

Message from Tetsuya Nomura [Cloud]

Even now, Cloud is a very special character for me. Strictly speaking, *Advent Children* is the only entry in the *Compilation of Final Fantasy VII* that can be considered a sequel to *Final Fantasy VII*, so I feel like my attachment to it is all the stronger for that reason. With *Advent Children*, I think we were able to properly depict the story of Cloud's growth in a uniquely cinematic way that couldn't have been done in a game. He's still the same somewhat pitiable guy, but I think it's that combination of pathos and irresistible likability that makes Cloud who he is. I hope viewers who played *Final Fantasy VII* in the past will watch how he grows in this work.

Message from Tetsuya Nomura [Sephiroth]

What can I say? I feel like *Final Fantasy VII* couldn't be what it is without him. The intimidating aura he exudes through the screen is unmatched by any of the other characters. As Producer Kitase has said, there's no one else in all of *Final Fantasy VII* who can rival his presence. His atmosphere is absolute. I think we were able to capture that so well this time that even when I saw him I couldn't help but say to myself, "Wow, this guy is incredible."

Message from Tetsuya Nomura [Kadaj]

I personally think of him as another main character of the movie. While Sephiroth served as a symbol of might in the previous work, I wanted to take a different approach this time with Kadaj's character and portray the insecurities of a boy belonging to a younger generation than Cloud's. I worried about whether people would be able to empathize as much with a brand new character, but after seeing how well he turned out, my mind is at ease.

Message from Tetsuya Nomura [Yazoo and Loz]

Unlike Kadaj, I portrayed Loz with the pure innocence of a young boy. When someone proposed that move by teleporting, I thought the idea would work well for him. But when we did that I got a little worried about Yazoo. Since the others now stood out, I gave him some of his own special attributes, like the way he constantly laughs during battles [laughs]. Thanks to that, he was the most demanding role to get into.

Message from Tetsuya Nomura [Vincent]

Vincent is liked by a surprising number of people, and I think he's possessed of a certain mysterious allure. He's a bit taciturn but well-defined as a character, and if you pay close attention to him in the margins of the screen, you might let out a laugh or two. He's the only character with a really conspicuous outfit [laughs]. Incidentally, I had a tough time deciding whether to give him a thin, delicate voice or a low, suave-sounding one. In the end, we went with what we have now in order to differentiate him from Cloud.

Message from Tetsuya Nomura [Tifa]

Whenever we did private screenings, women in the audience would express their pity for her [laughs]. However, if you watch the film several times, I think you'll be able to appreciate what one might call her unique brand of salvation, which she finds in the not-so-pitiable part of her relationship with Cloud.

Message from Tetsuya Nomura [Cid, Red XIII, and Cait Sith]

I think Cid has become quite a bit more appealing now that he's been given a voice. I'm a big fan of Red XIII, but due to time constraints, he's featured less than any of the other characters this time [laughs]. Well, he does appear in some flavorful bits, though. I'd always wanted to make Cait Sith ride on Red XIII's back, and with this movie that dream has finally come true, so I'm personally quite satisfied [laughs].

Message from Tetsuya Nomura [Barret and Yuffie]

After the battle [at the end of *Final Fantasy VII*], each of the party's members returned to their respective lives. Barret went off to wander the world in search of a new energy source, while Yuffie probably returned to her homeland of Wutai. Yet they, too, come rushing to the scene when fighting breaks out. Such is the sense of solidarity between these survivors of the previous conflict. And having fought their way to victory in this newest battle, I don't think it will be long before we learn about what they get up to next.

Message from Tetsuya Nomura [Marlene and Denzel]

Marlene is only six years old, yet she's exceptionally self-possessed, going so far as to give Cloud lectures [laughs]. Perhaps that's a product of having Tifa around. Denzel plays a key role in the story despite not appearing all that much. He also has a really fleshed out backstory, and Nojima has written a novel about him that we invite you to read on our website. If you rewatch the movie after reading it, you'll be moved in a whole new way.

Message from Tetsuya Nomura [Aerith and Zack]

Depicting Aerith proved incredibly difficult. I had a hard time directing the scenes where she appears before Cloud. Also, although Zack appears quite seldom, the role he plays in Cloud's story is equally important to that of Aerith. His existence is one of the reasons we were able to take things in the direction we have, so I think he has quite a significant presence.

Tetsuya Nomura Interview

Director: Tetsuya Nomura

Profile: *Advent Children*'s director. Joined Square (now Square Enix) in '91. Has been involved in the series' production ever since *Final Fantasy V* and has taken charge of character design for a number of works, including *Final Fantasy VII*, *Final Fantasy VIII*, and *Final Fantasy X*. Also assumed the role of director for the first time with *Kingdom Hearts*. Currently busy reprising his role as director with *Kingdom Hearts II*.

Interviewer: What response did you get from those who got to see *Advent Children* in advance?

Nomura: I actually haven't heard much from those who were able to watch it before release [laughs].

Interviewer: Maybe they were too blown away to comment. We actually got the chance to see it in advance as well, but you honestly need to watch it more than once if you want to understand everything.

Nomura: I agree.

Interviewer: There was so much flooding into my head I could barely keep up. I can't count the number of times I wished I could rewind the scene and watch it again.

Nomura: That's what DVDs and UMDs allow you to do. It can be hard to grasp with just one viewing, so we decided to create it in such a way that viewers could enjoy seeing it over and over again. It's fun being able to discover something new not just on your first watch but on multiple subsequent ones. That sort of enjoyment through repeated viewing is something we had in mind while making the film, so we hope you'll take the time to watch it numerous times and make all sorts of discoveries.

Interviewer: Does that hope that people will view things repeatedly apply to the action parts of the movie as well as the story-focused ones?

Nomura: Yes, it does. When I spoke with Nojima, who wrote the movie's scenario, we agreed that *Final Fantasy VII* was and always had been an epic story, and wondered how well we could tell such a grand tale in an incredibly short format like *Advent Children*. In the end, we concluded that we didn't need to say too much as long as we had a definite interpretation prepared that viewers would be able to arrive at. Since we were going to the trouble of using DVDs, we thought we ought to take advantage of what the medium has to offer. The overarching theme of the film is very deep, but we kept the storytelling to a minimum. What's left unsaid is up to the viewers to fill in themselves. In other words, we hope that through repeated viewings, the audience will be able to pick up on things they missed before.

Interviewer: How exactly did you come up with *Advent Children*'s action scenes?

Nomura: It wasn't unlike creating a game, where we propose a number of ideas and then discuss them together. To begin, we had a group of people called "layouts" who were responsible for

laying out how the movie would go. The first thing they'd do is show us what the movements and camerawork were going to look like using video storyboards—basically polygonal mockups with no textures applied. Then based off of those, I and Codirector Nozue would give detailed instructions for what was to be done. For instance, I'd say something like, "This type of movement should be added here." So those battles were created by integrating numerous different ideas.

Interviewer: How were you able to create footage with such fast-paced movements?

Nomura: I can't give you a very concrete answer, as I'm not actually the one who worked with the CG [laughs]. But I can tell you we redid layouts—the video storyboards, that is—many, many times, especially when it came to the combat scenes. With the ordinary drama scenes, we were able to complete many of them using the first video storyboard we made, but there were a lot of retakes required for the battle sequences. We were constantly making changes to the camera's orientation and the way the characters moved, trying to create the scene in the best way possible.

Interviewer: Are there any other visual works, such as movies, that you had in mind while working on this one?

Nomura: None. The only model we looked to was the original *Final Fantasy VII*. Aside from that, we made it all using our own unfettered ideas. There was nothing in particular we were trying to emulate. I doubt there are any other places that do things the way we have—no Hollywood films I can think of, for instance. It's probably something you'd need a Japanese mindset to go about making. Even in TV Dramas, Americans seem to feel this compulsion to explain everything. Like if you can't provide some clear logic for why things are the way they are, then your work is no good.

Interviewer: Such as the way people move?

Nomura: Right. It's the same with movements. If a movement doesn't fit the logic, it won't be considered acceptable. Maybe it's due to the huge cultural differences, but I think it's because we're Japanese that we were able to create such reality-defying action sequences.

Interviewer: How do you think someone unfamiliar with *Final Fantasy VII* would react after watching *Advent Children*? I don't know myself because everyone on our editorial staff is a huge *Final Fantasy VII* buff [laughs].

Nomura: As to that, I honestly can't imagine, so I've come to the conclusion I should stop wondering about things I'm not in a position to understand [laughs]. Everyone who worked on the movies is very well versed with *Final Fantasy VII*, and it would have been impossible to make it without that familiarity. That said, after hearing thoughts from a handful of people who watched the movie with no knowledge of the work that preceded it, it seems like *Advent Children* is definitely still an enjoyable experience. They didn't understand some of the more specialized terms like materia and Reunion, so I explained things in broad strokes before they watched the movie. However, they still weren't able to grasp the story after just one viewing. But even these people said that while they didn't understand everything, they were still able to enjoy other parts of the film like the action scenes. If that's the case, then I'm satisfied. If we'd gone

about producing the film for theatrical release from the beginning, we would have had to make it in such a way that people unfamiliar with the subject matter would still enjoy it. However, because this is a physically distributed piece of software and a sequel to *Final Fantasy VII*, we can assume that people with knowledge of the original game will be watching it. But again, we've created it with enough leeway that even those who are new to the material will still be able to enjoy it.

Interviewer: Did you find there were any differences making a cinematic work as opposed to a video game?

Nomura: There weren't really any major differences.... Maybe the main distinction is that unlike with a game, where things are spaced out and segmented according to how the player wants to approach them, movies need to present everything as a coherent and connected series of events. With a game you can break things up into parts, whereas with a film, everything really needs to tie together, so we had to consider matters of continuity like emotional balance: "The way they talk in this scene might come off weird considering the scene that follows it"—stuff like that. I feel like that was pretty much the only difference between making a movie and making a game. If anything, the biggest difference we struggled with was the one between *Final Fantasy VII* and something that isn't *Final Fantasy VII*—in other words, the fact that *Advent Children* is a sequel to *Final Fantasy VII*.

Interviewer: Were there any differences in the general direction work you did compared to *Kingdom Hearts*?

Nomura: In terms of the work I had to do, the film required more. Games involve more staff teams. They even include a movie team, though it's all one undivided section. Still, because games have all these different teams, each one gets a leader, and from a chain-of-command perspective I'm able to entrust to those leaders whatever it is they need to be entrusted with. With a film, however, I need to look over everything that gets done. Of course, I also look everything over when making games, but to a certain extent, the team leaders are the ones who handle the direction for all the detailed parts. With a cinematic work like this one, however, I needed to keep an eye on the whole thing. I would go through and check everything on a semi-weekly basis, which is something I'd never done before this project. With games, it's hard to go through and examine what you have until the product reaches a certain point of completion. I suppose that's where the difference lies. It's fun to do at first, but it slowly becomes quite a hassle [laughs]. I was doing it for over a year.

Interviewer: So how many times would you say you've watched the movie?

Nomura: I did a rough calculation the other day and it came out to more than 1,000 [laughs]. Needless to say, it was a pretty grueling process.

Interviewer: Does that mean you've watched it more than any other cinematic work?

Nomura: That's right. It's my most-watched movie.

Interviewer: Simply put, how satisfied are you with the finished product?

Nomura: We had to make the movie while anticipating a deadline and calculating costs, and we did unfortunately end up delaying it once, but then we recalculated and adjusted our KPIs. Given

the constraints, I think we did all we were capable of doing. Though, if we'd had another year, I think there are all sorts of other things we could have accomplished.

Interviewer: But in that case you would have had to watch the movie another 1,000 times [laughs].

Nomura: That's true. Since it's a CG work, the more time we have, the more elaborate we can make it. But I think we were able to do plenty in the time we were given. Although, there did end up being some very subtle mistakes that even we didn't notice [laughs].

Interviewer: I know you've made use of voice actors in the past while making games, but was this your first time doing stuff like voice actor coaching for a cinematic work?

Nomura: I'd done coaching and other work with voice actors before while making games, so I didn't find it disorienting. *Kingdom Hearts II* features over 100 voice actors, so that was actually more difficult than *Advent Children* [laughs]. But so the work I had to do in that respect wasn't all that much of a change. Also, we requested the help of an outside voice director—someone I've been working together with since *Kingdom Hearts*. Since we'd already developed a close rapport, we were able to make the movie with this feeling of knowing how the other person was going about their work.

Interviewer: Why did you decide to go with Kyōsuke Himuro's song for the movie's key track?

Nomura: There are a number of reasons. Quite a few aspects of my craft have been influenced by Himuro's music. A major part of why I decided to use "Calling" is that the song fit the scene I was envisioning.

Interviewer: On a different note, what's your state of mind as you prepare to set out for the Venice International Film Festival?¹

Nomura: The venue is pretty huge, so I'm not sure how crowded it will get.... Codirector Nozue keeps worrying about whether the seats will fill up [laughs].

Interviewer: So much that some people won't be able to enter?

Nomura: Last year the venue had 400 seats, and they filled up almost immediately. This year the number is 1,300, so I'm a little worried about whether we'll be able to fill them all.

Interviewer: Three times as many as last year, huh? I'm excited for it.

Nomura: We'll see what happens. I basically just want to be in a larger place. I wonder how big a 1,300-seat venue will be.

Interviewer: So there's that limited theatrical release in Japan.

Nomura: Yes, there is. But a theatrical showing isn't the main way it's being released. We didn't make the movie with the box office in mind from the beginning, and it's not so easy to switch to that method of dissemination after focusing on a retail model. That's why we've gone with a somewhat different approach. Although we couldn't accommodate absolutely everyone, I think we've been able to give a lot of people the chance to see the movie on a big screen. After all, the showings are free to enter [laughs]. We really do wish we could screen the film for everyone who wants to see it in theaters, but since it's not a box office movie, we can't receive any money for showing it....

Interviewer: I was able to see the finished film the other day, though I still couldn't help but wish I were watching it in theaters.

Nomura: Is that right? As much as I'd like to invite people to go see it in theaters, I really can't, because we just don't have the capacity to show it to everyone. If we were doing a normal theatrical release, then I'd gladly encourage it.

Interviewer: Would you mind saying a few last words for our readers?

Nomura: I think those who haven't yet seen *Advent Children* will probably have some guess about what the story is like and how it unfolds based on what they've glimpsed in magazines and trailers. However, I've heard from people just finishing the movie that it was totally different from what they expected, so please rest assured that going to see it will be worth your while. In the end, we were careful not to reveal the most important parts of the movie. Those parts have been saved for viewers to enjoy when they sit down and watch the whole film. I'm sure what we have to show you will exceed anything you guessed in your imagination, so please do yourself a favor and watch it. As for those who've already seen the movie, I think *Advent Children* is something you have to see more than once before you're done with it, so please keep it on hand and watch it many more times. It's the sort of work that allows you to see new things with repeated viewings, so I hope you'll have fun doing so. I'm sure people will have all sorts of different thoughts about the movie after they watch it. I'd be happy for them to take a look at other people's impressions in magazines and such and compare and contrast their own interpretations of the film. As always, please talk amongst themselves and share your thoughts about the movie. I hope everyone will enjoy making their own discoveries.

Interviewer: Thank you very much for your time today.

1. This interview was recorded prior to the Venice International Film Festival.

Interview in Venezia

Takahiro Sakurai (Cloud) X Ayumi Itō (Tifa)

Interviewer: What are your thoughts now that the official screening in Venice is over?

Sakurai: Before coming to Venice, I had a hard time imagining myself walking down a red carpet or being present at an official screening. The fact that I was going to Venice just wasn't computing for me. Then when I actually arrived, I was surprised to see it was every bit as beautiful as everyone says. That night, I walked on the red carpet and sat in the audience watching the official screening. It was my first time seeing *Advent Children* in full, and I have to say it was an amazing production! All sorts of people welcomed me warmly and told me how wonderful the film was. But this was only the first step. It's now about to release worldwide, and I think we'll start to see it slowly spread. The official screening may be over, but I'm really looking forward to seeing people's reactions from here on out. I have a feeling the screening in Venice was only the beginning for *Advent Children*.

Itō: It's only been three or four days since I arrived, but it feels like I've already been here for over a week. That's how long each day seems. Each one has been filled with entertaining events like press conferences and screenings. I really am spending my trip as though I were at a festival.

Interviewer: How exactly did each of you come to secure your role?

Sakurai: In my case, I've been playing Cloud since *Kingdom Hearts*. Back then, I hadn't realized the Cloud I'd be voicing was *that* Cloud. So when I went to the studio and they informed me it was Cloud from *Final Fantasy*, I was completely taken by surprise [laughs]. I remember being so delirious with excitement that I had no idea what was going on. This time, I heard *Advent Children* would be a cinematic work and a sequel to *Final Fantasy VII*, but I didn't know what it was going to look like at all. In any event, I was super happy to be able to play the part of Cloud again, so I was genuinely pleased about the project. At the same time, I also felt a little lost, since I didn't understand what image we were supposed to be going for. During the very first recording session, I recorded only four lines of dialogue, but the process took a whole hour and a half. The direction was extremely subtle and demanding, and I remember thinking to myself, "This is going to be one hell of a job." Well, two years have passed, and here we are today.

Itō: I'm actually not sure what set me on the road to getting this part. I met with Nomura after he requested to sit down with me after the other roles were decided. I think I view the movie differently than fans of the game do. I'd only ever worked as an actress up to that point, and I recognized this voice acting job as an opportunity to do something different. Of course, playing the role was an absolute pleasure in and of itself.

Interviewer: Could you share any anecdotes from the time you spent recording?

Sakurai: Cloud is, to put it nicely, a cool but somewhat withdrawn character.... He doesn't really say all that much. Nevertheless, *Advent Children* includes all sorts of developments, and so naturally there are numerous scenes where Cloud expresses how he's feeling. However, even if what he says is coming from an emotional place, I can't put too much feeling into the lines when I'm playing him. This makes for a really difficult performance. When I expressed emotion according to the words on the page, I found I'd very often overdo it. If, on the other hand, I made a conscious effort to suppress any sense of feeling, then I'd end up underdoing it.... There were a lot of scenes that required a really subtle level of emotionality, so it was definitely tough. To give a few specific examples, there's that scene where Cloud says, "Stay where you belong—in my memories." I had to do a lot of retakes with that part. There's also the "I think I want to be forgiven" scene with Aerith. The retakes really piled up there, too. The same goes for the scene where Cloud speaks to Zack. Those three scenes especially stand out in my memory. I don't know how many dozens of times I had to re-record that "Yeah" before "I want to be forgiven."

Interviewer: Conversely, were there any parts that went smoothly?

Sakurai: The last scene, I'd say.

Interviewer: Is that partly because of how much you'd already recorded by that point?

Sakurai: That's right. It was largely because we recorded the dialogue for that last scene at the very end—not surprising, considering it's the final scene of the movie. Still, I ended up having to do quite a few retakes [laughs]. But even I was resolved to do a lot of re-recording there.

Interviewer: What about you, Ms. Itō?

Itō: As for me, I'm a total novice when it comes to voice acting. I tried coming up with a unique way of speaking and all sorts of other stuff like that, but I was told to keep things simple and do what came naturally. So I ended up going into the studio and giving a straightforward, unaffected performance. I'd sort of just go with whatever they told me on the spot and try to get things done.

Interviewer: Which of the scenes you performed in would you say left the biggest impression on you?

Itō: I'd have to say the combat scenes. I was already well versed with ordinary dialogue to some extent, whereas doing the shouts and yells for the fight scenes was a totally fresh experience. Then there are the scenes where my character turns and sees something. Turning and realizing something is there with a sound of surprise isn't a thing you often see with live acting. In a live performance, when you glimpse something, you don't normally vocalize like that. But if you were to rewatch this footage without those sounds there, it would be silent.... So that was a very odd sensation for me.

Interviewer: The scene where Tifa fights in the church was super cool.

Itō: Thank you! Tifa's sure is strong, huh? That sequence with the flower petals scattering was incredibly beautiful.

Interviewer: Were there any times you both recorded together?

Itō: That happened twice, I think. The characters aren't really together all that much.

Sakurai: I guess now that I really think about it...

Itō: They aren't, right? She's usually leaving voicemails and stuff. They're always sort of just missing each other.

Interviewer: Could you share your thoughts about the sessions where you did record together?

Sakurai: I remember being like, "Ah, so this is Itō." I'd heard of her before, of course. I was really happy to get to record some dialogue with her. Those were the easiest parts to perform, actually. The outlines for the characters and the scenes were very clear, plus you can sort of get a reflection of yourself when there's someone else there to talk to. Cloud's relationship with Tifa is a major part of the story, and I was really happy to be able to tackle it with Itō. And Itō's method of expressing herself was very fresh and engaging to me. I could hardly believe this was her first time doing dubs for a work like this.

Itō: Every time I heard Sakurai's voice, I'd think to myself how superb it was. Even his sighs sounded really cool. He's speaking in his normal voice right now, though even that's pleasant to listen to. But then when you add direction to it with a performance, it becomes totally different. I think it's amazing how you can get a picture of Cloud just from listening to Sakurai's voice.

Interviewer: That scene where Tifa lectures him is really something.

Itō: That scene got the green light at first, but then we ended up recording it one more time about half a year later. As I went through, I decided to make the previously gentle nuance a little more severe, like Tifa was really laying into Cloud. That scene didn't end up going so well, so we instead recorded it in two separate blocks, which we then merged together. What I found difficult was the surprisingly little space for pause. It probably seems like there are definite pauses to people watching it, but it was tough because we were aiming for this feeling of rapid-fire delivery.

Interviewer: Finally, would you mind sharing a message with our readers?

Sakurai: I think that the sequel to the all-popular *Final Fantasy VII* being a cinematic work—as opposed to a game—has been a big challenge for those promoting it. *Advent Children* is a superb work that expands what's possible with film and guarantees to leave viewers pleased. It's a touching, rather painful tale with both depth and breadth, so I hope you'll treat yourself and take the time to watch it.

Itō: I'd urge anyone who hasn't seen it already to give it a watch. A good film is one that's just as enjoyable to watch decades afterward. I think this movie is in that camp. It sure is a strange world we live in now where it's hard to distinguish film from anime. I think the same is true with Cloud and Tifa; there's this sense of presence to the movie's characters that makes you feel as though they exist in the real world. I know many people have been excitedly awaiting this movie, and I think they'll find it was well worth the wait. Please do yourself a favor and watch it.

Interview in Venezia

Tetsuya Nomura (Director) x Takeshi Nozue (Codirector) x Kazushige Nojima (Scenario Writer)

Interviewer: Could you share your thoughts now that the official screening is over?

Nozue: I'm feeling very relieved. But I know there's still plenty more to come, like the Japan Premiere and the theatrical showings.

Nojima: The screening was very late at night, so I was worried no one would show up. But the seats were actually quite full, and we received plenty of applause, which made me really happy. This was my first time seeing the work in its entirety, which is something you don't get to experience when making a game. There were all these detailed scenes and performances outside the scope of what I'd worked on, and it was really cool getting to see them.

Interviewer: Mr. Nojima, could you once again share how you envision Cloud, Tifa, and Kadaj's gang?

Nojima: Cloud is someone who's poor at expressing himself. To put it simply, he's no good at socializing. At the same time, he has a powerfully active imagination, which sort of leads him to constantly assume the worst. Of course, he can't express those fears to other people, so he ends up pushing them farther and farther away from himself.... He's come out of his shell a bit since he began living with Marlene and Denzel, but he's essentially still the same young man dealing with the same shortcomings as before. I feel like at this rate, even if he were to grow, he'd still never be able to navigate society well.

As for Tifa, one of the first things I did when we began making *Advent Children* was wonder what sort of situation she should be in. She's one of the people who participated in the mako reactor bombing, which led to the deaths of many people. She also feels the same way Cloud does about being unable to save Aerith, and suffers from her own anxieties and insecurities. However, seeing as she's able to live with Cloud and look after two children, I imagine her as taking on as much as she can in a motherly sort of way. Yet despite her best efforts, she's nearing her breaking point. At the beginning of *Advent Children*, with Cloud off on his own, she's already got quite a lot on her plate. And then when the two meet back up, she finds that Cloud is even more burdened than she is. She's constantly in this motherly position of having to try her hardest. It's not the sort of situation she'd wish upon herself, but that's what makes her character even stronger.

Kadaj and his gang represent a troubled band of youths. They comprehend little of who they are, and think everything will be fine so long as they find their mother. But beyond that, they don't really understand anything. They're in a pretty rough spot as well. Violence is the only means they have of expressing themselves. When I watched the finished work, I thought they came out even better than I imagined. They very well may be the most innocent characters to appear in the movie.

Interviewer: I understand you've fielded all sorts of questions in Venice. Have there been any that caught you off guard?

Nomura: I had one question from a foreign interviewer that I thought was really shrewd. They noticed that with each scene change, new colors were added to the film's palette, which is mainly composed of gray tones, and asked if that sort of progression was something we intended. Back when we were coming up with the plot, we originally had this concept of moving from an unsaturated world to a saturated one, just like the interviewer said. I answered that we ultimately moved away from that initial concept, but we did intentionally introduce color to parts that were unsaturated. I told the interviewer that theirs was a very perceptive question, as nobody had ever gone into that area in such depth, and they told me that they were dabbling in film studies. So that question was a surprise, and an enjoyable one at that. I know I've said it a million times, but *Advent Children* is a movie where each person who watches it can discover something of their own.

Interviewer: If you change up your point of view, you can really see something different.

Nomura: Every time you watch it, you discover something new, and it's through those repeated discoveries that you can find enjoyment. Because it also includes elements that require a great deal of imagination, I think ordinary film critics might have trouble understanding it when they watch. If you're unadaptive and passive, I think you'll have a hard time following the work. If you don't take the initiative and try to find an answer on your own, you'll probably end up without one.

Interviewer: Is there any chance you'll create another cinematic title in the future?

Nojima: I found this experience really instructive since I was able to get a clear idea of how expressing things in games differs from movies—something I'd previously had only a vague understanding of. In retrospect, it seems odd that I never noticed it before. If another *Final Fantasy* title like this one gets made, I'd definitely like to be a part of it.

Nozue: In terms of CG, I'm honestly not satisfied yet—and the same goes for the rest of the staff. There were all sorts of additional things and ways of presenting stuff that we really wanted to do. If the opportunity presents itself, I'd definitely be on board.

Interviewer: To finish up, would you mind sharing a message with our readers, Director Nomura?

Nomura: I think the response we got after the screening finished was really excellent. Fans of *Final Fantasy VII* were particularly pleased, so I have a feeling our Japanese fans will be pleased as well. Some of the fans here were kind enough to come up and say thank you, which isn't something you get the chance to experience much when you're making a game. I once answered that with *Kingdom Hearts*, I felt like I'd finally gotten my due, but this was my first time hearing the words "Thank you," so I'm really glad we made it. All that remains is to see how satisfied Japanese fans will be with the movie. But it's been a big success so far here in Venice, so I hope our fans back in Japan are looking forward to it.