



BAMY

BAMY Film Partners PRESENTS

A FILM BY JUN TANAKA

Japan – 2017 – 1h40 – Color – Scope – DCP – Stereo

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INTRODUCTION / DIRECTOR STATEMENT

BAMY plays with the myth of the **red string** of fate
– an unbreakable bond that ties people destined to be together.

The red thread of fate - an East Asian myth of a thread that ties destined lovers together - is nothing but a curse. We cannot will miracles to happen; they are forced upon us, abruptly and violently, by an unfathomably great power. One cannot escape it, one cannot resist it. The mythical thread then, if it exists, is surely something monstrous. Faced with such a force, man is always small and powerless. This miracle picks its targets arbitrarily, toys with them, and will not relent until its thread has drawn the fated pair together.



SYNOPSIS

One day, **Fumiko Tashiro** runs into **Ryota Saeki** - an old acquaintance from college - outside the municipal library where she works. Brought together by chance, they find themselves drawn to one another, and before long they are set to get married. They make their preparations for the wedding, envisioning their happy future together. But all the while, Ryota is troubled by his own secret ability to see the dead. He becomes increasingly worn out by his everyday encounters with ghosts. They cause a rupture in his life with Fumiko, which slowly begins to crumble. One day, Ryota meets **Sae Kimura**, a woman with the same ability as him, who is terrified by the apparitions. Ryota becomes increasingly involved with Sae, as if to run away from his failing relationship with Fumiko, until he wakes up one morning to find his ability gone. Now unable to see the ghosts, Ryota is shocked to realize that he had depended on his traumatic ability all along. He decides to get away from Fumiko, from Sae, from everything. Fumiko too accepts their break-up, and decides to begin a new life. The couple heads towards the breaking point. But the **miracle**, once set in motion, is not going to allow them to part ways.



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Written & Directed by Jun TANAKA

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Born 1978 in Japan, Tanaka currently resides in Tokyo. After graduating from the Faculty of Economics at Shiga University, he studied at the Film School of Tokyo on the documentary course under Makoto Sato, Takefumi Tsutsui and others.

Producer Takuya TOBIYAMA

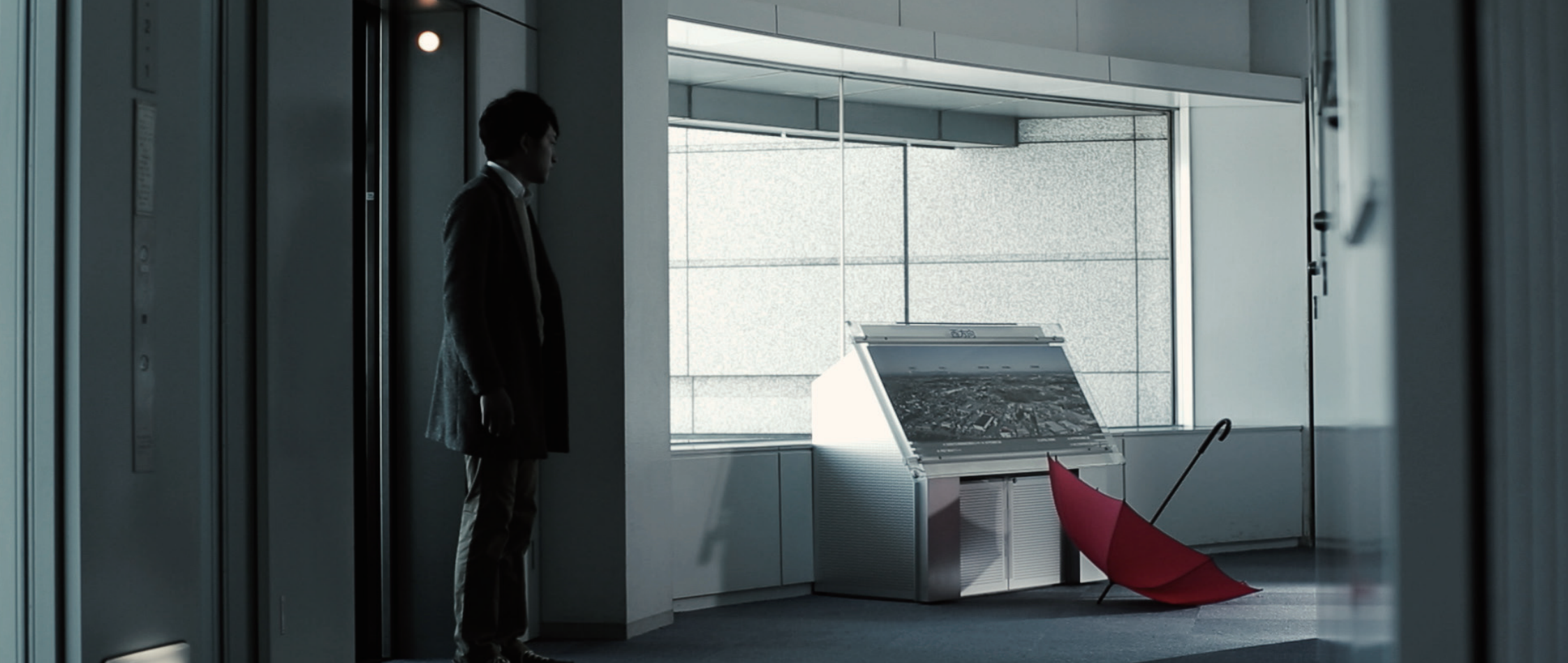
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CAST & CREW

Hironobu Yukinaga / Hiromi Nakazato / Misaki Tsuge / Toshi Yanagi / Yuki Katsuragi

Director of Photography: Hideaki Arai / Lighting: Takashi Watanabe / Sound Recording: Taiki Itakura / Assistant Producer: Hitomi Maki / Assistant Director: Kyohei Naruyoshi
Transportation: Kiyotaka Ninomiya / Make-up: Junko Nodomi / Costumer: MAI / Location Manager: Takao Shikata / Music: Eiichi Terada / Foley Artist: Naoaki Nishimura / VFX: Masahiro Kasuya
Sound Mixer: Hiroshi Murai (r-studio) / Drone Operator: r-bit Aerial Photography / Title Design: Yuto Hama (yuto hama design) / Translator: Yasumasa Kawata (ATC)

Production: Tobiyama Kikaku / Co-Production: Haruberry Office

NEWS & REVIEWS

As we enter the finale, the film adopts a disorienting surreal, rather dreamlike quality, living up to the film's title. As long as you're British and decide to spell it with an 'r'. Barmy, totally barmy. Giving way to some unexpected tokusatsu inspired madness.

easternKicks

Bamy offers an interesting addition to the J-horror genre. Tanaka takes an original idea and runs with it, incorporating enough originality and invention, along with a few solid chills, to make the film well worth a watch.

Screen Anarchy

"BAMY" takes place in a Tokyo made alien by the cinematography. For all the talk about Kiyoshi Kurosawa's style this may sound like a parody but it is more than that and the film should appeal to a wider audience than J-horror fans. Take a chance on BAMY – you will get a lot more joy out this gently twisted tale than from the latest outings for Sadako and Kayako.

VCinema

With a miniscule budget of 700,000 JPY (about \$6,300), Jun Tanaka attempts to present a new take on the ghost (horror) story genre. "BAMY", despite some faults in the narrative, is an accomplished debut, and shows that Jun Tanaka is a talent that definitely deserves more than one look in the future.

Asian Film Vault

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