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Shogun's Joy of Torture

ALSO KNOWN AS THE JOY OF TORTURE

徳川女刑罰史

TOKUGAWA ONNA KEIBATSU-SHI

CAST

Teruo Yoshida Shinzō / Yoshioka

Masumi Tachibana Mitsu / Shinzō's Sister

Fumio Watanabe Ichinoshin Nanbara

Reiko Mikasa Hana

Miki Obana Myōshin – Nun

Yukie Kagawa Reiho

Shinichirō Hayashi Shunkai

Asao Koike Horicho

Kichijirō Ueda Minosuke

Tamaki Sawa Kimicho – Geisha Girl

CREW

Directed by **Teruo Ishii**

Screenplay by **Teruo Ishii and Misao Arai**

Produced by **Shigeru Okada and Kanji Amai**

Edited by **Tadao Kanda**

Director of Photography **Motoya Washio**

Music by **Masao Yagi**

Art Director **Takatoshi Suzuki**

Shogun's Joy of Torture: The Perverted, Perceptive World of Teruo Ishii

BY MARK SCHILLING

Born in the Asakusa district of Tokyo in 1924, Teruo Ishii joined the Toho studio as an assistant cameraman in 1942, but was drafted in 1945 and assigned to taking aerial photos in the Chinese theater. After the war, he moved from Toho to corporate spin-off Shintoho, where he apprenticed as an assistant director to Mikio Naruse, one of the masters of Japanese cinema's 1950s and 1960s Golden Age.

In 1957 Ishii made his directorial debut with a boxing film, though his best-known work in the West from this early period is the six episodes of the *Super Giant* (*Sūpā jaiantsu*, 1957–1959) kiddie sci-fi series, which were later distributed in North America under the title *Starman*. Outstanding among his Shintoho work is the four-part “Line” series of noir thrillers, beginning with *White Line* (*Hakusen himitsu chitai*, 1958), which drew on Ishii's investigations and experiences in the Tokyo underworld.

In 1961, with Shintoho's bankruptcy, Ishii moved to Toei, where he directed crime and gang films with his usual stylistic panache and sure feel for contemporary urban life, while drawing on Hollywood for inspiration.

Today in Japan he is most closely identified with his *Abashiri Prison* (*Abashiri bangaichi*) gangster action films for Toei starring Ken Takakura and partly set in the prison of the title in Hokkaido, Japan's northernmost main island. Think Alcatraz

with snow. Running from 1965 to 1972, this 18-part series regularly topped the Japanese box office, while making Takakura a major star. Ishii, however, bowed out after directing the tenth installment in 1967. (In a 2002 interview he told this writer that “All year long it was ‘Bangaichi,’ ‘Bangaichi’ until I was totally sick of it.”)

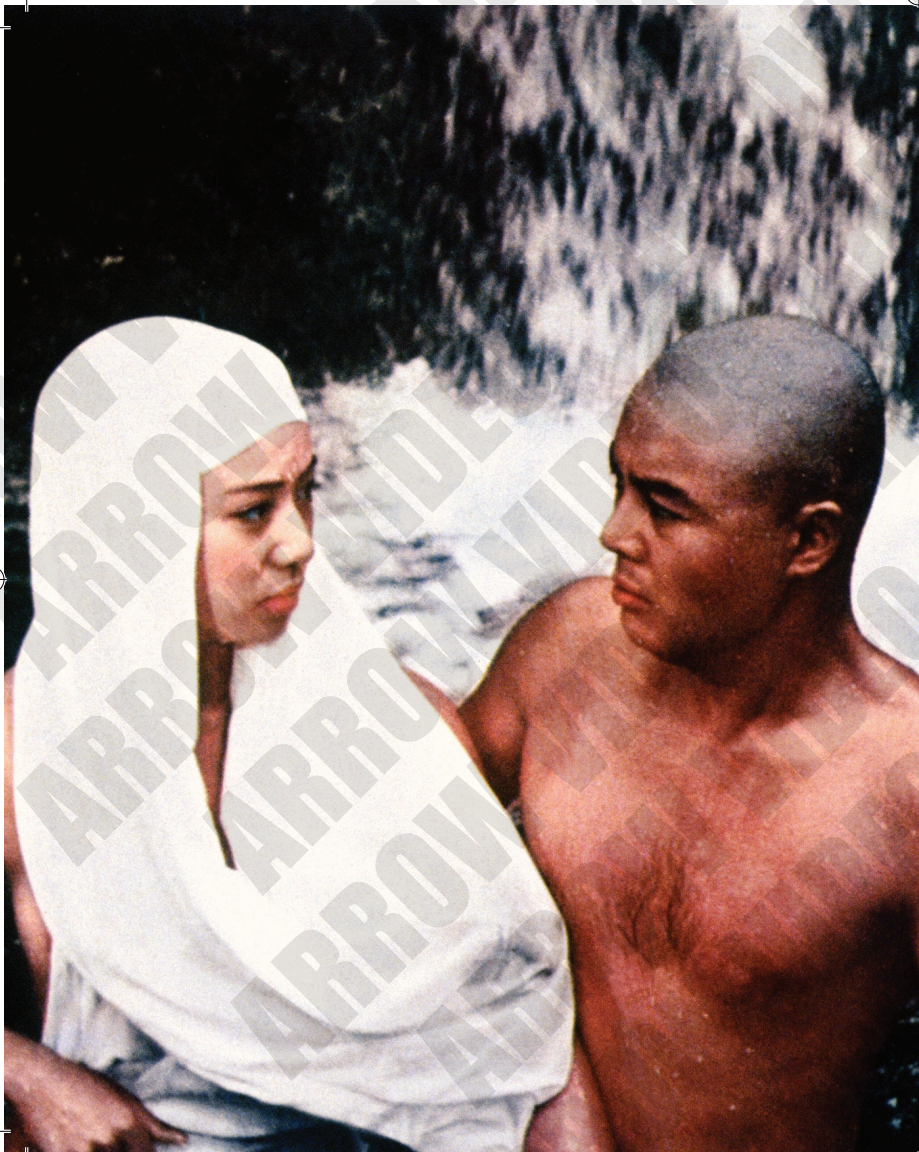
So it may seem odd that a hit-making director for one of Japan's largest studios should, in 1968 with *Tokugawa: Woman's Genealogy* (*Tokugawa onna keizu*, 1968), start making “factually based” films about feudal-era torture featuring barely clothed women. It's as if Hollywood A-lister Stanley Kramer, whose hit prison-break drama *The Defiant Ones* (1958) was the model for the first *Abashiri Prison* installment, were to film drive-in cheapies for Roger Corman.

And yet this switch to exploitation product is not so strange given the troubled state of the Japanese film industry in the late 1960s.

Early in the decade, Japanese audiences abandoned the theaters en masse for television and box office earnings and production numbers subsequently plunged. Toei drew fans back with films about noble outlaws vanquishing bad gangsters, but by the late 1960s exhaustion with the formula was beginning to set in, though the popularity of genre stars Takakura and Kōji Tsuruta was still high.

Meanwhile, “pink” films—softcore porn—were in the ascendant. Most were low-budget indies made by industry outsiders like taboo-flouting former gangster Kōji Wakamatsu. Toei's studio rivals were edging into the genre, however, beginning with Shochiku, which in 1964 distributed *Daydream* (*Hakujitsumu*), the first erotic film to get a mainstream release.

Toei production chief Shigeru Okada wanted to make, not just distribute, what were then called “eroductions” and approached Ishii to direct them. As Ishii told writer Kenji Fukuma in an interview for the 1992 book *Ishii Teruo eigakon* (which can be



translated as “Teruo Ishii Film Spirit”), he was not excited about Okada’s offer until he recalled *On the Conduct of Lord Tadanao* (*Tadanao kyō gyōjōki*).

In this 1918 story by popular author Kan Kikuchi, a young lord, modeled on the real-life Tadanao Matsudaira (1595–1650), comes to hate the flattery and falsity of his retainers and concubines and turns capricious and cruel as a result.

Ishii imagined Teruo Yoshida, a frequent collaborator of his since the 1960 Shintohe actioner *Women of Whirlpool Island* (*Nyotai uzumaki jima*), playing a Tadanao-like character. “Yoshida was perfect for someone with Tadanao’s mentality—that was my core, my nucleus,” Ishii said. “After that I felt could do anything I wanted, erotic or otherwise. And Yoshida wanted to play someone who suffered because no one told him the truth. The finished film ended up being totally different but I always had Tadanao in mind.”

That film, *Tokugawa: Woman’s Genealogy*, was based on a novel by Sakae Iwasaki, but Ishii used only the title in his script about a shogun, played by Yoshida, who becomes embroiled in the rivalries and intrigues of his concubines. The film featured crowd scenes of bare-breasted concubines (played by non-Toei actresses)—a first for a mainstream Japanese movie—but Okada considered it rather tame.

Ishii’s follow-up, *Hot Springs Geisha* (*Onsen anma geisha*, 1968), was a contemporary sex comedy with the “geisha” being women who entertain male clients at a seaside hot spring resort. The action is bawdy and the comedy broad, while the mystery of an abandoned baby who suddenly appears in the women’s midst—and then disappears—adds drama.

But Ishii’s first true plunge into the depths of depravity was *Shogun’s Joy of Torture*, which became his fourth release of 1968 (his yakuza film, *The Final Decision*, which also featured Yoshida, had been released just prior to *Tokugawa: Woman’s*

Genealogy). Once again Okada was listed as producer, though another producer, Kanji Amao, was Ishii's closest ally at Toei's Kyoto studio, where the film was shot. "He really went to bat for me so I felt relaxed," Ishii told Fukuma. "But I think it was tough for him."

The film is a three-part omnibus co-scripted by Ishii and Misao Arai, who also served as Ishii's first assistant director. All three segments are loosely based on actual incidents, linked together by two samurai-class police officers—one, Nanbara (Fumio Watanabe), a psychopathic sadist and the other, Yoshioka (Yoshida), a straight-arrow moralist.

As in so much Japanese S/M porn, the victims are mostly women in various stages of undress, though they are hardly willing participants in the pain inflicted on them. Also, "safe words" and other limits found in real-life BDSM are non-existent: in the opening sequence one woman is beheaded and sliced in half, another is burnt alive and still another is torn apart by bulls.

The film is framed as a solemn true-story look back at a dark time, when official justice was arbitrary and harsh and punishments were cruel and frequently fatal for what, to modern sensibilities, would be considered minor crimes or not even crimes at all. And the sad, horrific fates of the characters, with Nanbara's and Yoshioka's characters providing a running commentary on the action, seem to belong in a cautionary tale or morality play.

But Ishii was also a fan of writer Edogawa Rampo—an early 20th master of *eroguro* ("erotic and grotesque") fiction whose real name was Tarō Hirai and whose pseudonym he chose specifically for its phonetic resemblance to Edgar Allan Poe—and had a similar knack for simultaneously titillating and unsettling his audience. For all its surface seriousness, *Shogun's Joy of Torture* was essentially guilty-pleasure entertainment—and became a big box-office hit that launched a

line of films exploiting torture, sex, and strangeness in various combinations, with Ishii's last contribution being *Bohachi Bushido: Code of the Forgotten Eight* (*Poruno jidaigeki: Bōhachi bushido*) in 1973.

The first episode begins with a young woman, Mitsu (Masumi Tachibana), tied up and astride a horse, on her way to be tortured by Nanbara. Her crimes: incest with her older brother Shinzō (Teruo Yoshida again) followed by his murder.

We flash back to an earlier, more innocent time, when Mitsu is caring for Shinzō, a carpenter, after a work injury leaves him bedbound.

Desperate for a cure, Mitsu calls on the help of a doctor, but his services are expensive. To pay him, she borrows money from Shinzō's pudgy, lecherous boss Mino, who demands sex in return for his loan. Feeling trapped, she submits, but when Shinzō finds out, he vows to kill Mino and his groveling underling Gonzo. "I won't give you to anyone," he tells her. He then declares a love for her that is more than brotherly. They embrace.

Inevitably, Mino finds out that Mitsu's brother is his romantic rival. The result is a public shaming for both and death for Shinzō. When Mino discovers Mitsu holding the fatal knife, he accuses her of murder.

The truth, however, is more complicated, though Mitsu refuses to talk under torture. But confronted by a judge, who tells her that the punishment for incest is death, she falsely confesses that she lured Shinzō into an illicit relationship—and is condemned on the spot.

Fixed to a cross in shallow ocean water, she is left slowly to drown as the tide comes in. Watching her agonies, Yoshioka tells Nanbara he sees no need for such a prolonged execution. But Nanbara refuses to listen.

In the second segment a beautiful abbess, Reiho (Yukie Kagawa), arrives at a Buddhist convent with her stunning servant Rintoku (Naomi Shiraishi). Not long after, we see the two women making passionate love, but earlier that day Reiho glimpsed Shunkai (Shinichirō Hayashi), a handsome monk from a nearby temple, and can't get him out of her mind.

The next day, Reiho spies Shunkai cavorting in the woods with a pretty nun, Myōshin (Miki Obana). Once their tryst has ended and they part, Reiho approaches Shunkai and tells him what she has witnessed. "Forgive her and punish me," he says.

His "punishment" turns out to be hot sex with Reiho in a pool by a waterfall. She confesses that this is her first time with a man—and Shunkai confronts her about her relationship with Rintoku.

Soon after, we see Myōshin, her secret affair revealed, being tortured with hot peppers thrust into her privates. Uttering Shunkai's name she expires. One thing leads to another: Shunkai ends up beheaded and Reiho dead by her own hand.

In the last scene, five nuns, variously living and dead, are crucified as Nanbara and Yoshioka look on. "They are evil," says Nanbara, justifying the punishment. "Women know no limits when they desire a man," Yoshioka observes.

The last and most notorious segment features Toei's go-to bad guy Asao Koike as Horicho, a tattoo artist who is inking the back of a beautiful geisha when Nanbara passes by and glances at Horicho's work—a tattoo of a woman being tortured. "It's childish," he scornfully pronounces. "True pain," he tells Horicho, expresses "a kind of joy."

Seeking a new subject, Horicho invades a woman's bathhouse and, spotting the white-skinned, virginal Hana (Reiko Mikasa), proclaims her perfect. After violently gaining her acquiescence, he goes in search of Nanbara. "I want to make the best



work of my life,” he tells him. “Let me see torture!” “Come to Nagasaki,” a sneering Nanbara says.

There Nanbara tortures foreign women, suspected of proselytizing the banned Christian religion, with stones, whips, and water, as Horicho sketches frantically. But something is lacking, he tells Nanbara. He needs to capture the expression of the demon in this particular hell, that is, Nanbara himself. As he whips, burns, and drips hot candlewax on a helpless victim, Nanbara expresses the “joy of torture” he described to Horicho. But the tattooist is still not satisfied: taking Nanbara’s sword, he plunges it into his host. “Feel the pain yourself,” he says—and triumphantly finishes his tattoo. But his own punishment is soon to come.

While filming at Toei’s Kyoto studio, Ishii ran into strong opposition from the staff, who were not used to attaching genital guards to dozens of actresses (full-frontal nudity was still forbidden by industry censors) and otherwise making what they considered *misemono*—freakish sideshows. Assistant directors even posted a statement of protest on the studio union bulletin board titled “A Desecration of the Studio.”

The media and critics also bashed *Shogun’s Joy of Torture*, with veteran critic Tadao Satō writing that “The stress on my nerves in processing the erotic, grotesque, and humanly denigrating images made me want to vomit.”

Ishii, however, stuck to his guns in interviews, saying that the idea for the line of *eroguro* films had come from the company, not him, and that if his critics had complaints about the subject matter they should pitch their own film ideas to the studio.

Much later, speaking to Fukuma, Ishii said Satō’s main complaint was that showing a film like “Joy of Torture” (*Shogun’s Joy of Torture*) in first-class theaters would somehow besmirch them. “That’s a strange way of looking at films,” Ishii said. “I remember pushing back at that.”

Fortunately for Ishii, Okada had his back, telling one reporter that the old studio system was broken and that the audience for the system’s films had vanished. “If we keep making the type of films fans liked in the past using the old-system we can’t attract film fans today,” he said.

He was proven right about the commercial appeal of *Shogun’s Joy of Torture*: it finished in the box-office top ten for the year, beating out films featuring Toei’s biggest stars.

But to quote Yoshioka’s plaintive question at the end of the film: “What is the purpose of all this torture?” Is *Shogun’s Joy of Torture* just a glorified geek show, as its harsher critics charged? Ishii himself disavowed any deep purpose. “It’s all right for films not to have a theme,” he told a reporter.

But half a century later torture still flourishes, practiced by everyone from the US military in Iraq to drug cartels in Mexico, with horrors that Ishii never put on the screen or, I hope, imagined. But in the character of Nanbara he shows us something true about the torturer’s mind and heart, something that exists in every age and society, however hidden. A joy that, to humanity’s sorrow, never dies.

Mark Schilling has been reviewing Japanese films for The Japan Times since 1989 and reporting on the Japanese film industry since 1990, presently for Variety. Since 2000 Schilling has also been a program advisor for the Udine Far East Film Festival, curating retrospectives on Nikkatsu action films (2005), the Shintoho studio (2010) and Japanese SF/fantasy films (2016). Book publications include The Encyclopedia of Japanese Pop Culture (1997), The Yakuza Movie Book – A Guide to Japanese Gangster Films (2003), No Borders, No Limits: Nikkatsu Action Cinema (2007) and Art, Cult and Commerce: Japanese Cinema Since 2000 (2019).



Tetsuo Ishii Filmography

1 JAN 1924-12 AUG 2005

石井輝男

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

18

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 Requited 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

19

White Line • a.k.a. *Secret White Line Zone, Call Girl Territory* • 白線秘密地帯
• *Hakusen himitsu chitai* • 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 Gorō Kadono, to celebrate the company' 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
installment, *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 Saf • 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*
• 昭和侠客伝 • *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 • *Kaoyakuu* • 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*
• 日本ゼロ地帯 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), 1967.05.20t

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 • *Ijō 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 獵奇女犯罪史 • *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 Swordswoman*, *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*
• 緋どりめん博徒 • *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* • ボルノ時代劇 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* • 現代任侠史
• *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)

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

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VS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)

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. Toshirō Ōmi) • 思い出月夜 • *Omoide tsukiyo*
• Shintoho, 1950.06.28

Fire Line (dir. Hiromichi Takebe) • 火線地帯 • *Kasen chitai* • Shintoho, 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) • 海軍横須賀刑務所
• *Kaigun Yokosuka keimusho* • 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

Shogun's Joy of Torture is presented in its original aspect ratio of 2.35:1 with mono sound. The High-Definition master was produced and supplied by TOEI, with additional grading by Arrow Films at R3Store Studios, London.

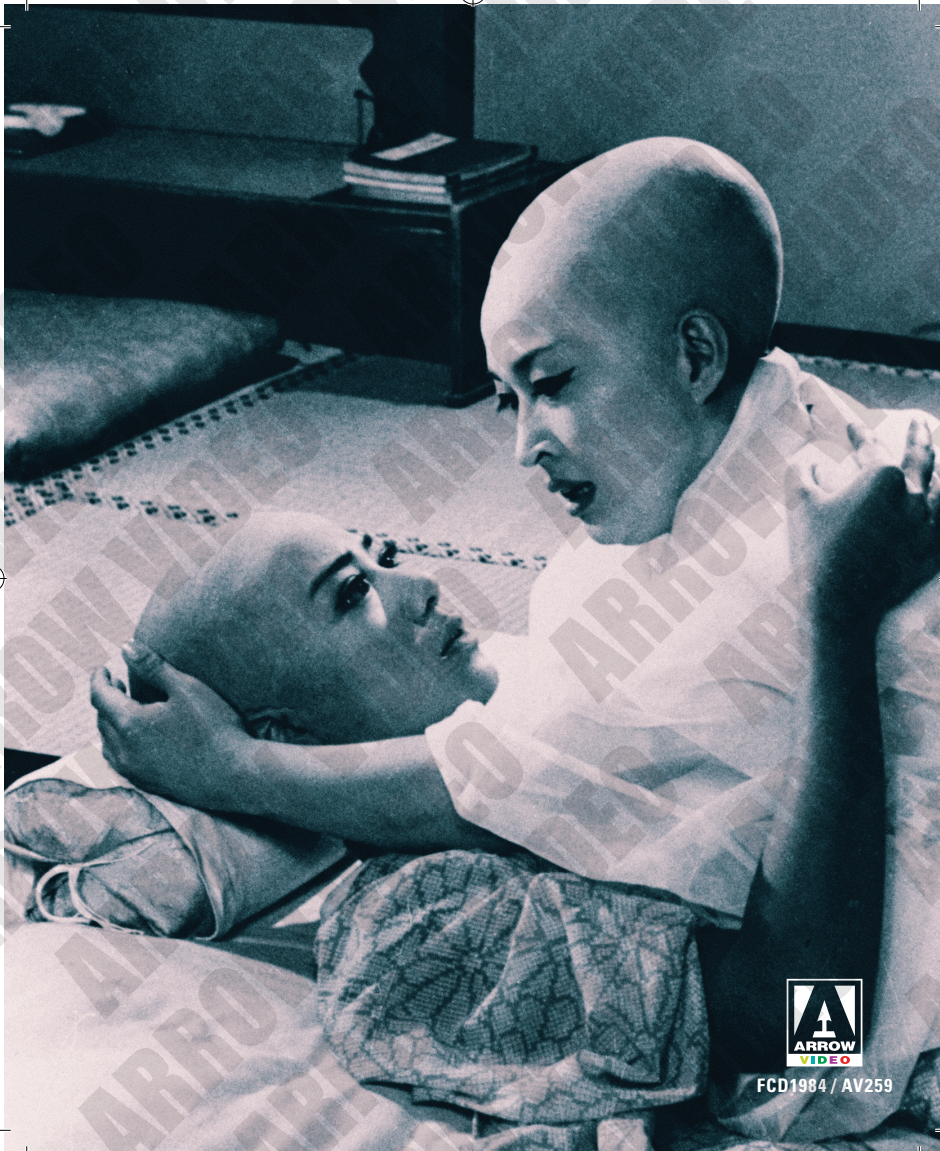
Production Credits

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



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