



venezia 63  
out of competition



# TALES from EARTHSEA

a film by GORO MIYAZAKI



スタジオジブリ  
STUDIO GHIBLI

wild bunch



**venezia 63**  
out of competition

**63° MOSTRA INTERNAZIONALE  
D'ARTE CINEMATOGRAFICA DI VENEZIA**

**FUORI CONCORSO**

**STUDIO GHIBLI  
PRESENTS**

**GEDO SENKI  
(TALES FROM EARTHSEA)**

**A FILM BY  
GORO MIYAZAKI**

**A  
STUDIO GHIBLI  
PRODUCTION**

COLOUR / 1:1.85 (VISTA SIZE) / DLP CINEMA AVAILABLE

DOLBY DIGITAL SURROUND EX / DTS-ES

RUNNING TIME: 115 MINUTES

JAPAN RELEASE: JULY 29, 2006

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## SYNOPSIS

A ship is tossed on the rough sea. The captain orders a weather-working magician to calm the waves, but the man is unable to remember the true name of the sea and the gale continues to rage. Two dragons appear from the storm clouds and devour each other. For Western dragons to appear over the eastern ocean and feed on one another is an omen of something unthinkable. The balance of the world is collapsing.

**Sparrowhawk (Ged)** is on a quest, searching for the evil source of the disturbances that are shaking the world. Once an impetuous goatherd, he is now **Lord Archmage**, the greatest of wizards. On his travels he meets **Arren**, Prince of Enlad.

In flight from his Shadow and unable to confront his own inner darkness, Arren is a mirror of Sparrowhawk in his younger days. They travel together, through vast ruined landscapes, mountains, valleys and abandoned farmsteads, before arriving at Hort Town. The city is in chaos: craftsmen have forgotten their skills and deal only in fake goods; slaves are openly bought and sold; hazia addicts throng the dangerous backstreets. The citizens rush crazily back and forth, but with no purpose, their blank eyes fixed on distant dreams, headed only for death.

Sparrowhawk and Arren seek refuge with **Tenar**, a former priestess of the dark Tombs of Atuan. When Sparrowhawk recovered the broken Ring of Erreth-Akbe from the Tombs, he delivered Tenar into the world of freedom and light. Also living on Tenar's farm is **Therru**, an orphan girl with a fire-scarred face. Arren spends his days labouring in the fields, interacting with nature and learning from Sparrowhawk how the universe depends on balance. Therru gradually opens her heart to the young prince, but he remains haunted by fear of the Shadow that is pursuing him.

Sparrowhawk learns that a wizard named **Cob**, in his search for eternal life, has opened the door between the worlds of the Living and the Dead, and that this transgression has triggered the world's imbalance. Once called Cob of Havnor, the magician is an old and previously defeated adversary of Sparrowhawk's who has sworn to take a terrible revenge.

Arren leaves Tenar's farm, terrified that he can no longer control his violent 'other self'. Fleeing his Shadow, he is taken captive by the wizard, given the powerful drug hazia, and loses his mind...

Sparrowhawk and Therru both risk their lives to bring Arren back to his senses. With their help, he overcomes the temptation of eternal life and, armed with a magical sword, faces Cob in final combat.

## VOICES

Junichi OKADA	<i>Arren</i>
Aoi TESHIMA	<i>Therru</i>
Yuko TANAKA	<i>Cob</i>
Teruyuki KAGAWA	<i>Hare</i>
Jun FUBUKI	<i>Tenar</i>
Bunta SUGAWARA	<i>Sparrowhawk (Ged)</i>

## CREW

DIRECTOR	Goro MIYAZAKI
BASED ON THE "EARTHSEA" SERIES BY	Ursula K. Le GUIN
INSPIRED BY "SHUNA'S JOURNEY" BY	Hayao MIYAZAKI
SCREENPLAY	Goro MIYAZAKI Keiko NIWA
MUSIC	Tamiya TERASHIMA
THEME SONG PERFORMED BY	Aoi TESHIMA
PRODUCER	Toshio SUZUKI
PRODUCTION	Studio Ghibli
DIRECTING ANIMATOR	Akihiko YAMASHITA
SUPERVISING ANIMATOR	Takeshi INAMURA
ART DIRECTOR	Yoji TAKESHIGE
COLOUR DESIGN	Michiyo YASUDA
DIRECTOR OF DIGITAL ANIMATION	Mitsunori KATAAMA
DIRECTOR OF DIGITAL IMAGING	Atsushi OKUI
DIRECTING ANIMATOR	Akihiko YAMASHITA
AUDIO DIRECTOR	Kazuhiro WAKABAYASHI
RECORDING / SOUND MIXING	Tsukuru TAKAGI
RECORDING / SOUND MIXING SUPERVISOR	Shuji INOUE
SOUND EFFECTS	Koji KASAMATSU

## CHARACTERS

### ARREN

The prince of Enlad and heir to the principality of Morred. Having lived a carefree early life, he is an exile, pursued by a Shadow. He meets the Archmage Sparrowhawk on his journey.

### THERRU

A mysterious girl with a fire-scarred face. Subjected to abuse and deserted by her parents, Therru lives with Tenar, her sole confidante.

### COB

Afraid of death to the point of losing all other purpose in life, Cob opens the gates between the lands of Living and the Dead in an attempt to attain immortality. He has sworn to take a terrible revenge on Sparrowhawk.

### KING

The King of Enlad and father of Arren, a wise and beloved monarch whose greatest concern is the well-being of his subjects.

### QUEEN

Arren's strict and unbending mother.

### HARE

The leader of Cob's minions and a slave trader, Hare is a low coward who pretends to possess great powers.

### TENAR

Rescued by Sparrowhawk while serving as the priestess of the Tombs of Atuan, Tenar now runs a farm all by herself following the death of her husband.

### SPARROWHAWK (GED)

The most powerful wizard of the Archipelago, he detects the loss of balance in the world and journeys to seek out and defeat the source of the evil.

## NOTES FROM THE DIRECTOR

### The human mind is going mad.

- Goro Miyazaki

I believe I first encountered Ms. Le Guin's EARTHSEA books some 20 years ago while I was still in high school. At the time, I was most fascinated by the first and second volumes of the series, particularly the first, where the proud Sparrowhawk's setbacks and eventual acceptance of his Shadow overlapped with my own personal experience. In the second volume, I felt both the joy and the sadness of Tenar's liberation from the dark Tombs of Atuan.

However, when planning this film, I revisited the entire series and, to my surprise, the third and fourth books and the sequel appealed to me most. This may be due to my getting older, but I feel that the social conditions around us provide the definitive reason.

### LIVING IN HORT TOWN: WHERE THE SENSE OF BEING ALIVE HAS BEEN LOST

The world in which we are now living is very similar to Hort Town and Lorbanery, the settings of the third volume THE FARTHEST SHORE. Everyone is frantically busy, always in motion, but all seems to be without purpose. It appears that people are driven by the fear of losing everything - as though madness is spreading in the minds of men.

I will not list one by one the problems we all face, as the drastic social changes in and outside Japan are obvious. The fact remains that no one can point out the way to change for the better. Thus adults lose their pride, sympathy and consideration for others, while the young see no hope in their future and are overcome by helplessness.

In the end, one loses the sense of the reality of life and death, one's own and that of others. As one's existence grows ambiguous, regard for others inevitably fades alongside it, leading to the increase of apparently meaningless suicides and murders.

## THE STORY OF LIFE AND DEATH, AND THEN REBIRTH

I was pondering how we should carry on with our lives in this era when we began planning TALES FROM EARTHSEA. The loss of balance within the world originated from within man. Once you reach that conclusion you confront the issues of life and death. And that, I believe, is where the most important subject matter lies.

In the third book, there are recurring conversations between Sparrowhawk and Arren. Arren's questions mirror my own and Sparrowhawk's answers resonate in my mind. Perhaps Sparrowhawk's answers are for me to pass on to Arren as I am in between their ages. Compared to when I was a teenager, I can now better comprehend Sparrowhawk's words from Arren's position. The third book tells the story of an adult who passes the baton to his young successor; I believe that is the reason why I chose this particular volume.

Furthermore, the message of "the rebirth of man" as conveyed by the fourth volume and the subsequent works made a huge impact. These are the stories of a new beginning for the powerless Sparrowhawk and Tenar, the rebirth of an injured girl, the rebirth of a proud magician, the encounter of two youths and their brand-new journeys. I believe what is common throughout the works is a positive message that affirms humanity: showing man and woman being equally supportive of each other, and that regardless of age, one can always recover and start again. If I were to add anything, it would be the importance of living in mutual harmony with the earth.

We are wandering off the path that must be followed. With the over-development of civilization and its vast sprawling cities, we think that we can foresee and control all that is around us. In my opinion, to realize that man is powerless against the forces of nature, and to accept this, would allow us to live in contentment.

## THE JOURNEY WITH SPARROWHAWK

*"Now, how should one live righteously?"* was my question, revisited over and over, while listening to the voices of the characters as the film progressed. Now it is finished, I have the strange feeling that Sparrowhawk, Arren and I have been talking and travelling together for a long time.

My deepest wish is for the audience to enjoy this film and, most of all, to experience a personal journey with Sparrowhawk and the characters of TALES FROM EARTHSEA.

*Spring 2006*

## PRINCIPAL STAFF

### GORO MIYAZAKI - DIRECTOR / WRITER

INCLUDING THE SCREENPLAY AND THE LYRICS TO  
"THE SONG OF TIME" AND "THERRU'S SONG"

Born in Tokyo, 1967. After graduating from Shinshu University's School of Agriculture in Forest Science, Goro Miyazaki worked as a construction consultant, taking part in landscape planning / design of parks and urban forestry projects. From 1998, he undertook the overall design of Ghibli Museum, Mitaka, and acted as the museum's managing director from 2001 to June 2005. In 2004, he was awarded the Minister of Education's Art Encouragement Prize for New Artists in the field of art promotion.

### AOI TESHIMA - VOICE OF THERRU

PERFORMER OF "THE SONG OF TIME"  
AND "THERRU'S SONG"

Aoi Teshima sings both the theme song "The Song of Time" and "Therru's Song" featured during the film for Goro Miyazaki's directorial debut **TALES FROM EARTHSEA** (2006) as well as providing the voice of Therru. In 2003 and 2004, in Fukuoka where she was born, her voice captured the audience at the Diva event hosted by the Teens' Music Festival. Her performance also received rave reviews at the Japan and Korea World of Slow Music event in March 2005, and her work reached the ears of producer Toshio Suzuki and director Goro Miyazaki, paving the way for her debut.

### TOSHIO SUZUKI - PRODUCER

Born in Nagoya, Japan in 1948. Graduated from Keio University, Faculty of Letters in 1972, and joined Tokuma Shoten Co., Ltd. After working for the weekly magazine "Asahi Geino", Suzuki was on the founding staff of monthly animation magazine "Gekkan Animage". While working as vice-editor and later, chief editor for this magazine, he took part in the production of films by Isao Takahata and Hayao Miyazaki including **NAUSICAÄ OF THE VALLEY OF THE WIND** (1984), **LAPUTA CASTLE IN THE SKY** (1986), **GRAVE OF THE FIREFLIES**

(1988), **MY NEIGHBOUR TOTORO** (1988) and **KIKI'S DELIVERY SERVICE** (1989). He was one of the founders of Studio Ghibli in 1985, and has worked full-time at the studio since 1989. Suzuki has served as producer for **ONLY YESTERDAY** (1991), **PORCO ROSSO** (1992), **POM POKO** (1994), **WHISPER OF THE HEART** (1995), **PRINCESS MONONOKE** (1997), **MY NEIGHBOURS THE YAMADAS** (1999), **SPIRITED AWAY** (2001), **THE CAT RETURNS** (2002), **THE GHIBLIES EPISODE 2** (2002), **HOWL'S MOVING CASTLE** (2004) and **TALES FROM EARTHSEA** (2006).

He has also served as producer for projects including Hideaki Anno's live action film **RITUAL** (2000) and the Ghibli Museum, Mitaka (opened in 2001 in Mitaka, Tokyo), and as co-producer for Mamoru Oshii's animated feature **INNOCENCE** (2004). Suzuki is the President of Studio Ghibli Inc.

### AKIHIKO YAMASHITA - DIRECTING ANIMATOR

Born in 1966 in Okayama Prefecture, Japan. His debut in key animation came with **URUSEI YATSURA** (1981-1986) as a freelance animator. Yamashita first assumed the role of supervising animator for **MOBILE SUIT GUNDAM ZZ** (1986). He was also responsible for character design, storyboard and animation supervision of **GIANT ROBO - THE DAY THE EARTH STOOD STILL** (1992-1998). Charged with storyboard, art direction, animation supervision and key animation for numerous original video animation and animated television series, Yamashita also worked as a supervising animator for feature films. He has also provided character designs for computer games and software, and illustrations for novels. In 2001, he was highly complimented by Hayao Miyazaki for his key animation efforts on **SPIRITED AWAY** (2001) and subsequently appointed supervising animator of **HOWL'S MOVING CASTLE** (2004).

#### **TAKESHI INAMURA** - SUPERVISING ANIMATOR

Born in 1969 in Gunma, Japan. He was responsible for in-between animation and animation checks at Shinei Animation. Joining Studio Ghibli in 1991, his first assignment was in-between animation for PORCO ROSSO (1992). THE OCEAN WAVES (1993) showcased his first work on key animation; followed by MY NEIGHBOURS THE YAMADAS (1999), SPIRITED AWAY (2001), THE CAT RETURNS (2002) and several other Ghibli works. In 2001, he undertook the role of animation director for the Ghibli Museum, Mitaka short film WHALE HUNTING. His feature debut as supervising animator came with HOWL'S MOVING CASTLE (2004).

#### **YOJI TAKESHIGE** - ART DIRECTOR

Born in Philadelphia in 1964. Takeshige studied at the Tama College of Art and majored in oil painting. His first credit with Studio Ghibli was for MY NEIGHBOUR TOTORO (1998), as a background artist. He also worked on ONLY YESTERDAY (1991), and formally joined Studio Ghibli's staff for PORCO ROSSO (1992). He has worked as a background artist on POMPOKO (1994) and WHISPER OF THE HEART (1995), and as art director on the short ON YOUR MARK (1995), PRINCESS MONONOKE (1997), MY NEIGHBOURS THE YAMADAS (1999) and HOWL'S MOVING CASTLE (2004). His non-Ghibli credits include ROYAL SPACE FORCE – WINGS OF HONNEAMISE (1987), KIDO KEISATSU NO PATOREIBAH (1989) and GHOST IN THE SHELL (1995).

#### **MICHIYO YASUDA** - COLOUR DESIGN

Born in Tokyo, 1939. She started with Toei Animation (former Toei Doga) in the ink-and-paint department, as a clean-up animator. She met Takahata and Miyazaki while working for the TV Animators' Union, and served as a clean-up animator on THE LITTLE NORSE PRINCE VALIANT (1968). Subsequently she worked as the head of ink-and-paint or colour design on various animation projects at A Production and Nippon Animation. Her credits include FROM THE APENNINES TO THE ANDES

(1976) and THE FUTURE BOY CONAN (1978). In 1984, she worked on NAUSICAÄ OF THE VALLEY OF THE WIND, and has since been colour designer for all of Studio Ghibli's animated films up to HOWL'S MOVING CASTLE (2004), supporting both Takahata and Miyazaki.

#### **ATSUSHI OKUI** - DIRECTOR OF DIGITAL IMAGING

Born in Shimane in 1964. Okui began his professional life at Asahi Productions in 1981, in the cinematography department. His first cinematographer credit was for DIRTY PAIR – THE MOVIE in 1987. Further credits include GUNDAM GYAKUSHU NO SHYAA (1988) and GUNDAM F91 (1991). He first worked for Studio Ghibli as cinematographer on PORCO ROSSO (1992). In 1993, Ghibli started its own cinematography department and Okui formally joined the studio. Since then, he has acted as cinematographer for all of Ghibli's films, including OCEAN WAVES (1993), POMPOKO (1994), WHISPER OF THE HEART (1995), PRINCESS MONONOKE (1997), MY NEIGHBOURS THE YAMADAS (1999) and HOWL'S MOVING CASTLE (2004).

#### **MITSUNORI KATAAMA**

- DIRECTOR OF DIGITAL ANIMATION

Born in Yamaguchi in 1964. Kataama first encountered 3D computer graphics under the guidance of Masaki Fujibata in 1986. In 1992, he was awarded the first prize at the International Computer Graphic Art Exhibition. His desire to fuse cel animation with 3D computer graphics was triggered after taking on the role of computer graphics director for the original animation video MACROSS PLUS. Joining Studio Ghibli in 1995, Kataama directed the computer-generated graphics of SPIRITED AWAY (2001) and THE GHIBLIES EPISODE 2 (2002). He was the director of digital animation for HOWL'S MOVING CASTLE (2004).



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見えぬものこそ。



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# ゲド戦記

TALES from EARTHSEA

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