

## Document Citation

Title	<b>Adrenaline drive</b>
Author(s)	
Source	<i>Bill Lanese</i>
Date	2000 Apr 18
Type	press release
Language	English
Pagination	
No. of Pages	12
Subjects	Yaguchi, Shinobu (1967), Kanagawa, Japan
Film Subjects	Adorenarin doraibu (Adrenaline drive), Yaguchi, Shinobu, 1999

# bill lanese

ADVERTISING ♦ PUBLIC RELATIONS ♦ MARKETING

TO: PRESS/MEDIA  
FROM: LESLEY COOTES, SHOOTING GALLERY PUBLICITY  
DATE: TUESDAY, 18 APRIL 2000

\*\*\* FOR IMMEDIATE RELEASE \*\*\*

FILM:	"ADRENALINE DRIVE"
RATED:	UNRATED
RUNNING TIME:	111 MINUTES
OPENING DATE:	IN SAN FRANCISCO AT THE UA GALAXY ON FRIDAY, 5 <sup>TH</sup> MAY 2000

STARRING: HIKARI ISHIDA, MASANOBU ANDO (TAKESHI KITANO'S "KIDS  
RETURN")  
DIRECTED BY: SHINOBU YAGUCHI

SYNOPSIS: AFTER AN UNFORTUNATE ACCIDENT WITH A GANGSTER IN A BLACK JAGUAR SATORU, A MEEK AND INDECISIVE RENTAL CAR CLERK, IS FORCED TO VISIT THE YAKUSA'S LAIR. THE THUG STANDS READY TO EXACT RETRIBUTION BY BREAKING ALL OF SUZUKI'S FINGERS WHEN A VIOLENT EXPLOSION RIPS THROUGH THE DEN, KILLING OFF THE WHOLE GANG ALMOST. MEANWHILE, SHIZUKO, A PLAIN, TIMID NURSE, IS STUCK BEHIND HER GLASSES ON THE NIGHT SHIFT AT A LOCAL HOSPITAL. THE OTHER NURSES ON THE SHIFT TEASE HER RELENTLESSLY, DRIVING HER TO SEEK REFUGE AT THE LOCAL CONVENIENCE STORE WHERE SHE DREAMS OF THE "NEW SELF" PREDICTED BY HER HOROSCOPE. DRAWN TO THE RUINED BUILDING BY THE EXPLOSION, SHIZUKO DISCOVERS SATORU, DAZED AND SLIGHTLY WOUNDED. SHE HELPS HIM INTO AN AMBULANCE. THEY ARE JOINED BY THE ONLY OTHER SURVIVOR THE JAGUAR DRIVER WHO HOVERS NEAR DEATH, LYING UNCONSCIOUS ON A STRETCHER. SUDDENLY, ALL HELL BREAKS LOOSE. SOON SATORU AND SHIZUKO ARE ON THE RUN WITH A TRUNK FULL OF BLOODY CASH, AND THE MOBSTER AND A BUNCH OF HAPLESS HOOLIGANS IN HOT PURSUIT. THE TIMID YOUNG PAIR SAVOR THEIR FIRST REAL TASTE OF LIFE AS THEY FALL IN LOVE, DODGING THE YAKUSA'S VENGEANCE.

FESTIVALS: SEATTLE '99, TORONTO '99

33 NEW MONTGOMERY ♦ SUITE 1200 ♦ SAN FRANCISCO, CALIFORNIA 94105-4510  
TELEPHONE: 415-543-8000 ♦ FAX: 415-543-7765

## ADRENALINE DRIVE

### CAST

Hikari ISHIDA.....Shizuko  
SATO  
Masanobu ANDO.....Satoru  
SUZUKI  
JOVI JOVA.....Chinpira  
(Yakuza)  
MAGGY.....YAMAD  
A  
Satoru  
SAKATA.....TANAKA  
Meisui KINOSHITA.....NAKAGAWA  
Asaharu  
HASEGAWA.....KAWAKAMI  
Shinji ROKKAKU.....UENO  
Chikara  
ISHIKURA.....NOJIMA  
Kazue TSUNOGAE.....Head Nurse  
Yutaka  
MATUSHIGE.....KUROIWA  
Kouichi UEDA.....Arakawa  
Leader(KUMICHO)  
Yu  
TOKUI.....YAMAMOTO  
Kirina MANO.....Tomoko  
Taro  
SUWA.....SHIMADA  
Mithu YAMAMOTO.....SHIMODA  
cop  
Youji TANAKA.....Bus  
Driver  
Kazuhiro NAKAHARA.....KURODA  
Takuji  
SUZUKI.....HOSOYA  
Suzuka  
KUSUNOKI.....Yoshie  
Masumi KIUCHI.....SHIMIZU  
Nao NEKOTA.....SAKAI  
Sugio ASAKURA.....Aid  
A  
Akir SAITO.....Aid  
B  
Shou KONERI.....Aid C  
Yuka TANIMURA.....Convenience  
Shopper  
Yoshitaka OOTUKA.....Yankee  
A  
INABA.....New face  
A



Noboru IGUCHI.....NANBA  
 Kaori ITO.....DJ  
 A  
 Takehiko TUNO.....DJ  
 B  
 Teturo ORISAKA.....Policeman  
 A  
 Kimiyoshi ADACHI.....Policeman  
 B  
 Kanta OGATA.....Policeman  
 C  
 Tatuo KAWAKAMI.....Policeman  
 D  
 Aturou ISOI.....Policeman  
 E  
 Kiyoshi MIZOKAMI.....Policeman  
 F  
 Toshimasa MIYAMURA.....Policeman  
 G  
 Takuya MIYAMURA.....Policeman  
 H  
 Yuko KAMEDA.....Police  
 Woman  
 Sumiji MIYAKE.....Chief  
 Policeman  
 Jirou SHINDO.....NAKAYAMA  
 Cop  
 Masatoshi YOKOMIZO.....Photographer  
 Mituru SHIRATORI.....RAMEN shop,  
 Master  
 Eiko KAWAGUCHI.....RAMEN shop, Mater's  
 wife  
 Hidemasa NAMOTO.....New Face  
 A  
 Tuneo TAGUCHI.....Hotelman  
 Jyunko NAGATA.....Jewry  
 shopper  
 Toshiyuki KOIKE.....News  
 caster  
 Akemi KIKUCHI.....Nurse Dorm  
 Adviser  
 Toshi GOTOU.....Doctor A  
 Morio KATAYAMA.....Doctor  
 B  
 Kumi ITO.....Nurse  
 A  
 Yuuji KOTUKA.....Policeman  
 I

**CREW**

Director, Screenwriter, Editor  
**Shinobu Yaguchi**

Music..... Seiichi Yamamoto  
and Rashinban  
Director of Photography.....Takashi Hamada  
Assistant Directors of Photography.....Shinji  
Hirayasu  
Tomoo Ezaki  
Producer..... Kiyoshi  
Mizokami  
Producer.....Kenichi  
Itaya  
Producer.....Tomohiro  
Kobayashi  
Line Producer.....Yuko  
Kameda  
Associate Producer..... Jirou  
Shindo Associate  
Producer.....Youichi Sakai  
Associate Producer.....Kouji  
Ishida

Associate Producer.....	Keiko
Kusakabe	
Chief Lighting Technician.....	Yoshio
Yamada	
Sound Mixer.....	Masatoshi
Yokomizo	
First Assistant Director.....	Kimiyoshi
Adachi	
Second Assistant Directors.....	Toshimasa
Miyamura	
	Yuko
Hakoyama	
Production Coordinators.....	Teturou
Orisaka	
Sumiji Miyake	
Electrician.....	Yasuhiko
Matuoka	
	Shinichi
Matukuma	
	Kouta Sato
	Takako
Kusunoki	
Set Decorator.....	Isao
Hagiwara	
Property Master.....	Eiko
Yamauchi	
Stylist.....	Aturo
Isoi	
Key Hair and Makeup Artist.....	Midori
Arai	
	Sayaka
	Kameda
Still Photographer.....	Makoto
Kuida	
Car Stunt Coordinator.....	Active
21	
Stunt	
Coordinator.....	SAM
Transportation.....	Shinji
Kasuga	
	Nobuhide Konno
	Satoru Inoue
	Kazuhisa
Iwata	
Assistant Editor.....	Masafumi
Aoyama	
Negative Cutter.....	Ryusuke
Otubo	
Sound Designer.....	Atushi
Sugiyama	
Sound Editor.....	Masumi
Ishii	
Re-Recording Mixer.....	Nobuo
Komine	



Recording Studio Staff.....	Makoto
Ohno	
Effect.....	Yoshio
Nakamura	
Timer.....	Yutaka Murata
Urata	
Optical Photography.....	Keiji
Igarashi	
Title Design.....	Teruo
Tuda	
Production Manager.....	Tatuo
Kawakami	
Production Assistant.....	Takuya
Miyamura	
Production Staff.....	Takeshi
Suzuki	
	Kazuhito Kueabara
	Junko Ueno
Trailer Editor.....	Masahiro
	Muramatsu
	Unit Production
Location Coordinator.....	Shouji
	Hashimoto
Location Staff.....	Sumie
	Hashimoto
	Tokiko
Nakayama	
Grip.....	Tomo
Matumi	
	Nobuo Hirasawa
	Yoshinori Ito
	Sumika
	Asahi
LCV Staff.....	Satoru
Moriya	
	Hajime
	Kuwabara
	Kumiko
Gomi	
Staff.....	Tatemi
Hashimoto	
	Kyouko
	Takahashi
	Chihiro
Mizutani	
	Hiroshi
Iida	

### **SYNOPSIS**

A shy and timid twosome is on the run once they step into the gangster arena in which they do not belong.

After an accident with a black Jaguar, a meek and indecisive rental car clerk is forced to visit the Yakuza's lair. The thug is ready for revenge when a violent explosion kills off his whole gang...almost. Meanwhile, a bashful nurse is stuck behind her glasses on the night shift at a local hospital. The other nurses tease her relentlessly, driving her to seek refuge at the local convenience store where she dreams of the "new self" predicted by her horoscope.

Drawn to the ruined building by the explosion, she discovers the also timid clerk, dazed and slightly wounded. She helps him into an ambulance. They are joined by the only other survivor -- the Jaguar driver, who hovers near death, lying unconscious on a stretcher. Suddenly, all hell breaks loose. Soon the new couple is on the run with a trunk full of bloody cash, and the mobster and his group of hapless hooligans are in hot pursuit. The shy young pair savor their first real taste of life as they fall in love, dodging the Yakuza's vengeance.



## INTERVIEW WITH THE DIRECTOR

1) *In each of your three films, a female protagonist is forced out of a relatively sheltered existence, onto a journey. After many encounters and experiences, she discovers a previously hidden strength inside herself.*

*How does this narrative structure, part road movie, part picaresque, serve your purposes?*

Most people who go to the movies aren't Superman. We are ordinary people leading ordinary lives. At least most of us are. We go to the movies to escape our ordinary lives and vicariously experience someone else's for a couple of hours. I like to create protagonists who are as realistic as possible, people the audience can identify with, to make the vicarious movie experience as vivid as possible. This is why my protagonists feel so familiar. They seem perhaps even less likely to encounter adventure than the average movie-goer.

Though we may all daydream about being swept up in an incredible adventure, it's not very realistic to throw ourselves into them. My heroines are passive rather than active characters. Adventure just happens to them, precipitating journeys not of their own making.

I'm interested in leading my heroines into a close encounter with the unknown, the vast worlds that may lie just around the corner from their daily lives. This way, when the audience leaves the theater, instead of feeling that the movie has nothing to do with their lives, they are filled with a sense of excitement about the limitless possibilities that may wait just down the block.

2) *In both **My Secret Cache**, your previous film, and **Adrenaline Drive**, a case full of cash propels the action and the changes in the lead characters. Why is money so interesting to you?*

Suppose you were walking down the street one day, not another soul in sight, and suddenly a bunch of cash landed right in front of you. What would you do? What to do, what to do.... You agonize, then you look around and then you might hatch a scheme, or you might fly straight into action. If anyone asks, you can always say "I was just about to turn it over to the police." Even before anything has really happened, there's an extreme level of tension and excitement.

In **ADRENALINE DRIVE**, I employ money as a tool to liberate the characters, the catalyst that enables the protagonists to exit their ordinary lives. There's nothing like a mound of cash to inject edge-of-the-seat tension into the most laid-back, mundane circumstances. Its very presence imbues a situation with limitless possibilities. Money is universal and extremely easy to comprehend. It requires no explanation.

Unlike the cash in **ADRENALINE DRIVE**, *My Secret Cache* actually explored the nature of money. But having used cash as a catalyst in my two recent films by coincidence, I no doubt will use something entirely different in my next.



- 3) *This is the first time you've created a yakuza character, and as you've created him, he is quite vicious but ultimately comic in a darkly humorous way. Is this a realistic portrait of yakuza today?*

Absolutely not. My yakuza character is far less menacing than the real thing. The fact is, although yakuzas make an appearance early on in **ADRENALINE DRIVE** they are really only there to jump start the action.

I had no desire to make a "yakuza film." In fact, I despise the whole slimy code of conduct that governs the yakuza world. The gas explosion in the third scene revolutionizes the status of the yakuza within the plot. Once their offices are obliterated, the surviving characters are released from both their supporting organization and their hierarchical obligations. Kuroiwa and the thugs lose their "yakuza" status, and are reduced simply to small time crooks. As a result, everyone in the film has an equal shot at the money. I wanted the scramble for cash to be cut and dried.

- 4) *The young group of thugs, played by the popular comedy ensemble, Jovi Jova, turn in a wonderful performance. Why did you choose them? And do you consider their characters future yakuza, or just normal kids who have taken a couple of wrong turns?*

When I stumbled on Jovi Jova, I had been looking to cast a "wild bunch" who really had been through thick and thin together for years. They started a theater group when they were all students at Meiji University and have been working together for seven years now. When I saw them in performance, I said to myself, "This is them!" I hadn't written parts for all six of them, but together they brought the gang of thugs to life naturally.

They are both future yakuza and average kids who've gone off-track. I imagine that they fell behind in school, dropped out and got involved in petty crime. This brought them to the attention of yakuza scouts. In baseball terms, they're on a farm team, honing their skills. Instead of handling the splashy work, they're hucksters stuck with mundane stuff, peddling cheap food and trinkets at regional fairs, cadging cash.

- 5) *Your dialogue, usually speedy, but never forced, is always chock-full of details of ordinary life. The nurses' chit chat in **ADRENALINE DRIVE** and the high school students' banter in **DOWN THE DRAIN** communicate a very real sense of how young people talk, what interests them, how they live. Which aspects of contemporary Japanese life most interest you?*

I like the regional cultures that pervade Japan outside of the major cities. I have no interest in the latest trends and fads that obsess kids in Tokyo. Inevitably they're superficial and fleeting. I'm much more drawn to the daily ups and downs of neighbors in a community.

- 6) *Each of your three films, while comical and entertaining on one level, seem critical of many aspects of Japanese society on another. To what extent are your films social criticism?*

If they are, it's unintentional. I think because I tend to remember unjust or unfair experiences from my own life as "interesting," they often wind up in my movies. We can all remember moments from our adolescence when our blanket trust in adults was suddenly betrayed.

Over time, my memory of that shock and anger has mellowed and I can now re-imagine that betrayal in amusing anecdotes in my films.



7) *After all the vicious chases and betrayals over the money, do you believe that the two lead characters in Adrenaline Drive can live happily ever after with it? In other words, does this film have a happy ending?*

Not really. Pursuing the money has given them the confidence that comes from breaking out of your own shell. But what happens next? Having emerged from their shells, the real question is, what will they discover next. For the protagonists and for the audience, the ending is really just the beginning.

8) *Under most other directors, the two leads would have had at least one sex scene together. Actually, none of your movies have sex scenes as such. Is there a reason?*

No. It just turned out that way. In fact, there was a sex scene in an earlier draft of **ADRENALINE DRIVE**. I ended up cutting the scene because it ruined the tempo of the film.

9) *I kept hoping the yakuza and the head nurse would fall in love? Is there any hope for them?*

That's a secret. If I'm ever asked to make a sequel to **ADRENALINE DRIVE**, I want to cast them as the leads, so if I tell you what happens now, you'll have nothing to look forward to.

10) *People who've seen all your films might draw the following conclusions: a) gas burners regularly blow up in Japan, and b) women can only change if they cut their hair off. Are these true?*

Absolutely. Japanese gas is uniquely dense and prone to explosions. And there is an ancient Japanese tradition that requires women to cut their hair at times of dramatic personal transition. Whenever you spot a Japanese woman with extremely short hair, you can be sure she's led a dramatic life! (Believe that and I'll tell you more.)

**Director**  
**SHINOBU YAGUCHI**

Shinobu Yaguchi attended the Tokyo Zokei University as a graphic design major. But initiated by his colleagues and by the Visual Communication course he attended, he soon



launched his career as a filmmaker. While turning out a number of 8mm and video works, Yaguchi worked as an assistant to several production designers at local Japanese studios.

In 1990, his 8mm *Ame-Onna (Rain Woman)* won the Grand Prize at the Pía Film Festival (PFF) which allowed him to make his feature debut, *Down the Drain* (1993) through the PFF Scholarship Program. Yaguchi followed that up with *My Secret Cache* (1996) which premiered at the Berlin International Film Festival in 1996 and won a Special Jury Award at the Hawaii International Film Festival in 1997. *Adrenaline Drive* (1998) premiered at the 1999 Berlin International Film Festival and screened in the 1999 Seattle Film Festival and the 1999 Toronto International Film Festival. Most recently, *One Piece!*, a collection of videos Yaguchi created with frequent writing collaborator, Takyi Suzuki, screened in the Forum at the 2000 Berlin International Film Festival.

### Cast

#### **Hikari Ishida**

Hikari Ishida was born in 1972. She is one of the most popular television stars in Japan. This year she worked with Andy Raw in "Fascination Amour," which was aired in all Asian countries. She is just entering the international arena.

### **Masanobu Ando**

Masanobu Ando was born in 1975. He made his debut in Takeshi Kitano's "Kid's Return" and immediately emerged as a bright star. After that, he has been acting in films and television dramas. He is one of the hottest young actors with a big expectation for the future.

### **Jovi Jova**

Jovi Jova is the performance comedy group. Their performance was sold out within minutes. Their unique, original style is garnering attention more and more through television and films.

### **Yutaka Matsushige**

Yutaka Matsushige is known as a Shakespearean actor on the stage. He has also played an active work on films with his unique character.

### **Kazue Tsunogae**

Kazue Tsunogae played in Shinobu Yaguchi's previous film "My Secret Cache" as heroine's mother. She started an actress of the stage. Lately, she has played on films with her own in seizing character.