



CONTENTS

Cast and Crew ... 5

Inferno of Torture: Teruo Ishii's Cinema of Cruelty
by Chris D. ... 7

Teruo Ishii Filmography ... 22

About the Transfer ... 31





INFERNO OF TORTURE

Tokugawa irezumi-shi: Seme jigoku
徳川いれずみ師 責め地獄

CAST

Teruo Yoshida Horihide

Masumi Tachibana Osuzu

Asao Koike Horitatsu

Yumiko Katayama Yumi

Mieko Fujimoto Otatsu / Daikoku-ya Owner

Haruo Tanaka Samejima

Yoshihiro Igarashi Tattoo Artist 1

Reiichi Hatanaka Tattoo Artist 2

Yussuf Hoffman Clayton

CREW

Directed by Teruo Ishii

Written by Masahiro Kakefuda and Teru Ishii

Produced by Shigeru Okada

Director of Photography Motoya Washio

Music by Masao Yagi



INFERNO OF TORTURE

TERUO ISHII'S CINEMA OF CRUELTY

by Chris D.

Reluctant to trod over familiar paths of the well-traveled, cult movie viewer, let's trace back the influences of director Ishii's *ero-guro* (erotic/grotesque) series of films released in Japan in the late 1960s/early 1970s. Although Ishii was inconsistent in his description of who instigated the pictures (himself or Toei Studios), he always identified himself as a fan of mystery writer, Edogawa Ranpo (real name, Taro Hirai).

Ranpo, whose western influences included Edgar Allan Poe and Arthur Conan Doyle, was a trailblazer of the Japanese detective story in the 1920s. Much of his output was aimed at children, but Ranpo also penned gruesome, perverted tales of insanity, sadism, lunatic criminals, renegade doctors, and sexual deviation, terrain also covered by more famous Japanese author, Junichiro Tanizaki, who did not write mystery stories *per se*. Tanizaki's fictions are frequently filled with the same bleak dark humor, tricks of fate, borderline supernatural events, characters with twisted psychological motives and the rise and fall of a series of sometimes sympathetic/sometimes sociopathic *femmes fatales*. Both writers' work often found shelter under the concurrent *ero-guro* movement's umbrella of style and subject.

Ero-guro literature and artwork proliferated in Japan at the same time as the *dada/surrealist* art/political movements in post-WW1 Europe. Both Japanese and European trends were self-reflexively referred to as 'nonsense,' an ironic description by the artists themselves, based on how the general population saw these sets of seemingly 'incomprehensible,' 'morbid' and 'nihilistic' cultural phenomena. These schools of literature/art/cinema can be seen as a metaphorical investigation into the warped psychological underpinnings of politics and popular culture, as well as a self-aware attempt to 'make sense'



of the chaos of their times. What happens when ‘trying-to-make-sense’ fails? Grotesque, darkly humorous ‘nonsense’ results, employing ‘new’ psychological methods of ‘free-association-of-ideas/images’ and dream interpretation.

The sensationalizing of lurid subject matter – such as ghost stories, true crimes, sexual liaisons and bloody historical upheavals in the last decades of the samurai in *ero-guro* – had its roots much further back. Many woodblock artists, such as Hokusai (more well-known for his series of nature scenes and historical events) who worked in the late 1700s/early 1800s, also turned out *shunga*, portraits of graphic sexual episodes, not just among humans, but between humans and beasts, and humans and demons. Hokusai’s most notorious woodblock print was “The Dream of the Fisherman’s Wife,” showing an octopus performing cunnilingus on a delirious woman. There were other artists who indulged in this subject matter, but Hokusai’s print is a primary inspiration for most of the wacky late-20th century adult *manga* and *anime* featuring coitus with cephalopods, a subgenre now referred to as ‘tentacle porn.’ Other influential 19th century ‘pop art’ purveyors created woodblock illustrations of *ukiyo*, an amoral demi-monde made up of *nouveau riche* merchants, *ronin*, slumming samurai/noblemen, yakuza ruffians, kabuki actors and tragic/conniving courtesans.

Kuniyoshi Utagawa, a popular exponent of this school, proved an adept teacher of other up-and-coming woodblock artists. Supernatural and gory subjects, the province of both *kaidan* (ghost story) literature and kabuki dramas, could often be found in Utagawa’s popular prints, most famously in “Takayashi the Witch and the Skeleton Spectre” and his series, “Monsters Chushingura” (aka *Bakamono Chushingura* aka *Kanadehon Chushingura*). Yoshitoshi Tsukioka, who died in 1892, was the last of the transgressive woodblock illustrators, and an example of an artist caught in the tug-of-war between artistic integrity and commercialism. He enjoyed a roller-coaster of riches and misfortunes, due to fickle public taste, something which eventually led to a descent into madness. His most infamous series of prints – sometimes known as “The Bloody Prints” – bear directly on Ishii’s off-the-wall series of *ero-guro* films. The so-called “Bloody Prints” graphically illustrate bondage, beheadings, disembowelments and dismemberments resulting from torture, executions and samurai/yakuza swordfights. Almost all of these depict real-life atrocities, bloody vendettas, government-sanctioned ‘police’ practices and true crimes.

Although removed from the woodblock design method, and exclusively a writer not an illustrator, *manga* innovator, Kazuo Koike (often in partnership with artist, Goseki Kojima in the 1960s–1970s) is the most famous successor of the original *ero-guro* printmaking in modern Japanese pop culture. His *manga* creations, *Lone Wolf and Cub* (*Kozure Okami*), *Razor Hanzo* (*Goyo Kiba*), *Lady Snowblood* (*Shura Yukihime*) and *Bohachi Bushido* stand out as not only ultra-violent, sexually perverse, politically-incorrect tall tales of renegade samurai, yakuza, and female avengers, but also milestones in genre literature, filled with startling character development, out-of-left-field story arcs and images. Koike’s creations, as do Ranpo’s, defy stereotypes.

Crossing over into genre filmmaking, there were numerous Japanese directors churning out *kaidans* (ghost stories, usually set in samurai times) since the silent film era. Pioneering auteur, Nobuo Nakagawa, excelled in the *kaidan* and samurai *chanbara* genres. *Kaidan* pictures don’t always fall into the *ero-guro* mold, but many do, depending on the visual style supplied by the director. Nakagawa’s works, in particular *Black Cat Mansion* (*Bôrei kaibyô yashiki*, 1958), *The Ghost of Yotsuya* (*Tôkaidô Yotsuya kaidan*, 1959), *Jigoku* (1960) and historical crime drama, *Wicked Woman Oden Takahashi* (*Dokufu Takahashi Oden*, 1958) have potent *ero-guro* vibes. When Nakagawa’s prime source of income, Shinto Studios, went belly-up in 1961, he found work going forward at prospering Toei Studios. Director Teruo Ishii, another Shinto alumni, did the same once his employers filed for bankruptcy. Nakagawa was lensing *Kaidan*, *Ghost of the Snake Woman* (*Kaidan hebi-onna*, 1968) and his duo of *ero-guro* female samurai pictures, *Legends of the Poisonous Seductress – Okatsu the Killer* (*Yôen dokufuden: Hitokiri Okatsu*) and *Okatsu the Fugitive* (*Yôen dokufu-den: Okatsu kyôjô tabi*), both 1969 – in the same time period Teruo Ishii was in the midst of his own *ero-guro* series at Toei.

Ishii’s initial cinematic endeavors at Shinto studios, the *Super Giant* serial in the mid-1950s, was released straight-to-television in America as the four *Starman* movies, aimed primarily at children. But there were hints of a macabre visual lunacy rearing its head in these superhero-from-space sagas. His most influential movies at Shinto – at least as having an impact on later yakuza pictures – were his contributions to the *Line* (aka *Zone*) films and the *Queen Bee* series. In particular, the *Queen Bee* movies are forerunners of the *sukeban* (girl



boss) yarns that proliferated at Japanese studios in the late 60s and early 70s. Several have a creepy nocturnal ambience endemic to the *ero-guro* tradition. One would have thought, given Ishii's fascination with macabre *ero-guro* imagery, Shinto producers might have assigned Ishii to helm a *kaidan*, but such was never the case. It's interesting to note that, though acquainted while working at Shinto, Nakagawa and Ishii did not become close film buff friends until both were working at Toei.

Fellow iconoclast, fish-out-of-water filmmakers, Seijun Suzuki at Nikkatsu and Masahiro Shinoda at Shochiku were helming idiosyncratic crime and *seishun* (youth) pictures at the same time Ishii was in the 1960 – 1964 period. Ironic that Suzuki's and Shinoda's offbeat efforts picked up steam with critics and students (though not much at the box office), while Ishii's worthy films were overlooked by snooty film writers, yet did good business putting punters in the seats.

The parallel doesn't stop there – both Suzuki and Shinoda had a fascination for the Taisho period (from whence much *ero-guro* sprang), and they helmed their own critically lauded, more elliptical *ero-guro* pictures later on: Suzuki with *Zigeunerweizen* (1980), *Kagero-za* (1981) and *Yumeji* (1991) and Shinoda with *The Scandalous Adventures of Buraikan* (*Buraikan*, 1970), *Under the Cherry Blossoms* (*Sakura no mori no mankai no shita*, 1975) and *Demon Pond* (*Yasha-ga-ike*, 1979).

Abashiri Prison (*Abashiri Bangaichi*) in 1965 was the turning point in not only Ishii's but actor Ken Takakura's career, catapulting them into the front ranks of motion picture success stories. Delighted with box office returns, Toei convinced Ishii to direct nine more *Abashiri* films in the following two years. Ishii had had enough by 1967, and he turned the reins over to different directors who continued with an additional eight films.

Impatient to go in a different direction, Ishii and Toei producers got the idea for a series of in-period, bloody viscera-strewn epics detailing horrible "criminal" punishments throughout Japanese history. Four of the six films were constructed as anthologies. The first, *The Shogun and the Three Thousand Women* (*Tokugawa onna keizu*, 1968), was anemic compared to what followed, and gave scant evidence of the aesthetically exquisite cinema of cruelty Ishii had up his sleeve.

The shocking *Shogun's Joys of Torture* (*Tokugawa onna keibatsushi*, 1968) came second, establishing the framing device of a humane doctor of the samurai class (Teruo Yoshida), recalling three horror stories of sadistic/sexual oppression by people in power. More erotic/grotesque madness followed with Ishii's *Orgies of Edo* (*Zankoku ijô gyakutai monogatari: Genroku onna keizu*), *Inferno of Torture aka Hell's Tattooers* (*Tokugawa irezumi-shi: Seme jigoku*), *Love and Crime* (*Meiji-Taishô-Shôwa – Ryôki onna hanzai-shi*) and *Yakuza Law* (*Yakuza keibatsushi – Rinchi!*, all 1969). All display Ishii's captivatingly gruesome showmanship, earmarked by remarkable performances and production design, and sometimes gorily convincing effects.

Inferno of Torture remains one of the most memorable of this sextet of *ero-guro* films (although some folks consider – perhaps rightfully so – Ishii's *Horrors of Malformed Men* [*Rampo zenshû – Kyôfu kikei ningen*, 1969] and *Bohachi Bushido – Code of the Forgotten Eight* [*Poruno jidaigeki: Bôhachi bushidô*, 1973] part of this transgressive bunch). After a gut-churning title sequence showcasing atrocious methods of execution for 'criminal' women, the film opens with one of its strongest sequences: tattooed sex slave escapee, Yumi (Yumiko Katayama) makes a nocturnal, grave-robbing run to find her iron chastity belt's key that's been swallowed by a buried murder victim. When the gorily-retrieved key breaks off in the lock, the despairing Yumi goes into flashback reverie of how she ended up in this predicament. Yumi does a voiceover through points in the tale, which establishes her strong persona. The story unfolds of two corrupt villains, sadistic lesbian madam, Otatsu (Mieko Fujimoto) and heavily made-up decadent, Samejima (Haruo Tanaka) and their gang of cutthroats, backed by rich westerner, Clayton (Yussuf Hoffman). This evil gang kidnaps young girls as sex slaves, subjecting them to heavy tattooing as it enhances their fetish value to their prospective buyers – merchants, high-ranking samurai and officials in the Shogun's court, as well as affluent westerners.

Although the narrative is not broken up into stories as are four of the other series' entries, the film does have roughly two parts, which include many of the same characters. Yumi's story runs through until the halfway point, and underrated actress Katayama (who would feature more prominently in Toei's 1970s' *Sukeban* series) emerges as one of the most sympathetic characters in the film. SPOILER: Her victimization through bondage torture and forced tattooing



is scarily convincing, and her courage to defy her captors and attempt escape, all resulting in her shocking prolonged death, burned at sea – with her calm voice-over narration – is eerily effective.

At this point, shanghaied Nami (Masumi Tachibana), daughter of a bedridden tattooed master, takes center stage. Carried over from the first half, rival tattoo artists – ‘good’ Horihide (Teruo Yoshida) who is in love with Nami and underhanded Horitatsu (Asao Koike) – are apprentices to the old man. Battling each other behind the scenes to create the most beautiful tattoo for a Shogunate competition, they’ve also been coerced into the tattooed sex slave racket. Nami, like her fellow captive Yumi, has been put to the top of the list as having the most desirable skin for inking. The jealous Horitatsu, at Otatsu and Samejima’s bidding, frames Horihide for murder, and his predicament becomes linked with Nami’s – how will these two lovebirds ever escape? Ishii’s prolonged tracking shots following his escaping characters through impossibly narrow alleys and macabre night markets of live animals to be butchered, creates an unnerving claustrophobic tension that impresses even more on a second viewing. SPOILER: Though Horihide manages to finally reach Nami, and though her abuse and his framing are violently avenged, things do not end happily for anyone.

In 1969, Ishii’s intoxicating head of creative steam blew its stack again. *Horrors of Malformed Men*, an adaptation of tales by Ranpo, is an unqualified masterpiece. Its depiction of scientifically-altered mutations ala *The Island of Dr. Moreau* enjoyed a politically-incorrect reputation in Japan for decades and was not readily viewable until the last 15 years.

Throughout the 1970s, Ishii whipped up premium genre films, including the cheerfully grotesque, sometimes humorous female yakuza pictures *Blind Woman’s Curse* (*Kaidan nobori ryū*, 1970) starring Meiko Kaji, *The Red Silk Gambler* (*Hijirimen bakuto*, 1972) with the late Eiko Nakamura and *Female Yakuza Tale – Inquisition and Torture* (*Yasagure anego den – Sōkatsu rinchi*, 1973) with Reiko Ike. In 1973, Ishii directed an adaptation of Kazuo Koike’s manga, *Bohachi Bushido*, a samurai/pinky violence hybrid about a psychopathic swordsman (Tetsuro Tanba) hired by a gang of sadistic, Shogunate-sanctioned pimps to ward off competition. Once his usefulness is at an end, betrayal manifests in nightmarish *ero-guro* shenanigans.

Ishii’s movie career continued to flourish in the first half of the 1970s, generating other entertaining films, often quite different in style from his *ero-guro* output – his mid-seventies *Great Jailbreak* (*Dai Datsugoku*), starring Ken Takakura and Bunta Sugawara, harkens back to some of his earlier 60s yakuza films such as *Love and the Sun and the Gang* (*Koi to Taiyo to Gyangu*, 1962) and *11 Gangsters* (*Ankoku Gai no Kaoyaku – Juichinin no Gyangu*, 1963). These atmospheric pictures exhibit a definite Jean-Pierre Melville influence as opposed to the *ero-guro*. His 3 contributions to the juvenile delinquent/biker film franchise, *Detonation!* (*Bakuhatsu!*), were also exhilarating mid-70s standouts. But also, in that mid-to-late 70s period and throughout the 80s, he was finding much more work directing episodic television. During the 90s, although only a trickle compared to his heyday, Ishii finally managed to create a few more genuinely strange indie cinema projects, including surreal manga adaptations, *Master of Gensan-kan Inn* (*Gensen-kan Shujin*, 1995) and *Screwed* (aka *Wind-Up Type*) (*Neji-Shiki*, 1998). He also had one last jab at his beloved *ero-guro* with the low budget, but memorable *Japanese Hell* (*Jigoku*, 1999), his penultimate movie.

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TERUO ISHII FILMOGRAPHY

As Assistant Director (selected works)

A Mother's Love (dir. Hiroshi Shimizu)

母情

Bojō

Shintoho, 1950.06.28

Ginza Cosmetics (dir. Mikio Naruse)

a.k.a. *Light and Darkness in Ginza*

銀座化粧

Ginza geshō

Shintoho, 1951.04.14

Mother (dir. Mikio Naruse)

おかあさん

Okaasan

Shintoho, 1952.06.12

The Shiinomi School (dir. Hiroshi Shimizu)

しいのみ学園

Shiinomi gakuen

Shintoho, 1955.06.28

The Tale of Jirō (dir. Hiroshi Shimizu)

次郎物語

Jirō monogatari

Shintoho, 1955.10.25

As Director

1957

King of the Ring: World of Glory

リングの王者 栄光の世界

Ringu no ōja: Eikō no sekai

Shintoho, 1957.04.10

Super Giant

a.k.a. *The Steel Giant, Starman, Atomic*

Rulers of the World

鋼鉄の巨人

Kōtetsu no kyōjin

Shintoho, 1957.07.30

Note: Parts 1 and 2 were edited together

for the US version Atomic Rulers of the

World.

Super Giant 2

a.k.a. *Rescue from Outer Space, Atomic*

Rulers of the World

続鋼鉄の巨人

Zoku kōtetsu no kyōjin

Shintoho, 1957.08.13

Super Giant 3: Invaders From the Planets

a.k.a. *Invaders from Space*

鋼鉄の巨人 怪星人の魔城

Kōtetsu no kyōjin: Kaiseijin no majō

Shintoho, 1957.10.01

Note: Parts 3 and 4 were edited together

for the US version Invaders from Space.

Super Giant 4: The Earth in Danger

a.k.a. *Invaders from Space*

鋼鉄の巨人 地球滅亡寸前

Kōtetsu no kyōjin: Chikyū metsubō sunzen

Shintoho, 1957.10.08

Nude Actress Murder Case: Five Criminals

肉体女優殺し 五人の犯罪者

Nikutai joyū goroshi: Gonin no hanzaisha

Shintoho, 1957.11.10

Super Giant 5: Spaceship of

Human Destruction

a.k.a. *The Artificial Satellite and the*

Destruction of Humanity,

Attack from Space

スーパー・ジャイアンツ

人工衛星と人類の破滅

Sūpā gaiantsu: Jinkō eisei to jinrui

no hametsu

Shintoho, 1957.12.28

Note: Parts 5 and 6 were edited together

for the U.S. version Attack from

Space (1964).

1958

Super Giant 6: Destruction of the

Space Fleet

a.k.a. *The Spaceship and the Clash of the*

Artificial Satellite, Attack from Space

スーパー・ジャイアンツ

宇宙艇と人工衛星の激突

Sūpā gaiantsu: Uchūtei to jinkō eisen no

kekitotsu

Shintoho, 1958.01.03

Love Suicide at Amagi: Love Requested in

Heaven

天城心中 天国に結ぶ恋

Amagi shinjū: Tengoku ni musubu koi

Shintoho, 1958.01.26

Flesh Pier

女体棧橋

Nyotai sanbashi

Shintoho, 1958.04.12

White Line

a.k.a. *Secret White Line, Call Girl Territory.*

白線秘密地帯

Shintoho, 1958.09.21

Rage of the Queen Bee

a.k.a. *Queen Bee's Anger*

女王蜂の怒り

Joōbachi no ikari

Shintoho, 1958.12.28

1959

Broken Blossoms
a.k.a. *Pink Battlefield*
戦場のなでしこ
Senjō no nadeshiko
Shintoho, 1959.02.25

Struggle to the Death in a Blizzard
a.k.a. *Fight to the Death in a Blizzard*
猛吹雪の死闘
Mōfubuki no shitō
Shintoho, 1959.04.29

Japan Romance Trip
日本ロマンス旅行
Nippon romansu ryokō
Shintoho, 1959.06.19
Note: Ten-part musical omnibus film shot across Japan by Shintoho's top directors, including Nobuo Nakagawa, Baku Komori, Morihei Magadani and Goro Kadono, to celebrate the company's tenth anniversary. Ishii's section was filmed in Sapporo.

1960

Black Line
黒線地帯
Kurosen chitai
Shintoho, 1960.01.13

Women of Whirlpool Island
a.k.a. *Girls without Return Tickets*
女体渦巻島
Nyotai Uzumaki jima
Shintoho, 1960.02.27

Yellow Line
a.k.a. *The Sinners to Hell*
黄線地帯
Ōsen chitai
Shintoho, 1960.04.29

Queen Bee and College Boy Ryu
a.k.a. *Queen Bee and the Dragons*
女王蜂と大学の龍
Joōbachi to daigaku no ryū
Shintoho, 1960.09.01

1961

Sexy Line
a.k.a. *Girls of the Secret Club*
セクシー地帯
Sekushii chitai
Shintoho, 1961.01.09

Candid Course in Love
恋愛ズバリ講座
Ren'ai zubari kōza
Shintoho, 1961.01.21
Note: Three-part omnibus film with Akira Miwa and Yoshihiro Ishikawa directing the first two parts and Ishii directing the final instalment, Lust (Kōshoku).

Flower, Storm and Gangster
a.k.a. *The Flower, the Storm and the Gang*
花と嵐とギャング
Hana to arashi to gyangu
New Toei, 1961.06.23

Mist and Shadows
霧と影
Kiri to kage
New Toei, 1961.08.26

The Yellow Climate
黄色い風土
Kiirō fūdo
New Toei, 1961.09.23

1962

All Rascals
a.k.a. *Love and the Sun and the Gang*
恋と太陽とギャング
Koi to taiyō to gyangu
Toei (Tokyo), 1962.03.21

G-Men in the Pacific
太平洋のGメン
Taiheiyō no G-men
Toei (Tokyo), 1962.04.22

Gang vs. Gang
ギャング対ギャング
Gyangu tai gyangu
Toei (Tokyo), 1962.07.13

1963

Eleven Gangsters
a.k.a. *Underworld Boss: Gang of Eleven*
暗黒街の顔役 十一人のギャング
Ankokugai no kaoyaku: Jūichinin no gyangu
Toei (Tokyo), 1963.01.15

Gang vs. G-Men: Breaking the Company Safe
ギャング対Gメン 集団金庫破り
Gyangu tai G-Men: Shūdan kinko yaburi
Toei (Tokyo), 1963.02.23

Kill the Boss
親分を倒せ
Oyabun o taose
Toei (Tokyo), 1963.06.22

Tale of Showa Era Chivalry
a.k.a. *Legends of Honor*
昭和俠客伝
Shōwa kyōkakuden
Toei (Tokyo), 1963.10.05

1964

Tokyo Gang versus Hong Kong Gang
a.k.a. *Tokyo-Hong Kong Gangsters*
東京ギャング対香港ギャング
Tōkyō gyangu tai Honkon gyangu
Toei (Tokyo), 1964.01.01

An Outlaw
a.k.a. *The Rogues, The Rascals*
ならず者
Narazumono
Toei (Tokyo), 1964.04.05

The Shogun's Vault
a.k.a. *The Safe-Breakers, Robbing the Shogun's Gold*
御金蔵破り
Gokinzō yaburi
Toei (Kyoto), 1964.08.13

Storm Party
a.k.a. *Tattooed Ambush, Tattooed Sudden Attack, Shock Troop of Outlaws*
いれずみ突撃隊
Irezumi totsugekitai
Toei (Tokyo), 1964.10.21

1965

The Boss
顔役
Kaoyaku
Toei (Tokyo), 1965.01.03

Abashiri Prison
a.k.a. *Man from Abashiri Prison*
網走番外地
Abashiri bangaichi
Toei (Tokyo), 1965.04.18

Abashiri Prison 2
a.k.a. *Return from Abashiri Prison, Prison Walls of Abashiri part 2*
続網走番外地
Zoku Abashiri bangaichi
Toei (Tokyo), 1965.07.10

Abashiri Prison 3
a.k.a. *Abashiri Prison: Saga of Homesickness*
網走番外地 望郷篇
Abashiri bangaichi: Bōkyō-hen
Toei (Tokyo), 1965.10.31

Abashiri Prison 4
a.k.a. *Abashiri Prison: Northern Seacoast Story*
網走番外地 北海篇
Abashiri bangaichi: Hokkai-hen
Toei (Tokyo), 1965.12.31

1966

The Flesh Market
a.k.a. *Japan's Zero Zone: Nightwatch*
日本ゼロ地带 夜を狙え
Nihon zero chitai: Yoru o nerae
Shochiku, 1966.03.05

Abashiri Prison 5
a.k.a. *Abashiri Prison: Duel in the Wilderness, Abashiri Prison: Duel in the Wind, The Bullet and the Horse*
網走番外地 荒野の対決
Abashiri bangaichi: Kōya no taiketsu
Toei (Tokyo), 1966.04.23

The Great Villain's Strategy
大悪党作戦
Dai-akutō sakusen
Shochiku, 1966.07.09

Abashiri Prison 6
a.k.a. *Abashiri Prison: Duel in the South*
網走番外地 南国の対決
Abashiri bangaichi: Nankoku no taiketsu
Toei (Tokyo), 1966.08.13

Secret Agent 101
a.k.a. *Sacred Fire 101: Deadly Bodyguard*
神火 101 殺しの用心棒
Shinka 101: Koroshi no yōjinbō
Shochiku, 1966.12.23

Abashiri Prison 7
a.k.a. *Abashiri Prison: Duel in the Snow Country*
網走番外地 大雪原の対決
Abashiri bangaichi: Daisetsugen no taiketsu
Toei (Tokyo), 1966.12.30

1967

Abashiri Prison 8
a.k.a. *Abashiri Prison: Duel at 30 Below*
網走番外地 決斗零下30度
Abashiri bangaichi: Kettō reika 30-do
Toei (Tokyo), 1967.04.20

The Three Gamblers
a.k.a. *Once and For All, Settlement*
決着
Otoshimae
Toei (Tokyo), 1967.05.20

Abashiri Prison 9
a.k.a. *Abashiri Prison: Challenge to the Evil, Abashiri Prison: Challenging the Wicked*
網走番外地 悪への挑戦
Abashiri bangaichi: Aku e no chōsen
Toei (Tokyo), 1967.08.12

Abashiri Prison 10
a.k.a. *Abashiri bangaichi: Duel in the Snow Storm, Abashiri bangaichi: Duel in the Blizzard, Snowstorm Combat*
網走番外地 吹雪の斗争
Abashiri bangaichi: Fubuki no tōsō
Toei (Tokyo), 1967.12.23

1968

The Final Decision
a.k.a. *Settlement 2*
続決着
Zoku otoshimae
Toei (Tokyo), 1968.03.30

Tokugawa: Woman's Genealogy
a.k.a. *The Shogun and Three Thousand Women, History of the Shogun's Harem, Tokugawa Matrilineage*
徳川女系図
Tokugawa onna keizu
Toei (Kyoto), 1968.05.01

Hot Springs Geisha
a.k.a. *Geisha Masseuses*
温泉あんま芸者
Onsen anma geisha
Toei (Kyoto), 1968.06.28

Shogun's Joy of Torture
a.k.a. *The Joy of Torture*
徳川女刑罰史
Tokugawa onna keibatsu-shi
Toei (Kyoto), 1968.09.28

1969

Orgies of Edo
a.k.a. *Story of Cruel and Strange Oppression: Genroku Era Women's Genealogy*
残酷異常虐待物語 元禄女系図
Zankoku ijō gyakutai monogatari: Genroku onna keizu
Toei (Kyoto), 1969.01.09

Shameless: Abnormal and Abusive Love
a.k.a. *Record of Abnormal Love: Shameless*
異常性愛記録 ハレンチ
Jō seiai kiroku: Harenchi
Toei (Kyoto), 1969.02.21

The Friendly Killer
a.k.a. *Iron Flesh of the Rising Dragon, Rising Dragon: Iron Skin*
昇り竜鉄火肌
Nobori-ryū tekkahada
Nikkatsu, 1969.03.29

Inferno of Torture
a.k.a. *Tokugawa Tattoo Expert: Torture Hell, Hell's Tattoos*
徳川いれずみ師 責め地獄
Tokugawa irezumi-shi: Seme jigoku
Toei (Kyoto), 1969.05.02

Yakuza Law
a.k.a. *Yakuza's Law: Lynching*
やくざ刑罰史 私刑 東映京都
Yakuza keibatsu-shi: Rinchi
Toei (Kyoto), 1969.06.27

Love and Crime
a.k.a. *Meiji Era, Taisho Era, Showa Era: Bizarre Woman Crime History*
明治大正昭和 猟奇女犯罪史
Meiji Taishō Shōwa: Ryōki onna hanzai-shi
Toei (Kyoto), 1969.08.27

Horror of Malformed Men
江戸川乱歩全集 恐怖奇形人間
Edogawa Ranpo zenshū: Kyōfu kikei ningen
Toei (Kyoto), 1969.10.31

1970

Killer's Hit List
a.k.a. *Killer's Black List*
殺し屋人別帳
Koroshiya ninbetsuchō
Toei (Kyoto), 1970.01.31

Prison Tales
a.k.a. *Prisoners' Black List, Prison Census List*
監獄人別帳
Kangoku ninbetsuchō
Toei (Kyoto), 1970.04.10

Blind Woman's Curse
a.k.a. *The Haunted Life of a Dragon-Tattooed Lass, Black Cat's Revenge, The Tattooed Swordsman, Rising Dragon Ghost Story*
怪談昇り竜
Kaidan nobori-ryū
Nikkatsu, 1970.06.20

1972

The Red Silk Gambler
a.k.a. *The Silk Gambler, Tiger Lily, Street of Corruption*
緋ぢりめん博徒
Hijirimen bakuto
Toei (Kyoto), 1972.11.21

1973

Bohachi Bushido: Code of the Forgotten Eight
a.k.a. *Bohachi Bushido: Historical Porno Story, Porno Period Film: Bohachi Bushido*
ポルノ時代劇 忘八武士道
Poruno jidai geki: Bōhachi bushidō
Toei (Kyoto), 1973.02.03

Female Yakuza Tale
a.k.a. *Female Yakuza Tale: Inquisition and Torture, Story of a Wild Elder Sister: Widespread Lynch Law*
やさぐれ姐御伝 総括リンチ
Yasagure anego-den: Sōkatsu rinchi
Toei (Kyoto), 1973.06.07

History of Modern Chivalry
a.k.a. *Yakuza of the Present*
現代任俠史
Gendai ninkyō-shi
Toei (Kyoto), 1973.10.27

1974

The Executioner
a.k.a. *Executioner, Direct Hit! Hell Fist*
直撃! 地獄拳
Chokugeki! Jigoku-ken
Toei (Tokyo), 1974.08.10

The Executioner 2
a.k.a. *Karate Inferno, The Executioner II: Karate Inferno, Direct Hit! Hell Fist: The Big Turnabout*
直撃! 地獄拳 大逆転
Chokugeki! Jigoku-ken: Daigyaku-den
Toei (Tokyo), 1974.12.28

1975

Great Jailbreak
a.k.a. *The Big Escape, The Great Escape*
大脱獄
Daidatsugoku
Toei (Tokyo), 1975.04.05

Detonation: Violent Riders
爆発! 暴走族
Bakuhatsu! Bōsōzoku
Toei (Tokyo), 1975.09.20

300 Million Thief Immune to Charges Begins
a.k.a. *True Account of the 300 million-yen Case: Statute of Limitations*
実録三億円事件 時効成立
Jitsuroku san oku-en jiken: Jikō seiritsu
Toei (Tokyo), 1975.11.22

1976

Detonation! Violent Games
爆発! 暴走遊戯
Bakuhatsu! Bōsō yūgi
Toei (Tokyo), 1976.01.15

Kinkin the General of the Freeloaders
a.k.a. *Kinkin the General of the Unemployed*
キンキンのルンペン大将
Kinkin no runpen taishō
Toei (Tokyo), 1976.04.24

Season of Violence
a.k.a. *The Runaway Season*
暴走の季節
Bōsō no kisetsu
Toei (Tokyo), 1976.07.01

1977

Planetary Robots: Danguard A vs. Bug Robot Army Corps [animation]
惑星ロボ ダンガード A 対昆虫ロボット軍団
Wakusei robo: Dangād A tai konchū robotto Gundan
Toei Animation, 1977.07.17

1979

Violent Warrior
暴力戦士
Bōsō senshi
Toei (Tokyo), 1979.10.06

1991

The Hitman: Blood Smells Like Roses
[V-Cinema straight-to-video release]
ザ・ヒットマン 血はバラの匂い
Za hittoman: Chi wa bara no nioi
Toei Video, 1991.06.14 (V) 東映ビデオ

1993

Gensen-Kan Inn
a.k.a. *The Master of Gensenkan Inn*
ゲンセンカン主人
Gensenkan shujin
Kinoshita Eiga 1993.07.24

1995

Villain Field
a.k.a. *Vagabond Plain, Ruffians*
無頼平野
Burai heiya
Wides Publishing / M.M.I., 1995.05.29
ワイズ出版 = M . M . I .

1998

Screwed
a.k.a. *Wind-Up Type*
ねじ式
Neji-shiki
Teruo Ishii Productions, 1998.07.18

1999

Japanese Hell
a.k.a. *Hell, Jigoku*
地獄
Jigoku
Teruo Ishii Productions, 1999.11.20

2001

Blind Beast vs. Killer Dwarf
盲獣V S 一寸法師
Mōjū vs Issunbōshi
Teruo Ishii Productions, 2001.06.24

Television (Selected works)

Caught Red-handed
現行犯
Genkōhan
NET TV, 1962.08.24 (Standalone story for *Mystery Best 21* series).

The Crimson Bat
めくらのお市
Mukura no Oichi
NTV, 1971.04.12-1971.09.27 (Selected episodes)

Ghost Story of Broken Dishes at Bancho Mansion
番町皿屋敷
Banchō sarayashiki
NTV, 1971.07.11 (Standalone story for *Thirteen Strange Nights* series)

Thirteen Strange Nights. 'Female Vengeful Ghost Ship'
おんな怨霊舟
Kaiki jūsan'ya: Onna onryō-sen
NTV, 1971.08.08 (Standalone story for *Thirteen Strange Nights* series)

The Visitors in Black
喪服の訪問者
Mofuku no hōmonsha
NTV, 1971.11.23-1971.12.28 (6-episode series)

Lone Wolf and Cub
子連れ狼
Kozure ōkami
NTV, 1973.04.01-1973.09.30 (Selected episodes)

The Gorilla Seven
ザ★ゴリラ7
Za gorira 7
NET TV, 1975.04.04-1975.10.03 (Selected episodes)

The Butterflies are Now... Letter from Hell, Phone Call from a Dead Person
蝶たちは今...冥土からの手紙 死者からの電話
Chō-tachi wa ima... Meido kara no tegami, shisha kara no denwa
Asahi TV, 1979.07.14 (Standalone story for *Saturday Wide Theatre*)

The Wife Who Vanished in the Night
夜に消えた妻 蒸発か誘拐か
Yoru ni kieta tsuma: Jōhatsu ka yūkai ka
Asahi TV, 1983.02.12 (Standalone story for *Saturday Wide Theatre*)

Sleep, My Child!
わが子よ、眠れ!
Waga ko yo, nemure!
NTV, 1981.11.10 (Standalone story for *Friday Suspense Theatre*)

Secret Landscape
秘密の風景
Himitsu no fūkei
NTV, 1984.01.31 (Standalone story for *Friday Suspense Theatre*)

Detective Story '85
刑事物語'85
Keiji monogatari '85
NTV, 1985.04.14-1985.09.29 (Selected episodes)

A Frightening Gift

怖い贈り物

Kowai okurimono

Kansai TV, 1986.07.14 (Standalone story
for *Modern Strange Suspense* series)

Spider

蜘蛛

Kumo

Kansai TV, 1986.08.11 (Standalone story
for *Modern Strange Suspense* series)

Screenplays for other directors

Remember the Moonlit Night

(dir. Toshiro Ōmi)

思い出月夜

Omoide tsukiyo

Shintohe, 1950.06.28

Fire Line (dir. Hiromichi Takebe)

火線地帯

Kasen chitai

Shintohe, 1961.05.24

Death on the Mountain (dir. Toshio Sugie)

a.k.a. *The Book of Black Arts: An Accident*

黒い画集 ある遭難

Kuroi gashū: Aru sōnan

Tokyo Eiga / Toho, 1961.06.17

Yokosuka Navy Prison (dir. Kōsaku

Yamashita)

Kaigun Yokosuka keimusho

海軍横須賀刑務所

Toei (Tokyo), 1973.11.17

Military Comfort Women (dir. Ryūichi

Takamori)

a.k.a. *Comfort Women*

従軍慰安婦

Jūgun ianfu

Toei (Tokyo), 1974.07.17

ABOUT THE TRANSFER

Inferno of Torture [*Tokugawa irezumi-shi: Seme jigoku*] is presented in its original aspect ratio of 2.35:1 with mono audio. The film was restored by TOEI with additional picture remastering by R3Store Studios, London.

PRODUCTION CREDITS

Disc and Booklet Produced by **Josh Hurtado**
Executive Producers **Kevin Lambert**, **Francesco Simeoni**
Technical Producer **James White**
Disc Production Manager **Nora Mehenni**
QC **Kevin Lambert**
Production Assistant **Samuel Thiery**
Blu-ray Mastering **Silversun Media Group**
Subtitling **The Engine House Media Services**
Artwork by **Jacob Phillips**
Design **Obviously Creative**

SPECIAL THANKS

Alex Agran, Sarah Appleton, James Blackford, Kier-La Janisse, Andrew Kirkham, Patrick Macias, The Miskatonic Institute of Horror Studies, Tony Rayns, Jon Robertson, Josh Saco, Jasper Sharp, Naoki Shinozaki.



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