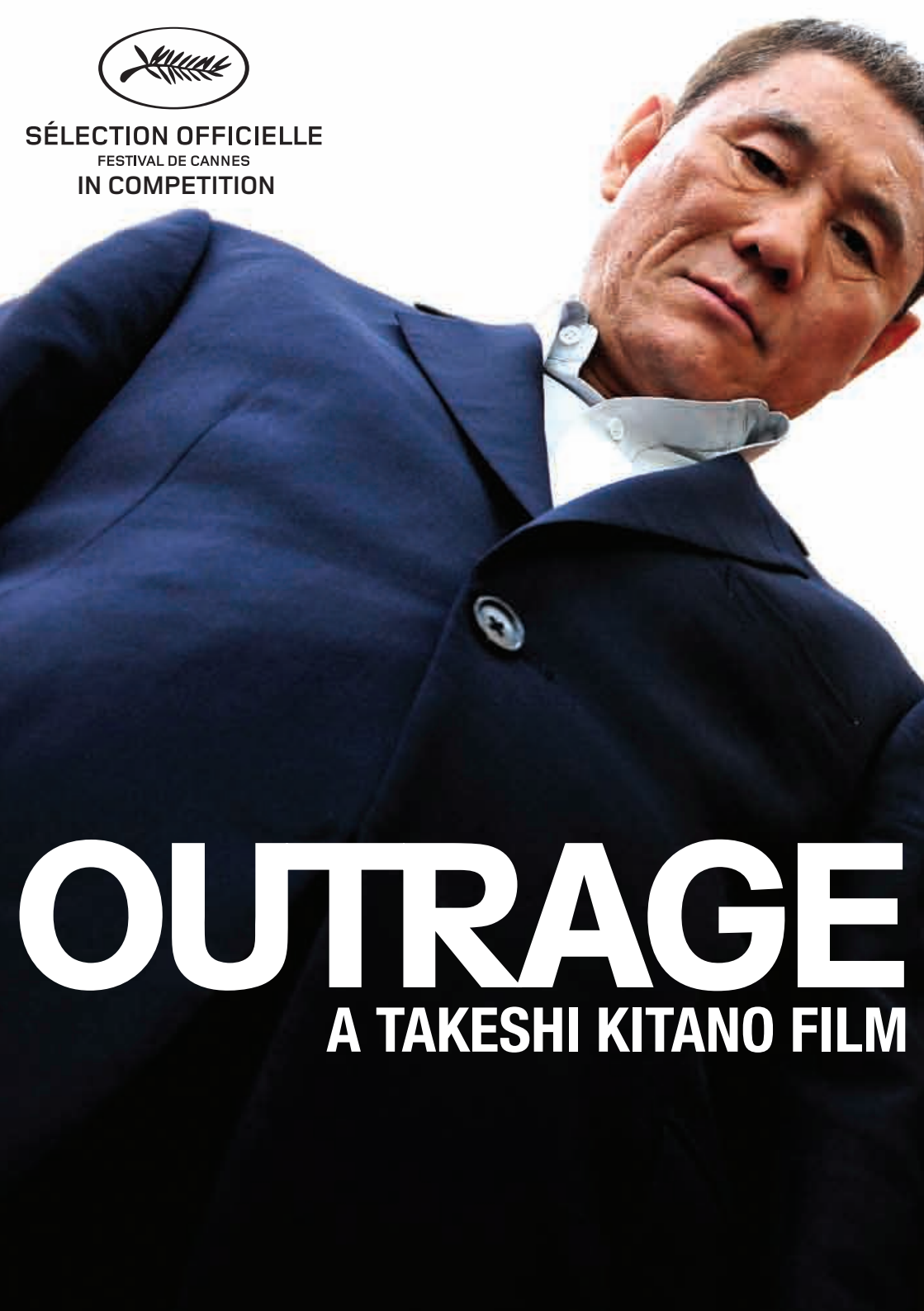




SÉLECTION OFFICIELLE
FESTIVAL DE CANNES
IN COMPETITION



OUTRAGE

A TAKESHI KITANO FILM



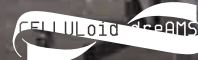
SÉLECTION OFFICIELLE
FESTIVAL DE CANNES
IN COMPETITION

OUTRAGE

A TAKESHI KITANO FILM

JAPAN - 2010 - 109 min - Color - Cinemascope - Dolby Digital

the directors label



WORLD SALES
CELLULOID DREAMS
2 rue Turgot
75009 Paris
T: + 33 1 4970 0370
F: + 33 1 4970 0371
info@celluloid-dreams.com
www.celluloid-dreams.com

CELLULOID DREAMS
IN CANNES
Le Grand Hotel
entrance "The Cormorant"
7th Floor - 45 La Croisette
T: + 33 4 93 68 32 98
F: + 33 4 93 68 36 49

INTERNATIONAL PRESS
RICHARD LORMAND world cinema publicity
www.filmplus.com
intlpress@aol.com
Tel : +33-9-7044-9865 / +33-6-2424-1654



THE STORY

Several subsidiary bosses gather at a lavish lunch with “Mr. Chairman,” the head of the ruling Sanno-kai crime organization which controls the Greater Tokyo area. Sanno-kai underboss Kato warns Ikemoto about his overt dealings with family outsider Murase, an old-timer with whom he recently made a pact in prison. In an effort to ease Mr. Chairman’s suspicions, Ikemoto asks fellow boss Otomo to do his dirty work for him by making a minor but obvious move against Murase.

Otomo’s actions are the start of a ruthless series of conflicts and betrayals. Before long, several yakuza clans are out for blood in their constant battle for power and money. The rival bosses fight to rise through the ranks by scheming and making short-lived allegiances. In this corrupt world where there are no heroes, it’s Bad Guy vs. Bad Guy in a spiralling outrage of gang warfare...



TAKESHI KITANO ON OUTRAGE

ON YAKUZA FLICKS

For a long time, I was often questioned why I made yakuza flicks. Then, as the years passed since 2000's *BROTHER* (my last film focusing on yakuza), a lot of people started asking me why I stopped making movies about yakuza. So now I guess maybe people will ask me why I decided after a decade to "return" to making a movie about yakuza. Well, the answer is simply that I wanted to. I found it amusing and interesting before and I had not made one in a while. There's nothing wrong with doing one now and then. But I definitely don't consider it a "return" to the yakuza films that I've made in the past. With every new film, I'm always looking to try new things. On *OUTRAGE*, I'm working within the yakuza genre structure, but I did try and play around with twists in the storyline. And I did look for new ways to orchestrate violent and murderous tactics.

ON FILMING VIOLENCE

People have said that filming violence is one of my specialties, and I think I'm pretty good at it, as well. I feel pretty confident that I can do that sort of thing anytime. It's like asking an experienced Japanese chef to cook the very everyday katsu-don (breaded pork cutlet on rice). Of course, he thinks that he can make katsu-don in his sleep. Well, filming violence is my katsu-don. It's a dish that I'm always ready to prepare. And I hope that my katsu-don is more delicious than everyone else's... Joking aside, I intentionally shoot violence to make the audience feel real pain. I have never and I will never shoot violence as if it's some kind of action video game.

ON DIALOGUE

Most of the roles that I've played in my films have been rather quiet and those characters had a certain coolness with few words. In *OUTRAGE*, I intentionally made the characters speak a lot more. The entire film consists of sleazy yakuza speaking freely. What I find interesting is that the yakuza in *OUTRAGE* don't keep their cool at all. Everyone is constantly screaming and yelling at each other. They're pretty embarrassing. There is even a segment where the actors overlap each other's dialogue in a rhythm similar to my manzai style. I had never tried doing this in my previous films, so it was very amusing for me to have characters constantly calling each other asshole.

ON BALANCING THE ENSEMBLE

Although it's set within yakuza society, there are ideas that everyone in our modern world can surely relate to. What unfolds in **OUTRAGE** is similar to what goes on in other organizations or clans in politics, corporate culture or even academia. It's all about a game of survival among self-serving men. Although pledged to a group, the characters act independently and only think about themselves. Since the film is an ensemble piece without a single protagonist at the center, I had to take special care to balance the characters. During the script work, I was constantly trading lines and actions between characters. Similarly, I had to pay careful attention to camera angles and shot variety, as well. I was constantly thinking about balance. I'm sure that if I had focused on a single main character, this film would have lost some dynamism. The result is that all the characters entwine with each other.

ON WORKING WITH NUMEROUS CHARACTERS

My scripts always originate from images. Already in the casting process, I had a chart with arrows connecting character names to the actors' photographs. I used this chart to figure out balances between the clans and their sworn brothers. I also didn't want certain actors with strong features to overshadow the others. Even with all this, I didn't have to change the characteristics of my image that much. During the shoot, I was open to seeing if the actors moved as I imagined the characters. Sometimes they actually moved better than I had hoped or sometimes what I saw led to a different image from what I had originally imagined. When that happened, I made the necessary script adjustments. Some directors are headstrong about sticking to the shooting script to the point of even forcing an actor to do something unnatural. I don't think our modern times grant us with such time, so to move forward, I chose to tailor the script to the actors.

ON WORKING WITH NEW ACTORS

All of the actors in **OUTRAGE** were new to working with me, so they were probably carefully checking me out at first. In return, I was checking them out too. With the group of actors that I'm used to working with, things run very smoothly. But I think that a certain kind of tension on a set can be good too. There were no setbacks at all. I actually think it was good since it was so fresh. There were some actors whose acting technique I had never staged before in a film. I saw things that I had not experienced before with my usual actors. I thought about asking them not to act the way they did, but then I decided that it might even be better that what I had imagined, so I decided to work with their acting style.



A man with short dark hair, wearing a black suit jacket over a patterned shirt, is leaning forward over a dark, reflective table. He has a serious, intense expression on his face, looking down at the table. His right hand is holding a knife with a yellow handle, and the blade is resting on the table. The background is dark and out of focus, showing what appears to be a leather sofa. The lighting is dramatic, highlighting the man's face and the texture of his suit.

ON THE SCORE

The music in **OUTRAGE** was composed by Keiichi Suzuki, who collaborated with me on **ZATOICHI**. I specifically told him that I didn't want the music to stand out. I didn't even want it to sound like real music. I'm assuming that my music will not be used on popular TV shows this time. In the past, music from my films usually ends up behind the narration on coverage of crimes. I don't think that will happen this time. I intentionally wanted the music to sound like a failed recording. I wanted it to sound like clatter, like noise. The intention was to have the soundtrack more like effects rather than music. I also requested no use of any clear percussion sounds. I preferred sounds like beating on a bucket. I wanted to keep the sounds rough but still maintain rhythm. Yet, I didn't want too much rhythm either, so I ended up taking many of the sounds out.

ON MODERN YAKUZA

Recent times are probably interesting for yakuza. I hear they are pretty good with information technology and they establish subsidiary companies, raising sure-fire stock profits by threatening others. I guess they make a lot more money that way, but that sounded less exciting to me as a subject for a film. Then again I'm not too keen on depicting traditional yakuza from the late 19th to early 20th century either -- dice gambling and all that. So I went for something in-between. I'm interested in their recent past when they use firearms and shoot each other and make money from protecting bars and pubs. The goal is to get more money and power. Since they fight to win, they have to one-up the others by any means necessary. They're not about playing fair or being nice. We never know who will be the last to survive.



SEKUICHI aka “MR. CHAIRMAN”

Boss of the ruling Sanno-kai clan. The head of a huge crime organization controlling the whole of the greater Tokyo Area. Long reigning boss of the bosses with absolute authority.

played by Soichiro Kitamura

Born September 25, 1935, in Kochi prefecture. Having worked with theatrical troupes including Bungaku-za and Gekidan Kumo, Kitamura now is the principle member of Gekidan Subaru. After many years of working in theatrical productions, he became a household name with his role of Police Chief Kanda in the blockbuster TV and film series Bayside Shakedown ('96). His acting projects have expanded from theater, cinema, TV films and TV series to TV variety shows and commercials. His notable TV film appearance includes Shin Kyoto Meikyu Annai" ('99-'09), Bengoshi no Kuzu ('06), Shimokita Sundays ('06), Nanase Futatabi ('08). His recent filmography includes Tsuribaka Nisshi 19 ('08), Killer Virgin Road ('09), 20th Century Boy 3: The Last Chapter – Our Flag ('09). Despite his wide and varied career, Kitamura plays a yakuza for the first time in OUTRAGE.



KATO, underboss of the Sanno-kai

The ever-obedient right-hand man of Mr. Chairman.

played by Tomokazu Miura

Born January 28, 1952 in Yamanashi Prefecture. Miura made his debut as an actor in the TV series Secret Butai ('71). He became one of the most popular young actors in the 70s with his roles in Akai (Red) series. Since then he has built an established career as a very versatile actor. His main film credits include: Izuno Odoriko ('74); Kanashiki Hitman ('89); Muno no Hito ('91), which won him Best Supporting Actor in the Mainichi Shimbun Film Concours; Adrift In Tokyo (Tenten) ('07); Rico's Restaurant (Katatsumuri Restaurant) ('10). Miura last played a yakuza in 1989's Kanashiki Hitman.



OZAWA, underboss of the Ikemoto clan

Ikemoto's right hand man for the past 20 years. Loyal, but still willing to seize the opportunity to become head of the clan.

played by Tetta Sugimoto

Born July 21, 1965 in Kanagawa Prefecture. Since his big screen debut, Hakuhasho ('83), which garnered him the Japan Academy's Best Newcomer Award, Sugimoto has worked steadily in TV and film. His filmography includes Kei Kumai's Shiny Moss (Hikari Goke) ('92), Biriken ('96), Isao Yukisada's Crying Out Love, In The Center Of The World (Sekai no Chushin de, Ai o Sakebu) ('04), Yojiro Takita's Best Foreign Language Film Oscar winner Departures (Okuribito) ('08) and Zero Focus (Zero no Shoten) ('09). His recent TV appearances include Waterboys ('03), Kurosagi ('06), Kurama Tengu ('08) Kanryo-tachi no Natsu ('09), Ryoma Den ('10) and Code Blue : Doctor Heli Kinkyu-kyumei – The 2nd Season ("10).



IKEMOTO, head of the Ikemoto clan

An affiliate of the Sanno-kai. A cunning and greedy yakuza boss who will stop at nothing to please Mr. Chairman and try to get ahead. He's a tight-fisted, untrustworthy and unsophisticated con man.

played by Jun Kunimura

Born November 16, 1955 in Osaka prefecture. Kunimura made his cinema debut in Kazuyuki Izutsu's Empire of Kids (Gaki Teikoku) ('81) and appeared steadily in numerous films, TV series and commercials domestically as well as internationally, most notably in Quentin Tarantino's Kill Bill Vol. 1 ('03). He is well known for roles as the traditional father and he received nation-wide acclaim for his role as the husband of Seiko Tanabe, a famous female novelist, in the TV adaptation of her autobiographical story, Imo Tako Nankin ('06). Other notable TV appearances include Gyoretsu 48 jikan ('09), Oyaji no ichiban nagai hi ('09), Daibutsu Kaigan ('10). His recent filmography includes Pako and the Magical Picture Book (Pako to Mahouno Ehon) ('08), Mt. Tsurugidake (Tsurugidake Ten no Ki) ('09), The King Of Jail Breakers (Itao Itsuji no Datsugoku) ('10), Hana no Ato ('10), My Darling Is A Foreigner (Darling wa Gaikoku-jin) ('10), Tida Kankan ('10) and Okan no Yomeiri ('10). OUTRAGE marks one of his rare performances as a yakuza.

THE VILLAINS



OTOMO, head of the Otomo clan an affiliate of the Sanno-kai. The old-fashioned yakuza tough guy, Otomo, head of his own small clan. He always ends doing the dirty work for his sworn father Ikemoto.

played by Beat Takeshi

Born January 18, 1947 in Tokyo. Kitano formed a stand-up comedy group, Two Beats with Beat Kiyoshi (real name: Kiyoshi Kaneko) in 1973. They rose to national stardom for their poignant humor and fast delivery as one of many 'Manzai' acts that became huge in its boom in the early 80s. Beat Takeshi became a superstar after he started working solo on TV and midnight radio programs. He made his screen acting debut in Nagisa Oshima's Merry Christmas Mister Lawrence. His other film acting credits include Yasuo Furuhashi's Yasha ('85), Robert Longo's Johnny Mnemonic ('85), Oshima's Taboo ('99), Kinji Fukasaku's Battle Royale ('00) and Yoichi Sai's Blood and Bones ('04). Kitano has also acted in numerous acclaimed TV movies including Showa 46 nen, Okubo Kiyoshi no Hanzai ('83), Chushingura ('90), Kyodai ('99), Harikomi ('02) and Ten to Sen ('07).

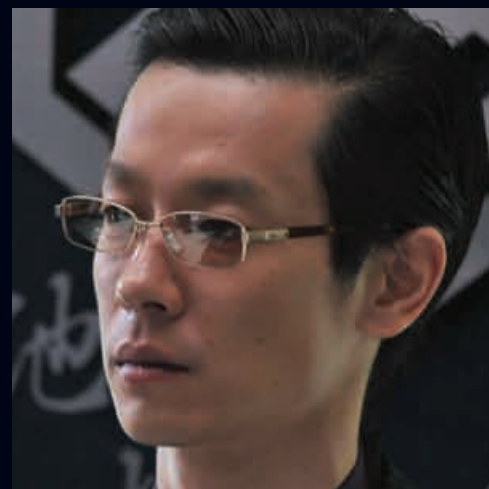


MIZUNO, underboss of the Otomo clan

Like his boss, Mizuno believes in traditional yakuza chivalry. He's ready to die out of loyalty.

played by Kippei Shiina

Born July 14, 1964 in Mie Prefecture. Shiina got his first public and critical attention with his performance in Takashi Ishii's Nude no Yoru ('93). Masato Harada's Spellbound (Jubaku) ('99) won him many awards including a Japanese Academy Awards Best Supporting Actor nomination. Shiina is an active presence in TV, cinema and theater. His notable TV appearances include Antique ('01), Keikan no Chi ('09), Zeni Geba ('09) Code Blue: Doctor-Heli Kyukyu-Kyumei – The 2nd Season ('10). His notable theater performances include Bent ('04), Rainman ('06-'07) and Ijin-tachi toni Natsu ('09). His filmography includes Kewaishi ('02), Yoichi Sai's Quill ('04), Thirty Lies Or So (Yaku Sanju no Uso) ('04), Sakuran ('07), Masato Harada's The Shadow Spirit (Moryo no Hako) ('07), Time Lost, Time Found (Yomei) ('09), Rain Fall ('09) and Kat-en no Shiro ('09).



ISHIHARA, member of the Otomo clan

Handles financial matters for the Otomo clan. Cold, detached and temperamental, this young man could care less about yakuza traditions.

played by Ryo Kase

Born November 9, 1974 in Kanagawa Prefecture. Kase's acting career rose with Sogo Ishii's Gojoe: The Spirit War Chronicle ('00). He has been an active force in films, both domestic and international: Antenna ('04), Scrap Heaven ('05), Honey And Clover (Hachimitsu to Clover) ('06), Clint Eastwood's Letters From Iwo-jima ('06), Masayuki Suo's I Just Didn't Do It (Soredemo Bokuwa Yattenai) ('07), Glasses (Megane) ('07), Ryosuke Hashiguchi's All Around Us (Gururi no Koto) ('08), Gugu Datte Neko Dearu ('08), Pako and the Magical Picture Book (Pako to Mahou no Ehon) ('08), Instant Swamp (Instant Numa) ('09), Pool ('09), Juryoku Pierrot ('09) and Yoji Yamada's About Her Brother (Ototo) ('10). He made his TV series debut recently in Arifureta Kiseki ('09 Fuji TV). He will soon be seen in Gus Van Sant's new film Restless.



MURASE, head of the Murase clan

An old-time yakuza boss of a small clan. His alliance with Ikemoto is a desperate attempt to get in good with Mr. Chairman, but the result is escalating gang warfare.

played by Renji Ishibashi

Born August 9, 1941 in Tokyo. Having worked in such prominent theatrical troupes as Gekidan Wakakusa, Gekidan Seihai, Gendaijin Gekijo, Ishibashi now heads Gekidan Dai-nana Byoto. His idiosyncratic personality and precise acting skills have made him one of the most unique character actors in Japan. Previously known for playing bad guys and criminals, he now gets more offers to play funnier roles as humorous fathers, detectives and judges. His filmography includes Kinji Fukasaku's House On Fire (Kataku no Hito) ('86), Ronin Gai ('90), Railroad Man (Poppoya) ('99), Takeshi Miike's Audition ('00), Kei Kumai's Darkness In The Light (Nippon no Kuroi Natsu) ('01) and Isao Yukisada's The Year One In The North (Kita no Zero Nen) ('05). His most recent film projects include Isao Yukisada's A Good Husband (Kondo wa Aisaika) ('10), Hito no Sabaku ('10) and Ningen Shikkaku ('10).

THE VILLAINS



KIMURA, underboss of the Murase clan

Sent to apologize formally to the Otomo clan, he is provoked to chop off his finger with a paper cutter. He now holds a bloodthirsty grudge against Otomo.

played by Hideo Nakano

Born December 22, 1964 in Kyoto. Nakano joined Gekidan Issei Fubi aspiring to become an actor and made his small screen debut with the successful TV cop series Abunai Deka ('86). He had a breakthrough performance as Choro in Ai to luna no Motoni ('92), a hugely popular TV series. His versatile acting style has garnered him numerous roles in different genres in films. Nakano also occasionally appears on variety and talk shows. His filmography includes Gokudo no Tsuma Tachi; Sandaime Anego ('89), See You At The Camp Ground (Camp de Aimasho) ('96), The Rug Cop (Zura Deka) ('06) and Kimi Ni Shika Kikoenai ('07).

IIZUKA, member of the Murase clan

A young yakuza whose specialty is tricking innocent passers-by into a rip-off joint. He mistakenly suckers an Otomo henchman and gang warfare soon follows.

played by Takashi Tsukamoto

Born October 27, 1982 in Tokyo. Tsukamoto's acting career kicked off with the TV series Shokuin-shitsu ('97). He earned a reputation as one of the most promising young Japanese actors for his performances in such popular TV series as Kisarazu Cat's Eye ('02), Tiger & Dragon ('05), Kekkon Dekinai Otoko ('06) and Teio ('06). He gave an acclaimed portrayal of Takeshi Kitano as a young adult in the TV dramatization of Kitano's semi-autobiographical novel about his parents, Kikujiro to Saki ('05). His filmography includes Kinji Fukasaku's Battle Royale ('00), Rockers ('03), Taki 183 ('06), Midnight Sun (Taiyo no Uta) ('06), Tears For You (Nada Sousou) ('06), Flowers In The Shadow (Kage Hinata-ni Saku) ('08), No More Cry (Nakumonka) ('09) and Free and Easy 20 (Tsuribaka Nishi 20) ('09).



DETECTIVE KATAOKA

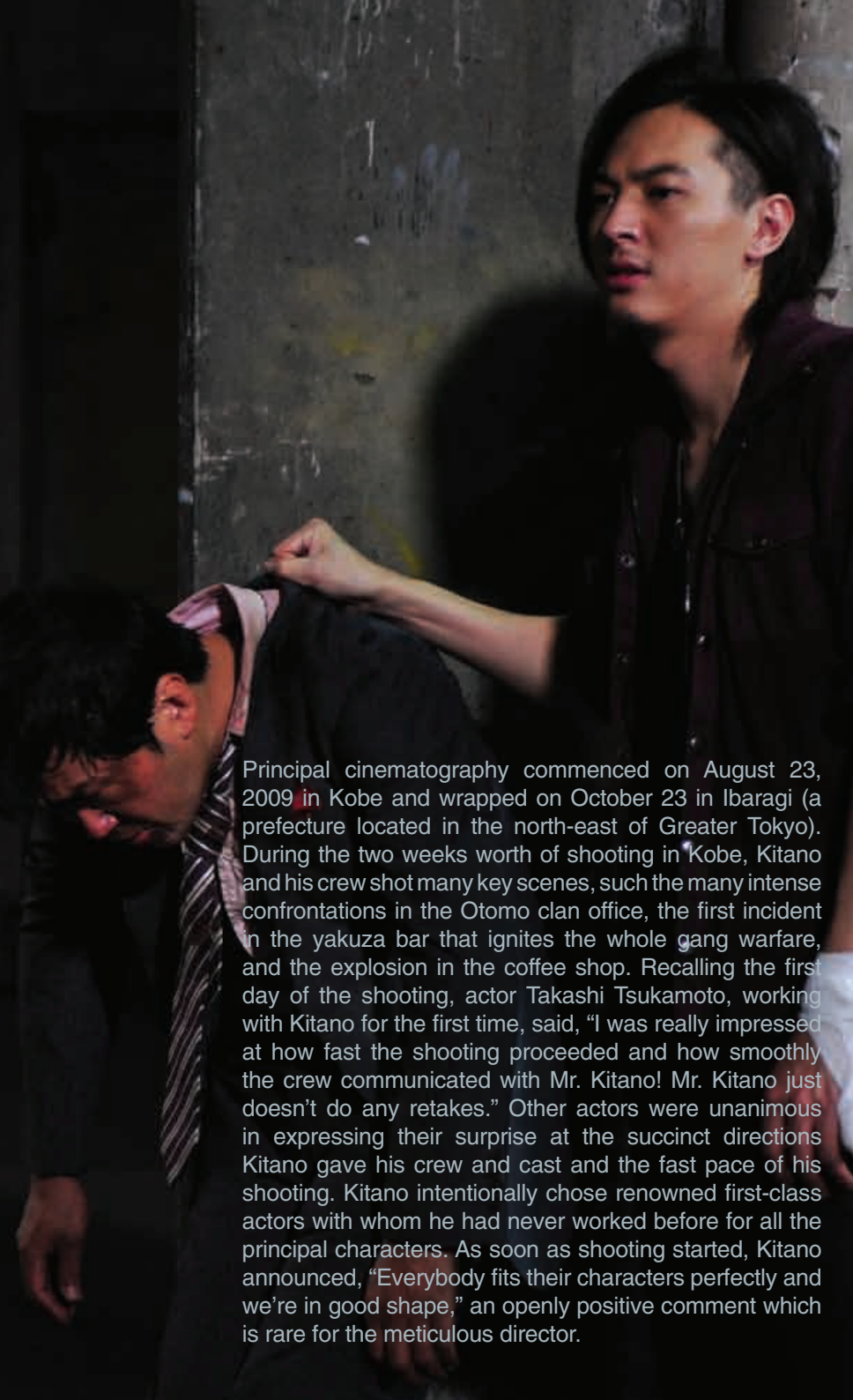
A police detective for the Organized Crime Department. A former college boxing teammate of Otomo. Despite the badge, he's as corrupt as they come.

played by Fumiyo Kohinata

Born January 23, 1954 in Hokkaido. Kohinata joined On Theater Jiyu Gekijo in 1977 and acted as its leading member until the troupe disbanded in 1996. He earned mainstream recognition as a nonchalant humorous clerk in the popular TV series Hero ('01). His recent TV projects include Ashita no Kita Yoshio ('08), Scandal ('08), Konkatsu ('09) and Jin ('09). His filmography includes Always: Sunset on 3rd Street (Always Sancho-me no Yuhi) ('05) and its sequel, Always: Sunset on 3rd Street II (Always Zoku Sancho-me no Yuhi) ('07), The Magic Hour ('08), Juryoku Pierrot ('09), the Japanese remake of Sideways ('09) and Yoji Yamada's About Her Brother (Ototo) ('10).



ABOUT THE PRODUCTION



Principal cinematography commenced on August 23, 2009 in Kobe and wrapped on October 23 in Ibaragi (a prefecture located in the north-east of Greater Tokyo). During the two weeks worth of shooting in Kobe, Kitano and his crew shot many key scenes, such the many intense confrontations in the Otomo clan office, the first incident in the yakuza bar that ignites the whole gang warfare, and the explosion in the coffee shop. Recalling the first day of the shooting, actor Takashi Tsukamoto, working with Kitano for the first time, said, "I was really impressed at how fast the shooting proceeded and how smoothly the crew communicated with Mr. Kitano! Mr. Kitano just doesn't do any retakes." Other actors were unanimous in expressing their surprise at the succinct directions Kitano gave his crew and cast and the fast pace of his shooting. Kitano intentionally chose renowned first-class actors with whom he had never worked before for all the principal characters. As soon as shooting started, Kitano announced, "Everybody fits their characters perfectly and we're in good shape," an openly positive comment which is rare for the meticulous director.



A positive feeling continued during the entire shoot, often inspiring him to spontaneously come up with new ideas on set. "An idea must have just struck him when we were doing a scene together. Right before the take, Mr. Kitano suddenly mumbled something into my ear. I couldn't catch what he said. I panicked. I didn't know what in the world he wanted me to do and my mind went completely blank!" laughed actor Tetta Sugimoto. This kind of spontaneous inspiration is exactly what completes a Kitano film. Kitano rewrote the script at the last minute of pre-production by increasing quite a few scenes with Ryo Kase's character, Ishihara.: "It was a huge challenge for me because my agility as an actor was really tested," said Kase. "Mr. Kitano came up with one new scene after another for my character and constantly changed the script so the characterization of my role had to be changed along with it. I didn't have the time to construct my character in my mind. It was a very unique and wonderful experience for me." Kitano described what he liked the most about Kase was in "how he snapped and went berserk." But Kase argued that it was Kitano who pointed him to that direction. "He gave me very precise direction. He told me, 'your character is actually bouncier than he looks' and that was it," he said referring to one of the weirdly cathartic violent scenes in the film where his character repeatedly kicks a drug dealer.

Upon directing a film where everyone is a villain, and violence occurs throughout the film, Kitano did numerous rehearsals for violent scenes until he got exactly what he wanted. What he aimed for was realistic pain and cruelty. Actor Tomokazu Miura confirmed: "The violent scenes are depicted with uncompromising reality, which the majority of action films today sorely lack. And the characters who resort to violence in this film are all depicted without heroic connotations." Unprecedented in previous Kitano films are verbal battles amongst the characters to enhance the film's portrayal of the vicious individuals. ZATOICHI collaborator Keiichi Suzuki rounds out the film's world of intense outlaws by contributing a chilling yet strangely beautiful score.

TAKESHI KITANO

(writer, editor, director)

Kitano launched his directorial career with 1989's *Violent Cop* (Sono Otoko Kyobo ni Tsuki), in which he also starred as an actor. He continued to make one directorial film after another over the following years; 1990's *Boiling Point* (3-4x10 gatsu), 1991's *A Scene At The Sea* (Ano Natsu Ichiban Shizukana Umi), 1993's *Sonatine*, 1995's *Getting Any?* (Minna Yatteruka) and 1996's *Kids Return*. 1997's *Hana-bi* won Venice's Golden Lion, as well as numerous other domestic and international awards, firmly establishing Kitano as world-class director. He followed up with his first film in the Cannes competition, 1999's *Kikujiro* (Kikujiro no Natsu); the internationally co-produced action film, *Brother* (2001); *Dolls* (2002) and his first costume epic, *Zatoichi* (2003), which won him Venice's Silver Lion - Best Director award. His self-reflective trilogy followed: *Takeshis'* (2005); *Glory To The Filmmaker!* (2007); *Achilles and the Tortoise* (2008). *OUTRAGE* is Takeshi Kitano's 15th film.

KEIICHI SUZUKI

(music)

Born August 28, 1951 in Tokyo. Suzuki formed Hachimitsupai in 1972. As one of the forerunners of Japanese rock along with Happy End, they actively recorded and toured until its demise in 1974. Suzuki then formed his new band, Moonriders with his former Hachimitsupai mates and released their first album *Hinotama Boy* in 1976. They continued to play together on and off for the next 30 or so years and released their latest album *TOKYO 7* in 2009. Suzuki was nominated for the 50th Japan Record Award's Best Album with his solo album *Captain Hate & First Mate Love* in 2008 and won Best Music at the Japanese Academy Awards for his score to Kitano's *Zatoichi*. Suzuki also works as a producer, composer for films and commercials, as an actor in film and TV, and he contributes essays for music and general magazines.





MAIN CAST

Beat TAKESHI (OTOMO)
Kippei SHIINA (MIZUNO)
Ryo KASE (ISHIHARA)
Tomokazu MIURA (KATO)
Jun KUNIMURA (IKEMOTO)
Tetta SUGIMOTO (OZAWA)
Takashi TSUKAMOTO (IIZUKA)
Hideo NAKANO (KIMURA)
Renji ISHIBASHI (MURASE)
Fumiyo KOHINATA (DETECTIVE KATAOKA)
Soichiro KITAMURA (MR CHAIRMAN)

MAIN CREW

Written, Edited and Directed by Takeshi Kitano
Music by Keiichi Suzuki
Cinematography by Katsumi Yanagijima
Lighting Design by Hitoshi Takaya
Production Design by Norihiro Isoda
Sound Design by Senji Horiuchi
Editor Yoshinori Ota
First Assistant Director Hirofumi Inaba
Costume Design by Kazuko Kurosawa
Otomo Costume Design by Yohji Yamamoto
Set Decorator Tatsuo Ozeki
Make-Up Artist Masako Hosokawa
Script Supervisor Kumiko Yoshida
Supervising Sound Effects Editor Kenji Shibasaki
Casting Takefumi Yoshikawa
Production Manager Yuya Satoyoshi
Line Producers Shinji Komiya and Makoto Kakurai
Associate Producers Katsuji Umezawa, Tadao Hanashi and Yoshinori Takeda
Produced by Masayuki Mori and Takio Yoshida

A BANDAI VISUAL, TV TOKYO, OMNIBUS JAPAN and OFFICE KITANO Production
©2010 BANDAI VISUAL, TV TOKYO, OMNIBUS JAPAN and OFFICE KITANO

