

Hello everyone, this is ShaftMovies. I'm Zina, this is Thibault. (Thibault: *Hello*) Today, we'll be doing a quick roundup of movies featured in the Japanese Horror Week in Mulhouse. For those who don't know what we're talking about, there is a festival in Mulhouse in partnership with Walsall, a city in England. This festival has different movie collections, and it's horror time today! We'll talk about 2 movies: *Noroi* by Kōji Shiraishi, and *Ring* by Hideo Nakata. Here we go.

Intro 3D trop swag

Firstly, I am going to talk about my personal favorite : *Noroi* by Kōji Shiraishi released in 2005.

We follow the story of Masafumi Kobayashi, a paranormal researcher who investigates seemingly unrelated paranormal incidents connected by the legend of an ancient demon called the "kagutaba".

This movie is a found footage style documentary, not very mainstream but here, it's well used and it builds a whole new atmosphere and a good mystery. Like we've seen in *REC*, *Antrum* or *The Blair Witch Project*. We love the good VHS vibe. It adds something special to the movie, something really mysterious and scary.

The centerpiece is a footage of a strange noise in a woman's house, other clips are inserted through archival footage, TV segments, etc. Watching *Noroi* is the experience of piecing together disparate pieces of information, watching a mystery unfold that we only see partially. It's like taking on the role of Masafumi Kobayashi.

The sound design is really unique. Since it is a pseudo-documentary, the music doesn't contribute much to the viewer's fear. It is simply some ambient music (Like this) to not take upon the character's voices or the ambient sound.

There is something extremely unsettling and genuinely frightening about this movie and you should all watch it to understand what I mean.

I'm going to tell you about *Ring* by Hideo Nakata, released in 1998.

The film revolves around a cursed VHS that would cause anyone who watches it to die seven days later. We follow Reiko Asakawa, a journalist who investigates on this tape, and whose curiosity will push her to enter this curse.

The great strength of this film is its sobriety and its ability to scare us with everyday objects. The famous Sadako, the creature of the curse, is not shown a lot in the picture and the presence of the curse is manifested in a very sober way which makes this curse more credible and heavy. We are never really safe in this film, and the filming conveys this well, whether it is by the over-framing of the cursed characters, to enclose them in the frame, or by the use of a long focal length to reduce the field, which brings us closer to the characters but adds the off-field from which danger can come. Also, the camera will sometimes be placed in a radical high angle, to remind us of the sword of Damocles that hangs over the characters. The film is rather lit for a horror film, but with directional lights, causing important shadows. Finally, the film has a rather sober sound work as well, we find little music, and only dissonant music, composed of electronic noises, to keep this relationship to technology. And on top of this, Hideo Nakata will take advantage to tell a real family drama, with imperfect, touching and benevolent characters. The whole gives an intense and exciting experience, where we are the reflection of the characters, caught by the film as by the video.

Conclusion: That's all for today, please consider going to the festival, it's really awesome and you'll meet nice people. And for those who want to go further into Asian horror movies, you can also look for Suicide Club, Exte, Parasite, etc. So that's all for today, see you in the shaft.