飯田豊一（濡木痴夢男）氏の軌跡とその仕事
―新出インタビュー原稿によせて―

河 原 梓 水

The Life and Work of Hoichi Iida (Nureki Chimuo)
-In Response to a Newly Discovered Interview Transcript-

By Azumi Kawahara

This volume compiles previously unpublished interviews with Nureki Chimuo (real name Hoichi Iida), who passed away in 2013 to widespread regret, conducted between 2009 and shortly before his death, along with brief annotations. Accompanying these interviews, this volume provides an overview of Nureki's career, spanning approximately 60 years from 1950 to 2013, with a focus on his work as writer, editor, and bookbinder.

In the postwar period, while active as a prolific writer, Hoichi Iida was also involved in editing numerous magazines, primarily SM magazines. Furthermore, from the 1970s onward, under the pseudonym Nureki Chimuo, he was active as a bondage specialist and director for a vast number of SM magazine bondage photo spreads and adult videos. He was also known as a great lover of theater. Not only did he write scripts, but he also took to the stage himself. He published several memoirs on postwar publishing culture and served as an invaluable witness not only for SM research but also for the study of media history. As someone engaged in research on sadism and masochism in postwar Japan, I am one of many who have learned a great deal from Nureki-san's writings.

The interview published here is a record of five personal interviews with Nureki-san conducted by Akira Kuroda, a member of the Shinseinen, between 2009 and 2013. Thanks to Kuroda-san's generosity, we have received permission to publish the transcribed interview manuscripts. We express our deepest gratitude to him for providing this valuable material.

We would like to note that this interview was compiled by Kuroda-san in a conversational format based on recordings made during the interviews and notes from that time. It is not a direct transcription of the recordings. For this reason, it is difficult to clearly delineate the scope of each of the five interviews. Unfortunately, the audio recordings have been lost and cannot be verified. While a record of Nureki-san's interviews was published by Ronsoshaa under the title "From 'Kitan Club' to 'Uramado'", the interviews presented here are distinct from those included in that book.

In this interview, Hoichi-san primarily discusses "Kitan Club," with which he was involved as a contributing writer, as well as "Uramado" and "Suspense Magazine," with which he was involved as an editor, and their publisher, Kubo Shoten. While there is significant overlap with "(Hoichi Iida 2013)," details regarding the inner workings of Kubo Shoten, including Haruo Shimamoto, who served as editor-in-chief of "Suspense Magazine" (the successor to "Rimado"), Nobuhiko Murakami, who contributed to Kitan Club under the pen name Shin Azuma, and Tadao Yamada, the publisher of Rimado, are being discussed here for the first time. Although the author has already demonstrated that Shin

Azuma is a pen name of Nobuhiko Murakami. I believe it is highly significant that this fact was also confirmed by Hoichi-san in this interview.

Below, I will first provide an overview of Hoichi-san's work before presenting the main body of the interview. Hereinafter, honorifics will be omitted.

(1) Previous Evaluations and the Position Taken in This Paper

Biographical studies of Hoichi Iida have been written by Kyoichi Tsuzuki and Nakahara Rutsu, and a collection of interviews compiled by Mitsuo Oda serves as an autobiography (Tsuzuki 2011, Nakahara 2008, Iida 2013). However, since Iida's activities spanned an extremely wide range and period of over 60 years, a comprehensive evaluation covering all of them has yet to be undertaken, and I must admit that it remains difficult for me to achieve at this time. In particular, for this paper, I have had to omit Iida-san's work related to theater, and I was only able to conduct a highly insufficient investigation into his work in adult video, and I was only able to conduct a highly inadequate investigation. I apologize in advance for this.

Since the publication of "The Artists of 'Kitan Club'" by Kawade Shobo Shinsha in 2004, Iida has garnered attention for his involvement in publishing culture, both as an insider familiar with the inner workings of "Kitan Club," which still boasts a large number of ardent fans, and as a living witness who helped shape and sustain postwar mass media. Consequently, he has often spoken primarily about his activities from the 1950s to the 1970s. As for his other achievements, while they may be appreciated and discussed within the SM enthusiast community, they have rarely attracted interest from a broader audience, including researchers. The interview published in this article also focuses primarily on Iida during the "Kitan Club" and "Uramdao" eras. Therefore, it could be argued that there is no particular need to touch upon Iida's subsequent work in this article.

However, while it might be different if Iida had ceased his writing activities after the 1970s and shifted entirely to bondage-related activities, he continued his prolific writing career until his death in 2013. In other words, even if we limit our focus to his writing alone, it can be said that only a very small portion of his work has been brought to light, and the author feels that this situation is inappropriate. Therefore, in this paper, I have decided to go beyond the scope of the interview content and provide an overview of Iida's work up to 2013. However, I must note that this overview is extremely incomplete and provisional, as I have not been able to conduct a detailed investigation of the entire long period from 1950 to 2013. Furthermore, as I possess little expertise in evaluating the bondage photographs and videos produced by Iida, I have refrained from offering my own humble opinions on this matter. I hope that a qualified researcher will update this provisional summary in the future. First, I will attempt to divide Iida's work into bondage-related projects and his artistic activities, outlining the significance and achievements of each, and then examine his work by era.

(2) Bondage-Related Activities

Kinbaku, the art of binding the human body in intricate patterns using hemp or cotton ropes, originated in Japan. Today, it has spread to Europe, the United States, and Asia under the names "Shibari" or

"Kinbaku," and has a large following (Tanaka 2015). While kinbaku, particularly when performed on women, is often viewed as a form of violence, these communities prioritize consent and safety, and the practice is sometimes enjoyed in contexts that are not necessarily sexual.

As we will examine in more detail in the next chapter, Iida has been solely responsible for the bondage photography featured in numerous SM magazines published in Japan since 1972. From the late 1980s onward, he founded Fuji Kikaku and Light Brain to produce original bondage and fetish videos. The visual imagery of bondage he created has had an immeasurable influence on the formation of modern bondage culture.

It is particularly noteworthy that Iida zealously promoted the concept of bondage, sadism, and fetishism as forms of play distinct from violence against women, and demonstrated these practices himself (see, for example, Iku Fujimi, "Romantic Sadism," "Kitan Club," July 1954 issue). Today, many people enjoy bondage as a hobby, a profession, or a form of relaxation, but the formation of this culture cannot be discussed without mentioning his activities. More importantly, through these activities, he made visible the dire to be bound, particularly among women. In "Kinbiken Tsushin" (Kinbiken Newsletter), published by Iida for about ten years starting in 1989, situations generally referred to as the sexual objectification or exploitation of women are described as pleasurable by the women themselves. It is clearly demonstrated that they are not merely victims or abnormal individuals in need of treatment, but people who seek bondage with their own agency.

That said, Iida did not simply acquiesce to women's desires nor was he oblivious to the power held by those who perform bondage. The fact that Iida did not apply titles such as "kinbakushi" or "shibarishi" to himself, but rather positioned himself as a "shibari-kake" (one who ties), clearly illustrates his stance. He repeatedly expressed his discomfort with titles like "kinbaku artist" or "trainer" in various media outlets, and I would like to highlight one such instance. While Iida wished to give women pleasure through bondage, he did not like to place himself above them. He stated that he simply enjoyed tying women up with rope and had never considered it something to be proud of or admirable.

> "I tie a woman's body with rope, hang her up, spank her, and get paid by my client for it, and that makes me a 'master'? A 'master' is someone who teaches and guides others. The dictionary defines it as a noble person who serves as a role model. What is noble about a man who takes pleasure in tying up women? It's utterly ridiculous." (Nureki, November 16, 2007)

While I lack the expertise to evaluate bondage techniques, I often hear people praise Iida's bondage as exceptionally beautiful and artistic. However, Iida was reluctant to eliminate erotic or obscene elements from his bondage. Today, bondage is highly regarded for its artistic and spiritual qualities and has even expanded into artistic fields such as performance bondage and installations. Nevertheless, it seems to me that Iida kept his distance from these trends until the very end, pursuing a form of kinbaku that was erotic, obscene, and embarrassing. Yet, precisely for that reason, enjoyable for both the recipient and the binder. Furthermore, Iida fiercely criticized kinbaku that served merely as an auxiliary means for vaginal-penile intercourse.[1] That is, kinbaku intended to deprive the female body of its freedom and facilitate the

[1] Please refer to the critique of commercial "kinbaku" gravure photography published under the pseudonym Kan'ichiro Toyo in "Best SM Fan," as well as similar critiques featured in the "SM Net" serial column.

fulfillment of male desire. He strongly resisted the treatment of bondage as merely an aid to penetration and advocated for the pleasure derived from the ropes themselves. The Kinbiken Research Group, formed in1986, was operated based on Iida's philosophy. Female models did not expose their genitals, and members were strictly forbidden from touching the women without permission. Judging by the group's journal, "Kinbiken Tsushin," the majority of members other than Iida also expressed strong aversion to spread-leg bondage and the use of sex toys such as vibrators.

(3) Author Events

Iida's reputation as a writer is discussed in the critical biography by Nakahara Rutsu (Nakahara 2006). Nakahara highly regards Iida's works as serious literature. However, aside from this, one must admit that, as of now, Iida's writings are not receiving the recognition they deserve as literature. Although Iida has won several awards, it could be said that many of his works are overlooked precisely because they contain sexual content, specifically themes of sadism, masochism, and fetishism.

In contrast to this critical reception as a writer, Iida is generally held in high regard as a witness. Iida published two books through Kawade Shobo Shinsha: "The Illustrators of 'Kitan Club'" and "'Kitan Club' and Its Surroundings," thereby shedding light on areas that are difficult to access today, such as the nature of "Kitan Club," which had previously been known only to a limited circle. How magazines like "Kitan Club," Fuzoku Soshi," and "Uramado" were edited, and the kinds of people who contributed to them. It is no exaggeration to say that Iida paved the way for research on postwar niche magazines.

However, today, some researchers and enthusiasts treat Iida merely as a witness, attempting to extract only facts from his writings. One must say that such an attitude grossly underestimates Iida as a writer. Since this issue is connected to another major problem, I would like to examine it in a separate section.

(4) The Merits and Demerits of the "Iida Historical Perspective"

The content of Iida's writings on "Kitan Club" and "Uramado" is widely regarded as highly reliable testimony from someone who was there at the time. Indeed, Iida's works contain a wealth of previously unknown valuable information, and it is fair to say that research on "Kitan Club" and "Uramado" is now impossible without them. However, given Iida's career as a writer, one hesitates to treat his works as straightforward testimony. While it is common for writers to expand upon facts with their imagination to craft skillful and compelling stories, Iida has, in particular, employed a technique of writing as if his accounts were factual, blurring the line between reality and fiction to stimulate the reader's imagination. "Real-life Accounts: Bondage and Punishment" (Kawade Shobo Shinsha, 2001), "Secret Books of Sex: Punishment and Pleasure" (Kawade Shobo Shinsha, 2003), and "Bondage: As Long as I Live" (Kawade Shobo Shinsha, 2008) are typical examples of this. One could argue that such a technique is natural when depicting themes like bondage and SM, which require consideration for the individuals who served as models.

While "The Illustrators of 'Kitan Club'" and "'Kitan Club' and Its Surroundings" appear, at first glance, to be honest accounts of what he saw and heard, they cannot be accepted as fact without sufficient verification. The story of "Kitan Club" as told by Iida has been so skillfully and compellingly portrayed

that it has been trusted until now, forming what might be called the "Iida historical perspective." However, the episodes, positioning, and history of "Kitan Club" as told by Iida are, strictly speaking, the story he wished to weave, not an attempt to recount objective facts. One must be mindful that they contain a great deal of speculation and are biased. It cannot be emphasized enough that Iida was, after all, merely the editor of "Uramado" and was involved with "Kitan Club" as nothing more than a contributor. He had absolutely no involvement in the early days of "Kitan Club," and what he recounted is nothing more than his own speculation based on what he heard and sensed from his ally Toshiyuki Suma and "Kitan Club" editor Minoru Yoshida. If Iida's writings are to be regarded as testimony, they must be subjected to historical criticism. This applies equally to "Iida 2013" and the interview introduced in this paper.

For example, Iida has repeatedly stated that "Kitan Club" was created by Toshiyuki Suma, who operated under the pseudonyms such as Reiko Kita and Minomura Ko, and that it was Suma who established the magazine's status as a niche publication. He asserts that Suma is the person most responsible for the success of "Kitan Club," and this claim is currently listed on websites such as "SM Pedia," making it accessible to many people. However, Iida's assertion is actually lacking in evidence.

While Toshiyuki Suma was indeed a charismatic and popular artist, I believe his influence regarding "Kitan Club" should not be overestimated. This is because, first of all, Suma was employed by Akebono Shobo, the publisher of "Kitan Club," for less than five years, from October 1948 to June 1953, which is a mere fraction of the magazine's 28-year history. "Kitan Club" was relaunched in A5 format in its combined May-June 1952 issue, after which its popularity skyrocketed. When enthusiasts speak of "Kitan Club," they often refer to the period following this switch to A5 format. However, Suma's involvement was limited to just one year during this specific period.

Of course, the length of one's tenure does not necessarily correlate directly with the extent of one's influence. What I wish to emphasize is the fact that, although Suma launched numerous magazines after leaving Akebono Shobo, none of them managed to attract as many fans as "Kitan Club" or maintain a long-term publication run. If the success of "Kitan Club" was truly due to Suma, shouldn't the numerous magazines he subsequently launched have achieved even greater success? In contrast, "Kitan Club" continued publication for a long time even after Suma's departure, produced professional SM writers such as Dan Oniroku and Tadao Chigusa, and is still cherished by many people with a special attachment. This is perhaps best illustrated by the fact that Iida, who had been the editor-in-chief of "Uramado," spoke passionately not about "Uramado, "Suspense Magazine," or "Abument," (which he had built from the ground up), but about "Kitan Club," to which he had merely contributed as a single writer.

Given these circumstances, shouldn't the skill of Minoru Yoshida, president and editor-in-chief of Akebono Shobo, who continued publishing "Kitan Club" for 28 years, be the one truly deserving of recognition, rather than Suma's? Furthermore, "Kitan Club" had actually maintained a positive perspective toward those with marginalized sexualities even before Suma joined the project.[2]

---

[2] Azumi Kawahara, "'Kitan Club' in the Era of 'Kastori' Magazines" (in Takumi Ishikawa, ed. "A Comprehensive Survey of 'Kastori' Magazines," Bensei Publishing, forthcoming)

Furthermore, Iida devotes almost no space to Takashi Tsujimura, a figure who must surely be mentioned if one is to discuss "Kitan Club" objectively.[3] He often said that Suma's sudden resignation in 1953 was amicable, but this, too, is merely Iida's conjecture. After leaving Akebono Shobo, Suma became involved in the launch of the rival magazine "Fuzoku Soshi" in Tokyo in January 1954. Yoshida reportedly wrote to Iida asking him "please refrain from writing about 'Fuzoku Soshi' as much as possible" (Nureki 2004: p. 118). Given these objective circumstances, and the fact that the sole piece of evidence Iida cites is that he has never heard either Suma or Yoshida speak ill of the other, it is quite difficult to conclude that Suma's departure was amicable.

In "A Dream in Full Color" (2000), the memoir of Hiroshi Senda, a founding member of Tokyo Sanseisha's "SM Select," a portrait of Suma emerges that differs from the one depicted by Iida.

Senda states that when he decided to launch a magazine on SM, a subject he had previously had no interest in, he sought the cooperation of Suma, who had just seen "Abument" cease publication, and had him handle the bondage photography for the magazine. However, Suma, together with editor Shin Miyasaka, who had abruptly resigned from Tokyo Sanseisha, went on to launch a rival magazine, "SM Collector." "Collector" employed exactly the same illustrators, novelists, and photographers as "Select," leading to Senda to suspect that Miyasaka and Suma were attempting to destroy "Select." This episode inevitably brings to mind his past in 1953, when he left Akebono Shobo to launch the rival magazine "Fuzoku Zoshi." However, after the launch of "Collector," Senda commented on the "drastic change" in Suma's attitude toward bondage photo shoots for "Select" as follows:

> "'So, what shall we do next? Please tell me what kind of bondage you'd like. I can't tie her up unless you give me specific instructions' he said. Until then, whether standing, sitting, or lying down, I would decide the pose each time and leave the rest to him. Suma-san would adapt to the situation and the girl's physique, (omitted) demonstrating countless ways to tie her up. I was simply bewildered by this sudden change in attitude. 'The rope must be made of hemp,' he used to say, sharing such interesting insights as, 'The rope I use is imbued with women's sweat and oils, allowing it to soften and move freely to bring women to ecstasy.' Yet now, he appeared with a brand-new cotton rope. 'It would be strange to use the same rope as a collector, so from today on, let's use cotton rope,' he declared, having changed his ways. This came as a shock (pp. 214-215)"

According to Senda, Suma used only the powerful hemp rope for the photo spreads in "Collector," but for the "Select" shoot, he brought cotton rope and, in a complete reversal of his previous attitude, became uncooperative. Realizing he could no longer rely on Suma for bondage work, Senda states that he decided to commission Iida instead. Iida emphasizes that Suma was an editor who stood on the side of the enthusiasts, and this appears to be largely true. However, Iida does not provide a sufficient explanation for why Suma, after leaving Akebono Shobo, joining the editorial staff of "Amatoria" and "Fuzoku Soshi," publications that were characterized by a pathological gaze and were disliked by Iida and many other enthusiasts. Iida does not mention the fact that Suma drew illustrations under the pseudonym Reiko

---

[3] Takashi Tsujimura was a contributor to "Kitan Club" from its early days. He was involved in producing the magazine's bondage photo spreads and later supported the publication by serializing the popular long-running series "SM Camera Hunt."

Kita for the final issues of "Amatoria," yet Suma did indeed create lavish illustrations as Reiko Kita for issues 2 through 5 of "Amatoria" in 1955.[4]

As such, Iida's perspective on "Kitan Club" is quite biased. He likely had no intention of presenting objective facts himself. Iida and Suma were so close that those around them nicknamed them "the sake bottle," so it is, in a sense, only natural that the stories Iida tells would be biased in Suma's favor, and since this is written as a work of fiction rather than a historical text, it is not something that should be criticized. If he had wanted to accurately convey the facts to future generations, he would have first discussed "Uramado," and regarding "Kitan Club," he would have either had someone more qualified than Iida speak about it or conducted his own research and verification. There is no problem with the fact that he did not do so, but it is necessary to note that Iida's writings have been disseminated as fact, resulting in a situation where Minoru Yoshida's achievements are underestimated. Researchers and those seeking historical facts must bear this point in mind and proceed with caution when attempting to glean insights from Iida's works and interviews.

Finally, I will point out a few simple factual errors, such as misremembered details, in Iida's writings. In (Nureki 2004: pp 251-252) and (Iida 2013: p 141), Iida mentions the serialized story "Yellow Orami," which he wrote under the pen name Fujio Maki for "Kitan Club." He states that he became too busy after assuming the position of editor-in-chief of "Uramado" and discontinued the serialization. In response, a message from Shozo Numa asking him to continue the serialization was published in "Kitan Club." However, while Iida assumed the position of editor-in-chief of "Uramado" in January 1962, the apology for the discontinuation of "Orami" was actually published five years earlier, in the April 1957 issue (pp. 172-173). Since the following May issue was suspended, Numa's message of encouragement was published in the June issue of that same year (p. 112), which was effectively the next issue. The reason given for the suspension was that he was "busy travelling back and forth between Tokyo and Kansai since late last year to create a new type of PR magazine." It is clear that this refers to his work editing " Style Note" and "Shine News" in Nagoya, and the timing aligns well.

Furthermore, while (Nureki 2006: p. 10) and (Iida 2013: p. 18) state that Toshiyuki Sum joined "Kitan Club" four years after its launch, that is, in 1951, this is also incorrect. The cover of the October 1948 issue (Vol. 9) was designed by Suma, and his involvement can be confirmed from around this time. There are also accounts stating that "Kitan Club" was not a monthly magazine shortly after its launch in 1947, but this is also incorrect. "Kitan Club" was a monthly magazine from its inception, and although there were several hiatuses, it was basically published every month (Ryu 2013a). Furthermore, we have confirmed that the claim that Mitsuhiko Harukawa is the pen name of Kazutomo Fujino is also incorrect.

Furthermore, in (Iida 2013: p. 19), in response to an interviewer's question asking whether the Western-style cover illustrations of "Kitan Club" could be considered original plates from Fuch's "History of Manners" and Fuch's & Kint's "Women's Reign," the interviewee replied "I think that's correct," but this is also incorrect. The Western-style, caricature-like illustrations used on the cover of "Kitan Club" is actually from the French weekly magazine "La Vie Parisienne" (Ryu 2013b).[5]

---

[4] Since Iida apparently owned very few copies of "Amatoria," it is possible that he was actually unaware of Suma's contribution.

[5] For more details on "La Vie Parisienne," please refer to (Aramata 1998).

As such, Iida's works contain many factual errors. However, this is to be expected, and it does not diminish the value of these works. This is less a fault of Iida's than a problem on the part of the reader. Since some of these errors can be resolved by verifying the sources, one should not be reluctant to make the effort.

Thus far, I have pointed out the problems with Iida's accounts, particularly those regarding "Kitan Club" and "Uramado," as "testimony." However, this does not mean that what Iida has said is entirely without value. Without Iida's testimony, we would have no way of knowing the real names of anonymous authors of the staff of magazine editorial departments at the time, most of this information would remain a mystery. Even if the information contains errors or falsehoods, it is still valuable that we can use it as a starting point to conduct corroborative research. More importantly, Iida's accounts serve as crucial clues for interpreting his numerous works. There is no doubt that Iida was a highly significant writer in the postwar culture of fan magazines, and a thorough analysis of his works themselves is eagerly awaited.

2. Summary of Hoichi Iida's Work by Period

With these issues in mind, this paper focuses solely on those of Iida's works and activities that can currently be verified as fact, describing only a small selection of them in chronological order. First, his works and activities are listed chronologically by period, followed by explanatory notes. Works mentioned in the interview included in this paper are listed with priority.

The dates of the works are indicated by the month (e.g. "December 1953"), rather than the publication date of the issues (for example, if an issue published on November 25, 1953, was the December issue, it is listed as "December 1953"). As a general rule, the works included here are limited to those directly verified in the published journals. However, for works that, although unconfirmed, are highly likely to have existed, this fact is noted, and they are included along with the source of the information.

The primary sources used were the magazines to which he contributed and the "Nureki Chimuo Work Notes" held in the collection of the Sex Industry Museum (hereinafter referred to as the <Work Notes>). Although there are some gaps, the <Work Notes> is a record of Iida's work, centered on his writing activities, from May 23, 1958, to December 1996. For each month, information such as the title of the work, pen name, number of pages, and publication venue is meticulously recorded. From 1972 onward, records of bondage photography sessions were also added to these notes. To the extent that the publication magazines could be verified, while there are some errors regarding the magazines in which works appeared, the majority of the entries are accurate, making this a highly reliable source. However, the <Work Notes> consists of two parts: the notes from the time period in question and annotations added by Iida in later years. Iida reportedly discovered these work memos in his own archive in 1998 and 2007, and at that time, he added his own annotations in the margins of the memos. These annotations reveal the real names of many anonymous authors, the print runs of publications at the time, and anecdotes that shed light on the inner workings of the editorial department back then. However, it is important to note that

<Work Notes> does not document all of Iida's work, and that the reliability of the annotations must be considered separately from the main text of the memo.[6]

<Work Notes> gives the impression of being a very comprehensive record of Iida's work, but this is not the case. Iida recorded only those works he recognized as his "work" in these notes, omitting filler articles, works he had no personal attachment to, and works whose quality he found unsatisfactory. It is impossible to grasp the full scope of Iida's work based solely on <Work Notes>, one must assume that a vast number of works exist behind the scenes that were never even recorded.

Furthermore, due to the nature of the <Work Notes>'s archival format, it is difficult to indicate the exact source location. Since one can generally locate the relevant section based on the year and month the note was written, I have included the year and month. When referring to a footnote, I have added a note in addition to the year and month. In addition, I have cited some information from Iida's unpublished materials and works. The sources are abbreviated as follows.

- "Nureki Chimuo Work Notes" (held by the Sex Industry Museum) <Work Notes + Year/Month>
- "Nureki Shinbun" (held by the Sex Industry Museum) <Nureki Shinbun + Issue Number or Date of Publication>

  This material is a newspaper published irregularly between July 26, 1999, and October 12, 2000. It is in A4 size and black and white, and is believed to have been distributed to members of the Kinbaku-bi Research Society, which was organized by Nureki. Although Iida was the sole writer, the newspaper featured letters from members to Iida as well as reports from the research society.
- Private correspondence related to Nureki (letters, fax drafts) in the collection of the Sex Industry Museum <Sender - Recipient + Date>
- "Kinbiken Tsushin" <Newsletter + Issue Number + Year of Publication>

A list of Iida's works published as standalone books is provided at the end of this chapter. This list is limited to works known to the author at this stage and includes works reprinted in anthologies and other collections.

[1950s]

Circa 1950-1952: it is said that he contributed the poem "The Landladies of the Harmonica Row Houses" to an anti-war poetry collection under the pen name Hoichi Iida, but the work has not been located <Talking Theater 34>

July 1952: Hoichi Iida, "The Death of a Young Woman" (Jinsei Techo, Vol 1, No. 7)

April 1953: Hoichi Iida, "Song of a Small Struggle" (Rettou, No. 4)

---

[6] For example, <Work Notes 1959/12 Note> states that "The Birth of Yellow Orami" was written under the influence of Shozo Numa's "The Beast-Men of Yap," but the serializations of "Orami" and Yap" both began simultaneously in the December 1956 issue.

November 1953: Mieyoshi Aoyama, “The Travelling Actor of Pleasure and Torment” (Kitan Club, November 1953 issue)

December 1953: Mieyoshi Aoyoma, “The Spring Wind Troupe’s Autumn Journey” (Kitan Club, December 1953 issue)

January 1954: Fujio Maki, “The Beautiful Devil’s Roar of Laughter” (Kitan Club, January 1954 issue)

March 1954: Fujio Maki, “The Seductive Sisters” (Kitan Club, March 1954 issue)

July 1954: Iku Fujimi, “Romantic Sadism” (Kitan Club, July 1954 issue)

October 1954: Senji Fujiki, “The Joy of Period Dramas” (Kitan Club, October 1954 issue)

May 1956: Hoichi Iida, “Escape from a Comfortable Posture” and “The Pig’s Song” (Wakai Hiroba, No. 94)

October 1956: Shigehachi Yagiri, “Memoirs of a Homosexual” (Kitan Club, October 1956 issue)

December 1956: Fujio Maki, “The Birth of Yellow Orami” (Part 1) (Kitan Club, December 1956 issue)

December 1956: Joined the editorial department of a PR magazine published by Asahiichi Co., Ltd.[7] (4-13 Takeda-cho, Mizuho-ku, Nagoya), working on the publication of “Shine News” and “Style Note” (until at least October 1957)[8]

December 1957: Toyokichi Iida, “The Man with the Blue Face (Uramado, December 1957 issue)

October 1958: Ran Minamimura, “The Independent Black Moon Party” (Uramado, August 1958 issue)

March 1959: Senji Fujiki, “Don’t Set Fire to the Breasts” (Kitan Club, March 1959 issue)

Iida was in his twenties. Although he likely engaged in writing and theater activities prior to this period, I have omitted details here as I have been unable to find any corroborating evidence. For Iida’s accounts regarding the period before 1950, please refer to (Tsuzuki 2011) and <Talking Theater>. “The Death of a Young Woman” and “Song of a Small Struggle” are poems less than one page in length. In addition, Hoichi Iida’s “The Death of a Young Woman,” published in “Jinsei Techo” Vol. 1, No, 7; “Escape from a Comfortable Posture” and “Song of the Pig,” both published in “Wakai Hiroba” No. 94 (May 1956), are

[7] In March 1957, the company merged with Miyuki Senko Co., Ltd. and Asahiichi Trading Co., Ltd., and changed its name to Asahiichi Shine Industries Co., Ltd.

[8] The “Shine News” issues held in the Sex Industry Museum begin with the October 1956 issue, published on September 25, 1956. However, Iida’s name cannot be found in this issue.

also believed to be Iida's works, though there is no conclusive evidence. "The Travelling Actor of Pleasure and Torment," published under the name Mieyoshi Aoyama, was first published in "Kitan Club" and is reprinted in "Iida 2013." The pen names that he would use for a long time thereafter; Iku Fujimi, Shigehachi Yagiri, Ran Minamimura, and Senji Fujiki, also appeared during this period.

The March 1954 issue of "Kitan Club was banned within days of its release on suspicion of violating Article 175 of the Penal Code: the passage in question contained a description from Iida's "The Seductive Sisters" (from the 9th line of the upper half to the 7th line of the lower half on page 148)[9]. Around this time, a similar magazine launched in Tokyo by Toshiyuki Suma, "Fuzoku Zoshi," was also banned; the March 1954 issue, as well as the May, June, and July issues, were banned, and the magazine ceased publication with the October issue. Sexual magazines featuring sadism, particularly the bondage of women, were subject to strong criticism not only for being obscene but also for being "harmful books" that conflicted with the ideals of postwar democracy. In his writings, Iida repeated emphasized the severity of police crackdowns at the time and strongly criticized them.

As for Asahi Ichi (Asahi Ichi Shine Kogyo)'s "Shine News" and "Style Note," since Iida's name and photographs appear throughout the magazines, it is possible that his actual tenure was longer. Additionally, Nobuhiko Murakami, who was also a contributor to "Kitan Club," contributed to the October and November 1957 issues of "Style Note."

Iida has given various accounts of how he came to work at Asahi Ichi, stating that he applied on his own initiative or that he was sent on secondment by the company he belonged to in Tokyo, but in "Iida 2013," he states that while working in the art department of a "cabaret company" called "Tokyo Kanko" located "in front of the Yaesu Exit of Tokyo Station," he saw a newspaper advertisement seeking designers and applied (pp. 66-67). However, although Asahi Ichi was headquartered in Nagoya, it had sales offices in Tokyo and Osaka at the time. The address of Tokyo sales office was 5-7[10] Yaesu, Chuo-ku, Tokyo, which is indeed "in front of the Yaesu Exit of Tokyo Station," therefore, it is possible that the company where Iida was working in Tokyo was also Asahi Ichi, and that he was ordered to be seconded to the Nagoya headquarters.

"The Man with the Blue Face," the first story published in "Uramado," is a novel with content that is virtually perfect in terms of avoiding detection. It naturally incorporates bondage and spanking of women into a suspense-filled plot, and concludes with a peaceful and positive epilogue. "The Traveling Actor of Pleasure and Torment," his debut work in "Kitan Club," showed the influence of Mikihiko Osada's "Zero Raku," a work Iida admired, and was a piece in which his own strong personal feelings were expressed directly. However, in this work three years later, it can be said that he had already firmly taken the editor's perspective into account and established the technique to produce works of a certain standard or higher. It is understandable why Toshiyuki Suma, after reading this work, immediately sought a meeting with Iida in an attempt to secure him for Kubo Shoten.

---

[9] "Kitan Club Correspondence," No. 19 (April 1954), p. 13. The sections that overlap with "The Seductive Sisters" are from Sakiko Okada's "The Mysterious Woman and I," from the 7th line of the top paragraph on p. 113 to the 8th line of the bottom paragraph, and from Genichiro Kameoka "The Stars are Wet," pp. 179, bottom 10th line to p. 180, top 2nd line; Yukio Kishimoto, "The Crimes of My Boyhood," p. 184, top 5th line to middle 8th line.
[10] From the October 1956 issue of "Shine News."

Iida states the following in his <Work Notes 1959/03 Note>:

> Looking at this notebook, I now realize that 1959 (Showa 34) was the year he established himself as a writer. The anxiety over whether he could earn a living solely by writing novels is palpable between the lines of entries like “began writing” and “completed the manuscript.” Furthermore, his constant calculations, such as how many pages he wrote in a month, suggest he was worried about whether he could actually make a living on his writing fees.

For example, regarding Ran Minamimura’s “The Female Prisoner of the Desert,” published in the May 1959 issue of “Uramado,” the records indicate that the manuscript consisted of 35 pages, was started on February 26, completed on March 1, and sent off on the following day, March 2. He completed 35 pages in just four days. For works of 30 to 40 pages, he generally finished writing them in about 3 to 5 days, with a record of as little as 2 days for the fastest pieces. During this period, Iida was writing 200 to 300 pages a month based solely on what was recorded in his <Work Notes>. In May 1959, he wrote a total of 264 pages across 9 works (his contributions included three pieces for “Uramado,” two for “Kitan Club,” two for Nihon Bungei-sah, and two original short stories for “Sunday Nihon” published by Higashi Nippon Shinbun). This was likely a sufficient volume to make a living. Iida would continue writing at this pace for over 20 years. Although payment details are not recorded for every piece, “The Birth of Yellow Orami, Part 3,” published in the December 1959 issue of “Kitan Club,” was 3,500 yen for 24 pages, and “Mogyuki Dojo, Part 4,” published in the November 1959 issue of “Uramado,” was 10,000 yen for 50 pages. This works out to 145 yen per page for “Kitan Club” and 200 yen per page for “Uramado” at the time. While the starting salary for a university graduate civil servant in 1959 was 10,200 yen, Iida’s monthly income, given that he consistently produced over 200 pages per month, must have been several times higher than that.

It should be noted that while Iida stated in the interview published in this issue that he would personally deliver his manuscripts to the editorial department of “Uramado” as soon as they were completed, the <Work Notes> records indicate that he frequently mailed them as well.

[1960 - September 1970 (Until the discontinuation of “Abument”)]

> May 1960: Juro Toba, “Memories of a Nightmare" (Kitan Club, May 1960 issue)
>
> September 1960: Mieyoshi Aoyama, “The Execution Chamber of the Underworld” (Fuzoku Kitan, September 1960 issue)
>
> September 21, 1961: Accepted a position at Kubo Shoten <Work Notes 1961/09>
>
> January 1962: Iku Fujimi, “The Giant Underground Torture Chamber” (Uramado, December 1962 issue)
>
> June 1963: Ran Minamimura, “Masochism Ballet” (Uramado, June 1963 issue)

February 1965: Uramado ceases publication. Successor magazine "Suspense Magazine launches (until December 1980)

May 1968: Daizo Shiratori's "Crimson Crepe Hell" begins serialization in "Kitan Club" (May 1968 issue, continues through December 1969 issue)

May 1969: Suspense Magazine suspended publication (resumed in January 1972)
Left Kubo Shoten along with Toshiyuki Suma and Yoji Muku

In 1970, established and joined Abu Productions Co., Ltd., with Suma as president

April 1, 1970: Launched Abument with Suma and Muku

September 1970: "Abument" ceased publication (6 issues total). Abu Production dissolved. Thereafter, he began accepting work through "Yutaka Editorial Office," a one-man operation (until at least June 2000 <Nureki Shinbun 43>)

Iida, in his 30s. From 1960 to 1962, while contributing to "Kitan Club" and "Uramado," he also began submitting work to "Fuzoku Kitan" (launched in January 1960), published by the Bunken Shiryo Kankokai. At least three short stories appeared in every issue of "Uramado" under the pen names Toyokichi Iida, Iku Fujimi, Ran Minamimura, and Juhachi Yagiri, and works by Ichiro Toyoda and Mieyoshi Aoyama were also frequently featured. He continued to contribute one or two stories per month to "Kitan Club" under pen names such as Juro Toba, Juhachi Yagiri, and Kunihiko Ichikawa.

The first work published in "Fuzoku Kitan" was "The Execution Chamber of the Underworld" under the pen name Mieyoshi Aoyama. In the following October issue, he contributed "The Revenge Demon" under the Aoyama pen name, and in the November issue, he contributed "The Torture Warehouse" under the pen name Shimaki Keiko. There is a record indicating that, as of March 1961, the payment for a manuscript in "Fuzoku Kitan" was 6,210 yen for 36 pages (172.5 yen per page). In "Nureki 2004," Nureki mentions the manuscript fees for "Kitan Club," stating that "the amount was unexpectedly high" and that the fee was "certainly 300 yen per sheet" (p. 63). It is clear that from the late 1950s to around 1960, "Uramado" paid by far the highest rates, followed by "Fuzoku Kitan," while "Kitan Club" paid the lowest. Given that prices were generally rising every year at that time, the claim of 300 yen per page in 1953 is highly likely to be a misremembering.

Iida's name began appearing in "Uramado" as editor, replacing Toshiyuki Suma, starting with the November 1961 issue. It is unclear exactly when Iida joined Kubo Shoten or whether he was appointed editor-in-chief of "Uramado" immediately upon joining, as Iida's accounts vary. This paper adopts the account found in <Work Notes 1961/09>. In "Iida 2013," it is stated that while Iida was still undecided about joining Kubo Shoten, Toshiyuki Suma unilaterally published an article in "Uramado" announcing the change in editorship, thereby making Iida's appointment as editor-in-chief a fait accompli (pp. 140-141). The announcement of the change in editors-in-chief was indeed published in the December 1961 issue, but this was after the date of Iida's acceptance of the position as recorded in <Work Notes>. Taking these facts into comprehensive consideration, it appears that Iida agreed on September 21 to join

Kubo Shoten and work on the editing of “Uramado,” but at that time, he had not yet accepted the position of editor-in-chief. He likely began working in October, but it seems reasonable to assume that Suma more or less forced Iida into the role of editor-in-chief shortly after he joined the company.

In 1962, immediately after assuming the position of editor-in-chief, the volume of work recorded in <Work Notes> decreased sharply, though his writings continued to be published in practice. It appears that around this time he was also in charge of the bondage photography published in “Uramado,” though Iida himself has said almost nothing about this. From the following year, entries in the <Work Notes> resumed, with a particularly large number of works under the name Iku Fujimi. While his contributions to “Kitan Club” decreased, the long-running serial “Hishukumen Jigoku” (Crimson Crepe Hell) under the name Daizo Shiratori became one of his representative works.

“Uramado” suspended publication in January 1965, and the following February, its successor, “Suspense Magazine,” was launched. As Iida clearly states in this interview, it is safe to assume that the reason for this was to avoid prosecution. In order to somehow continue publishing “Uramado,” which had been singled out as a “harmful publication,” “Suspense Magazine” decided to “change the magazine’s name to ‘Suspense Magazine’ and camouflage it as a magazine specializing in mystery fiction by mixing in a few mystery stories.” The first issue featured the title in katakana alongside “Suspense Magazine,” with the letters “S” and “M” colored differently so that the letters could be read as “SM.”

Despite these efforts to keep the magazine alive, “Suspense Magazine” ceased publication with its May 1969 issue. Iida along with Suma and Yoji Muku, who had co-edited “Suspense Magazine,” left Kubo Shoten, established their own company, and went on to launch “Abument.” According to the colophon of “Abument,” Abu Productions was located at Room 310, Thirdri Heights, 1-4 Nakameguro, Meguro-ku, Tokyo.

The inaugural issue featured Haruo Shimamoto’s “The Legend of the Red Spider,” along with familiar names from the SM magazine scene such as Yasuhiro Nakamichi, Iku Fujimi (Iida’s pen name), Daizo Shiratori, and Ran Minamimura. Suma’s name also appeared in the table of contents. The table of contents illustration depicted a woman with her wrists bound very lightly. Although it included a seductive bondage illustration by Shoichi Do, who had designed the covers of the early “Uramado,” there were no bondage photographs, and one cannot help but feel it left a rather subdued impression. What is peculiar is that there are very few illustrations by Suma (Reiko Kita). “Abument” was a magazine launched by three hitmakers, Suma, Iida, and Muku, but in September 1970, after six issues and a six-month run, it went on hiatus.

Regarding the end of “Abument,” (Nakahara 2008) attributes the hiatus to the crackdown on SM magazines at the time. She assesses that it was “a magazine that was too early to gain traction,” noting that “a few months after the suspension, the crackdown was lifted as suddenly as if it had never happened,” and “a torrential golden age of SM arrived.” Since it can be assumed that crackdowns on

“Uramado” and “Suspense Magazine” did indeed occur, it is entirely plausible that “Abument” also suffered similar suppression.

However, a message from Minoru Yoshida, editor of “Kitan Club,” dated <Yoshida - Iida 1970/09/29?> , conveys a somewhat different tone. Here, Yoshida states, “Even though it has waned considerably, the aftereffects of the SM boom are still lingering, so I pray that the next issue will be published as soon as possible. As for the novels, while the print run is by no means large, orders have been increasing, to the tune of 400 or 500 a month, even this past summer. We are also printing an additional 500 copies of the December issue, which is currently being printed,” indicating that “Kitan Club” is selling surprisingly well. Furthermore, this perception that the “SM boom” is continuing stands in stark contrast to the severity of the suppression described by Iida.

It is believed that the “SM boom” referred to by Yoshida refers to the television appearances of Takashi Tsujimura, a rope artist active in “Kitan Club,” the publication of “The Beast Men of Yapu” book, and the massive success of Dan Oniroku’s “Flower and Snake.” Indeed, from the April 1968 issue through December 1969, “Kitan Club” continued to feature a statement titled “Thorough Self-Restraint by This Magazine” on its title page (see image below, from the April 1968 issue). However, this declaration disappeared starting with the January 1970 issue, and in that same issue, Tsujimura recounted his experience appearing on the television program “11PM” (Tsujimura 1970). Even during the period of “self-restrain” in 1969, a special issue compiling the serialized “Flower and Snake” was released in May and appears to have sold quite well.

本誌自粛の徹底

一、本誌は特殊な風俗文献を研究する平和で穏健な社会生活を営む真面目な成人を対象として編集しておりますが、青少年の保護育成に関する条例には抵触しないよう、十分な配慮を今後更に徹底いたします。

一、本誌では従来巻頭を飾っておりましたグラビア写真並に口絵を全廃し、文中の挿絵の削減に努め、読む雑誌としての体裁を順次整えて参りましたが、更に挿入写真の減少及び見出し、キャッチフレーズの改訂などによって煽情性を排除してゆきます。

一、本文の内容についても、刺戟の強いものは極力掲載しないようにするのは勿論、掲載した文章は十二分に検討を加え、いやしくも青少年の健全なる育成に支障を与えないよう努力いたします。尚、本誌の発行部数は最低限度にとどめ、その増大を企るための努力はいたしません。

This disparity may stem from the difference between Tokyo and Osaka, the respective bases of publication for “Abument” and “Kitan Club,” or it may be influenced by differences in editorial direction. As clearly evident in “The Artists of ‘Kitan Club’,” Iida placed great importance on illustrations in the magazine. While it goes without saying that illustrations accompanying submitted works are important in SM magazines, “Kitan Club” was forced to suspend publication numerous times between 1955 and 1956, and its unstable publication schedule continued for several years. During this period, the covers, which had previously been in color, switched to black and white, and the number of illustrations published in the magazine decreased noticeably. Even after returning to color covers, the number of illustrations did not increase significantly, and the magazine continued to maintain a text-heavy format. It is worth considering whether this difference in editorial stance may have been a factor in the contrasting fortunes of the two magazines.

[November 1970 - 1980s]

November 1970: “SM Select” (Tokyo Sanshisha) launched

March 1971: Serialization of Iku Fujimi's "The Secret Tale of Panorama Island" began in "Kitan Club" (March 1971 issue) (through the August 1971 issue; 6 installments total)

December 1971: Iku Fujimi's "The Beautiful Girl of Pleasure" (SM Fan, December 1971, inaugural issue)[11]

June 1972: Yoji Misaki's "Delusions of Sweet Nectar" (SM Fan, June 1972 issue)

July 21, 1972: Participated as a bondage specialist in a bondage photo shoot for "SM Fan" <Work Notes 1972/07>

July 1972 issue: Start of the serialization of Kanji Inada's "Abukawa Hostage Shop" (SM Fan, July 1972 issue) (through the April 1973 issue, 10 installments total)

November 1972: Participated as the bondage specialist in the photo shoots for "SM Select" on the 1st, 22nd, and 28th <Work Notes 1971/11>

January 1973: Juhachi Yagiri's "The Lewd Flame That Made the Night Hawk Weep" ("SM Collector," January 1973 inaugural issue)

February 1973: Nureki Chimuo, "Color Photo Shoot Companion: The Sacrifice at the Stadium of Longing" (SM Select, February 1973 issue); serialization begins

May 1973: Toichiro Kitazono, "The New Castle of Arabia" (SM Fan, May 1973); serialization begins (7 installments total)

April 1978: Serialization of Nureki Chimuo's "Nureki's Bondage Diary: Various Models" began in "Novel SM Select" (April 1978 issue) begins serialization (through the November 1987 issue)[12]

September 1979: Kan'ichiro Toyo's "Photography Companion: Beautiful Girl" (in "SM Collector," September 1979 issue) begins serialization.

January 1982: Kan'ichiro Toyo, "True Maniacs Are, After All, Lonely" ("Bessatsu SM Fan," January 1982 issue)

February 1982: Filming at Art Studio (predecessor to Art Video) <Work Notes 1982/02>

---

[11] Published by Shisho-sha. Launched on December 1, 1971, under the direction of Seiko Ishikawa, who had split from Tokyo Sansai-sha, the publisher of "SM Select."

[12] According to the colophon, this issue marked the final publication of "Novel SM Select," with "Confession SM Salon" slated to be its successor. It is presumed that the serialization ended as a result. However, although the following month's issue was revamped, it was published as "Novel SM Select," and tehre is no evidence that "Confession SM Salon" was ever published. A similar magazine, "Confession S&M Select," was published in September 1987 as a special issue of "SM Select." The format of the revamped "Novel SM Select" is identical to that of "Confession S&M Select."

June 23-24, 1982: Art Video filming of “Temptation of Immorality” (Tomoko Asami, Akemi Kojima) <Work Notes 1982/06>[13]

October 27, 1985: First meeting of the “Naomi Sugishita Society” <Newsletter 01. 1989>

January 1986: Start of the serialization of Nureki Chimuo’s “Love-Bondage Correspondence Between a Rope-Loving Masochist Woman and a Skilled Rope Master” (SM Sodom, January 1986 inaugural issue)

February 2, 1986: “The Naomi Sugishita Society” was renamed, and the Kinbiken Research Society (Kinbiken) was established <Newsletter 01.1989>

June 1989: Launch of “Kinbiken Tsushin” (published until December 1999: 23 issues in total; two special editions of “Bessatsu Kinbiken Tsushin” were later published)

Iida, in his 40s to 50s. According to Senda (2000), the reason for the photo shoot for “SM Select” in November 1972 was that, as mentioned earlier, they could no longer count on the cooperation of Toshiyuki Suma, who had previously been responsible for the bondage in the magazine’s photo spreads.

“Color Photo Shoot Companion: The Sacrifice at the Stadium of Longing” is a compilation of his experiences from a shoot on November 22 of the previous year. This is the first time the name Nureki Chimuo is used. This photo shoot report became a serialized column, continuing under pen names such as Daizo Shiratori and Kaoru Wakasugi. He also serialized similar photo shoot reports under the name Kan’ichiro Toyo in “SM Collector,” a magazine Suma was involved in launching. According to <Work Notes 1972/10>, on October 15, 1972, Iida was summoned by Shin Miyasaka to the editorial department of Sun Publishing and was made to write a manuscript on the spot. This manuscript is believed to be “The Lewd Flames Where the Night Hawks Wept,” written under the pen name Yagiri.

Subsequently, his work as a bondage specialist expanded to other magazines. According to his <Work Notes> from 1974, he participated in photo shoots for “SM Fan” an average of twice a month and for “SM Select” about four times a month, while also occasionally handling shoots for “SM King.” In addition to this, he was a prolific contributor to magazines such as “SM Collector” (launched December 1972, Sun Publishing) and “Abu Hunter” (launched June 1974, Sun Publishing), consistently writing a total of 200 to 300 pages per month.

He continued his energetic activities in 1975 as well, but by 1976, the number of months in which his monthly output fell below 200 pages increased, and the proportion of his work devoted to bondage photo shoots grew instead. However, in 1977, he produced 297 pages in July alone, a month in which he completed seven photo shoots, and the number of pages he produced each month continued to exceed 200 thereafter, allowing him to regain his former momentum. The pattern was that whenever a new magazine

[13] This appears to be Art Video No. 1017, “The Temptation of VIce,” but the actresses listed here are “Mayumi Shirakawa” and “Yuki Kinoshita.”

was launched, Iida's list of contributors would expand accordingly; furthermore, his <Work Notes> reveals that he was also active in publications such as "SM Secret Stories," SODOM," and "Mania Club."

Work related to bondage photo spreads also continued to increase steadily. In 1978, "SM Club" was added to his list of photo shoot clients, and from 1979 to 1980, the number of photo shoots he handled reached 11 to 13 per month. However, he was still managing to write around 100 to 250 pages per month. Even limiting the scope to <Work Notes> alone, this volume is staggering. However, in 1985, "Bessatsu SM Fan" ceased publication in August and "Shosetsu SM Fan" in September, while "Shosetsu SM Select" also ceased publication in November 1987. The SM magazine boom began to show signs of waning.

On October 27, 1985, a gathering of bondage enthusiasts, the "Naomi Sugishita Society," was held. According to <Correspondence 01, 1989>, Naomi Sugishita was the name of the woman who served as the bondage model at that time, and the event was reportedly held at her apartment. Starting with the third meeting on February 2, 1986, the group was renamed the "Kinbiku-bi Research Society (Kinbiken)." Photographer Akio Fuji took charge of the administrative duties, and by the fourth meeting, the group had established itself as a formal organization. In addition to holding monthly meetings, the group began publishing the "Kinbiken Research Society Newsletter" in 1989 (published until 1999 by Fuji Planning).

"Kinbiken Tsushin" was published two to three times a year. While it appeared at first glance to be a purely internal Kinbiken journal, it was apparently also sold in bookstores, and the letters from members stating that they joined Kinbiken after purchasing the magazine at a bookstore are particularly notable (the price was 2,000 yen from the first issue to the final 23rd issue, with each issue containing approximately 128 pages). Issue No. 4, published in April 1990, states that the group had held 50 regular meetings, with a total of 900 participants (p. 83). Many accounts note that the majority of participants in Kinbiken meetings were men, with women numbering only a few at most. While models were generally women, it is said that on rare occasions, Iida-san would tie up men dressed as women, but only if they were models he particularly liked.

In addition to these activities, Iida began producing and selling original videos under the title "Kinbiken Video," supervised by Iida himself, with the Kinbiken and Fuji Kikaku serving as the parent organizations. Furthermore, he launched "Right Brain Group" as a label focusing on fetishes other than bondage, and began selling videos featuring themes such as "female seppuku." The first Right Brain production was "Female Seppuku: Scattering Petals" (starring Yuri Haruhara, 30 minutes, 15,000 yen).

By 1999, Iida had produced over 300 video titles (Iida 2013: p. 5). All bondage works were priced at 10,000 yen for 30 minutes, while some Right Brain titles were 20,000 yen for one hour.

In addition, he was involved in the production of bondage videos for Art Video, Cinemagic, and others, releasing numerous works. Although not all are listed in <Work Notes>, Art Video produced at least 10 bondage videos in 1983, and it is believed that Iida was involved in most of them.

[1990 - 2013]

March 29, 1992: According to <Work Notes 1992>, he wrote the script for the character illustration “Suzugamori: Shirai Gonpachi,” but this has not been confirmed.

August 1993: Hoichi Iida, “Isn’t That a Ghost?” (Lucky Horror Show Special Issue 11: Miya)

September 1993: Nureki Chimuo’s “Nureki’s Bondage Tutorial” (in “Nyan 2 Club Z,” September 1993 issue) begins serialization (until at least the October 2000 issue)

October 1998: Nureki Chimuo, “Reflections on Bondage Eroticism” (Gekko, Issue 10), Serialization begins (continued through at least Gekko Vol. 9, No. 1, 11th installment)

1999: Appeared in “Nawa-en: The World of Minomura Ko” (directed by Shoichi Yoshimura, 118 min, Cine Magic)

September 2003: Hoichi Iida’s “Rokyoku: The Heartwarming Story of the Fukagawa Couple and Amazake” received an Honorable Mention in the “4th Popular Performing Arts Script Contest - Rokyoku”

January 2004: Began serialization of Nureki Chimuo’s “Nureki Kinbaku Diary” in the January 2004 issue of “SM Sniper” (through the January 2009 issue, 61 installments total)

August 3, 2007: Nureki Chimuo’s “Nureki Chimuo’s Talking Theater” begins online distribution (until July 13, 2013, 215 installments total)

2007: Rokuro Tabata wins the Grand Prize at the “5th Kita Ward Yasuo Uchida Mystery Literature Award” for “The Tengu’s Mischief”

March 2008: Appears in “Bakushi” (directed by Ryuichi Hiroki, 94 min, Geneon Entertainment)

September 2009: Nureki Chimuo’s “Nureki Chimuo’s Testament of Obscene Pleasure” begins serialization in “Web Sniper” (until July 2013)

2011: Tomoshibi Doujin publishes “Tomoshibi Photo Collection: The Sunset Room”

September 9, 2013: Hoichi Iida (Nureki Chimuo) passes away

Iida (60s - 80s). Hoichi Iida’s “Hake de nai ka” is not an SM work, but rather a story centered on the Great Tokyo Air Raid of March 1945. Among Iida’s works, there are few that directly depict the events of 1945, making this a rare and valuable piece.

“Nureki’s Bondage Diary” concluded after 61 installments following the suspension of its publication in the magazine “SM Sniper” (Wai-Rea Publishing) with the January 2009 issue. Its successor series, “Nureki Chimuo’s Testament of Obscene Pleasure,” began serialization in September of the same year on “Web Sniper,” also operated by Wai-Rea Publishing. Although these installments were short, running

about two pages each, they continued until just before Nureki's death. The serialized content from the August 2003 issue through the September 2007 issue was compiled and published as "Bondage: As Long as I Live."

In 2001, the 81-year old Iida organized the Tomoshibi Doujin group with Hiromi Saotome, Sachi Yamanouchi, and Nakahara Rutsu, and published the bondage photo book "Tomoshibi Photo Collection 1: The Sunset Room" (B6 format, 34 pages, 2,500 yen). This work was photographed with the motivation to "seriously create a fictional work" and to "create a heroine filled with fear, despair, and sadness that can never be seen in the real world and can only be enjoyed within a story," and was produced in an extremely limited print run (Nakahara 2012). It is interesting that Iida, who had sought to separate bondage from violence against women, attempted in his later years to portray bondage as a form of violence distinct from "play" within his work.

In August 2013, Iida collapsed and passed away on September 9 at the age of 83. The date of the 215th installment of "Nureki Chimuo's Talking Theater," which became his final work, was July 13, and it concluded with the words "To be continued." The 47th installment of "Nureki Chimuo's Testament of Obscene Pleasure," serialized in Web Sniper was dated July 26. The subtitle of (Nakahara 2006) is "A Life of Fierce Writing," and indeed, it was a life of fierce writing that continued right up until the very moment of his death.

The following is a list of Iida's works published as standalone books. Only those commercially published and widely distributed are listed here. This list is limited to what the author is currently aware of. Works reprinted in anthologies or other collections are included here if they were originally published as standalone books.

[List of Books by Hoichi Iida]

- Toyokichi Iida, "Night Series: Breasts of Hell," Amatoria-sha, 1958
- Toyokichi Iida, "Uramado Series Vol. 1: Mad and Strange Hellish Flesh," Amatoria-sha, 1959
- Toyokichi Iida, "Night Series: The Strange Cult of Love Spirits," Amatoria Publishing, 1959
- Iku Fujimi, "Uramado Series Vol. 3: The Prison Beneath the Earth," Amatoria Publishing, 1963
- Juro Toba, "Uramado Series Vol. 6: The Women of Hell Valley," Amatoria Publishing 1964
- Iku Fujimi & T. Morisita, "Shocking Picture Collection, Vol. 1," Amatoria Publishing, 1964
- Juro Toba, "SM Series, Vol. 7: Ghosts of the Ancient Castle," Amatoria Publishing, 1967
- Juhachi Yagiri, "SM Series Vol. 2: The Ghost Onmyoji," Ro Shobo, 1969
- Juhachi Yagiri, "Handy SM Literature: The Hell of the Demon Woman's Mask," Tanbikan, 1969
- Iku Fujimi, "Night Books 54: Ropes, Women, and Beasts," Daini Shobo, 1969
- Iku Fujimi, "Night Books 56: Mad Ropes," Daini Shobo, 1969
- Iku Fujimi, "Night Books 57: White Skin, Black Ropes," Daini Shobo, 1969
- Iku Fujimi, "Night Books 58: Slaves of the Rope," Daini Shobo, 1969
- Iku Fujimi, "Night Books 60: Writhing in Ropes," Daini Shobo, 1969
- Iku Fujimi, "Night Books 61: The Rope is Alive," Daini Shobo, 1969
- Iku Fujimi, "Night Books 62: Mysterious Ropes," Daini Shobo, 1969

- Iku Fujimi, “Night Books: Wet Ropes,” Daini Shobo, 1969 (Note: Night Books serial number unknown)
- Toyotaro Iida, “A Thousand and One Ghost Stories,” Shobunsha, 1970
- Iku Fujimi, “Night Books 64: Ropes of Ecstasy," Daini Shobo, 1970
- Iku Fujimi, “SM Aesthetic Literature Vol. 8: The Mad Wolf,” Tanbikan, 1970
- Daizo Shiratori, “Crimson Crepe Hell,” Tankikai, 1971
- Hoichi Iida, “Handy SM Literature: Secret Sword, Cruel Music,” Tanbikan, 1972
- Nureki Chimuo, “Rope Makeup,” Tokyo Sansha, 1988
- Masami Akita (author), Nureki Chimuo (supervisor), Akio Fuji (photography supervisor), “History of Japanese Bondage Photography, Vol. 1,” Jiyu Kokuminsha, 1996
- Nureki Chimuo, “The Beauty of Bondage: The Pleasures of Bondage,” Kawade Shobo Shinsha, 1999
- Juhachi Yagiri, “The Mysterious Prophecy of the Raccoon Dog,” in Aruhiro Shimura (ed.), “Selected Historical Detective Novels 3,” Shunyodo Shoten, 2000
- Juhachi Yagiri, “The Ghost Onmyoji,” in Arihiro Shimura (ed.) “Selected Historical Detective Fiction 5,” Shunyodo Shoten, 2000
- Kaoru Fujimi, “The Hats on a Hazy Moonlit Night,” in Arihiro Shimura (ed.), “Selected Historical Detective Fiction 9,” Shunyodo Shoten, 2000
- Toyokichi Iida, “The Tale of the Ojo-gumi,” in Arihiro Shimura (ed.), “Anthology of Strange and Legendary Historical Novels, Vol. 8,” Shunyodo Shoten, 2000
- Nureki Chimuo, “True Accounts: Bondage and Torture,” Kawade Shobo Shinsha, 2001
- Nureki Chimuo, “Secret Books of Sex: Torture and PLeasure,” Kawade Shobo Shinsha, 2003
- Nureki Chimuo, “The Artists of ‘Kitan Club’,” Kawade Shobo Shinsha, 2004
- Nureki Chimuo, “‘Kitan Club’ and Its Surroundings,” Kawade Shobo Shinsha, 2006
- Nureki Chimuo, “Bondage: As Long as I Live,” Kawade Shobo Shinsha, 2008
- Hoichi Iida, “From ‘Kitan Club’ to ‘Uramado’: Interviews with Publishers #12,” Ronshosha, 2013

Finally, I would like to share a personal memory of Iida-san. Starting around 2006, I visited the Sex Industry Museum a few times a year, and on those occasions, I often saw Iida-san chatting cheerfully with the museum director. He would always sit at a table near the museum counter, engaging in lighthearted conversation. At the time, I had, of course, read Iida-san’s books related to “Kitan Club,” but since I had neither confidence in nor trust for the interview format, and my interest was focused solely on written materials, I did not feel the need to actively engage with him. Consequently, for several years, my days consisted simply of sharing the same space as him.

However, one day, I don’t recall what prompted it, I was fortunate enough to have a single opportunity to speak with Iida-san. I have absolutely no memory of what we discussed, but Iida-san was very cheerful in his response. He then signed a copy of his newly released book, “Bondage: As Long as I Live,” in his round handwriting with the name “Nureki Chimuo” and gave it to me. This is the extent of the connection between Iida-san and myself.

It is truly regrettable that I was unable to interact with Iida-san during his lifetime, and it would be a lie to say I have no regrets. However, he has left behind a vast body of work. Given the numerous works that

have yet to be fully explored, it would be somewhat disrespectful to him to lament his absence. There is still ample opportunity to engage with Iida-san's ideas, and this is a monumental task that will take decades to complete. I offer my heartfelt prayers for the repose of Hoichi Iida's soul.

3. Contents of the New Interview

- In the interview, remarks by Iida-san are marked with [Iida], and remarks by Kuroda-san are marked with "---"
- Within the interview text, text in [] is supplementary information provided by Kuroda-san. Supplementary information provided by myself is indicated in the notes.
- Where content has been omitted at my discretion, * * * has been inserted.
- Although Iida-san's remarks contain some discriminatory content, they have been published as is.
- In sections where the discussion touches on identifying the real names of contributors and editors for "Kitan Club" and "Uramado," real names and pen names are set in bold type.

—I hear that Mr. Iida [Hoichi] used to visit Kubo Bookstore regularly, looking forward to meeting Toshiyuki Suma-san, and that he later joined Kubo Bookstore as an employee.

[Iida] Yes. It all started when I fell in love at first sight with Reiko Kita's illustrations, Suma-san's artwork, that is, in "Kitan Club." I had the audacity to think that if I wrote a novel, "Kitan Club" might publish it with Suma-san's illustrations, so I sent the manuscript of my short story ["The Travelling Actor of Pleasure and Torment"] to Akebono Shobo [the publisher of "Kitan Club" at the time]. At the time, I had left Tokyo for work and was living in Nagoya, so I took the plunge, thinking that Nagoya and Osaka ["Kitan Club"'s publisher was located in Osaka Prefecture] were close enough. A few days later, I received a letter and an envelope containing cash from Yoshida-san. The letter stated, "Suma-san left the company about a month ago," which was a huge letdown, but I was so moved by his sincere reply that I wrote to Yoshida-san again, and we began keeping in touch in a sort of pen-pal arrangement. While this was going on, I learned that Suma-san had moved from Osaka to Tokyo and was working as an editor for a magazine called "Uramado" published by Kubo Shoten. Since I had also returned to Tokyo around the same time [1957], I thought the timing was right, so I addressed my short story manuscript specifically to "Toshiyuki Suma-san, Uramado Editorial Department."

—Do you remember when you sent that manuscript to Suma-san?

[Iida] It was the summer of 1957. A few days after I sent the manuscript, I received a reply from Suma-san saying, "I've read your manuscript. I'd very much like to meet you." I think it was around the beginning of September when I visited Kubo Shoten in Ekoda. I remember that Kubo Shoten was located in a quiet residential area, and its exterior looked more like a long-established merchant's house than a publishing company.

—A short story titled “The Man with the Blue Face,” written under the name Toyokichi Iida, appeared in the December 1957 issue of “Uramado.” Is this the story you sent to Suma-san?[14]

[Iida] I believe that’s correct, but I don’t remember clearly. I’m sorry.

—I understand you joined Kubo Shoten in 1961[15], but were you visiting the store regularly to submit manuscripts even before that?

[Iida] I wasn’t there every day, but I did visit frequently just to see Suma-san. Even within the editorial department, I gradually came to be treated less like “Suma-san’s client” and more like an “external staff member".

—How often did you submit manuscripts?

[Iida] I brought them in fairly often. Since I would go to Kubo Shoten every time I finished a piece, there was a period when I was visiting about once a week. At first, Suma-san would say, “It must be a hassle to pay for transportation all the way out here [to Ekoda]. You don’t have to come in, you can just write a few stories and mail them to me.” But I enjoyed meeting and talking with Suma-san, and sometimes I’d come up with ideas for novels while we were talking, so I kept going to Kubo Shoten.[16]

—You’ve published numerous works in “Uramado,” including serialized stories, but if I may ask, were there any pieces that weren’t accepted?

[Iida] Let me think. I don’t think there were any. Suma-san always praised the novels I wrote highly and published them in “Uramado” right away. When he received my manuscript, he’d say, “This one is very interesting too. Thank you. I’ve definitely received the manuscript,” and then he’d say, “Wait here a moment. Let’s go out together.” He’d have me wait on the visitor’s sofa, quickly tidy up his desk, and then call out to the other editorial staff member in a “I’ll be off then” sort of way to wrap up his work. After that, he’d take me to places like Shinjuku or Shibuya and treat me to dinner wherever we went.

—Was that a meal that also served as a meeting to discuss your next work?

[Iida] We just ate, drank, and chatted (laughs). As I wrote in my book published by Kawade, Suma-san was always the one treating me “I received all sorts of things, tangible and intangible (omitted), without ever giving anything back. And (omitted) I haven’t returned a single thing,” he testified. [“Kitan Club” and Its Surroundings,” p. 128]. Suma-san passed away before I could repay him, but I want to document his achievements as much as possible while I’m still alive, so I’m currently writing his critical biography.

---

[14] “Uramado,” December 1957 issue, pp. 136-144. There are no other contributions in the December 1957 issue of “Uramado” that appear to be by Iida, so this can be considered a fact.

[15] September 20, 1961 <Work Notes>

[16] It appears that, at the time, it was by no means unusual for authors to personally deliver their manuscripts to the editorial department. Masahisa Nakata, reflecting on his tenure at “Manhunt,” remarked, “I don’t think we ever really had to nag authors for manuscripts or go out to collect them ourselves.” He continued, “They would come to visit simply because hanging out at the editorial office was fun,” adding, “Everyone would gather there and do nothing but shoot the breeze” (Nakata 2008).

I've finally finished writing nearly one-third of the whole thing, but it looks like it will still take some time to complete. It amounts to 136 pages of 400-character manuscript paper. I began writing at the request of Noriyuki Fukushima, who was at the editorial department of Kawade Shobo Shinsha, but currently, the project itself has been scrapped, and since there is no prospect of publishing the manuscript even if I write it, I have suspended writing. [Iida-san passed away, and "Critical Biography: Minomura Ko" remained an unfinished final work.][17]

—After you left Kubo Shoten, the editor of "Suspense Magazine" changed to a man named Hirotomo Katayama. (Showing Iida-san several copies of the second series of "Suspense Magazine" that I had brought with me) Do you know this person?

[Iida] Hirotomo Katayama is a pseudonym used by Haruo Shimamoto, who was on the editorial staff of "Manhunt." There is also a wooden bridge called Katayama Bridge near the Kubo Shoten building [which still exists as a concrete bridge as of September 2020], and I hear that bridge is the origin of the pseudonym.

—So Katayama Hirotomo was actually Haruo Shimamoto? I had no idea such a pseudonym existed. Under that name, he also served as the director for bondage photography, didn't he?

[Iida] (Flipping through the magazine) Oh, you're right. It says "Directed by Katayama Hirotomo." (Noticing the author's name in the illustrated story) Ah, this Tetsuya Sho is also one of Shimamoto's pseudonyms. I don't know if it's true or not, but apparently the reason for that pen name is that when someone asked him, "Staying up all night again tonight?" he replied, "Yeah, all night" (laughs.) [Translation note: 徹夜, Tetsuya, means staying up all night.]

—It's just like Tetsuya Asada [a pseudonym of Naoki Prize-winning author Takehiro Irokawa] (laughs)

[Iida] I heard it from him personally, so I think it's true, but since it was over drinks… I'm not sure if it's really true (laughs). But Shimamoto-san was a serious person, you know. I can't say for sure whether this is a joke or the truth.

—When was that, roughly?

[Iida] It was around the time they decided to discontinue "Abument," so probably the summer of 1970. Shimamoto-san's serialized novel was being cut short, so on our way back from going to Kubo Shoten with Suma-san to report the discontinuation and apologize for the cancellation, the three of us stopped at a liquor store near Nakano Station for a drink.

—It must have been hard not only for Shimamoto-san, who was told the news, but also for Suma-san, who had to deliver it.

---

[17] Kuroda-san provided us with a draft, which we reviewed. However, we determined that, unfortunately, the content was nothing new and contained a number of factual errors, so we decided it was not suitable for publication.

[Iida] Yeah. He was a former colleague, and as part of the serialization lineup from the very first issue, we'd been commissioning his manuscripts. When Suma-san entered the editorial office, his old stomping grounds, he walked straight over to Shimamoto-san's desk, bowed his head, and said, "Shima-chan, I'm so sorry. 'Abument' is going to be discontinued after the September issue, so we won't be able to run 'The Legend of the Red Spider' all the way to the end."

—Did Mr. Shimamoto get angry when he heard that?

[Iida] No, he wasn't angry. Since "Abument" was a magazine with a limited readership, much like "Uramado," I think Shimamoto-san understood the difficulties Suma-san was facing and didn't get angry. Both Suma-san and Shimamoto-san, as far as I know, were gentle gentlemen, and I don't recall ever seeing either of them get angry.

—Since "The Legend of the Red Spider" was retitled "The Curse of Bondage" and published as a standalone volume in Amatoria's "SM Novels" series, Volume 7, the work itself has seen the light of day, hasn't it?

* * *

—As for "Abument," how many issues did it run for?

[Iida] Six issues. It was a magazine published by the publishing house[18] Suma-san launched after leaving Kubo Shoten. Just like in the "Uramado" days, the three of us, Suma-san, me, and Yo-chan, joined forces to create it, but it ended up being short-lived. I recall that the title was an abbreviation of "Abnormal Statement."[19]

—Yes. It's the magazine published by Kubo Shoten that launched in 1981, right? [It ran for a total of six issues, from the January 1981 issue to the June 1981 issue, before being discontinued. Since its discontinuation, Kubo Shoten has not released any SM-themed magazines as of October 2020.]

[Iida] The editor-in-chief of that magazine was also Tetsuya Sho, in other words, Shimamoto-san[20].

—So "SM Command" was a magazine edited by Shimamoto-san?

[Iida] That's right. Getting back to "Uramado," I don't know the details myself, but Shimamoto-san wrote manuscripts for "Uramado" under several pseudonyms. (Picking up a few issues of "Uramado" on the desk) Based on the names listed here [in the table of contents], "Motoharu Shima" is one of Shimamoto's pseudonyms.

---

[18] Abura Production Co., Ltd.
[19] The term "abnormal statement" does not appear in the pages of "Abument."
[20] It has been confirmed that Tetsuya Sho is the editor-in-chief of the first issue of "SM Command."

—The name “Motoharu Shima” is also used in “Suspense Magazine” and as the director of bondage photography, isn’t it? So it really was another alias of Shimamoto-san’s. Since the names were similar, I had a hunch it might be him.

[Iida] Haruo Shimamoto and Motoharu Shima. They’re not that different, are they? (laughs) Oh, and I’m pretty sure this Fuji Shima[21] is also one of Shimamoto’s aliases.

—So Fuji Shima, who wrote novels for black-haired fetishists, was also one of Shimamoto-san’s pen names? I also believe Ryuji Takagi [or “Ryuji”], who writes historical fantasy novels, and Kyoichi Kamiyuki, who writes suspense thrillers, are pen names of Shimamoto-san’s. Do these names ring a bell for you?

[Iida] No, I’m not really sure about that. I don’t recall hearing that name in “Uramado” since I joined the company.

—It seems “Uramado” featured a lot of in-house manuscripts. Kubo Shoten must have had a very open-minded corporate culture to allow that.

[Iida] Well, I suppose you could say it was pretty laid-back. According to Suma-san, President Kubo [Tojichi] gave us quite a bit of freedom as long as the books and magazines sold. So after I joined the company, I wrote novels under all sorts of pseudonyms myself.

—Were the royalties added to your monthly salary?

[Iida] I received the royalties separately from my salary. Not just for “Uramado,” but whenever the editorial staff wrote novels under a pen name, we were supposed to go to the accounting department ourselves to collect the royalties[22]. Before I joined Kubo Shoten, Suma-san used to hand me the royalties personally.

—Was there a limit on “how many in-house manuscripts per month”?

[Iida] No, there was no such limit. Because it was such a unique magazine, we actually often didn’t have enough manuscripts. In fact, after I became editor-in-chief of “Uramado,” there was a time when Suma-san, myself, and Yoji Muku, who joined the company in 1963, filled dozens of pages among the three of us (laughs).

—That’s amazing.

[Iida] I think we were able to do it because we all, Suma-san, myself, and Yo-chan [Yoji Muku], had a strong desire to write the kind of stories we liked.

---

[21] A similar account can be found in (Iida 2013: p. 112).

[22] When Iida joined the company, he presented Kubo Tokichi-san with a list of conditions, including that he would be paid for in-house articles and that he would be free to contribute to other companies’ magazines, and it is said that all of them were accepted. <Work Notes, October 1961, Note>

—In the works Shimamoto published in the later issues of "Suspense Magazine," themes like shaving and enemas appear frequently. Was he interested in those kinds of "abnormal" tastes or preferences, and did he enjoy writing whatever he wanted to write?

[Iida] I'm not sure about that, I can't really say anything on that point. However, I did get the impression that Shimamoto-san was rather indifferent to, or simply uninterested in, those kinds of abnormal interests. I remember Suma-san saying, "Shima-chan's novel [referring to 'Secret Memo,' serialized in 'Uramado'] is no good. It's too convoluted and not interesting."

—Is that so?

[Iida] I actually wrote a manuscript for the magazine "Tanki Shosetsu" ["Eccentric Fiction"], which Shimamoto-san was effectively editing. When he saw my manuscript, he said, "This is an interesting piece," but when it came time to publish it in the magazine, he cut out the punishment scenes. Whether it was due to space constraints or because he decided the sex scenes weren't necessary for the story, there's no way to verify it now, but I suppose it was probably the latter (sarcastic laugh)[23]. I didn't really keep in touch with Shimamoto-san after I joined Kubo Shoten, so I don't know much about him. He probably just saw me as a junior employee or something like that (sarcastic laugh).

—"SM Command," the magazine where Shimamoto-san served as editor-in-chief under the pen name Tetsuya Sho, was discontinued with the June 1981 issue. However, the "Editor's Note" in that issue contains no mention of the discontinuation, and there is even an advertisement soliciting manuscripts. Did the editorial department intend to publish the July issue as well?

[Iida] By that time, I had lost contact not only with Shimamoto-san but also with Kubo Shoten, so I don't know. I imagine Kubo-san told him after the June issue was submitted, "SM Command isn't selling well, so we're discontinuing it with the June issue."

—I see. Since "Hardboiled Mystery Magazine" [the magazine that took over for "Manhunt"] was also abruptly discontinued with the January 1964 issue, it's highly likely that "SM Command" also received a sudden notice of discontinuation from Kubo-san.

[Iida] Since Kubo-san was publishing the magazine as a business, he was probably very strict about profitability. Plus, the late 1970s saw a proliferation of similar magazines, and honestly, even when I read this magazine ["SM Command"], it felt a bit too niche, I couldn't sense the passion that would appeal to enthusiasts. It makes sense that it was discontinued without warning and had such a short run.

—Is there anything else you know about Shimamoto-san?

---

[23] Since "Tanki Shosetsu" was published during a period of severe repression stemming from the campaign to ban "obscene books" described by Iida, the deletion of the punishment scenes can be seen as a measure to avoid detection.

[Iida] It seems Shimamoto-san lived in Kyoto right after the war, but apparently he moved to Osaka at some point. I don't know the details either, but apparently he lost his job, and Shimamoto-san was said to have been extremely poor while living in Osaka. I heard he lived in a neighborhood where people of that social class resided, and Suma-san, unable to bear seeing that, brought the Shimamoto family to Tokyo and got Shimamoto-san hired at Kubo Shoten. So, I think Shimamoto-san moved to Tokyo a few years after Suma-san, around the end of 1956, I believe.

—Do you know how Suma-san and Shimamoto-san met?

[Iida] I hear they were introduced through Seishi Sugiyama-san. Do you know Seishi Sugiyama?

—Yes. That's Seishi Sugiyama from the "All Romance Incident" [an incident in which Seiji Sugiyama, a temporary employee in the Kyoto City Hall Sanitation Division, published a novel titled "Special Burak" under the name Seishi Sugiyama in the October 1951 issue of "All Romance," which was criticized as a discriminatory work. For details, see Ichiro Hirano's "The All Romance Incident: Indictment of Discriminatory Administration and Flight," etc.].

[Iida] This is just my guess, but I think Sugiyama-san, who was working in public health at Kyoto City Hall, couldn't bear to see Shimamoto-san struggling to make ends meet, so he consulted with Suma-san, with whom he was on good terms. Since Sugiyama-san himself, after losing his job due to the "All Romance Indecent," there was a period when he relied on Suma-san's connections to write for magazines published in Osaka and Kyoto, earning manuscript fees to make ends meet[24]. So, even though he was dependent on Suma-san, I suspect he was simply doing for Shimamoto-san what had been done for him.

—Even you, Iida-san, wouldn't know the details of the relationship between Sugiyama-san and Shimamoto-san, would you?

[Iida] No, I don't know either. However, before I joined Kubo Shoten, I did meet Sugiyama-san once in Ueno when I accompanied Suma-san to dinner. It must have been right after I'd first met Suma-san, so probably around 1957 or 1958.

—If it was 1957, Sugiyama-san published a novel titled "Aogisen" in "Uramado" [July 1957 issue]. Do you remember what Sugiyama-san looked like, Iida-san?

[Iida] No, I don't. Suma-san introduced him to me, saying, "This is Seiji Sugiyama [the real name of Seishi Sugiyama]. He's an acquaintance from my time in Kyoto, and he used to write short stories under the names Seishi Sugiyama and Seiko Kamogawa back when 'Kitan Club' was a large-format magazine with a somewhat pulp-like format."

—So Seiko Kamogawa and Seishi Sugiyama were the same person?

---

[24] Sugiyama's "The Strange Tales Club" first appeared in the March 1948 issue (Vol. 5) with the story "The Panpan Girl Murder Case."

[Iida] That's what Suma-san told me. It was my first time meeting Sugiyama-san, and since we didn't talk much while we were eating and drinking, I didn't ask him directly.

—The works published in "Kitan Club" under the name Kamogawa included the "Bomb Girl Series," and since there are short stories in Sugiyama-san's works featuring the same heroine, I had suspected that Seiko Kamagawa might be a pen name for Seishi Sugiyama… Though it's not his own testimony, if it comes from Suma-san, who was close to Sugiyama-san, it seems safe to conclude that Seiko Kamogawa was Seishi Sugiyama.

[Iida] I think it's safe to say that's correct. I hear that after joining Kubo Shoten, Shimamoto-san was first assigned to the "Uramado" editorial department. Later, he was transferred from the main magazine to editing the special issues, and eventually became editor-in-chief of "Tanki Shosetsu," which spun off from the "Uramado" special issues. I believe "Tanki Shosetsu" was discontinued after about six months, wasn't it?

—The September 1958 issue was the inaugural issue of the independent magazine. It ceased publication with the February 1959 issue.

[Iida] Perhaps their aim to create a detective fiction magazine that retained the feel of "Uramado" backfired. In my opinion, "Tanki Shosetsu" had a certain, how should I put it, popular appeal, similar to "Tantei Jitsuwa" or "Tantei Club," but it was also somewhat half-hearted, unable to fully commit to either overt eroticism or fetishistic eroticism.

—"Tanki Shosetsu" was published as four special issues of "Uramado" before launching as an independent magazine. During the special issue era, Nakata-san was credited as editor in the colophon, while immediately after it became independent, a man named Yuzo Matsumoto was credited. Do you know the relationship between these two men?

[Iida] Yuzu Matsumoto was a staff member at "Amatoria" and an editor who was close friends with Masahisa Nakata.

—If you know anything about the personnel changes, or rather, the career paths of the editorial staff, between the main "Uramado" magazine, its supplements, and "Tanki Shosetsu," please tell us.

[Iida] Well then, I'll give you a rough overview of the timeline from the launch of "Kappa" to the discontinuation of "Tanki Shosetsu," so please bear with me even if some of this is information you're already familiar with. Mind you, most of this is just me repeating what I heard from Suma-san.

[Iida] After "Amatoria" was discontinued [August 1955 issue], Kubo-san, together with Masahisa-san, leveraged their network from the "Amatoria" days to launch "Uramado" [January 1956 issue] as a new periodical to succeed it. Initially, it was titled "Kappa," but after receiving a warning from Kobunsha, the publisher of "Kappa Novels," the name was changed to "Uramado" within less than six months [specifically, the title was changed to "Uramado" starting with the September 1956 issue]. Masahisa and Matsumoto were the staff members assigned to the "Uramado" editorial department, perhaps it's a bit odd

to call it a "transfer" from "Amatoria," but that's essentially what happened. Although "Uramado" started out as a magazine of true stories, its style eventually shifted toward the literary magazine Suma-san had envisioned. At the same time, "Uramado" began publishing special issues [the subtitles varied, "Night and Day," "Also Night, Also Day," and "Mood," and only the final one, "Mood," was published twice] at a pace of one every two to three months. Suma-san became the chief editor of the main magazine, while Masahisa-san took charge of the supplements. However, it seems Suma-san and Masahisa-san did not see eye to eye on the direction of the magazine, and sensing this, Kubo-san apparently appointed separate chief editors for the main magazine and the supplements[25]. In the early days, the roles were clearly defined. The main magazine focused on fiction, while the supplements featured essays and columns. The writing staff for the main magazine drew from Suma and Shimamoto's networks, while the supplement relied on the Nakata and Matsumoto network. However, perhaps because the supplement, which could be described as a popular version of "Amatoria," was not selling well, starting with the fifth issue, it was changed to the same format as the main magazine [A5 size] and shifted to a novel-focused layout under the title "Tanki Shosetsu" (Fantastic Fiction), befitting a mass-market fiction magazine. As a result, writers from the Suma and Shimamoto network began contributing to the supplement as well.

—From Nakata-san's perspective, who had previously gathered writers through his own network, wasn't it rather unwelcome to have writers from the main magazine's editorial network dispatched, though that isn't quite the right way to put it, to the special edition as well?

[Iida] Probably.

—Even after it became "Tanki Shosetsu," did the editorial staff remain the same as during the "Uramado" special edition era?

[Iida] As always, the remnants of "Amatoria," led by Masahisa, continued to handle the work. Oh, maybe calling them "remnants" was a bit rude. I didn't really like "Amatoria," so I tend to be a bit harsh about it (sarcastic laugh). Eventually, "Manhunt" was launched [August 1958 issue], and a little later, "Tanki Shosetsu" also broke away from its status as an irregular supplement to launch as an independent monthly magazine. As a result, Kubo Shoten came to publish three literary magazines spanning different genres, "Uramado," "Manhunt," and "Tanki Shosetsu."

—So "Uramado" was the general literary magazine, "Manhunt" featured translations of foreign novels, and "Tanki Shosetsu" focused on mystery fiction, right?

[Iida] That's right. Since it was a magazine for modern foreign fiction, Masahisa was selected as the editor-in-chief of "Manhunt" based on his track record at the "Shin Seinen" editorial department. I've heard that Matsumoto also joined the "Manhunt" editorial staff on Masahisa's recommendation and took on a position akin to deputy editor-in-chief.

---

[25] Here is Nakata's account of what happened: "I think the editor-in-chief, Furato Ujiie, invited Toshiyuki Suma. So he came, all the way from Kyoto to Tokyo. But he couldn't make ends meet just working on Yaku-san's project (Kawahara's note: editing "Fuzoku Soshi"). Since our president, Kubo-san, had a relationship with Yaku-san as fellow small publishers, Kubo Shoten decided to publish a SM magazine as well and appointed Suma-san as editor-in-chief. That's how "Uramado" came to be published." (Nakata 2008: p. 17).

—There was an overlap of about six months between the publication periods of "Manhunt" and "Tanki Shosetsu" during its "Uramado" supplement era. Did Nakata-san serve as editor-in-chief of "Manhunt" while also concurrently holding the position of editor-in-chief for "Tanki Shosetsu?"

[Iida] I've heard that even during the special issue era and after it became an independent publication, Shimamoto-san was effectively the person in charge of editing "Tanki Shosetsu." Since he was a member of the Kansai Mystery Writers' Club [which merged with the Mystery Writers' Club in 1954 to become the Kansai Branch of the Japan Mystery Writers' Club], I imagine Masahisa felt confident entrusting him with the duties of editor-in-chief.

—Matsumoto-san is credited as the editor of the newly launched, independent "Tanki Shosetsu," but in reality, Shimamoto-san was the editor-in-chief, is that correct? That explains why Shimamoto-san was writing the "Editor's Note" for that magazine.

[Iida] That's right. It's strange that they didn't just list Shimamoto-san's name as the editor, they could have done that honestly [In 1959, the editor listed in the colophon of "Tanki Shosetsu" was changed to Haruo Shimamoto]. After "Tanki Shosetsu" was discontinued, the entire editorial staff was transferred to the "Manhunt" editorial department.

—So the "Tanki Shosetsu" editorial department was dissolved and merged into the "Manhunt" editorial department?

[Iida] That's right. That's a rough overview, but that covers the personnel changes from the launch of "Kappa" to the discontinuation of "Tanki Shosetsu."

—I see. Now I understand why Shimamoto-san was assigned to the "Manhunt" editorial department.

[Iida] That's all I know about Shimamoto-san. Oh, one more thing. After Suma-san, Yo-chan, and I left Kubo Shoten, "Suspense Magazine" was relaunched in 1971 ["Suspense Magazine" had been suspended once in 1969], and Shimamoto-san became the editor-in-chief in my place. I found it strange that Shimamoto-san, who had no interest in "abnormal" magazines, became editor-in-chief. So Suma-san asked him, "Shima-chan, I hear you've become the editor-in-chief of "Suspense Magazine" now, but were you ever interested in this kind of magazine?" To which he replied briefly, "No, but being editor-in-chief comes with a bit of a pay raise" (sarcastic laugh). [(Addendum 1) Subsequent research confirmed that both Ryuji Takagi and Kyoichi Kamiyuki are pen names of Haruo Shimamoto. The background and details of this verification are described in detail in my article "Haruo Shimamoto's Pen Names (1) - Kyoichi Kamiyuki and Ryuji Takagi" (SR-MONTHLY Issue 391, published December 2013).

(Addendum 2) In the summer of 2012, when I met him at a theater venue, he told me, "I just remembered that Shimamoto-san once used the name Shiranui Yonosuke, which sounds like a character from a historical novel." After looking into it, I found a work titled "Mistake" (published in the December 1976 special issue of "SM Magazine") written under this pen name[26]).

---

[26] "SM Magazine" was an SM magazine published by Cobalt Co., and was originally titled "Suspense Mystery Magazine." Iida strongly criticized it in various media outlets, calling it a "rip-off" of "Suspense Magazine,"

(Addendum 3) After Iida-san's passing, I confirmed that the name "Fuji Shima" appeared in the "List of Unpublished Manuscripts" (a list of works submitted to "Uramado" in response to calls for submissions but never published) as a contributor from Tokyo. Whether Fuji Shima was an external contributor or a pseudonym of Shimamoto-san cannot be verified at this point. However, by the 1960s, Shimamoto-san was writing works (novels and original stories for picture books) with a strong focus of the theme of shaving, and it is possible that his fetishism for black hair evolved into an erotic fascination with shaving.]

—I've brought as many copies of "Kitan Club," "Uramado," and "Suspense Magazine" as I could find. If you see any pen names you recognize, could you please let me know, within reason?

[Iida] These are all nostalgic covers. Oh, I see that Uekusa [Jinichi], Komi [Tanaka Komimasa], and [Yamashita] Yuichi are listed as authors. I see Shimamoto and Nango [Kyosuke]'s names too. Right, you wanted to confirm the pen names. Well then, Ichiro Toyoda, Kunihiko Ichikawa, Hachiro Aoto, Mitsuhiko Harukawa, Senji Fujiki, Goro Amamacho, Kunio Saeki, Shiro Yanagisawa, and Akira Gosho, those are me. Suga Satoshi is Suma-san. Using "Sukampin" (meaning "utterly destitute") as a name, that's so typical of Suma-san, isn't it? Oh, and Toyonaka Yumeo is Yo-chan. Apparently, he named it that because his wife, Yumeko, has a voluptuous figure, so it means "obsessed with Yumeko's voluptuous figure." Oh, right, I also heard that Reiko Kita chose that pen name because Suma-san's wife is named Reiko (laughs).

—It seems both Muku-san and Suma-san have incorporated their wives' names into their pen names.

[Iida] Okano Takeya, Uraoka Takeya, and Okaoni Ichiro are all Marikoji Kon. He was a contributor from Hiroshima. "Marikoji" is a place name in Kyoto, and "Kon" was taken from an ancient shrine. He also used the name Aki Sotaro. This name apparently comes from Miyajima in Aki. Oh, and I hear he also serialized a novel, I think it was a historical novel, in a regional newspaper under the name Yoshioka Takeya.

—According to a story I heard at the Sex Industry Museum in 2009, when "Uramado" was raided, the police made countless phone calls to contributors using the address book they had seized. Because of this, Marikoji-san was reportedly criticized by his family, who said, "We thought you were writing something in the middle of the night, but were you writing such a suspicious novel?" ["'Kitan Club' and its Surroundings," p. 236].

[Iida] That's right. After the police questioning was over, I returned to Kubo Bookstore late at night, and the phone rang, probably because they'd been calling repeatedly, so I answered it. It was Marikoji-san, and he said in a somewhat bewildered voice, "The police came by a little while ago, and they asked me all sorts of questions about 'Uramado'."

---

published by Kubo Shoten, which had preceded it. Even a look at his <Work Notes> reveals that there is no record whatsoever of any work done for "SM Magazine," let alone the SM magazines published by Cobalt Co., afterward, suggesting a deep-seated animosity between them. Therefore, it is interesting to note that Shimamoto, who had also edited "Suspense Magazine," contributed to "SM Magazine."

—Was Marikoji-san angry that the police had come to his home because of his contribution to "Uramado?"

[Iida] From the tone of his voice over the phone, he didn't sound angry. It was more like he was confused, or perhaps just uncomfortable that his family had found out he was writing such an "abnormal" novel.

—I imagine there are other contributing writers besides Marikoji-san whose homes were raided by the police. Have you received any angry calls or letters from them?

[Iida] There were a few, but no one declared they were cutting ties by saying, "The police came to my house because I wrote a manuscript for 'Uramado.' I'll never write for a perverted magazine again." As I also wrote in Kawade's book ["'Kitan Club' and its Surroundings," p. 235], I did receive a scolding call from the model Kyoko Tsukida, but she seemed to have just been momentarily flustered; when she called to apologize a while later, she didn't seem to be holding a grudge. That's just the impression I got over the phone, though.

—So everyone had a rebellious spirit, didn't they? Sorry for interrupting your story. Please continue with the story about the pen names.

[Iida] Shugo Awaji was a contributor, as you can tell from his name, he was from Awaji Island. He was a prolific writer, he'd send in manuscripts all the time. In fact, right after you entered the front door of Kubo Shoten and went up the stairs, there was a long table set up right in front of the editorial department entrance [in the old Kubo Shoten building, the first floor was the bindery and the second floor was the editorial department] just to hold Shugo Awaji's works.

—Is Shugo Awaji the same person? [Translation note: 淡路周五 and 淡路周吾 both read as Shugo Awaji]

[Iida] Yes, it's the same person. Apparently, he was a huge fan of Yamamoto Shugoro, which is where he got the idea for the pen name "Shugo." Kaba Koichi was also a contributor, and he used the name Fumitsubu Saburo as well. He was a guy who liked plump women, and I actually met him in person once. He had masochistic tendencies, and apparently chose the name "Fumitsubu Saburo" because of his desire to be crushed under the buttocks of a plump woman, the idea being "about to be crushed -> Fumitsubu Saburo." As for the name "Kaba Koichi," he said it was because "I like women who are as plump as hippos." Narutaki Saburo, Odagiri Sou, and Ebisawa Shichiro were all pen names used by a man named Kazuo Suzuki, who worked for the film studio Shochiku. He was a friendly guy who got along well with Suma-san, and I've had dinner with him a few times myself. Around the time I became editor-in-chief of "Uramado," I asked Suzuki-san to contribute a piece to a filler column called "Uramado Channel." Apparently, the name Narutaki Saburo was a pun based on the idea of "slacking off as much as possible." I remember him saying he came up with it when he was soliciting entries for the "Kitan Club" short story contest ["A Girl Who Won't Be Handled Easily: Yet a Woman Can Still Endure It," published in the November 1959 issue of the magazine].

—Is So Odagiri's pen name derived from the plant "Otokiri-gusa?"

[Iida] I don't know anything about So Odagiri. But since Suzuki-san was a very knowledgeable person, perhaps because he wrote movie scripts, that might well be the case. Kuju Juro, Suzu Kyu, Yamaki Rei, and Miki Shun are all pseudonyms of Chigusa Tadao. Chigusa-san lived in Suzu City, Ishikawa Prefecture, and taught English at a girls' high school in Kanazawa. That's where he got the name Suzu Kyu. Kuju Juro is a name Suma-san came up with, inspired by Kuju Bay.

—How did the name [Suzu] Kyu come about?

[Iida] It was based on his address at the time. He lived at No. 9, so we added "Kyu" (nine).

—It's surprising how many people use place names as pen names.

[Iida] That's right. When I lived at No. 18, Yagiri-cho, Matsudo City, Chiba Prefecture, I used the name Juhachi Yagiri (laughs). Kabiya Kazuhiko and Mano Rei are the same person. Kabiya is a master of sodomy, and I've actually received manuscripts from him myself. Oh, and there's one unforgettable anecdote from when I received a manuscript from him. After skimming through it, I thought, "Huh, this writing style and content seem familiar, I feel like I've read this somewhere before," so I carelessly blurted out something like, "You've used this manuscript before, haven't you?" To which Kabiya got really angry and said, "So what? It's a different magazine, and since it's a manuscript on the same theme, it's only natural that the writing and content would be similar." Ever since then, I've been conditioned to think, "Gay people are scary." Saying this might get me in trouble with homosexuals for being prejudiced (sarcastic laugh).

—"So what?" is quite a bold retort (sarcastic laugh).

[Iida] Junpei Hayama is a pseudonym for Hikaru Hada, and he published a book under the name Hada through Amatoria Publishing titled "Yako Rashi" (Naked in the Nightlight). Shintaro Tachibana is Isamu Hasegawa from the "Manhunt" editorial department. Kiwamu Mizuo and Tetsuro Ama are Tetsu Amano. I came up with the name Kiwamu Mizuo myself, with the meaning "M means pursuing masochism to the extreme." Because Amano-san was a masochist. Nohira Naruyama is the historical novelist Sohei Naruyama. I believe Naruyama-san is an acquaintance of Suma-san and has been contributing irregularly to "Kitan Club" and "Uramado" for a long time[27]. Kazuhiko Toyama, K. Toyama, also known as K. Toyama is Akiyuki Nosaka. He used "Toyama" as a pen name because he lived in Toyama Heights. Matsui Rokuro is Yoshio Kataoka. Hachiro Aoto, who wrote this "Suspense Screen" [published in the Janurary 1966 issue of "Suspense Magazine"], was also likely Kataoka-san. Furusuma Yumitaro was an alias for Ryotaro Nishimura. He published several books through Amatoria and Kubo Shoten, and in connection with that, he wrote historical novels for "Uramado" and "Suspense Magazine." As far as I

[27] The story "The Gag That Appeared in the Movie," published in the December 1953 issue of "Kitan Club," is likely its first appearance. This work features six skillful illustrations by Narumaya himself. In his article "Drawing Bondage Illustrations," published in the March 1955 issue of the same magazine, he describes how he became an enthusiast of bondage art and began drawing it himself. However, his account contains falsehoods regarding his age and related background.

recall, he only used the name Furusuma Yumitaro in magazines and did not publish any books under that name.

—In the list of qualifiers for a short story contest with prizes published in the 1953 issue of "Hoseki" [a magazine specializing in detective fiction, founded in 1956 and discontinued in 1964], the name Kazuhiko Toyama appears. Could this contributor also be Nosaka-san?

[Iida] Well, I'm not sure. It's so long ago that I can't say for certain. However, Nosaka-san seemed interested in science fiction and detective novels, and since he was born in 1930, the same year as me, it wouldn't be surprising if he had submitted a novel back in 1953, given his age at the time.

—Are you certain that Shozo Numa is a pseudonym for Tetsu Amano? In late 2011, when I met with [screenwriter] Shiro Ishimori in Shinjuku to ask him about the pen name used when submitting to "Uramado," he told me, "I know Tetsuo Amano, who works as a proofreader at Shinchosha, and at some point, he gave me a business card printed with the name Shozo Numa"...

[Iida] Shozo Numa, huh. That name is a complicated one. I'd like to write down the truth, or rather, the details, somewhere, but I just can't seem to find the time.

—In the introduction to Numa-san's book "Confessions: How I Became a Masochist," based on an article [Takuji] Kurata-san contributed to "Hanrei Times," "Tetsuo Amano explicitly stated that he is Shozo Numa. A book containing this candid essay by Kurata, who is now in his eighties, has also been published. This should finally settle a controversy that has lasted over thirty years."

[Iida] Who wrote that essay?

—A man named Nobuo Shiga. Looking at his biography in the colophon, he seems to be involved in the butoh dance scene.

[Iida] Let me see, let me read it for a moment. (Reads the book for a while) I see. The person who wrote this doesn't seem to be familiar with the world of underground magazines, nor does he likely understand its depth, so I suppose it's understandable that he would unconditionally believe Kurata-san's account, given that Kurata is a central figure in the Shozo Numa controversy. I suspect he was satisfied just reading Kurata-san's testimony and wrote that "this will finally settle a controversy that has lasted over thirty years" without even bothering to properly investigate the people involved with "The Human Cattle of Yapu." Then again, even if he had tried to interview people connected to "The Human Cattle of Yapu," he probably wouldn't have been able to get the truth out of them anyway (sarcastic laugh).

—What do you mean by that?

[Iida] It's not just me or Suma-san, people involved in the "Abnormal" magazine generally won't tell the truth unless they trust you. People like this writer, who approach the Shozo NUma issue out of mere curiosity, are either brushed off lightly or just fed the superficial facts that are commonly circulated.

—So, does that mean there were falsehoods in the article Kurata-san wrote for "Hanrei Times?"

[Iida] I don't know exactly what Kurata-san wrote, but the statement "I am not Shuma Numa" isn't necessarily 100% false.

—This is all so complicated. I can't keep up with sorting through the information…

[Iida] For now, I'll just say that the actual author of "The Human Cattle of Yapu" is not Tetsuo Amano. As for Shozo Numa's true identity, I'll tell you the details eventually.[28]

—Please tell me more about that next time. Also, I'm curious about a writer named Azuma Shin.

[Iida] Azuma Shin is actually a person named Nobuhiko Murakami.

—Wait, so Azuma Shin's true identity is Nobuhiko Murakami [a scholar of fashion history and women's history who has also written several detective novels]?

[Iida] That's right. I can't recall if he contributed to "Uramado," but I'm pretty sure quite a few of his full-length novels and translations were published in "Kitan Club."

—I checked the issues of "Kitan Club" I own, and he contributed quite actively from 1953 to 1955. I don't have many of the issues, so this isn't an exact count, but I was able to confirm one full-length novel, two translations, and eight short stories. This is (taking out a list of his works) the list of Azuma Shin's works[29]

[Iida] Let me take a look. (Looking at the list) I see. That's fewer than I expected. From what I recall, I remember him writing quite a lot.

—You've spoken to me before about the contributors to "Uramado" and writers using pseudonyms, but what about the contributors to "Kitan Club" when you weren't involved in its editing?

---

[28] It is safe to conclude that the "Shozo Numa" active in "Kitan Club" during the 1950s and 1960s was Takuji Kurata (Kawahara 2019). A review of "Kitan Club" over a period of about ten years makes it clear that Tetsuo Amano, currently identified as Shozo Numa, is a completely different writer from the Numa active during that same period, and there is no room for doubt that the two are distinct individuals. Although the exact timing is unclear, confusion arose because Kurata later transferred all rights to the name "Shozo Numa" to Amano (see Kuroda-san's addendum), and Amano subsequently began writing under the name Numa. However, this occurred no earlier than the 1970s and does not predate his activities in "Kitan Club." The works published under the name "Numa" from the late 1980s onward were written by Tetsuo Amano, and the latter half of "The Human Cattle of Yapu" is also his work. Numa's writings from around 1970 (such as "From the Notebook of a Dreamer" and the newly written sections included in the "The Human Cattle of Yapu" book edition) are likely Kurata's work, though this is not certain. Please note that the currently readily available editions of "The Human Cattle of Yapu" (Million Publishing, Ota Publishing, and Gentosha editions) include the sections written by Amano. Kurata's original version can be read in the magazine "Kitan Club" and in the 1970 edition published by Toshi Publishing. I highly recommend reading it.

[29] For a list of Azuma Shin's works, please refer to (Kawahara 2016). Between 1953 and 1961, Azuma contributed 23 essays, one illustrated story, two translations (serialized), and two full-length novels (serialized) to "Kitan Club" and "Kitan Club Tsushin."

[Iida] (Flipping through issues of "Kitan Club" from the late 1940s) Both [Minoru] Yoshida-san [publisher of "Kitan Club"] and Suma-san were very tight-lipped about the contributors to "Kitan Club," they never revealed their identities to me, even saying something like, "So-and-so is a contributor living in such-and-such a place." Both of them might let something slip during casual conversation, but even then, they would only mention the pseudonyms of famous authors, saying something like, "The piece by 'XX' in issue Y is actually a pseudonym for the writer '*,' who submitted a manuscript with this kind of content." They never revealed any personal information about the general contributors to "Kitan Club." It was rare for them to reveal the pseudonyms of famous authors either. As far as I can remember, it only happened two or three times. So, I don't know much about the pseudonyms of "Kitan Club"'s regular contributors or famous authors. Conversely, perhaps it's precisely because it's a topic I rarely hear about that I remember it so clearly whenever I do hear it.

—How did you come to learn that Azuma Shin and Nobuhiko Murakami are the same person?

[Iida] I think it was early November 1958. I received a message from Yoshida-san in Osaka saying, "Unfortunately, none of the works submitted to 'Kitan Club' open call (for the 100th issue commemorative contest) were worthy of publication, so we'd like to serialize 'Don't Set Fire to the Breasts'[30], written by you, as the winning entry. Would that be all right?" I replied that I agreed. A few days later, on my way back from delivering a manuscript to Kobo Shoten as usual, I was having a drink with Suma-san in Shinjuku. I mentioned, "I heard from Yoshida-san that my novel has been selected as the prize-winning entry and will be serialized in 'Kitan Club'." That sparked a conversation about our memories of 'Kitan Club.' At that time, Suma-san said, "There was a writer named Azuma Shin in 'Kitan Club,' but he disappeared after only a short time. He was a writer of good novels and stories, though. That 'Azuma Shin' was actually a pseudonym of Nobuhiko Murakami, a researcher of the history of clothing," Suma-san said.

—Did Suma-san hear from Yoshida-san that the two were the same person?

[Iida] Well, I'm not sure. You mentioned that Azuma Shin was active from 1953 to 1955, didn't you?

—Yes.

[30] First published in the March 1959 issue of "Kitan Club." It was serialized from the May to December issues of that year.

[Iida] Since Suma-san was apparently assisting Yoshida-san with the editorial work for "Kitan Club" around that time, he may have known the inside story[31]. In any case, there is no doubt that Azuma Shin is Nobuhiku Murakami.

—I hear that Raiko Matsui is a genuine female author, but who is she? It seems she spent some time working as an actress in Osaka.

[Iida] I hear her real name is Sakamoto Yoshie[32]. I only met Matsui-san two or three times when I was with Suma-san, so I don't know her background or career history.

[(Addendum) Unfortunately, Iida-san passed away due to illness before the interview book was published, so I missed the opportunity to learn the truth about Shozo Numa's identity. However, in 2015, I was able to hear the truth about the writer Shozo Numa from Mitsuko Naito-san, who was the representative director of Rose Cross Publishing. According to Naito-san, Kurata-san transferred all rights to the works he wrote under the pen name Numa to Amano-san, and this apparently includes the fact that he wrote "The Human Cattle of Yapu." For a brief biography of Raiko Matsui, please refer to Akira Kuroda's "Sequel: In the Footsteps of Detective Novelists" (published in "Shin Seinen: Shumi," Issue 20, April 2020).]

—Speaking of pen names, and though it may seem like a tangent, I have a question regarding this book (Toyotaro Iida, "A Thousand and One Ghost Stories" [Chobunsha, April 1970]). The author's profile in the colophon states, "Works include 'Kaiji Aiyokyo,' 'Jigoku no Chichibu,' and 'Hiken Zankoku Bayashi.'" These are works by you, aren't they? Is Toyotaro Iida one of your pen names? Since it says he was born in 1905, I assume they are different people, but…

[Iida] Iida Toyotaro is my father (laughs).

—So that was your father's name?

[Iida] My father was a yokai researcher, but during a period when he was in poor health, I wrote some manuscripts under his name. It was a case of ghostwriting, I suppose. Though not this one ["A Thousand and One Ghost Stories"].

---

[31] Suma's illustrations appeared in "Kitan Club" until the June 1953 issue, and it is believed that he left Akebono Shobo one or two months prior to that. Suma subsequently moved to Tokyo, where he launched "Fuzoku Zoshi" (Nihon Tokushu Shuppansha) in July 1953. In 1955, he became involved in the editing of "Amatoria" (published by Kubo Shoten) and launched "Kappa" (later "Uramado"), editing one rival magazine after another to "Kitan Club" in Tokyo. For this reason, it is difficult to believe that Suma was assisting with the editing of "Kitan Club" during this period. Azuma's first contribution appeared in the March 1953 issue, which overlaps only slightly with Suma's time at Akebono Shobo. Therefore it is reasonable to assume that he had met Azuma before leaving the company.

[32] The name "Sakamoto" also appears in <Yoshida to Iida, September 29, 1970?>, and since activities under the name "Sakamoto" can be found in "Amatoria," it is highly likely that Matsui and Sakamoto are one and the same person. In "Amatoria," the name is also written as "Kae" (in the final issue published in August 1955). For more on Sakamoto's literary career, please also refer to (Kuroda 2020).

—”A Thousand and One Ghost Stories” is a collection of your serialized stories in “Suspense Magazine” published under the name Kunihiko Ichikawa, isn’t it?

[Iida] That’s right. Back then, I was interested in folklore, legends, and history, so I bought up books on legends and history from all over Japan. At first, I thought they would serve as reference material for historical fantasy novels, but as I read them, I wanted to write about the strange folklore and legends from across Japan in a narrative style, so I started the “A Thousand and One Ghost Stories” serialization.

—Could you tell us how you came to publish a book under your father’s name?

[Iida] The editorial department at Shobunsha approached my father about publishing a book, but as I mentioned earlier, it was a time when my father was in poor health, so we decided to have my “A Thousand and One Ghost Stories” published instead. We published it under my father’s name. I could have published it under my own name, but since the publisher [Shobunsha] specifically requested my father, I submitted my work as my father’s. I had always been interested in ghost stories and folk tales, and since I had put a lot of effort into writing “A Thousand and One Ghost Stories,” I was confident it would be a compelling read even in book form.

—In addition to this, Shobunsha has released two other standalone books under the name Iida Toyotaro [“A Thousand and One Yokai” and “A Thousand and One Ghosts”]. Were these also written by you?

[Iida] No. “A Thousand and One Yokai” and “A Thousand and One Ghosts” are supposed to be collections of works written by my father.

—That solves that mystery.

[Iida] (Looking at the colophon of “A Thousand and One Ghost Stories”) Oh, my address from back then is listed as my father’s address (laughs).

—Is it 18 Yagiri-cho, Matsudo City, [Chiba Prefecture]?

[Iida] Yeah. Wait a minute, does that mean I was the one who wrote the biographical notes and current address in the colophon? Did I write my father’s biographical notes too…? This isn’t a time to be laughing. I just can’t remember.

—Could you tell me the origin of the pen names you’ve used? Since you have so many, just the ones you remember are fine.

[Iida] Huh, the origin of my pen names? It’s more of a whim or a flash of inspiration. I often come up with pen names without thinking too deeply about them. I can only think of about three off the top of my head.

First, there’s “Nureki Chimuo.” I was in a pinch to come up with a new pen name, so I picked five random characters from a copy of “Nagai Times” I’d picked up at a coffee shop. That’s pretty much how

my pen names come about (laughs). For "Ho Hunter," which I used in a translation, I read "Iida" as "Handa" and replaced it with "Hunter," then took the "Ho" from "Hoichi" and added a long vowel mark to "Ichi" to make "Ho." "Magari Nijuhachi (Curve 28) comes from the fact that I was living in a rented room when I was 28, so I combined "rented room" and "28" to create the pen name "Magari Hijuhachi." My newest pen name, "Tabata Rokuroku," is my address (laughs). [Tokyo] Kita Ward, Tabata 5-5. That's why it's Tabata Rokuroku. I came up with it to enter the "5th Kita Ward Yasuo Uchida Mystery Literature Award.[33]"

* * *

—Are you familiar with this booklet called "Picture Books for Adults?"

[Iida] Ah, "Otona no Ehon," right? That's Amatoria Publishing's book catalog. I think I heard from Suma-san after I joined Kubo Shoten that it was created to sell Tosuke Takeno's hardcover books. I suppose I've been on good terms with President Kubo since the "Amatoria" days?

—I see. That explains why there's a large advertisement for "Tosuke Takeno's Selected Works of Elegant Literature" [published by Amatoria-sha in eight volumes between 1958 and 1959] on the inside front cover of the first issue.

[Iida] So he actually published something called "Tosuke Takeno's Selected Works of Elegant Literature." I knew he'd put out several paperbacks, but I had no idea he'd also published a collection of his own selected works (laughs).

—I have all five volumes of "Picture Books for Adults." Starting with Volume 2, the cover is printed with "Book Catalog," and it includes reprints of illustrated stories, calendars, and photo spreads. It's such a high-quality booklet, you'd never guess it was just a catalog.

[Iida] (Picking up a copy of "Picture Books for Adults" from the desk) The photo spreads are in color. That's quite a luxury. Since Tosuke Takeno's books seemed to sell well, maybe he had the money for it (laughs).

—Were copies of "Picture Books for Adults" sent to readers who requested catalogs? Or were they distributed to bookstores as promotional materials? Also, if you know how many copies of this catalog were published in total, please let me know.

[Iida] They weren't producing it by the time I joined the company, so I don't know the details about this catalog. I'm sorry.

* * *

—I don't collect magazines published from the mid-1960s onward, such as "SM King" and "SM Command," but I do buy a few if I find them cheap. In magazines from that era, I often see illustrations

[33] "The Tengu's Pranks," written under the pen name Tabata, won the Grand Prize at that time.

by a certain Kaname Kozuma, the women he draws are so voluptuous and beautiful. They have a different kind of allure compared to the women drawn by Minoru Toyoda or Kimi Nakajima.

[Iida] You see what I mean? Kozuma-san was a great artist who drew voluptuous female figures. The curves of her buttocks and her slender back were particularly alluring[34]. He passed away two or three years ago as well [died September 27, 2011].

Whenever Kozuma-san saw a young, cute girl he'd get all lecherous, trying to touch her butt for no reason or pestering her with conversation. He came to the bondage group I run [Kinbiken] a few times, and even there, he'd try to hit on the female participants. One time, I couldn't stand watching it anymore and yelled, "Give it a rest, Kozuma-san. The girls clearly don't want this," be he just apologized in a lighthearted tone, like, "Hehe, sorry," and I was left feeling a bit deflated (sarcastic laugh).

—You're the artist who drew the illustrations for "Uramado." Could you take this opportunity to confirm the correct readings? Could you tell me the correct readings for "Kohinata Ichimu" and "Nakajima Kim"?

[Iida] What do you mean by "correct readings?"

—Regarding the former, is "Kohinata" pronounced "Kohinata" or "Kobinata?" I don't remember which issue it was because I lost my notes, but in "Uramado," I saw a furigana written in Kimata-san's own handwriting that read "Kobinata Kazumu." When I spoke with him at the Sex Industry Museum in 2009, he told me, "Kohinata Kazumo is Kiyoshi Kimata's pen name." So which pronunciation is correct?

[Iida] Both Suma and I read it as "Kohinata." Perhaps Kimata-san wasn't particular about the reading either, and just switched between "Kohinata" and "Kobinata" depending on the situation. Suma was the same way, after all (sarcastic laugh).

—I happened to notice this, but here [in the February 1959 issue of "Uramado"] it says "Illustrations by Minomura Akira." I understand that "Minomura Akira" is read as "Minomura Ko," but here it's written in hiragana as "Akira."

[Iida] When it came to things like which name to use or how to pronounce them, Suma-san was, well, let's just say he was easygoing, or maybe not one to get hung up on such details. But then again, he was drawing countless illustrations and sketches every month, on top of writing novels and columns, so I suppose it can't be helped (sarcastic laugh).

—Regarding Nakajima-san's name, I was told at the Sex Industry Museum that it's "Nakajima Kiyoshi," but in "The Artists of 'Kitan Club'" [p. 130], the name is annotated with "Kimi," There's also a signature that reads "kiyo" on this single illustration [showing the August 1974 issue of "Suspense Magazine"].

---

[34] (Master K, 2013) includes a brief biographical sketch of Kozuma and touches on his work as a tattoo artist. The book also mentions Kazumu Kohinata and Shoichi Do (Akira Kasuga), who are discussed in this interview.

[Iida] The correct reading is “Kiyoshi.” He studied Japanese painting just like Suma-san, and of course, he is a man. The furigana in the Kawade book [“The Artists of ‘Kitan Club’”] was added by the editorial department, not by me, so they just read it as “Kimi” without thinking. However, given the example of Kohinata-san, perhaps Nakajima-san himself actually thought it was fine to read his name as “Kimi” as well.

* * *

—Given the bitter experience of “Amatoria” being raided, did Kubo-san, out of caution that “Uramado” might also be raided, ever interfere with editorial policy, though that might be putting it too strongly, by telling the editorial department, “Don’t write articles like this” or “Don’t publish novels like this?”

[Iida] I don’t know about during Suma’s time, but when I was editor-in-chief, Kubo-san never interfered with editorial policy. As long as the magazine was ready on the scheduled day every month, I suppose he had no complaints as a business owner.

—Was the fact that this niche magazine with a limited readership lasted nearly 10 years due to strong sales?

[Iida] I suppose so. Otherwise, Kubo-san, who had such sharp business acumen, wouldn’t have continued publishing the magazine for 10 years.

—How well did “Uramado” sell during the hardcover era, when the content became more substantial and the pages increased in thickness?

[Iida] It may be hard to believe, but even Suma-san, who was the editor-in-chief during “Uramado’s” heyday, apparently didn’t know the actual sales figures. Of course, Kubo-san never told me about “Uramado’s” sales performance or actual circulation either.[35]

—I assumed that magazine editors-in-chief were informed of actual sales figures, so I was surprised to hear that neither Suma-san nor you knew them.

[Iida] From a management perspective, while they could say, “This magazine isn’t selling, so we’re discontinuing it,” they probably hesitated to say, “This magazine is selling well, so we’ll keep publishing it.”

—Perhaps they thought that if they revealed the sales were strong, they’d be asked to increase the budget for editing and other expenses.

[Iida] I think so. That’s why I now think Kubo-san probably didn’t tell us the actual sales figures or how well it was selling. Still, since it was a niche magazine, it must have had a loyal readership, and as you said, it ran for nearly ten years, so it must have sold reasonably well. In fact, they even paid honoraria for

[35] Regarding the sales figures for “Uramado,” Iida (2013, p. 82) speculates that they were likely in the range of “tens of thousands of copies.”

articles written by editorial staff for internal use. I regret not forcing him to tell me the actual sales figures for “Uramado.”

* * *

—Is the Tadao Yamada listed as the publisher of “Uramado” and “Tanki Shosetsu” the same person as the Japanese literature scholar Tadao Yamada?

[Iida] No way (laughs). Tadao Yamada is an employee at Kubo Shoten. It’s him, you see… but, and this is hard to explain in a different way than with Shozo Numa, he’s the kind of person where it’s difficult to know just how much I can say about him.

—If I can confirm that these two are different people. I’ll refrain from probing any further.

[Iida] I don’t think there’s any problem talking about it now, and since I promised to share what I know in this interview with you, I’ll go ahead and tell you. There are fewer and fewer people left who know the inner workings of the “Uramado” editorial department.

—Thank you. Then, could you tell me what you can, within the limits of what’s appropriate?

[Iida] Well, he was… he had a severe physical disability. He always walked with a limp, and his hands were bent like this (bending his wrist). He had to crawl on all fours to go up and down stairs. I still remember clearly how, and I’m sorry to put it this way, he looked like a spider.

—Since he was listed as the publisher, were Yamada-san and President Kubo relatives or acquaintances?

[IIda] Even though he was listed as the publisher, it was just a title. In reality, he seems to have been doing editorial support work, or rather, odd jobs. Also, he wasn’t a relative or acquaintance of [Tojichi] Kubo-san. He was a complete stranger. The reason Yamada-san was on the editorial staff as the publisher was to avoid detection.

—What do you mean by “avoid detection?”

[Iida] To the general public, “Uramado” was just some mysterious adult magazine. With publications like that, you never knew when or why the police might crack down on them.

—Come to think of it, “Amatoria” was raided too, wasn’t it?

[Iida] “Amatoria” had the pretext of promoting sex education, but “Uramado” contained many stories and illustrations that would likely raise eyebrows if seen by the general public, so there would be no excuse if it were raided. So it seems Kubo-san reasoned that if he made a person with a disability the publisher, even if raided, he could elicit sympathy from the police and avoid being grilled too harshly.

—I see. It certainly is a sensitive topic.

[Iida] Kubo Shoten still exists, and I feel a bit guilty exposing these behind-the-scenes stories, but now that the editors of "Uramado" and "Tanki Shosetsu," Suma-san and Shimamoto-san, have passed away, I'm the only one who can testify to these events. If someone like you, who researches "Uramado" and "Suspense Magazine," hadn't come along, I wouldn't have had the chance to talk about this, and I wouldn't have thought to speak up myself.

—I have issues of "Kappa" from the first issue [January] through the March issue, and [Tojichi] Kubo-san is credited as the editor in the colophon. Was Kubo-san also involved in editorial work?

[Iida] As far as I know, Kubo-san was a professional when it came to printing and binding, but he wasn't very knowledgeable about editorial work. Even after I became editor-in-chief of "Uramado," he would just flip through the pages when a proof copy was ready. During company trips, he'd say things like, "I'm not an editor, I'm just a printing and binding guy, so I'll leave the magazine editing to you guys. Keep making great books." I suspect the actual editors-in-chief of "Kappa" were probably Tetsu or Masahisa Takahashi.

—I heard that "Kappa" was changed to "Uramado" following a warning from Kobunsha, but do you know why the new title was decided to be "Uramado?"

[Iida] It comes from Hitchcock's movie "Read Window." Suma-san said, "I wanted to make a magazine like a rear window that peeks at the world from a different perspective than the general public," but later I found out that was a made-up story (laughs). Apparently, he named it after his favorite Hitchcock movie, "Rear Window."

—Starting with the October 1960 issue, "Uramado" switched to the saddle-stitched binding as part of a magazine redesign. Was the change actually made because the binding costs were lower than the traditional perfect binding? I'm curious about why they chose such an abrupt redesign at such an odd time, the October issue…

[Iida] Hmm, well, that was Suma-san's decision, so I'm not sure what the actual reason was. If I had to guess, it might be that, as you said, Kubo-san told him to switch because perfect binding was cheaper[36].

—Personally, I felt the perfect-bound era had a more literary magazine feel to it, and I really liked [Shoichi] Do-san's cover art, so I wish they had kept that format.

[Iida] I agree. After it switched to a glossy paper, it felt a bit bland, and I didn't like the cheap, weekly-magazine-like look of the saddle-stitched binding.

[(Addendum) Later, I made an interesting discovery in the May 1960 issue of "Uramado" that Iida-san had given me. On page 4 (the back cover), the volume number listed in the issue notation was mistakenly printed as "Vol. 4" instead of the correct "Vol. 5," and the "4" had been crossed out in pencil. The same

[36] (Iida 2013) and <Work Notes 1960/10> state that the revamp was a countermeasure against the rising popularity of "Fuzoku Kitan."

issue of “Uramado” I purchased at a used bookstore did not have this mark, so it is likely that Suma-san, who presented the book to Iida-san added it.]

—In 1965, “Uramado” was renamed “Suspense Magazine” after resetting its volume and issue numbers. Could you tell us about the circumstances surrounding that change?

[Iida] The reason is simple. It was another measure to avoid being cracked down on. From 1963 to 1964, “Uramado” was denounced by so-called “public morality groups,” and we received critical phone calls and letters almost every day. At that time, “white mailboxes” had been set up all over the country, and the campaign to ban “harmful books,” whether magazines or single-volume books, was in full swing. It’s laughable just to think about so-called “experts” paying their own money to buy “obscene books” they deemed worthy of condemnation just to get rid of books they found objectionable, but back then, it was no time for laughter. Because of this, the “Uramado” editorial department was made to feel like outcasts within the company. By 1964, our editorial policy had become, well, let’s call it a “let’s-avoid-trouble” approach. Even I, as editor-in-chief, thought, “Is this really good enough for the magazine?” We’d become so timid that we basically held off on publishing any novel that contained even the slightest scene that might be subject to condemnation. This is a bit of a tangent, but to vent our frustration at not being able to create the kind of magazine we wanted, Suma and I put together a fanzine-like publication called “Ura-Ura-Mado” around that time[37].

—”Ura-Ura-Mado,” you say? I’ve never seen it. I’m curious about what kind of magazine it was.

[Iida] Since it was a fanzine and distribution was limited, it’s only natural you’ve never seen it. We only made a few copies, so I don’t think it ever made it to used bookstores, unless Suma-san sold his copy (laughs). Joking aside, if I find a copy, I’ll give it to you. Oh, and I still have some issues of “Suspense Magazine” and “Uramado” on hand, not the entire run, but I’ll send them to you soon.

—Thank you very much.

[Iida] Right, right, we were talking about “Suspense Magazine.” I remember it was just before the Obon holiday in 1964 when Kubo-san said to me, “It seems ‘Uramado’ is being targeted as a ‘bad book.’ Is there anything we can do about it?” Suma-san and I discussed it while drenched in sweat in the sweltering editorial office. After racking our brains, we came up with the idea to “change the magazine’s name to ‘Suspense Magazine’ and mix in a few mystery stories to camouflage it as a mystery-focused publication.” To emphasize the difference from “Uramado,” we also reverted to the traditional square-backed binding. I had been contributing to a magazine called “Detective Club,” so I had a general idea of what detective magazines were like, which is why I came up with this idea. The “Detective Club” from around 1960-1961 wasn’t limited to pure mystery fiction, it also featured true crim stories and erotic fiction, which served as a useful reference.

—So that’s how it all came about?

---

[37] “Ura-Ura-Mado” appears in works such as “Nure-shin” (Nureki 2003: p. 242) and others, so it is believed to have actually existed, though the actual object has not been confirmed.

—The table of contents for the newly launched “Suspense Magazine” features the names of prominent authors such as Futaro Yamada, Masao Yamamura, Haruhiko Oyabu, and Takashi Asuka. Although these are all reprints, wasn’t it difficult to obtain permission for reprinting from such a distinguished group of authors?

[Iida] Back then, Suma-san would rely on his connections to visit authors’ homes almost every day. He’d pop into the editorial office in the morning, and if he finished his work quickly, he’d head out and come straight home in the afternoon, days like that wen on for a while. After all, there wasn’t much time before the relaunch and new launch. From the way Kubo-san spoke, it seemed like the magazine might be discontinued within the year [1964], so I imagine Sumasan was feeling pretty rushed, too.

—How many authors did you approach about reprinting their works?

[Iida] Well, I wonder how many people we actually approached. Suma-san handled all of that on his own, so I don’t really know. However, perhaps because he wrote erotic works himself, Masao Yamamura reportedly answered immediately, “Sure,” and even selected the pieces himself, saying, “How about this short story?” The works he provided were “The Guillotine” and “Nero the Tyrant,” both had a few erotic elements, and it seems Yamamura-san had considered that aspect as well.

—Were there any authors who refused to have their works reprinted?

[Iida] I hear Tetsu Miyoshi turned us down, saying, “I’m sorry, but I must decline.” I suppose he hesitated because the magazine’s name abbreviates to “SM,” and it was published by Kubo Shoton (wry smile). Back then, there was a prejudice that “Kubo Shoten equals Amatoria, the publisher of those infamous erotic magazines,” so I think that’s why Miyoshi-san turned us down.

—Were there any other authors besides Miyoshi-san who refused to have their works reprinted?

[Iida] As far as I know, Miyoshi-san was the only one. I don’t think Suma-san just reached out to everyone indiscriminately. I imagine he approached them with a reasonable degree of confidence that they’d agree, so I don’t think he was turned down that often.

—Speaking of Kubo Shoten and Amatoria, we can’t leave out the name Tetsu Takahashi. Have you ever met Tetsu Takahashi, Iida-san?

[Iida] Yes, I have. I’ll let you in on a secret. I absolutely hate Tetsu Takahashi. He’s a huge braggart with a massive ego. I’ve never seen such a vulgar man in my life. I saw him a few times at the office, I guess he was there to see Kubo-san, and even then, he acted all high and mighty the whole time. I just thought, “What’s with this old guy?” (laughs).

—I’ve heard that people are split into two camps when it comes to Tetsu Takahashi, those who praise him and those who can’t stand him, but I didn’t realize it was that extreme (sarcastic laugh).

[Iida] I heard that Tetsu Takahashi was going to join the 1961 company trip[38] as a guest of honor, so I was planning to skip it. But Suma-san told me at a bar, "It's your first-year trip, so just let him be. Let's enjoy the trip," so I reluctantly went along. But you know what? On the bus, Tetsu Takahashi just kept talking about himself nonstop. It was practically a speech at that point. He'd go on and on in a loud voice, saying things like, "I was the one who taught the current Crown Prince [the former Emperor as of May 14, 2021] the proper etiquette for his wedding night," or "Amatoria was the finest sexology magazine Japan could boast of," or "My book 'Arusu Amatoria' is a masterpiece that surpasses 'The Perfect Marriage' [a book by Theodor van de Velde. Originally published in 1926. It became a worldwide bestseller as a guide to sex life in marriage]." Since his old friends Masahisa and President Kubo flatter the smug Tetsu Takahashi with remarks like, "Hey Tetsu Takahashi. You're number one in Japan!" or "Hooray for Takahashi Sensei," the guy gets even more carried away, and his bragging just keeps heating up[39]. Well, most of it is just reminiscing or bragging related to "Amatoria," though.

—What kind of stories did he tell?

[Iida] "'Amatoria,' created by myself, Kubo-san, and Nakata, became a massive bestseller unlike anything seen in postwar Japan. This magazine brought great prosperity to Amatoria Publishing, and it even allowed me to build a house. I hope 'Manhunt' and 'Uramado' also become fine magazines that league a name for posterity," or, "After 'Amatoria' was launched, so many people came to my house, realizing just how ignorant they'd been about sexology, that there wasn't a single day without a line out the door. It's a double-edged sword becoming too famous." Just listen to him going on and on with this kind of trashy bragging. It goes way beyond being tiresome. It actually makes you feel sick.

—And this was all happening on a company trip bus, mind you (sarcastic laugh).

[Iida] Listening to Tetsu Takahashi's speech was truly torturous. I glared at Suma-san, who was sitting in the very back seat, thinking, "Why did you invite me on a trip like this?" But Suma-san was just sitting there with his eyes closed, seemingly lost in his own thoughts (laughs).

—I wonder what Suma-san thought of Tetsu Takahashi. Did he dislike him, or did he just find him difficult to deal with?

[Iida] Suma-san was a gentleman, so even if there were things he didn't like, he was the type not to show it in his words or attitude. He treated Tetsu Takahashi with a smile, but I think deep down he found him difficult. I'm sure there were many times he was irritated by that pompous attitude of someone who prided himself on being a leading authority in sexology, acting all scholarly (sarcastic laugh).

---

[38] Is this referring to the "Kubo Shoten Tanoshimi-kai Trip" mentioned in <Work Notes 1961/06> (June 14-15)> The itinerary notes that the tour departed from Katayama Bridge by sightseeing bus, following the route "Takasaki Kannon to Ikaho to Lake Haruna to Shinjuku Music Hall." If so, this trip would have taken place before I joined the company. However, according to (Iida 2013), Kubo Shoten's trips had been held annually since the publication of "Amatoria," so it may not necessarily be from this particular year.

[39] According to (Nakata 2008), Nakata joined Kubo Shoten and became and editor for "Amatoria" after being scouted by Takahashi. Such circumstances may have also influenced the close relationship between Takahashi and Nakata.

—I apologize for bringing up a personal matter, but I've finally managed to collect the first editions of the entire "Uramado" series [all 10 volumes published between 1959 and 1965]. There are still some volumes I haven't read yet, but works like Kon Marikoji's "Cruel Nude Paintings" and Juro Tsukumo's "The Tower of Demon Magic" were the kind of pieces that wouldn't have felt out of place if they'd been published all at once in "Uramado." I've asked this before, but please allow me to ask the same question again for confirmation. Is it correct that Suma-san was the one who conceived this series?

[Iida] That is correct. Suma-san also handled the book design. The series was planned with the selling point of original full-length novels, but we didn't have enough writers, so at Suma-san's request, I wrote three of the ten volumes. Volume 1, "Kyoi Jigoku Hada" [under the pen name Toyokichi Iida]; Volume 3, "Chitei no Rogyoku" [under the pen name Iku Fujimi], and Volume 6, "Jigoku-dani no Onna-tachi" [under the pen name Juro Toba]. The only authors who contributed multiple works to this series were myself and Marikoji-san[40].

—Did Suma-san himself ever have any intention of writing novels?

[Iida] I don't think so. If he'd intended to write novels himself, he wouldn't have asked me to write three volumes. I suspect he was too busy to find the time to write a new full-length novel.

—I've heard before that Marikoji Kon and Ushio Kazuki are the same person, so that means the remaining four authors each wrote one original work for the series.

[Iida] That's right.

—Since Kyotaro Hanamaki is a pseudonym for Dan Oniroku, and Juro Tsukumo is a pseudonym for Tadao Chigusa, we know their backgrounds, but who exactly are Kyosuke Nango and Shinobu Kuroki? I understand from before that both are writers who submit work to publishers, but could you tell us more about them now?

[Iida] Kuroki-san was an acquaintance of Suma-san and lived in Osaka. I remember one time when Kuroki-san came up to Tokyo, the three of us, him, Suma, and I, went to Shibuya to eat hot pot, I think it was sukiyaki. When he cracked an egg into a small bowel to make the beaten egg to mix into the broth, he saw blood mixed in with the egg white and said, "Eww, that's gross. There's blood in it."

—Was Kuroki-san a woman?

[Iida] No, he was a man. The way he wriggled his body while saying "That's gross" was strangely feminine, so, though it's rude to say, I thought, "What a strange person" (laughs). It seems he'd been submitting work to "Uramado" since shortly after it was launched, but I wonder how long he actually wrote for it. Before I knew it, I stopped seeing his name there.

---

[40] Regarding the "Uramado Series," (Iida 2001, 2013) also states nearly the same information. In (Iida 2001), Iida states that he wrote seven of the ten volumes in the series from scratch, but in (Iida 2013), he states that he wrote three volumes, consistent with this interview.

—As far as I can tell, “Uramado” published 11 short stories and one illustrated story by him. He wrote two stories each in 1957 and 1958, and in 1959, he wrote the complete seven-part “Maboroshi Samurai Hamareki” series and the illustrated story “The Superhuman Daimyo” [published in the December 1959 issue]. Since he did not publish any works in “Uramado” under the name Kuroki after 1960, it is believed that he wrote a new novel [“The Curse of the Black Snake”] for the “Uramado Series” the same year and then retired from writing. This is a list of Kuroki-san’s works that I compiled in 2011. Since I haven’t updated it since acquiring the complete set of “Uramado,” it may not be entirely complete.

[Iida] Wow, you’ve really done your research. Are all of these historical novels?

—No, the first work, “The Curse of the Jewel” [published in the November 1957 issue], is a modern-day thriller.

[Iida] I knew you were researching “Uramado,” but I’m surprised you’ve gone so far as to create such a detailed list by author.

—I’ve heard that you were the one who came up with the pen name Kyosuke Nango. Was it correct that you “borrowed the name from an actor at Toei named Kyonosuke Nango?”

[Iida] Yes. That’s absolutely correct.

—Many of Nango’s works are set in medieval Europe, and Ayako Nakagawa’s [Kazutomo Fujino] illustrations are perfect for the vivid scenes of torture and punishment.

[Iida] I think so too. Do you agree? Fujino [Kazutomo]’s illustrations, which resemble copperplate engravings, were a perfect match for Nango’s novels. Suma must have thought Fujino’s illustrations suited Nango’s works as well, because whenever he received a manuscript from Nango, he would commission Fujino to provide the illustrations.

—Returning to the topic of the series, the “Uramado Series” consisted of 10 volumes in total, with Toshiyuki Suma handling the planning and design. The actual authors were six people, Iida, Kuroki, Marikoji, Dan, Nango, and Chigusa.

[Iida] That’s right. I should add that the cover designs were inspired by chiyogami paper for stories set in Japan and by castle walls and bricks for those set overseas.

—Since they’re hardcover books with square spines, having the complete set on a bookshelf gives it a real “series” look, and the black-spined design is also very elegant.

[(Addendum) After serving as the coordinator for the interview held at Ronso on May 11, 2013, I accompanied Iida-san to his office in Tabata, Kita Ward, Tokyo, while he was heading home by taxi. There, I received Volumes 1 and 2 of the “Uramado Series,” both of which were softcover editions with different covers [though the hardcover edition and the first edition share the same publication date].

Iida-san reportedly did not know the reason why softcover editions were released or how many volumes were published in that format.]

[Iida] This is a personal story from my side as well, but may I share one last thing?

—Yes.

[Iida] Many of Amatoria's paperback titles were designed by Suma-san, and this one ["Suihitsu Zuihishu: Furyu Noriai Bus" (1956)] is no exception. I can't remember exactly when, but I received this book from Suma-san when I took the manuscript to [Kubo Shoten] in Ekoda. The essays collected here seem like a compilation from "Amatoria" or similar publications, but since I only have two or three issues of "Amatoria," I can't verify if. At the very least, they don't appear to be the ones that appeared in "Kitan Club," what do you think? (Hands the book to me).

—Let me take a look. (Flipping through the book) Judging by the layout and the list of authors, I suspect this is probably a compilation of essays that appeared in "The Fountain of Laughter" or "Kappa." Even though I recognize the authors' names, I don't recall seeing any of the essays collected here in "Amatoria."

[Iida] "Kappa" and "The Fountain of Laughter," huh? That's possible. Well, thanks.

—I'm curious about the original publication dates of the essays in this book, too.

[Iida] Suma-san, Shimamoto-san, Masahisa-san, Kubo-san, Kozuma-san, Kimata-san, Nakajima-san, and Yo-cahn. They've all passed away now, but my interactions with them and the work we did together have become a precious part of my life. I'm truly happy to have met people who are researching and reevaluating "Uramado" and "Suspense Magazine," magazines that were mocked as "pervert magazines' back then and are now largely ignored. Getting to know you has brought back one memory after another of things I'd almost forgotten. I'm grateful.

—The pleasure is all mine. I'm grateful to have heard so many valuable stories that only those directly involved would know.

[Iida] I'd like to write not just a critical biography of Suma-san, but also about what happened after I left Kubo Shoten. But I'm getting on in years, and even though I have a mountain of things I want to write about, my physical strength just can't keep up. I wonder if I'll kick the bucket before I get a chance to write all this down…

"References"

Hiroshi Aramata, "The Golden Age of 20th-Century Magazines" (Heibonsha, 1998)

Houichi Iida, “From ‘Kitan Club’ to ‘Uramado’: Interviews with Publishers (12) (Ronsosha, 2013)

Azumi Kawahara, “Decoding Anonymous Texts in Nobuhiko Murakami’s ‘Kitan Club’: On the Alter Egos of Postwar Advocates of Democratic Equality” (“Ritsumeikan Bungaku,” No. 647, 2016)

Azumi Kawahara, “Masochism and Postwar Nationalism: On Shozo Numa’s ‘The Human Cattle of Yapu’” (in Hidetoshi Tsuboi, ed., “Reconsidering Postwar Japanese Culture.” Sannin-sha, 2019)

Akira Kuroda, “Continuation: In the Footsteps of Mystery Writers” (“Shin Seinen” Shumi 20, 2020)

Hiroshi Senda, “Dreams in Full Color” (Hon no Zasshisha, 2000)

Masakazu Tanaka, “From ‘縛り’ to ‘Shibari’” (in Tomohisa Sato, Natsuko Higa, and Gaku Kajimaru, eds., “The Texture of the World: An Introduction to Field Philosophy” (Nakanishiya Publishing, 2015))

Takashi Tsujimura, “Salon Raku-ga-ki” (“Kitan Club.” January 1970 issue)

Kyoichi Tsuzuki, “Nureki Chimuo” (from his book “Chin Nippon Chouroden,” Chikuma Shobo, 2011)

Masahisa Nakata and Hirohisa Shinbo, “From ‘Shin Seinen’ to ‘Manhunt’: An Interview with Masahisa Nakata” (“Hon no Zasshi” No. 303, 2008)

Nakahara Rutsu, “Narrative Kinbaku Photography: On the Doujinshi ‘Tomoshibi,’ Tomoshibi Photo Collection Vol.1: ‘The Sunset Room,’ http://pl-fs.kir.jp/nureki/tomoshibi/01/index.htm (accessed May 5, 2021), Sex Industry Museum, http://pl-fs.kir.jp/pc/index.html, (Originally published in “Mania Club” No. 276, March 2012 issue)

Nakahara Rutso, “Commentary: The Other Faces of Nureki Chimuo, A Life of Fierce Writing” (Nureki Chimuo, “Bondage: As Long as I Live,” Kawade Shobo Shinsha, 2008)

Nureki Chimuo, “The Early Days of the Kinbiken” (“Kinbiken Newsletter” No. 1, 1989)

Nureki Chimuo, “Desire and Pleasure: Reflections on Bondage Eroticism (8): On the ‘Uramado Series’” (“Gekko” 18, 2000)

Nureki Chimuo, “My Encounter with Kazushi Takakura” (“SM Sniper,” January 2005 issue)