

Hachimiri Madness: Japanese Indies from the Punk Years

8ミリ・マッドネス



What's "Hachimiri Madness" ?

Under the title "Hachimiri Madness – Japanese Indies from the Punk Years", Berlinare Forum is showing a series of newly digitised and subtitled Japanese 8-mm films from 1977 to 1990 which breathe the rebellious spirit of that era. **Many of the highest profile directors Japan has to offer today made their debut features in this format** – very few of them have ever been shown internationally. Most of the films are from PFF Award.

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I Am Sion Sono!!

俺は園子温だ!!



(1984/37min)

The movie begins with the director filming himself muttering into the camera in a darkened room for three weeks until his birthday when suddenly, he rushes off with the camera. It records 22-year-old Sono screaming in a weird voice and shaving his head. He uses the medium of film to radically pursue the proof of his existence while sharply closing in on the existence of the film itself at the same time. Sono has consistently destroyed the preexisting rules of cinema and his creative energy is condensed in this work.



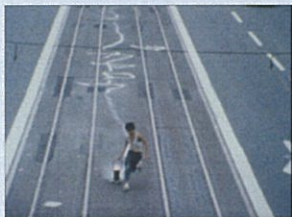
Sion Sono
園子温

Born in 1961

【Selected Filmography】
BICYCLE SIGHS (89), Suicide Club (01),
Noriko's Dinner Table (05), Love Exposure
(08), Cold Fish (10),
The Whispering Star (15)

A Man's Flower Road

男の花道



(1986/111min)

In the first part, the furious protagonist keeps running away from some men for no clear reason in Tokyo. The second part tranquilly depicts the story of how the protagonist, stuck in a provincial town while longing to make it big in Tokyo, ends up leaving his hometown. The director cannot sever himself from his home and family and his exasperation echoes poignantly throughout. This work paved the way for Sono's first feature film *Bicycles Sighs* and became the first step in his prolific career.

Happiness Avenue

愛の街角2丁目3番地



(1986/93min)

Masahiro and Yoko unexpectedly break up after a quarrel. Masahiro attempts to become a transvestite, and Yoko joins up with some beggars. Although based on a comic by Katsuhiro Otomo (*Akira*), the extreme improvisational methods derail the story halfway through and live-action hijinks continue throughout the rest of the film. The euphoria born from the chaos between fiction and reality dragged the audience in like a drug and this film was highly praised by the filmmaker Nagisa Oshima.

Katsuyuki Hirano
平野勝之

Born in 1964



【Selected Filmography】
Raigo (89), Yumika (97), Encyclopedia
of a Drifter (98), The White (99)

The Adventure of Denchu-Kozo

電柱小僧の冒険



(1988/45min)

A student who is bullied because of a utility pole growing out of his back travels 25 years into the future through a peculiar turn of events. There he must fight a gang of metal vampire thugs who try to control humankind. Tsukamoto won the Grand Prize in the Pia Film Festival for this work that makes excellent use of animation methods to create astoundingly speedy visual effects. The following year, his now-legendary cult film *Tetsuo: The Iron Man* would make his name widely known around the world.

Shinya Tsukamoto
塚本晋也

Born in 1960



【Selected Filmography】
TETSUO (89), Tokyo Fist (95), A Snake of
June (02), Vital (04), Kotoko (11), Fires
on the Plain (15)

The Rain Women

雨女



(1990/72min)

In the pouring rain, two women living in poverty attack a supermarket, raid a cabbage field, and even kill a cow. Blending the genres of documentary, second-rate horror and avant-garde movies, the movie rushes along with the two reckless women. This work won the Grand Prize at the Pia Film Festival and Yaguchi quickly became one of the leading directors of entertainment movies in Japan.

Shinobu Yaguchi
矢口史靖

Born in 1967



【Selected Filmography】
Down the Drain (93), Adrenaline Drive
(99), Waterboys (01), Swing Girls (04),
Happy Flight (08), Wood Job (14)

【jishu-eiga／自主映画】

The term "jishu-eiga" can be translated as something akin to "self-produced" films. These are wholly independent works, self-financed and produced outside of the industry and screened predominantly in non-commercial venues. They are made by what might best be described as amateur filmmakers, although a good number of these directors have subsequently achieved some degree of prominence within the commercial industry.

【About Pia Film Festival】

The PFF Award Competition is the main feature of PIA Film Festival, which was launched in 1977. It places no restrictions whatsoever on the eligibility of its entrants and completely disregards the nationality, age, and sex of applicants. Furthermore, the format can be film or video, the length long or short, and the genres can be drama, documentary, or animation. In this regard, PFF Award is the most open of all competitions in the world's film festival circuit.

Isolation of 1/880000

1/880000の孤独



(1977/43min)

A sullen young man who failed university entrance exams and is studying for next year lives a solitary existence in a corner of Tokyo. He is unable to concentrate on his studies and spends his days wallowing in feelings of alienation, inferiority and lust, until one day his frustration suddenly explodes without warning. A gruesome, violent, controversial work that stops viewers cold with its shocking, hopeless ending, this is the maverick director's starting point. Ishii received rave reviews for his latest film *That's It* (2015), his first rock-inspired film in 14 years.

Sogo(Gakuryu)

Ishii

石井聰互(岳龍)

Born in 1957



【Selected Filmography】

Crazy Thunder Road (80), Burst City (82), The Crazy Family (84), Angel Dust (94), ELECTRIC DRAGON 80000V (01), that's it (15)

UNK

UNK



(1979/15min)

A girl abducted by a flying saucer is taken to an alien city. An homage to *Close Encounters of the Third Kind*, this was Tezka's second film that he shot in his second year of high school. His first film *Fantastic Party* the previous year was highly praised by filmmaker Nagisa Oshima. Tezka handled all aspects of the filmmaking except the acting in this ambitious work that tackles the potential of 8mm film, smoothly fusing experimental methods and special effects.

Micoto

Tezka

手塚 眞

Born in 1961



【Selected Filmography】

Stardust Brothers (85), The Innocent (99), Experimental Cinema (99), Black Kiss (04)

High-School-Terror

High-School-Terror



(1979/6min)

Two high school girls stay after school in the classroom. Soon night falls and one of the girls plays a prank that outdoes a horror movie. This study of the horror genre that Tezka shot in a short time right before graduating from high school excelled in its shooting technique and direction, and was independently screened around the country as an extremely scary 8mm film. It could be called the pioneer of the *Gakko no kaidan* (Haunted School) series of movies and TV dramas that gained popularity during the latter half of the 1990s.

Masashi

Yamamoto

山本政志

Born in 1956



【Selected Filmography】

Carnival in the Night (83), Robinson's Garden (87), What's up Connection (90) Junk Food (98), Man Woman and the Wall (07), The Voice of Water (14)

Saint Terrorism

聖テロリズム



(1980/127min)

There is a condo with peculiar residents. A man who continues to kill people indiscriminately. A wealthy girl who repeats random killings. The caretaker of the condo who is an astronomy freak. A dead body floating in the water tank that talks a lot to itself. A right-wing-like group. This is a radically bizarre, shocking work that simultaneously depicts each of these characters that appear one after another. Yamamoto startled the world with *Carnival in the Night* ('82) released shortly after this work, which is his rarely seen masterpiece.

Akira

Ogata

緒方 明

Born in 1959



【Selected Filmography】

Boy's Choir (00), Milkwoman (05), Nonchan Noriben (09)

Tokyo Cabbageman K

東京白菜関K者

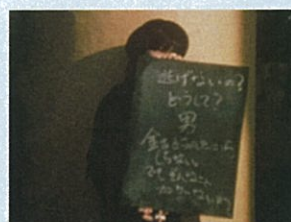


(1980/59min)

A young man, "K," wakes up one morning to find he has turned into a cabbage. When he goes out into town he becomes dragged into various incidents and is chased around. The story is modeled after Kafka's famous novella but with no interest in portraying emotion or in literary quality. The director captures K as he single-mindedly races throughout the city and creates a new style of action movie. Ogata went on to work as Sogo Ishii's assistant director and made his feature film directorial debut with *Boy's Choir* in 2000.

Hanasareru Gang

はなされるGANG



(1984/85min)

Kamura, a gangster who cannot hear, and a girl named Rie reading a paperback first tell the story that is about to begin, then a chase and gunfight ensue. Subtitles are inserted by chapter, the date of filming is recorded, and the remaining length of the film is announced. Influenced by Godard, this film is packed with the essence of the director who continues to examine the fictitious nature of drama.

Nobuhiro

Suwa

諏訪 敦彦

Born in 1960



【Selected Filmography】

2/Duo (97), M/Other (99), H Story (01), Un couple parfait (05), Paris je t'aime (segment: Place des Victoires) (06), Yuki & Nina (09)