

## **“Wet Woman in the Wind” by Akihiko Shiota**

Akihiko Shiota’s screenwriting mentor was Atsushi Yamatoya, a filmmaker with strong ties to Nikkatsu and Roman Porno. In contrast to Hideo Nakata who, due to his work as an assistant director, is a direct inheritor of the Roman Porno filmmaking tradition, Shiota is its historical successor as a screenwriter, and possesses an extensive knowledge of the genre, as shown in his analysis of Tatsumi Kumashiro in his book “Eigajutsu: Sono Eiga wa Naze Kokoro o Tsukamu no ka” (Cinematic Technique: Why Did That Film Capture Your Heart?). His screenplay, with its unique rhythm, was reminiscent of Kumashiro’s touch, but the finished film is a marvelous work unlike anything seen before, and unmistakably fitting as a bridge to span the chasm of 28 years since Roman Porno came to an end in 1988. Please enjoy the nimble interplay between the two leads, Yuki Mamiya and Tasuku Nagaoka.

### **[Synopsis]**

One afternoon, a young woman gets across by bicycle in front of a man pulling a two-wheeled cart. The man named Kosuke avoids a bustle of the city and is living in a mountain lodge. He used to play an active role as a playwright, but lives a quiet life to escape from the past. A bicycle-girl is called Shiori. She has worked at a café as if nothing had happened, though she is manipulative with the café owner to her young and attractive body and even wears his estranged wife’s clothes.

Shiori, with a lot of vital energy and sexual desire, physically involves with people around Kosuke one after another. Consequently, Kosuke is also forced to be caught up in a spiral of desire...

### **[Director Comment: Akihiko Shiota]**

In the heyday of Nikkatsu Roman Porno films, their makers used limited budgets and shooting schedules to their advantage, and wielded the bodies of actors as their only available weapons. There were those who doubted whether this would be enough to make interesting movies. However, through this usage of the human body as a weapon by many fine filmmakers and actors, they were able to evoke heaven and hell, life and death, love and hate; in other words, their films perfectly encapsulated the entire human experience. Having been given the honor of making a new entry in the Nikkatsu Roman Porno canon, I also attempted to evoke the entire human experience in my film. I believe that fleeting miracles are born from the bodies of actors, and this influenced my direction of every single scene. This enabled me to create what I am convinced is my best work to date.

### **[Akihiko Shiota biography]**

Born in 1961, Kyoto, Japan. Shiota began making 8mm films with Kiyoshi Kurosawa and Kunitoshi Manda while studying at Rikkyo University. He then studied screenwriting under Atsushi Yamatoya, who wrote many scenarios of Roman Porno films. His first two feature films as a director, *Moonlight Whispers* and *Don't Look Back*, both released in 1999, were officially selected at Locarno International Film Festival. In 2001, *Harmful Insect* (2002), starred Aoi Miyazaki, won the Special Jury Award and Best Actress Award at the Three Continents Festival in Nantes. He also made several blockbusters such as *Yomigaeri* (2003) and *Dororo* (2007), which became huge hit domestically. The recent film is *I Just Wanna Hug You* released in 2014.

### **[Akihiko Shiota filmography]**

Moonlight Whispers (1999) - Director, Screenwriter

Don't Look Back (1999) - Director, Screenwriter

Gips (2001) - Director, Screenwriter, Editor

Harmful Insect (2002) - Director

Yomigaeri (2003) - Director

Canary (2005) - Director, Screenwriter

A Heartful of Love (2005) - Director, Screenwriter

Dororo (2007) - Director, Screenwriter

I Just Wanna Hug You (2014) - Director, Screenwriter