

# WE DON'T CARE ABOUT MUSIC ANYWAY...

STUDIO SHAIPROD PRESENTS

WE DON'T CARE ABOUT MUSIC ANYWAY...

DIRECTED BY CÉDRIC DUPIRE & GASPARD KUENTZ

FEATURE DOCUMENTARY / HD / 80' / 2009



# SYNOPSIS

*Tokyo, 20?? A.D*

*A desert, a rubbish dump, a quick view of a megalopolis.*

*Remotely, a building left to a neglected state, filled with yesterday's remembrance and childhood remains, a deserted school. Sakamoto Hiromichi is wandering with his cello and bow.*

*Step by step, the music fills in the empty space. He draws his instrument behind him, its endpin slips on the cement in a weeping lament. Sakamoto hurries towards his stool as the bowing gets faster and faster.*

*A sudden sound explodes into the air as the endpin breaks a window.*

*In a metal dump, Otomo Yoshihide is minutely placing a coin on a record playing on a turntable. Then he heads towards his radio transistor.*

The coin sends the pick-up back to the exact same place on the record again and again, to the same high-pitch glassy note. Sinewaves burst out of the transistor.

An exhalation, then a thick and dull sound. The conducting wire of a light bulb turns white-hot.

YamakawaFuyuki, an electronic stethoscope taped on his naked chest, is making his heartbeat resonate in the darkness of a cavern. To every beat a light flash answers, stealthily revealing the rock walls.

The city wakes up. Speed, noise, crowd. A subway train comes and goes, the « don't forget your luggage on board » announcements are spread out by the loudspeakers as the « please put your garbage in the appropriate container » are. They all sound like hypnotic messages aiming to hold any public outburst back.

Sakamoto Hiromichi, Otomo Yoshihide, Yamakawa Fuyuki, L?K?O, Numb, Saidrum, Takehisa Ken and Shimazaki Tomoko don't really pay attention to those anymore. They have heard those voices from the cradle.

They belong to the loudspeaker generation. The generation that was raised listening to the paper vibrations.



# ARTISTIC NOTE

## THE SOUNDTRACK TO THE OVERDEVELOPMENT

*We Don't Care About Music Anyway...* is a documentary film associating and confronting the work of 8 musicians from Tokyo's new music scene with the Japanese society.

Through the prism of music, *We Don't Care...* gives a dual view of Tokyo's present reality: the bright show-window of the consumption society versus the disturbing reality it is in fact hiding.

The crank dream of consumption against the islands made of the very real rubbish it is giving birth to, the hope for wealth and prosperity versus the sad disillusion of the places and people that cannot be of no utility to society anymore, the unlimited access to all kinds of goods and information facing the overload and frenetic rhythm imposed to its inhabitants... Its heads and its tails.

More than a film about music, *We Don't Care...* is first of all a film about sound and its perception: primitive sounds, instinct-based, below or before any musical code, are constantly sought by our protagonists.



It is also a film about the sounds of the city, formatted, sterilized, but omnipresent in Tokyo inhabitants' everyday life.

The improvisation of the main cast musicians somehow matches the overdone codification of both sonic and visual urban universes.

The music borrowed from the 8 main characters are part of a greater musical mix incorporating the ambient sounds recorded in the city (dump grounds, interchanges, public announcements, urban cacophony), scrambling the admitted borders between noise and music on purpose.

These sounds, which are Tokyo's inhabitants environment on a daily basis even when not paid any attention to, reach a new level through the music lens.

It is only through it that the beauty of a feedback noise, the crunch overdrive of a loudspeaker, of a police siren, of a garbage crusher is revealed. The musical gesture magnifies the daily gesture, as the musical sounds do for the city noise, providing its sonorous and visual relevance to the complex city embodying these two far-ends in its own womb.

Consume, throw away, destroy, recycle...  
The devilish cycle of consummation, dead-ended, striving only for itself.

Listen, sample, destroy, recompose...  
Like in an inverted symmetry, the destructive cycle of overwhelming growth is emulated to reach a new level, serving artistic creation.

Sharing, through their musical works, the extremesaturationoftheoverabundance culture that is peculiar to the 20th century, the musicians lead this logical process to its climax, therefore towards its end, unavoidably.

“We don’t care about music anyway...”  
In a manner of speech: “We make music, period”.  
Far beyond music, and performance, the future and conditions of existence of a city and society as a whole, are at stake.



# PRESS & WEB

“The cinematography, in turn, unfolds lyrically, setting the familiar Tokyo of bright lights and crowds against the detritus of all this - the wasteland that accompanies any consumerist society. The incredible waste. The camera drifts, and we follow it, mesmerized, the landscapes almost soundscapes unto themselves, with surprising “notes” and changes in texture and speed. What we see is not a post-apocalyptic landscape, but what is all around us, in the liminal space, at the edges of our cities and societies. [...]

Ultimately, though, the film is about sound; everything in it comes down to this. The music is ritual, release and agony. It is constantly building, sawing, pulsing. Sometimes it is hard to take. Sometimes it is cathartic.”

**Sarah Palmer**  
***Rooftop Films***

“Some films are nearly impossible to classify. Here's one: a French film about Japanese improv and noise musicians that straddles the line between concert film, documentary, and video art. [...]

Call We Don't Care About Music Anyway... the Koyaanisqatsi of French documentaries about Japanese noise music[...].”

**Eric Allen Hatch**  
***Maryland Film Festival***

**“Call We Don't Care About Music Anyway... the Koyaanisqatsi of French documentaries about Japanese noise music[...].”**

E. A. Hatch

**“For these musicians, if “the energy you give, is the energy you get back,” then this film is a fitting response to their music.”**

Eddie Kim

“While the film is beautifully constructed by French directors Cedric Dupire and Gaspard Kuentz, the music performed is often incredibly abrasive. Screeching atonality gives birth to scenes depicting Tokyo's accelerated cultural and physical degeneration. While sometimes ferocious in tone, the vibe is one of play.[...]

The Dadaism of prior generations is still infused in the extremely noisy delivery of the artists; *We Don't Care...* shows how new permutations of the form continue to erupt.

The absolutism of the music reflects the disconnect of the culture, and the music feels strangely universal. Simultaneously, this is the sound of junkyards and shopping malls worldwide. “

**Kevin Harper**  
***Exclaim Canada***

“The two French directors, Cedric Dupire and Gaspard Kuentz, offer visuals parallel to what is heard from the musicians.

[...]It is not surprising that the directors come from two different schools; one is a documentarian, the other is a fictional feature filmmaker. Dispersed throughout the film are scenes from typical Tokyo metropolis life — playing into the idea that the soundscapes generated by these artists are no different from the collection of sounds we hear everyday. For these musicians, if “the energy you give, is the energy you get back,” then this film is a fitting response to their music.”

**Eddie Kim**

# THE DIRECTORS

## Cédric DUPIRE

Cedric Dupire, through his 3 long feature documentary films questioned the link between music and environment. His work followed different cinematographic forms, from ethnographic film to experimental documentary.

*The right man at the right place* use direct cinema in order to show the forceful personality of Fadouba Oularé. *We don't Care About Music Anyway...*, through a sensitive approach, build an environment in which the radical music of the protagonists and the sound of the city are in motion.

Nowadays, Cedric Dupire explore experimental forms on Super 8 films. *No More Free Memory...* is his first experimental short film.

Filmography :

*Musafir*, 84', DV, 2005.

\*Fatumbi award at the Bilan du film ethnographique, Paris, 2005

\*Best film award in the arts category, Sole Luna, Palerme, Italy, 2005

*The right man in the right place*, 65', DV, 2008.

*We Don't Care About Music Anyway...*, 80', HD, 2009

*No More Free Memory...*, 13', Super 8, 2010

## Gaspard KUENTZ

Gaspard Kuentz was born in 1981.

In 2003, he settled in Tokyo to study cinema at *Eiga Bigakko* school.

In 2005, he directed the short fiction film *Chinpira Is Beautiful* for *Yakuza 23 Ku* series distributed and sold in Japan (Bandai Editions).

In 2008, he co-directed with Cédric Dupire *We Don't Care About Music Anyway...*, his first feature length documentary.

Filmography :

*Jinsei ha nagaku, heya ga semai*, 8', DV, 2003.

*Chinpira Is Beautiful*, 6'30'', in *Yakuza 23 Ku*, DV, 2006.

*Deserted*, promotion video for musician XLII / Fubar Recordings, DV 5'30''

*We Don't Care About Music Anyway...*, 80', HDV, 2009.

# WE DON'T CARE ABOUT MUSIC ANYWAY...

Feature Documentary 80' - HD

## STARRING

Otomo Yoshihide  
Sakamoto Hiromichi  
Yamakawa Fuyuki  
Numb & Saidrum  
L?K?O  
Takehisa Ken  
Shimazaki Tomoko

## THE CREW

### DIRECTED BY

Cédric Dupire  
Gaspard Kuentz

### MUSIC DIRECTION

Noa Garcia

### SOUND CREATION

Jacob Stambach

### ASSISTANT DIRECTOR

Charles Lamoureux

### EDITING

Charlotte Tournès

### EXECUTIVE PRODUCER PRODUCTION MANAGER

Jérôme Aglibert

### EXECUTIVE PRODUCTION IN JAPAN

Charles Lamoureux  
Gaspard Kuentz

### PRODUCED BY

Studio Shaiprod

### IN ASSOCIATION WITH

Cityzen TV

Shai Productions

Zadig Productions

### SUPPORTED BY

The Japan Foundation

Centre National

de la Cinématographie

SCAM Brouillon d'un rêve

Région Ile-de-France

Fondation De France

Maison de la Culture

du Japon à Paris

## STUDIO SHAIPROD

Following the completion of their first documentary film *Musafir*, independently made and strictly self-produced, the notion of making their own films with total creative freedom became a viable prospect in the minds of Pierre-Yves Perez and Cédric Dupire.

Created on the 10th of February 2005 by Pierre-Yves Perez, Shai Productions is based around the production, manufacturing, edition, distribution and sales of multimedia, video and cinematographic products and, by extension, any cultural products.

In September 2006, Pierre-Yves Perez, Cédric Dupire and Jérôme Aglibert became associates and create Studio Shaiprod in order to accommodate the ever-more ambitious projects.

We aim to promote and develop independent and alternative multimedia projects that focus mainly on music. For a preview of the company's works, visit :

<http://www.studio-shaiprod.com>

## CONTACT

Jérôme Aglibert

+00 33 (0)1 42 09 67 44

+00 33 (0)6 08 71 40 16

contact@studio-shaiprod.com



## Awards and prizes :

ONE+ONE AWARD 2009, Entrevues 2009

FILMS ON ART INTERNATIONAL AWARD 2010  
Era New Horizons 2010

CREATIVITY AWARD 2010, Traces de Vie 2010

## Festivals screenings :

Locarno International Film Festival, Critics Week 2009  
(Locarno/Switzerland)

Étrange Festival 2009 (Paris/France)

Les Écrans Documentaires 2009, Feature Competition (Arcueil/France)

Festival Dei Popoli 2009, Free Style Section (Firenze/Italia)

CPH : DOX 2009, Sound and Vision (Copenhagen/Denmark)

Soundtrack Cologne 2009 (Cologne/Germany)

Entrevues 2009, International Competition (Belfort/France)

Rencontres Cinéma de Manosque 2010 (Manosque/France)

SXSW South by Southwest festival 2010 (Austin/United States)

Eurodok 2010 (Oslo/Norway)

Écrans du réel 2010 (Beirut/Lebanon)

Cinéma du réel 2010 (Paris/France)

BACIFI Buenos Aires 2010 (Buenos Aires/Argentina)

Singapore International Film Festival 2010 (Singapore)

Festival Impetus, musiques et cultures divergentes (Belfort/France)

Europe Media Art Festival 2010 (Osnabrueck/Germany)

East End Film Festival 2010 (London/United Kingdom)

Indie Lisboa 2010 (Lisbon/Portugal)

London International Documentary Festival 2010  
(London/United Kingdom)

Hotdocs 2010 (Toronto/Canada)

DOK.fest München 2010 (Munich/Germany)

Maryland Film Festival 2010 (Baltimore/United States)

Mediawave Film Festival 2010 (Gyor/Hungary)

New Asia Film Festival 2010 (Vancouver/Canada)

Tokyo Bakuon Festival 2010 (Tokyo/Japan)

Distrital 2010 (Mexico City/Mexico)

Filmer la musique 2010 (Paris/France)

Silverdocs 2010 (Silver Spring/United States)

Era New Horizons 2010 (Wroclaw/Poland)

Indie World Film Festival 2010 (Belo Horizonte/Brazil)

Milano Film Festival 2010 (Milano/Italia)

Athens International Film Festival 2010 (Athens/Greece)

Arsenals Film Festival 2010 (Riga/Latvia)

Oakland Underground Film Festival 2010 (Oakland/United States)

Ourense International Film Festival 2010 (Ourense/Spain)

Kaunas International Film Festival 2010 (Kaunas-Vilnius/Lithuania)

C'est Dans La Vallée Festival 2010 (Ste Marie aux Mines/France)

Antimatter Film Festival 2010 (Victoria/Canada)

Festival du Nouveau Cinéma 2010 (Montreal/Canada)

Lausanne Underground Film Festival 2010 (Lausanne/Switzerland)

Indie 2010 Underground Music Touring (Rio/Brazil)

Festival Musiques Volantes 2010 (Metz/France)

Leeds International Film Festival 2010 (Leeds/United Kingdom)

International Film Festival Bratislava 2010 (Bratislava/Slovakia)

Rokumentti Rock Film Festival 2010 (Joensuu/Finland)

Corsica.Doc 2010 (Ajaccio/France)

A nous de voir Festival 2010 (Oullins/France)

Traces de Vie Film Festival 2010 (Clermont-Ferrand/France)

Norient Music Film Festival 2011 (Bern/Switzerland)

Elte University Documentary Festival 2011 (Budapest/Hungary)

Doc Point Festival 2011 (Helsinki/Finland) January 26th/28th

If Istanbul Film Festival 2011 (Istanbul/Turkey) February 17th~27th

MusiXine Music Video Festival 2011 (Oulu/Finland) March 17th/19th

International Film Festival Breda 2011 (Breda/Netherlands) March 23rd/27th

## Special events & screenings :

Kommunales Kino Freiburg

Freiburg/Germany January 16th/17th 2010

"Shits happens on Wednesday" Beursschouwburg

Brussels/Belgium January 27th 2010

Dodeskaden, temporary cinematographic zone

Lyon/France June 11th 2010

Rooftop Films Summer Series

New-York City/United States July 16th 2010

Special screening with L?K?O solo live in Cave 12

Geneva/Switzerland November 21st 2010

Documentaire sur Grand Ecran, Musicales Latitudes with L?K?O solo live

Paris/France December 12th 2010

A4 Bratislava

Bratislava/Slovakia January 18th 2011

Blue Sunshine Psychotronic Film Centre

Montreal/Canada January 27th 2011

Northwest Film Forum

Seattle/United States February 7th/8th 2011

## Theater releases :

Zinema Theater special release

Lausanne/Switzerland October 27th~November 23rd 2010

Shibuya Eurospace, Late Show

Tokyo/Japan January 15th~February 4th 2011

Poland National Release expected for April 2011

