

君の名は。

y o u r n a m e .

2 n o v e m b e r

PERISCOOPFILM.NL/YOURNAME



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y o u r n a m e .

EEN FILM VAN MAKOTO SHINKAI

Japan | 2016 | 106 minuten | Japans gesproken | Nederlandse ondertiteling

De film wordt uitgebracht door:

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SYNOPSIS

Na een meteorieten-regen veranderen de levens van dorpsmeisje Mitsuha en stadsjongen Taki drastisch. Vanaf dan worden ze regelmatig wakker in elkaars lichaam. Een meeslepend, magisch en hartveroverend verhaal over dat er ergens in de wereld iemand is met wie jij onlosmakelijk verbonden bent. Mitsuha droomt van de grote stad. “Maak me alsjeblieft een knappe Tokyo jongen in mijn volgende leven!” Als haar wens onverwacht uitkomt, verandert haar saaie voorspelbare leven in een spannend, hilarisch avontuur. Zonder dat ze er controle over hebben switchen ze van lichaam en leven. Als ze ook nog een manier vinden om berichten uit te wisselen, leren ze elkaar steeds beter kennen. Maar dan verschijnt er een gigantische meteoriet aan de hemel en neemt de spanning toe. Ze willen elkaar ontmoeten. Maar of hun connectie daar sterk genoeg voor is en zij dat zullen overleven? Een overweldigende body-swap romance waarin tijd, het lot en de liefde van twee zielsverwanten samenkomen. Adembenemend geanimeerd: van hyperrealistische stadsgezichten en de meest spectaculaire astrale magie en natuurrampen tot hallucinerende beelden in krijtpastel. Zelfs de grootste cynicus kan niet anders dan zich hieraan overgeven en zich laten meevoeren naar een andere wereld. Niet voor niets is Your Name de allergrootse publiekslieveling wereldwijd uit de Japanse cinema.



REGISSEUR: MAKOTO SHINKAI

Makoto Shinkai (born February 9, 1973), born Makoto Niitsu, is a Japanese animated movie director best known for creating productions possessing incredible artwork, each involving bittersweet plots about the distance between his romantic leads. After working at Falcom for five years and knowing composer Tenmon (who would later collaborate with him on many of his works), he left the company to independently create animated films, and has worked at the animation studio CoMix Wave Films (formerly the animation subdivision of CoMix Wave) since.

Shinkai is famous for drawing, producing, and even voicing VOICES OF A DISTANT STAR himself and for the extreme success it had despite its humble creation. He has been referred to as “the new Miyazaki” by some, although he himself dislikes the nickname, citing it as an “overestimation” and asserting that their styles are quite different.

In 2016, Shinkai’s 6th film, YOUR NAME, became the highest-grossing anime film of all time worldwide, as well as the second-highest grossing anime film in Japan (behind only Spirited Away).



SELECTED FILMOGRAPHY

| | |
|------|---------------------------------------|
| 1999 | SHE AND HER CAT (Short Film) |
| 2002 | VOICES OF A DISTANT STAR (Short Film) |
| 2004 | THE PLACE PROMISED IN OUR EARLY DAYS |
| 2007 | 5 CENTIMETERS PER SECOND |
| 2011 | CHILDREN WHO CHASE LOST VOICES |
| 2013 | THE GARDEN OF WORDS |
| 2016 | YOUR NAME. |



EVERYTHING TO KNOW ABOUT MAKOTO SHINKAI

From: “A primer on Makoto Shinkai, the director of anime hit ‘Your Name’” by Colette Bennett— Aug 31, 2016 at 09:00:00 | Last updated Aug 31, 2016 at 12:32:00

<https://www.dailydot.com/parsec/makoto-shinkai-your-name/>

YOUR NAME may sound like a wild premise, but it’s what fans have come to expect of Shinkai. He’s been called “the new Miyazaki” by some critics, a description that Shinkai himself calls an overestimation. Shinkai’s vision is every bit as distinct as genre pioneer Hayao Miyazaki’s, but with a different sort of focus. Miyazaki’s Studio Ghibli is known for films that appeal to the children in all of us, while Shinkai’s speak to the adult trying to make sense of the gorgeous world passing us by.

YOUR NAME has been licensed by Funimation for U.S. distribution and should be available digitally in the near future. Here’s what you need to know about Shinkai’s impressive career in the meantime.

VOICES OF A DISTANT STAR

Shinkai’s first short film in 1999, SHE AND HER CAT, explored life from the perspective of a cat living with a single woman. The hints of what was to come fully blossomed in VOICES OF A DISTANT STAR. Premiering in 2002, it’s the story of two friends trying to stay in



SHE AND HER CAT



VOICES OF A DISTANT STAR

touch while separated by space and war, and it cuts deep to the core of loneliness. Shinkai made it clear that this was a topic he was deeply interested in gazing into.

THE PLACE PROMISED IN OUR EARLY DAYS

After creating VOICES OF A DISTANT STAR by himself using his Power Mac G4, people started to take notice of Shinkai's distinctive style and speak up about his work online. He quickly amassed a following on Tumblr of those who loved his thoughtful characters, and those same fans were thrilled when he released his second full-length film, THE PLACE PROMISED IN OUR EARLY DAYS, with the help of CoMix Wave, Inc.

A story of a love triangle that spans a lifetime set against the backdrop of Japan's occupation by the United States and the Soviet Union, THE PLACE PROMISED IN OUR EARLY DAYS shows us a piece of history through the eyes of three young people in love. Alternating between joyous and bittersweet moments, Shinkai's favorite themes starting to become clear here: how people change over the course of a lifetime, when love doesn't turn out perfectly, and the struggle for connection.

5 CENTIMETERS PER SECOND

Shinkai carried those themes forward in his third film, 5 CENTIMETERS PER SECOND, a tale of childhood friends who fall in love but are separated by untimely circumstances.



THE PLACE PROMISED IN OUR EARLY DAYS



5 CENTIMETERS PER SECOND

By the time 5 CENTIMETERS PER SECOND was released in 2007, Shinkai wasn't just telling stories of lost love and longing but making a commentary on what they signified. In an interview with Anime Diet in 2013, Shinkai said that he preferred to tell stories about heartbreak because “you learn a lot more from stories about getting rejected than stories about becoming happy.”

CHILDREN WHO CHASE LOST VOICES AND THE GARDEN OF WORDS

CHILDREN WHO CHASE LOST VOICES (2011) and THE GARDEN OF WORDS (2013) exhibit Shinkai branching out into greater expanses with the former, while returning to the themes that he loves best with the latter. As Shinkai made it clear when speaking about The Garden of Words during an interview on the film's Blu-Ray release, the film's hinges on the idea that loneliness is not a thing that needs to be fixed.

For Japan, often considered one of the loneliest places in the world with its hug cafes and cuddling services, Shinkai's repeated examinations of this most dreaded of human emotions can serve as a way to reframe that experience. In The Garden of Words, female character Yukari Yukino cries in gratitude to student Takao Akizuki, telling him how he has saved her.

It's a bold statement—that our experiences provide exactly what we need, even if they don't go the way we wish—one that continues to define Shinkai as one of the most important voices in the anime industry today.

CHILDREN WHO CHASE LOST VOICES



THE GARDEN OF WORDS



INTERVIEW MAKOTO SHINKAI

Makoto Shinkai: 'You can't be Miyazaki, you can only be the second Miyazaki'

Meet the Japanese director behind the anime smash hit Your Name.

Interview by Micheal Leader

Source: <http://lwlies.com/interviews/makoto-shinkai-your-name/>

A bona fide box-office sensation in Japan, crowd-pleasing anime Your Name has broken into the top 10 all-time theatrical grosses in its home country, most notably scaling the heights only climbed previously by the films of industry titan Hayao Miyazaki.

For years, it has been a sort of lazy journalistic shorthand to describe director Makoto Shinkai (5 Centimeters Per Second, Journey to Agartha) as 'the new Miyazaki'; now his latest work has surpassed the takings of Ponyo and The Wind Rises, and looks set to match those of Princess Mononoke and Howl's Moving Castle.

While in the UK to present his genre-blending, gender-swapping romance in competition at the BFI London Film Festival, Shinkai spoke with LWLies about being endlessly compared to Miyazaki, crafting his own brand of emotionally charged anime, and how



the Japanese earthquake of 2011 changed everything.

LWLies: Your Name has so many aspects to it – coming of age, romance, sci-fi, natural disasters – what was the creative starting point for you?

Shinkai: I wanted to make a boy meets girl film, but I didn't want the meeting to come at the beginning of the film, I wanted it to come at the end. The focus of the audience has to be on this boy and girl, and we want the audience to love them. The sci-fi and fantasy elements are there to strengthen those emotions.

Many of your films have that mixture of high concepts and emotional storytelling. What first inspired you to tell these sorts of stories?

My first influences were Japanese contemporary authors, including Haruki Murakami, because they describe everyday life, and they accept life as it is. So I wanted to do something like that in animation. I've now been doing this for 10 years, so I think I've become more professional. Nowadays, I don't really think in terms of influences, I only think about my motivations, my emotions.

Have those motivations changed over the last 10 years?

My motivation is different from one movie to another. With Your Name, I've changed and society has changed, so my motivation is different with this film. The reason for the change is the earthquake in 2011. That really changed my perception of the world. There's a line in the film – 'you never know, Tokyo might go tomorrow' – and I think everyone in Japan is aware of that. That can happen, and it has happened. You can lose that everyday, normal life.

So I wanted to create a story of recovery. You can't change the past in real life, but you can change the past in a movie. Your Name has been compared to Shin Godzilla, the new Godzilla movie, because it's about the Fukushima nuclear plant. It's been five years since the earthquake, and I think many creators finally know how to deal with the disaster, and we can now create movies, books, whatever about it. It's just taken us five years to be able to do that.

If Haruki Murakami influenced you as a storyteller, who influenced you as an animator?

In the Japanese animation industry there's a big ideal, and that's Hayao Miyazaki. He's someone you look up to and are influenced



by. He's got his own, totally original style. He's a genius. But... you can't be Miyazaki, you can only be the second Miyazaki, and that isn't something to aim for.

That's interesting, because in the English-speaking world at least, you've been touted as 'the new Miyazaki' for the best part of a decade, in many reviews and on posters and DVD covers. Is that search for the 'new Miyazaki' part of the discourse in Japan, too?

In Japan, people in the animation industry, or anime fans, don't really use that term. But people who don't normally see animated films – including the media – tend to use it. It's inevitable, because Miyazaki is so famous.

And he's a huge influence. He and his team basically established the whole system. They created what Japanese anime is now. It's impossible not to be influenced by him. I saw Laputa [Castle In The Sky] when I was in Junior High School. That was the first movie I went to see with my pocket money, that I paid for myself – and it was great. There was nothing like it. It's not like I want to make movies like his movies, but I want to achieve what he achieved emotionally for lots of people, including myself.

It surprises me and puzzles me when your films are compared to his. For one thing, in many of Miyazaki's movies, his point of view is almost paternalistic, whereas yours is on a similar emotional level to your young protagonists.

I agree, he's like a father, a teacher, a headmaster... He talks about ethics, and he's got this idea about how people should live, or what they should live by. He's an authoritarian figure, if you like. I don't know if that's a generation thing or a personal thing, but I can't tell teenagers what they should do, or how to live their lives. Because I remember those emotions I had when I was a teenager – I remember failure, I remember how great it was to talk with a girl I had a crush on – and I still have them. So our messages are very different.



CREDITS

| | | |
|-------------------------------|-----|--------------------|
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| | | |
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