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Landscape theory: post-68 revolutionary cinema in Japan

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Filmography of Landscape Films

A.K.A. Serial Killer (Ryakusho renzoku shasatsuma)

1969/86min/Color/Standard/35mm

Co-Producers: Adachi Masao, Iwabuchi Susumu, Nonomura Masayuki, Yamazaki Yutaka, Sasaki Mamoru, Matsuda Masao

Music Director: Aikura Hisato

Music Performers: Togashi Masahiko, Takagi Mototeru

This film is considered the birth of the landscape film as based upon landscape theory. The film, about 19-year-old young Nagayama Norio, who committed a number of random murders, is idiosyncratic because rather than depicting Nagayama himself, the film presents static shots of landscapes that Nagayama may have seen throughout his lifetime, until his arrest. The landscape images ostensibly follow Nagayama's footsteps, but are fragmentary and framed similarly, with none being emphasized over the others. The 'bare' landscape is thus exposed as the 'materiality' of the landscape, without dramatic visual features, and without a causality-based narrative structure. In contrast to the fragmentary landscapes, the voice-over narration explains how the sequence of images relates to Nagayama's life, from a shabby home in Hokkaido, through various towns, to Tokyo where he was finally arrested. However the narration does not place any particular emphasis on the importance of Nagayama as an individual, or expose his internal character. Instead, the continuation of the ordinary landscape shots highlights the memory of the cities, the habitats of the underclass, thereby universalizing and historicizing Nagayama's existence within the social context of postwar Japan during the period of high economic growth. Nagayama was one of the so-called "golden eggs" (kin no tamago), young workers sent from the countryside to do low-wage, unskilled work in Tokyo. The film's title, 'serial killer' also emphasizes the randomness of this incident, which could have been anyone's story. In this manner, the film highlights the anonymity of the masses within the landscapes seen from the eyes of Nagayama.

Red Army/PFLP: Declaration of World War (Sekigun PFLP: sekai senso sengen)

1971/71min/ Color/16mm/ Standard

Production: Wakamatsu Production

Co-Editors: Red Army (Communist League-Red Army Faction), Popular Front of the Liberation of Palestine

The film was directed by Adachi Masao and produced by Wakamatsu Koji, in collaboration with the PFLP (The Popular Front for the Liberation of Palestine) and the Red Army Faction of Japan. While the subject of this documentary is the frontline of the Palestinian liberation struggle, most of its scenes do not depict the 'spectacle of war,' but instead show the uneventful everyday lives of guerrilla fighters training in refugee camps, overlaid with radical political propaganda and narration. This approach followed from Adachi's own development of Landscape Theory, with his growing awareness that the landscape itself had been commodified as a 'spectacle' through the process of urbanization. It was also because of this insight that Adachi came to establish a new theory of tactical media and news reporting via film production, in order to capture the landscape in its role as the primary domain where power functions. Additionally, a theory of cinematic production as a form of political movement for alternative film distribution and screening was also proposed through the organization of the "Red Bus Screening Troop," which traveled through Japan and abroad screening the film. The aim was to go beyond the *auteurist* model of cinema, and to create a new producer-viewer relationship, outside of commercial theater distribution.

The Man Who Left His Will on Film (Tokyo senso sengo hiwa)

1970/94min/B&W/Standard/35mm

Director: Oshima Nagisa
Producer: Yamaguchi Takuji
Scriptwriter: Hara Masataka, Sasaki Mamoru
Cinematographer: Narushima Toichiro
Art Director: Toda Shigemasa
Sound Director: Nishioka Hideo
Music: Takemitsu Toru
Editor: Uraoka Keiichi
Cast: Goto Kazuo (Motoki Shoichi), Fukuoka Sugio (Tanigawa), Iwasaki Emiko (Yasuko)
Production: Sozsha and Japan Art Theatre Guild

Directed by Oshima Nagisa, written by Sasaki Mamoru and the young filmmaker, Hara Masataka, this film was originally titled *Tokyo fukei senso (Tokyo Landscape War)*, which directly reflected the content of the film, but was later changed. The story can be summarized simply as follows: a member of cinema club at a high school commits suicide, leaving his will in the form of a film, and the other members of the group seek to understand his suicide by scrutinizing the film's footage. However they find that the film consists only of shots of everyday landscapes. The film achieves a meta-cinematic structure by use of this film-within-a-film format, while the narrative follows the protagonist, who becomes obsessed with shooting the same landscapes his friends had shot in order to solve the riddle. As a result, the majority of shots in this film are ordinary landscapes of Tokyo. Considered as the most enigmatic film of Oshima's oeuvre, *The Man Who Left His Will on Film* provoked various debates, especially abroad, ranging from those based on shot-by-shot analysis, to those invoking psychoanalytic theory. Despite the fact that Oshima himself did not engage in the Landscape Theory debate, this film came to be regarded as the epitome of landscape cinema. This was also due to the fact that *AKA: Serial Killer* was not shown in public for a long time after its production, due to serious internal disputes among those involved in its production.

Go, Go Second Time Virgin (Yuke yuke nidome no shojo)

1969/65min/B&W and Color/Scope Size/35mm
Director: Wakamatsu Koji
Producer: Wakamatsu Koji
Scriptwriter: Deguchi De (Adachi Masao)
Cinematographer: Ito Hideo
Lighting Director: Isogai Hajime
Sound Director: Fukushima Shin
Music: Meikyu Sekai
Editor: Guryu Kansuke
Cast: Kozakura Mimi (Girl, Popo), Akiyama Michio (Boy, Tsukio)
Production: Wakamatsu Production

Based on the script by Adachi Masao and directed by Wakamatsu Koji, *Go, Go Second Time Virgin* is a strange love drama about a young couple which takes place entirely on the rooftop of an apartment building. Wakamatsu had used the 'closed room' as a recurrent theme in his films; *Embryo*, (1966) shot exclusively in the offices of Wakamatsu, literally depicted a locked room. In *Running in Madness, Dying in Love*, (1969) various areas in northern Japan, where the protagonists are on the run, are depicted as 'closed room,' and in *Violated Virgin* (1969) the stark, wild landscape of Gotemba, at the foot of Mt. Fuji, is seen, paradoxically, as a 'closed room.' Similarly depicting the rooftop as a 'closed room,' Adachi—who had been inspired by a poem by Yoshinori Nakamura, a member of the VAN Film Science Research Center—and Wakamatsu created this unique film that could be called a 'rooftop movie.' The film was shot on the rooftop of the Central Apartment in Harajuku, where Wakamatsu Productions had their office at the time. The feeling of urgency derived from the changing situation of the times is

captured in the cityscape of Tokyo shot from the rooftop while the story unfolds. This foresaw the arrival of landscape theory, which would later be discussed as a key concept, replacing "situation."

Annex

Why Landscape War?

Matsuda Masao

In Oshima Nagisa's work in 1970, *The Man Who Left His Will on Film* (He died after the war for the overseas edition), the term 'war' does not point at that Second World War. Certainly, war on the scale of World War disappeared from the earth at Imperial Japan's surrender to the Allied nations in 1945. However, have wars really been wiped out completely for the twenty-six years thereafter? The answer is no. To prove this it is enough to recall the Korean and Vietnam Wars, not to mention countless civil wars—including civil wars in China that ended in the victory of the Communist Party. The people of Vietnam indeed continued fighting for the postwar twenty-six years even. In his famous message ("Create two, three...many Vietnams, that is the watchword" published on April 16, 1967) Che Guevara characterized the postwar era as "this peace that we are willing to fight for." There was no such thing as a postwar for the people of Asia, Africa, and Latin America.

There was however one fortunate nation-state that could enjoy "this peace." It was Japan. Under the new post-war constitution, Japan proclaimed its abandonment of all belligerent rights, while appearing "as a merchant of death" in the Korean and Vietnam Wars, and developed and strengthened capitalism as its system of control. Japanese rulers built an unofficial army that in fact violates its own constitution, and now with enormous economic and military power they are in the process of strengthening their direct expropriation of the people of Asia. Nevertheless, Japan enjoys "peace" without having a direct connection to the "wars" after World War II.

Students—not college students but high school students—who are characters in Oshima's new film, inevitably aggressively oppose this false system of control in Japan. At the end of the sixties they started basic armed struggles in major cities such as Tokyo and Osaka in Japan, playing a part in worldwide student power. The radical factions among students at that time named their struggles the 'Tokyo War' and the 'Osaka War'. Why did the Japanese students name what students in France would certainly have called examples of <May Events> 'wars'? We can find the answer in the lack of a "revolutionary" tradition among the Japanese people, as well as the fact that Japanese students are seeking a particular policy in an attempt to expand domestic "wars" (civil wars) abroad, and to develop them into world revolutionary wars, which can then be united with international liberation struggles.

The characters in Oshima Nagisa's new film are set as a group of students, who experienced wars in terms of what was mentioned earlier, and are now living in the midst of postwar. After fighting continuously for three years after the fall of 1967 they were completely defeated by the police force, a strong vanguard for the rulers of Japan. Thirty thousand people were arrested, ten thousand people were prosecuted, and now as of the spring of 1971, about 1,000 people are still in jail. The system's wall was so thick that their attempt during the Tokyo War was not successful enough to break through it. Of course they could not help but change the tactic from the previous popular street struggle—which furthermore can be called a protest for itself at the convenience of the rulers' schedule. Urban guerrilla tactics, including use of an elite minority were used, and so-called hit and run tactics were emphasized. That hijacking to North Korea that surprised the whole world was one of the successful examples.

But for them, the restrained urban guerrilla struggle means days of ordeals even harsher than the flashy popular street struggles, because, as the Chinese saying goes, as a fish in the water, guerrillas have to operate in the people's oceans. In other words, unless they can hide themselves in the masses, who live as calmly as water, tirelessly year in and year out, rather than in the crowds on the streets, who are excited as boiling water, they will be hunted by the security police with noses as keen as dogs. Thus in the postwar, which continued to the time/era of that frenzied war, militant students were forced to immerse themselves in clear, colorless water. The living space of the popular masses, as chilled water, while having infinite kindness, rejects those who cannot fit into it with infinite severity. The students are again in the midst of a difficult battle.

I believe that the above explanation can help you understand the reason <landscapes> are frequently shown in the film as a will that is introduced through a "play within a play" technique in Oshima Nagisa's new film, *The Man Who Left His Will on Film*. To put it metaphorically, <landscape>, like water in the

ocean, is something that becomes visible as a mundane place anywhere the popular masses live. It is a severe space that gently embraces those characters on one occasion, and on another occasion, holds one of them tight in its deathly jaws. However, students in Japan reached an extreme where, unless they first discover themselves capable of surviving in this <landscape>, they cannot see through the enormous controlling power beyond the <landscape>. Their difficulties here can be called the <Tokyo landscape war> in Oshima Nagisa's new film. It is no accident that the place where the protagonist kills himself (in both illusion and reality), is an important site in the Japanese capital, overlooking the Diet Building. He is in the tragic position of having no choice but to throw himself into the <landscape> that is spreading over it like a veil.

In this sense it can be said that progressive young students in Japan are shifting from the situation of an extraordinary battle that was oriented towards a utopia that doesn't exist anywhere, to that of the everyday battle of how they can resist <landscape> as a place that exists everywhere, and how they can overcome it. (<Landscape theory> is a major theme in the militant intellectual public sphere in Japan.) Because the process of this transition is appropriately conceived as "film as a will" in Oshima Nagisa's new film, it can be evaluated that this work, like Oshima's films up until now, became a film of premonition that anticipated what will come in the future. This achievement is owed to Hara Masataka, the youngest Japanese writer (nineteen years old at the time) who co-wrote the screenplay, and Oshima's group that decided to use him. Those who see the student group who appear here as a mere film production collective, must be really hopeless onlookers, I believe.

Naze fukei senso ka? [Why landscape war?]. *Eiga Hihyo* [Film Criticism], no.10, (July 1971): 40-41; *Fukei no Shimetsu* [The Extinction of Landscape](Tokyo: Tabatashoten, 1971), 240-244.

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Filmmaker's Work and Practice

Adachi Masao

We are wearing brand-new white sneakers. Sure enough, there is no time like the present for us to take off. As usual, <now>.

As usual, <now>. What is it that makes the struggle in Sanrizuka an opportunity for self-reflection and a point of orientation for us?

The presence of the farmers shown in *Sanrizuka no fuyu* (Winter in Sanrizuka) begs the same questions asked by Godard in *Lotte in Italy*, "What is happening? Who are you?", as on television they are silhouetted in the haze of rain in front of a billboard that reads in large letters, <Protect the trench at any cost!>, becoming part of the barricade by chaining themselves to a post of the 'solidarity hut' in the morning paper, or a point in the floor plan of an underground bunker, dug by hand..

Our self-reflection answers, "eliminate all compromise, and to dare to know where one is, and where one has come from; know one's place in the process of production in order to change it." (Godard, What is to be done?)

We select news about <Sanrizuka> from amidst the excess of "expensive vegetables," "weather forecast," or "xxx chocolate" in the newspapers and on television, and further continue our self-reflection. We are introspective because we align ourselves with the struggle of <Sanrizuka> against the construction of the <military airport> based on the <Japan-US Security Treaty>.

But we are standing still, grinding our teeth out of frustration, knowing that our introspection about <Sanrizuka> is a new point of departure for our movement. We come to realize that through our present endurance and various vantage points, though seemingly unrelated to <Sanrizuka>, like Paola in *Lotte in Italy* we are learning, that "it is the social being of man that determines his thoughts." Godard goes on to assert that "to show people in struggle" means to "make films politically," and so it may be that inserting a <black screen> between "expensive vegetables" and <Sanrizuka> can serve as a moment for self-reflection.

We can understand the implementation of the <black screen> as a moment of introspection by Godard and Paola. What constitutes our <movement> has its basis in our joint struggle with <Sanrizuka> Subsequently, our act of introspection about the struggle not only captures it in time, but also reminds us that still, mud-free, white sneakers are covering our feet. Is it these white sneakers that define <now> as our point of departure, and frame the situation, i.e. the <landscape>, that our 'decided thought' itself is encountering?

In fact, they continue to connect us to the room where we stand, to the territorial space between Shinjuku and Narita, upon which we at least extend our hearts, and...to the entire <landscape> of the world we have been part of.

Which direction in the <landscape> are our white sneakers going? Are they bound to cut out the <landscape> and take it back home? Is the landscape some 'thing' that can actually be detached?

Is there a way home from our journey of communing with the soil, where we studied together with female farmworkers and learned from "people in struggle" in Winter in Sanrizuka, who now were putting on their makeup lightly to bury themselves in the land, or where we screamed, together with young activists, "Go away, you agents of power!?" We hold a camera in front of us. We have <images>. Is our journey just us wandering in the <landscape>?

Or would our white sneakers break through the <landscape> of <Sanrizuka>?

It may be apparent to those original self-reflective activists, without even having been at the battleground of <Sanrizuka> in February 1971 that the <landscape> of power is permeating everywhere we travel. Is it also self-evident that the white sneakers—now sullied from the liberation struggle with the <landscape> and without a <black screen> between—return in agony, with <images> only as souvenirs? Or, that the point of contact between <Sanrizuka> and the white sneakers no longer constitutes a place for the new <landscape>=the white sneakers to die?

The <landscape> as shot by Godard, Oshima and Ogawa has shattered the expression of <image> due to the <drama> of struggle, of encounters, and of once white sneakers which now have been soiled.

We also recognize that what films tell dramatically, and how they tell it can be determined by the realization of <cinema> in its entirety (including how it is presented and screened).

What is at stake now are our own ways of approaching <cinema>. We are still wearing brand-new white sneakers. Is this because of our ignorant pathos, as we insist on being filmmakers, pointlessly creating dramatic <images>? Or does our optimism at the frontline, where cinema "in light of global simultaneity is facing difficulties in common, in method" (Matsuda Masao, "Memorandum for Godard Manifesto") solely allow us to keep our sneakers clean?

That is not the case.

Because cinema—whereby our <experience> via the author's fantasy heavily embedded in <images>=the film—has been shattered by the <landscape>, making the territorial distinctions of the <work> obsolete, has <now> embarked on filmmaking about film itself.

With the recognition of individual achievements in film (work) constituting culture here critiqued for its own self-righteousness (value of the work), all films may come to constitute a single, historical whole. Can such a <cinema> become a <site> for its participants to reflect upon themselves?

And with Godard's method—based on his self-reflection that film imitated film too much—along with our own realization that cinema remains nothing more than films of <landscape>, is a new <cinema> movement imminent?

It is certain that this movement will simultaneously be an experience of struggle for world revolution. It is also certain that it will be a struggle to recapture cinema 'politically.' Therefore Matsuda Masao's statement—that the struggle will decisively be 'faction-based—will become a directive of our movement, whereby we assert that we are still wearing the same white sneakers.

If that is true, our 'journey' in white sneakers must specifically qualify itself to deserve to be called a 'movement' ... although it is also clear that our white sneakers can no longer remain as white as they are now.

<Cinema> is beginning to undergo this movement. It must not be talked about as a paradox. We, who consider ourselves to have been involved a priori in this cinema movement in one way or another must give this summary some tangible form.

The white sneakers that have brought us to the <landscape> can no longer paradoxically assert that <cinema> itself, as an 'intangible form that brings change', is indeed a part what manifests the 'thought movement.' Because what has been effectively taking place on the other hand, is this: a process of converting our experience of this paradox, where summarizing the overall cinema movement of the 60's—including "it is 'work' that actualizes and develops creative movement" or "it is functions of the creative site that set the stage for a movement"—as "independence from politics" is absolutely necessary to posit principles for structuring a cinema movement. Roughly said, the orientation towards an anti-Communist culturally united front, characterized by media=methodology-based iconoclasm, ended by trying to call <freedom of expression> as an objective of struggle, which is in fact absolutely secondary for either cinema or a cinema movement, an experience of <cinema>. Should we proceed with our summary, recognizing that even summarizing this as a cinema movement is a constituent of our white sneaker-based thoughts?

We should summarize that the "Underground" movement, proclaiming the liberation of <cinema> by establishing a self-sustainable mechanism of the movement by which to theorize based on the deconstruction of images (without the subject-object formulation), but abandoning the praxis of tangibly transforming <cinema> as a primary objective for struggle, ended up complicit with the consciousness industry, as is evidenced in the mass production of visual images (exemplified by the World's Fair). We should also point out as a self-critique the actual situation of organizing an 'artist' run movement, such as Jonas Mekas's Filmmakers' Cooperative. In this case, they mistook the 'art' of business management for the policy of the movement, and got sucked into the mindset of a small to medium sized company, whose

goal is simply to establish their organization and secure a distribution mechanism. Meanwhile, the rebellion at the previous Film Art Festival cannot be resolved unless it is recognized as a revolt against their own conservatism, against their own territorialization as creative subjects. In this sense, the "renegade" group, including Matsumoto Toshio, Imura Takahiko, Kanesaka Kenji, and Suginami Cineclub, regarding the cinema movement as being synonymous with a 'festival,' should recognize that they were equally at fault.

Many of the 'independent production'-based movements should critique themselves in light of their non-factionality, wherein their praxis of struggle has been trivialized by focusing their movement solely on individual works, and remaining independent (in actuality, separation and isolation of <sites>). With their primary goal being the praxis of struggle through <cinema>, they should critique their movement as nothing but the materialization of revisionist and reformist tactics. To contain the philosophical quality of the <site> based on the <drama> of some pieces of work together with the <drama> of the praxis of the movement within the work is not equal to critiquing cinema. The question we must ask is, what is the premise of the cinema movement?

We must critically summarize all the <existing> experiences of "filmmakers" whose awareness of a movement which fails to sublimate and put into praxis individual experiences politically, thus discarding ways in which to explicate their myth.

In addition, without critically summarizing these three dogmatic assertions, the movement that cinema is attempting to undergo, must become preoccupied with the movement body that is as 'introspective' as the 'swing' of a paper tiger, as well as the meaning of white sneakers. And this dogmatism (as Tsumura Takashi pointed out in Godard's methods) again, aggregated into causes such as "Maoism," "God," or "rebellion justifies itself" undermines the <movement> to an extent of making self-explanatory the meaning as experience of regarding the milestone of self-critique as the historical base of <cinema>; thus positing the meaning of the 'white sneakers' as <movement>.

We should not engage in the folly of reenacting a "progressive pursuit in terms of seeking the possibility of reflecting revolutionary reality artistically, and also the possibility of social political critiques, by means of documentary films," as was carried out by the Dziga Vertov Group, in the relationship between "program" and "politics." ("Preface by S. Ginzburg," translated by Kobayashi Maki, "in *Eiga Hiho*, March 1971) already recognize their formalist errors, and the negation of art in trying to conduct an "artistic pursuit in the context of revolutionary history as a theme by older-generation film directors."

For instance, Ogawa did not make an image (=the camera) as a weapon for revolutionary struggle by placing the 'camera' eye of the artist on the side of the masses (=anti-authority) as seen in the Sanrizuka series. He 'saw' the <landscape> of the masses and power.

Godard is not carrying out world revolution by forming the "Dziga Vertov Group," in the direction of making <cinema> itself into films after *Wind from the East*, but 'sees' a method of praxis to confront <cinema> (=power.)

Rocha, rather than 'seeing' the <Third World> through images of <art and culture> in humor against the 'Third World' as the creative subject of *Antonio das Mortes* instead 'found' a methodological evil in which the conflict between the <Third World> and <cinema> (=authoritarian power) became <image=landscape.>

Each filmmaker utilizes the presentation of <landscape> and the <viewer>, as creative subject methodically, and pursuing patterns of 'viewing' becomes a formalist error. But, what we must summarize is not that 'viewing' constitutes a relationship between the <author> and the <work>, but rather that the <viewer>, the creative subject, as the initially self-reflective agent for the movement, constitutes the thought and the praxis of that thought. It is when we accept the presentation of <landscape> as our own manifesto for setting out on a 'journey' for the first time that our white sneakers will be able to carry out the program based upon which the <cinema> is to experience the movement. I believe that with the acquisition of <landscape> we will be able to realize this self-explanatory summary "the cinema is a philosophical movement" in praxis <movement>.

The situation in which we find ourselves now—<landscape> should be presented truly as the summary of why we are wearing—exclusively—white sneakers.

We will struggle against the danger of being seen outwardly as dogmatic, as an error of a short-circuited Gewalt for world revolution, and as movement with a capital “M” that is as self-explanatory as the world cinema movement. We will carry out the <dismantling> of specific <films> in tangible form.—Isn’t it through these struggles and praxis that the program for those who attack film by <landscape> should provide guidance for the <cinema>?’

“Eiga sakka no sakuhiin to jissen,” [Filmmaker’s works and practice]. *Nihon Dokusho Shimibun* [Japan Reader's Newspaper], no.1578 (8th March 1971), 8 and no.1579 (15th March), 8; *Eiga eno senryaku* [Strategies for cinema] (Tokyo: Shobunsha 1974), 152-158.

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Circuit of <Reportage> and <creation>—A Note for Red Army/PFLP: Declaration of World War
Adachi Masao

1. A feeling sets out on a <journey>

As anticipated, we set out for our <journey> suddenly. Because even though our desire for a <journey> may not have been fomented in a day, we began individually to grasp <truth> and history ourselves, based on a spark of resentment illuminating the <truth> of the <journey> to come. In the midst of the heated wilderness, blowing in between frontier and city, sits the site where we will ask ourselves whether the reality of our resentment will come into contact with a world that counters <truth>.

While admonishing ourselves for a hasty departure—in the service of our restless pursuit of the truth—may help us map the circuit of that truth, it's not something that we should let impede us. And based on our impressions of this <journey> and our daily journal, we begin to write our theses for *Red Army/PFLP: Declaration of World War*.

Because if our <impressions> and <feeling> about this <journey> constitute a unique reality that reinforces us as creator, the following points sound similar, if ironic.

"The reason that the film is a direct form of behavior is, in this case, for the one shooting the film. But there is another side of the problem, which is the matter of watching and listening to, in short, "reading a film." The actuality of deconstructing the film means to change one's stance toward images and phenomena as a reader of the film. We need to start with the fact that people involved in the film industry are already incorporated into the machinery of capitalism, and at the same time, readers are incorporated into the suppressive system of images." (Tsumura Takashi, "<Shinjitsu> (Pravda) o yomu tame no itsutsu no konnan" [Five difficulties in reading the truth (Pravda)] in *Eiga Hiho*, July 1971).

Pointing out the lack of strategy of reading in my response to cinema—especially to the cinema movement—saying, "Adachi is speaking as a creator," this statement also suggests that I have yet to attain the level of "figuration of negating the message and organized ambiguity" that Godard had discovered in *Pravda and Struggle in Italy*.

But, what is the strategy for 'reading'?

May 28, 1971, 8:40 AM: Wakamatsu Koji and Adachi Masao arrived in Beirut. Purchased one-week visa at the airport, and stayed with film equipment at the NEW HAMRA HOTEL, referred by Shigenobu Fusako, an exchange student living in Beirut.

May 29, 11:30 AM: Ms. Shigenobu came to visit us. Looked healthier than imagined. Some scandalous news reported by Japanese weekly magazines and newspapers had been reported to the information center of the PFLP (Popular Front for the Liberation of Palestine) via French journals, and apparently, since March, the confidence she had enjoyed as one of the Japanese Red Army soldiers had been lost, as she had trouble explaining and determining the sources of reports. Didn't ask about her daily political activities. Only recorded her theories on action. Went to "Souks," one of the largest and most diverse shopping areas in the Middle East, to purchase everyday necessities. A group of kids carrying packages of paper bags hung on strings over their shoulders like newspaper delivery men, hopping from one store to another caught our attention. We heard that most of them would grow up to become "command" (guerilla soldiers), so we looked even more closely at their buzz cuts and frail constitutions, but got yelled at for that. Drank vodka at night.

May 30th: Requested a contact for the first time with AL HADAF, the only official organ of PFLP, and publisher of weekly journal. Moved into a furnished apartment in the same building as Ms. Shigenobu. Read *Ojo yoshu* [Collected essays on birth into paradise] given by Oshima Nagisa at Cannes. Opened two bottles of wine.

May 31: Swam at the unmanned private seawater pool. Beach was closed due to high tide and riptide. Asked Mr. A, a Japanese journalist based in Cairo, about the overall situation of the Palestinian liberation struggle. Met a nurse and a female military doctor from a Palestine support center in Japan

working at Al-Fatah faction's Red Crescent Society (hospitals always around in the urban areas with guerrillas) and asked them about their activities.

Had fun talking over whiskey with all the members at night.

June 1: Met with AL HADAF's Editor-in-Chief, Mr. Ghassan Kanafani. Explained the purpose and the method of our <newsreel films>, and requested to do a story covering PFLP. Only decided who would organize it, but didn't answer yes or no. Due to the busy schedule of the organizer, made promise to contact by phone and meet again tomorrow. At night, met a director and a cameraman working on a joint U.S.-British TV movie. Apparently they contacted Al-Fatah, and filming is in progress. Due to their impudence a la Soviet Communist, the three of us, including Ms. Shigenobu, harassed them, saying that the Russian Revolution "has become a counter revolution by now!" and drove them away.

June 2: Read *Ojo yoshu* while waiting all day for a call from the contact person. So absorbed in the pictorial storytelling of <hell>, spreading 3,000 shaku beneath the ground. For some reason disappointed with the entrances all being made of "iron" or molten iron. No phone call.

June 3: Purchased a map of Lebanon and Syria. Made a provisional agreement with the rental car shop. Ms. Shigenobu, who had gone out for a meeting, showed up reporting that there was a battle at the Lebanon-Israel Border, and the Fatah Faction was likely to be split in two. Discussed with Mr. Wakamatsu subject matter for the interview. Ironically a joke about whether "some Shinjuku drunks" could become guerillas or not is to be continued as part of the shoot. Discussed the necessity of trying harder to find more contacts other than Ms. Shigenobu, PIC at PFLP, a female doctor and a nurse. Still no contact from PFLP.

June 5: Prepared the production intentions for <newsreel films> (in English). No contact from PFLP.

<Production intentions for newsreel films>

1. Main theme: We must carry out propaganda eternally for all the world revolutionary forces. We must establish a mechanism for organizing propaganda immediately. All of the revolutionary forces face many difficulties, and in a difficult situation may not recognize the status quo and compromise themselves with it, thereby losing the goal of creating a true world revolutionary front.

Now we must begin to develop the movement towards the creation of the world revolutionary front by creating the body of the movement, not in order to speak about the suppressive <truth> and <history>, but to recognize the peoples' <truth> and <history>.

Therefore, we must let the people of the whole world know— through the most prominent struggle and strategic theory—and ask themselves about the specific situation of the struggles of the Japanese Red Army Faction and the PFLP, who are trying to build a radical world revolutionary front.

We must propagandize the declaration of the joint struggle between the Japanese Red Army Faction and PFLP with the <newsreel film> as our <language>. *Red Army/PFLP: Declaration of World War* must be carried out.

We must continue screening this historically most militant <film>, produced jointly by the Red Army-PFLP.

2. Method and Format: First, we must mutually learn about and clarify the strategic theories of the Japanese Red Army Faction and PFLP, and understand the current situation mutually.

Second, we should carry out a concrete analysis of the specific situations of the Japanese Red Army Faction and PFLP through our film production tasks.

Third, we should document all the problems around the strategic theories of the Japanese Red Army Faction and PFLP, and the feuds caused by their current status as <truth>, in an accurate and militant way, and thereby create a genuine propaganda method.

Therefore, we must first grasp the strategic theory, second, analyze the status quo, and third, create a <film> directly reflecting the entire working process of documenting the first two. We must discover its method and form here and now.

3. Contents: We shall film and record everything that is within the strategic range of both parties for the <film>, and the struggle of the theoretical discussions about the strategies of both parties shall be the primary content.

4. Remarks: The film production, with the cooperation of the Japanese Red Army Faction and PFLP for production coverage, shall be conducted by Wakamatsu Productions, and a joint Production Committee, kampaniya, shall be conducted simultaneously by the three parties.

June 7: Suddenly had a call from PFLP. Presented our production plans for the <newsreel film>, but the personnel at the Information Center (Chief Editor and another person responsible) hardly read them except for one point. Notified that, based on a background check, they found that we were neither Zionists nor CIA, but "UNDERGROUND SUPPORTER[S]" of the Japanese revolutionary faction. They also stated that they agreed upon the understanding regarding propaganda, and gave us a definite answer approving the joint production. With both Shigenobu and Wakamatsu, transfixed for a second by their very solemn "OK."

"How have we been conducting propaganda? We have obtained quite simple lessons for the past five years.

Propaganda, immediately, is <information>, and <information> is the communication of <truth>. Moreover, the best form of <truth> is armed struggle. Therefore, we believe that armed struggle is the best form of propaganda." (Ghassan Kanafani, the PFLP Central Political Bureau member).

This is the foundation of the 'strategy of reading' adopted by the PFLP in the midst of the Palestinian liberation struggle. In the period of 'the past five years' in question, the PFLP has substituted hijackings and grenades for posters, and reported their military gains exclusively in their own weekly journal AL HADAF. They not only disapprove of any tactics lacking <military> action, but regard them as spying, recognizing all sympathizers as enemy spies.

"The apparatus of journalistic propaganda of the whole world may have an enormous impact on public opinions across the world, but what ultimately can determine things is people in the struggle who are trying to acquire their own rights by taking up arms. Of course we are well aware of the fact that the propaganda apparatus of U.S. imperialism is the largest, historically. It controls TV networks and newspapers throughout the world, circulating demagoguery and making films to disinform the people. Anything is possible for them.

On the other hand, what about the case of South Vietnam? They have a very little power, no TV or newspapers as in the U.S., but they have a determined will as a weapon to fight various imperialist apparatuses. And as a result, what is happening now?

The gigantic propaganda apparatus in their home country is no longer capable of convincing people that "the war is just." The American people are tired of wars, and are beginning to go against them. This is what propaganda should genuinely look like, and that we believe in. In other words, this is combat. Combating the enemy is the only—and also the highest form of—propaganda. But this battle has little value unless the cooperation of left-wing groups and the revolutionary propaganda apparatus in the whole world provides proof of international combat. The armed struggles of the masses have to be the basis." (Ibid.)

For those Palestinian guerrillas, weapons are the <language for the truth>, armed struggle is indeed the <expression>, therefore bringing together reports on combat and military gains as <information> makes for quite effective news reports. I believe the reason they acknowledged the <newsreel film> as propaganda was because they acknowledge kampaniya solely as the creation of <information>.

2. A feeling <reports> on a <journey>

June 10: Prepared the shooting schedule at the Information Center. Filming any of the frontline base, the military structure within the refugee camps, and the faces of guerrilla soldiers is forbidden for strategic reasons. Though I understand the reasons, still my motivation to shoot was affected enormously.

June 11: Filming started. 7:30 A.M., drove a car to Saida where the largest Palestinian refugee camps are located. Had a tour of daily agitprop activities of PFLP inside the camp, and of their library-cum-assembly hall, elementary school-cum-emergency hospital, special needs school (high school), and the Sprechchor.

Also accompanied the film crew for The Activities of PFLP, a genuinely political film that the PFLP is producing concurrently with us. Cameraman was hired from outside, and directing is handled by female party members and students dispatched from Italian MANIFESTO group to the Information Center. The director of the film, one of the PFLP members, focuses his work on procuring personnel and coordinating views with camp residents. As a result, unlike filmmaking by Palestinians, attempts to shoot young party members talking at the library or learning the handling of weapons from elderly, retired guerrillas—as glorious "fighters" like from a Russian agitprop film in the thirties—invited noticeable antipathy.

Since we came to cover a story with the theme of learning about and recording the current status of revolutionary action as everyday=reality, while they were shooting, we mostly recorded everyday activities at the refugee camp. In front of a Minaret, we asked the question, "Does 'God' exist?" An elementary school teacher answered that your own revolutionary action is "God." What impressed me was that a middle-aged man, who came back from his day labor, answered that God in Islam, Marxism, and your own action create "a God." Rather than believing in atheism, they express the process in which their own self-philosophy towards God within themselves becomes freely close to atheism. Also, in every district, a small Minaret towers high, and a speaker louder than the one PFLP uses for agitprop blasting prayers from the sacred scripture at five, ten, twelve in the morning, four in the afternoon, and nine in the evening played the role of telling the time for people, regardless of one's beliefs.

June 12: Filmed AK-47's, grenades, and other weapons that are prepared, hidden and stored everywhere within the camp, and shot everyday activity of the guerrillas. We found out that the school and the assembly place are the initial training ground for guerrillas, and PFLP's sport center like a youth hall outside the camp is the second stage training site, and after completing that training, they get advanced training at "Camp Shatila" in the outskirts of Beirut. By ten or eleven years old they become full-fledged guerrillas.

Quickly returned to Beirut, and went to "Shatila" a large refugee camp (it is, however, illegally occupied state-owned land, a refugees' village), but the training site was not found. PFLP's HQ told us to withhold filming and interviewing for a while, due to confidentiality.

June 13: Went to the Japanese Embassy to extend our visa for another two months, reporting that we hired Fusako Shigenobu, an English Department student at the American University of Beirut as our interpreter, currently producing a tourist film.

A <black screen> as a 'message' constitutes a form of departure for cinema to set out on a <journey>.

It may be that a <black screen> has succeeded in making film as a language consistent with its direct, organic mediators, i.e. <image> and <sound>; it forces and enables that which functions as 'reading'—such as objects to be recorded as images, various duties of recording agents, and the audience assembled as 'readers,' to become complicit in the duties specific to <cinema>.

No, in fact when we try to accept the functions of reprocessing writing (*écriture*) and speech (*parole*) on the <black screen> as <expressions>, we can 'read' that the strategy of the <expression> by which we assume ourselves as 'reader' points toward becoming-anonymous in the strategy of reading. The message symbolized by the <black screen> is based on this level of 'reading.'

First, the problem is that Godard (probably Tsumura as well) may turn <cinema> into a hiding place rather than a <journey> through this message via film to <cinema>.

The film's <journey> is a journey to <becoming anonymous> in order to be a 'reader.' On the other hand, the journey of the anonymous reader is a journey of becoming individual, in order to build

strategies for <truth>. And in between these two journeys, what is the <truth> that <expression> (called cinema) fulfills as its own duty?

It is possible to consider that a film is the methodological mediator of a thesis, and that a movie theater is an assembly hall to read this thesis. And that this idea is where Tsumura's argument for using linguistic theory as strategy for reading cinema movement comes from. I consider that this absolutely has to be true. At least the reality of the theoretical discussion of strategies is to consider the <black screen> as a priori part of what substitutes the message of an 'anonymous reader', which (as an open discussion, an antithesis) is the most symbolic of the <truth> of <expression>.

Therefore, without organizing the recorded language (image and sound), the recording agent's subjective viewpoint, and the audience, whose viewpoint is established only through 'reading', within the strategy of reading, it is impossible for the <black screen> to express <truth>. Furthermore, the movement cannot be established unless the 'site of cinema,' previously organized exclusively to suppress <truth>, as well as duties 'specified for film', brought to the individual level, are both deemed essential. And the 'terror of expression' that worries Tsumura will be actualized when our <journey> of turning anonymous readers' into individuals is incorporated symbolically into the <black screen>, thereby emboldening power by eliminating the reality of the movement. The only function of such symbolization can be in the service of power.

And whose power is it? Who are the readers? That is the second problem.

June 14: Conducted a film interview with Leyla, the "queen of hijacking" and Ghassan Kanafani, responsible for the Information Center. In her earthiness, as an elementary school teacher at the camp, Leyla talked about her everyday life as a Communist. She is criticized by other factions, who call her a "premature revolutionary hero." And she critiqued herself for the death of her comrades from Central and South America, with whom she collaborated on the hijackings. But she refuted the critics head-on, saying, "Guerrilla soldiers are all heroes, heroism on the level of action is a <sensibility> of soldiers with no room for consideration." Ghassan passionately described his desire for a "world front" in an official message from the Information Center.

June 15: Vaccinated for cholera at the hospital. At night crossed the Syrian border and arrived in Damascus by car with the supervisor of the PFLP members.

June 16: Drove by taxi 120 kilometers south from Damascus, to the forward operating base in Daraa. Reviewed our message asking for cooperation for production and covering a story at the base's HQ until late at night. Received an approval. In the meantime, heard a story from an elderly soldier about a series of battles from the time of the Arab liberation struggle in the 30's until he became a PFLP guerrilla soldier, and also asked a vice-captain, who joined the base two days after getting married, how it felt leaving his wife (he has also participated in a hijacking with Leyla). Had training on the use of an AK47.

June 17: Moved to a forward operating base at Golan Heights, 40 kilometers from Daraa. Permitted to act freely, except for filming the faces of the members.

The everyday schedule of the Communist guerrilla soldiers that I most wanted to experience goes as follows: on the base, morning starts at 2 A.M. for the eighteen soldiers there. When the moon rises to the middle of the sky, lighting the brown grey desert white, and this "Desert Moon," shining brightly as if stars were falling down from above, turns and repaints the Syrian, Jordan and Israeli borders, it is daybreak for the guerrillas, and is the time for search and destroy operations. We drove in a jeep with headlights shining brightly, looking at Kibbutzes and rows of blue lamps along military roads for about an hour, and as twelve (I was the thirteenth) soldiers disembarked, fires set by the Israeli army to block Palestinian guerrillas' actions were burning briskly. Led by the captain and an anti-tank gun at the back, we continued marching silently in the desert, covered with thorny waist-high grass, moving 200 meters forward and then holding our breath for a minute. Stabbed by the thorns below my knees, blood ran down my jeans. The sky is turning blue from the east by 4 A.M.. While the herd of cattle were sleeping like fossils waiting for the sunrise, we moved, dividing the team in half to avoid becoming the enemy's targets, and we were deployed every thirty meters throughout the large valley (apparently a minefield), waiting for dawn. All I could see over the valley after dawn was a prairie surrounded by lush green hills and

woods. With the voices of the soldiers gathered around the captain talking, by telescope we confirmed that enemies were moving in formation. But I was dazzled by the daybreak in the most serene highland on earth, near the border. Under the sky, after the day broke at 6 A.M., like new soldiers of a youth group after our courage had been tested, smoking in groups, we crawled our way through the shrubs. Three people selected from the team left all weapons and uniforms, and went towards Israel. (Apparently, they continue to search for the enemy.) Got on the shared bus that was passing by, stuck between bags of powder and cans of goat milk, and arrived at the camp at 7:30 P.M.. Had shooting practice and assembly and disassembly of guns until 9:30 P.M.. (Always carried a gun after that). Had breakfast at 10 A.M. (Based on what I saw, that there is always one soldier on cooking duty, regardless of how many people he has to serve and how long it may take. To save nine-tenths of the inventory is a must, no matter how small the meal you have for that day. Dining for more than ten minutes means a party, so their motto is "eat, shit, and sleep quickly"). Free time is from 10:30 A.M. to 12:30 P.M.. During this time they do laundry, write letters, read, play baseball, or walk to a nearby village for personal shopping. Have a tea break at 1:00 P.M. Make chai tea in a kettle and pass it around and drink from it. Attend study group until 5 P.M.. Main texts are "PFLP's strategy theory," "Our moral standard is our revolution," "Quotations from Chairman Mao Tse-tung", "How the People of the Democratic People's Republic of Korea fought against Japanese Imperialism." Once the discussion starts, centering around the tutor of the day, they always end up discussing "Chairman Mao's military theory." Discussions are held under the scorching sun, requiring more energy than a military procession, and they have to literally, through their bodies, digest the correlation between "yes and no" and "good and evil". And their squinted eyes always stare at the desert, at the border. (They are allowed to piss, shit and take a nap during the session.) Dinnertime is signaled at 5 P.M., and they have dinner in shifts until 7 P.M.. After that they have free time;— which means sleeping time, except for those on security guard duty, checking every hour and half until 2:00 A.M. Besides, firearm duties are split into tasks, and once a week the captain handles contact with HQ to manage food supply and emergency preparations, all with very little sleep.—I find it impossible to film them through the viewfinder during this time period unless I persuade myself, "I am a guerilla fighter." First, fundamentally, why do we have to put their operation activities into words? Second, without focusing the foundation of my policy on my own physical limits in regard to digesting the curriculum to become a guerrilla soldier (carrying an AK-47), while holding a camera, I felt like passing out. Third, I realized that if I recognize the reality of the context of guns as <language> at the refugee camp or on the home front, as well as at the FOB, where the refugee camp constitutes their life, there was absolutely no basis for me to hold a camera, I thought. I therefore consider that I should focus my filming exclusively on an object: <guns>.

June 19: Headed for Jerash Mountains, called the "mountain" of Jordan, the largest base of Palestinian guerrillas. Traveled Samar Golan —> Daraa —> Damascus —> (Daraa/border) —> Jerash, taking a 400-kilometer detour under the scorching sun to erase our trajectory, but declined entry to the mountain by the guards, because the mountain and its entrance, the Gaza refugee camp, is under military jurisdiction, as well as the fact that I was a foreigner. Headed up to Amman. Today, in a matter of one day, passed three checkpoints in Syria, and nine in Jordan. The deep friendship between Japanese imperialism—referred to as "Yaban,"(Japanese)—and the governments in the Middle and Near East is convenient for our trip. Immigration taxes incurred for the film equipment. Due to strict inspection policy towards Palestinians, even the details of their unopened mail are checked. The countless bullet marks spread like a spiderweb on the windshield of a passenger car waiting to clear customs betray the tense relationship with guerrillas.

June 20: Went to the Ministry of Information, and spent half a day explaining our intention: to shoot a documentary film about historic remnants, from Jerash in the north to Aqaba in the south. Convinced them and obtained shooting permit. Immediately return to Jerash, but were told that we can't even enter the Gaza camp or the mountain without a permit from the Jordanian government forces, as well as from the Ministry of Information (which is absolutely impossible). Insistently stayed there for three hours, but were chased out. After feeling perplexed, discovered an old road that was drawn subtly on the map, and tried to get through the checkpoint there shouting, "Yaban! Yaban!" We safely passed the

checkpoint, which was equipped with three machine gun turrets, and continued driving up the empty mountain road, with no signs of cars or people. The signs of the government force's turrets and tents that were occasionally seen at the ridge of the mountains disappeared, and instead men in combat uniform became visible here and there under the shade of trees. We were arriving at the so-called "mountain" where Palestinian guerrillas re-mobilized after a fierce battle in Amman in 1969, a holy site for the Palestinian guerrillas.

3. A feeling <creates> <news reports>

But, the problem is, what is power? What is a 'reader'?

Is it necessary to distinguish 'oppressed people='readers' from <creators>, both capable of asking again, "What is class-based language?" in terms of the basic criteria of <expression>?. And is a <creator> alone to be responsible for the 'revisionism' of "applying introspection as method"?

Or, has what Tsumura calls the 'oxymoron,' the act of involving work not based on "applying introspection as method" rendered the cinema 'movement' meaningless?

And conversely, as Tsumura argues, "No matter what an agent for the movement should be, as long as it is an agent for the movement, it must have a system of messages, and, as I have been proposing, this system has to take the form of journalism. Whether it can actually form a class-based language or not depends on our ability to grasp reading as the primary activity, our understanding that <creation> as a form of self-expression is a mediation for the people, the reader, in the process of self-negation, understands it as the secondary activity in this entire process. Recapturing the site must be pursued not in the image ghetto we call cinema, but 'in the city.'" (Tsumura Takashi) When comparing the reality of the cinema movement with the reality of a 'demonstration in the park,' we can still consider the irreversibility of the image—on which Shuji Terayama might remain noncommittal, saying, "one cannot project an image on the wall of a building in the light of the day"—as a message (image processing not necessarily as defined by structuralism), and by extracting what is considered "secondary in the entire process" of cinema it is possible to signify "reading as primary activity."

The problem is the reality of cinema—in which this distinction between "primary" and "secondary" is divided respectively between <journey> and <truth>. In other words, what is at stake is to try to assimilate by dismantling individual <feelings> on the <journey>.

What Tsumura claims as the "direction of self-organizing ambiguity" in his strategy of reading along with Godard's <black screen> is a fair argument. But would the fair argument, in the context of the cinema movement, be literally based on the <direction> of reality, rhetoric-wise, and not a message? Hence, I will continue my <journey> as, "Adachi, who speaks out as creator."(ibid.)

"In image documentation, the person who documents must be deconstructed and changed through the confrontation with the subject which is documented, and the documentation of this process must be included in the documentary."(Oshima Nagisa, "Watashi ni totte kiroku towa nanika" [What does documentation mean to me] in *Eiga Hihyo*, July 1971)

This is also a fair argument about documentation, saying that it is based on encounter. The <journey> for the sake of encounter becomes part of everyday life of the documenting subject. It was Oshima who stated earlier, "Encountering can be a unique talent."

It is also deemed self-explanatory in this statement that, for the person who documents, this talent is a philosophical character in his everyday life. Would it be the fact that this talent has yet to be brought into anonymity, rather than being considered a philosophical character, that casts a shadow between power and reader, or <language> and <movement>?

In short, what is a philosophical quality of language? How should we realize a philosophical quality in the strategy of reading when Tsumura says, "No matter what an agent for a movement should be, as an agent for the movement, they must have a system of messages?"

We must call into question the <truth> of the <expression> (called cinema), as well as ask about the <expression> of <truth>, so that we should ask again "What does 'class-based language' mean, the major premise of the oppressed people?"

"How have we have been carrying out propaganda? We have obtained quite simple lessons for the past five years. That is, propaganda, immediately, is <information>, and <information> is the communication of <truth>.

Moreover, the best form of truth is armed struggle. Therefore, we believe that armed struggle is the best form of propaganda. (PFLP Information Center Ghassan Kanafani)

This <armed struggle> is the subject of documentation for me as a documentarian. But when they say that they represent their own <truth>, and their own <language>, will I also able to receive <armed struggle> literally as "class-based language?" I must acquire the reality of the entire <expression> and <journey> from the standpoint of reading the <language> that their <armed struggle>—especially <guns>—has acquired. They, in turn, must read the way in which <expression>, that I am going to discover by reading them, exists. Because the <language> between them and I that is going to be documented and discovered is summarized in the following two lines, but one enormous challenge, as strategy:

Victory to the Palestinian liberation struggle!

Build the world revolutionary war front for victory!

We must recognize their predominant premise as a strategy of reading here and now. Would it be possible to read the <language> "The best form of propaganda is armed struggle" through cinema?

June 21: Attended full demonstration-scale frontline formations by the eight independent factions, including Al Fatah, Sa'iqa, The National Front for the Liberation of Syria, PLO (regular guerrilla forces) and PFLP. Had shooting training. Filming permit still on hold.

June 22: Shooting training. Lecture and drill training on various timing devices. The situation of the "mountain" reported and a lecture on morality delivered.

June 23: Had shooting and ranger training. Mountain range on the side of Israel and Jordan surrounding Jerash looked entirely treeless, and the forest of red pine and olives continues towards Syria. Since the arrival of the Turkish army in the 1920's followed by the British Armed Forces, Israel and Jordan stripped bare the surface of the mountain apparently to contain guerrilla activity of fedayeen ("brave ones" who retaliate). At night torches set along mountains by Jordanian government forces and the Israeli army clearly indicate that the "mountains" are being surrounded, but they never launch an attack. Rather, they are just waiting [for us] to start shooting from Jerash, the guerrillas' holy site.

June 24: Called by the captain during the study meeting, and told that they can grant us a permit only to film an interview with him. The reason is, although all the operational information, in principle, has to be kept confidential, he said that we could film the 'evidence' to prove that if arrested by Jordan army, you will be in jail at least for ten years, and if you are found out to be a PFLP member by the Israeli army, you will be sentenced to ninety-nine years in prison along with the captain and others who have warrants. Apparently the reason was also due to our attitude towards training, and our shooting ability. Pulling out the camera first time in a while, got absorbed into shooting the interview.

June 25: Suddenly ordered to go down the mountain. Filmed the refugee camp in Gaza on our way back (blind bombardment by Jordan and Israeli forces taking place at night). Used our right to remain silent to cross the border this time. Arrived at Daraa, but main members were absent due to the meeting. Reluctantly left a message and headed from Daraa -->Madagascar. Drove at 120-150 kilometer per hour to reach the destination.

June 26: Went to the Information Center for the report, but main members were absent here as well. Instead, guerrillas I met in Daraa or Jerash were hurriedly coming and going.

June 27: Mr. Wakamatsu returned to Japan to prepare for the screening <newsreel film> in public. Shot some interviews as "messages for the Japanese people in struggle."

June 28: Started filming guerrilla operation HQs at different camps in Lebanon, including Saida and Saus. Still remain focused on ways guns exist.

July 2: Went to the base HQ Nabatieh at the Lebanon-Israel border. A few paved roads leading towards Israel were closed. Pass government checkpoint by showing "PFLP pass."

July 6: Visited a few villages already within Israeli territory in between days of training and filming. Mountains and fields burned by napalm. Bombed area with buildings without ceilings and rooftops. Debris of enemy tanks. Combat in everyday life including the escorting of wounded soldiers. But the landscape looks fairly peaceful with a view of "the Holy Land of Palestine" with Israeli fighters overhead, and the roaring of gunfire and sound of bombs resonating deeply. Can't forget that this is a battleground. Again, we are ordered to return to Beirut. Many commands move from one base to another.

July 10: The Information Center in Beirut was flooded with guerrilla soldiers. But on the 14th, like an undertow, they either disappeared into the central Beirut, or returned to the frontline. From this exact day forward, the Jordanian government army liquidated the guerilla bases near the Jerash Mountain-Syrian Border, in a joint operation with the Israeli army. As was reported by the Japanese foreign telegraph news, the Syrian government forces turned a blind eye.

After recording their <guns> and <messages> with more than ten thousand feet (a little under 5 hours) of film, I tried to watch Godard's *Jusqu'à la Victoire* funded by Al Fatah but returned to Japan without doing so on July 21st. As of September 10th, this record is still ongoing. Because our joint production work with the Japanese Red Army Faction developing <armed struggle> based on their strategic theory, "Preliminary armed insurrection --> Confrontational struggle" is still ongoing. But it is clear that I cannot give up the standpoint of 'creator' to 'report' <armed struggle> applying the introspective method as "Can Shinjuku drunks become guerrilla soldiers?" until this <report> of a <journey>, this feeling embarked on, takes shape as <newsreel film> Red Army/PFLP: Declaration of World War.

The best form of propaganda is <armed struggle>. Unless we <create> the <news reports>, our <language> will not be expressed as "class-based language." Our <journey> continues.

<Hodo> to <sozo> no kairo: *Sekigun/PFLP: Sekai Senso Sengen no tame no noto* [Circuit of <Reportage> and <Creation>: A note for *Red Army/PFLP: Declaration of World War*]. *Eiga Hiho*, no.13 (October 1971): 14-23; *Eiga eno Senryaku*, 15-32.

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STILLS



AKA: Serial Killer, 1969

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AKA: Serial Killer, 1969

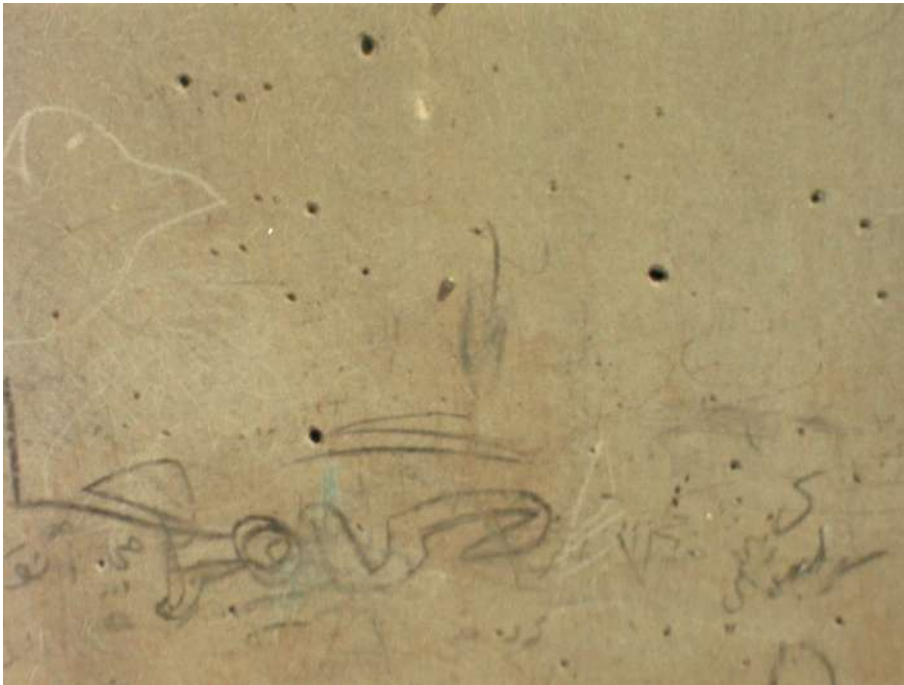


AKA: Serial Killer, 1969



Red Army/PFLP: Declaration of World War, 1971

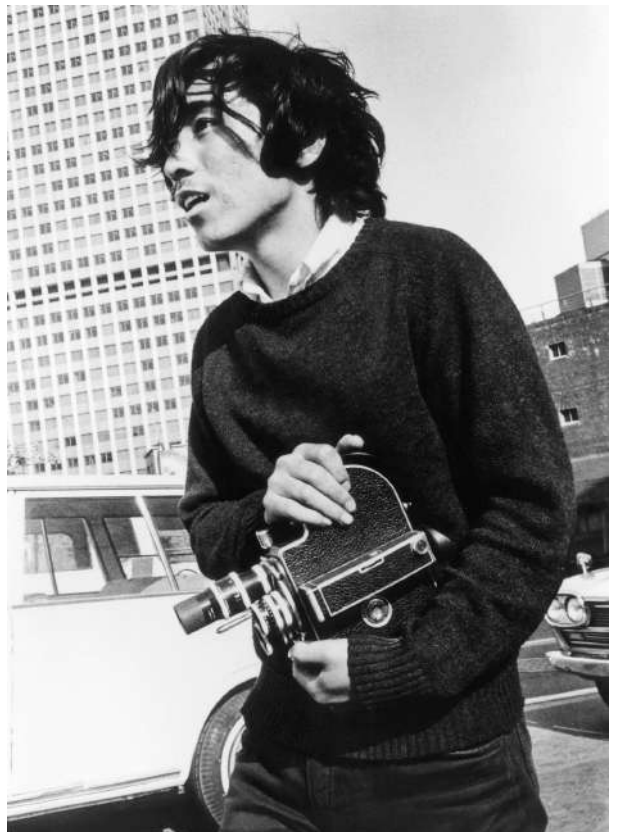
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Red Army/PFLP: Declaration of World War, 1971

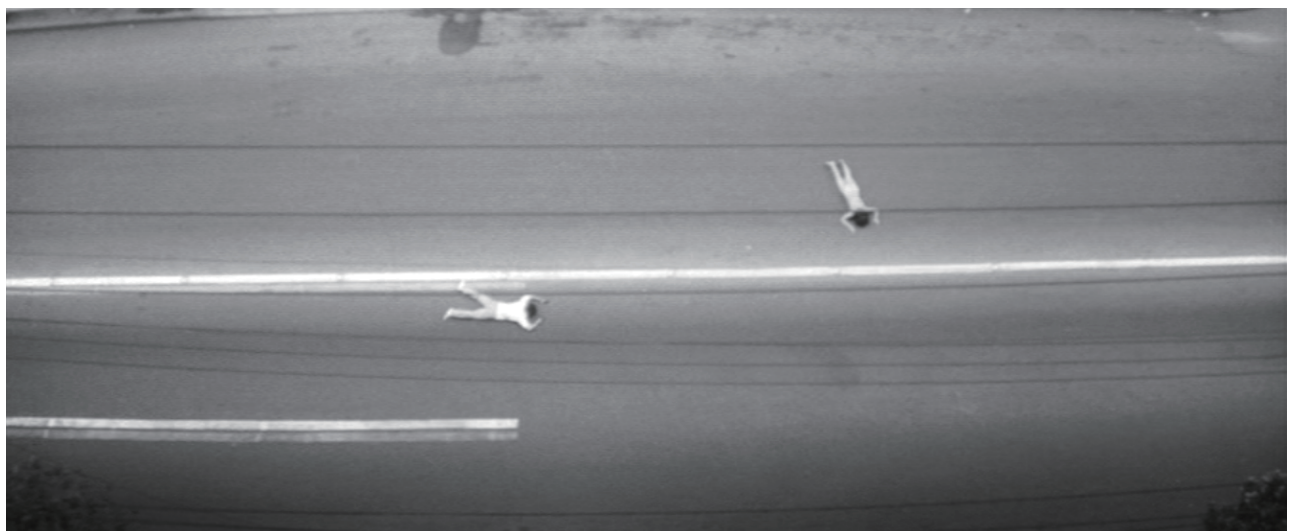


Red Army/PFLP: Declaration of World War, 1971



A Man Who Left His Will on Film, 1970

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Go, Go Second Time Virgin, 1969
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