





CONTENTS

Cast and Crew **4**

“This is Not an Explosive Movie, This is a Movie Explosion”:
Sōgo Ishii’s *Burst City*, Punk, and DIY Cinema in
Japan’s Age of Rage (2020) by Mark Player **6**

Filmography of Sōgo Ishii **20**

About the Transfer **27**

CAST

Takanori Jinnai Commando Sasaki

Shinya Ōe Flying Kazeto

Michirō Endō Mad Stalin vocalist

Jūgatsu Toi Crazy Big Brother

Kō Machida (as Machizō Machida) Crazy Young Brother

Shigeru Izumiya Kuronuma

Umanosuke Ueda Kikukawa

Akaji Maro Sakada

CREW

Directed by **Sōgo Ishii**

Screenplay by **Sōgo Ishii** and **Mitsuhiro Akita**

Produced by **Mitsuhiro Akita** and **Hiroshi Kobayashi**

Editor **Sōgo Ishii**

Director of Photography **Norimichi Kasamatsu**

Music Direction by **Sōgo Ishii**

Featuring Music by **Battle Rockers**, **The Rockers**, and **1984**

Art Director / Special Effects **Shigeru Izumiya** and **Katsurō Onoue**

Lighting **Yoshiharu Tezuka**



"THIS IS NOT AN EXPLOSIVE MOVIE. THIS IS A MOVIE EXPLOSION"

**Sōgo Ishii's *Burst City*, Punk and
DIY Cinema in Japan's Age of Rage**

by Mark Player



Although punk rock is customarily thought of as a phenomenon that developed chiefly in the US and UK, its distorted power chords, anti-establishment lyrics, and empowering DIY work ethic would spread to many countries, including Japan. Sōgo Ishii's punk rock musical *Burst City* (*Bakuretsu toshi*, 1982) easily stands as the most spectacular cinematic demonstration of Japan's infatuation with punk, its music, its fashion, and its attitude. While the film is a work of fiction, it incorporates many real-life elements to create an idealized version of the Japanese punk scene at its early 1980s zenith, featuring musicians from real punk bands and scores of their most dedicated fans. Set in a fantasy punk neighborhood located in a derelict industrial slum on the outskirts of Tokyo, *Burst City* captures the scene's energy and compresses it into a cinematic time bomb set to explode across the screen. A "movie explosion"—to paraphrase the film's original marketing—that is filtered through a genre cocktail that is equal parts revolutionary youth movie, dystopian science fiction, music video, and concert film.

Directed by Sōgo Ishii (going by Gakuryū Ishii since 2010), who was very much an insider when it came to the subculture, *Burst City* was a film made by punks, for punks. As such, the film may appear haphazard, disjointed or perhaps even inaccessible—especially for the uninitiated. Its narrative is both elliptical and episodic, privileging scenes of Japan's youth rocking out at high-energy punk concerts and sequences of racing custom cars across the dirt flats of a near-future (or alternate present) industrial wasteland over systemized scenes of coherent and emphatic storytelling. Sifting through its many narrative strands, the film at its core is ostensibly about two rival punk bands (and their fans) coming together to do a Battle of the Bands-style demonstration against yakuza industrialists intent on redeveloping their hedonistic slum into the site of a nuclear power station. However, the motivation for this climactic demonstration is not made especially clear: Are the punks protesting the continued proliferation of nuclear power, which was still a topic of political consternation in Japan? Are they angry about the fact that their "turf" is being threatened by redevelopment, regardless of what form that redevelopment takes? Or, is the event purely a coincidental product of these bands and their increasingly violent rivalry?

Rather than organize picket lines and hold up signs that signal their political indignation, these punk “protestors” resort to attacking each other in the street, storming each band’s makeshift stage to cut their performances short. Speaking to Tom Mes, Ishii once explained that, during his early filmmaking years, “I had no interest in the psychological aspects of most Japanese films. I kept dialogue to a minimum and wanted to show the intensity of moments, above all.”¹ This intensity-over-psychology approach is especially palpable in *Burst City*, which exacerbates the film’s dramatic murkiness as well as its resulting esotericism. It perhaps comes as no surprise, then, that the film struggled to connect with the mainstream cinema audience and was considered a commercial failure when it was released in Japan in March 1982.

Although *Burst City* may not be entirely legible in narrative terms (we don’t even get to find out the names of many of its punks, rendering them vibrant ciphers instead of fully-fledged characters), a closer look reveals it to be a deceptively rich response to a unique moment both in Japanese cinema and its wider youth culture. The film arrived in an era where past notions of professionalism, formality and “the way things should be done” were being assaulted on a number of fronts. Leading the charge was a new generation of young and restless Japanese who were skeptical of the economically affluent yet socially constricting post-war Japan that their parents had built for them. This was a generation that collectively decided to do things “their way,” and this can be seen across multiple modes of expression during the 1970s and 80s, from DIY media-making such as self-published manga (*dōjinshi*) and self-produced films (*jishu eiga*), to large groups of delinquent young men forming *bōsōzoku* motorcycle gangs that would terrorize the roads at night.

A major lynchpin for this assault, of course, was the emergence of punk rock in the mid-1970s, which placed the ability to create into the hands of those without professional training or even with all that much skill. If the punk rock revolution demonstrated

¹ Mes, Tom. 2005. “Sogo Ishii,” *Midnight Eye*, 15 June 2005. <http://www.midnighteye.com/interviews/sogo-ishii-2>.

anything (and it did demonstrate many things—too many to list here), it was that creative expression was no longer a privilege of the “talented.” According to early punk edict, literally “anyone can do it,” as British punk fanzines such as *Sideburns* empowered its readers by emphasizing the low barrier-to-entry required to play punk music. It most famously did this in its January 1977 issue by printing a crude tablature diagram showing three guitar chords (A, E, and G), accompanied with the following legend: “This is a chord. This is another. This is a third. Now form a band.”

Punk would arrive on Japanese shores (and its record shops) with minimal delay as the debut albums of bands such as the Ramones, the Sex Pistols, and the Clash were released within mere months of their US and UK counterpart LPs. British punk in particular would prove a major source of inspiration for the young Japanese bands





that made up the Tokyo Rockers scene of the late 1970s, which operated in and around the S-KEN music studio in Roppongi and the Loft live music venues in Shinjuku and Shimokitazawa among others. Other bands would soon emerge in Tokyo that were equally indebted to the sounds of punk. These would include Anarchy, made up of former *bōsōzoku* bikers-turned-punk rockers, who would become one of Japan's first commercially successful punk groups, and the legendary hardcore punk act The Stalin, led by the inimitable Michirō Endō (1950–2019).

Meanwhile, a disparate punk scene would form in the south-central Kansai region, scattered among local major cities such as Osaka and Kyoto, and featured sounds as diverse as the all-female pop punk of Shonen Knife (from Osaka), the nimble post-punk of Inu (also from Osaka), and the cacophonous early hardcore punk of the SS

(from Kyoto). Elsewhere, a vibrant “mentai rock” scene that fused the energy of punk with American rock ‘n’ roll would coalesce in the faraway port city of Fukuoka: Ishii’s hometown. Key bands from this scene included The Rockers, The Roosters, The Mods, ARB, and Sheena & the Rokkets.

These three Japanese punk scenes did not exactly share the same socio-political circumstances as their western peers (Japan during the 1970s was by and large more affluent than Britain during the 1970s, for example), nor did they necessarily share the same animosity towards the more “indulgent” styles of rock music that dominated the 1970s (glam rock, progressive rock, etc., which were comparatively niche genres in Japan). But they did find punk’s anarchic energy and its “anyone can do it” ethos appealing nonetheless. It gave these rebels without a cause a way to rail against the abundance, conservatism, and boredom produced by post-industrial “economic miracle” Japan. In *Burst City*, this is best-expressed in an early musical sequence as real punk scenesters and hangers-on sing to camera *en masse* about their collected disenfranchisement, with their desolate industrial slum location taking on a metaphorical meaning in the process.

However, this generational anomie was not only being expressed in films such as *Burst City*, but also through the act of filmmaking itself. The emergence of punk in Japan dovetailed rather nicely with another DIY revolution that was underway in Japanese cinema: the previously-mentioned phenomenon of *jishu eiga* (self-produced films), which saw amateur filmmakers from around the country (typically students) take to the streets and shoot short and feature-length narrative films on their terms. This new generation of aspiring filmmakers operated completely outside the infrastructure of the professional Japanese film industry, which had fallen on hard times as its highly-revered post-war studio system was in the process of irrevocable collapse. Instead, they were able to take advantage of recent developments in home movie technology such as the sync-sound Super 8 camera, which had become commonplace by the mid-1970s. This new kind of camera, which featured built-in zoom lenses and easy-to-

load film cartridges, was filmmaking's answer to the "anyone can do it" declaration of punk. The relative low cost and ease-of-use offered by the sync-sound Super 8 format precipitated a different kind of "movie explosion," with hundreds of *jishu* filmmakers shooting narrative films in a range of genres and styles, spending their own money and using their friends as cast and crew.

Many of today's established Japanese film directors born in the 1950s and 1960s came from these embryonic *jishu* filmmaking beginnings, including Kiyoshi Kurosawa, Shinya Tsukamoto and Sion Sono to name but three of the most well-known. Other *jishu* filmmakers, such as Masashi Yamamoto and Shōzin Fukui, would draw directly on the Japanese punk scene and its rogues' gallery of musicians, petty criminals, and other larger-than-life personalities when making their early films. Speaking to Johannes Schönherr, Fukui remarked on the collaborations that would occur between filmmakers and musicians during the punk era: "This is because the directors liked music a lot. Filmmakers asked their favorite musicians to work with them." He added that these musicians "...made the soundtrack and acted in their own movies. A little later, musicians started to make their own movies. Many directors had their own bands. They were all influenced by Sōgo Ishii, I think."²

As per Fukui's suggestion, no one would unite the concurrent DIY subcultures of *jishu eiga* and punk quite like Sōgo Ishii and his work on *Burst City* in particular. Having played in a high school punk band before picking up an 8mm film camera in the mid-1970s, Ishii understood the primal temperament of both mediums and how they could connect to create something that was more than the sum of their parts. He was one of the first amateur filmmakers of his generation to storm the metaphorical barricades of Japan's professional film industry and would forever change how it operated, subverting the master-apprentice paradigm that had governed film directing since the industry's earliest years.

² Schönherr, Johannes. "Shozin Fukui," *Midnight Eye*, 22 December 2009. <http://www.midnighteye.com/interviews/shozin-fukui>.



Prior to *Burst City*, Ishii had quickly gained a reputation for producing rough yet exciting *jishu eiga* that married the reckless, anti-authoritarian spark of punk with the rhetoric of his favorite film genres, from the dynamic yakuza cinema of Kinji Fukasaku to New Hollywood auteurs such as Sam Peckinpah, William Friedkin, and Martin Scorsese. His early student films, such as his first 8mm short *Panic High School* (*Kōkō dai panikku*, 1976) and his first 16mm feature *Crazy Thunder Road* (*Kuruizaki sandā rōdo*, 1980), were so impressive that the struggling studios quickly took notice and sought to co-opt his talent to reinvigorate their moribund production schedules. Nikkatsu hired Ishii (then 20 years old) to co-direct a feature-length remake of *Panic High School*, which was released in the summer of 1978—a film that Ishii would go on to disown despite being a perfectly serviceable studio picture (it is unceremoniously absent from Ishii's filmography on his official website). *Crazy Thunder Road*, a feature about warring *bōsōzoku* biker gangs intended as Ishii's university graduation film, was quickly purchased by Toei, blown-up to 35mm and given a nationwide theatrical release.

Toei releasing *Crazy Thunder Road* marked the first time that a studio had purchased and given a professional theatrical run to what was effectively a student film. This became something of a coup for *jishu* filmmakers as the metaphorical barricades



had now seemingly been demolished, with many soon moving from amateur to professional status. In the following months, many *jishu* filmmakers would secure some form of private funding and make their first features on 16mm. These included Naoto Yamakawa's *Another Side* (1980), Hitoshi Yazaki's *Afternoon Breezes* (*Kazetachi no gogo*, 1980), Yoshihiko Matsui's *Pig-Chicken Suicide* (*Tontori shinjū*, 1981), and Masashi Yamamoto's *Carnival in the Night* (*Yami no kânibaru*, 1981). As such, a new generation of Japanese independent cinema had truly arrived, thanks in part to Ishii's early success at breaking into the professional filmmaking space. Speaking to Schönherr, Yamamoto reflected "I thought: Ishii is a fool. But if he could get a movie out like that—I could too. I could do it better."³

Crazy Thunder Road proved to be a commercial and critical success, leading Toei to subcontract Ishii—and his production company at the time, Dynamite Pro—into producing what would become *Burst City*, which would outdo everything that came before it in terms of scale and spectacle, easily making it one of the most ambitious

³ Hunter, Jack. *Eros in Hell: Sex, Blood, and Madness in Japanese Cinema*. (London; Berkeley, CA: Creation Books, 1998), p. 190.

productions made by those from a *jishu* filmmaking background. The studio gave Ishii carte blanche to make any film he wanted, provided that it was of a similar style to *Crazy Thunder Road* (i.e. a youth-orientated action film). Ishii settled on making a film that celebrated the punk scene that had been raging in Japan for a few years by that point and with which he had become increasingly infatuated. Having grown up in Fukuoka, he was well aware of the "mentai rock" scene described earlier. He had also recently directed a 10-minute promotional film for the Tokyo punk band Anarchy, which had been made to promote the band's second album *'80 Restoration* (*'80 Ishin*, 1980), anticipating several of the techniques that would be used to greater effect in *Burst City*, such as the film's manic concert sequences.

Despite its studio (read: corporate) sponsorship, which some would argue undermines the film's status as a genuine punk artefact, *Burst City* has all the things you would expect from anarchic punk cinema: grainy 16mm film stock (again, blown-up to 35mm by Toei for its theatrical release, which only amplifies its graininess); dynamic and restless handheld camerawork rife with "mistakes" (shots that are barely in focus, excessively shaky or underexposed, or disclose their making through the accidental revealing of the camera's shadow); experimentation with frame rates, undercranking and slow shutter speeds that stretch on-screen light sources into graffiti-like scribbles of color (as seen in the film's opening montage of first-person travel down anonymous Tokyo roads, which plays like a high-speed middle finger to the famously protracted and ponderous Tokyo-shot highway sequence from Andrei Tarkovsky's *Solaris* [1972]); and rapid-fire editing that often results in visual chaos. The film creates a carnivalesque environment in which everything about the subculture is permitted—from themed *chîma* youth gangs and flamboyant crossdressers partying in the street to Michirō Endō hurling a pig's severed head into the crowd during a gig. In typical youth movie style, the film displays an overt distrust in the older generation (be it the police, yakuza, or industrialists—all are equally regarded as corrupt authority figures to be rebelled against), which it vividly realizes as one of the largest and most chaotic riot sequences ever put to celluloid, requiring a small army of extras. Toei's marketing

boasts that 6,000 people were recruited for this grand and cathartic climax—all of whom were decked out in “authentic” punk fashion reportedly imported from London.

All of this was perpetrated and held together by a mostly amateur crew consisting of Ishii’s friends from the *jishu* filmmaking scene, including those who had worked on *Crazy Thunder Road* as well as new recruits such as Junji Sakamoto (assistant director/co-editor); Akira Ogata, Jōji Matsuoka, and Tatsuya Ōta (assistant directors); and Naoto Yamakawa (assistant editor). Shooting in many of Tokyo’s abandoned industrial areas without direct supervision from the studio meant that the production quickly devolved into anarchic indulgence. Despite Toei’s funding, which was more money than Ishii ever had for a film before, the production had to cut numerous corners to keep to budget. Sakamoto remembers that the crew had to paint cheap lights to make them look like futuristic neon and, rather than going to the expense of hiring a smoke machine to create on-screen smoke/fog effects, they would instead opt to just set fire to stuff. He also notes that due to the large number of night shoots required, plus the fact that they were working in remote industrial locations, many of the cast and crew would not bother to go home. Instead, in an intriguing instance of life imitating art, they would opt to squat on location.⁴ As such, the film is a far cry from the professionalism expected from a mainstream Japanese film release that has been bankrolled by a major studio. It is a film in which production practice and cultural practice were profoundly bound, regardless of studio involvement.

Unsurprising for a film that features feuding punk bands, *Burst City* also has music—lots of music, which is served up by some of Japan’s leading punk talent. Due to his hometown connections, Ishii was able to get members from the bands The Rockers and The Roosters to appear in the film, playing the one-off fictional supergroup The Battle Rockers, who ostensibly serve as the protagonists within the film’s ragtag ensemble cast. Their rival band, Mad Stalin, is portrayed by the classic line-up of The

⁴ From an interview with Sakamoto conducted by the author at the 19th Nippon Connection Japanese film festival on 31 May 2019.

Stalin, who were on the cusp of becoming the biggest band of the Tokyo punk scene (their album *Stop Jap*—their first for a major label—was released a few months after *Burst City*, spawning three singles accompanied by music videos directed by Ishii).

The remaining ensemble cast features other musicians, including Machizō Machida (now Kō Machida), former frontman of then recently-disbanded Inu, who plays the meek (and speechless) biker that rides into the slum with his more aggressive *senpai* (played by writer Jūgatsu Toi) looking to avenge the death of his family. The presence of The Rockers and The Roosters (from Fukuoka’s “mentai rock” scene), The Stalin (from Tokyo), and Inu’s Machida (from Kansai) is significant for the subculture as it represents the first time representatives from each of Japan’s three main punk scenes came together for a common purpose. As such, the film’s fictional punk neighborhood functions as a microcosm of punk in Japan, compressing it into a small and (barely) controlled narrative space. The rivalry between The Battle Rockers (i.e. The Rockers and The Roosters) and Mad Stalin (The Stalin) thus becomes a synecdoche of the real-life competition between the “mentai rock” bands from Fukuoka and the punk bands from Tokyo when both scenes came to the public’s attention in the late 1970s and early 1980s.



Another musician worth mentioning is Shigeru Izumiya, a folk/rock singer-songwriter who had previously collaborated with Ishii on a number of other films and features, here playing Kuronuma, the yakuza lieutenant charged with overseeing the power station's construction. Izumiya also played a key role behind the scenes, serving as the film's planner and art director. It is perhaps Izumiya's role as art director that led to the film's incorporation of what can be thought of as proto-cyberpunk iconography. This includes the cybernetic armor and weaponry of the highly destructive "Battle Police" that arrive to disperse the riot, and the primitive cybernetic limbs and accessories worn by the social undesirables who populate the industrial wasteland's many abandoned buildings. The latter items were designed by young *jishu* filmmaker Makoto Tezuka, who would go on to make his commercial feature directing debut with an underappreciated youth musical of his own: *The Legend of the Stardust Brothers* (*Hoshikuzu kyōdai no densetsu*, 1985).⁵

After *Burst City*, both Ishii and Izumiya would continue to explore science fiction and early cyberpunk tropes separately. Ishii directed the short film/extended music video *Asia Strikes Back* (*Ajia no gyakushū*, 1983) for the nascent direct-to-video market, which is about punk soldiers carrying out psychic warfare from an underground bunker. It was scored by the punk supergroup Bacillus Army, of which Ishii was also a member, and features two members of the Tokyo hardcore punk band Gauze in its small cast. Meanwhile, Izumiya would go on to direct the futuristic and rather violent pink film *The Harlem Valentine Day* (1982), set during a fictional war between China and the Soviet Union, and the direct-to-video cyberpunk mini-feature *Death Powder* (1986), where a team of rogue scientists liberate a feminine android from a military lab only to then trip out on the deadly hallucinogenic powder it exhales from its mouthpiece. Cyberpunk would then become the vehicle through which Japanese cinema would garner attention from a new generation of international fans at the start of the 1990s,

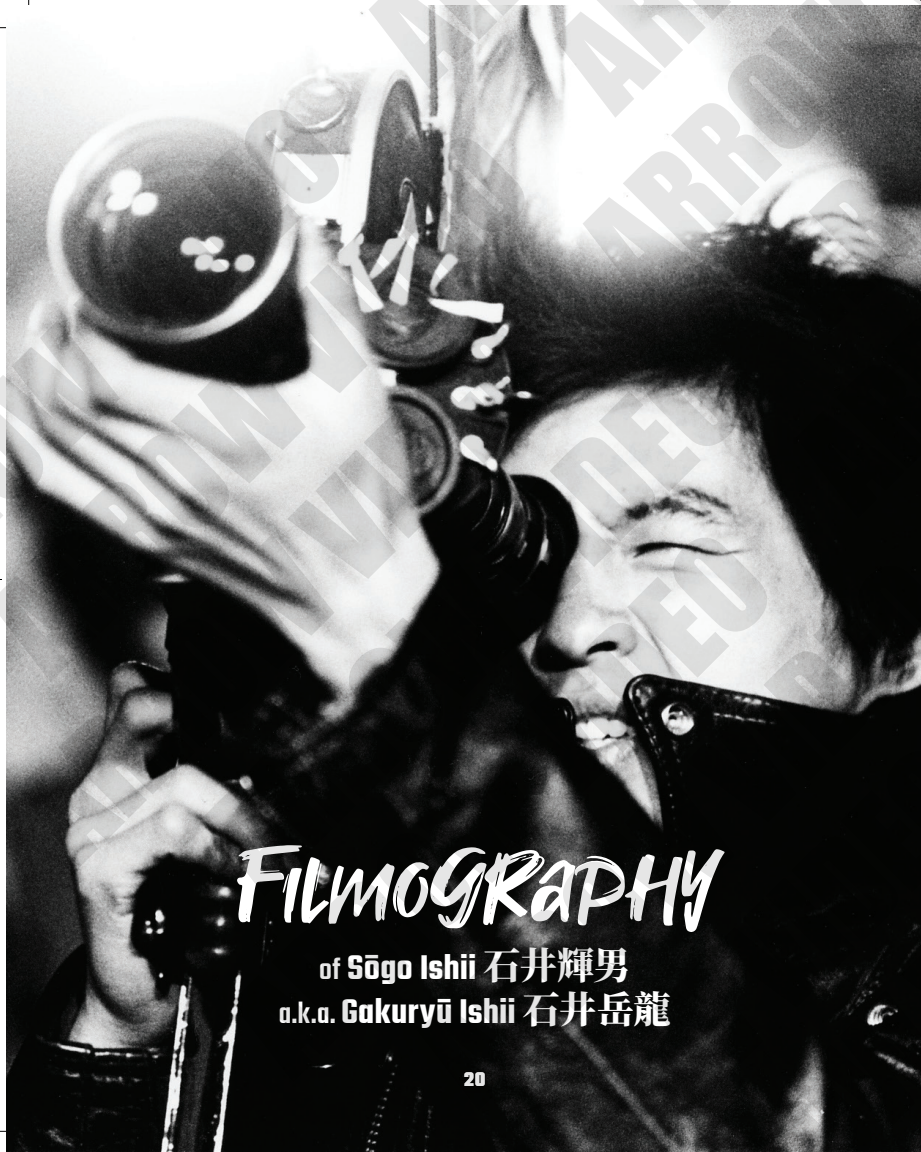
⁵ Makoto Tezuka is credited for "Freaks Design" (written in katakana) during the film's end credits. When I met Tezuka in 2019, he explained that the "freaks" refer to the group of vagrants that befriend the bikers played by Toi and Machida.



following the extensive overseas circulation of Katsuhiro Ōtomo's feature-length cyberpunk anime *Akira* (1988) and Shinya Tsukamoto's lo-fi cult classic *Tetsuo: The Iron Man* (1989).

While it may be easy to think of *Burst City* as a product of its era, it is also a product for its era. No other film celebrates either punk or the *jishu* filmmaking spirit in quite as spectacular a fashion as this one does. While it is not exactly a "thinking man's" science-fiction film, focusing on the "here and now" rather than speculating on the future, it is perceptive enough to include early cyberpunk signifiers that would ripple out and inform some of Japanese cinema's most important exports over the ensuing decade. It may not look it, but the existence of *Burst City* marks a crucial step for Japan's cinema, ushering it from its defunct studio era to its contemporary post-studio era.

Mark Player is a writer and researcher specializing in Japanese cinema. He is currently completing a PhD on Japanese film production during the punk era. His writing on Japanese and other world cinemas has previously appeared in Midnight Eye, Electric Sheep Magazine, CineAction, Bright Lights Film Journal, and Intellect's Directory of World Cinema book series among other places.



FILMOGRAPHY

of Sōgo Ishii 石井輝男
a.k.a. Gakuryū Ishii 石井岳龍

20

1977

Panic High School • a.k.a. *High School Big Panic*, *High School Panic*, *Panic in High School* • 高校大パニック • *Kōkō dai-panikku* • 16 mins, 8mm • Kyōei-sha, 1977.11.22
• Note: Remade as a feature co-directed with Yukihiro Sawada for Nikkatsu in 1978.

Isolation of 1/880000 • a.k.a. *Solitude of One Divided by 880,000* • *1/880000の孤独*
• *Hachijyū-hachi-man bun no ichi no kodoku* • 43 mins, 8mm • Kyōei-sha, 1977.

1978

Panic High School • 高校大パニック • *Kōkō dai-panikku* • 98 mins, 35mm
• Nikkatsu, 1978.08.19 • Note: Co-directed with Yukihiro Sawada, although Ishii later disowned the film.

Charge! Hooligans of Hakata! • a.k.a. *Attack! Hakata Street Gang* • 突撃! 博多愚連隊
• *Totsugeki! Hakata gurentai* • 90 mins, 8mm • Kyōei-sha, 1978.11.24.

1979

Running • 走る • *Hashiru* • 15 mins, 16mm • 1979.07.21.

1980

Crazy Thunder Road • 狂い咲きサンダーロード • *Kuruizaki sandā rōdo* • 98 mins, 16mm
(35mm) • Kyōei-sha / Dynamite Pro / Toei Central (distribution), 1980.05.24
• Note: Ishii's graduation project from Nihon University, which was acquired for distribution by Toei Central and blown up from 16mm to 35mm.

1981

Anarchy '80 Ishin • アナーキー「'80維新」 • 10 mins, 16mm
• Note: Promo video for the punk band Anarchy.

Shuffle • シャッフル • *Shafuru* • 30 mins, 16mm b/w • Dynamite Pro, 1981.12.05.

21

1982

Burst City • 爆裂都市 *Burst City* • *Bakuretsu toshi* • 116 mins, 16mm (35mm)
• Dynamite Pro / Toei Central (distributor), 1982.03.13.

Videos for the singles “Romanticist” (ロマンチスト, *Romanchisuto*), “Allergy” (アレルギー, *Alerugi*), and “STOP JAP” from the album *STOP JAP* by The Stalins.

1983

Asia Strikes Back • アジアの逆襲 • *Ajia no gyakushū* • 30 mins, 16mm
• Note: Concert video for the band Sogo Ishii and the Bacillus Army.

1984

The Crazy Family • 逆噴射家族 • *Gyakufunsha kazoku* • 106 mins, 35mm
• Director's Company / ATG, 1984.06.23.

1986

Einstürzende Neubauten: Halber Mensch • a.k.a. *Half Human, 1/2 Mensch*.
• 半分人間 アインシュチュルツェンデ・ノイバウテン
• *Hanbun ningen: Ainshturushende Noibauten* • 48 mins, 16mm
• Director's Company, 1986.05.15 • Note: Some VHS releases run at 58mins.

1989

The Master of Shiatsu • 指圧王者 • *Shiatsu oja* • 13 mins, 35mm.

1993

Tokyo Blood [TV] • *J Movie Wars: Tokyo Blood* • 37 mins, 16mm
• WoW, bcast. 1993.10.30 • Note: Standalone episode for the J Movie Wars series for the satellite broadcaster Wowow.

1994

Angel Dust • エンジェル・ダスト • *Enjeru dasuto* • 116 mins, 35mm
• Eurospace, 1994.09.23.

1995

August in the Winter • 水の中の八月 • *Mizu no naka no hachigatsu* • 117 mins, 35mm
• Hill Villa / Image Factory, 1995.09.09.

1997

Labyrinth of Dreams • ユメノ銀河 • *Yume no ginga* • 90 mins, 35mm b/w
• KSS, 1997.02.15.

2000

Gojoe • 五条霊戦記 • *Gojo reisenki* • 137 mins, 35mm • Suncent CinemaWorks / WoW / Toho (distribution), 2000.10.07.

2001

Electric Dragon 80,000V • 55 mins, 35mm b/w
• Suncent CinemaWorks / Taki Corporation, 2001.07.20.

2002

The Private Detective Mike Hama: You Are Beautiful, Time Has Stopped [TV]
• 私立探偵 濱マイク 第8話 「時よとまれ、君は美しい」
• *Shiritsu tantei Hama Maiku: Toki yo tomare, kimi wa utsukushii* • 54 mins, TV.
• Yomiuri Telecasting Corporation (YTV), bcast. 2005.08.19
• Note: Episode 8 in the 12-episode TV series produced by Kaizō Hayashi featuring the private detective Yokohama Mike played by Masatoshi Nagase, with other parts directed by notable filmmakers such as Shinji Aoyama, Isao Yukisada, Tetsuya Nakajima and, the only non-Japanese, Alex Cox.

2003

Dead End Run • 59 mins, 35mm • Realproducts, 2003.10.18.

2004

Mirrored Mind • 鏡心 • *Kyōshin* • 40 / 61 mins, Digital • 2005.10.18

• Note: Expanded from a short work included in the Digital Short Films by Three Filmmakers project originally made for the Jeonju International Film Festival Digital Workshop, with the other parts by Bong Joon Ho and Nelson Lik-wai Yu. This shorter version received its international premiere at this festival in South Korea on 23 April 2004. The extended version premiered in Japan at Uplink on 18 October 2005.

In 2010, Ishii changed his credited name to Gakuryū Ishii.

2011

60 Seconds of Solitude in Year Zero

• Note: Ishii was one of the 60 filmmakers from around the world invited to make a film lasting exactly one minute for this Estonian project themed around the death of cinema.

2012

Isn't Anyone Alive? • 生きてるものはいないのか • *Ikiterumono wa inainoka*
• 113 mins • Dragon Mountain, 2012.02.18.

2013

Neo Ultra Q • ネオ・ウルトラQ • *Neo urutora Q* • Tsuburaya Productions / WoW, 24 mins (per episode) • Ep. 1: "Quo Vadis" (クォ・ヴァディ, *Kuo badisu*), bcast. 2013.01.12 • Ep. 4: "Pandora's Cave" (パンドラの穴, *Pandora no ana*), bcast. 2013.02.02 • Ep. 8: "Memories Are Crossing the Planet" (思い出は惑星を越えて, *Omoide wa hoshi o koete*), bcast. 2013.03.03
• Note: Four special programmes consisting of three episodes each were screened theatrically at Toho cinemas across Japan between 2013.11.09 and 2014.02.09.

The Flower of Shanidar • シャニダールの花 • *Shanidāru no hana* • 104 mins
• Dragon Mountain / Nobu Pictures / Phantom Film, 2013.07.20.

24

2015

That's It • ソレダケ • *Soredake* • 110 mins
• Dragon Mountain / Live Viewing Japan, 2015.05.27.

2016

Bitter Honey • 蜜のあわれ • *Mitsu no aware* • 104 mins
• Mitsu no aware Production Committee / Studio 3 / Phantom Film, 2016.04.01.

2018

Punk Samurai Slash Down • パンク侍、斬られて候 • *Panku samurai, kirarete sōrō*
• 131 mins • Toei, 2018.06.30.



25



ABOUT THE TRANSFER

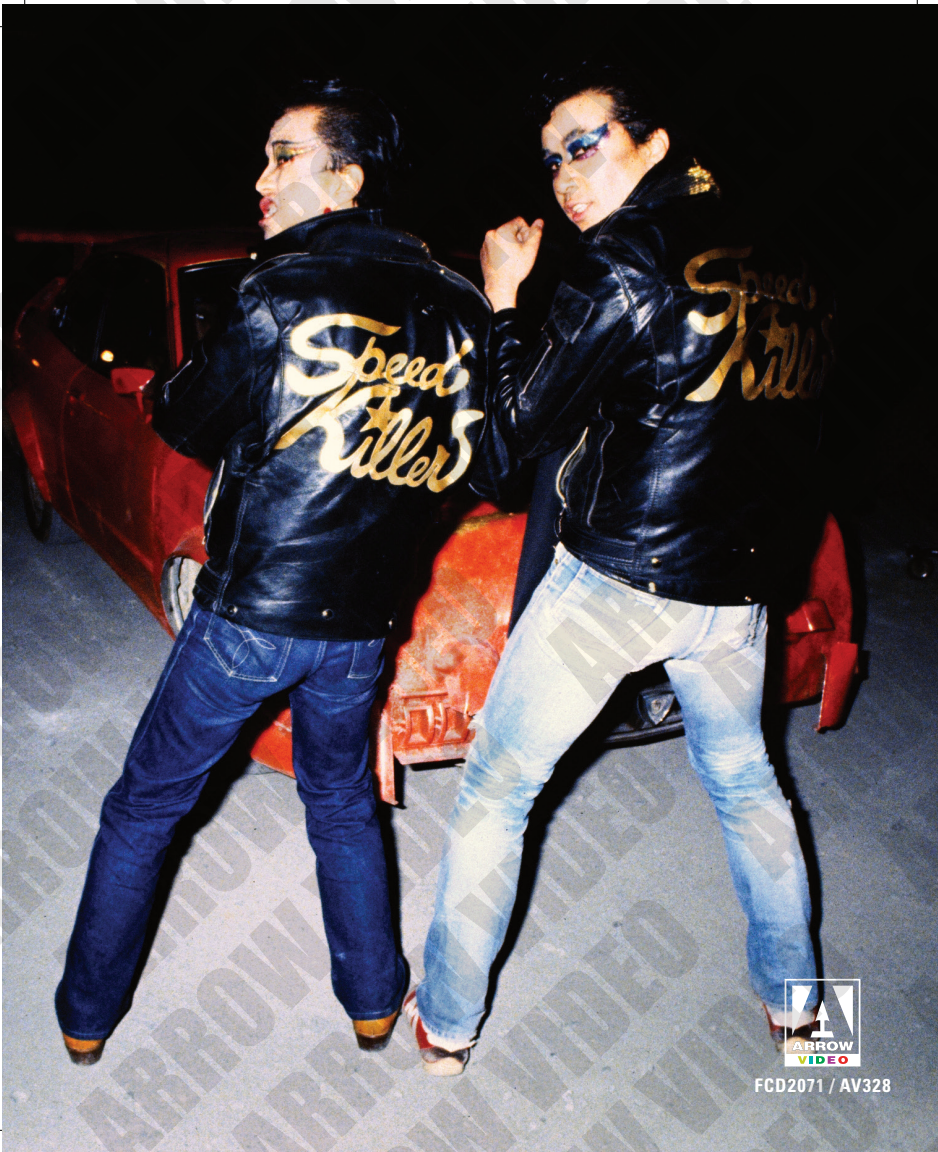
Burst City/Bakuretsu toshi is presented in its original aspect ratio of 1.85:1 with mono sound. The High-Definition master was produced and supplied by Toei.

PRODUCTION CREDITS

Disc and Booklet Produced by **Jasper Sharp**
Executive Producers **Kevin Lambert • Francesco Simeoni**
Technical Producer **James White**
Disc Production Manager **Nora Mehenni**
QC **Alan Simmons**
Production Assistant **Samuel Thiery**
Blu-ray Mastering and Subtitling **The Engine House Media Services**
Artist **Chris Malbon**
Design **Scott Saslow**

SPECIAL THANKS

Alex Agran, Sarah Appleton, Thomas Beswick, James Flower, Gakuryū Ishii, Andrew Kirkham, Kazumi Kirkham, Tom Mes, Mark Player, Yoshiharu Tezuka



FCD2071 / AV328