

# SATORI STRESS

A film by Jean-Noël Gobron  
Starring Akiko Inamura

## SYNOPSIS

“Satori Stress” could be taken for a straightforward documentary on everyday life in Tokyo but for the commentary which, purposely counterpointing the images, immediately contradicts this impression. We are caught out by the apparent simplicity of the film but the words betray a latent subjectivity and establish a fictive discourse.

The presence in the film of the cameraman and the woman sound recordist could be seen as blatantly narcissistic if the presence of the woman, seen by the man with the camera, did not reflect upon the nature of the documentary.

Infatuated, the authors cast a loving eye on a whole people and a dying culture. The mask of deceptive superficiality is cast aside to reveal a living mystery - an almost human truth. That which is seen becomes inseparable from that which is lived; objectivity is put in question. But is the lived experience an absolute criterion? "Every statement implies its own opposite" according to the Buddhist saying. And doesn't love also signify derision?

Benoit Boelens

# SATORI STRESS

## A FEW WORDS OF INTRODUCTION BY THE DIRECTOR

Three strange events, which happened to me at different times in my life, come to mind. Two are connected with death, the third with love.

In the first, I am trapped on a high mountain, clinging to a rock, with night falling, unable to move forwards or backwards - at the slightest movement I make stones fall into the precipice right underneath me. In the second, I have a serious crash on a motorbike, just I am leaving an old place of pilgrimage where witches' sabbaths used to be held. I can still remember the colour of the grass, which was a brilliant green. The mountainous, deserted place was lost in the mist of a tropical island.

In the last, I am in the Grand'Place in Brussels where I meet Akiko. Akiko, a Japanese girl, is passing through Brussels to renew her visa. A few months later I decide, on the spur of the moment, to look for her in Paris. Five minutes after my arrival I find her.

At the end of the year Akiko returns to Tokyo and I decide to join her there. A month and a half later, I land in Tokyo for the first time in my life, with my Aäton and a hundred kilos of luggage... Since my return to Europe I have lost trace of her again. All I have left of her is this last postcard of an autumn landscape with a lake and a mountain in the background, dated the 17th September. Akiko writes that she is ill; that it's nothing serious and that I mustn't worry. She also says that she is not allowed to leave the hospital ...She wishes me strength and asks me 'not to lose my head'.

From my first strange encounter I am left with the memory of fear, from the second with a broken collar-bone and from the third. a film - called "Satori Stress".

Brussels,  
December 18, 1983.

# SATORI STRESS

You are in a sitting position, motionless, without purpose and without aim. You breathe in the air with the left nostril, you make it circulate right to the mouth of your rectum and you breathe out through the other nostril.

Release your feet, draw your legs under you and stand up slowly, by steadying your haunches, one knee on the ground, the other at right angles to the ground. Lightly with one hand, grasp the handle of the sabre, with the other hand withdraw the sheath. Draw the sabre out in front of you in one continuous movement, hold it at 45° above your head, clench your teeth, contract your genitals, stamp on the ground with the flat of your foot, breathe out with all your force while bringing down the blade in an unstoppable movement and split in two the head of your opponent.

By sectioning the cerebral convolutions, the neurophysiological network is short-circuited, causing instant and total paralysis. The opponent is hors-de-combat, nothing is left but to technically finish him off.

This exercise will give you the combined feelings of supreme wellbeing and calm superiority, first cousin to beatitude. By repeating this exercise frequently you will acquire the TSUKI-NO-KOKORO - a mind as clear as the moon...

Benoit Boelens

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## TECHNICAL SHEET

Direction .....	Jean-Noël GOBRON
Text .....	Benoit BOELENS
Camera & Photography .....	Jean-Noël GOBRON
Sound .....	Akiko INAMURA
Editing .....	Monique RYSSELINCK
Artistic Adviser .....	Benoit BOELENS
English Voices .....	Jonathan COY Rick COTTAN
Japanese & French Voice .....	Akiko INAMURA
Koto Player .....	Masae YOSHIZAWA
Translation .....	Akiko INAMURA Machiko OYAMA Masayasu NAKAJIMA Keiichi KASAJIMA
English version by .....	Gil AUFRAY Claire BARWELL
Special Effects .....	Jean-Marie LAMBERT
Credits & Titles .....	Jacques CAMPENS
Sound Mixing .....	Gérard ROUSSEAU
Sound Studio .....	l'Equipe
Laboratory .....	Meuter Titra
Coordination .....	Akiko INAMURA
Production .....	Jean-Noël GOBRON
With the help of the "Atelier Jeunes Cinéastes" and the Ministry of French speaking Community	
Length of the film .....	75 min. (2.700 ft - 825 m)
Category .....	Documentary-fiction
Sound system .....	Optical (24 fps)
Colour system .....	FUJICOLOR R
Format .....	16 mm (1:1,37)
Location spot .....	Tokyo
Original version .....	English, Japanese & French
Sub-titles .....	English

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We will go a long way,  
a long way from Tokyo, a long way from Brussels,  
a long way... Perhaps to Tokyo.