

PINK FILMS

NEWLY
RESTORED

VOL.
1-3

No1

INFLATABLE
SEX DOLL
OF THE
WASTELANDS



No1 INFLATABLE SEX DOLL OF THE WASTELANDS

KÔYA NO
DATCHI WAIFU

DIRECTED BY YAMATOYA ATSUSHI
JAPAN / 1967 / 86 MINUTES

Born in 1937, Yamatoya Atsushi joined the major studio Nikkatsu in 1962 as an assistant director before leaving in 1966 to work with the groundbreaking 'eroduction' company founded by producer-director Wakamatsu Kôji. He made his debut with SEASON OF BETRAYAL (Uragiri no kisetsu, 1966) and scripted a number of films for Wakamatsu Productions including BLACK NARCIS-SUS OF LUST (Jôyoku no kurozuisen, 1967), THE NOTORIOUS CONCU-BINES (Kin pei bai, 1968) and VIOLENT VIRGIN (Shojo geba geba, 1969). As a director he made only four films. These

include INFLATABLE SEX DOLL OF THE WASTELANDS (Kôya no dacchi waifu, 1967) for Kokuei and TRAPPED IN LUST (Aiyoku no wana, 1973), an independent production released by Nikkatsu as part of its erotic Roman Porno series. Both films deployed elements from BRANDED TO KILL (Koroshi no rakuin, 1967), the stylish hitman thriller he co-scripted with its director Suzuki Seijun. The film's unorthodox approach led to Suzuki's firing from Nikkatsu. Yamatoya collaborated on a number of Nikkatsu's Roman Porno films, most significantly co-scripting WET SAND OF AUGUST (Hachigatsu no

nureta suna, 1971), AUGUST IS THE SMELL OF EROS (Hachigatsu wa erosu no nioi, 1972) and SWEET SMELL OF EROS (Erosu wa amaki kaori, 1973) with the films' director Fujita Toshiya. He also wrote screenplays for a number of Suzuki's post-Nikkatsu films, including STORY OF SORROW AND SADNESS (Hisshû monogatari, 1977); CAPONE CRIES A LOT (Kapone ôi ni naku, 1985) and the director's sole work in the field of anime, LUPIN THE THIRD: THE GOLDEN LEGEND OF BABYLON (Rupan sansei: Babiron no ôgon densetsu, 1985). Yamatoya died of cancer of the oesophagus in 1993.

BIOGRAPHY

Meeting in a blasted, barren wilderness, the hitman Shô is engaged by wealthy real estate agent Naka to track down his kidnapped lover, Sae. Naka shows him a poor quality film of the girl being beaten and assailed by a gang of four yakuza, which sets Shô out on a trail that brings him back into contact with the gang leader, Ko, who was responsible for the murder of his own

girlfriend five years before. As he embarks on his quest through the dreamlike cityscapes of the late-60s Tokyo underworld for a fateful 3pm barroom rendezvous with his nemesis, Sho becomes increasingly unsure as to whether the girl really existed in the first place.

Yamatoya's wrote INFLATABLE SEX DOLL OF THE WASTELANDS

concurrently with his anonymous contribution to the script for Suzuki Seijun's legendary BRANDED TO KILL, released four months earlier. Similarly shot in stunning monochrome scope, it is as hallucinatory, fragmentary and surreal as its companion piece, and stands as a testament to just how flexible the pink film formula could be in its first decade.

DIRECTOR FILMOGRAPHY

selected

SEASON OF BETRAYAL

Uragiri no kisetsu, 1966

INFLATABLE SEX DOLL OF THE WASTELANDS

Kôya no dacchi waifu, 1967

THE PISTOL THAT SPROUTED HAIR

Mô no haeta kenjû, 1968

TRAPPED IN LUST

Aiyoku no wana, 1973



No.2 GUSHING PRAYER



Nº2 GUSHING PRAYER

DIRECTED BY MASAO ADACHI
JAPAN / 1971 / 74 MINUTES

FUNSHUTSU KIGAN: 15-SAI NO BAISHUNFU

High-school students Yasuko, Yôichi, Kôichi and Bill want to escape from their overwhelming sense of alienation from the world around them and indulge in group sex to explore whether they can forge their own path liberated from a corrupt adult society. Yasuko is driven by the goading encouragement of her peers to feel what it is like to

be a prostitute, with sex reduced to a mere economic transaction. She sets out an odyssey of self-exploration in search of complete satiation.

The most cryptic and formally radical pink film from the most politically radical director ever to work in the field: GUSHING PRAYER deploys actual suicide notes and

a haunting guitar refrain by folk musician Minami Masato to express the spiritual and political left vacuum in the wake of the failed student movements of the 1960s. The cinematography by Itô Hideo, who also shot Ôshima Nagisha's IN THE REALM OF THE SENSES (1976), captures an intriguing melding of the documentary with the cinematic.

BIOGRAPHY

Born in 1939 Adachi Masao emerged from Tokyo's Nihon University Film Study Club, alongside the experimental filmmakers Jônouchi Motoharu and Okishima Isao, to become one of the leading figures in the underground avant-garde scene of the 1960s

with films such as RICE BOWL (Wan, 1961), SEALED VAGINA (Sain, 1963) and GALAXY (Gingakei, 1967). Adachi directed some of pinku eiga's most energetic and politically radical works before withdrawing from filmmaking in 1974 to move to

Lebanon, where he joined the Japanese Red Army (JRA). Arrested in 1997 for a passport violation, he was extradited to Japan in 2000, where he made his return to directing with PRISONER/TERRORIST (Yûheisha/Terorisuto, 2007).

DIRECTOR FILMOGRAPHY

selected

SEALED VAGINA

Sa'in, 1963

GALAXY

Gingakei, 1967

SEX PLAY

Seiyûgi, 1969

HIGH SCHOOL GIRL GUERRILLA

Jogakusei gerira, 1969

AKA SERIAL KILLER

Ryakushô: renzoku shasatsu-ma, 1969

GUSHING PRAYER:

A 15-YEAR-OLD PROSTITUTE

Funshutsu kigan: 15-sai no baishunfu, 1971

RED ARMY/PFLP DECLARATION OF WORLD WAR

Sekigun-PFLP: Sekai sensô sengen, 1971—Co-directed with Matsuda Masao

PRISONER/TERRORIST

Yûheisha/terorisuto, 2007

ARTIST OF FASTING

Danjiki geinin, 2016



No 3

ABNORMAL FAMILY

Nº3 ABNORMAL FAMILY

HENTAI
KAZOKU:
ANIKI NO
YOME-SAN

DIRECTED BY
MASAYUKI SUO
JAPAN
1984/63 MINUTES

The debut film of the director of the international hit comedy *SHALL WE DANCE* (1996) follows the Mamiya family after the latest arrival of the voluptuous new bride of over-sexed eldest son Kôichi. Kazuo sees his new sister-

in-law as a source of release from study stress, while his sister Akiko, after donning her Office Lady uniform heads straight to a workplace that offers much more in the way of financial incentive. Suo's only ever pink film is a bawdy

pastiche of the works of Ozu Yasujiro, presenting this far-from-typical family through idiosyncratic editing and compositional. The results are amongst the wittiest and entertaining in the entire history of pinku eiga.

BIOGRAPHY

Born in 1956, Suo Masayuki began as an assistant director on Takahashi Banmei's *WOLF* (Ôkami, 1982) and Kurosawa Kiyoshi's feature debut *KADAGAWA PERVERT WARS* (Kanda-

gawa inran sensô, 1983) before directing his only pink film *ABNORMAL FAMILY: OLDER BROTHER'S BRIDE* (Hentai kazoku: Aniki no yome-san). He made his mainstream debut with

FANCY DANCE (1989) and won the Japanese Academy award for Best Film twice, for *SUMO DO, SUMO DON'T* (Shiko funjatta, 1992) and the comedy drama *SHALL WE DANCE?* (1996).

DIRECTOR FILMOGRAPHY

selected

ABNORMAL FAMILY: OLDER BROTHER'S BRIDE

Hentai kazoku: Aniki no yome-san, 1984

FANCY DANCE

1989

SUMO DO, SUMO DON'T

Shiko funjatta, 1992

SHALL WE DANCE?

1996

I JUST DIDN'T DO IT

Soredemo boku wa yattenai, 2007

A TERMINAL TRUST

Tsui no shintaku, 2012

LADY MAIKO

Maiko wa redii, 2014



A PINK TRIBUTE TO KEIKO SATÔ



The Japanese "pink eiga" films form perhaps one of the most idiosyncratic phenomena in the whole of international cinema. Conceived to entice male audiences with erotic content, the genre also attracted numerous young directors who bent it to their will and created some of the most radical, avant-garde works in Japanese film. A considerable number of the Japanese directors most well-known today took their first steps with "pink film." What's less well-known is that one of the driving

forces behind the "pink eiga" genre is actually a woman, who was concealed behind the male pseudonym Daisuke Asakura. With its "Pink Tribute to Keiko Satô", the Forum is showing three of the producer's most original films. Atsushi Yamatoya wrote his absurdly titled 1967 film INFLATABLE SEX DOLL OF THE WASTELANDS in parallel to his script for Seijun Suzuki's classic BRANDED TO KILL, to which the former work undoubtedly forms a twin of sorts. For Masao Adachi, 1971's

GUSHING PRAYER was one last attempt to couch social critique in sexually provocative form, before he turned his attention to political activism. Finally, the most recent work in the series is the debut film by Masayuki Suo, who later landed one of the biggest hits in Japanese film history with SHALL WE DANCE. ABNORMAL FAMILY from 1984 is his tribute to Yasujiro Ozu, who for all the stylistic similarities would hardly have been pleased by the degree of sexual permissiveness.

PRODUCER FILMOGRAPHY

selected

MOAN OF A TEENAGER

Jûdai no shingin, Umezawa Kaoru, 1965

INFLATABLE SEX DOLL OF THE WASTELANDS

K ya no Datchi Waifu, Atsushi Yamatoya, 1967

GUSHIN PRAYER

Funshutsu kigan - 15-sai no baishunfu, Masao Adachi, 1971

ABNORMAL FAMILY: OLDER BROTHER'S BRIDE

Hentai kazoku: Aniki no yome-san, Masayuki Suo, 1984

LAST BULLET

Saigo no dangan, Sano Kazuhiro, 1989

THE BEDROOM

Shisen-jô no aria, Satô Hisayasu, 1992

DREAM OF GARUDA

Karura no yume, Zeze Takahisa, 1994

LOVE-ZERO=INFINITY

Iyarashii hitozuma: Nureru, Satô Hisayasu, 1994

TANDEM

Chikan densha hitozuma-hen: Okusama wachijo, Satô Toshiki, 1994

RAIGYO

Kuroi shitagi no onna: Raigyo, Zeze Takahisa, 1997

RUSTLING IN BED

Fuwa-fuwa to beddo no ue de, Tajiri Yûji, 1999

AMBIGUOUS

Aimai, Ueno Toshiya, 2003

THE GLAMOROUS LIFE OF SACHIKO HANAI

Hanai Sachiko karei na shôgai, 2005

UNDERWATER LOVE

UNDERWATER LOVE Onna no kappa, Imaoka Shinji, 2011

RAPID EYE LAB

CONTACT
Rapid Eye Lab
Peter Schulz
lab@rapideyemovies.de

What is a treasure? It can be a trove full of gold, maybe a decades-old poetry collection. For Rapid Eye Movies a treasure is the rediscovery and revival of a long-lost cinematic gem. With Rapid Eye Lab we are making a dream come true: Our in-house digitalization lab makes it possible to bring old analogue films such as 35mm and 16mm back to life. Masterpieces of all genres and decades slumber in forgotten archives and basements.

They deserve to be seen on the big screen. Remastering vs restoration:

We believe in the power of celluloid. For this reason, we will search for the best-preserved positive of a film and scan it without retouching. The films are digitalized by an experienced cinematographer using a "Blackmagic Cintel" scanner. The results are high-quality 4K masters that can be transferred onto mediums such as DVD, Blu-ray and DCP. This makes it possible to screen old masterpieces at festivals and in cinemas.

Our first project is Sun Ra's sci-fi jazz musical SPACE IS THE PLACE, followed by a selection of Japanese pinku

eiga classics such as Masao Adachi's GUSHING PRAYER, Yamatoya Atsushi's INFLATABLE SEX DOLL OF THE WASTELANDS and Masayuki Suo's ABNORMAL FAMILY.

Our many years of experience as an international film label have culminated in a broad network of like-minded industry people. Together with producers and directors, we seek to find a release concept that best suits the film and can aid in the worldwide distribution of it. Further services include high-quality scans for producers and European film labels.

WORLD SALES

CONTACT
Rapid Eye Movies, Mozartstr. 15, 50674 Cologne, GERMANY
WORLD SALES
Stephan Holl, stephan@rapideyemovies.de
FESTIVALS
Thorsten Peters, thorsten@rapideyemovies.de
+49/221/56 95 79-0
www.rapideyemovies.de

"CELLULOID IS NOT DEAD, IT JUST SMELLS FUNNY."

INSPIRED BY FRANK ZAPPA

PINK FILMS

NEWLY RESTORED

VOL. 1-3

N°1

INFLATABLE SEX DOLL OF THE WASTELANDS

Kôya no datchi waifu

Directed by Yamatoya Atsushi

Japan / 1967 / 86 minutes

N°2

GUSHING PRAYER

Funshutsu kigan: 15-sai no baishunfu

Directed by Masao Adachi

Japan / 1971 / 74 minutes

N°3

ABNORMAL FAMILY

Hentai kazoku: aniki no yome-san

Directed by Masayuki Suo

Japan / 1984 / 63 minutes

COMING SOON

N°4

BLUE FILM WOMAN

Bur firumu no onna

Directed by Kan Mukai

Japan / 1969 / 80 minutes

N°5

WOMEN HELL SONG

Onna jigoku uta: Shakuhachi Bente

Directed by Mamoru Watanabe

Japan / 1970 / 70 minutes

TBA VOL. 6 – 10

"IT HAS TO BE SHOT IN A WEEK AND
EDITED IN THE COMING WEEK ...
ONE TAKE ONE SCENE ETC. ETC.
THE DISCIPLINE OF THE GENRE WAS
LIKE A MIDSUMMER NIGHT'S DREAM."

CHRISTOPHER DOYLE while shooting the pink-musical UNDERWATER LOVE (2010)