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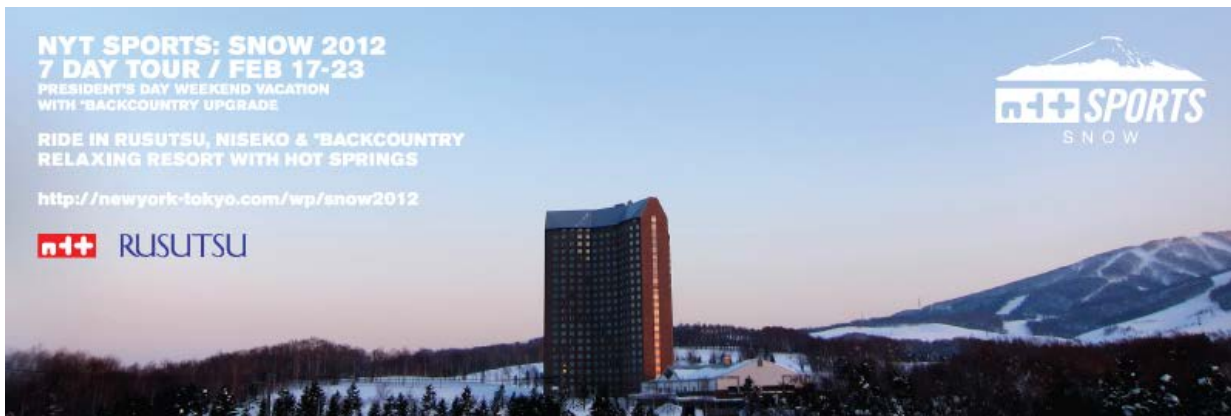
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## NYTFGP2008 INTERVIEW

# NYTFGP FESTIVAL 2008

Alongside the wonderful array of movies selected to run in the NYTFGP Festival, we were honored with the opportunity to interview some directors of the films. If you've ever wanted to know what it's like to think like a creative director in the industry, or just wanted to find out some of the reasons behind these films, definitely look below.

Please check back often, as we will be adding more to our Interview Series as the NYTFGP Festival begins!

### JUN KAWAGUCHI

Director, 77 BOADROOM

**NYT: How did you get involved in documentary film? Do you have a film or art background?**

JK: Originally, I am from a music channel in Japan. I've been working as a director for music programs, videos, and have shot live performances. As an actor, I've had some experience making independent movies with my friends.

For 10 years now, I've been shooting the Boredoms' live performances. Usually it's for fun, and for myself, but not really as a particular project. The reason I decided to film this "77 Boadrum" is also because I just wanted to be there to see what would happen.

I came up with the idea of making the film after the event ended. At first, I showed a video which I edited, mixing my footage and YouTube videos to Boredoms members. They enjoyed it so much that we began to talk about the possibility of making a documentary film.

I wanted to see it on a big screen and a perfect audio system in a theater setting. Fortunately, a manager of a small theater in Tokyo got interested in my project, and the movie got released.

I put in various footages not only from YouTube, but also from VBS.TV (Directed by Chris Habib) and VIVA/radio web sites to this documentary film.

**NYT: What attracted you to this project in particular?**

JK: 77 drums, New York, and Boredoms made me be sure that something amazing would happen! I wanted to show this "once in a lifetime" event to everyone who could not be there. And I wanted to show everyone how the Boredoms is the most special group in the world!

**NYT: What were the biggest challenges in filming this documentary?**

JK: To get a ticket to New York at the last moment. Also, to be a "fish" professionally for the shooting. (see my photo above)

**NYT: Tell us about your experience working so closely with The Boredoms.**

JK: Getting an approval from Boredoms, I made an official bootleg video of a live performance in 2000, "Countdown Show to 21 Century". The number of

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**NYT:** *Will you be filming the Boredoms for their follow-up performance on 08-08-08 in LA? What else are you working on for the future?*

JK: I will definitely go filming. My mission is to show Boredoms their own performances.

**About Jun Kawaguchi:** After working for Space Shower TV / SEP, Kawaguchi became an independent director in 2000. While producing the documentary films of close friends and artists, he began directing many musical promotion videos including "Eastern Youth / Sono Zanzou to Zankyou-on," "Envy / Transfovista," "Chara / Live Life," "Kosmic Renaissance / Live in Tokyo," TWIGY, and The Blue Herb. He co-founded KATHOMANDU TRIO PRODUCTION with Yusuke Kaida (fellow film director), and now currently manages the company. "77 BOADRUM" is his first theatrical release feature film.

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#### IZURU KUMASAKA

Director, ASYL – PARK AND LOVE HOTEL

**NYT:** *You are always smiling in press pictures, which gives us energy. Is it because you are happy about being a film director or creating films?*

IK: In my perspective, creating is painful rather than happy. So, my smile does not come from the fact that I'm creating films. I should be happy about people letting me continue to be a film director.

**NYT:** *Congratulations on winning the Best First Feature award at the 58th Berlin International Film Festival! Could you tell us comments from the festival? Could you evaluate your film for yourself, too?*

IK: Well, I don't really remember, but..."It reminds me Kurosawa's "Ikiru". It made me cry." "It is fascinating to describe and hide characters' detail. At the end, things are come to be understood. I enjoyed the unexpected story." "This is the perfect debut film." "The lines are philosophical and witty." Something like these.

Sorry, I don't want to make any self evaluations on my film since it is still screening now. People are going to watch it. I don't want to bias them and ruin their interpretations before they watch it. Please ask the same question later.

**NYT:** *You made this film with the PFF (Pia Film Festival) scholarship. It took two years to finish the film since the scholarship was offered. How were those two long years? And now you won the award at Berlin. What's in store for the next two years?*

IK: I didn't feel any pressure, but during the two years, there were some point that I was obsessed with myself too much. For the next two years, I will see, feel and experience many things more than before. Then, I will be making a film.

**NYT:** *You studied computer graphics at professional school after graduating college. After that, you got involved in the production of the "Pokemon" video game. Then, you worked for a TV production company as producer. Now, you've moved onto film directing. What have you gained in each stage? What motivated you to move on next? Do these media coexist in you?*

IK: I have gained many friends in each stage. Cheap hope, failure, and myself have been the motivations that make me move on to the next steps. Different media coexist in me. I like video games although I'm not into it too much. I love music. There are many things I can learn from different media.

**NYT:** *It seems that Berlin and Japan share similar perspectives on art. What kind of reactions did this film get in Japan? What do you expect for Asia and America ? Do you have anything particular that you want Americans to think/feel from your film?*

IK: There were different reactions on the film in Japan. Not a few commented that they had no idea why the film won such a prestigious award in international. On the other hand, few people commented that this was the best film in the year. I would like to make a film that will be accepted both in Asia and America.

Films are not for directors. They are for the audience. I would like people to watch my film based on their own perspectives and interpretations. I don't want them to care too much about the award in Berlin and many other critiques outside.

**About Izuru Kumasaka:** Born in1975. As a graphic designer, he was engaged in working for Pokemon for 3 years. In 2001, he left the company and worked on two independent films. In 2004, his independent film, "coffee and milk", won the Pia Film Festival's PFF Award 2005 Special Jury Prize and the Short Film Category Grand Prix at the 2005 SKIP City International Digital Cinema Film Festival. Currently, he is energetically active as a freelance video director.

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**YU NAKAI**

Director, BLOODY SNAKE UNDER THE SUN

**NYT: How did you get involved in filmmaking?**

YN: I have been a freelance image creator since I was 17 or 18 years old. In the beginning of my career, the music video clip I made was shown on the Altavision screen on the streets of Shinjuku. Kaizo Hayashi, a film director, happened to see it and thought that I was a promising young director. He suggested me to come to the film industry and I had no hesitation to do that since it had been my dream. I don't know if this is coincidence or not, but Mr. Hayashi introduced me to Yamashita (producer) and Tanaka (creative director) for this film.

**NYT: Bloody Snake is your first feature film. Why did you choose Yuichiro Tanaka's story as your feature directorial debut?**

YN: I had originally thought some scenarios taken place in Okinawa and looked for someone who could make the film with me. I was very interested in Yuichiro Tanaka, who has a big and masculine appearance with pure mind and was assured that I was going to work with him. The original had not been written much but I was going to write a script first. I loved the title. I was pretty sure that this was the story which I made into a film.

**NYT: With Tanaka also working on the music for this film and acting as creative director, how close was your collaboration with him, overall?**

YN: He is like a friend, fellow, or brother, instead of a colleague. We sometime thought things together and sometime argued so hard that we almost hit each other. It was a battle. Both of us believed I/he was right. But we were sharing the same goal. While I was unable to take care of things, he gave instructions for art. We were very good partners, especially towards the latter part of the film making.

**NYT: Since much of the movie was filmed in Thailand, how did you go about recreating the feeling of being on Okinawa?**

YN: Basically, the film had a limited budget; we couldn't spend much money on art. We couldn't shoot the film in Japan. To create Japan forty years ago, Producer Yamashita, who knows how to speak Thai suggested we should check out Thailand.

We eliminated decorations which could be easily associated with Okinawa such as hibiscus and Shiisa (lion-shaped roof ornament of Okinawa). These were very cheap in that these themselves represent Okinawa. Instead, we wanted to use something which could imply the period at the time- such as hand towels.

We realized that we wanted to describe people in Okinawa; not the details like a textbook or reality of materials. We very much cared for the characters.

**NYT: Music and Okinawan culture seem to play a big part in the film. What was your exposure to these elements before you started working on it, and how did you further expose yourself during the production?**

YN: I have loved Okinawa for a long time. It's been ten years since I got interested in Okinawa. My friends live there too. I had some background information about Okinawa. However, I could know more about it through the interviews with those I met for the scenario building. For example, I met a real boss at the time and a guy who turned from a gang to a player of sanshin. I learned love for Okinawa at that time.

**NYT: Please tell us about the casting. — Especially Shogen, Mitsuki Koga, Aoi Miyazaki, and Eri Ishida... How was working with those unique actors?**

YN: Shogen, who played a main character, is a fashion model and didn't have much experience in acting, so I wasn't sure how we should work it out. We had a five day workshop before shooting the film. We made him do rehearsals many times like stage play, which let him become an actor quickly.

**NYT: What was it like working with American performers for this film?**

YN: It was very fun. I had once shot a short film in L.A. before, so I used my broken English and body language to communicate with staff. But they had too much ability to express things.

**NYT: Were you concerned about any reaction to the delicate subject matters in this film, dealing with the American presence in Okinawa, post-war feelings during that time, and such?**

YN: This film sure describes a touchy theme. I made it because I want people to accept the things that actually happened and ask what we should do from now. I want everybody to think what we should leave it to the children and see our future.

The things Okinawa experienced have happened in other countries in the world now.

I don't think discrimination and distinction will disappear in our lives. However, there is always something unchanged such as selfless love and kindness. I believe everybody has these things that care others.

**NYT: What future projects are you working on?**

YN: The next film takes place in an isolated island in Okinawa, too. It describes people on the island, which is subjected to resort development, and a boy who has abandonment issues over his mother. And it also describes a love romance of a lady suddenly appeared.

**About Yu Nakai:** Born in 1972, and made his directorial debut at the age of 18,

filming street performers . Nakai has worked on a variety of projects, from promotional music video, commercials, major films, and short films (such as the compilation work "my all"). His work with musical artists as video director include: BONNIE PINK, THE MODS, etc, and he has also worked with actresses like Hosho Mai and the athlete Oda Yuji. This is his debut feature film.

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## ISSEY SHIBATA

Director, THE CHASING WORLD

### ***NYT: How did you first get involved with filmmaking?***

IS: I was dreaming to get involved in the film industry since I had seen "Jaws" directed by Spielberg which fascinated me about films. An actual action I took to get in the industry was when I chose this company, Geneon Entertainment, to work at. I wrote scenarios, made self films and made connections with people. I directed a film at the other company and after that I was transferred to the production department. I had mainly been a producer at the department, but I was always looking for a chance to direct a film. I got a chance to direct REAL ONIGOKKO this time.

### ***NYT: You have produced a large number of films, but have only directed two at this point. Which role do you prefer, and why?***

IS: I like directing films. A producer has been an important position lately in that producers decide the whole structure of a film, such as who would be the director, main casts and music composers. It's really an exciting job. However, I am interested in directing because the taste and color of a work are truly determined by a director.

### ***NYT: What led you do adapt Yusuke Yamada's novel into this film? What aspects of the story stood out most for you when you read it?***

IS: This project was brought by a publisher. Others might not have made this into a film. The story seemed to be very difficult to make into a film. It was hard to decide.

There is a King in Japan and he makes people play tag. The targets are people who have their last name "Sato" which is the largest number of last name we have in Japan. This is so unique and interesting. Thus, I made an original story for the film based on this idea.

### ***NYT: How closely did you consult with Yamada for the film?***

IS: I first made and submitted five or six pages of a plot and told him I would like to make the film based on such and such. I got approved from him, so I could pretty much do whatever I wanted. Of course, I showed the script to him at each stage, but he never gave me an objection. The next time I met him was at the first preview of the film.

### ***NYT: Explain to us more about why you chose not to use much computer animation. What other techniques did you use to replace the use of animation?***

IS: ...Human's dynamic actions are far more beautiful than any computer graphics (CG). When I was shooting the film, I thought I would use some CG to modify the images we shot. But I couldn't get any dramatic changes to them by using CG. Rather, it gave the images strange effects. It reduced dynamic actions. So, I quit using it.

About running scenes, I shot them as though I was shooting car actions. I used a buggy and moved side by side with actors (front, back, sides and surrounding). When running from the corner, we stayed at the counter and dolly-shot the running.

### ***NYT: What is your all-time favorite chase movie?***

IS: "Jaws." "Mad Max."

### ***NYT: How do you think American audiences will react to the film?***

IS: I followed the way Hollywood movies take such as introduction, constructing a crisis, climax and ending. They would enjoy the idea that the characters go back and force between the two parallel worlds.

### ***NYT: What projects are you working on for the future?***

IS: As a producer, I am starting a new project whose key item is a cell phone. As a director, I am looking for an original inspiration (such as novels and comics) for the next installment.

**About Issey Shibata:** Born in 1967. Shibata joined Pioneer LDC (later renamed Geneon Entertainment) in 1992 after graduating from university. After working in the sales and promotion departments Shibata moved to the production department to produce genre movies. He produced films such as Kei Horie's "Shibuya kaidan/The Locker" (2004), Issey Oda's "Warau Michael/Arch Angels" (2006), Taikan Suga's "Speed Master" (2007) and Masato Harada's "Moryo no hako/The Shadow Spirit" (2007).

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**SHUTARO OKU**

Director, *DEATH OF DOMOMATA*

**NYT: When did you first become passionate about the arts, and how did you first get involved? Through school, or otherwise?**

SO: Probably since I was three years old. As a child, I was surrounded by many crazy artists such as relatives, classmates and their parents. I was first lost in sumo wrestling by a girl at my kindergarten. Her parents were the producer of Takashi Murakami. I went to a school which was academically good, but my music teacher played music of avant-garde dancing Min Tanaka, etc and toured all over the world. He definitely influenced me. Yukio Ninagawa was also my senior in the art club in my school.

**NYT: How did you make the transition from visual planning to filmmaking? And how does your work on stage productions influence what you now do as a film director?**

SO: I will never stop directing and decorating stages/concerts as long as I get offered. For filmmaking, I will never stop making films even though I cannot make much profit. I have made relationships with actors/actresses through these stages. That's the source of my filmmaking. We get excited talking about making a film in a party after a stage. A number of films have been started this way. I think many people in the theater want to make films.

**NYT: Many of your films deal with drugs, and themes touching the darker side of life. What compels you to focus on these elements in your work?**

SO: Many Japanese dramas are cheap these days (especially since most TV dramas are comedy). You have to make a drama that you, yourself, want to watch.

**NYT: DEATH OF DOMOMATA is set in a drug rehab center. Why did you choose this setting?**

SO: The artist in the original has a suppressed energy. I thought this is the place that people like this artist happen to go.

**NYT: How did this particular project first come about for you?**

SO: A director that I was working with died right before going live. The performance was being played out without announcing the director's death. It was when I made my mind to direct the film.

**NYT: Why did you choose to tell this story utilizing the "play within a play" "**

SO: I would have liked to depict that a dead body or death is closer to you than you would expect. To depict people who pretend that death is not close to them, I thought it is effective to utilize "play within a play", which I am very familiar with.

**NYT: What do you hope people will take away from the film?**

SO: I don't want the audience to think something too much while they are watching. I would like them to be a bit sentimental once they get home while comparing their past.

**About Shutaro Oku:** Born in 1975. Oku Shutaro, who is currently enjoying a flourishing career as a film director, started as a visual planner in 1996, contributing to stage productions for TOHO musicals, NODA-MAP, Takarazuka Revue, and Otona Keikaku, etc. His best known works include "Elisabeth," "Mozart!" (TOHO musical), "2001 people Play," and "One Seed" (EXPO 2005 AICHI JAPAN, Japan Pavilion), among others. Recently he has been involved in the stage direction of ground breaking tap dance and calligraphy shows, which have caused a sensation with their effective use of visual images on the stage.

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[genius\\_morimoto.jpg](#)



**KOJI MORIMOTO**

Director, DIMENSION BOMB, an episode of "Genius Party Beyond"

**NYT: Our first question is easily our most important question. Really, what happens in Dimension Bomb? Even after watching it, I felt a little confused.**

KM: Haha.. That's pretty natural and I made this anime for reactions like that. After you see this film, you get stuck in something; you feel something unresolved left in yourself. That something is what I call your \*take home\* and your current "curiosity", both of which are probably parts of a process of finding your own place.

**NYT: How did you get involved with "Genius Party"?**

KM: A couple years ago, I was talking with Eiko Tanaka (Studio 4.c's president) about what we should make next as usual. We were discussing how we'd like to make a carnival in which chaos is sprouting out – a rave where the creators themselves are participating as well.

**NYT: What do you think about the name of this collaboration?**

KM: We are just joking "We are geniuses! We are geniuses and this is our party..." By declaring it, we set a kind of atmosphere to be totally free and creative.

**NYT: What are the inspirations behind Dimension Bomb?**

KM: Anything I see in my everyday life, like when I spend time wandering around my neighborhood. I have the belief that everything on the earth is beautiful (or at least I probably wish everything on the earth is beautiful). I got inspiration for Dimension Bomb from here, while I wandered around town.

Of course I sometimes see some good films and visual works by other creators. But I try not to see too many because....if I just happen to make something similar to those projects, I can't help but think that my idea was inspired by them. I like to leave my creativity and imagination free.

**NYT: You're known for a number of short anime films, from "Beyond" in The Animatrix to "Magnetic Rose" in Memories. What is so appealing about the short film genre?**

KM: When I work on a new project, I need to deal with it every single day for a couple of years. I need to have a strong trunk for the project, based on the length I can concentrate on one theme. Also, I need the physical and mental strength to create work of the quality that I myself can be satisfied with, thus my works naturally work best with shorts.

**NYT: Not including your own film, what is your favorite piece in the "Genius Party" anthologies?**

KM: Toujin Kit by Tatsuyuki Tanaka

**NYT: Finally, how do you think "Dimension Bomb" stands out, in relation to the rest of the "Genius Party" films? How does it work within the context of other anime shorts, and how does it work by itself?**

KM: I think everybody made their own pieces thinking, "Our anime has been becoming too realistic recently – we used to be more free about the creativity, didn't we?" With that in mind everybody decided to make their own unique pieces.

To me, animation is all about how many cuts I draw. To make the surreal characters outstanding, I just focus on making the background very real. It's a lot of work ... it took a long few years for me to finish the animation of "Dimension Bomb" and match it with Juno Reactor's music.

In terms of mine, all twelve creators started making the shorts at same time more than a couple of years ago. Some made their works pretty quick, and theirs were shown as "Genius Party". Others, like me (I was the last one to finish their film) took more time and got left out of the first "Genius Party", so our works are being shown as "Genius Party Beyond".

**About Koji Morimoto:** Koji Morimoto, born December 26 1959, is widely known for his prolific works as an anime director. Born in Wakayama, he graduated from the Osaka school of Design in 1979, and joined Annapuru as an animator for the TV series "Tomorrow's Joe." After becoming inspired by Takashi Nakamura's work, he began to take his own direction in animation. He has worked as a director in film, music, and animation. Most notably known for his works on "The Animatrix," "Akira," "Kiki's Delivery Service," "Tekkon Kinkreet," and, now, Genius Party Beyond.

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TARO HYUGAJI

Director, GRAVES OF THE FIREFLIES

**NYT: You have been involved with cinema since a young age. What originally attracted you to this medium? Was there a particular film or director, and how early on did you know that it was what you wanted to do with your life?**

TH: I have loved to watch movies since my junior high years. I went to study films at college. That was the biggest impact on my career. I watched the film "Ryoma Ansatsu" in a college class. I was so attracted by the film that I became an apprentice for the director, Kazuo Kuroki.

**NYT: The story of GRAVES OF THE FIREFLIES has been told a few times over in different mediums, first with the novel, then animated film, and a TV show. How much did you take those other interpretations into account when you made your version?**

TH: Although the animated film was a big impact on many people, I thought it would have no meaning if I created the same thing on the live-action version. I added some episodes which you don't see in the original and changed the last one too. But I tried not to change the spirit that the original describes.

**NYT: Before your realization of Takeo Kimura's words, encouraging artists to interpret events even if they haven't directly been experienced, ("Reproduction is meaningless. The director should express his art rather than replicate events. For this it's not necessary to have experienced the war.") what did you think of filmmakers who attempted to create art about events that they did not witness firsthand?**

TH: It is easy to make films which you have experienced before, but you can't make films if you have to experience everything that you describe in films. You can't be a killer, for example. Imagination is more important.

**NYT: Did you speak to people who experienced WWII firsthand in preparing for the film? If so, what did you take away from their accounts?**

TH: I haven't talked to them but have read a lot of their memoirs. I tried to describe living situations realistically and their social climate.

**NYT: Upon completing the film, do you feel that you were successful in creating a work that evokes the emotional intensity of the subject?**

TH: I do not know about it yet. But I think it might have been good that I challenged myself to describe the theme that I thought I couldn't describe.

**NYT: If you had the opportunity to make another film based on an event in**

**history, what event would you choose and why?**

TH: Hidden Christians. It's because religion is one of the biggest themes today.

**NYT: How do you think American audiences will receive your version of this story?**

TH: The film depicts life during the war, not the battlefield. Other than the 9/11 terror attack, America has not been attacked in wars. I am interested in how Americans will react to the film.

**NYT: What future projects are you working on at the moment?**

TH: It's going to be a story about elders' love and their past.

**About Taro Hyugaji:** Taro Hyugaji was born in Sendai, Miyagi, Japan, in 1965. Hyugaji worked on the films of the directors Yasuo Matsukawa and Kazuo Kuroi. In 1998 Hyugaji directed the TV program, "Kazuo Kuroki and Modern Chinese Art" (NHK). In 2005 he directed his first feature movie, "Portrait of the Wind /Taga Tameni" about a man whose pregnant wife has been murdered by a boy none of them never met. Hyugaji's uncompromising portrayal was highly acclaimed and respected for its insight into the human condition. Its star Tadanobu Asano won the Best Actor award for his role in the film, at the 60th Mainichi Film Awards.

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**ANJI MATSUMOTO**

Director, KAMACHOP

***NYT: How did you get involved in filmmaking?***

AM: I have loved watching films since college years. However, I rather made "stories" than directing films at that time. I thought to make stories by producing films, but you cannot make films only yourself. Also, it costs a lot. So, I wrote novels and poems during the spare time (I had been a writer for a living for long time.). I could write novels without being helped by others.

However, my three actors/actresses friends invited me to join a film making group (Kakumei Tomato) in 2004. When I was in college, the technology for film production wasn't that developed and everybody used 8 mm and 16 mm to shoot. However, thanks to advancement of the technology, we are now able to make "stories" with such a low cost. That's why I joined the group. I knew that they were serious about this and they promised me to let me make stories whatever I want.

I first directed the short film "108" in 2005, which was also the first film for Kakumei Tomato. The reason I was a director was we didn't have enough budget to ask someone else. Also, I wanted to finish my story which I wrote the original and script of. There might have been a possibility that Hiroyuki Kamachi directed the film, but we thought it was natural that I did since the story was very complex. I was lucky that I debut my career as a director in this way.

I had no experience as a director before. Thus, everything was self-study and unique. It's because I haven't learned anything from others. Of course, I receive a lot of comments, but I don't particularly like to follow someone's way. Thus, I count on the way I have built up and produce films.

***NYT: Please tell us about Kakumei Tomato***

AM: Kakumei Tomato, a film making group, was started by Hiroyuki Kamachi, my brother, CHOP and Eri Nakane. They made this group to create films that we like. I was invited to join the group because I could write scenarios.

The group consisted of actors/actresses and writers, not professionals, in producing films. We didn't have any knowledge to produce films so we had a

very tough time at the beginning. However, we talked with friends who were actors/actresses and people in the film industry and started finding members who could support us. Then we made our first 19-minutes-short film "109" on 2005. Based on this, we produced KAMACHOP which cost 700,000 yen.

**NYT: KAMACHOP is your first feature film, is that correct? Why did you choose "The Myth of Sisyphus" , a philosophical essay by Albert Camus, as the motif of your first feature film ?**

AM: KAMACHOP was made as a series. What we would like to describe in the film is that "people are connected each other with an invisible string" and "when you realized that you are connected with someone, it's not that you connect with someone. Others let you to connect with someone."

The two ghost, the protagonists, love to play amateur baseball. They had nothing else that they are good at. They got killed by a thunderbolt and received the order from God, which was "connecting people". They made an every effort to fulfill this order. They were literally the "invisible string." Everybody wants to be connected with others. Everybody connects with others, which connects a world at one. (There is a term in Japan called "an invisible red string of fate." That's why the ghost KAMACHOP wore the red uniform.)

The keywords were "fate" and "destiny" for the first KAMACHOP. We wanted to describe how people connect each other who have fate and destiny. We used "The Myth of Sisyphus" as the motif. I personally love the story and read it many times in college. So, I came up with this as a motif of the film very easily.

"The Myth of Sisyphus" described as a man called "a perfect human," who gets anger from gods and is sent to Hell. He is sentenced to bring a giant rock at the top of the mountain. However, every time the man brings the rock at the top, the guard of the top drops the rock at the down of the mountain. This never-ended punishment confuses and suffers the man. However, he soon realizes that "the half of fate is given by God, but the rest of it is within me." Then, the man brings the rock half compulsory and half deliberately.

This film describes a mother who had saved money for her retirement but has to give it to her son for his living who is not currently engaged in employment, education or training. This relationship, "parent and child", cannot be avoided and is fate. As the myth describes the man repeatedly bringing the rock without making anything, the mom in the film wonders around Shinjuku and looks for his son to give her money. As the man in myth, the mom accepts her fate and she also has love with her son. Her love towards her son is the source of her motivation.

**NYT: How's the audience feedback in Japan so far?**

AM: We previewed just for one day at a hole somewhere in Tokyo 2007. People who supported me came to watch the film from Hokkaido to Kyushu. The tickets were sold out. I appreciated it.

I got comments on my film at there. Some people love and often watch independent films and some people usually watch big titles only distributed by big film distributors. There were different backgrounds in the audience but everybody seemed to enjoy the film's view of the world. The comment I was pleased most was many people said "this is the film I want to watch many times."

The film started being released on 2008. Shimokiwatazawa, Tokyo was the first place to be released. A lot of people came from different regions. Some people came to watch ten times in three weeks of the release. Because of everybody's support, the film is being released at Chiba, Sapporo, Osaka, Hiroshima, Gifu and Kyushu (coming soon).

**NYT: How do you think American audiences will receive the film?**

AM: I have no idea about reactions American will make because they have different culture. At the same time, I'm excited to show the film to them. I believe the things like "being connected each other somehow" and "absolute love" are something that people in different countries and regions may share similar feelings about. Well, I don't want audiences to think too much about it. I want them to watch the film simply

**NYT: With your twin brother also working as main cast and acting as "Planning," how close was your collaboration with him in the overall making of this film? What was it like working with your real twin brother for your film?**

AM: Hiroyuki Kamachi, my younger brother, is very industrious and has a lot of ideas. I see him as one of the members rather than a sibling. He is different from others, though, because we have spent long time drinking together and discussing about films. So, we know each other what kind of films, art and culture we like, which led us to start Kakukmei Tomato together. Usually I and my brother were leading teams for making films. First, my brother contacted acquaintances and took care of budgets. Second, I and he discussed what kind of story we want to make. For KAMACHOP, we roughly designed the story as "Two ghosts stay at a room in a hotel and get involved in an accident of human's love." After that, I elaborated it and we started shooting the film.

My brother is an actor and played a protagonist in this film. I made the script and directed the film. These separated roles have been established through making this film. It has been natural for me to talk with my brother as a "director" and an "actor."

***NYT: What future projects are you working on?***

AM: I will have been producing KAMACHOP the second for some time. I would like to start making it once we are sure that we will be able to have a bigger budget and a better environment to produce it so that more audiences will come to watch. Since films are supposed to be shown in theaters, I believe, we would like to keep showing the KAMACHOP series not only in Japan but also abroad.

I've been working on KAMACHOP 2. While I will continue the KAMACHOP series until some point, I'd also like to make a film of my own, being independent from Kakumei Tomato. I've had so many themes for my films...

**About Anji Matsumoto:** Born in Chiba on June 9, 1969. Before forming Kakumei Tomato in 2004, he was involved in advertising, magazines, and books as a freelance writer. From then on, he has begun writing self-directed movies and writing for music videos. In 2005, he featured his first short film as a director, "108", which won a "Best Editing" award for his screenplay. KAMACHOP marks his debut as a feature film director.

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