

EX - Behind the Scenes of The God of High School

Source: [Crunchyroll](#)

Translator:

Editor:

Timer:

QC:

(Please feel free to edit the speaker names if incomplete or inaccurate. Names are handled on a best-effort basis depending on the info on the source file. Dialogue is left as is.)

[00:00] ---

I mean, some of it's because I've known him a long time, but...

[00:02] ---

Somehow he really understands what I want to do, that kind of thing...

[00:06] ---

And... when I start asking for crazy things, impossible things, he listens.

[00:12] ---

He says stuff like, "The money... I'll make the money work somehow."

[00:15] ---

And as someone on the creative side, as a creator, that's really...

[00:19] ---

It's something I'm really grateful for.

[00:34] ---

Hi everyone. I'm Yongje Park and I've been publishing The God of High School on NAVER WEBTOON for 10 years now.

[00:42] ---

NAVER WEBTOON said that there had been talks about adapting my series into an anime.

[00:48] ---

They asked if I was interested.

[00:51] ---

A dream come true? It felt like I achieved my ultimate dream and that I had received an enormous gift.

[01:00] ---

At the time, it felt like "I'm going to give you the thing I wanted the most, my final dream, now."

[01:08] ---

So I was touched, thankful, glad,
and overwhelmed with joy.

[01:13] ---

My name is Joseph Chou,
I'm a producer in *God of High School*.

[01:17] ---

This really needs a studio that can
really handle this type of action

[01:21] ---

and this type of wonderful look,

[01:23] ---

that we need to preserve
and enhance in an animated form.

[01:27] ---

Right away, MAPPA had to be it, and so...

[01:29] ---

You know, I was hoping they would be
interested and would take it up.

[01:32] ---

So I called Ohtsuka, who's the head of...

[01:36] ---

Ohtsuka-san is the head of MAPPA
and a friend of mine, so I asked him...

[01:41] ---

"Well, we've talked about working
together for a long time... "

[01:43] ---

"But here's a title that
Crunchyroll and WEBTOON

[01:46] ---

are very, very interested in
turning into an anime series,

[01:48] ---

and I think it'll be fantastic."

[01:50] ---

Yeah, I mean, he just kinda called me up,
and then came to me and said:

[01:54] ---

"You know, I just happen to have
an ace director who's Korean."

[01:58] ---

I was like, "wow!"

[02:01] ---

What are the chances, you know?

[02:03] ---

My name is Park Seong Ho,

[02:07] ---

and I'm the director of God of High School.

[02:12] ---

When I heard that Park-san will work on the adaptation, Park-san and MAPPA's track record made me confident

[02:20] ---

that they were the best experts who could make my original comic really shine.

[02:30] ---

Well, it comes from a source work, so...

[02:32] ---

and in the source material, God of High School is about

[02:37] ---

deciding who the strongest of all high school students is, that's the main plot...

[02:43] ---

deciding who the strongest of all high school students is, that's the main plot...

[02:45] ---

and... it quickly becomes a kind of tournament to win your way through.

[02:50] ---

And whoever reaches the top in this contest gets a wish granted. That's the basic story.

[02:56] ---

And amidst all that, it's... How do I put it...

[03:00] ---

The characters' friendships and betrayals...

[03:03] ---

It's got a lot of different stories in it.

[03:06] ---

Right now, at this stage, the storyboards...

[03:09] ---

I've done about nine... nine or ten episodes worth of storyboards myself...

[03:15] ---

And I took about four of those all the way through to actually directing the episodes.

[03:24] ---

And on top of that, key animation, as an animator I work on a lot of the key animation...

[03:31] ---

Also, design and things...

I'm pretty much everywhere.

[03:36] ---

I'm Kawagoe Wataru.

[03:37] ---

And I'm in charge of
development as the producer.

[03:43] ---

I oversee and supervise the entire
project up until it's delivered.

[03:48] ---

Giving direction is probably
the biggest part of the job.

[03:52] ---

Managing the budget and the schedule...

[03:55] ---

Also... connecting with the
staff, things like that...

[04:00] ---

Helping new people settle in...

[04:02] ---

Those kinds of things... usually, I'm
the one that handles things like that.

[04:07] ---

We listen to the director's,
Park-san's, requests and

[04:11] ---

I, we, the production team go looking.

[04:13] ---

I, we, the production team go looking.

[04:15] ---

This company looks like
they could do it for us.

[04:17] ---

There's also scheduling to consider,
and also money does come up, but

[04:20] ---

we negotiate on those points, and if we
get an okay, we'll ask for their help.

[04:24] ---

When Park-san says he really
wants to do something specific,

[04:29] ---

something even more amazing, then...

[04:31] ---

If there's a specific request, we'll go
ask a particular designer, for example...

[04:37] ---

So... while Park-san does make requests...

[04:41] ---

the rest is people we know
who are really good, or...

[04:44] ---

we go look for people who we think could do what we need.

[04:50] ---

There's a lot to cover for the first season.

[04:54] ---

But we had to condense it into 13, and...

[04:58] ---

Cover all the characters, cover all the main drama...

[05:04] ---

Not lose what the original was going for, but at the same time give it a...

[05:09] ---

You know, because how you create drama or how you create tension,

[05:12] ---

or how you create people's relationships and make sure that people remember them...

[05:17] ---

It's very different how you do it in anime versus how you do it in manga.

[05:20] ---

You know in manga, you can have a panel with characters, with names on it.

[05:23] ---

You can't quite do that all the time in anime.

[05:26] ---

So how do we do that?

[05:27] ---

How do we make it so that when people come into it,

[05:30] ---

they won't get confused and that it would not be too fast?

[05:34] ---

And how do we not lose certain aspects of the story that really matter?

[05:39] ---

I'm satisfied with the adaptation overall. My favorite part is the speedy pacing of the story.

[05:46] ---

There's an episode where Han Daewi, Yoo Mira, and Jin Mori go searching for Yoo Mira's lost sword.

[05:52] ---

This story arc is where the three

begin to build camaraderie.

[05:58] ---

The arc took an entire episode in the comic.

[06:05] ---

The journey to find the sword and the growing camaraderie is distilled into 5-10 minutes in the anime.

[06:14] ---

I loved this part for its short but strong impact.

[06:23] ---

In general, in this project,
each episode is...

[06:30] ---

two or three? Three or four
chapters of the original...

[06:35] ---

all integrated into one episode.

[06:38] ---

There are some episodes with
slightly more than that, too...

[06:41] ---

To make that work, the scriptwriters,
the people writing the screenplays

[06:47] ---

from the beginning they think
about how to adjust everything.

[06:49] ---

They discuss things with the director...

[06:52] ---

and the director makes a lot of requests, too.

[06:54] ---

So, to start with, the original work might

[06:56] ---

have a story at the beginning,
that we don't do, and

[06:59] ---

we just start in the middle of
a fight... that kind of thing...

[07:02] ---

Each episode gets adjusted,
revised and written.

[07:06] ---

The director and scriptwriter make decisions

[07:10] ---

and they make it all work.

[07:13] ---

I don't have any particular
way I do it, but...

[07:15] ---

First, when we're having script meetings,

[07:18] ---

I'll start thinking about what we
need to show, what we want to show.

[07:24] ---

Then we decide what we want
to do with each episode.

[07:30] ---

Then it's just...
All that's left is to draw it.

[07:38] ---

So, first, I'm the type that thinks about
what to do from the script planning stage...

[07:44] ---

and for me... I think
that's an important point.

[07:48] ---

After that, once we get to storyboarding,
I'll just quickly put down

[07:52] ---

what I have in my head, or...

[07:56] ---

sometimes I watch different movies...

[08:00] ---

That's just how I do it.

[08:03] ---

The hardest part is probably the
character—the characters' performances.

[08:11] ---

What flow leads to the
camera moving like this...

[08:14] ---

You really have to think about these things.

[08:16] ---

And that's when camera work and
things you've used before...

[08:20] ---

you sort of ram into it.

[08:22] ---

An, "Oh, I've used this
before," kind of thing.

[08:24] ---

Then... for me, it kind of stops me.

[08:28] ---

So, I'll close down my work for a while...

[08:33] ---

and... Well, I'll go out and look
at lots of different things...

[08:38] ---

That's the kind of thing I do...

[08:40] ---

Thinking about the acting, the performance,
is the most difficult thing, but

[08:46] ---

it's also the most interesting and fun.

[08:50] ---

What we found most attractive about this project from the get-go was the characters.

[08:54] ---

You need to care for them, right?

[08:55] ---

We really hope the audience will find these
characters lovable, interesting, fun...

[08:59] ---

Something they can identify with,
situations that they can identify with,

[09:04] ---

relationships they can identify with...

[09:06] ---

Struggles that these characters face,
that they can identify with.

[09:09] ---

All of that wrapped into, you know,
amazing action and wonderful animation

[09:13] ---

that's very cathartic
and inspiring at the same time.

[09:17] ---

We hope the audience finds
that, first and foremost,

[09:20] ---

and then see what a wonderful
animation that came out of it.

[09:26] ---

You know, because that's a whole package.

[09:28] ---

The lead is... the character,
Jin Mo-Ri, is really...

[09:33] ---

I think he's a character
that anyone would love.

[09:38] ---

I mean, when the person...

[09:39] ---

When he's up against

[09:41] ---

someone who's not strong,
he's really, really weak.

[09:44] ---

And when the person's good at
fighting, he fights back stronger.

[09:47] ---

In that way, he's a really traditional
kind of character, but...

[09:51] ---

it's exactly because he's that kind
of character that—what is it—

[09:54] ---

it makes you want to be friends with
Jin Mo-Ri... Something like that...

[10:00] ---

He really loves his friends... and
he's a very simple, fun character.

[10:02] ---

He really loves his friends... and
he's a very simple, fun character.

[10:06] ---

He really loves his friends... and
he's a very simple, fun character.

[10:07] ---

God of High School* was originally
an action manga, so...

[10:12] ---

if you chip away at that, the
original flavor would be lost.

[10:17] ---

So... It's a TV series, but there aren't
that many series with this much action in them.

[10:24] ---

It's a lot of work,
it's really hard, but

[10:28] ---

for this story, the action is the
best part, what drives it, so

[10:32] ---

I felt there wasn't anything to do, but go
for it, do it for real. I made that choice.

[10:36] ---

And that's why he dies every day.

[10:39] ---

That's probably, looking at the work

as a whole, the most difficult thing.

[10:54] ---

Well... When you're doing
an action episode like this,

[10:58] ---

if you make it all action, it
doesn't come together as a story.

[11:05] ---

It's just people moving around.

[11:07] ---

So, to make sure that doesn't happen,

[11:10] ---

I think it's important to look at
why the characters are fighting...

[11:15] ---

What their goals and motivations are...

[11:18] ---

You have to make sure those
things are clearly included...

[11:22] ---

It's sort of... If you aren't careful
to do that with each situation,

[11:26] ---

the balance of the story
starts to fall apart.

[11:29] ---

That's why you have to take the characters'
hearts and emotions, and...

[11:35] ---

the action, the reason they're
fighting, comes from that.

[11:39] ---

Then, the viewers will understand, they'll
accept it... at least, that's how I feel.

[11:52] ---

There's a director who
really influenced me a lot,

[11:54] ---

and that director's storyboards
influenced me a lot, too.

[11:57] ---

The storyboards were really super detail-
For action scenes, they were really detailed,

[12:01] ---

like, this happens then this and
this, broken up into frames...

[12:05] ---

And they were, for me, they were really easy to work with, or rather easy to understand...

[12:10] ---

It was super easy to understand what needed to be done.

[12:14] ---

It really affected me, so when I do storyboards,

[12:16] ---

I'll have a page and the action, the character's movements,

[12:21] ---

I'll draw out each and every one.

[12:23] ---

And if I run out of space, I'll draw rectangles on the side

[12:28] ---

and use those to keep drawing.

[12:30] ---

It's really... It's a lot of work, but...

[12:34] ---

I think it's also the period that's the most fun.

[12:39] ---

In the latter half of the episodes...

[12:41] ---

he said he wanted to do live action filming.

[12:43] ---

He said he wanted to do motion capture.

[12:47] ---

We finally got the schedules worked out, so we're doing it next week...

[12:52] ---

The action scenes... done by action—

[12:58] ---

When he did a series called Garo*...

[13:00] ---

Garo* was originally a Japanese live action tokusatsu drama.

[13:05] ---

So there's a stunt team.

The one that worked on it.

[13:08] ---

And... there was one time they helped us out.

[13:13] ---

So, he wanted to ask them again...

[13:15] ---

if they'd actually do the action scene, and then we'd film it...

[13:22] ---

and turn that into anime...

[13:23] ---

That's the request he made.

[13:26] ---

For this, as someone who creates animation,

[13:29] ---

I think about what should be expressed visually.

That's the thing I think is most important.

[13:34] ---

So... Right now, anime, hand-drawn anime, I know how it's usually drawn, but

[13:41] ---

that versus filming martial arts experts, the reality that brings...

[13:47] ---

I really wanted to express all of that.

[13:50] ---

So the timing of 2D the way it's always drawn, and

[13:55] ---

the reality of the martial artists' action,

[13:58] ---

if you mixed those together, what kind of thing would it turn into?

[14:01] ---

For me, it was a challenge I wanted to undertake.

[14:05] ---

That's why I sort of asked for a crazy... I did ask for the impossible.

[14:10] ---

There's a motion capture set-up at the Sola studio, so...

[14:14] ---

we've asked if we can use it.

[14:16] ---

And in that episode... was it episode 10? In episode 10...

[14:22] ---

the taekkyon, the Korean martial art, taekkyon, and the main character, Jin Mo-Ri's, tae kwon do

[14:28] ---

in that scene, those martial arts really important.

[14:33] ---

So, to get real...

[14:35] ---

the movement of taekkyon and
the action of tae kwon do,

[14:38] ---

I really wanted to render that well.

[14:41] ---

And that's one of the reasons I really wanted
to... One of the biggest reasons I wanted to do it.

[14:59] ---

Well, I love action movies.

[15:01] ---

Like... when I was a kid, it was
Hong Kong, Hong Kong action movies,

[15:07] ---

I love that kind of thing.

[15:08] ---

More recently, it would be things like
Marvel. I really love that kind of thing.

[15:11] ---

So, the reason for... I've always
loved action movies and things, so...

[15:16] ---

and also the anime coming
from Japan in the 80s and 90s

[15:22] ---

of course, Kawajiri's action,
the action Kawajiri-san created,

[15:27] ---

it was amazing. I really admired it.

[15:29] ---

Then, when I became an animator
and began drawing it,

[15:33] ---

It moves—I mean, you draw
it, and then it moves, right?

[15:38] ---

Seeing it move, how well it
moved, it was just so much fun.

[15:41] ---

Then, gradually, over time, I got
more and more particular about it.

[15:45] ---

That's how it happened.

[15:47] ---

That's really what the director

is most passionate about, so

[15:50] ---

we're all working hard to keep up with him.

[15:53] ---

Oh, yes. Of course, the original work has a lot of that in it already.

[15:58] ---

So, thinking about how best to express all of that in video form...

[16:05] ---

and more than video, really, anime is a form where everything is shown through images, so...

[16:11] ---

we're taking all those different mythologies, the stories of the different gods,

[16:16] ---

and figuring out how to show them at their most amazing, their most awesome,

[16:21] ---

then showing those images during action scenes, things like that.

[16:24] ---

There are lots of places we've found to add it in.

[16:29] ---

Definitely, the director wanted to stay as faithful as possible

[16:32] ---

without really violating the spirit of the original, but at the same time

[16:36] ---

the author was like "No no, go, push it, push it!" you know?

[16:38] ---

You know, so... It's a little rare, because...

[16:42] ---

I would say like 8 to 2, or 9 to 1 of original authors

[16:46] ---

are pretty protective of, you know, what's on the page...

[16:51] ---

But I think the director was given quite a bit of liberty.

[16:56] ---

I drew that episode 10 years ago. As the readers of the comic may already have guessed,

[17:04] ---

Barack Obama was the President of the United States back then.

[17:10] ---

President Obama won't be appearing, but...

[17:13] ---

And, actually, when we did the voice...

[17:15] ---

And, actually, when we did the voice...

[17:16] ---

The voice is...

[17:17] ---

The person who specializes in doing Iron Man in Japan...

[17:22] ---

did the voice for him, too.

[17:24] ---

It sort of...ended up just being Robert Downey Jr...

[17:27] ---

I was super happy.

[17:30] ---

In the anime, Oba Mashariff is reminiscent of Robert Downey Jr.

[17:37] ---

I really like this choice.

[17:40] ---

It feels like the creators in this project are really being put first, so...

[17:44] ---

For example, in this situation, it's Park-san's opinions and ideas...

[17:48] ---

the original authors ideas and opinions... Those things are really being taken very seriously.

[17:54] ---

So it makes it really...

[17:55] ---

I think it helps everyone in the workplace be very excited about what they're doing.

[18:01] ---

It's why when Park-san starts saying,

[18:03] ---

"I want to do it like this!" Those things make it through more than you'd think.

[18:06] ---

Though that makes the workplace

difficult in a different way.

[18:16] ---

Let's see...

[18:17] ---

This is the first time I've
worked with Crunchyroll.

[18:21] ---

And Webtoon... I know Webtoon
from seeing it a lot, so it's...

[18:26] ---

Right now, just like the author Park
Yong-Je-san, they're leaving everything to me...

[18:34] ---

They make what the creator wants
to create the priority, so...

[18:38] ---

for me, it makes it very easy to work.

[18:41] ---

And I'm very grateful.

[18:43] ---

But it increases the
pressure in equal measure.

[18:46] ---

In exchange for that trust, I want to make
something good... really good video...

[18:51] ---

and I want the fans to
be able to get behind it.

[18:54] ---

I really feel that pressure.

[18:57] ---

At the end, when I see it coming together,
that's when I feel all kinds of things...

[19:02] ---

It gets sort of really exciting...

[19:06] ---

In the beginning, it's really,
how can I say this...

[19:09] ---

It's not a good way to put it, but...

[19:11] ---

These super fast-drawn
stick-figure type things

[19:15] ---

turned into a film where they're
moving around like crazy...

[19:18] ---

Seeing that at the end, that's a moment
when I'm really glad I did the work.

[19:26] ---

And for Park-san, too, I think...

[19:29] ---

For him as a korean director
to really make it out here,

[19:34] ---

and for his second title,
I mean, his third title...

[19:38] ---

His upcoming follow-up title
is also gonna be huge.

[19:41] ---

It's based on a huge japanese IP.

[19:43] ---

Just to have it, you know,
their sophomore effort

[19:45] ---

being a global project better
supported by Crunchyroll,

[19:49] ---

that just can be exposed
to a massive audience.

[19:51] ---

And for him to be able to
really kinda get it all out there,

[19:54] ---

what he wanted to do, you know,
just to express himself.

[19:57] ---

You know, we're quite proud of that
and we're very happy for him.

[20:00] ---

So yeah, there are a lot
of firsts on this one.

[20:03] ---

And so... Yeah, I mean,
it's a very special project for me.

[20:07] ---

This is really just me,
my personal opinion, but...

[20:10] ---

when the thing I want to express
most gets realized to some extent...

[20:16] ---

Like... when the image I have

in my head is there moving...

[20:21] ---

same with the music...

[20:22] ---

the voices...

[20:23] ---

When everything matches that image.

[20:26] ---

Those parts, I think it's those parts that make it a good work...

[20:33] ---

That's just my opinion on a personal level.

[20:35] ---

And also, of course, the team. Everyone on the team is working really hard.

[20:39] ---

When everyone pulls together to create a project, for me, that's really the best.

[20:46] ---

It's exciting.

[20:47] ---

Um, it's a handful... it's very busy.

[20:51] ---

But I think it's very rewarding.

[20:52] ---

And I do hope that a lot of folks around the world

[20:56] ---

who would want to come to Japan to get involved,

[20:59] ---

I mean, to really kinda think about that

[21:01] ---

because you know, hopefully that's what they want to do.

[21:04] ---

There are opportunities.

[21:06] ---

To get in an industry that also welcomes international talents,

[21:11] ---

and people who can contribute.

[21:13] ---

I'm here to contribute, and I think there's room for more.

[21:16] ---

The director is putting everything

he's got into the action scenes, and

[21:20] ---

everyone's working really hard on it.

[21:22] ---

It's something you really
don't see these days.

[21:25] ---

The amount of passion put into
the action scenes in this title

[21:28] ---

is something you don't see in recent anime.

[21:30] ---

If you like that kind of thing,
I hope you'll watch and enjoy.

[21:34] ---

Thank you.

[21:36] ---

The anime turned out so much better than I imagined,
so I can only say that it exceeds all expectations.

[21:46] ---

Probably because I created the original comic,
I had goosebumps the entire time watching the anime.

[21:52] ---

I confidently look forward to The God of High School
readers experiencing the same emotions I did.

[22:02] ---

You can definitely look forward to it.
It's truly amazing.

[22:08] ---

Let's see. This project,
God of High School*, is really...

[22:13] ---

I think it's something everyone can enjoy.

[22:16] ---

And the whole thing is...

[22:17] ---

I mean, the scripts are great, and
everything from the scripts to the action...

[22:21] ---

And this time, the music in
particular is really cool, so...

[22:25] ---

All of it matches together so well...

[22:28] ---

I think when people see it, they'll be
able to enjoy it as a really cool series.

[22:33] ---

I hope they all watch and enjoy...

[22:36] ---

and cry...

[22:39] ---

and I hope they enjoy it all
the way to the last episode.

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