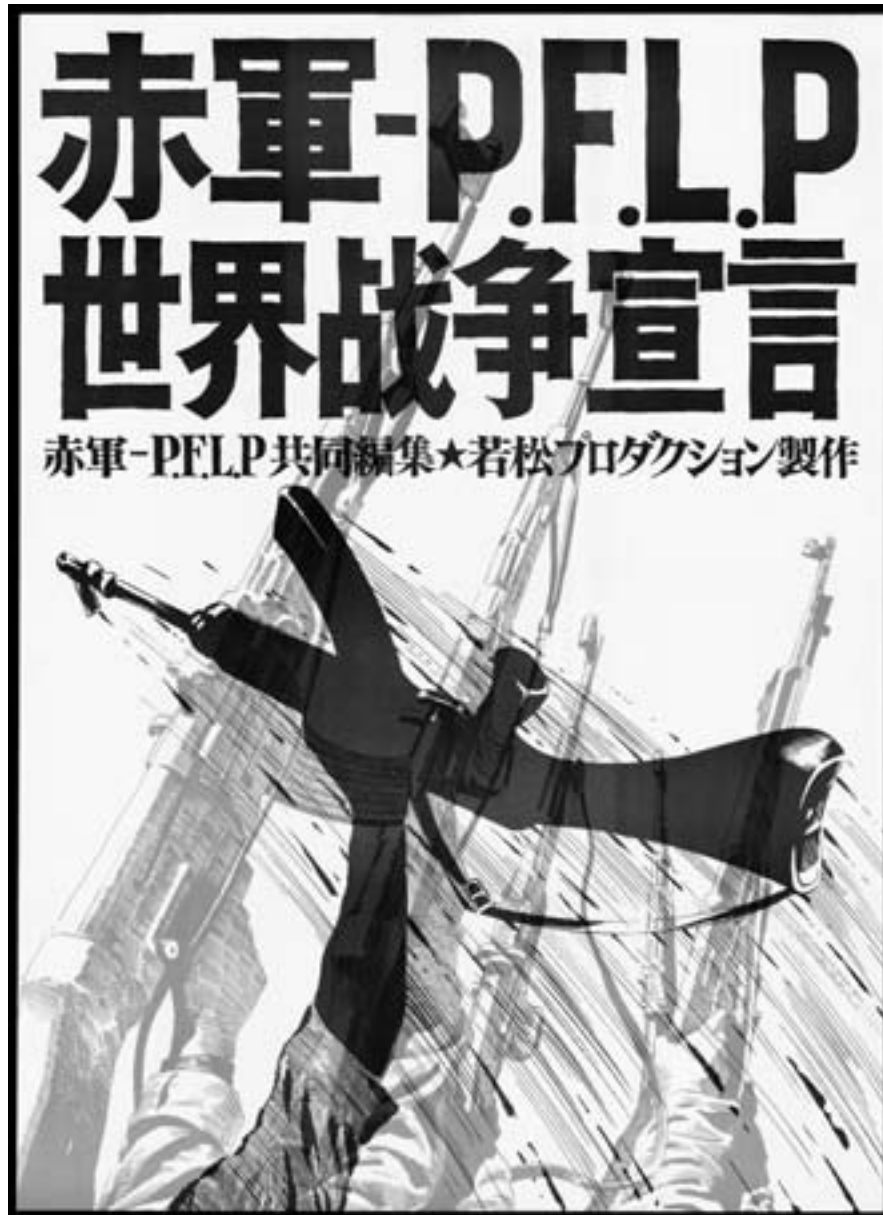


# CINEMA & REVOLUTION

A SCREENING OF MASAO ADACHI'S WORK



## PROGRAM

Introduction by Go Hirasawa

**"Aka. Serial Killer" 1969**

**"Red Army/PFLP: The Declaration of World War" 1971**

An Omnibus made from various works by Adachi

Talk by Takashi Sakai

Public Discussion

**November 19th, at 2:00 PM • Free Admission**

**THE DEPARTMENT OF EAST ASIAN STUDIES**

**715 Broadway, 3rd Floor, Room 312**

*Sponsored by The Department of East Asian Studies at NYU*

## ABOUT THE DIRECTOR

### M A S A O A D A C H I

Born in Fukuoka, Japan in 1939. Entered the Film Studies Program in the Fine Art Department at Nihon University in 1959. Adachi took part in restructuring the Nihon University Film Study Group – a leading group not only within the field of student films but in Japan’s experimental film at large – and made such acclaimed films as “Wan [Bowl]” (61) and “Sa-in [Blocked Vagina]” (63). At the same time, in association with the VAN Institute for Cinematic Science, he collaborated with such diverse range of artists as Genpei Akasegawa, Takehisa Kosugi, Yasunao Tone, Yoko Ono, and Sho Kazekura and organized a one-time screening event of “Sa-in” entitled “Sa-in no Gi [The Ceremony of Blocked Vagina]”. After participating in the Film Independent, collective screenings of independent filmmakers’ works, Adachi joined Wakamatsu Production, led by Koji Wakamatsu, whose “A Secrete Affair Behind the Wall [Kabe no nakano Hiji]” (67), notwithstanding its being categorized as ‘pink film,’ was selected for the Berlin Film Festival and caused an enormous controversy. During this period, Adachi wrote numerous scripts for Wakamatsu’s best known films including “When a Fetus Poaches [Taiji ga Mitsuryo-suru Toki]” (66), “A Dark History of Violence in Japan: The Blood of a Pervert [Nihon Boryoku Ankoku-shi: Ijoshu no Chi]” (67), “Thoughts on Run-away Lovers’ Suicide [Kyoso Joshi-ko]” (69), “Sex Jack” (70); meanwhile, he also made his own films beginning from “Abortion [Datai]” (66) continuing to “The Birth Control Revolution [Hinjin Kakumei]” (66), “Sex Zone [Sei Chitai]” (68), “Sex Play [Sei Yugi]” (68), “Female Student Guerillas [Jogakusei Guerilla]” (69), A Woman in Revolt/A Phantasmagoric hell [Hanjo/Mugen Jigoku] (70), and “Prayer of Ejaculation/A 15 Year Old Prostitute [Funshutsu Kigan/ 15-sai no Baishunfu]” (70). Meanwhile, he independently produced “The Galaxy [Gingakei]” (67), and played a role in “The Death By Hanging [Koshukei]” (68) and “Three Resurrected Drunkards [Kaette-kita Yopparai]” (1968) by Nagisa Oshima; he also worked for Oshima’s production company Sozo-sha by writing the script for “A Diary of Shinjuku Thief [Shinjuku Dorobo Nikki]” (68). Finally Adachi co-produced “Aka. Serial Killer,” a film consisting only of scenery that serial killer Norio Nagayama must have seen, with Mamoru Sasaki, script writer of Sozoshu, and Masao Matsuda, an anarchist film critic.

In 1971, along with Oshima and Wakamatsu, Adachi was invited to “Director’s Film Week” at the Cannes Film Festival; on his way back, he went to Palestine and produced a trans-border newsreel film, “The Red Army/PFLP: Declaration of World War” (71), co-produced by Japanese Red Army members including Fusako Shigenobu and PFLP, and subsequently developed the movement of “the Red Bus Film Screening Troop,” traveling around the country and holding nation-wide screening. As an activist, Adachi conceived and practiced various theories about film – concerning both cinematic expression and the form of film screening itself. In 1974 Adachi left Japan and committed himself to the Palestinian Revolution and linked up with the Japan Red Army. His activities thereafter were not revealed until he was arrested and imprisoned in 1997 in Lebanon. In 2001 Adachi was extradited to Japan, and after two years of imprisonment, he was released and subsequently published *Cinema/Revolution [Eiga/Kakumei]*, an auto-biographical accounts of his life up to now, edited by a film critic Go Hirasawa. Currently Adachi is preparing a new film entitled “Thirteenth Month of the Year [Jyu-san gatsu]” and working towards constructing a new film theory and praxis.

## **A K A . S E R I A L K I L L E R**

*1969, 86 Minutes, Color, 35 mm*

*Co-produced by Masao Adachi, Yu Yamazaki, Masaaki Nonomura,  
Susumu Iwabuchi, Masao Matsuda, and Mamoru Sasaki.*

*Music supervision by Hisato Aikura*

*Music performed by Masahiko Togashi and Mototeru Takagi*

*Narration by Masao Adachi*

\*Starting with the narration: "In the fall of 1968, four murders took place in four cities. In all four, the same gun was used. In the spring of 1969, a 19 year old boy was arrested. He came to be called a "serial shooting killer [*renzoku-shasatsu-ma*]". This film continuously shows the landscape that the absent protagonist-killer Norio Nagayama must have seen, shooting only the trajectory of Nagayama's drifts from the suburbs of Abashiri City, Hokkaido • downtown of Abashiri City • Itayanagi • Hirosaki • Aomori • Hakodate • Itayanagi • Yamagata • Fukushima • Itayanagi • Shibuya • Yokohama • Nagoya • Hong Kong • Yokohama • Oyama • Utsunomiya • Osaka • Moriguchi • Haneda • Kawasaki • Yokosuka • Kawasaki • Yodobashi • Higashinakano • Ikebukuro • Sugamo • Odawara • Atami • Nagoya • Osaka • Kobe • Yokohama • Nerima • Nishiogikubo • Higashinakano • Itayanagi • Tokyo • Nagano • Yokosuka • Ikebukuro • Shiba • Kyoto • Yokohama • Ikebukuro • Hakodate • Otaru • Sapporo • Hakodate • Nagoya • Yokohama • Shinjuku • Nakano • Yokohama • Harajuku. As an alternative to the previous key term "situation [*jokyo*]" for approaching the status quo, the theory of a "landscape" (the landscape itself as the site of revelation) was developed beginning from this film. This idea provoked numerous discussions, involving photographers such as Takuma Nakahira.

## **RED ARMY/PFLP: THE DECLARATION OF WORLD WAR**

*1971, 71 minutes, color, 16mm*

*Co-produced by Wakamatsu Production*

*Co-edited by Red Army (Red Army Faction of Japan Revolutionary  
Communist League) and PFLP (Popular Front for the Liberation of Palestine)*

\*It was a milestone of film as activism, cinema as movement in Japan's context. Adachi and Wakayama went to Beirut on the way back from the Cannes Film Festival. There, in collaboration with the Red Army members and PFLP, they produced this newsreel film depicting the everyday activities of Arab guerrillas as a cinematic narrative on the world revolution. Being a fusion of intense agitation and the 'landscape theory' approach inherited from "Aka. Serial Killer," the film was conceived as a new form of news report, and was discussed in synchronicity with J-L Godard's Dziga Vertov Group and the revolutionary films of Latin America, transcending geographical distances. In order to negate the conventional idea of a film screening, the Red Bus Film Screening Troop was organized and the film screening was acted out nation-wide. The English and French subtitled versions were produced and the film has been screened internationally, including in Palestine. The film is important in the sense that it was an embodiment of the collaboration between Japanese filmmakers and Palestinians in that era, and also as a historical document of Palestine, where constant bombings made it hardly possible for Palestinians to possess their own images.