

## GENERAL FACT SHEET FOR “THE SKY CRAWLERS”

Original Program Title: The Sky Crawlers

Alternate Title (if any): \_\_\_\_\_

**Director** : Mamoru Oshii

### **PRODUCTION**

**Year: 2008**

**Country of production:** Japan

**Countries of co-production**

**Released date in the production country:** August 2, 2008

#### **Production company**

Production I.G., Inc.,

Minami Bldg, 6F, 3-22-31 Minami-cho, Kokubunji-shi, Tokyo 185-0021, Japan

#### **Producer**

Tomohiko Ishii

#### **Coproduction companies**

Nippon Television Network Corporation

Bandai Visual

Warner Bros. Pictures Japan

d-rights

VAP

Yomiuri Television Broadcasting

Hakuhodo DY Media Partners

D.N. Dream Partners

The Yomiuri Shimbun

Chuokoron-Shinsha

Hochi Shinbun

**NOTE:** For film festival or other general purposes, only “Production I.G” and “Nippon Television Network Corporation” (or “NTV” in short) are mandatory credits.

#### **Coproducer**

(name of the co-producer(s))

### **CAST & CREW**

#### **Cast**

**Yuichi Kannami:** Ryo Kase (*Letters from Iwo Jima*)

**Suito Kusanagi:** Rinko Kikuchi (*Babel*)

**Midori Mitsuya:** Chiaki Kuriyama (*Kill Bill: Vol. 1*)

**Naofumi Tokino:** Shosuke Tanihara (*Memories of Matsuko*)

**Towa Sasakura:** Yoshiko Sasakibara

**Mizuki Kusanagi:** Megumi Yamaguchi

**Fooco:** Mabuki Ando

**Kusumi:** Mako Hyodo

**Aizu Yudagawa:** Daisuke Hirakawa

**Yuri:** Yuriko Hishimi

**Master:** Naoto Takenaka

**Presented by** Nippon Television Network and Production I.G

**Based on the novel by** MORI Hiroshi (published in Japan by Chuokoron-Shinsha)

**Screenplay:** Chihiro Ito (*Spring Snow*)

**Music:** Kenji Kawai (*Ghost in the Shell, Innocence, Ringu, Death Note*)

**Executive Producers:** Seiji Okuda, Mitsuhsa Ishikawa

**Producer:** Tomohiko Ishii (*Innocence, Howl's Moving Castle, Tales from Earthsea*)

**Director:** Mamoru Oshii (*Ghost in the Shell, Innocence, Avalon*)

**Animation Director:** Toshihiko Nishikubo (*Patlabor 2: the Movie, Ghost in the Shell, Innocence*)

**Character Designer/Key Animation Supervisor:** Tetsuya Nishio (*Jin-Roh, Naruto, Ghost in the Shell: Stand Alone Complex*)

**Mechanic Designer:** Atsushi Takeuchi (*Ghost in the Shell, Innocence, IGPX*)

**Art Director:** Kazuo Nagai (*Eureka Seven*)

**Supervising Layout Artist:** Takashi Watabe (*Jin-Roh, Vampire Hunter D: Bloodlust, Innocence, Ghost in the Shell*)

**Color Supervisor:** Kumiko Yusa (*Patlabor 2: the Movie, Ghost in the Shell, Innocence*)

**Visual Effects Supervisor:** Hisashi Ezura (*Innocence, Tachigui: The Amazing Lives of the Fast Food Grifters*)

**CGI Supervisor:** Hiroyuki Hayashi (*Innocence, Avalon, Shinobi*)

**CGI Production:** Polygon Pictures (*Innocence*)

**Recording Director:** Kazuhiro Wakabayashi (*Innocence*)

**Sound Design:** Randy Thom (Skywalker Sound) (*Innocence, The Incredibles, Harry Potter and the Goblet of Fire*) and Tom Myers (Skywalker Sound) (*Star Wars: Episode III - Revenge of the Sith, Cars, Armageddon*)

**Line Producer:** Toru Kawaguchi (*Innocence, Ghost Hound, xxxHOLiC*)

## **PREVIOUS FESTIVALS**

### **Festival selections**

65. Venice Film Festival (Competition)  
Toronto International Film Festival 2008  
Sitges 08 (Competition)

### **Prizes awarded**

Future Film Festival Digital Award Venezia 2008  
Jose Luis Guarner Critic Award, Sitges 08

Best Soundtrack Award (to Kenji Kawai), Sitges 08  
Young Jury Award, Sitges 08

Language of Original Version: Japanese and English

### **TECHNICAL INFORMATION**

Color or B&W? COLOR Main & End Titles Over Black or on Image? Main Titles on Image (Japanese and English, not to be modified or replaced), End Titles over Black

Are there any scenes within film with text on image ? No

Shot on Film or Digital? Digital

Has Digital Internegative been created? No

Have jpeg 2000 files suitable for digital prints been created? No

Number of Reels: 8 Length of Film in Feet or metres: 3332.08 metres

Length of each Reel in metres

**R1:** 540.41      **R2:** 436.63      **R3:** 490.58      **R4:** 446.23

**R5:** 437.08      **R6:** 516.18      **R7:** 313.18      **R8:** 151.79

(net length)

35 mm Running Time in Minutes: 122 Film Stock Used (Kodak, etc.): \_\_\_\_\_

Original shooting Aspect Ratio: 1.85:1 Theatrical aspect screening ratio 1.85:1

Super 35? no If Yes, Common Center or Top? \_\_\_\_\_

Sound systems on final prints: 6.1 SRD EX, DTS ES

### **CATALOGUE INFO**

#### **Director's biography:**

Born in Tokyo on August 8, 1951, Mamoru Oshii is one of the most remarkable personalities in modern Japanese filmmaking. He succeeded in introducing the complexity of fanta-politics and introspective philosophical speculation into the world of animation, influencing Hollywood creators with his visionary style. Oshii joined the legendary animation studio Tatsunoko Production in 1977, and then moved to Studio Pierrot upon its formation. At Studio Pierrot, Oshii became the chief director of the 1981 anime television series "Urusei Yatsura," based on the popular manga artist Rumiko Takahashi's bestseller. For three years the show was a ratings success, bringing Oshii into the spotlight.

In 1983, Oshii made his feature film debut with "Urusei Yatsura: Only You," but he created a new sensation the following year with "Urusei Yatsura 2: Beautiful Dreamer," a surrealistic re-interpretation of Rumiko Takahashi's world, that won enthusiastic acclaim from many film critics. However, after directing "Angel's Egg" in 1985, he turned his back on mass entertainment and started making both animated and live action films that expressed his unique worldview.

In 1988, Oshii became one of the minds behind the name Headgear, the group of talented creators that gave birth to the project entitled "Mobile Police Patlabor." The OVA series and the two feature films that followed added new realism to the robot genre in animation, introducing serious elements such as coup d'etat and urban terrorism. In 1995, Oshii released "Ghost in the Shell," an epoch-making movie that hugely influenced Hollywood creators and ranked N. 1 in Billboard Top Video Sales Chart (August 24, 1996). Nine years later, he directed "Ghost in the Shell" ideal sequel, "Ghost in the Shell 2: Innocence" the first Japanese animated feature to compete for the Palme d'Or at the Festival de Cannes.

Oshii has also directed a number of live-action features, including “The Red Spectacles” (1986), “Stray Dog” (1991) and “Avalon” (2001). The world of “The Red Spectacles” and “Stray Dog” was further developed in the animated feature “Jin-Roh - The Wolf Brigade” (1999), produced by Production I.G from Oshii’s script and directed by “Innocence” character designer, Toshiyuki Okiura.

In 2006, he wrote and directed his most challenging visual experiment, “Tachigui: The Amazing Lives of the Fast Food Grifters,” a satirical mockumentary about 50 years of Japanese post-war history told through the evolution of the country’s dietary culture. The film was invited for the official selection at the 63rd Venice Film Festival.

Oshii’s latest new movie, *The Sky Crawlers*, is slated in Japan for August 2, 2008.

### **Copy**

Somewhere, in a country similar to ours  
There are children who do not become adults  
They are very similar to us

### **Synopsis**

The story takes place in another possible ‘now’ - a world that has eradicated war and finally attained peace. However, this prolonged state of peace created demand for a new kind of war. A conflict happening elsewhere, that could be seen on TV or read in the papers - in order to get a feeling of reality.

Private war contractors enlist fighter pilots to perform their services in an endless “war as entertainment.” They call these pilots *Kildren*. Innocent-looking teenagers in appearance, Kildren never age into adulthood, and live in a state of eternal adolescence until the day they drift gracefully through the endless skies.

One day, pilot Yuichi Kannami arrives to his newly assigned airbase. He has only vague memory of his past. The only two things he recalls are that he is a Kildren and how to operate a fighter plane.

A woman is keeping an eye on Yuichi. She is Suito Kusanagi, the base commander. A Kildren herself, Suito behaves as if she's been waiting to meet Yuichi for a long time. Perplexed, Yuichi is nevertheless gradually attracted by her.

All pilots at the base have to confront the most invincible enemy ace, known as *Teacher*: His trademark is a black jaguar painted on the nose of his plane. It is said that if you run into him up in the sky, you don't come back to tell your friends.

Who really is the Teacher? What does Suito know about Yuichi’s past? What are the secrets behind the Kildren?

### **Brief comment of the director on the film (2008):**

I turned 57 this year. **(THIS SENTENCE MAY NEED TO BE ADAPTED IF USED AFTER 2009)**

I am at an age where I am neither too young nor too old to direct a film. Although I still have lots of what I want to experience and accomplish, in societal terms, I could be described as in my "prime years." I sometimes feel aware of my age especially when I’m surrounded by staff that is much younger than me, or when I’m face to face with my daughter, who is no longer a child.

Consequently I've thought about these issues in my role as a filmmaker. I felt urged to give a message to the younger generation.

In our peaceful country, there is no more starvation, revolution, or war. We have a society where we can live out our allotted spans of lives without ever having to feel deprived of food, clothing, or shelter. Ironically, I am unsure as to whether this is a good thing. Once I read the story of a man who climbed the skies and reached Heaven, but got bored after a few days. We are animals, whose true natures come out the moment we

possess what we desire.

Isn't this comfortable life that we have achieved, a monotonous purgatory that doesn't end until we die? Perhaps the current society is the essential reason to all the painful crimes happening among the young adults today. Parents killing their own children. Children killing their own parents. Children killing themselves. And all for incomprehensible reasons.

The young people who choose not to work after leaving school and don't pursue employment. Others who make a bare existence as "temporary employees." The girls who hang out on shopping malls and the boy who killed his parent...

Adults give bad names to these kids as if they were some kind of plague.

In these times, we should be listening to them. So I think about what kind of message would penetrate their shriveled heart.

The protagonists of "**The Sky Crawlers**" are children destined to live forever. They are known as *Kildren*. Their life spans continue indefinitely in a state of eternal adolescence. It is not because they can't become adults. It's because they do not.

The story is set on another possible, alternative 'now'. Here, *Kildren* fight in a "war as a show" organized and operated by adults, a situation that can be considered a mirror image of our modern society. Today's children may not know what to do with their futures, which seems indefinite and everlasting to them. Perhaps the offspring of modern consumerism, they are aware that there's no need to become adults. Couldn't we say that they are destined to live their entire life as children?

At the climax of the movie, we hear a monologue by the main character, Yuichi.

But today is different from yesterday

! ! And tomorrow is different from today

You can change the side of the road that you walk down every day.

Even if the road is the same, you can still see new things.

This is the theme of the movie and my message to the youngsters. Even if you had eternal life, your yesterday would be different from your today. Rustling of the trees, smell of the wind, warmth of a person next to you – all of which may be subtle, but these are the proofs that you're alive. If you look at our world this way, the place we are living in is not so bad at all. Your life may just be a repeat of everyday, yet everyday you will see something different. We should treasure each moment of it and make the best out of your given fate.

I don't want to give young people a hollow sense of justice or a clichéd pep talk.

As a filmmaker, I'd like to show them a small and quiet but truthful hope with this movie.