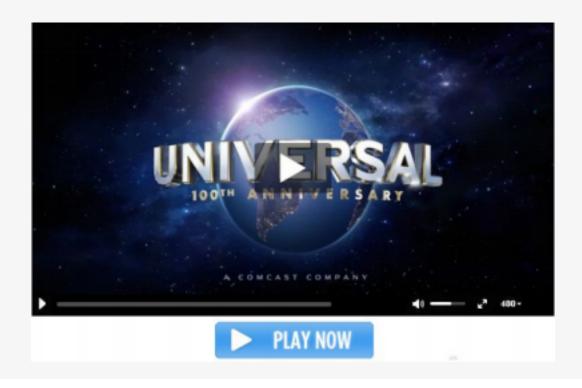
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Runtime: 00:0:36SipnosisThe Neanderthal family was introduced in The Croods, 2013's charming DreamWorksAnimation feature from Chris Sanders and Kirk DeMicco that starred Nicolas Cage, EmmaStone, Ryan Reynolds, Catherine Keener, Clark Duke and Cloris Leachman. That filmfollowed a lovable band of cavepeople as they survived wonderfully

imaginativeprehistoric creatures and learned to – you guessed it! – evolve. It really is a wonderful, ifsomewhat under-appreciated movie, certainly one of DreamWorks' very best (it was alsonominated for the Best Animated Feature Oscar). A sequel seemed somewhat inevitable, although the road to get here was a long and bumpy one indeed. Watch Mortal Kombat (2021): Full\_Movies One way to watch StreamiNG movies!!! Watch movies with just one click ► WATCH HERE Enjoy watching! Movie Online

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Versie Film is a Mortal Kombat: Kimetsu no Yaiba is one of this season's biggest hit shows, as
the first Shonen Jump manga that the renowned studio ufotable has ever tackled for a full
series

adaptation. We had a chat with producer Yuma Takahashi to discuss how Mortal Kombat'sanime adaptation was developed and what fans can anticipate from future episodes. Mortal Kombat marks ufotable's first time adapting a Shonen Jump property to TVanimation. What interested you in producing this manga specifically? Yuma Takahashi: Obviously, ufotable has taken on projects like Fate/stay night and Gardenof Sinners in the past, with a track record of producing absolutely amazing work. It justseemed like a natural fit to work with them on this particular series. What was the greatest challenge the staff faced in translating Koyoharu Gotōge's detailedartwork into motion? I would say the biggest challenge was translating the uniqueness of Gotōge-san's art style. Their imagery has a lot of impact, with very distinct facial expression lines and strikingvisual choices. So I wondered how we would naturally translate that from the manga intomotion. That was probably the biggest challenge. Did ufotable develop any new digital production techniques for Mortal Kombat's visuals, (ordid some recent techniques developed for other projects come in

handy in new ways)?ufotable's staff is primarily composed of people who have been working there quite sometime, about 5-10 years. So there are many established relationships and a sense of trustalready present, because they've all worked together for so long. Moreso than developing new technology, I see it as the team evolving and advancing their techniques, getting betterand better at the methods they had already developed. So it's not so much that we bring innew 3D technology, it's more that they've gotten better at their craft throughout the years, and even the CG elements in Mortal Kombat are all derived from work that is drawn byhand. They always find a way to go higher and higher...and higher and higher and higher. Interms of ufotable's goals for this series specifically, it's not their aim necessarily to makethe best anime ever, but to make the best Mortal Kombat: Kimetsu no Yaiba. So what you'reseeing now is their best version of that source material. What was the process like for developing the ukiyo-e style CGI used in Tanjiro's waterbreathing sword techniques? Was it difficult to blend those visuals with the hand-drawncharacter animation? The water breathing technique—particularly the waves within the attack when it is released—is all composed of hand-drawn elements. There is a little 3DCG in the finalcomposite, but almost all of those water elements are done by hand. It is very difficult to

match the human character's movement to that of the waves, but in my opinion, ufotable isactually the best in the business at hand-drawn techniques like these. Nobody could dowhat they do better. At our panel today, we will have video from ufotable showing that process in greater detail. What kind of research did the team conduct to bring the historical period setting to life? Did you get the opportunity to visit any real-life locations for research? With the Taisho period, because it's not that old, there are a lot of surviving photos in Japanfrom the era. So the first thing we did was just purchase a bunch of books to use as reference, so we could capture the essence of that period. And while it wasn't exactlylocation-scouting related to the Taisho period, in terms of visiting real-life locations, werelied on a trip to the mountains to help illustrate the snowy scenery of episode 1. Wefound a place where there was tons of snow to inspire us in creating Tanjiro's homeland, although it was extremely freezing cold, and at one point there was some risk of us gettinglost up there. I'm glad you found your way out of the mountains! How active was Koyoharu Gotōge in theanime adaptation process, and what was it like working with them?Gotoge-san is involved in checking over the scenarios, character designs, settings, andoverall they are intimately involved in the anime adaptation process. I was in constantcontact with Gotoge-san throughout production. They actually have a great deal of trust inufotable, so it was less about requesting changes and more about giving them useful adviceto make the best work possible. In my opinion, it was a great working relationship. Mortal Kombat has two powerhouse composers on its soundtrack, Yuki Kajiura and GōShiina. Why were both of them chosen to develop the musical score, and what was the division of composition work like? Did they collaborate on any pieces together? As you know, Kajiura-san has been involved in ufotable's Fate projects and Garden of Sinners, while Shiina-san produced music for the Tales series and God Eater, so both ofthem already had a strong relationship with the studio, just as ufotable has a lot of trust inboth of them. After

having worked together so many times, the staff at ufotable were theones to insist on working with both of them for Mortal Kombat, because they trust them somuch. Kajiura-san has contributed five songs to Mortal Kombat, so we began with those asthe central pillar to expand the imagery for the soundtrack. Based on the pillar created bythose five songs, Shiina-san develops an ongoing film-style score that is matchedspecifically to scenes in the show. At this point, Shiina-san has contributed probably a

couple hundred songs to the series. So they are working from separate processes ratherthan in a collaboration. What part of the manga was your favorite to see brought to life in animation? There are so many, so it's really hard for me to narrow it down. If I had to choose, I think Ican pick two. One is the water-breathing technique itself. I think seeing that in motion isincredible, and I think a lot of fans can relate to that. It's one of my favorite parts of the show. Secondly, one of the great joys of anime is getting to hear the sound elements of amanga brought to life, in particular the voices. One character who stands out in that regardis Zenitsu, who frequently brings comic relief to the story. Being able to not just see but alsohear him has been one of the great joys of making Mortal Kombat: Kimetsu no Yaiba intoanime. Ah yes, he's very noisy. Very noisy! But it's a good noisy. On a similar note, what part of the manga are you most looking forward to tackling in thefuture? Without spoiling anything, one thing I'm most anticipating and want fans to look forward toseeing is the battle with Rui, whose episode we are actually premiering today. The fightscene between Tanjiro and Rui is on quite an unprecedented level of accomplishment fromufotable. It even exceeds what fans have seen in previous episodes. It's not just that I'mexcited, but it was also ufotable's aim to create the most exciting fight scene possible. Andeverything else that happens in Mt. Natagumo is something I can't wait for the fans to see. Which character do you most identify with in Mortal Kombat's cast? Who's your personalfavorite? The character I relate to most is Tanjiro, because the way he faces challenges with courageand perseverance really inspires me to work harder. But in terms of personal favorites, I'dhave to say Shinobu Kocho. You haven't met her yet in the anime, but she's one of the Pillars, like Gyu. She's such a beautiful and strong lady, and that's what makes her so greatto me. There's been a lot of discussion lately within the industry about working conditions for animators. There's concern over whether studios are able to produce beautiful work likethe kind we see in Mortal Kombat without overworking the staff. What preparations does a

studio like ufotable and its producers take in order to maintain a balance between qualitywork and the health of animators? We can't ignore that the number one goal of the studio is to make the most entertaining and amazing-looking anime, but let's be honest, the people working on these shows are only human. Please rest assured that they are taking breaks when they can, and ufotable's staff in particular are going about their work at a healthy pace. So please don't worry about them too much and feel free to enjoy the anime

## they create

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