



スタジオジブリ作品
STUDIO GHIBLI

Earwig and the Witch



CAST

Shinobu Terajima
Etsushi Toyokawa
Gaku Hamada
Kokoro Hirasawa
Sherina Munaf

PRODUCTION STAFF

BASED ON THE NOVEL BY
PLANNING

Diana Wynne Jones
Hayao Miyazaki

SCREENPLAY
ORIGINAL CHARACTER
AND SETTING DESIGN

Keiko Niwa Emi Gunji

Miho Satake

MUSIC
THEME SONG
ENDING SONG

Satoshi Takebe
"Don't Disturb Me"
"The World is In My Hands"
LYRICS Goro Miyazaki
COMPOSED BY Satoshi Takebe
PERFORMED BY Sherina Munaf
GUITAR Hiroki Kamemoto
 (GLIM SPANKY)
BASE Kiyokazu Takano
 (Mrs. GREEN APPLE)
DRUMS KAVKA SHISHIDO
KEYBOARDS Satoshi Takebe

CHARACTER DESIGN
CG SUPERVISOR
ANIMATION SUPERVISOR
ART DIRECTOR
SOUND DESIGNER
SOUND RE-RECORDING MIXER
ADR DIRECTOR

Katsuya Kondo
Yukinori Nakamura
Tan Se Ri
Yuhki Takeuchi

Koji Kasamatsu
Eriko Kimura

EXECUTIVE PRODUCERS
CHIEF EXECUTIVE PRODUCERS
PRODUCER

Koji Hoshino Kiyofumi Nakajima
Isao Yoshikuni Keisuke Tsuchihashi
Toshio Suzuki

DIRECTED BY

Goro Miyazaki

Color/Vista/5.1ch
Running time: 83 min.
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Interview

Planning: Hayao Miyazaki

I received “Earwig and the Witch” from publisher Tokuma Shoten, which sends me children’s books every month. I love Diana’s books, and upon opening this one, I found it to be very engaging. It’s extremely scathing and full of sarcasm, but also has a sprinkling of humor that doesn’t get buried, making it genuinely delightful. In a sense, it’s quite down-to-earth, in that it depicts the process by which a family comes together.

I remember showing the book to a friend at a coffee shop. “It’s appealing, isn’t it? It could become a movie.” I felt it had potential for an animated adaptation, and would be an exceptionally attractive project.

Earwig’s charm comes from her indomitable spirit. She has an unflappable strength and formidableness, and at the same time, she’s an adaptive and tenacious fighter. They’re the same qualities you need when making your way in the world, and those aspects of her character are particularly endearing.

When people around us display hostility, we often tend to lose our nerve, shrink, and give up, but we can still somehow find a niche to cling on to, by our fingernails if need be, and use it to lift ourselves up. That’s the definition of formidableness. When times get hard, it enables you to maintain a positive outlook, and endure hardship with a smile on your face. Our world isn’t an easy one to live in, but no matter how tough things get, we have to find our niche and establish ourselves, make allies, and live right. These days, it seems that ability is lacking above all.

Even children to adopt many different guises around adults, and that’s natural. However, nowadays I think that showing your awkward and surly side is most honest and healthy. That being said, it just makes life more difficult. That’s the message conveyed by Diana’s books: “This is what life is all about.”

In my childhood, there were those who made an effort, and others who cheated, and we got into all kinds of scrapes, but we wanted others to play with us more than anything, so we’d even use a bit of buttering-up to get along. Kids these days don’t experience that anymore. They only play with kids their own age. They don’t play on side streets anymore. The world has changed for children. They don’t have chances to use various abilities to make their way in the world, so they become naive, proper, and frail.

It’s said that being formidable means you don’t always play fair. Everyone used to have that kind of formidableness, but for some reason, that’s been lost now. It’s what we need to survive in times like these.

Earwig is a witch by birth, but the book doesn’t touch upon that at all. If Diana had lived longer, I sense she probably would have continued the story. What happened to the witch who abandoned Earwig? What kind of life does Earwig go on to lead? I get the feeling Diana wanted to expand the story it into a grand ongoing saga.

The use of CG was impressive. That’s thanks to the truly wonderful team that came together for this project. Once the decision was made to work with CG, I wondered how it would be done, but when I saw the finished product, I had no complaints. Because it was drawn using CG, not pencils, it has a more liberated quality.

It’s an entertaining film. It succeeds in conveying the energy that the book possesses, and is all the more entertaining for it. Being able to describe it simply as entertaining is a good thing.

My praise comes with no reservations. It must have been a tough film to make. Earwig’s formidable ability to never give up and to dig her heels in permeates the picture, and the resolve to deliver the film also remained surefooted throughout, which pleases me greatly.

Interview

Director: Goro Miyazaki

About Earwig: The path to production, and a personal perspective

She's not a good girl. That's what appealed to me about the protagonist of "Earwig and the Witch," which I read after it was suggested to me as my next project by Hayao Miyazaki and Toshio Suzuki.

Diana Wynne Jones's works don't feature pure, just, and pretty girls. They're mostly eccentric, and self-absorbed to put it negatively, or more positively, they have clearly defined principles and positions, and can never simply do as they are told.

Taking that even further, Earwig (given the name "Aya" in the Japanese translation, which is also part of the word "ayatsuru" meaning to manipulate), is a girl who tries to make others act according to her will by finessing them. To me, that's what makes this story most engaging.

As it happened, at the time I was thinking a lot about how difficult life is for kids these days. Compared to the past, there are fewer and fewer children around, so many have to deal with adults on their own. It seemed to me that Earwig's cunning and quick thinking, which enables her to manipulate adults into doing her bidding, could serve as a model of a sort for children living in these times.

Earwig may not be a good girl by any means, but she's not a bad girl either. Even if she does attempt to bend others to her will, she doesn't make one-sided demands to seize what she wants, but rather builds give-and-take relationships, along the lines of "I'll do this for you, so you do that for me, Bella Yaga." She's not merely a selfish young lady. She has drive, curiosity, and ambition.

Producer (Toshio) Suzuki has said that "Earwig is the spitting image of Goro," probably in reference to my bad mouth and personality, but I'd like to think he meant I resemble Earwig because I also stay true to myself and bring others on side in order to turn ideas into reality, so I'll take it as a compliment (laughs).

What exactly is Earwig's power to manipulate others? It could be nothing less than her aptitude for communication. She studies people, then thinks about what she has to do to make them willingly act on her behalf, and bring about a mutually beneficial result. Earwig tries to accomplish this through many different approaches. What's more, even if her target refuses to act in accordance with her words, she isn't easily discouraged. She may think that her approach was bad, but she never thinks that of herself. "What's wrong with me?" is the film's Japanese tagline, and it could be interpreted as either a whimpering refrain, or a defiant declaration. I'm fond of its duality.

It could be said that many young people today lack self-esteem. I'd say it's important to face the future with unfounded confidence, just like Earwig.

The challenge of full 3D CG

Earwig's toughness is fitting for a Ghibli heroine, but her formidableness may not be. With that in mind, from the moment we decided to make this film with 3D CG rather than drawing by hand, I'm sure it became separated from the image everyone has of Studio Ghibli.

Nevertheless, CG was chosen for this project because I discovered while making the TV series "Ronja, The Robber's Daughter" that it can convey drama in such a unique way. With hand-drawn animation, depicting a scene with several overlapping movements, such as turning around while talking, while also maintaining the integrity of the image is an extremely difficult task that tests even highly-skilled animators, but with CG, in which you

move a completed model to animate it, no matter how many simultaneous movements overlap, the image doesn't fall apart.

Also, with regard to CG, we didn't choose a cel animation-like look as was used for "Ronja, The Robber's Daughter." That's because Hayao Miyazaki is still working on a hand-drawn animated film at Ghibli, so I didn't want to go to the trouble of making something that imitated the look of it with CG. My film was going to be made with CG, so a full 3D CG look was the only choice. There was also the issue of Ghibli's future to consider, so I took on the project with the conviction that a new challenge was necessary.

(In response to Hayao Miyazaki's comment that the film's use of CG has liberated it) I totally agree. When Ghibli makes a hand-drawn animation, it's inevitably compared with the production style of Hayao Miyazaki or Isao Takahata, and bound to preconceptions of the way it should be. On the other hand, by taking the completely different approach of CG, you can do it in any way you like for the very reason that there is no precedent.

So, in addition to making the film the way I wanted to, I also chose to use rock music, which I love, as the soundtrack. Music composer Satoshi Takebe and sound designer Koji Kasamatsu were also given room to experiment freely. I'd very much like you to experience the quality and playfulness of the film's soundtrack in an actual cinema.

I set out to make a film that, despite using 3D CG, would be an extension of the works that Ghibli has produced to date. By the same token, using 3D CG made it possible for the film to break free of Ghibli's limitations, and I myself was able to work in a freer way than ever before. That's especially attributable to the eccentricity of "Earwig and the Witch," which matched my personality perfectly. I'm sure of that.

Interview

Producer: Toshio Suzuki

Earwig is Studio Ghibli's carefully-raised daughter

In times like these, what is there a demand for, and what satisfies it?

Coming up with new projects is an extremely difficult process, but I'm always left in awe of Hayao Miyazaki. Actually, the idea to adapt "Earwig and the Witch" came from him. He goes through numerous children's books every month and recommended "Earwig and the Witch" to me, saying it's entertaining and that I should read it. He had announced his retirement, but expecting him to go quietly was a big mistake (laughs).

In fact, he was considering adapting "Earwig and the Witch" himself, along with "How Will You Live?" which he's currently working on, and intended to direct both. When he came to me with his idea, I replied: "A witch story is all well and good, but is it really something you should be doing right now?" Even he was aware of that too, so I think he mostly just wanted to run it by me, because that's how invested he was in it. Then he took it to Goro. I presume he thought the project was too good to waste, so he suggested it to his son (laughs).

I read the book too, and it's extremely enjoyable, especially the character of Earwig. Then again, I didn't realize how relevant it was to our times until the spread of COVID 19. As with the Great East Japan Earthquake and Tsunami, when something terrible happens, the world changes. Earwig possesses the kind of energy you need to live courageously through such a situation.

While I'm in awe of Hayao Miyazaki, I'm also immensely impressed by Goro. He captured the character of Earwig superbly. To tell the truth, when I saw the rushes of some sequences, I had some concerns. Earwig wasn't endearing, and even worse, she had a loathsome look to her. I told Goro that too. Then I saw the film all the way through, and I realized how endearing Earwig really was. That was a revelation.

Earwig's loathsomeness seemed familiar to me, and I realized that's because Goro himself has that quality. People who create need to have a bad personality. In a sense, that goes for Hayao Miyazaki and Isao Takahata as well. The only person at Ghibli with a good personality is me (laughs). So with that in mind, Goro has all the qualities necessary to direct. I'm sure he'd never say this himself, but I'm sure he felt an affinity for Earwig as soon as he read the book. Unintentionally or not, he made a film in which he himself is the protagonist, and it's all the more entertaining for it. Goro's personality is a perfect match for the times we live in.

The tagline "What's wrong with me?" is a phrase that also features in the lyrics for singer-songwriter Aimyon's "Marumaru Chan," and I once heard a young person actually say something along those lines: "Why doesn't anyone understand how capable I am?" When I heard those words, they felt particularly contemporary and intriguing. Take Japanese in their twenties. They've haven't had much to celebrate ever since they were born, and they're an unfortunate generation. They've needed intelligence and power to survive, and in a way, Earwig is representative of them. That's why young Japanese adults can say unreservedly, "What's wrong with me?"

When Diana Wynne Jones was writing the book, I'd say she might have had Astrid Lindgren's "Pippi Longstocking" in mind. Pippi is described as "the strongest girl in the world," whereas Earwig could be called none other than the shrewdest. She has a charm that speaks to people of all ages.

Hayao Miyazaki was also extremely complimentary about the finished film. He watches films shot by shot, or "katto" (cut) as we say in Japanese English. He's delighted if he can find even one that impresses him. By the way, in "The Wind Rises" (2013), there's a shot in which Naoko and Kayo are talking together by themselves, and Jiro comes home and

closes a door. I've known Miya-san a long time, so after seeing the rushes, I simply said to him, "The way Jiro shuts that door...", and he responded, "You noticed that? Great, isn't it?" (laughs). He praised "Earwig and the Witch" generously because that there were so many shots that impressed him. What's more, they all captured Earwig's facial expressions. I'm sure he was so taken with them exactly because they were done with CG. Animators can achieve things they've only dreamed of through CG. It made sense to me that "Earwig and the Witch" would surprise and delight Hayao Miyazaki.

I see the shift from hand-drawn animation to CG as inevitable. Of course, there's no need to force an end to drawing by hand either. Still, we must accept that cinema is constantly evolving together with technology. At first, it had neither sound nor color, then color film came along, and talkies too. I've been fortunate enough to experience both of those developments in real time.

The main character of "Earwig and the Witch" is a girl who could be described disparagingly as cunning, and then there's the fact that the film is CG-animated. From a narrow-minded standpoint, some might say those two aspects are unbefitting of Ghibli, but I think otherwise. It's like our carefully-raised daughter has flown the coop and shaken everyone up, but in the end, all's well that ends well. That's been the quintessential quality of Ghibli's heroines and heroes through the years. Put simply, they're tomboyish to just the right degree (laughs). That goes for our protagonist this time around too, which makes "Earwig and the Witch" as typically Ghibli as it can be.

Introduction

Studio Ghibli's latest production is its first-ever full 3D CG animation

Excluding revival screenings, "Earwig and the Witch" is Studio Ghibli's first film to be theatrically released in Japan since "The Red Turtle" (created, written, and directed by Michaël Dudok de Wit, with Isao Takahata serving as artistic producer) in September of 2016, four years and seven months ago.

It is an adaptation of the book of the same title by Diana Wynne Jones, author of "Howl's Moving Castle" (2004), and directed by Goro Miyazaki, for whom it represents his first feature film in 10 years since "From Up on Poppy Hill" (2011), and whose most recent work was the television series "Ronja, The Robber's Daughter" (2014-2015) six years ago. Most notably, "Earwig and the Witch" is Studio Ghibli's first-ever full 3D CG animation. It also breaks new ground with its protagonist, a formidable young girl who represents somewhat of a departure from Ghibli heroines to date, and the style in which she is brought to life. The completed film opens with surprise and excitement, and concludes with a satisfying resonance, in the inimitable Ghibli tradition.

It was one of only four animated works out of a total of 56 films officially selected by the Cannes International Film Festival in June of 2020, and is eagerly anticipated around the world, with theatrical releases lined up in the United States, Europe, Central and South America, Australia, and elsewhere.

In Japan, the film was first shown on television by the Japan Broadcasting Corporation (NHK) on December 30th of 2020, and a theatrical release was subsequently set for 2021. It will be the first time in several years that a Studio Ghibli film will hit cinemas during the Golden Week holiday period.

No matter how hard times may get, they can be turned into laughter, and there is no better time for audiences to witness the resilient strength of formidable, shrewd, yet never malicious heroine Earwig, in cinemas.

How the project originated

The first person at Studio Ghibli to discover the book "Earwig and the Witch" and consider turning it into a film was Hayao Miyazaki. However, he chose not to direct it himself, as he had already commenced preparations for his next film "How Will You Live?"

The most obvious choice to take over was Goro Miyazaki. He was also captivated by the book, which resonated with his concerns about children in these times, and agreed to take on the project. Furthermore, he had previously made "Ronja, The Robber's Daughter," a CG-animated TV series with a hand-drawn look to it, and was interested in using 3D CG for his next work. He sensed that "Earwig and the Witch" would be well-suited to a 3D CG-animated adaptation, and production subsequently began in earnest.

Created by author Diana Wynne Jones

The book "Earwig and the Witch" comes from the pen of Diana Wynne Jones, whose "Howl's Moving Castle" was also adapted by Studio Ghibli. She was one of Britain's most famous writers of fantastic fiction, and is known as the "queen of fantasy."

Published in Japan in 2012, "Earwig and the Witch" was the last work of Wynne Jones, who passed away the year before. It was translated into Japanese by Kaoruko Tanaka, who has rendered many of the author's works. Its illustrations are by "Howl's Moving Castle" artist Miho Satake, who Wynne Jones once described as her favorite illustrator in the world.

Protagonist Earwig was named after the mythic insect which was said to crawl into people's ears and take control of them. The Japanese translation goes a step further by renaming Earwig as "Aya Tsuru," after the verb "ayatsuru" which means "to manipulate."

Kokoro Hirasawa as Earwig leads a bewitching cast

Protagonist Earwig is played by Kokoro Hirasawa, from the films "TIGER: My Life as a Cat" (2019) and "Flight on the Water" (2020), who successfully auditioned for the role. "We brought in girls between the ages of 11 and 20," recalls director Goro Miyazaki. "Many weren't only too mature, they seemed to be too calculating as well, and the ones who were childlike were overly so and too innocent. Kokoro stood out with her memorable voice, and was hugely impressive. She wasn't easily daunted either, so she was perfect to play Earwig."

Hirasawa is joined by an ensemble featuring some of Japan's finest actors, such as Shinobu Terajima as Bella Yaga the witch, Etsushi Toyokawa as her mysterious male housemate Mandrake, and Gaku Hamada as Thomas the black cat. Terajima and Toyokawa were both making their voice acting debuts, but they delivered characteristically vivid and distinctive performances. "The entire cast were wonderful, portraying their characters to the fullest by even ad-libbing in stretches with no dialogue," says Miyazaki. Additionally, the theme and ending song are sung by Indonesian multi-talent Sherina Munaf, who also voices Earwig's mother, while Rumi Hiiragi, who played protagonist Chihiro in "Spirited Away" (2001) and also featured in "Ponyo on the Cliff by the Sea" (2008) and "From Up on Poppy Hill," continues her association with Ghibli by voicing the home for children's assistant matron.

A production crew gathered from Japan and abroad

Accomplished staff with a long track record on Ghibli productions and abundantly gifted young talents were brought together from within Japan and overseas. As it was the company's first full 3D CG-animated film, the composition of the production team itself was also a step in a new direction.

Together with co-writer Emi Gunji, the screenplay was penned by Keiko Niwa, who had scripted Goro Miyazaki's previous two films as well as "The Ocean Waves" (1993) under the nom de plume Kaori Nakamura, "Arrietty" (2010), and "When Marnie Was There" (2014).

Character design was handled by Katsuya Kondo, who first worked for Ghibli as a key animator on "Castle in the Sky" (1986), then doubled as character designer and animation director for "Kiki's Delivery Service" (1989), and animation director and theme song lyricist for "Ponyo on the Cliff by the Sea." He also served as character designer for Goro Miyazaki's "From Up on Poppy Hill" and "Ronja, The Robber's Daughter."

CG supervision was entrusted to Yukinori Nakamura, who had served as CG animator on "Boro the Caterpillar" (2018), an original animated short film for Ghibli Museum.

Half of the animation production team for "Earwig and the Witch" were foreigners working in Japan, hailing from France, Taiwan, Indonesia, and Malaysia. A central role was played by 37-year-old Malaysian 3D CG animator Tan Se Ri, who first met Goro Miyazaki while working on "Ronja, The Robber's Daughter." After studying 3D CG animation in Malaysia, he built his career in Japan, and joined the Earwig project from the beginning as an animation supervisor, guiding animators from overseas, and gathering Japanese animators. Tan's talents were put to use designing "rigs," the equivalent of digital skeletons and muscles for enabling the characters' movements.

Also, while "Earwig and the Witch" is a 3D CG animation, it also succeeded in recreating characteristic aspects of hand-drawn animation, such as exaggerated expressions and

changes in style according to different camera angles. Director Miyazaki and character designer Kondo were able to achieve the facial and physical expressiveness they envisioned thanks to the contributions of Tan and the animation team.

“The only members of the CG team I knew were Se Ri from working on “Ronja, The Robber’s Daughter” and Nakamura from “Boro the Caterpillar,” so I was working with everyone else for the first time,” says Miyazaki. “It was an unprecedented challenge, and to be honest, a gamble of sorts with no guarantee of success, but thanks to the wonderful job done by our crew, the result exceeded my expectations.”

A rock soundtrack featuring a theme song by a special unit formed specially for this film

The music enhancing “Earwig and the Witch” is, surprisingly, rock and roll. A sonic experience unlike that of any other Ghibli production has been created by soundtrack composer Satoshi Takebe, who also worked on “Tales from Earthsea,” “From Up on Poppy Hill,” and “Ronja, The Robber’s Daughter.”

“It’s rock, not in the modern sense, but more like British glam rock and prog rock from the 1970s,” says director Miyazaki. “They’re musical genres I’ve always been a fan of, and they just happen to be perfect for characterizing Earwig’s mother’s generation. Assembling the band was something else we put a lot of thought into, and in putting together the score, we strived to make it sound as live as possible. Takebe is a performer as well, and that live vibe has always been important to him. The songs are yet another fun aspect of the film.” Vocals were provided by singer-songwriter and actress Sherina Munaf, a household name in Indonesia who is also active in Japan. Accompanying her were Hiroki Kamemoto of rock duo *Glim Spanky* on guitar, Kiyokazu Takano of rock band *Mrs. Green Apple* on bass, Shishido Kavka on drums, and Satoshi Takebe on keyboards, forming a very special unit. Pay close attention to their performances on theme song “Don’t Disturb Me” and ending song “The World Is In My Hand,” produced by Takebe and director Miyazaki.

Story

Earwig, a 10-year-old orphan girl, has grown up in a home for children where she always gets her way, and never wants for anything.

One day, she is visited by a strange couple: a gaudy-looking woman who goes by the name Bella Yaga, and a lanky gentleman called Mandrake. They take Earwig back to their abode.

“I’m a witch. I brought you into this house... because I need another pair of hands.”

“You agree that you’ll teach me everything you know about magic. And I agree to remain here and help you out!”

So begins Earwig’s agreement with Bella Yaga, and her new life working as a witch’s helper. However, all the hostile woman does is work the defiant girl to the bone, without teaching her even a smidgen of magic.

For the first time ever, Earwig finds herself at someone else’s beck and call, so she joins forces with Bella Yaga’s familiar, a magic-savvy black cat named Thomas, and goes on the counterattack!

“What’s wrong with me?”

Characters

EARWIG (ERICA WIGG), performed by Kokoro Hirasawa



A cheeky yet adorable girl that has cleverness and talent to manipulate people, and possesses a mentality of never giving up. Her real name is Earwig, but she is unaware of this.

BELLA YAGA, performed by Shinobu Terajima



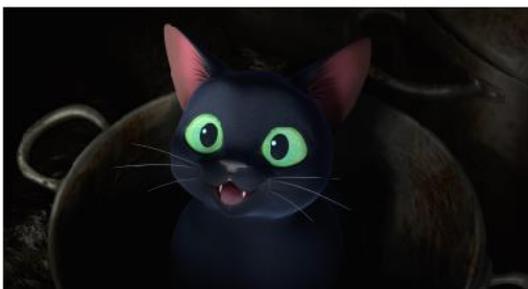
A witch that makes a living by selling her various dubious magical concoctions. This business appears to be booming, so much so that she adopts Earwig to be her assistant.

THE MANDRAKE, performed by Etsushi Toyokawa



An imposing man who shares a house with Bella Yaga. He always seems to be in a bad mood, with an extreme aversion to being disturbed. When angered, sparks can be seen flying deep within his eyes, and his ears elongate like a pair of horns.

THOMAS, performed by Gaku Hamada



A black cat, and Bella Yaga's familiar. He speaks like a human, and is essential to Bella Yaga when making magic spells, as his involvement ensures they work. However, he despises her concoctions, and is always trying to escape. He is commonly a coward but impudent at times.

Theme Songs

Theme song “Don’t Disturb Me”

LYRICS BY Goro Miyazaki
COMPOSED BY Satoshi Takebe
PERFORMED BY Sherina Munaf
GUITAR Hiroki Kamemoto
(GLIM SPANKY)
BASE Kiyokazu Takano
(Mrs. GREEN APPLE)
DRUMS KAVKA SHISHIDO
KEYBOARDS Satoshi Takebe

Sweet heat stagnating on a summer night
Sensing a smelly fairy beneath the floor
Sneaky laughter at a nasty rumor
Keeps a young demon awake

A full moon burning red and bleeding
Witches on the roof furiously dancing
Eventually an aged figure still yearning with greed
Will be rejuvenated by a young lady’s blood

Oh, shameless witch
Oh, shameful fairy,
Oh, he’ll tremble beneath his pillows

Don't disturb me, Best believe
All those who bother me
Don't disturb me, they all will feel
My curses' ferocity

Inside a freezing furnace covered in ash
A barefoot girl with chapped feet is crying
How long will she have to wait until
The prince of her dreams on a white horse comes riding

In a tower in a castle surrounded by toys
The pale prince cowers in the shadows
His door protected by a hundred locks
His mama's the only woman he knows

Oh, foolish prince
Oh, hideous girl
Oh, doors are there to be opened

Don't disturb me, Best believe
All those who bother me
Don't disturb me, They'll end up in Hades
Where they'll burn for eternity

Ending Song “The World is In My Hands”

LYRICS BY	Goro Miyazaki
COMPOSED BY	Satoshi Takebe
PERFORMED BY	Sherina Munaf
GUITAR	Hiroki Kamemoto (GLIM SPANKY)
BASE	Kiyokazu Takano (Mrs. GREEN APPLE)
DRUMS	KAVKA SHISHIDO
KEYBOARDS	Satoshi Takebe

A purple sky
before sunrise
Crows rummaging
through garbage

The town will soon
rub its weary eyes
and overflow
with people and cars

Dazzlingly twinkling stars
now fall into gutters
To be swept away
Farewell my dear hero

Take a sip of steaming hot tea
and feel the crisp barren breeze
Up on a hill looking down at the world
All I see is mine

Concrete
and plastic
add sheen
to the superficial streets

Caught up
in zombie-like crowd
I slip through
and find my way out

What appeared to be a treasure
was nothing but an electric mirage
Take it all away
Farewell my dear hero

Sweet water comes up bubbling
Dip your bare feet into the spring
Remaining unchanged since long ago
Our untainted world

Profile

Director: GORO MIYAZAKI

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.

He debuted as a film director with the Studio Ghibli animated feature film *Tales from Earthsea* (2006), followed by the Studio's *From Up on Poppy Hill* (2011). In the fall of 2014, Miyazaki directed *RONJA, The Robber's Daughter*, the International Emmy-award winning animated television series, produced by NHK and Dwango and first broadcasted in Japan by the BS premium channel of NHK. Goro has supervised the Japanese voice-over production of a Chinese animated feature film "Monkey King: Hero Is Back" (2018, Japan release). He is currently engaged in the production of a new CGI animated feature film and the Ghibli Park scheduled to open in 2022 in Ai-Chikyu Haku Kinen Koen Park in Nagakute City, Aichi Prefecture.

In 2004, Goro Miyazaki was awarded the Minister of Education's Art Encouragement Prize for New Artists in the field of art promotion.

Planning: HAYAO MIYAZAKI

Animated film director. Born in 1941 in Tokyo, Japan. After graduating from Gakushuin University in 1963 with a degree in Political Science and Economics, Hayao Miyazaki joined Toei Animation Company as an animator. He worked under the director Isao Takahata for scene planning and key animation for the production of *THE LITTLE NORSE PRINCE VALIANT* (1968). He then moved to the animation studio A Production in 1971 where he worked on the original concept, screenplay, layout design and key animation for *PANDA! GO PANDA!* (1972). In 1973, Miyazaki moved to Zuiyo Eizo with Takahata, and later to Nippon Animation and Telecom, and did scene planning and layout designs for the TV series *HEIDI, GIRL OF THE ALPS* (1974), and directed his first TV series *CONAN, THE BOY IN FUTURE* (1978). He debuted as a director of theatrical feature with *THE CASTLE OF CAGLIOSTRO* (1979). In 1984, Miyazaki wrote and directed his feature *NAUSICAA OF THE VALLEY OF THE WIND*, based on his original graphic novel serialized in the monthly animation magazine "Animage". At Studio Ghibli, Miyazaki directed animated features including *CASTLE IN THE SKY* (1986), *MY NEIGHBOR TOTORO* (1988), *KIKI'S DELIVERY SERVICE* (1989), *PORCO ROSSO* (1992), *PRINCESS MONONOKE* (1997), *SPIRITED AWAY* (2001), *HOWL'S MOVING CASTLE* (2004), *PONYO ON THE CLIFF BY THE SEA* (2008) and *THE WIND RISES* (2013). He contributed to the planning and wrote the screenplays for Hiromasa Yonebayashi's *ARRIETTY* (2010) and Goro Miyazaki's *FROM UP ON POPPY HILL* (2011). He is currently working on a new feature *HOW WILL YOU LIVE?*

SPIRITED AWAY garnered many awards, including the Golden Bear at the 2002 Berlin International Film Festival and the 2002 Academy Award® for Best Animated Feature Film. *HOWL'S MOVING CASTLE* received the Osella Award at the 2004 Venice International Film Festival. Miyazaki was also awarded the Golden Lion for Lifetime Achievement at the 2005 Venice International Film Festival. In 2012, Miyazaki was named a "Person of Cultural Merit" by The Government of Japan. In July 2014, he was inducted into the Will Eisner Comic Awards Hall of Fame. *THE WIND RISES* was nominated for the 2013 Academy Award® for Best Animated Feature. In November 2014, the Board of

Governors for the Academy of Motion Picture Arts and Sciences presented him with an Honorary Oscar® for Lifetime Achievement.

Miyazaki contributed to the project planning and produced the Ghibli Museum, Mitaka, which opened in 2001, for which he serves as Executive Director. He has published a number of books of essays, drawings and poems, including “Shuna no Tabi (Shuna’s Journey)”, “Nani ga Eiga ka (What is a Movie?)” (a collection of conversations with Akira Kurosawa), “Mononoke Hime (Princess Mononoke)”, “Shuppatsuten (Starting Point)”, “Mushime to Anime (Insect Eye and Animation Eye)” (a collection of conversations with Takeshi Yoro), “Orikaeshiten (Turning Point)”, “Totoro no Sumu Ie (The House Where Totoro Lives)”, “Hon eno Tobira (The Portal to Books)” and “Hando Kazutoshi to Miyazaki Hayao Koshinuke Aikoku Dangi (Kazutoshi Hando and Hayao Miyazaki - Chatting about Patriotism)”.

Producer: TOSHIO SUZUKI

Producer and executive director of Studio Ghibli. Born in 1948 in Nagoya, Japan, he graduated from Keio University with a degree in Literature in 1972 and joined the publishing company Tokuma Shoten Co., Ltd. After working for the weekly magazine Asahi Geino, he cofounded the monthly animation magazine Animage. While serving as co-editor, and later chief editor, of Animage, Suzuki took part in the production of films by Isao Takahata and Hayao Miyazaki, including NAUSICAA OF THE VALLEY OF THE WIND (1984), GRAVE OF THE FIREFLIES (1988), and MY NEIGHBOR TOTORO (1988). He participated in the founding of Studio Ghibli in 1985 and has worked at the Studio since 1989, producing almost all of Studio Ghibli’s theatrical films including ONLY YESTERDAY (1991), POM POKO (1994), PRINCESS MONONOKE (1997), SPIRITED AWAY (2001), PONYO ON THE CLIFF BY THE SEA (2008), THE WIND RISES (2013) and the Ghibli Museum, Mitaka which opened in 2001. Credited as planning for THE TALE OF THE PRINCESS KAGUYA (2013) and executive producer for WHEN MARNIE WAS THERE (2014), he is also the producer of the Japanese-French co-production THE RED TURTLE (2016). He also hosts his own radio program “Sweating Ghibli” on Tokyo FM since 2007. He is the author of several books, including “Eiga Doraku (Movies as a Hobby)” (2005), “Shigoto Doraku: Studio Ghibli no Genba (Mixing Work with Pleasure: My Life at Studio Ghibli)” (2008), “Ghibli no Tetsugaku – Kawaru Mono to Kawaranai Mono – (Ghibli’s Philosophy – Things that Change and Things that Don’t)” (2011), “Kaze ni Fukarete (Blowin’ in the Wind)” (2013), “Suzuki Toshio no Ghibli Asemamire 1-5 (Toshio Suzuki’s Sweating Ghibli 1-5)” (2013, 2014, 2016), “Ghibli no Nakamatachi (My Ghibli Comrades)” (2016), “Ghibli no Bungaku (Literature of Ghibli)” (2017), “Jinsei wa Tannaru Karasawagi – Kotoba no Maho (Life is Full of Sound and Fury – Magic of Words)” (2017), “Zen to Ghibli (Zen and Ghibli)” (2018), “Minami no Kuni no Kanyada (Kanyada in Tropical Land)” (2018), “Tensai no Shiko: Takahata Isao to Miyazaki Hayao (The Mind of Geniuses: Isao Takahata and Hayao Miyazaki)” (2019) and “Shin Eiga Doraku Choimachi Elegy (Movies as a Hobby, New Edition – Choimachi Town Elegy)” (2020).

He has been awarded the Fujimoto Prize, Fumiko Yamaji Culture Award, Best Producer of Elan d’or Award, Shin Watanabe Award, Movie Day Special Achievement Badge, Geijutsu Sensho Minister of Education, Culture, Sports, Science and Technology Award, furthermore, Japan Advertising Federation recognized his efforts as a producer with the Shoriki Award and the Association of Media in Digital awarded him with the 20th anniversary special award amongst others. Suzuki received an honorary doctorate degree from the Rhode Island School of Design in 2012.