my mom. Sometimes she hugs me like a stranger. In Japan, they often anthropomorphize all animals to look super cute. When one of these mascots is on the street, people are running up to hug it. So we took the idea of the crow representing grief and death, but also made it something affectionate for Haru to embrace.

Haru’s sister Yuki (Yoh Yoshida) and their cousin Hiromi (YOU) help her process everything she’s struggling with, whether that’s grief, dancing again, dating again, the bewildering nature of modern sex and relationships, or putting herself back out into the world. Why was the dynamic between these three women such an important anchor, and how did you cast these two veteran actresses alongside Rinko?

The movie is like a fable. Yuki and Hiromi represent the good devil on this shoulder and the angel on the other. Their dynamic is also comedic relief in the film and their loyalty for her is a sisterhood. They have fun and there’s friendship and camaraderie, but they can also be real with one another. We had a lot of conversations about dating and relationship dynamics in Japan. It was fun exploring those scenes with those three actors because they’re all legends. Both Yoh [Yoshida] and YOU were amazing. I have to thank our Japanese casting directors, Ko Iwagami and Rikiya Takano, for bringing so many amazing Japanese actors to the film. And I have to credit Rinko as well. She had a lot of say on who the sister and cousin should be, what their dynamic should be, and what type of Japanese actors they should be.

What made you want to tell a story about a woman learning to embrace the complications of life and that, as one character says, “Messy can be good?”

It’s a dark, wild, weird time in the world right now. And again, my mom’s life has been pretty messy. But the constant that helped her get through it all was dancing. That was the anchor that the spine of the film always fell back on. There are scenes in the film that came from me as a little boy looking in on her sitting at the mirror, getting ready for ballroom dance competitions. There’s

a line in the film: 'That's life, you know?' That's what my mom says all the time. Things get hard, you get divorced, someone dies. That's life, you know? You have to keep going. And that essence is the character.

ABOUT THE CREW

JOSEF KUBOTA WLADYKA | DIRECTOR, CO-WRITER, PRODUCER

Josef Kubota Wladyka is a film and television director based in New York City. His prior features, *CATCH THE FAIR ONE* (2021) and *MANOS SUCIAS* (2014) were nominated for multiple Independent Spirit Awards and critically acclaimed. He has directed several episodes of television series such as *NARCOS*, *THE TERROR*, and *TOKYO VICE*. He was born to a Japanese mother and Polish father and grew up in Northern Virginia near Washington, DC. He is the youngest of three brothers and was raised by his single mother who loved cinema and ballroom dancing. Josef holds an MFA in film from New York University.

NICHOLAS HUYNH | CO-WRITER

Nicholas Huynh is excited to make his screenwriting debut with *Ha-chan, Shake Your Booty!* Originally from Falls Church, Virginia, he has spent the last twenty years working in the industry, first in production, then in the camera department. Some notable credits include *The Wire*, *Step Up*, *Veep*, *It Follows*, *If Beale Street Could Talk*, and M. Night Shyamalan's AppleTV show, *Servant*. Nick now calls Philadelphia home, prefers a roast pork sandwich over a cheesesteak, and will always be down for Vietnamese *Banh Mi* and coffee.

KIMBERLY PARKER ZOX | PRODUCER

Born in Seoul, but adopted and raised in Baltimore, Kimberly Parker Zox is an independent film producer based in Los Angeles. Her most recent film, Josef Kubota Wladyka's *Ha-chan, Shake Your Booty!* stars Oscar nominee Rinko Kikuchi and wrapped production in Tokyo, Japan. Kimberly's prior producing work includes IFC's *CATCH THE FAIR ONE* (Tribeca Audience Award Winner 2021); A24's *THE LAST BLACK MAN IN SAN FRANCISCO* (Sundance Best Director Winner 2019); "I Am My Own Mother," one of two American shorts in Cannes Cinéfondation 2018; *KATIE SAYS GOODBYE* (TIFF 2016); and an interactive, gaze-controlled virtual reality film, "Broken Night" (Tribeca, Cannes Next 2017). Her first feature as a producer, *THOSE PEOPLE*, won Audience Awards at Outfest and NewFest.

In addition to producing, Kimberly was the Horror Program Director for Blumhouse and K Period Media's inaugural Screenwriting Fellowship, formally advised by Sundance Institute. The program supported nine underrepresented screenwriters in the horror space and offered a weeklong lab with advisors such as Mike Flanagan (*THE HAUNTING OF HILL HOUSE*), Ryan Murphy (*AMERICAN HORROR STORY*), and Kevin Williamson (*SCREAM*).

MAO NAGAKURA | PRODUCER

With over 20 years of experience specializing in cross-cultural productions, Mao Nagakura has worked on a wide range of feature films, television series, and commercials both in Japan and internationally. Leveraging this extensive expertise, she acts as a vital bridge between Japanese and overseas industries, navigating the nuances of differing production practices.

Major credits include *Marty Supreme* (2025), *Tokyo Vice* (2021), *Snake Eyes: G.I. Joe Origins* (2020), *Giri/Haji* (2018), *Earthquake Bird* (2018), *While the Women Are Sleeping* (2016), *Equals* (2014), *The Wolverine* (2012), and *Jumper* (2008). Mao holds a B.F.A. in Film & Television Production from New York University.

DANIEL SATINOFF | CINEMATOGRAPHER

Daniel Satinoff is a Los Angeles based cinematographer whose work spans feature films, television, commercials, short films, and music videos. His credits include HBO's *Tokyo Vice* (Seasons 1 & 2), the Japanese drama *Yama Onna* (Karlovy Vary International Film festival & Tokyo International Film Festival), and most recently completed principal photography on the independent feature film *Strangers*.

A graduate of the University of North Carolina School of the Arts, Daniel approaches each project with an emphasis on collaboration and visual storytelling. He believes cinematography is most powerful when light, shadow, and composition reveal what characters cannot say. Before becoming a cinematographer, he worked as a DIT alongside acclaimed cinematographers Robert Elswit, Darius Khondji, and Diego Garcia. When he's not on set, Daniel enjoys cooking for friends and family and spending time with his dogs and cats.

BENJAMIN RODRIGUEZ, JR. | EDITOR

Benjamin Rodriguez, Jr. is a New York based editor best known for his work on Paul Schrader's *First Reformed*, *The Card Counter*, *Master Gardener*, and *Oh Canada*. Additional credits include *Catch the Fair One*, *The Front Room*, the HBO series *Tokyo Vice*, as well as Jim Jarmusch's short film, *French Water*, for Yves Saint Laurent. His most recent film is Tyler-Marie Evans' feature film debut, *Pretty Babies*.

NATHAN HALPERN | COMPOSER

Nathan Halpern is an Emmy-nominated composer, named a "Composer to Watch" by IndieWire and Classic FM. His recent Sundance premiere, *Will & Harper* (NETFLIX) earned Best Score nominations from both the Critics Choice Documentary Awards and the HMMA Awards. Halpern has scored such acclaimed dramatic features as Chloé Zhao's *The Rider*, *Emily the Criminal*, *Watcher*, and *Swallow*, the latter earning a Hollywood Music in Media Award nomination for Best Original Score (Horror).

His music has been a recurring presence at the Sundance Film Festival, where he has scored 15 films premiering across narrative and documentary sections. His Sundance credits include the Oscar-nominated *Minding the Gap* and *The Martha Mitchell Effect*, Grand Jury Prize winners *One Child Nation* and *Rich Hill*, Nanfu Wang's Oscar-shortlisted *Hooligan Sparrow*, and Marina Abramović: *The Artist Is Present*. Additional recent work includes Netflix's *Camp Courage*, which received HMMA nominations for Best Original Song ("Behind the Sky"). Films scored by Halpern have appeared on Barack Obama's annual "Favorite Films" lists, including *The Rider*, *Minding the Gap*, and *Emily the Criminal*.

ABOUT THE CAST

RINKO KIKUCHI | “HARU”

Rinko is best known for her work in Guillermo del Toro's PACIFIC RIM, and was nominated for an Oscar for Best Supporting Actress for her performance in BABEL. She starred in the Carl Rinsch feature 47 RONIN for Universal, and TERRA FORMARS. Rinko played the titular role in David Zellner's critically-acclaimed KUMIKO, THE TREASURE HUNTER, which garnered her a Spirit Award nomination for Best Actress. Rinko can also be seen in Universal's PACIFIC RIM UPRISING, season 2 of HBO's hit series WESTWORLD, and season 1 of INVASION for Apple TV+. Most recently, she starred in Michael Mann's Tokyo Vice.

ALBERTO GUERRA | “FEDIR”

Originally from Cuba, Alberto Guerra is one of Mexico's biggest film & TV stars making waves in the US.

In 2024, Alberto starred in two of Netflix's biggest hit series of the year: THE ACCIDENT and the wildly successful GRISELDA opposite Sofía Vergara. Both debuted in the Top 10 list on the platform and GRISELDA was ultimately the #1 most Googled TV series of the year in 2024. Previously, Alberto starred in Netflix's NARCOS: MEXICO, the Amazon series LA JAURIA, and in the first Spanish sci-fi series EL REFUGIO on Lionsgate+.

Last year, Alberto returned for the second season of THE ACCIDENT and then immediately jumped into filming his next series – crime drama M.I.A. for MRC & Peacock from Ozark creator Bill Dubuque. M.I.A. is slated to premiere later this year.

Alberto started his career in television with CAPADOCIA for HBO. His other credits include CANSADA DE BESAR SAPOS, ARRANCAME LA VIDA, ENFERMO AMOR, NO ABRASLA PUERTA, and TRIGAL. TRIGAL premiered at the Morelia Film Festival and continued to receive critical acclaim at the Malaga, Moscow, and Lublin Film Festivals. Alberto is also well known for his work on series such as HASTAQUE TE CONOCI. He also starred in the Netflix original series INGOBERNABLE and HISTORIA DE UN CRIMEN: COLOSIO.

On the film side, Alberto starred in the Amazon film, PIMPINERO: BLOOD & OIL, which premiered at the Toronto International Film Festival in 2024 and was featured at prestigious film festivals around the world including the Rio Film Festival, Morelia Film Festival, and Cine Latino Festival. The film is now streaming on Prime Video.

ALEJANDRO EDDA | “LUIS”

Best known for his charismatic and positive personality, Alejandro Edda was born in Puebla, México on May 17, 1985. Growing up as an only child, Alejandro always had the curiosity of creating non-existing worlds and characters. After graduating from high school, he went on to attend I.R.M, one of the finest Russian Conservatory's School for Drama and Cinema in México

City, where he studied under the Stanislavsky Method. After completing his studies, Alejandro moved to Los Angeles where he continued his studies at the Meisner Acting Studio with Joanne Baron & DW Brown. Working as a valet parking attendant and delivering wines, he managed to pay his tuition and in July 2007, he graduated as one of the top actors of his class. Living in Los Angeles, Mexico and Colombia, Alejandro has become a budding star. He first broke out after landing a recurring role on the FX series, "The Bridge" starring Demian Bichir and Diane Kruger. Quickly thereafter, he landed pivotal roles in AMC's FEAR THE WALKING DEAD and Fox's LETHAL WEAPON. Edda's esteemed career catapulted to greater heights after an iconic character study portrayal of the infamous kingpin Joaquin "El Chapo" Guzman in the critically acclaimed Netflix Series Narcos: Mexico, as well as co-starring alongside Tom Cruise in the feature film American Made directed by Doug Liman.

Beyond the traditional world of TV & Film, Edda appeared in the mega-hit video game The Last Of Us: Part II. Giving life to Manny Alvarez. He also voiced 10 episodes of the adult animated-comedy Captain Fall on Netflix.

He was most recently seen in the blockbuster action-horror "The Forever Purge", the 5th installment of the popular franchise, as well as a series regular in season five and six of the FX crime-drama "SNOWFALL", created by Eric Amadio and John Singleton. Other prominent credits include: The Chosen One, a Netflix original series adapted from the graphic novel "American Jesus" written by Mark Millard; Disney's National Treasure: Edge of History; Cocaine Godmother, opposite Catherine Zeta-Jones; Netflix "The Gringo Hunters" and Amazon Prime MGM movie "Play Dirty" directed by Shane Black, starring Mark Wahlberg. Edda is currently part of Kevin Costner's 4 picture Western Saga titled "HORIZON AN AMERICAN SAGA" He attended 2024 Cannes Film Festival and 2024 Venice Film Festival presenting Part 1 and Part 2 of the Horizon Saga.

YOU | "HIROMI"

YOU debuted in 1988 as the vocalist of the band "FAIR CHILD."

While continuing band activities, YOU regularly appeared on the variety show "Downtown no Gottsu Ee Kanji" (Fuji TV). Since then, YOU has mainly been active in variety programs. YOU made her film debut in "Nobody Knows" (2004 / directed by Hirokazu Koreeda), and won the 78th Kinema Junpo Award for Best Supporting Actress in Japanese Film.

Recent works include dramas such as the morning drama serial "Come Come Everybody" (2021 / NHK), "9 Border" (2024 / TBS), "Monster" (2024 / Kansai TV), and the film "Hello, Mom" (2023 / directed by Yoji Yamada), among others.

Currently a regular on "Doyou wa Dame yo!" (Yomiuri TV) and "Nehorin Pahorin" (E-TV).