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| **About you** | **[Salutation]** | Rea | [Middle name] | Amit |
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| **Your article** |
| Masao Adachi (May 13, 1939--) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Adachi Masao is a Japanese filmmaker, scriptwriter, and political activist. He began making short experimental films while he was a student at Nihon University in Tokyo. One of these films, *Wan* [*Bowl*] (1961), won first prize at the National Student Film Festival. After graduation, he continued to make radical short films that dealt with overt sexuality and left-wing politics. In the mid-1960s, he began collaborating with director Wakamatsu Kōji (1936-2012) on various *pinku* (soft-core pornographic) films. Many of these films, too, explored radical leftist politics with themes of sexuality, gender, sex, and sexual crimes. In 1971, he co-directed a documentary film, *Sekigun-P.F.L.P: Sekai sensō sengen* [*Red Army/PFLP: Declaration of World War*] (1971), with Wakamatsu, which portrayed the Japanese Red Army’s collaborations with the Popular Front for the Liberation of Palestine in Lebanon. Soon after, Adachi moved to Lebanon, to deepen his involvement with militant politics. There, in 2000, after a short imprisonment due to visa related charges, he was extradited to Japan, where he spent eighteen more months behind bars for his militant activities. In 2007, he released a new film, *Yūheisha — Terorisuto* [*Prisoner/Terrorist*], loosely based on the incarceration of Red Army Member Okamoto Kōzō, who took part in the 1972 Lod airport massacre. |
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| Further reading:  (Furuhata)  (Sharp; Sharp) |