

Discovery of the Bakuon Film Festival.

Interviewing with the Directors.

Interviewer: Mizuho Sugae

We have asked questions to the four different directors whose movies have been picked up for Bakuon Film Festival 2010.

We asked them to talk freely about: the difference between usual screening and Bakuon screening, impression of the Bakuon screening, what would they expect their work would react when playing in Bakuon and which scene they are excited to see.

We would like to thank to the directors for all the support.

-TETSUO-

Shinya Tsukamoto

Born in 1960 in Tokyo. First handled the 8mm camera at the age of 14. Awarded the PFF Grand Prix in '87 with "Denchu kozou no bouken". Later, "Rokugatsu no hebi" won the special grand prize by the judges in the '02 Venetian International Film Festival. His enthusiasm in his creation, participating in the making, directing, scenario writing, lighting, art, editing, etc., has been grasping the hearts of the audience. As an actor, he appears in most of his own works as well as in films by directors such as Naoto Takenaka, Yamamoto Masashi, and in NHK TV series. Received the supporting actor award in '02 Mainichi Film Contest.

In film festivals that take place overseas, I try to adjust the sound until I am completely satisfied, though adjusting the volume is all I can actually do. But that was really important in "Tetsuo". "Tetsuo" and "Tetsuo 2 Body Hammer" is monaural recording. The sound in it is extremely simple. I share image of Bakuon, because I have been making an effort with the volume so that the images come up to the sound. The film is complete only when there is the presence of both image and sound. I want my audience to feel the film as if they were at a live music performance, and that's what has kept me going. When I heard about the *Bakuon*, I have always wondered what it would be like if "Tetsuo" were to be played there. It may sound arrogant, but I even thought that the festival was meant to play "Tetsuo". It would be the best if it were to be like a live concert in a movie theater.

But I hear that *Bakuon* films isn't just about loud sound. Each tune, every sound bloats and fill the space... Swollen sound, that is to say. I never even dreamed of having "Tetsuo" at *Bakuon*!! Living long always pays off.

-FURUSATO2009-

Katsuya Tomita

Born in 1972 in Kofu. After graduated from high school, he moved to Tokyo, intending to live up as a musician. Yet struggling to his life, unable to find the way to become a professional musician, he got to watch movies all day along. He gradually got interested in making a movie of his own, and in 2003 he announced his maiden work "Kumo no Ue"(8mm). This movie had won The Film School of Tokyo Scholarship 2004. In 2007 he produced "Kokudo 20 Gosen". Right now he is working on his new film "Saudade"

"When I went to hang out at the house of Mr. Yamazaki, the man who is working with me as a recording engineer for the currently-in-making " Saudade ", I had the chance to listen to the 12in. analog version of "Atmosphere" by Joy Division. I had not been listening to that song for a while. Being the ex-drummer of GHOST, currently active in places such as Out To Lunch and Tokyo Picadeli, Yamazaki's studio "Atelier Himawari" is popular amongst many musicians all year long. The record players and speakers are beyond imagination, needless to say. I was shocked at the moment it started playing. After the song ended, I wondered to myself what part of Joy Division have I been listening to. At the very least, the artists were trying to deliver something very close to what I heard. Mr. Higuchi is trying to do the same thing with movies. Films easily get out of control than music. That is why this festival is a new discovery for everyone, even the makers of the films.

-TOCHKA-

Hiroyuki Matsumura

Born in Sapporo in 1972. After his maiden film "Yorokobi"(99) was released as a part of "Four Fresh! 99", collected short films by The Film School of Tokyo he was invited to numbers of international film festivals. In 2001 it won the Prize of the Jury in the International Short Film Festival Oberhausen. In 2002 "YESMAN

NOMAN MORE YESMAN” followed. This film got the second prize in Kyoto International Student Film and Video Festival, and in 2008 “TOCHKA”, his latest film, was exhibited in the Tokyo International Film Festival.

Maybe in reality, there is no such thing as "Bakuon", the explosion of sound. It's because it exists only when there is that "normal level" to compare to. As long as we have that "normal" at the base, no matter how enormous the sound devices are, to someone with hearing difficulties, it won't be captured as "Bakuon". Probably it's not the volume that matters. It's the quality. Quality, in this case, is not the sound quality, but the quality in taking in the sound. In other words, it's the attitude. If it's just sitting in the non-daily environment flooding with sound and allowing yourself to be engulfed in it, it would be rubbish. We shouldn't be just drowned in a sound swirl, but we should break the surface. Feeling its small changes and stand face to face with it. Being thrown out of the world. I believe that Bakuon will continue to be a quest for both the film makers and the audience.

-We Don't Care About Music Anyway"-

Gaspard Kuentz

Born in Paris in 1981. He came to Japan in '02, entered The Film School of Tokyo. In 2004 he graduated from the school and joined in the omnibus short movie project “Yakuza 23ku”. In this project, he directed the “Chinpira is beautiful”.

Cédric Dupire

Born in Paris in 1979. In 2005 he met an Indian folk music group. Traveled to India to shoot a music documentary film “Musafir”. In 2008 he traveled to Guinea, on the purpose of finding the connection between music and the environment and made “The Right Man At The Right Place”. He established STUDIO SHAIPROD in 2009.

At Bakuon you can be conscious about all those little noises and sound effect which tend to be ignored. Under favor of Bakuon circumstances, audience will be more familiar with the virtual reality in a film.

I think that the role of sound is great in bringing in the audience into a new reality in the films. By playing the films in Bakuon, to the audience, that world takes shape.

There are very few interviews about movies based on jamming and noise music, so I'm very excited in every way about Bakuon which involves a lot of music playing. It's a bit of an exaggeration if I put it this way, but one of the most important aspect of noise music is: it's not interesting if it isn't heard at full blast as a live performance. I think you can fully feel the music through that vibration that surrounds you, inside and out, from the volume. In Europe, restrictions against loud noise is extremely strict, so there are rarely any opportunities to experience loud screening and live performances. I am looking forward to experiencing it in this film festival.

Bakuon Trivia Pt.2

~Bakuon DJ?~

Talking about the sound adjustment in Bakuon, we do not just raise the volume like we do when we want more volume level. In other word, we use music mixer in order to change and remix the sound, and also film itself. By doing so, it enable us to produce delicate sounds of which we normally miss in other places. As a matter of fact, we could add delay or reverb onto the sound of the film, therefore with some more technique, we can do DJ and play movie at the same time. However we must first respect the original sound, and then seek out for the most comfortable and amusing sound.