

# 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.



# THE DIRECTORS

## Cédric DUPIRE

Cédric Dupire was born in 1979.

In 2003, he went to India to listen to traditional music of Rajasthan. From this encounter happened his first full-length documentary : *Musafir* (84', DV, 2005).

In 2006, he visited Fadouba Oularé, Guinean drummer from Faranah. He co-directed a documentary film about him with Matthieu Imbert-Bouchard : *The right man in the right place*.

In 2008, he participated in a project revolving around the underground scene in Japan. This documentary film project is his last production : *We don't care about music anyway...*

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

## 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*, Vidéo clip pour 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

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## **Festivals screenings :**

*Locarno International Film Festival, Critics Week 2009 (Locarno/Switzerland) August 11th/12th 2009*

*Étrange Festival 2009 (Paris/France) September 9th 2009*

*Les Écrans Documentaires 2009, Feature Competition (Arcueil/France) October 30th 2009*

*Festival Dei Popoli 2009, Free Style Section (Firenze/Italia) November 1st 2009*

*CPH : DOX 2009, Sound and Vision (Copenhagen/Denmark) November 7th/13th 2009*

*Soundtrack Cologne 2009 (Cologne/Germany) November 22nd 2009*

*Entrevues 2009, International Competition (Belfort/France) November 30th/December 2nd 2009*

*Rencontres Cinéma de Manosque 2010 (Manosque/France) February 7th 2010*

*SXSW South by Southwest festival 2010 (Austin/United States) March 12th-21st 2010*

*Cinéma du réel 2010 (Paris/France) March 18th-30th 2010*

*BACIFI Buenos Aires 2010 (Buenos Aires/Argentina) April 7th-18th 2010*

*Festival Impetus, musiques et cultures divergentes (Belfort/France) April 20th 2010*

*Era New Horizons 2010 (Woclaw/Poland) July 22nd- August 1st 2010*

## **Awards and prizes :**

*ONE+ONE AWARD 2009, Entrevues 2009 (Belfort/France)*

## **Special screenings :**

*Kommunales Kino Freiburg (Freiburg/Germany) January 16th/17th 2010*

*"Shits happens on Wednesday" Beursschouwburg (Brussels/Belgium) January 27th 2010*

