TERAYAMA SHUJI AND THE EMPEROR TOMATO KETCHUP
The Children's Revolution of 1970

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Abstract

In *The Emperor Tomato Ketchup*, theatre and film iconoclast Terayama Shuji fashions a kind of chant, a song that takes the world and finds the very worst in it, and calls it a utopia. The result is a frightening blend of eroticism and dispassion, the coldness of an un-judging documentary washed with the horror of children who massacre and enslave their parents in a fit of innocent revolution. How was this world created, from where comes the horror, and where the beauty? A look at the history of the nation, the man and his creation; all fashioned Frankenstein like, from the ashes of WWII, occupation, and the betrayals of family and civilization.

“Life is pain, life is fear, and man is unhappy. Now all is pain and fear. Now man loves life because he loves pain and fear.”

-Dostoevsky, “Demons”
Style and Translation Notes

All translations from the Japanese, unless noted otherwise, are by the author. All attempts have been made to accurately convey both the literal and conceptual content, with the knowledge that many of the writings may have a multiplicity of interpretations due to their poetic nature.

Japanese names are presented with family name first, given name second. Non-Japanese names are presented with given name first, family name second.

Titles of works in Japanese are presented in three ways: First, for works which have a popular established English title, the English title is used without other reference. Second, works which have no established English translation, and which are referred to consistently, are given with the romanized Japanese title first, then a translation used for the duration therein. Third, for works which have no established English translation, and are not a constant reference, only the romanized title is used.

Titles in any language not Japanese will be referred to in the original language or English translation as deemed appropriate.

All referred to names and titles are given in Japanese in Appendixes B and C for the convenience of the reader.
Introduction:

Basis of Research

Rationale

Japan and the West has a history both unique and complex, expressed both through the national interests of treaty, war, occupation, economic trade and the constant give and take of social and artistic ideologies. For the artists who grew up in the sacrifice and carnage of war, and lived through the poverty of occupation, the return to posterity at the cost of a return to wartime production brought outrage and defiance. They began to question reason and nature, that society could allow the lessons of the war to go unlearned, that the people would allow the duplicity of the government, and that even in themselves they could find the capacity exploit the world for their own ends.

Terayama Shuji, the great iconoclast poet artist, arose as the polar opposite to Mishima Yukio, delivering his most scathing critique of post-war Japanese civil society and its relation to the West in his experimental 1970 film *Tomato kechyappu kotei: The Emperor Tomato Ketchup*. This, his first full-length film, would combine his ideas of image and time with a utopian revolution of myth and history based upon a myriad of sources ranging from his home town ghost stories to Hegel, from Auschwitz to a school yard bully. The timing of the film was concurrent with the second renewal of the U.S.-Japan Security Treaty, where both left and right wing protesters found themselves jailed and marginalized in the face a government and people bent on embracing a pre-packaged future offered up by the West. Terayama Shuji, a man of great poetry and vision, with little experience in film making, set forth to make his own version of the truth.

Film was always a dream for Terayama, and many of his dreams take on the
properties of film. He saw film as a medium where theatre could walk the streets and the 
theater at the same time, a sort of poetic duality of man's dream placed upon the concrete 
and glass of the city. Each scene of this film is theatrical, the shots often long and 
agonizing, the camera used as an eye in a city completely transformed into tragedy. In 
later years Terayama would turn to street theatre, attempting to make the whole city his 
stage, a germ of which we see in conception and execution of The Emperor Tomato 
Ketchup. Documentary in style, accepting the camera as witness, the players and 
makers of this film are asked to believe the world they create did stop when the camera is 
turned off. For every scene witnessed by the audience, they are forced to consider a 
hundred more, for the world does not stop just because the camera moves on, any more 
than suffering ends when one averts one's eyes.

The Emperor Tomato Ketchup is a film that Japan has tried hard to forget. Shot 
using around 100 children, and adult actors from Terayama's theatre group Tenjo Sajiki, 
it is an odyssey of innocence, revolution, and an erotic utopia built on horror. It is 
political, ideological, artistic, and disgusting. It is banal and vulgar, and if you take a 
mouthful of it, it might make you puke. It is tomato ketchup. And as it defined a time, it 
also came to mold the artist into an international super-star of the underground.
Note on Content

The content of *The Emperor Tomato Ketchup* is intentionally graphic and disturbing, meant to exploit the purile fixation of man to the socially, aesthetically and ethically abhorrent. The scenes described and the photos included herein may verge on the edge of voyeuristic exploitation if examined with a socially conservative eye. This is not the intent of this author, nor of the original work, though aesthetic and social schema, which define works as pornographic and obscene have been purposefully co-opted, exploited, and subsequently rejected by this film.

The 1968 pistol execution of Bay Lop in Vietnam is by any measure a horrible and morally unconscionable act, tied irrevocably to a photograph which is intrinsically beautiful in composition. The Nazi camp guard who weeps to Schubert after a day of gassing Jews is no less a monster, and also no more than human. One of Terayama's intentions was to capture this duality of innocence and and destruction, brutality and beauty.
Note on Version

The Emperor Tomato Ketchup was originally edited to be 85 minutes, then re-edited and produced at 76 minutes in 1970, and later cut and split into a 28 minute version by the same name, and a 12 minute short entitled janken senso: Paper-Scissors-Rock War in 1971. The 28 minute version is a condensation of high points from the original, with various patterns of German text splashing the screen a late addition for the German Television Bureau, who printed this version for European audiences. Paper-Scissors-Rock War is a 12 minute film with one scene, where two generals fighting a never ending war of paper-scissors-rock. This scene stands alone as its one scene within the produced 76 minute version of The Emperor Tomato Ketchup.

Terayama comments on this transformation in his introduction when the short version was shown at the Kanda International Film Festival: “This movie, was first about one and a half hours, but due to the force of public lack of interest, it has bit by bit been cut short, so that now it has become 28 minutes. Next year, it will probably become 5 minutes. So please watch it soon.” (NO THANKS 5-6) Kawarabata Yasushi, a noted film critic, notes that “the fault in the short version of The Emperor Tomato Ketchup is that, not so far as Tabasco sauce, but a chili-sauce level taste it has become... the over sweet nasty flavor of Tomato Ketchup has faded.” (6) His complaint points to failure of form to support the content or philosophical basis of the conception. The film is not supposed to be easy to stomach; making it so by 'spicing it up' defeats the conceptual basis of the film's basic truth.

The short version was a created export, modified to fill the perceived needs of a European audience and the feedback of viewers in Japan, and does not fully represent
Terayama's original vision. The 85 minute cut can be considered a rough cut, or pre-edited version not shown in a public forum. For these reasons, the focus of this study, and all references hence forth to the film, are of the 76 minute 1970 cut, which at the time of writing was available for purchase in VHS format from Image Forum in Tokyo. The only exception is the composite scenario given in Appendix A, which includes all the scenes that were shot for use in the film, with the parts not used in the 76 minute version noted in the text.
Chapter 1:
Context: History is Accidental

Section I: Japan and the West

The lethal possibilities of atomic warfare in the future are frightening. My own feeling was that in being the first to use it, we had adopted an ethical standard common to the barbarians of the Dark Ages. I was not taught to make war in that fashion, and wars cannot be won by destroying women and children.

- Admiral William Leahy, “I Was There”

The relationship between Japan and the West, in particular the U.S.A., is one without historical parallel. From Japan’s emergence after two centuries of isolationism, to its rise as a world power in the WWI, the relationship with the west, and with the U.S. in particular, grew ever more complicated. The next years would bring the occupation of Korea, the reward of Manchuria by Western powers for services rendered, and finally all out war against China, Britain, and the U.S.A. The result as history tells us, is the only use of nuclear weapons on a civilian population, Nagasaki and Hiroshima would be the end of Japan's dreams of empire.

The U.S.A., the country that formed the opposite of this unique pair, arrive as
new conquering gods, replacing the Emperor with the Bomb, chocolate bars, and promises of a new era of peace. With occupation came an ironic sense of freedom, the Thought Police were abolished, political prisoners set free, and democracy set to flourish in a Japan no longer ruled by fear and nationalism. With the perceived liberty of thought and action came a drive for political and social revolution. The Japan Socialist Party was founded in 1945, while the Communist Party reemerged from hiding after years of persecution. Purges of the Diet and ministries of pro-war politicians opened the path for these emerging groups, creating an atmosphere of possibility. Drafts of the new constitution renounced war, and war time factories were quickly being converted for domestic use in rebuilding the war torn country. The people of Japan were asked to believe in a peaceful democratic ideal that would replace the war time indoctrination. MacArthur would in 1951 in front of the United States Senate, compare the Japanese nation to a 12-year-old child, not just because they are short, but because they believed in the goodness of those in authority. He thought of himself as a father, something that Terayama could not have failed to note and integrate into his vision of a children's revolution where the father is forced to lick the boots of the son or face execution.

The first blow to the 'children' would come a short two years after Hiroshima as MacArthur began open preparation for the war against Communism, which would, by 1950, plunge the Korean peninsula into war. In Japan factories were re-converted to War-time production, the Communist Party was accused and purged, once again facing a choice between ideology and internment. War-time army and navy officers were “de-purged”, and the dream of a peaceful democracy, open to all views, shattered in the resurgence of militarism. The people of Japan were encouraged to forget the past, only 5 years gone, and once again begin the engines of war. In 1951 the U.S.-Japan Security
Treaty was signed into existence, presented as a Japanese request for the U.S. to station “land, air, and sea forces in and about Japan,” (Tsuzuki 376) but in truth a decision by Western allied powers to use the Japanese islands as a launch point against Communism. MacArthur went so far as to ask for Japanese ground troops to assist on the Korean peninsula, something all but the blindest of Japanese officials rejected in the face of atrocities past. They could not refuse, however, the shores and industries of Japan as a staging point for the United States military might in Asia and the Pacific, something which has continued to this day.

While the war in Korea boosted the economy through huge influxes of American money, as well as precipitating the rise to power of the right wing and former war-criminal Kishi Nobusuke, popular opposition grew with every passing year. The opposition movement reached a fevered peak in 1960, when over 70,000 protesters gathered outside the Diet, where the U.S.-Japan Security Treaty was being modified and re-ratified to increase the ability for Japan to defend its own shores, as well as allow the U.S. to expand its military launch capabilities. The protests, growing increasingly violent, came crashing down when in a clash with police outside the Diet, 20-year-old student Kanba Michiko was killed. On June 20th, just five days after her death, the modified treaty was signed into law, further expanding the role of U.S. forces in Asia. After her death, and the failure of the protests to beneficially effect policy, popular support for the protesters plummeted. The government had been successful in its propaganda, convincing most of the populous that fault over the death lay with the action of the unarmed citizens and not the police.

Despite facing ever increasing public and official indictment, further protests, primarily driven and manned by students, only grew in intensity and complexity over the
following decade. The stakes were raised on both sides, when what once would have been mere civil penalties in 1960, became criminalized as injures from violent clashes between police and students increased. In a demonstration at Haneda Airport in the Fall of 1967, a Kyoto University student was killed and approximately 600 protesters injured in conflicts with police. The response to violence became violence, such that by the same time the next year, demonstrators began relying on Molotov cocktails as support for the usual rocks and poles used to stave off police clubs and shields. Foreshadowing rifts that would in a few years time rend the Socialist movement apart, internal strife took its toll as factionalized student groups argued and fought amongst themselves over political views and methods of protest. (Protests 5,6)

As in the West, students from Japan's top universities played the most vital roles, pitting their own privileged future against what they saw as a backslide of political and ideological freedom. Though preaching revolutionary ideas, the student's rhetoric had root in the post-war constitution, arguing that the government was in breach of its own laws. Between 1968 and 1971 a full 31,852 students are cited in police arrest records for "student group violence," with 16,123 held beyond the initial three day review period, and 6,549 brought up on criminal charges. (Laundry 16,19) This decimated the protester's ranks, starting with the most charismatic and vocal leaders. Under the pressure of police persecution, and the seeming public disinterest in supporting the student's cause, the 1970 renewal and expansion of the Japan-U.S. Security Treaty would go essentially unchallenged.

The government fought in both judicial and economic arenas. Realizing that material comforts would curb the support for radical change, they worked to create a complacent populous whose main drive would be the accumulation of more comfort.
The Yoshida Doctrine, which created expansive economic development from 1962-75, promised to, and delivered on, a tripling of the economy in just a few short years. The first, and most obviously beneficial, effect was that no longer were the streets filled with the hungry and out of work. The change was described to me by a former soldier in the occupying forces who returned to Japan in the 1980s to travel and revisit his own history: “Even the guys living on the streets had more money than me; he'd have a box, a big pile of magazines, a bottle of good Suntory whiskey, and be flipping through hundreds of dollars. He was clean and healthy. When I was there after the War it was a different world, lots of people on the streets and they had nothing.”

The second effect of this new material wealth was to quell any support for a large scale popular uprising against a government that had successfully secured a comfortable future for its people. With the desperate off the streets, or at least drinking moderately good whiskey, and everyone too busy making money in an effort to balm the social conscience, the protesters could be painted as being against national growth and family security. The police and the courts requested and were rewarded with powers of prosecution and suppression, such that direct opposition to government policy once again faced the penalty of incarceration. Many who had gained their liberty in the aftermath of Japan's surrender in WWII found themselves revisiting the very jails that had kept them silent through the dark decades of the 1930s and 40s.

The third effect, as an ironic pair to the second, was a relative economic independence which allowed for artistic rebellion to flourish, even as the popular rebellion waned. One could survive with some comfort on a part time job, while putting one's artistic and political aims at the forefront of one's activity. Small theatre groups, painters, poets, and independent film-makers flourished and multiplied, drawing from
pre-War artistic independence, and their own post-War loss of identity. The counter-culture of the times was collectively referred to as *Angura*, a Japanese pronunciation of the word Underground, and included such artists as Kara Juro and Terayama Shuji in theatre, Hijikata Tatsumi and Maro Akaji in dance, Yokoo Tadanori and Uno Akira in graphic design, Moriyama Daido and Hosoe Eiko in photography, and Mishima Yukio and Yoshioka Minoru in literature and poetry.

Many of these artists, though often famous for a particular talent, were involved in a multitude of expressive mediums. The Underground was characterized by an aura of possibility, where it was not uncommon for a man like Terayama to simply call up his friends and say something to the effect of, “Hey, Sawatari Hajime just bought a camera, lets make a film.” His friends, being photographers, graphic designers, actors and dancers, poets and talents of all kinds would say, “When do we start?” (Illusionary 93)

The Yoshida doctrine of economic growth both facilitated this courage of expression, and foretold its doom in the coming decades of civil ambiguity. The 1980s economic boom created a culture of corporate exploitation, reducing art to a tool of advertising, and encouraging a social conservatism that urged conformity and the importance of economic and physical safety over individual thought. The War lay forgotten as if a mistake of a different people, its rubble covered in a blanket of TV advertisements, glowing bill boards, and soaring skyscrapers, all declaring the superiority of Japanese economic and social policy. Play it safe, don't stand out, do your part, and you can have a piece of it. The Japanese dream was born, and it had little place for those artists and thinkers of post-War Japan that were still 'stuck' in the horrors and questions raised in war and occupation.

During this the myth of Japan as a peaceful nation persisted, such that many of
the generation born after the War have come to believe that the Japanese are inherently opposed to violent action. In my own experience I have shocked many younger Japanese by pointing out that their proud declaration that “Japan has not been involved in a war for over 50 years,” is not only false, but a dangerous naivety propagated by the U.S.A in their role as a military occupation force. Many truly believed that the War ended because the Japanese people saw the error of their ways, and voluntarily recused themselves from global military conflict. This cognitive dissonance, while a natural defense mechanism serving both the individual and the society, has been encouraged and re-enforced by both the Japanese and the United States government for generations, mostly through manipulation of the educational system and the news. Artists such as Terayama criticize both of these institutions heavily in their work. The counter-culture became the last best defense against self-delusion, but one with a tenuous hold on their role as protectors of dissension.

In the early 1970s the counter-culture of artistic and political culture came face to face with their own ineffectiveness. Facing ten years of failed protests that had alienated the public support, while making little headway as cultural or politically revolutionary, radical activism fell under a dark cloud. The far right, led by Mishima Yukio, collapsed after his failed attempt to rally a military coup and subsequent suicide in 1970. The same year, both extreme left and right suffered in the police enforced “un-protested” renewal of the U.S.-Japan Security Treaty. In 1972, with the Asama Sanso Incident, where violent internal purges shattered the communist left, the last remnants of hope for a revolutionary society were dashed. Only the artists would remain to hearken back to a post-War activism, the dreams of political freedom, and the loss of the Japanese identity. The remainder of the 1970s would be a struggle to reconcile their own ideological
convictions with the failure of a soon to be forgotten movement; a history never to be taught in schools.

Terayama, having come to Tokyo as a student in 1955, arrives in the calm before the storm of activist culture in the aftermath of the Korean War. It is an atmosphere of possibility, a time when the future of Japan was once again in contest, and blood ran high with ideological fervor. But Terayama finds himself forced to the sidelines due to a sudden illness. So from his hospital bed he is able to find his path, make his judgment on the state of the world, and re-emerge with his first call for the youth of Japan to *sho o suteyo, machi e de yo*: *Trash your Books, Hit the Streets*. This, his most famous book, later to become his most celebrated film in Japan, calls for the youth of Japan to leave their families and create something for themselves. Youth's duty was not to Japan nor family; their life's blood not to be spent for nation or people, but in the fight for freedom of expression, unfettered by the bounds of sexual, political or social restraints. Many young people would heed his call and come to the streets of Tokyo to join the forces of dissension, and Terayama would honor his end of the bargain by giving them a place to stay and work in the form of the Tenjo Sajiki Theatre group.

If *Trash your Books, Hit the City* was his call to arms, *The Emperor Tomato Ketchup* would be his warning, and a prophetic vision of the dark utopia emergent from limitless political and erotic expression. Compared to many of his contemporaries in the Underground Theatre and Art movement, he was older and had direct memories of wartime Japan. Where others have nightmares of derelict cities and starving children, Terayama must include fires and the charred bodies of the Aomori firebombing. He had no need for nations, for it was the nation that had killed his father, taken his mother, and destroyed his youth. He had no need for family, for it was family that had left him all but
an orphan in a closet in the back of a theater. This, combined with his own terminal
illness, gave him a darkness few could touch, and a freedom that few could comprehend.
Section II: Terayama Shuji, the Haiku Boxer

I might, by sewing together your eyelids, deprive you of the spectacle of the universe and make it impossible for you to find your way: I should not act as your guide.

-Lautréamont, “Maldoror”

Dec. 10th 1935, Hirosaki city, Aomori prefecture, Terayama Shuji is born the only son of Terayama Hachiro and Terayama Hatsu. He describes his own birth in terms of a film, where his slightly opened eyelid became the screen, and his whole body the projector. But the story, and what kind of drama it was, he cannot recall. As an adult he puts often emphasized his lack of an official name first month of his life as defining to his identity, or non-identity. His father, a “thought crimes” policeman, possibly abusive to his wife and positively idolized by his son, is called to duty in early 1941 for the Pacific front. Terayama, then 5 years old, cannot, in later recollection, forget staring at a window where the apparition of his soon to be dead father, “bit by bit, like my own lonely silent movie hero, is projected for me.” (Experiments 38)

He is nine years old when American air raids on Aomori killed more than 30,000 people, just eight days before the first atomic bomb destroys Hiroshima on August 6th 1945. In the “envelope of darkness” that follows, Terayama describes himself as having a vision of his absent father, and nearby his mother’s face, in the darkness creating a double reflection with the profile of the actress Irie Takako. Already his dreams, at least
as recalled decades later, are taking on the form of film image, as he perhaps subconsciously recalls the paper fan advertising the 1930s film *Jintan*, where arm and arm with actress Hamaguchi Fujiko, the darkly beautiful Irie gazes forth from a softly rippling lake. Reflected in the pool beneath her is a faceless form wrapped in dark shadow. *(Fig 1)*

![Fig 1. Round fan advertisement, featuring Irie Takako on the left and Hamaguchi Fujiko on the right](image)

Six days after the second Bomb on Nagasaki, the war ends, but Terayama's father never returns, dying of dysentery on the Indonesian island of Celebes (now Sulawesi) in September 1945.
At age 13 his mother leaves to work in an occupation base camp in Kyushu, leaving her son to survive on his own. Terayama is raised in a cinema house, where relatives gave him a bed at the foot of the reverse side of the movie screen, a space often used in times past to sleep, as Terayama ruefully notes later “only recently do movies have sound.” From this small corner “gradually, from images that floated up [imagined] from the sounds and the obscured reverse images I could see, in that gap my interest began to grow. There my own image was actualized.” (Image 255) At the time the theater enjoyed exclusive distribution rights for Central Motion Picture Exchange, so stars from Paramount were often present for publicity purposes. Unlike many who would see the stars only in the films, Terayama would grown up able to see and touch the real thing, but only piece together from desperate sounds and images the screen personalities the actors invoked.

In 1955, after an active literature and haiku career in high school, Terayama enters Waseda University in Tokyo for literature. Soon after, at age nineteen, he is diagnosed with nephroa and is forced to spend much of his time in the hospital over the next three years. This time becomes formative in his move toward a literary and philosophical maturity, spent reading such authors as Georges Bataille, Franz Kafka, and Karl Marx. He becomes most impressed with Comte de Lautréamont's Les Chants de Maldoror, which he read several times during his convalescence and continued to study throughout his life such that the work tops his list of all time greatest books. (Museum 1 104) Lautréamont, born in 1846, in shades of Terayama's own birth, is not given his Christian name, Isadore Ducasse, until months after his birth. Maldoror, the title character of his work, heralds the literary arrival of the surrealist anti-hero, who finds a kindred spirit only in the bloody copulation with a shark, and stands in witness of a
strand of God's hair as it relates its master's rape of a woman and flaying alive of a young man. (Maldoror 99,123-124) The images are brutal and lyrical, questioning the rights of God to eat his own children in both poetic and actual terms. Maldoror, the hero, would rather eat God that be eaten by Him, something Terayama would recall as he declares himself, as the creator, willing to be eaten by the children of Ketchup.

It is in these years he buries his dream of becoming a boxer, and accepts his role as a master of words. He writes: “In place [of boxing] I became a poet. Then, I thought I should think about knocking out people with words. Because for a poet, words can become lethal weapons.” (Pocket 6) The same sickness that helped create the artist would take his life in May of 1983. His acknowledgment of his own internal plague was both liberating artistically and shattering personally; describing himself at age 22, he writes: “The heart of the mouse is grey / A sad, sad grey.” (Betting 1) Ducasse, who dies at age 24 of “uncertain causes,” (Maldoror 1) leaves his own apocryphal trail, and at 22 years of age writes: “It’s as if this heart, once so full of strength and love were annihilated.” (267)

The idea that perception can define reality, that a book might hold clues to creation, that fantasy is the line that holds fate together become themes in Terayama's world. He finds a kindred spirit in the complexity and uniqueness of thought involved in the writings of the Argentinean Jorge Borges' short fiction, which dealt with history, religion, and the puzzles presented by human life and its relation to a structured 'labyrinth' universe. Famous for noting that it was Judas, not Jesus who made the ultimate sacrifice, and thus was the true son of God, Borges' gifts included the ability to use the readers own preconditioned perceptions to illuminate truths in such a fashion that a logical dialectic argument is built between text and reader. Terayama, a self professed
boxer of poetry, could not help but recognize the genius and beauty of Borges' construction standing as the opposite pillar to Lautréamont's purposeful rejection of all truth in logic. Terayama, as much an artistic opportunist as he was an original thinker, borrowed liberally from both camps to construct his own investigations.

A prolific writer of poetry, essays, fiction and plays, he published over 40 works before 1970, and had nearly 200 publications to his credit at the time of his death (Museum 1 110-111) On new year's day 1957, Terayama publishes his first book, Ware ni gogatsu o: In Us, May. His first play, Chi wa tatta mama nemutte iru: Blood is Standing Asleep, is performed in 1960, and reflects his interest in the criminal, cemented by his discovery in 1958 of the anti-establishment American writer Nelson Algren, whose fiction endeavors to embody the wisdom of the greatest of biographical poets:

I am one of them-
I belong to those convicts and prostitutes-
And henceforth I will not deny them-
For how can I deny myself?

-Walt Whitman

"You Felons on Trial in Courts"

The impression of Algren's work can be seen in all aspects of his life, from his assertion of the criminal as theatrical, to the social outcast's status as the 'nameless face' hero. His connection to the American outcast extends to, and tributes itself to his love of jazz and blues, and a self association with the American Negro. Terayama's affinity extended to the poet Langston Hughes, who cared little if the world thought of the Negro as beautiful, only that the Negro did, and included Harlem born author James Baldwin who observed: "If you don't know my name you don't know your own." (Never xiii)
Terayama thought of himself as a 'Negro Japanese', emphasizing his own origins in the far north of Japan as well as his unusually large size for a Japanese man. He enjoyed and exploited his role as an outcast. He noted that the American Negro can never be a hero in American society, "not due to their political powerlessness, but because they suffered an 'invisible existence'." (Tour 6) He built himself into the role; more than accepting, he embraced his difference and did his best to let everyone know just how different he was. His world grew from a point inside his own realm of the beautiful, and did not seek to include those who would not, or could not enter. This he had learned from Jazz, and the idea that an invisible existence does not have to extend to your own perception of yourself.

1960, the same year as his first live play would be performed, saw the broadcast of the radio play Otona gari: Adult Hunting, in which children revolt against the authority of their parents and begin to kill and enslave them. A precursor to The Emperor Tomato Ketchup, the play is done in radio news style, with the result that in shades of Orson Welles' War of the Worlds, panicked listeners were locking their doors and calling police stations. Formal complaints from the city PTA cited that while the play's "revolutionary words may be beyond the comprehension of children, the brutality of children killing parents with guns, only teaches antagonism." (Drama 403) With the rising controversy Terayama backs down, taking a job at NHK, Japan National Television until the summer of 1964, where he says: "Eventually the days of eyes being shut came to an end," (403) and the idea to make his own film adaptation grew in his head. This time he would call it The Emperor Tomato Ketchup and include more than just the allegory of Adult Hunting, carrying instead the "connotations of violent expression of 'children' by 'children'." (403)
William Golding in *Lord of the Flies* wanted to show that humanity, and Britain in particular, was not separate from the brutality and tribal indoctrination which occurred in Japan and Germany. Human nature is found defective from the base in a universal sense, and no civil or political organization of such inherently defective individuals can proceed without the propagation, in fact the expansion and explosion of those defects. *(Lord 189)* Terayama also chooses to use children to examine civilization in much the same way, allowing that if the tools of adult political and military organization were in the hands of the 'innocent' then we would find innocence even more terrible than when in the hands of those capable of recognizing their own guilt.

In 1970 Terayama writes and directs and produces *The Emperor Tomato Ketchup*, a monochromatic 76 minute experimental film in which he cries out the doom of revolution, the futility of power, and the innocence of fascism. He is aided in shooting by the photographer turned cinematographer Sawatari Hajime, who he had recruited to the project five years before, when the film was but a germ of an idea. *(Illusionary 92)* The score is composed by the ever present J.A. Caesar, and his assistant directors are Kawakita Kiyomasa and Matsusawa Happyaku, the latter also helping Terayama in editing. The actors are 70 un-credited children, Niitaka Keiko, Salvador Tali, Apollo Taro, Hashimoto Koji, Kanba Maya, Ono Masako, Demaemotsu Shiro, and Abashiri Goro.

Most, if not all of the adult actors and crew had worked with Terayama in the past. As for the 70 odd children, he had several concerns, the first being the children's own lack of expression. He complains that they are already too far along the path of indoctrination to run free in the way he imagines. He seems to have actually hoped that by giving children the means, and showing them the evidence of their oppression, they
would actually rise up in revolution, leaving him free to film it. This naivety was quickly dashed, and while he had to set aside his original vision of improvisation he could not completely abandon spontaneity as an artistic tool. The script he settles on is one that is shown briefly around, and then, for the most part, forgotten as soon as the camera began to roll. It is a script mostly of place, image, and ideas, with nothing that had to be learned or memorized, and nothing that could hold an actor or scene back from going on its natural course.

More evidence of his desire for a true revolution in the guise of a film can be found in his concern for the well-being of the children. He worried that to 'awaken' them to the revolution would be the equivalent of ideological kidnapping. In a talk over tea Kawarabata gave Terayama some advice on the subject, "You, if you wake the children, then you must eat the children." Terayama answered: "I cannot do that, but I am prepared for the reverse eating." (NO THANKS 6) Similar to the adults in the film, Terayama cannot bring himself to destroy children, even when faced with his own possible destruction. It is precisely this property in the adults, a weakness one might say, that children do not have, making the revolution necessarily successful. While Terayama may have set out to destroy the Japanese family, it is a mistake to believe that he did not care deeply for the children in those families. He wanted revolution in what he saw as a corrupt system, where civilization has arbitrarily forced a contract upon the innocent from the moment of their conception. In the simplest of terms, he wanted to save other children from what he experienced as an abandoned child from an abusive family. It is no secret that the ill will he held toward his mother followed him most of his life, driving many of his artistic endeavors.

In a 1974 interview with film critic and writer Joan Mellen, Terayama declares: "I
don't believe in political revolution at all. Rather, I am interested in a sexual revolution which includes a revolution in language, in touching, in writing.” *(Voices 283)* Children and sex would be combined, and a dark erotic utopia created on the blood of their own parents, which begins to look and taste a lot like the sweetly clinging red of tomato ketchup. The revolution of Ketchup is based on non-sexual erotic purity, Nazi brutality, and the grass roots organizational power of the communist party, all for the purposes of overthrowing the myth of civilization. The premier of *The Emperor Tomato Ketchup* was concurrent with the rise of mass political arrests, which could top 1000 people on any single day in 1970. Violence on the streets became a monthly occurrence as police and protesters clashed with clubs, poles, and fire. Terayama had his audience, if not a popular consumer one, and it was the young, the politically and culturally aware; the Communists and the student protesters that filled the streets. That Terayama does 'not believe' in political revolution must be taken in the context of 1974, four years after *The Emperor Tomato Ketchup* failed just as miserably as the student protests.

The film, upon its completion in the spring of 1970, premiers at Sogetsu Cinematheque in June as part of the regularly scheduled “Terayama and Jean-Luc Godard” showing. The total estimated cost of creation had come to 1,300,000 yen, or about 3,500 U.S. dollars. *(Scenario 141)* Commercially a complete failure, the audience found it too long, too slow, and for the most part unpalatable as entertainment, and untenable as political satire. Feedback forms distributed with the program came back with quite scathing criticisms, which frankly crushed Terayama's expectations for the genius he saw in his own film. It is a turning point for him artistically, and subsequent films would not follow *The Emperor Tomato Ketchup* conceptually or stylistically as he brings in more experienced editors and writes more linearly defined and definitive
scripts. Despite this, with the exception of perhaps Denen ni shisu: To Die In The Country in 1975, The Emperor Tomato Ketchup would remain his most well known film in the popular underground outside Japan, even inspiring a famous album of the same name by the British psychedelic-jam band Stereolab. Few would, however, see more than the 28 minute version that was created for export, and most of Western critique and praise is in reference to that version.
A cultivated 'civilized' man is regarded as a person instructed in systems, a person who thinks in forms, signs, representations—a monster whose faculty of deriving thoughts from acts, instead of identifying acts with thoughts, is developed to an absurdity.

-Artaud, “The Theater and its Double”

Film and theatre, like poetry and bank robbery, are very similar beasts in Terayama's world. In every sense he wanted to remove the barriers that held art in the categories imposed upon it by authoritative and restrictive thought. In theatre he is known for his ability to create unique images that strike out like photographs caught in the moment of evolution. Terayama cites his own influence by bromide development, a process that used the sun to expose and develop film stills, which photographers used often in and around the theater he lived in as a youth. Due to the weakness of the northern sunlight, the photographs could take up to half a day to fully develop. So, slowly, through the purple tinged chloride, the faces of the movie stars would begin to appear. Terayama notes that: “Of course, the image itself would not move, but depending on the time, the form that appeared would move; in effect it is not human motivation, but an image that depends on the flow of time.” (Image 254)

Terayama, like many of his contemporaries in the avant-garde, both in Japan and abroad, gave great care to the process of time as it developed on stage. Some might
liken his photographic-time view of developing action to Gertrude Stein or Richard Foreman's concern over the audience's non-synchronism with the rhythms of the stage expressed in the creation of a slowly evolving 'landscape'. But his theory of play-audience interaction had little to do with any attempt to make anything more palpable to any person's perceptual and internal rhythms. Rather, time is on its own course, as uncontrollable in the theater as it is in the world outside, and just as motivating and evolving. That Terayama's actors do not act in the Stanislavskyan sense, do not express a motivation or character, are connected only tenuously to any narrative action, is likewise no surprise to any familiar with his theory. The play evolves as dictated by time, as real or as unreal as the viewer's perception allows. In this way, the action holds an immediacy that is able to sidestep the issues of stage time verses perceived time. He creates a scripted happening that accepts itself as part of the audience's reality, and asks them to complete the world by their own means. Terayama is quite famous for saying that all his art, be it theatre, film, or poetry, is only half of what is needed, with the rest supplied by those who view, read, and participate.

Like developing bromide photographs, the action progresses toward an end which is based solely on time. Images created are already present in the art, evolving and changing as a representation of reality in concert with the light of nature, but due to the distortion inherent in that reality, become a separate entities in themselves. In other words, as the photograph is predetermined to develop into the face of a movie star, the realization of that potential comes through the application of sun light, but not without many unsought distortions on that path, impossible to foresee through classical dramatic or even psychological means. Terayama finds art in taking that inherent potential and applying his own sort of half-light, with faces which appear only half realized; these are
stained and misshapen forms that nevertheless hold the germ of evolving beauty. He writes: “Audience... The relationship between 'those who observe' and 'those who are observed' must be a shared experience. At the same time, the audience must have 'a face,' must be able to declare itself as such so that the individual may find his or her identity in an encounter.” (TDR 84,85) The light of nature, or the metaphysical sun that develops the image of beauty becomes the audience.

Familiar with Western theory and practice through his own readings on the subject, he created opportunities for first hand exchange in 1967, 1968, and 1970 with visits and tours to Europe, the U.S. and parts of Africa. The concerned theatre of the times, deeply involved with time, sexual liberation, political revolution, pacifistic anarchy, and its own self evolution, all had their effect on a young man already struggling to find the right questions to ask. He also began to discover out just how far a person could go on stage, and how the human animal reacts to disgust with equal parts attraction and revulsion. Terayama was a great fan of playwright Leonard Melfi, whom he met in New York at his showing of Having Fun in the Bathroom, which asks the time old question of why people look forward to visiting the toilet. (Tour 82-93) Terayama's own self acknowledged coprophilia plays no small part in his admiration for the play, and perhaps for the first time he finds acceptance of his own outrageous tendencies, using sin and disgust as liberating tools to thwart oppressive civil rules. In this we can trace his development to Bataille, whose writing he read heavily during his years in the hospital. In his erotic prose novel Story of the Eye, Bataille creates a trifecta between the egg of birth, the testicles of virility, and the eye of death all connected through the 'cunt' of Simone who washes all three objects with her urine. Terayama had connected long ago with the literary art that he loved, and now he had seen that art expanded to share
with an entire New York audience.

Terayama wanted a theatre that was sinful, criminal, and offensive. True theatre, by his own definition, is criminal. He flippantly reverses this, declaring that the criminal, sinful, and offensive are theatre. His practice followed his belief, as his record of arrests and the police lock downs of his theatre and film events attest. Terayama was terribly interested in the contest, he loved the struggle to win, the one-on-one of the boxers fighting in the ring, the clash of dark and light on physical terms. To be criminal is to be real, to sin is of the body, and Terayama preferred art which had the strength and immediacy of the fight. To make it real one could not act, could not have two players on a stage with the outcome determined. A fixed fight has no sport, no meaning beyond what is skimmed off the top to line the pockets of the producers. Terayama is happy to play the bad guy, present the criminal argument, and watch the war begin between actors and audience, perception and reality. Authoritative 'truth' and dissenting 'truth' would be pitted against each other and real casualties were known to result. In some cases the audience were physically attacked, resulting in one woman being hospitalized due to burns received while in the theater. Terayama brought her flowers.

Key to his theatre is a rejection of the 'Play' as an independent art based upon the written word. In his theatre manifesto he writes: “First and foremost, theatre must be severed from literature. To do so, we must purge theatre of the Play.” (86) He also rejects the restriction of place to a geographic condition, and puts it into a historical and metaphorical realm, “A close scrutiny of the contrasting notions of inside and outside as exemplified by the two sides of a door, should enable us to clarify our conception of the theatre as a space without contours.” (86) The doors of the theatre are the space without contours, as he argues that the city and the theatre are one; to hold a view, to make a
theory, or to act, on either side of that door, are indistinguishable.

In film he searched for the same immediacy he found in theatre. He experimented with ways to give visual projection a physical and current reality that defied the necessity to return from some imagined 'film reality' outside the world of light. Terayama believed in the eye as a projector, and one not limited to mechanical boxes or electricity, such that: "If the world's electricity dies, search for a cat, and use the glow from its eyes to project pornography." (Experiments 38) Terayama reveres the cat, who may live its whole life in darkness, with the world outlined in light only it can see. The cat cannot be turned off, the cat does not have to leave the dark, the cat never has to die, his world destroyed by light. He wanted film to leave the movie house, to paint itself on the sides of buildings in the sun, to be experienced as personal and powerful. He writes: "The world is round, so why is the screen rectangular?" (38-39) In theatre he was known to change his plays every day, but in film, he could not re-edit and re-cut for every showing. (Illusionary 38) His experiments would involve an examination of the space between audience and screen, introducing interference, obscuration, and a realization of time as a physical quantity. Kishida Rio, one of his closest Protégés, who later became a famous artist in her own right, recalled the experimental short Ro-ra: Roller, in which three girls are chasing a boy in a game. As the boy comes closer and closer to being boxed in, the actor who played the boy in the movie suddenly jumps up to help. He offers a third way out, a path that runs directly into the audience and creates three dimensions out of the flatness of the screen. He cries out to his own past, and makes a huge fuss, blocking the light of the projector, obscuring the image, breaking the image and making himself into the boy on the screen. He escapes by existing on both sides of the door and the film has ended with the introduction of what can only be called theatre.
Breaking the passivity of audience to the action of the film, creating the idea of audience responsibility for what they see is just one aspect of the experiment. A more subtle effect arises as the actor continues to age while his other self remains eternally youthful, such that in days to come the audience may not even recognize him for the same boy. Kishida finds subtext in the actor's state of being; though the actor may jump up and interrupt the film at the same point every time, say the same words, do the same actions, he himself, is different every day: “The actor on the inside is changing. There are times of emptiness, and of fullness. There are times one feels good, and also bad times.” (Illusionary 89) In these ways, the external and internal changes wrought in the actor would compliment, comment, and render the film experience theatrical in both its immediacy and physical struggle that spills out into the audience.

Terayama was primarily concerned with four principles which he outlines as integral to experimental film. He described these as: 1) Interfered with, 2) darkness not required in the city at midday, 3) audience can join the screen, and 4) dialog capable. (Underground n22 15) All four are self descriptive, leaving darkness not required in the city at midday as the most opaque in meaning, and also the most interesting in the context of The Emperor Tomato Ketchup. Terayama wished for film to move out of the theater, and use the light of day to create image, just as the light created the bromide stills, just as light created the image of his father in a window, just as the walls of the city can become screens in the sparkle of the twilight. In the last scene of the film Trash your Books, Hit the Streets, the main character, a young man, speaks: “Whatever famous picture it is, it has no existence outside the darkness. If only one light were to blink on, doesn't the world disappear?” (15) Cinema needs the darkness, and does not the young man know he is part of that world that disappears as soon as the lights blink on? He is
addressing the audience, in a way pleading with them, to leave the light on - or perhaps to turn it off. The film is *dialog capable.*

In an interview with Image Forum's Kawanaka Nobuhiro, Terayama was asked what film he felt was the most influential on his work. In typical fashion he replies with inferred qualifiers, answering as a politician might: “When I think of what, for myself, the most influential film would be, of course in literature it is Lautréamont’s *Les Chants de Maldoror,* for film it would have to be Buñuel and Dali’s *Un Chien Andalou* I guess, well...” *(Image 257)* Terayama, for all his love of image in film, theatre, and photography, what he felt most influenced him in all his art, always came back to literature and poetry. Such that even when asked what *film* had most influenced his work, he must first include *Les Chants de Maldoror* before he half-heartily gives *Un Chien Andalou* a nod of recognition. This not only shows his love of literature, and his particular affinity to Lautréamont's work, such that its inspiration stays with him in all his endeavors as an artist, but also his own pride in the myth of his origin as a self-made artist.

Terayama was not alone, nor even the first to tackle the nature of experimental, *imagination* based film. While greats such as Orson Wells and Frederico Fellini would always figure prominently in Terayama's vision of himself, he also gives credit to the early American avant-garde, in particular Kenneth Anger. Anger, who had in 1952 attempted and failed to create a film version of *Les Chants de Maldoror,* was obsessed with the ideas of God and evil, violence and Fascism, and the primacy of the imagination. He, along with Maya Deren, Stan Brakhage and others, would pave the way for the 1960s movement casting film as metaphor; mythopoeic and graphic representations of dream and ritual. Terayama completes his version of *marudoro-ru no*
uta: Les Chants de Maldoror in 1977, wherein he selects phrases from the book, and
breaks them apart only to recombine them in collages of image and word. It is “for the
purposes of a new Lautréamont; to try and make an 'operating table'.” (Illusionary 124)
A sort of resurrection of the man, through the power of a knife which cuts and
recombines, Frankenstein like, just as Lautréamont, himself a great admirer of Byron and
the romantic movement, would have appreciated. In The Emperor Tomato Ketchup,
lines from Lautréamont's Poesies are read aloud during the shooting of a central scene
involving young girls who certainly could hardly understand a word. The lines are
inaudible in the finished film, but leave a sort of watermark that can only be read by
those with a poetic sense that sees beyond the visual, and hears beyond the audible. This
is darkness not required in the city at midday.

Each of Terayama's principles, though differentiating in form, is designed as an
interrogation, to destroy the idea of film as something that happens somewhere else, to
someone else, in a strange rectangular world of which the audience can only view from
the safety and anonymity of darkness. It is this anonymity that he wishes most strikingly
to destroy, to force, through torture if need be, a response and an acceptance of self in
every experience as audience. The principles, more than methods, are ideological
constructs to guide the idea of film, and take many forms in practical use. Some films,
in line with Roller, use an obstruction in the gap formed between screen and audience
and can be considered to be using interfered with and audience can join the screen.
This space remains interesting even after the audience has settled in their seats and the
screen has settled in its flatness, as it emphasizes the dynamics of a life caught in
fluctuation between the two. In other words, the film is set, and the audience is set, but
what is created between the two is still to be determined. This method could depend
upon an actor planted in the audience or even the projectionist as in Cho fuku ki: Butterfly Dress Pledge where shadows of a butterfly and net are introduced randomly over the film. Seishonen no tame no eiga nyumon: Film Initiation for Young People is example of dialog capable. Three projectors are used, running the film forward in the middle of the screen, backward on the right of the screen, with the image of a man peddling on a strange hedonistic clock-bicycle combination projected below the two screens. He is trying to turn back time. (illusionary 127,128) The film is in dialog with itself, and invites the audience to involve themselves. The linear flow of the movie is destroyed by the desperate action of one man, which in effect splits time into three parts. The forward moving movie, that one assumes in the past tense from the start, has split itself into a reverse version from the movie's own future. Leaving the man peddling in a time frame that is neither coincident with the audience or either film. The only recourse left is to stand back and accept, despite divergent origins and perceived flow of time, the action of man, and both films to be coincident with the universal time frame as perceived by the audience checking their own watches. Possibly at this point because they are wondering if the hands might have stopped, or started to move in strange ways. If this recourse is also rejected, then at least by completely confusing the matter Terayama puts the onus on the audience to find their own feet on their own terms, and bring their own scale of time to the experience.

Borges' labyrinth of time, consequence, and created history shows itself full swing in this style of film experiment. Terayama connects imagination and subjective perception as forces which categorize accidental events into an organized form, which are then labeled 'history'. (Voices 286) The desperate pedaling is revealed as a repeal of the communal imagination which would normally propel the action along a linear
temporal arc. Terayama quotes Borges: “For poets and the like, those who have this spiritual and cognitive awareness, the search for truth in the visible universe is a phantom. They bear witness to a mistaken reality.” (Experiments 39) This will not be the first or last time Terayama attacks history as the root of lies, and the visible universe as a phantom pursued by the deluded. In his construction it is history that perpetuates this delusion, which is grounded in the repetition of lies throughout all media, family, and cultural outlets. As such even his own methods for breaking the illusion become suspect if used as a goal and not a means. Terayama believed in the power of the human in the ring to overcome any obstacle, and in this he felt a great affinity to another boxer who became a film legend:

“By an error repeated throughout the ages, truth, becoming a law or faith, places obstacles in the way of knowledge. Method, which is in its very substance ignorance, encloses truth within a vicious circle. We should brake such a circle, not by seeking knowledge, but by discovering the cause of ignorance.”

- Bruce Lee, “Tao of Jeet Kwon Do”
Chapter 2:  
Revolution in Body

Section I: How to Film a Revolution

I tire so of hearing people say,

*Let things take their course.*

*Tomorrow is another day.*

I do not need my freedom when I am dead.

I cannot live on tomorrow's bread.

- Langston Hughes, from “Democracy”

Terayama did not want to write a script. In many ways he was similar to the children he wished to portray: pure in his direction, yet naïve to the infeasibility of his own utopian construction. The world of Tomato Ketchup had so impressed itself on his mind that he felt all must see it as clearly as himself, and naturally react to any situation rising from that world. The surrealists, with automatic writing, found poems, exquisite corpse, the use of *faits divers* and the like, Terayama would emulate with automatic acting, found sets, a lot of corpses, and the use of *mensonges divers*. To his disappointment, this wholly improvisational method was untenable due to “real children being strongly repressed.” *(Scenario 118)* He had hoped that children, if given the reigns, would seize that chance to play at this great game of conquest. He wanted the
children to eat the world, and it became a testimony of how indoctrination into the myth of civilization begins at birth, such that even young children, when handed the world, did not want to eat it.

He was thus forced to write a scenario, wherein scene by scene he describes the location, actor actions, props, and effects needed. But this, he explained to his crew and actors, was not intended as a limit, but as a basic guide, such that he likens it to modern jazz, where the greatest art emerges when boundaries are forgotten. More concerned with genuine response and interaction than the artificial, Terayama concludes: “We ‘witness’ and things such as ‘distortion’ and ‘fabrication’ are not interesting. This is the bottom line.” (118) From the context of his writing one can conclude the ‘witnesses’ to be the artists involved in making the film, and not necessarily inclusive of camera, audience, or humanity at large.

The artists take the role of witnesses to their own creation, so that the act of ‘witnessing’ attests and gives alibi to the action. In such a case, the film produced and shown would take a tenuous role of testimony to a crime, with the audience in the role of jury. Terayama, the judge in our little analogy, defines the rules of the courtroom, and then does his best to hold himself aloft to give freedom to the witnesses to craft the evidence presented. The idea was not to create a mood on the camera, not to look with strange angles or imposed narrative to influence the audience, but create a real change in the world, then take a picture of that world, to be used as evidence of its actual existence for the audience to judge, fairly or unfairly, as they like.

Terayama also rejects what he calls ‘distortion’ and ‘fabrication’. This would seem inherently contradictory in a fictional film, for how could a construct of ‘fantasy’, as Terayama himself calls it, not be a distortion of some version of reality, or failing that, be
a complete fabrication? Distortion and fabrication are the chisel and stone by which the artist and artisan create. Distortion, one thinks, being a form of imitation, or by Plato's thought inherent in and a depreciative factor of imitation, must be an inclusive part of a story, particularly when that story calls upon so many images and 'accidents' of history as does The Emperor Tomato Ketchup. It is the artist's conceit to distort the evidence of their own senses, to compile the parts of history, philosophy, nature, memory, and instinct into something they may call new. It may be new, as having never existed in that particular combination, but the parts are still imitation and distortion of a base 'reality'.

But Terayama is clear in who must not include distortion; namely the artists who act as witnesses. They are asked to refrain from creating viewpoints that do not hold true to the scene unfolding before them, to refrain from adding the subjective eye of the artist which would clash with the created world. The call is for a paradigm shift, a personal and group mental restructuring of the philosophical framework by which the world is viewed.

Fabrication, in the sense Terayama uses it, points not to a god-like creation of reality, but the mean construction of lies. In other words he is not interested in creating something that is not already a potential existence within the world. But, one must cry, he spent the ten years creating this fantastical story, both clinically and passionately planning for the execution, delving into history and context, filling in the gaps with imagination and images of his own war torn childhood. Nothing in the film happened, nothing in the film is happening, and nothing in the film will, if fates be willing, ever happen. But not only is this untrue, for things in the film have indeed happened, but it misses the point that the film does not claim to present our world, but its own world. In other words, to be successful in its purpose, the film must be entirely true, not a bit made.
up, and nothing fudged or held back by anyone involved while at the same time be a complete fantasy.

Mishima Yukio writes of Hosoe Eiko, a friend and associate of Terayama, on the power of photography as a testimony: “This is a photograph, so it is as you see: there are no lies and no deceptions.” (Ba Ra Kei) Mishima when draws a distinction between a record and a testimony; a record being the bailiwick of the photojournalist, where the object of the photo has its own authenticity as an article of human concern beyond the control of the artists, while a testimony relies upon the artistic vision of the photographer to supply the object with authenticity. In either case, however, the photograph is still an object immune to the influence of deception due to the imbued or inherent authenticity. Terayama plays a fine line, wanting on one hand to give the appearance of the photojournalist's objective record, while retaining the authenticity of the subjective creation of a distinct artistic object. Our earlier example of the execution of Bay Lop is an example of the power of human concern to iconify image as a record. This image, powerful both in content and conception is exactly what Terayama is striving to achieve in his film, though his job is made more difficult when he finds the children not ready to fulfill the revolutionary impulse he sees within them.

Terayama is not concerned in giving a narrative, but remains conscious of the diegesis that emerges in the interaction of audience and image. Narrative is replaced by an overall construction that taps the audience expectations without feeding them leading dialog or scene sequences. A simple test is to ask an audience member what do they imagine is happening around the corner from where the boy is guarding the ovens. Does the audience think perhaps a boy and his father might be playing catch in the park? Not a chance, unless the father is bound and naked being used as an over-sized oven mitt.
succeeds in creating the diegesis without renouncing the integrity of the world, rejecting
garifice as he rejects fabrication and distortion. Out goes the need for a identifiable
character, out goes the need for leading dialog, out goes the need for conventional
sequencing of images.

This said, while Terayama was not particularly concerned with narrative, he does
introduce a consistent and linear progression of 'action' in the form of a young soldier's
letters to his mother. He is one of the few identifiable 'characters' and not one with
which many could identify. There are four letters, the first letter is introduced in scene 9,
titled “Mother! I Am A Human Baker,” the second in scene 13, “In Sodomy Hell, Stab
The Blood Rose,” the third in scene 20, “Harmony Of The Potato Seed,” with the final
letter in scene 33, for which Terayama gives no title. All four letters are read as
narration over the scene, in the voice of a sad young woman, possibly meant to be the
mother. Recalling letters sent home by soldiers in the field during every war around the
world, the twist is that his mother is the enemy, and he is sworn to destroy her and her
kind in the name of the revolution. He is, however, a slightly older child, and does have
a more developed sense of his own eventual adulthood, and with that forced
consciousness, a recognition of the consequences of his actions as detrimental to his own
future. The four scenes not only give an insight into the soul of the child, his struggles to
reconcile his own liberation with the human concerns over the destruction of his loved
ones, but also give a meter for the revolution's stages of development.

The child's struggle is the only human face given to a force of children who seem
to lack any empathy for the fate of others. In the first letter the child is concerned with
his mother's fate, and his kitten, who he knows will have become an adult, and thus fair
game for the adult hunting parties. As in many letters home from the front lines, he
describes his own trials and hard work, baking several adults a day, and tries to put as
good a face on his work as anyone who kills people can. He even sends her a picture of
himself. The second letter begins to show some of the apprehension he feels toward his
own fate. This 'letter' is little more than three lines, in which the child tells of his father's
escape and his own possible punishment for his own role in aiding in the escape. The
third letter speaks more to the state of the revolution, as he warns his mother that the
adult hunting has become more intense, so much so that, “cats who do not wear boots are
all to be slaughtered.” He also gives some indication of the adult’s efforts to undermine
the revolution through radio broadcasts of lullabies but claims that “a return to a beatific
childhood, and a peaceful mother’s love, are both futile.” His refusal seems almost sad,
as though the pure path he embarked upon has become so dirtied that there is no return,
his attempts at redemption, warning his mother, concern for his cat, helping his father,
have all done nothing to keep him from damnation. This feeling is solidified as in his
final letter he informs his mother that he has betrayed her to the hunting parties, and that
she will soon be caught. After he condemns her he writes: “Please don’t think badly of
me. Goodbye.”

On a material level this narration gives the film a sense of age, such that there is a
voice which is reading the letters that must have been, at some point, recovered from
where the mother hid before she was caught, and one assumes executed, despite the
child’s efforts to get her moved to a mental ward. Like any historical documentary, the
letters would then have to be matched with existing footage taken during the revolution
itself, which includes the child at the ovens, the father fleeing and the hospital that the
child wants his mother to be interned in. While these could have been gathered during
the revolution, it is more likely that at least the violent stage is over by the time the film
is produced. There has been time for research, gathering of materials, and the ability to reflect upon the actions and events of the time. It is not, in other words, a live news story.

Historicizing the events in this way would seem to undermine the efforts Terayama goes through to create a time-concurrent action between audience and film. He has, in fact, abandoned his concern for time in the pursuit of a reality-concurrent formulation, which seeks to convince and convey the film as holding intrinsic value as a 'piece' of history. If he can make the film 'historic', then he has succeeded in creating a 'real fantasy' that demands attention. To this end he uses history as his guide, making nothing more horrible than what has come before, simply putting the methods of horror in the hands of children. They are the Nazi, they are the slave holders, they are the rapists and sadists; they are all the things that haunt our past and present. His success or failure in conveying this goal may in fact be measured by the film's failure to impress its early audiences. It may have been that the film did not speak clearly enough, hold enough of the power Terayama was seeking, or it may be that it held too much, and pushed the audience to reject what they did not want to see.

Outside these four scenes, any linear development of action is tenuous indeed, such that the scenes could come in any order without upsetting any sense of cohesion. This is possible only because cohesion is not the goal of the film, and while one might easily identify first and last scenes, like one might note the first and last drops of a rain shower, the nature of the story has become the pond onto which the rain lands. Though at odds with his co-editor Matsuzawa Happyaku, who wanted to "put more consideration into the rising pathos of the film," Terayama argued to express a "vanished thought" that "left the job of creating a causal chain in the hands of the audience." The intended role
of the film, he declares, was never more than to create an “interrogative point.”

(Scenario 141) The film asks for judgment without editorializing, giving a picture with little explanation and no excuse. Chekhov wrote in response to criticism that his plays did not hold a moral lesson: “When I describe horse thieves, you want me to say stealing horses is evil.” (Dramatic 914) Chekhov, like Terayama, wished to believe in the ability of his audience to bring themselves into the equation of the action. In every play and every film, Terayama leaves roles open to the audience, often in a physical way. He wanted his audience to jump up and join the production, just as the boy in Roller leaps up to save himself. The audience must also leap up to save themselves from the civilization that Terayama sees as restricting the spirit. Though he wanted this, he often had to feel satisfied that he could make his audience question the system, even if they were not ready to tear it down just yet.

On a practical level the 'documentary' nature of the film means are to be no retakes, every scene a unique event that holds no wrong or right action on the part of players or witnesses. There is only one camera, which is stationary or moves with slow human controlled pans. There are few zooms, and cuts are from image to image, not multiple shots of the same scene. Close-ups are obtained through the natural pacing of the camera or the actor moving within the action. In short, it looks and feels like a news program or documentary film about actual events, which for a few of the scenes, is exactly what they are. The most obvious examples are scenes 8 and 29, “Domestic Human Yapu's Little Brother” and “Open the Human Toilet Lid” respectively, in which Terayama filmed “just by chance” at a publication party for Numa Shozo's book entitled Kachikujin yapu: Domestic Human Yapu. (Scenario 131) 'Yapu' is the word used by the 'alien' blond white woman to refer to her slave-cattle sex toys who live only to pleasure
her and drink her bodily fluids. The 'Yapu' have been reduced in both mind and body to
domestic animals, and are of course not white. They are Japanese. The party takes its
cue from the content of the book, as acts of sexual domination and much drinking of
urine is done all around. Terayama happily notes that “if you look closely, they are really
drinking the piss.” (131)

Fig 2. A party where men drink women’s urine as part of an
erotic fetish.

While no one would take the children’s revolution as an actual event being
documented, this was not universally the case with the earlier incarnation of the same
story when done as the radio play Adult Hunting, which did in fact lead some people to
believe children might be engaged in revolt. Similar results came about during the
filming of scene 11, shot in Azabu Park, next to the German embassy in one of the
richest neighborhoods in Tokyo. Over a hundred calls were made to the police
concerning an armed terrorist group gathering and threatening the peace. The terrorist
group was the child army that was waiting nearby for the second part of the scene, where
a naked man crawls slowly on his belly through blasted earth where prisoners are buried up to the neck, while the soldiers pose for a photograph commemorating the event. (Fig 3)

Fig 3. Child soldiers pose for a photograph. Around them are adult prisoners and bodies, some still crawling, others buried up to their heads.

Other scenes also fit a quasi-documentary set, such as scene 15, where children leave X-marks of paint all over the city, and scene 28, where a midget disguised as a child soldier cuts the head off a chicken. In scene 15 the black X-marks are tangible evidence of material effect on the real world, lasting long after the shooting of the scene. The children have painted a large black X on a police box in Yoyogi city in Tokyo. This is not artifice, nor was it done with permission or knowledge of the police. (Fig 4) It is the mark of real world protest, a criminal act, that has somehow inserted itself into the safety of the theater, closing the perceived distance between screen events and real world events. These marks were left all around the city, on roads, walls, and buildings, and were observed by far more people than ever saw the film which gave them context.
Even without context, the mark is still clear in iconic image of erasure, and when placed over icons of authority such as a police box, the subversive revolutionary nature is undeniable. The revolution that is supposed to be limited to a film in a dark theater is out in the bright day of the city outside. Terayama calls this sort of film-making *darkness not required in the city at midday*.

*Fig 4. Child soldiers mark a police box in Yoyogi city in Tokyo*

Scene 28 tackles a different aspect of perception. First Terayama plays with visual evidence, creating a child who is not a child, then he plays with our in-film constructed reality, by making the non-child chop the head off a chicken with an axe. But this scene, the only death scene included in the film, is real, and notably not done by the children that are purportedly the aggressors of violence. An adult is killing a chicken, something that happens every day outside the theater walls. That he is observed in this action by a child in a nun's habit, a picture of absurd innocence, perhaps serves to remind adults where a child learns to kill. *(Fig 5)* “Though he is an adult that can deceive the eyes,” Terayama says, “to himself he is an adult, and cannot escape the
executions [of his kind], so his repressed consciousness of power is put onto livestock.” (Scenario 134) The disguised adult kills the chicken not for food, but to exert his own authority over life and death. Where once he stood tall as an adult, now he must suppress his true self, becoming a dwarf in truth and not just in stature, to avoid slavery and death. The chicken's death is recorded as Terayama, ever the pragmatic artist, notes that “chickens are 500 yen a piece.” (134) In the post war Japan of his youth, a reflection of which post revolution Tokyo must be, a chicken was worth far more than a handful full of yen. The children's greatest weakness lies in their own physical inability to sustain a production which matches their own consumption, such that the chicken's death becomes more than a symbolic power gesture, but represents a real economic sortie against the children's regime.

Fig 5. The adult midget disguised as a child soldier takes his frustration out by chopping the head off a chicken. He is watched by a child in a nun's habit.

Since the film is intended as only half the art, the rest supplied by the audience, then at least half of the art is directly connected to the perceived world outside the film.
As the film stands alone, without an audience, its only connection to the perceived world is its existence as a tangible object, and is in Terayama's view, an inferior piece of art. So he must, as in his short film *Roller*, give the audience options for their perception of reality. In *Roller* two perceptions of time were recognized: that of the film and that of the audience. The interest was in splintering that time into four or five options, such that a connection could be formed between the conventional perception and simultaneous actions in 'real' time. Similarly, the several aspects of documentation of material and metaphysical truth are split in *The Emperor Tomato Ketchup*, the hypothesis being that through a 'muddling' of the issue, the validity of perceived truth will be born out by the removal of absolute truth as an option.
Section II: Propaganda and Terror

Domination of the Street is the first step to state power. He who purveys his Weltanschauung with terror and brute force will one day possess the power, and thus the right, to overthrow the state.

-Goebbels, "Ways to the Third Reich"

In his description of the creation process Terayama writes: "The tomato ketchup could be Kagome [a Japanese brand] or Cambells [a U.S. brand], it makes no difference." (Scenario 112) Immediately he renders the story both generic in its possible origin in two separate countries, as well as specific in that the two countries are distinctly named in the first line of his conceptual outline. The story must concern Japan and the United States as it is precisely this relationship which is being examined, critiqued and protested as the U.S.-Japan Security Treaty is cemented in the stationing of men, and ironically, nuclear weapons on Japanese soil. The empire of the United States had annexed Japan and with the blessings of most of Japan's people, a condition that The Emperor Tomato Ketchup takes as the natural order of a world that rejects poetic justice. Terayama recognizes the freedom offered by the U.S. as propaganda in an ever shifting war of empires, with the Communist Soviets now replacing the Nazi Germany and Imperial Japan. To join such a war he would need to create his own empire, one which builds upon the bones of the past to challenge the new world order.
That it must be an Emperor, using the word for a foreign emperor 'kotei' and not the word reserved for Japan's Emperor, 'ten'no', or Heavenly Lord, comes from the need for a single icon on which to hang the revolution. Every revolution must create an icon, from George Washington to Mao Zedong, from Hitler to a small boy who loves ketchup so much he names the whole revolution after its sticky sweetness. In the child's case he will not be of heavenly decent, he will be a 'foreign' emperor who gains power through force of vision and strength of arms. He also must be virulent and use the adult myths and power against them; a child that can please a woman takes the last thing an adult man can do that a child can not. (Fig 6) To obtain a dual supremacy of sexual and political power, he needs to crush the adults on all levels, stripping them of status, sex, and eventually their minds.

Terayama decides that it must be Hitler's Minister of Propaganda, Joseph Goebbels, whose map to power the children will follow. He imagines that the children
could have access to notes that Goebbels made during the formation of the Third Reich. Goebbels, a physically and psychologically deformed man, as many of Terayama's 'heroes' are, was given many titles and responsibilities during his rise to power in the Nazi party. Not the least of these came in 1933 when he was given total authority over all media communication, which included radio, theatre, newspapers, cinema and, by extension, all other forms of art. In Terayama's view, it is Goebbels who conquers first his own country, then his neighbors, long before the brutality of the Third Reich moves in. The Emperor would have to have the same instincts, and the same fascist unilateralism to overthrow the minds of his own country to create his utopian future.

As Goebbels creates the myth of Hitler so does the Emperor become the icon of the children's cause: “Hitler the Myth must stand, like a rocher de bronze.” Though Hitler the man may be “too soft” and “indulge in too much womanizing,” the icon must stand above reproach, become the golden calf and bring his followers toward the promised land. (Goebbels 171) The Emperor must also promise salvation, must smash the icons of the ruling class, and thrust himself forward as a new icon for a new age. The Japanese word kotei is close to the title of Caesar, an earthly king, denoting ascension of the Emperor Tomato Ketchup as a conquerer. The myth of the Emperor Tomato Ketchup holds to no lofty vision of heavenly origin; he must not be a heavenly god, but rather be earthly to a fault, so much that he names the whole of his empire after his favorite food. He takes no responsibility for his power, and spends much of the film in the bath trying to shave, or in quasi-erotic play with concubines both young and old. That Hitler was reportedly similar in his private life mirrors the dual nature of a perceived Rock of Bronze, worthy of earthly worship, and the unacknowledged sin that stone should not be taking pleasure in. But this is not contrary to the plan of Hitler or of
the Emperor, for an unspoken recognition of strong sexual appetites in fact bolsters the perceived right to rulership, particularly among a strong tribal social structure such as set up by the Nazi party and the children.

Bataille in his essay *The Psychological Structure of Fascism* describes the heterogeneous leader, one that stands as something other: “The effective flow that unites him with his followers—which takes the form of a moral identification of the latter with the one they follow (and reciprocally)—is a function of the common consciousness of increasingly violent and excessive energies and powers that accumulate in the person of the leader and through him become widely available.” *(Visions 142)* If we take this model as our guide we find an accurate representation of not only Hitler and Mussolini, as Bataille intended, but also our nameless Emperor of Tomato Ketchup. He, like the Fuhrer, has taken on the role of the perfect father, in whom all morality is kept safe, such that any atrocity done is made pure by the imperative to preserve the pure core in which every follower finds salvation. This strict moral identification creates heroes out of those who fight to preserve the moral core, no matter what action they are forced to take upon themselves, as moral martyrs to the central cause. This morality is shared, becoming a 'common consciousness' that is only fed through the icon that becomes the focus of all energies. This formula for an earthly god is followed by the children to perfection, so that the erotic revolution results in only one truly free individual, in whom all others must partake in a physical and metaphysical manner. The obvious connection is Jesus, God made flesh and imbibed by his followers, who share in his divinity by eating his flesh. Like the golden calf, the icons of the now determined 'other' are swept away by the living truth of divinity. Materially both the children are still slaves to an authoritative truth dictated from on high, but metaphysically they are given the same assurances
handed down by God: follow me and your sins will be washed away, and everlasting joy and freedom will follow.

Terayama's assistant directors, Kawakita and Matsuzawa, grill him on several points in reference to the children's revolution, both in execution and consequences of success. Like generals in preparation for war, they take the conceptualized world seriously, as if the revolution may come at any time. One of Kawakita's concerns is the first revolutionary broadcast: how does the revolution begin? Terayama responds that brutality and violence may go hand in hand with laughter and play. The soldiers come to a family where the child is abused and "they come in: uniform, uniform, uniform. The father comes out and says 'speak, we understand' - but in that moment it is too late. The machine gun spits fire da da da da da da da da......" (115) Matsuzawa wishes to know about the problems inherent in the imperial court, what relationships are built and what political social mechanisms exist to serve and possibly undermine the Emperor. What is the aesthetic that prevails in a court that is both imperial and revolutionary? Terayama notes that the route is the gun, so the aesthetic is also the gun. The iconography must be simple and brutal, as simple as a black X and as brutal as a twisted cross.

The X-mark of erasure, which they use figuratively as propaganda, and literally as they execute insurgents, removes the icons which would oppose the ascension of the children's Emperor. In scene 3 portraits of people such as Dostoevsky, Marx, Mao Zedong, Jean Harlow, and Machiavelli are crossed out with a black pen. (Fig 7) The iconic existence of the adult world is thus erased, and the condition of the world brought to a zero level. From here, children can erect their own icon, in the shape of the Emperor, who is "their own premise of a world genius, so they must break the condition of the world that came before." (Scenario 129) As the faces are marked out, the
narration drones out in a low monotone: “Adults who oppose children, who ignore children’s power, who teach a prejudiced viewpoint against children, or adults who care too excessively for children. All will be erased from the register[census] with an X.”

Fig 7. Adult icons of repression are erased with a black X

What icons are not then marked out? Like bromide photographs half formed in the pale light, images come forth to replace the crossed out faces. They are the new stars, the adults that fit the sexual yet unprocreative world: old women, dwarfs, prostitutes, and the mad. (Fig 8,9)
Fig 8. After killing a chicken the soldier reveals himself as an adult dwarf.

Fig 9. The white faced temptress blows cigarette smoke at the camera before she strips to pleasure a boy soldier.

Terayama sees a very pragmatic three step process of conquest and control, which the children could quite successfully follow. Step one he describes as creating a friendly atmosphere through the use of radio, to get the populous to like you, listen to you, and
sympathize with what you have to say. The next step is to begin to criticize the
government, and “begin the open attack on the country's head of state.” (Scenario 117)
In this way one can foster discontent, and with a friendly face be seen on the side of the
common man. The methods to destroy a political figure are the same as to destroy the
man; whatever is needed to be done will be done. “The propaganda which produces the
desired results is good, and all other propaganda is bad...Therefore it is meaningless to
say your propaganda is too crude, too cruel, too brutal, or too unfair.” (Goebbels 122)

When the wheels of propaganda have done their work, the Third Reich arrives
“with brutal power and terrorism.” (Scenario 117) The face turns quickly, and the
people either join willingly or are too fearful to protest, the leader is abandoned and
“Germany, in other words, induces surrender in the others. In the final step, the Germans
overthrow the political leader of the country.” (117) The final act must be brutal and
without mercy; just as the propaganda destroys the men who lead, the power of arms will
destroy the country and the families. Tear the bonds of mother and child, separate the
adults into work camps and holding cells, make certain there are no lines of
communication that can not be subjugated for your own purposes.

The children, holding this document in secret, find themselves in an
unprecedented position of juvenile power, having both the will, and now the plan to
carry it out. Since they are already loved by much of the populous they wish to exploit
and conquer, the first step is to organize the base: creating groups, forming a republic
and finding a place to assemble. Then the criticism can begin, attacking certain adults
first: “For example, in school teaching, where children are like victims, this form [of
education] would be criticized.” (117) An American observer describes a very similar
process in the Nazi push for Poland, citing reports beginning with imagined slights, then
bringing up historic damages and rights, and finally "lurid tales of German blood being spilled." (Goebbels 533) The children must be brought to the revolutionary cause, and they must be convinced that their path is right; so that no matter how brutal their methods, the children must still consider themselves victims. As victims, just as the Germans were 'victims' of the Jewish people, the children could righteously commit any atrocity in the name of justice: "There is no place for sentimental considerations, when they [the Jews] hatched their plot for the total destruction of the German people they were signing their own death warrant." (Goebbels 768)

While building the internal organization, communication methodologies could be disseminated through the use of codes through a pirate radio station. In this he takes a page from Che Guevara: "The propaganda that will be the most effective in spite of everything, that which will spread most freely over the whole national area to reach the reason and the sentiments of the people, is words over the radio." (Guerrilla 100) That Guevara also demands that propaganda hold to the fundamental principles of truth is less of a stress point, but the idea that a beacon of information should broadcast from the base of the revolution is incorporated into the overall plan. Terayama suggests the Palace Hotel in Shinjuku as a base of operations, for he notes that "the luxury is there, the topography reassuring, as from only one side can aggression come." (Scenario 113) In this space they would begin to broadcast anti-adult propaganda, connecting the locally organized groups into a national party. Here the first adult hostages would be kept, with guns all around them, so that the adult world would take notice and seek talks. Then the news of the brotherhood of children would spread across the country, using the adult media for their own ends to trigger a country-wide revolution.

To reach this utopia Terayama must draw from all of history, on the myth of
Hitler, as well as the economics of Marx. Like any good artist he steals from what he knows, combining in the Frankenstein way he so loves, two divergent paths to create a fantasy. If there is one thing Goebbels hated more than the Jewish people, it would be the Communists, the only ones who could come close to his brilliance at manipulating propaganda. They remained his greatest opponents, from the point of bloody conflict during the rise of Hitler, throughout the war of attrition in the East, to the final terror he felt as the Russian guns shelled Berlin into submission. So strong was his terror that he poisons his own wife and children, then commits suicide rather than be taken prisoner. In the Empire of Ketchup it is time for Goebbels' children to have their revenge against the father that kills them, a time for the terror to turn on its master. It is this terror that Terayama wishes to let loose on the streets of Tokyo, as he brings two opposites together in a disjointed criminal mess of fractured ideology.
Section III: A Revolutionary Revolution:

Do you charge us with wanting to stop the exploitation of children by their parents? To this crime we plead guilty.

- Marx, “Communist Manifesto”

Anyone in the audience with the least bit of familiarity with Marxist doctrine might find a film where exploited children rise up in bloody revolution to wrest political and material power from the exploiters, in this case the parents, a strong call towards a communist state. If you don't get it from the story content, Terayama helps you even before he gives the title in the second caption and first human words of the film: “If you suppose that the motivation for interest in capitalism is not the accumulation of wealth, but pleasure, then it [capitalism] collapses from the base.” A quote taken from Das Kapital, that informs us that the film can be a satire. Taking a Marxist view, capitalist Japan prospers as long as it keeps its eye on the money, but fails as decadence and sloth enter the bourgeoisie system and the base of labor moves from a strong adult proletariat to the exploitation of children facilitated by advances in mechanized factories. Marx notes that “every member of the workman's family” will be called upon to fuel the capitalist greed, “usurped the place, not only of the children's play, but also of free labour at home within the moderate limits for the support of the family” (Kapital ch15)

Marx and Engels are quite explicit on the necessity for all people, including children, to be free from exploitation. They noted the necessary abolition of the 'family', and the rise of a wider social construction through the use of a new educational regime.
Terayama notes that "As one of my primary themes I attack the Japanese family system," (Voices 282) and specifically of The Emperor Tomato Ketchup he writes, "The method of education is also transformed." (Scenario 112) Schools are shown to be tools of civilization's indoctrination process, bent on the formation of adults that cannot distinguish the system of representations offered to them as 'history' from the knowledge of their own right to freedom. The rebellion is against the mythology that teaches children, who are born free, to become slaves. This is not to say that the children are against learning, just that the history of learning must be recast to reflect the new reality. Just as Lenin tells us that "the task of the youth in general, and of the Young Communist Leagues and all other organizations in particular, may be summed up in one word: Learn." (Tasks 1) The question then, just as it was with Lenin, is what to learn.

In scene 5 the narration tells a fairy tale of a vampire mother and an elementary school teacher father who eat children: "Long long ago, there was a father and a mother. The father was an elementary school teacher, the mother a vampire. The two did not have their own child, so they gathered other children, and after reading them the story of Hansel and Gretel, it is eight rends of the flesh and into the bubbly-bubbling boiling meat pot to eat. So you must not go to school. The scary wolf waits, licking its lips, to eat such a child." The picture shown in the scene is a post card of adults punishing a girl in school: "The fairy tales children believe in are really for adult purposes." (Scenario 129) Terayama, in creating this scene, seeks to show how adults have manipulated the teachings of children's books so that "the child's own image is conformed to the adult world." (129) By rejecting the adult's right to predetermine myth, the children may observe a natural structure without prejudice, and face a stronger truth which has direct consequence in, and from, events observed the world. But one notes, just as one destroys
the past myths, one must also learn to pick and choose what parts will be useful to the
revolution. Just as Marx "took his stand on the firm foundation of the human
knowledge acquired under capitalism," (Tasks 5) the stories of Hansel and Gretel, Little
Red Riding Hood and others, are the story book histories from which the basis of a
child's truth has been derived.

Schools are no longer deemed necessary in the the empire of Ketchup. Even the
adult authorities agree, as in Narration 18 the broadcast from police headquarters now
removed to outside the occupied zone decrees "It is strictly forbidden for children to
gather together; therefore, during this time, all schools are on vacation." They go on to
note the provisional government's repeal of child welfare laws which would make attacks
upon children a crime, and announce the mobilization of the self defense forces. Such
actions not only reveal the seriousness of the revolution, but the effectiveness of the
revolution in destroying the centralized adult power. It is a police headquarters in exile,
and a provisional government, the former structure removed, that needs a radio broadcast
to reach the "un-occupied households nationwide," indicating that the children's power is
spreading beyond the confines of the city.

Under Tomato rules children are encouraged to experiment with their own forms
of expression, and known literatures and resources are re-written to better express the
true nature of life. Narration 11 describes revisions to the entry *cat* in the encyclopedia,
written by the Emperor while in the bathroom: "abolished is the four legged mammal
definition. Cat... the hirsute expert of contemplation. Cat... the animal that cannot speak
to children unless wearing boots. Cat... the carnivore that cannot be eaten. Cat... the non-
writing detective novelist. Cat... the spy that wiretaps Berlioz's symphony. Cat... the
hedonist with no property. Cat... the only political domestic animal, descendant of
Machiavelli.” Cats and dogs are used throughout the film as animals of interest to the children. In this case, story book definitions such as puss-in-boots go hand in hand with the spy who condemns Berlioz to persecution and death. In Bulgakov’s *The Master and Margarita*, it is Begemot the cat who foretells and finally engineers Berlioz’s beheading at the hands of a street car. Bulgakov’s work is a condemnation of communism, with a rather clear delineation of Lenin as the sweet talking Devil who has come to ruin Moscow, and Gorky as a hapless buffoon manipulated by the hands of his wife for political gain. That this work is referenced, even so obliquely, is a jab at those who would take *The Emperor Tomato Ketchup* too seriously as a communist revolutionary work and not as the satire of failed political utopianism that it often strove to be.

In his most famous book, and his next full length movie, *Trash your Books, Hit the Streets*, Terayama calls to young men and women to leave their families, escape the codified educational system, and come to the city to get involved with a sexual, political, and artistic life. His call, more bohemian than communist, nevertheless resonated with the revolutionary youth of the 1960s and 70s. He put some hope in the student movements, but he notes that in 1969 “the failure of the revolution from the universities caused a need for reconsideration.” (Scenario 115) For his revolution the schools would not be enough; his children do not even like school, so the revolution must come from the streets of the cities, where middle class citizens are “charged with the energy of detonating power,” and the children are “suffering like smoldering grass.” (115) Kawakita, his assistant director, counters with the idea of open fields, where “from some unknown area, such a thing like a pestilence [will rise]. A plague like rebellion.” (116) Terayama, as interested in plague as he is in a body’s wasteful discharge, immediately jumps on this idea. In his mind he holds Camus's *The Plague*, where the good doctor
finds the first dead rat at the foot of the stairs. Terayama sees this as the beginning of a journey in which “the citizens in mass begin, through the process of plague, to pursue a metaphysical meaning.” (116) Plague is of the earth, and directly confronts the myth that holds to man's dominance over the natural. The power of the plague is the power to destroy civilization, both in its material existence, and its conceptual formulation in the minds of its citizens. He quotes from the conclusion of the book: “plague can be killed, but not to extinction, for ten years or so it may lay dormant, in the furniture and the sheets it may sleep, in bedroom, cellar, trunk, handkerchiefs or paper trash it waits and endures, for that time, to bring suffering and moral lessons, the plague will refresh the rats, will call them to die in a blissful city.” (116) This is not the first nor the last mention of plague in Terayama's writings or works, and is very consciously an extension of both Camus and Artaud in that the plague is not a plague of the body or mind, but one that thrives within the spirit.

Kawakita, good general that he is, is not put off by his leader's sudden metaphysical flight into a moralizing plague revolution, and in reply to Camus simply asks: “The adults then, their strategy would be to win the children over by kindness right?” Terayama, returns instantly to the ground with: “But, hey, children hate kind adults. They like the reactionary adults, yes?” The film must work on both levels, keeping in mind the metaphysical motivation, the warning inherent in the art, while presenting a very real visceral look at a world that is exactly ours. That revolution is a plague waiting to rise up and claim its place in the light; this holds an attraction for Marxists who are waiting and working for the inevitable fall of capitalism. Revolution is not a single event, but a generation of struggle and many failures; revolution, like a plague, is of the earth and cannot be fully destroyed.
That these ideas resonate with leftist movements in Japan is not lost on Terayama nor Kawakita, who in particular fought strongly on the side the socialist based student movements in 1969. They decide that the Japanese Communist Party would use the unexpected boon of a children's revolution to plant ideas of educational reformation. Terayama notes that “the communist party will tell the children that the fault is in the capitalist society, that the post-War educational system is bad, and they will give the children needed supplies.” Kawakita concludes that “with the violence of today, ideology, on its own, comes hand in hand with the Japanese Communist Party.” (116) Both agree in principle, but with the caveat that with the failure of the students in 1969, the revolution cannot rise from the universities, but from downtown, among the middle class citizens. (115) So they create the story of the working class child, toiling at school with no pay, whipped and exploited by parents, who will become the most powerful force for a true and violent revolution. The power of violence is necessary for the process, without which the mental and physical reality of revolution can not be pushed forward. Marx writes during the time of the Paris Commune in 1871: “...the French Revolution will be no longer, as before, to transfer the bureaucratic-military machine from one hand to another, but to smash it, and this is the preliminary condition for every real people's revolution...” (Marx 129) Lenin makes practice out of theory, recognizing that 'the machine' will never succumb to peaceful protests or reasoned argument.

To successfully destroy the machine, which is at root more powerful than the revolution due to its long and corrupt history, one must have a superiority of forces, the strength of offensive action, and the advantage of surprise. (273) The goal is not reconciliation, so the methods must not be reconcilable, the apparatus must be destroyed, not simply transferred from one hand to the next. The children are ready and willing to
destroy all of civilization, to bring the human race to the edge of extinction and beyond, as they challenge even reproduction as an artifact of the mechanisms of civilization that must be wiped from the Earth.

The Emperor Tomato Ketchup smashes and tramples the state machine, both as a political and as a social construction of civilization. In this, the revolution is pure, taking as its example the success of the Communist Revolution of Russia. The fault comes in the quick indulgence of the victors in an erotic utopian dream, and the base selfishness of the originating revolutionary impulse. A Marxist revolution holds two parts equally: the seizure of military and political state power, and the 'withering' of that power, and with it the state, into a "dictatorship of the proletariat" (118) The transformation of the state is not enough, the people must transform with the destruction of the state into a body of self government. In a sense, the individual must take responsibility for all aspects of social and economic structure. This responsibility is lacking in the children, something Terayama ruefully admits at the end of his description of the "erotically true portrait" he wishes to create: "But really, a society with children at the reigns, it will pile up with problems." (Scenario 112) The problems are practical and unavoidable, beginning with the lack of a viable economic labor force and ending in the inevitable transformation of the child to adult, from revolutionary to oppressor.

Adult bodies were needed to drive trucks and run large machinery, so they could not kill everyone. Prison labor is instituted but greater insight into the nature of the adult is still necessary for the children's new civilization. Economic problems would be met with several experiments designed to utilize the greater power of the adult body: "Considering how to use the adult body, the children will create a civilization." (Scenario 113) Terayama gives the example of Auschwitz, where vivisection was used
to investigate the function of the human body; the children would investigate in a similar manner in an attempt to discover the mechanisms of adult strength. Subjects are taken from the interment camps; in scene 6 we get a view of the camp Svekarak, where naked and bound adults are forced to march in circles. Others are held in 'hospitals', such as Kichigai, where a young soldier works to get his mother sent if “all goes well.” The hospital is full of the mad, the only ones seemingly exempt from experimentation and execution. (Fig 10,11) All other adults would be used in the factories, to build weapons and keep the industrial base of the revolution moving. They will become the labor that can utilize what Stalin refers to as the “instruments of production[his italics].” but they will never reach the state where “the relation of men to each other in the process of production, men's relations of production,” (Dialectical 28) becomes the communal force that unites the many necessary aspects for a successful production based society. That the children miss the point is by no stretch an accident, for this revolution is not a communist one, but a bizarre hybrid of all the ills of every revolution past and present.
Fig 10. Concentration camp at 'Svekarak': The adults are forced to march in circles.

Fig 11. Kichigai hospital: a pregnant nun dances and a woman swings from her bed.
More difficult than labor is the problem of time working against those children on
the edge of becoming adults. As child turns to adolescent there is a change of thought, of
loyalty, and of intellectual and emotional connection to the now oppressed and
persecuted adults. For children, adulthood is a future like death, one that everyone
knows will come but is best not thought of regularly. Adolescents, just as the aged must
face death, is confronted with their own bodies' betrayal. Terayama does not worry so
much about the psychological and moral dilemma, preferring the more naturalistic course
wherein the base need for survival drives persons of teen years to betray the children, and
work to save the adult world which they will soon grow into. In the same way the
children reject parental rule, they, similar to Leninist teachings, also reject the
metaphysical existence of God or any extra material justice, as well as any morality or
ethics based upon such doctrines. Without said morality the basis of all actions falls
upon a materialism that is taken to an advanced degree where there is little concern
beyond the immediate or looming reality. For this society to function there must be rules
with direct, clear, and harsh consequences which are enforced without mercy.
Section IV: Empire

We cannot but express the deepest sense of regret to our allied nations of East Asia, who have consistently cooperated with the Empire toward the emancipation of East Asia.

-Hirohito, “Accepting the Potsdam Declaration”

Hirohito's Empire fell, but to the end he maintained the myth that the war had been just. He, as a newly de-deified emperor, would live on in MacArthur's Japan, his symbolic status used to mollify the Japanese pride and bolster the position of the United States as an occupying force. In accepting the terms of surrender he addressed the nation for the first time by radio broadcast: “Should we continue to fight, it would not only result in an ultimate collapse and obliteration of the Japanese nation, but also it would lead to the total extinction of human civilization.” (Potsdam) Here we find the seed for The Emperor Tomato Ketchup, as the children of Japan continue a war with the precise goal of obliterating the Japanese nation, and bringing about the extinction of human, and by this we can infer adult, civilization.

One can refer to the so-called “Tomato Ketchup Constitution,” which in the first scene outlines the rule of law under the Emperor. The language is royal, using the old imperial structures, and gives all power, military and political, to the Emperor, who in his own right first declares his duty to his people: “For me, the peace, happiness, and honor of this country's children is the core, and the continuation of this everlasting lineage is best. For the children who love me, I owe strength and aid such that the
country's advancement and development is my wish.” The Meiji Imperial Constitution declares in a similar fashion: “Whereas We make it the joy and glory of Our heart to behold the prosperity of Our country, and the welfare of Our subjects, We do hereby, in virtue of the Supreme power We inherit from Our Imperial Ancestors, promulgate the present immutable fundamental law, for the sake of Our present subjects and their descendants.” (Constitution I) It had been 25 years since the fall of Imperial Japan, but the need for a perfect leader, who embodied the country while loving his people, still ran strong in the hearts of some Japanese. Terayama’s recognition of this allowed him to put that power in the hands of his children. It is the Marquis De Sade who writes, as the character Rodin defends his right to rape and kill his own daughter, that “the prosperity of empires depend upon the slavery of children.” (Justine 555) The children’s empire must then find prosperity through the enslavement of adults, and the right to rape and kill adults a necessary by-product of that enslavement.

A direct comparison of the the Tomato Ketchup Constitution, and the articles of the Meiji Imperial Constitution may prove illuminating to the level of satire inherent in a return to Imperial rule in Japan. After the initial opening declarations, both move to define the powers and means of the Emperor. If one removes the articles concerning the functions and control of the diet, the remaining clauses address similar concerns. Articles are from the Meiji Constitution, Provisions from the Tomato Ketchup Constitution:

On the question of inheritance and family decent:

Article 1. The Empire of Japan shall be reigned over and governed by a line of Emperors unbroken for ages eternal.
Article 2. The Imperial Throne shall be succeeded to by Imperial male descendants, according to the provisions of the Imperial House Law.

Provision 2: By the Emperor's chosen path of law, that which is inherited as a child is abdicated to the emperor upon reaching adolescence.

Provision 3: The Emperor's father will polish the Emperor's shoes by licking them with his tongue; the Emperor's mother will play the violin for solace when the Emperor is bored.

Provision 3 becomes the imagery of the first scene, launching an attack which not only condemns the authority of parentage, but any privileges gained through the recognition of familial connections. Whereas the Emperor of Japan's family line is eternal and decided at the moment of a male child's birth, the Tomato Ketchup constitution strips a child of all property and authority upon reaching adolescence. All arguments for continuation of privilege, both material and non are struck down in two short provisions. Tradition, money, blood line, heavenly rights, property; all are removed from the world of Ketchup, leaving succession up to whomever does whatever might be necessary to take over.

On the question of the Emperor himself:

Article 3. The Emperor is sacred and inviolable.

Provision 1: The Emperor's unsoiled respectful existence will not be dirtied.

The Tomato Ketchup constitution removes a telling word: sacred. The obvious reason being that the children do not comprehend the word beyond it's dictionary meaning. Nothing is sacred; everything, no matter how beautiful or sublime gets the same vulgar tomato ketchup treatment. Even the emperor must be held to these terms as the symbol of a banal empire. That his existence will not be dirtied is more a statement of fact than law. Whatever the emperor does, he will remain unspoiled. Or, on a more
practical level, it may be a reference to his predilection for bathing, something western children might find strange, but quite natural for Japanese children.

On the question of military and domestic powers:

Article 4. The Emperor is the head of the Empire, combining in Himself the rights of sovereignty, and exercises them, according to the provisions of the present Constitution.

Article 6. The Emperor gives sanction to laws, and orders them to be promulgated and executed.

Article 11. The Emperor has the supreme command of the Army and Navy.

Provision 4: Military and naval forces are under the rule of the Emperor, at every moment to keep peace and intensify the well-being of children.

Provision 5: The Emperor's favorite food, tomato ketchup, will be the national symbol.

Provision 6: Adults will not hinder what the Emperor wants.

The Tomato Ketchup constitution assumes that the Emperor has the powers that he can obtain through his force of arms both domestically and otherwise. That the emperor's favorite food will be the national symbol is quite enough to indicate his rights of sovereignty, and that adults will give the Emperor what he wants is the rally call for the whole of the revolution. The children just want to get what they want, all the time, and in every thing.

On the question of international affairs:

Article 13. The Emperor declares war, makes peace, and concludes treaties.

Provision 7: The Emperor's declarations of war, thoughts of peace, and various pacts, are binding.

On the Emperor's powers of war and peace, the two statements are nearly identical. Perhaps war is the one thing that children and adults can agree upon without
reservation. The condemnation is self evident and comment unnecessary: War comes with empire. Something that MacArthur had moved to remove entirely from the nation of Japan with Article 9 of the post-war constitution, which as first drafted in 1946 read:

The Japanese people, forever, renounce war as a sovereign right of the nation, or the threat or use of force, as a means of settling disputes with other nations. Land, sea, and air forces, as well as other war potential, will never be maintained. The right of belligerency of the state will not be recognized.

(Political 121)

This seems to reflect Kant's dissertation on perpetual peace, where he writes: "No conclusion of Peace shall be held to be valid as such, when it has been made with the secret reservation of the material for a future war." (Peace 1) This well intentioned article did exactly what was needed to preserve a lasting peace by an unqualified rejection of the even the potential or war as policy. Article 9, however, was not to survive as it was first drafted, being amended by the provisional governing body of Japan to read:

_Aspiring sincerely to an international peace based on justice and order, The Japanese people, forever, renounce war as a sovereign right of the nation, or the threat or use of force, as a means of settling disputes with other nations._

_In order to accomplish the aim of the preceding paragraph, land, sea, and air forces, as well as other war potential, will never be maintained. The right of belligerency of the state will not be recognized._ (Political 121)
The italicized portions, known as the Ashida amendments, made clear that the intent of this renunciation of war was not to preclude Japan's right to arm for 'defense'. The article also paved the way for the U.S. to move forward with its own interests in the area, striking dead Kant's formula with the seemingly innocent addition of two qualifying lines which now allow for the re-arming of the state as long as international peace is not threatened. Despite all this, in 2004 Japanese troops were dispatched to Iraq as a 'peace-keeping force' on the behest of the U.S. government. The materialist Emperor of Ketchup recognizes the flaw in Kant as rampant idealism, and laughs at the inherent hypocrisy of a military based capitalism that proposes to give up war. He has no need for either, so he restores Japan to its imperial code of conquest. Provision 11 gives the true goal of the expanding empire, to move beyond Japan and beyond the enslavement of only adults: “From Emperor and loyal sacrifice the rise of the Empire's glory both at home and abroad cannot be in doubt. It is not a question of children or men and women of different ages; everyone, for all time, must bow to the duty of obedience.”

The utopia has already begun to sour.

On the question of marks of honor:

Article 15. The Emperor confers titles of nobility, rank, orders and other marks of honor.

Provision 8: The Emperor wears a hat, and no matter what, he does not take it off.

Rank, honor, and nobility are reduced to items that can be taken on and off as easily as a hat. The removal of symbols in the world of Ketchup is the removal of actuality, to such an extent that symbols are 'mistaken' for what they symbolize.
Symbols have ceased to act as representations and have removed themselves from their very definition as referents. In scene 7, one which Terayama notes as pivotal to the course of the film, the boy Emperor examines himself in a mirror, “wondering when his beard will come,” while Hitler's speech “Our Fight” plays out of an old record player. (Scenario 129) The scene is stolen in full consciousness from Sartre's depiction in “The Childhood of the Fuhrer,” and is meant to embody the connection between the drive for power and the act of putting on clothes. (Fig 12)

![Fig 12. The Emperor arranges his hat in the mirror, in the background Hitler's speech “Our Fight” plays.](image)

With the declaration of Provision 8, “The Emperor wears a hat, and no matter what, he does not take it off,” one cannot differentiate between hat and Emperor. One also cannot but help recall Max Ernst's *The Hat Makes the Man* where hats are stacked and formed to make organic tree-like phallusses, or Magritte's *Man in Bowler Hat* where the hat has become central to the man's identity, exactly as the title of the piece describes. As will be discussed in chapter 3, the object, in this case a commodity, has taken over the function of the human body. In this case, the Emperor, ruler of all men
and all things within his empire, has been re-articulated as the undying icon that perches predator-like on ones head. The identity of the one beneath the hat has been subsumed, so that the machine of civilization may continue its course.

On the question of crime:

Article 16. The Emperor orders amnesty, pardon, commutation of punishments and rehabilitation.

Provision 9: Those who give offense to the dignity of the Emperor, for this crime of disrespect, will be hung by the neck from a tree until dead.

The Emperor Tomato Ketchup does not pardon or give amnesty. Recognition is given to the frailty of words, and hypocritical nature of mercy in a world where morality is no longer a recognized commodity. In Terayama’s conception it is not mercy that turns adolescent children from the path of revolution to aid the escape and cause of the adults, it is the knowledge of their own imminent danger of becoming adults. The view is scientific, naturalistic in the vein of Zola, and uses psychology to explain actions that do not fit into the children's world of zero empathy. The explanation works in the context of the world not because of its scientific origin, but because it removes any stance that might require a meta or super narrative to explain itself. Reason still exists, and unlike Zola, the adolescence actions are consciously self preserving. Psychology, at least in the form of self delusion, is non existent in creating the actions of the children or the motion of their revolution. Psychology is a myth that has been reduced to a weapon, much as death and sex, to be wielded against the adults who have created the myth, and now must live and die by it.

In 1970 there were two strong and opposite forces of protest in Japan; one from the left, socialist anti-war activists, and one from the right, imperial pro-military activists. Just about the only thing they agreed on was the need for the government to
stop playing lap dog to the interests of American imperialism. The right, in particular, wanted all foreign influence removed from a self governing Japan, and ultimately a return to Imperial power. Emperor Hirohito was called upon to wrest military and political power from the bureaucrats and lead a degenerate Japan back on the path to a pure nation. The icon and martyr of the right was undeniably Mishima Yukio, one of Japan's greatest authors and visionaries, and a student of high aesthetics and the perfection of the human body and spirit. Spirit and aesthetics, the code of imperial court, the purity of a life lived without compromise, these are what he fought for. "Long live the emperor!" he cried, his final call for purity swallowed up by the jeering crowds below. Rumor tells that his last words were in resignation, "I don't think they even heard me," he is reported to have sighed to his friends. If there is truth to this rumor or not, the fact remains that the people of Japan indeed did not hear him, and he subsequently killed himself moments after his final speech.

Mishima's Empire was an empire that never existed, and could never exist outside his own poetic dream of what the world could be. He was an imperial utopian, working toward the ancient purity of samurai and lord, beautiful as sun rising on the Great Buddha of Kamakura or a young boy finding his "Hana". Mishima was an erotic poet, equating blood with verse, and his own sexuality with a sensual need for military purity. He writes of his experience with Hosoe Eiko, the photographer who worked to create Ba Ra Kei, an epic in images: "Yes, it was a strange city to which I was taken... a city not found on the map of any land, a city of awesome silences, where Death and Eros frolicked wantonly in broad daylight on the squares..." (Ba Ra Kei) Mishima's dream is echoed in the children of The Emperor Tomato Ketchup, who, in their own twisted way, rally to the call for a pure and patriotic nation. The utopian dream of a new Imperial...
Japan finds birth in a revolution that is pure, erotic, and military to the extreme. But where Mishima believed, Terayama found satire and the triumph of the banal in a sordid dystopia. He turns spring snow into sticky ketchup; his emperor is not a 'heavenly lord', but a child rapist. Terayama takes Mishima's dream and drags it into the real world, where successful revolution comes at a price, and purity only exists through the redefinition of the symbolic status of the word.

The first provision of the Tomato Ketchup Constitution declares: “The Emperor's unsoiled respectful existence will not be dirtied.” But in terms of a child, what does unsoiled entail? Where in this world of chaos and death can one find cleanliness? The double standard is apparent and damning to Japan's past empire, that declared the emperor a god sent from heaven, while soldiers raped and murdered in his name across Asia. Mishima's utopian empire and Japan's real empire are held up as equal in their own self-deception. The children pay only lip service to this deception, mocking themselves as they mock the lies of an adult civilization. If you will rape, then rape is good; if you will kill, then killing is good. There is no hypocrisy and no morality. There is no gap between policy and action. A successful empire and a utopian empire can co-exist, as long as your utopia is one which accepts and embraces a natural evil. In scene 23 we see the rape of an adult woman by a soldier, but the symbol of the Emperor is not dirtied by this, rather he is glorified. (Fig 13) Terayama is no doubt recalling that in Canto three of Les Chants de Maldoror we chance upon the lost hair of God himself, who tells of his Master first sating himself with a brothel woman (not even a virgin), then when still full of fire he shreds the flesh from a young man. (Maldoror 121-124) Nor does God take responsibility. As he Descends from the heavens to retrieve his hair, he cries out “Tell them a brazen lie, tell them I never left heaven.” (129)
Fig 13. A soldier undresses a woman at gun point then proceeds to “rape” her.

The shredding of flesh comes in scene 13, “In Sodomy Hell, Stab The Blood Rose,’ when the escaped father finds himself witness to the bizarre gropings of three men with livid black scars. (Fig 14)

Fig 14. The father looks upon the three men locked in “sodomy hell”
Provision 99 reads: “All children are free in the name of God; free to conspire, free to betray, free to practice sodomy on the Army Minister of State, free to wipe one’s butt with the Bible; a cartoon toilet is beyond a church, a cat beyond the slaughter of a friend.” Terayama was interested in sex, he was interested in human waste products, and above all he was interested in a poetic existence unencumbered by any bounds. He was not interested, which is to say he opposed, pornography, which had allowed itself to be defined by the state, and thus judged and used by the state to regulate sex, and freedom. He opposed the state, so he opposed pornography. He opposed religion, relegating the written word of God to its most useful form in his eyes: toilet paper. He was interested in toilets. His version of a free Empire was one with rules based upon the direct needs and wants of the people, no matter how sinful these may seem in the eyes of the presiding civilization. “Children have an interest in holding grotesque things,” Terayama writes, “for example shit, which in the adult cosmic order, would be a very shameful thing to handle.” (Scenario 118)

Though Terayama cites Un Chien Andalou as the most influential film on his art, it may be more enlightening to examine Buñuel's second surrealist film: L'Âge d'Or. The film can be read as a surrealist answer to society, where perversion is used as contra-symbolic, the exercise of human desire against collective symbolic stance of civilization. Fantasy rises from perversion, creation myth is redefined in the terms of the contra-symbolic actions of sin and the criminal. Dali notes that the perverse manifestations of desire “contribute to the ruin of reality... lead us to the clear sources of masturbation, exhibitionism, crime, love.” (Dada 160) Buñuel gives images of violent sex in the mud, a fantasy of a woman on a toilet, transforming into a volcano, the explosion of new matter into the world. The erotic is entwined with the earth, which has origins in the
excrement of the lover, that again brings forth a new reality on earth. Dali writes: “... we have long known how to recognize the image of desire behind the simulacra of terror, and even the awakening of the 'ages of gold' (Âges d'or) behind the ignominious scatological simulacra.” (160)

The utopian image of an 'age of gold' is found behind the veil of excrement, love behind the perversion of fetishism, and terror found implicit with desire. The children of ketchup represent perversion of the civil symbolic state. Reality is destroyed by the application of the contra-symbolic states of excrement, crime, sinful eroticism and death. Combining images of desire with horror, Terayama works to lift the veil, and examine the sources of civil mechanisms: empire, propaganda and pornography. As the soldier and prostitute, both in white face paint, give into an inherently unheated passion, we come to see the image as perverse in its total lack of pornographic content. Scene 31, entitled “One Soldier's Punishment,” where a child frolics sexually with four women, is presented as pure both in its rejection of civil law and its undermining of “God's will” that humans be fruitful and multiply. One notes that in the sex scenes involving children, no fluid, either excremental or otherwise, have a place in the erotic action. (Fig 15)
The transgressive nature of eroticism is held up as anti-revolutionary at the same time the image, or contra-symbology, of eroticism is redefining of civil myth. The utopian state created upon the 'pure' eroticism of children redefines sex as non productive, and thus irrelevant to a revolutionary state on a material level, but irreplaceable in the context of myth destruction and construction. The young child's discovery of sex overthrows the adult mythology of erotic love being intertwined with procreation, and strips it entirely of any notion of love or the possibility of genetic immortality. That ketchup has replaced rice as the staple on the dinner table, and erotic play has replaced sex in the bedroom, we can see the inevitable destruction of humanity both as an individual and a species. Production has taken a back seat to destruction, such that the myth of civilization, based upon a cooperative drive toward a constructive action, is overturned completely.

Here we find Terayama departing from the elevated surrealist ideal of a revolution of the mind and spirit, and grounding himself in an almost Hindu conception of the continual degradation of mankind and the path offered by Shiva, who destroys all
obstacles in the name of creation. On both the individual and communal level, Terayama
rejects the 'enlightenment' offered by Breton as both an unrealistic and uninteresting
alternative to true revolution, which necessitates action well beyond group games and a
clearing of the mental palate. Breton defined surrealism in his First Manifesto of
Surrealism as primarily an expression of the “actual functioning of thought. Dictated by
thought, in the absence of any control exercised by reason, exempt from any aesthetic or
moral concern.” (Manifestos 26) Though later considerations, and coincident affinities,
would work to ally surrealism with the more ideological Marxist anti-ideology,
surrealism would remain first a movement concerned with an individual revolution of
the mind. Terayama's children may seem to lack 'control exercised by reason,' and are
'exempt from aesthetic and moral concern,' but remain entirely unconcerned with the
function or state of the mind outside its physical incarnation. They, like Terayama, are
centered with the function of the human body, where sex and civilization have become
a question of economics.

In scene 10, which was given no title, naked men make measurements of a globe
and then each other with tape measures. (Fig 16) The narrations in a university lecture
given by children as they define the economics of history: “As for the destiny of adult
culture, it would seem to fit the ruins of ancient times, such that it is a phenomenon
which is limited in space and time.” Just as capitalism subsumes feudalism, and
socialism rises out of capitalism on its inevitable march towards a perfect communist
state, so too is adult society relegated to its time in history. The lecture continues: “the
conscious path of the transient nature of adult records is a mathematical law; analogous
to the comprehensive path of continuous tradition.” The reduction, or elevation
depending on who you ask, of history from a question of metaphysics to a discourse on
the mathematical science of economics, is part of the material conception of history put forth by Marx and Engels. For the image Terayama steals from Bataille, when, in The Solar Anus, he writes “the earth, by turning, makes animals and men have coitus, and (because the result is as much the cause as that which provokes it) that animals and men make the earth turn by having coitus.”(Visions 6)

Fig 16. Two naked men measure each other, another man observes the globe.

The mechanical motions of the turning earth and sexual movements are examined, measured, and quantified. The transformation of earth to sex, revolving of an object to the continuation of life is where one might seek to find “the present position of men in the midst of the elements.” (Visions 6) The hierarchy of materialism, based upon the dead matter at its core, from which life springs, begs for a reckoning where the action of the living, in sex, and the actions of the dead, in turning, may expel any notion of causation. In short, there is no prime creator, once more signifying the death of God and
idealism.

The reproductive power as a scientific equation comes under scrutiny through experiments involving machines, sex by children, and forced intercourse of adults. While Terayama contends that the failure of children to be able to reproduce through erotic acts gives sex "purity," it also works counter to the continued existence of the Empire. In scene 12 the children force an old woman and a young farmer to have sex on a small bed, the old woman tries and fails to arouse the man. The experiment fails, and one assumes that at least the man will be punished. The very old are found to be as ineffective as the very young at the basic economics of reproduction, and in some ways this is their salvation. In scene 14 the Emperor masturbates in his bath while his child mistress lays naked in the bed outside. In the closet are the two adult lovers they have tied up, taking their place, seeing if through behavior one can imitate lovers so exactly as to somehow fool the reproductive system. In explaining this scene Terayama notes that in the film as a whole, he was "not against a drug like curiosity taking control," such that he was curious to see just how far children could go in an erogenous sense. (131) In both scenes 23 and 31 discussed above, a young boy attempts to have sex with adult women with ambiguous results.

All these experiments are meant to challenge the problem of the material continuation of a child civilization. What is it that makes a child? Can we do it with a machine? Can three men make a baby? Can two children do it? Can a child and a woman? Can an old woman do it? The children are searching for the mechanism of creation. One notes the use of old men and old women in many of the scenes, mostly as personal slaves. Old women in particular seem to be considered a separate entity than the oppressive adult, on a personal level, so that one elderly lady is able to 'blend in' by
wearing a school girl uniform in scene 21. (Fig 17) While she most probably has created children in the past, she is no longer capable, making her status as an adult, and thus the enemy, questionable.

Terayama calls the scene “Aged Children's Festival”, and sees it as a “strange balance of two world conditions.” (Scenario 132) It seems to be an almost nostalgic look at the circle of life, a return to innocence and an eroticism that does not include taint of material reproduction. The revolution is shown to be based upon a sexual economics, that holds up the status of the body, by its incapability to create the slave-master relationship inherent in the parent-child state, that exempts a section of humanity from the authority of civilization. The enemy is those who would perpetuate the master-slave, parent-child economy.

The children's university lecture in scene 10 continues in scene 24, the image of
which is almost entirely obscured by smoke and over exposure: “There is a sum total that has no relationship to history or mathematics. Therefore the mathematical certainty of natural law, Galileo Galilei’s astonishing view that nature is such that one can write of it using the language of math; according to Kant, with the birth of correct natural science, the potential of the application of mathematical methods to reach a truth is also born.” Of course Kant had based much of his theory on Newton’s formulation of the solar system from a nebulous gas, and the eventual and necessary return to its original state. That a state of being, in its differentially changing moment, be both intrinsically absolute and derived from the human ability to intuit. The world turns, and humans have coitus, and 5 plus 7 continues to make 12, even though neither 5 nor 7 contain any direct relation to 12 other than the mind’s judgment. Kant argues that a significant portion, and all those that lead to an understanding of natural science, are synthetic *a priori* judgments, which are, importantly to our point, not based on experience of any kind. Experience is the purview of the adult world, judgments based on past experience, and the philosophically questionable reasoning that predicts a future based upon that past experience is eliminated from the social consciousness.

The potential of mathematical, or economic, methods to reach a truth without the need of experience is an exciting concept in a world run by the intrinsically inexperienced. The children of Ketchup are working to find the correct natural science for themselves, while similarly embracing a neo-Hegelian deliverance of history from metaphysical bounds. The metaphysical nature of human life is rejected as a necessity, the extinction or continuation of being is not addressed as an issue, and in its place a natural economics is raised as the product and producer of history. What makes the whole concept utopian is that natural law is clearly against the children. The economic
reality of the world is that children cannot reproduce, and that in the short time before a child becomes an adult, how can anything be created? It is utopian precisely because it cannot succeed on an economic level, and by any measure of socialist thought, it is doomed as a revolution from its conception.

The adults, even the mad ones left alive, are not able to grasp that it is not through machine or higher powers, political or otherwise, that they will be somehow set free. No one is coming to set anyone free, not even God. In scene 33 a crucified man reads a poem aloud: "...To cry out toward the devil has disgorged hedonism. When the wings that support the bird propel it through the air, it is the surrounding air's resistance that gives the dynamic lift; this is the bird's loneliness and harmony. So I face the broken wall in my apartment and try to work out a flying ornithopter machine that flaps like a bird. Maybe then I could fly. The theory of wings is hollow at its heart; it is the dynamic lift that holds one's salvation in the highest, in the highest, in the highest places one's eyes might open. Bird, Bird, Bicycle bird..." (Fig 18)

![Image](image.png)

**Fig 18.** The poet is sacrificed for the sins of the adults.
The search for salvation is futile while the man, who perhaps rightly reveres the bird, still cannot comprehend flight without the use of a machine. While the poet's words cry for a flying machine, his body hangs crucified in the image of the Christ, arms spread like bound wings. Both words and image decry the freedom offered by the mechanisms of communal society and communal faith. Of course one can see God as the father, and the children have overthrown Him, making Him lick the Emperor's boots shiny. In the revolutionaries' minds God is a creation of a Western mythos which has infected Japan, and must be eradicated or subjugated. Faith in God, faith in family, faith as a principle of humanity is rejected as a barrier to free thought and a free existence.

Terayama, unlike his hero Lautréamont, was not raised in the hypocrisy of original sin, the dual pressures of fear and love, the guilt of Christian philosophy. He uses God as an ambassador, to represent and implicate the West in the same self enslavement he sees in Japanese society. God is referential, a symbol, which like all symbols will be raised up and torn down in the Empire of Ketchup. The king is dead, long live the king! God is dead, long live...! When the Emperor of Japan was dethroned, he was not killed, but his status as a deity was revoked through the mandate of nuclear annihilation. The West had done to Japan's god what the children of Ketchup would do to all the gods, including the Christian God. This is the option left open for a people that do not have the luxury of waiting for Godot, who cannot place the question of human existence on a meta plane, as unlike the West, Japan lives with the visceral and intimate experience of both a living god and the bomb that destroyed his godhood. Godot, in a sense, is down in his palace, and one could, theoretically, go down and catch a glimpse of him over the wall.

The last scene of the film is given the name: "If You Wear A Beard You Can Have An Empire." Three children exchange fake beards to find the right fit, and by doing
so, gain empires. Terayama says of the last scene: “While laughing at this joke, the pride of the beard exchange, the unnatural cosmic order and nonsense is brought to a final epilogue.” (Scenario 135) (Fig 19)

Fig 19. The children attach beards so they may have an empire.

The arc, which began with the destruction of adult icons, ends with the reduction of all symbols to the level of the signified. The spice, the flavor of the world, has been leeches out so that no longer does one taste spring in the wasabi and mountains in the mushrooms. In such a world the intangible has no place: God is no more than the crucifix, mankind is no more than meat. The nonsense is over, the satire reaches its apex and the final hurrah of condemnation comes down on the rule of empire. The emergence of the children's own myth of creation solidifies: Kings are no more, God has been replaced, and the symbol of a beard takes on the reality of rulership. The idea is no more absurd than searching for freedom in a machine, or the promise of words written in a book. By the end the Empire of Ketchup has rejected all meta-narrative ideals, including even community and family as failed promises of a greater world that will never come. On a basic level, Terayama is saying its all just nonsense. He has succeeded, as Breton advocates, at laying "waste to the ideas of family, country and religion." (Manifestoes 128)

The film narration ends with a line which is almost a question: “So it is that
"World history is merely a haphazard point of view becoming reality, bringing a release from mandatory uniformity." Keeping in mind that this is a difficult translation, the sentence can be interpreted in several different ways. One idea inherent in the thought is that history is bound by observation, by the work that seeks to quantify and codify the past. The story of Japan's history has been changed many times, modified and reinvented to create the present that fits the needs of the story tellers. Militarists told the story of Japan's invincible will and racial superiority over all other races. In one day the Emperor went from a god, ruler of heaven and earth, to a man defeated by the power of Western science. In one year the War in Asia would be renamed the Pacific War, and the Japanese people would be allowed to conveniently forget their actions in China and Korea. World history would be re-written to say that the Japanese are a peaceful people, but they would be asked to lend their man power, factories, and soil to the American war effort.

A second interpretation reveals a certain Hegelian sensibility that wishes to examine and expose those seemingly accidental occurrences, such as art, science, and religion, as not peculiar to a specific country. It is also to say that Nazi Germany was not accidental, or limited in any way to Germany or the German people. The Nazi phenomena was not somehow unlinked to mankind and the state of history's progression in general. It is to say that by knowing, or owning, that history, we open the mental and moral cage we put about the so-called other. Hegel writes: "world history is not the verdict of mere might, i.e. the abstract and non-rational inevitability of a blind destiny. On the contrary, since mind is implicitly and actually reason, and reason is explicit to itself in mind as knowledge, world history is the necessary development, out of the concept of mind's freedom alone, of the moments of reason and so of the self-"
Hegel, a Christian philosopher, is arguing that the creator has given the mind the power to create its own history. This is the root of the 20th century attempt to wrest history from the jaws of inevitability and recognize the freedom of the rational mind, perhaps given by God, to create in the mind's own right.

The two lines leading up to the final line set the argument in context for Terayama, the non-Christian philosopher and poet: “A cat is the Emperor of an empire of darkness. A child is the Emperor of an empire not yet complete.” An adult cannot see in darkness, and an adult cannot see the future, but a cat can, and a child can. A child can see, and thus rule, what has yet to come, so history cannot have occurred by chance. History is ruled by those who were once children, the glory and the fault is owned by the emperor of the empire that once was. This is not only damning to the Japanese Emperor (ten’no), but to all adults who wish to say that either God’s will or cosmic happenstance has sway upon the empires of the human world which are but developments of the will of free men to do evil.

The third interpretation of the line is the most simple, and possibly the most accurate, though it is less obvious in the English translation given. It is that you have to have experienced something before you have knowledge of it, and it is this experienced knowledge that will release you from uniformity in thinking. Terayama saw a danger in the Japanese educational system, which under the new post-war guidelines had become heavily dependent upon classroom studies and reading. As part of the efforts to reduce the psychological damage done by the events of the war, resulting in a standardized national educational book system that conveniently left out much of Japan’s role as the aggressor. Outside the educational system, families were likewise uninterested in
disturbing the harmony they had achieved by discussing the past with their children. Terayama recognized from his own experiences that to learn the truth one must stop reading books, stop listening to ones parents, and get out and see the world; just as he expressed in *Trash your Books, Hit the Streets*. As such, this last narration recalls Terayama's major theme of accidental history intertwined with his objections to the educational and family systems of post-war Japan.
Chapter 3
Revolution in Mind

Section I: Uncanny Objects and Sadism

One dreams only when one is asleep. There are words like those of dream, nothingness of life, earthly thoroughfare, the preposition perhaps, the disordered tripod, which have instilled into your souls this clammy poetry of languor, like that of putrefaction. To pass from words to ideas is but one step.

-Lautréamont, “Poesies”

In scene II, titled “A Pleasure Machine For A Flower-Shy Old Woman,” a naked old woman is forced to pedal a bicycle with legs for wings and a giant penis as a foremast. She cannot pedal, for she is too weak with hunger, and the human-powered airplane, for that is what is is, cannot fly. Terayama declares the object a “pleasure machine,” adding layer on layer of ambiguity and contradictory images. As an object it immediately qualifies as a surrealist attempt, with incongruent elements piled in a semi-functional way, to give an overall impression of a half formed dream emerging from Earth as if from a mad god’s head. (Fig 20) The child army has created this machine, and is now conducting a test, adorning the object with items they see adults finding pleasure in. As an object it looks like a fun thing to play around on, if one were a child. For an adult, in function, the machine is a violation, the over large penis and the naked woman’s
agon an idiom for the pain of rape, and implicating the violence of a society of forced labor. These two visions of the universe in perfect conflict recall Pierre Reverdy's article on surrealist poetics: "The Image is a pure creation of the mind. It is born not of comparison, but rather by the bringing together of two more or less distant realities. The more distant and true [juste] the two realities brought together, the stronger the image—and the more emotional power and poetic reality it will have." (Fault 14)

Combining mannequin with automation, the 'pleasure machine' recalls Freud's formulation of the uncanniest of objects, which "not only provoke a primordial confusion about the (in)animate and the (non)human, but also recall an infantile anxiety about blindness, castration, and death." (Compulsive 128) Breton and the surrealists, as well as Marx in his definition of commodity fetishism, found the 'modern' machine, which uses the human body as it's model, dangerous for its reversal of the user and tool relationship: "This Fetishism of commodities has its origin, ..., in the peculiar social
character of the labor that produces them.” (Kapital ch. 1) With the giant erect phallus at its front the 'pleasure machine' does not only reveal the confusion in the children's minds between the animate and inanimate, the human and the nonhuman, but also reminds us that the machine has replaced the function and form of man completely. Terayama's point of departure is that the anxiety associated with such a castration of humanity does not come from infancy, as Freud suggests, but from the inherent guilt of the adult world which has knowingly traded its freedom for a place in the machine. Whereas the adult sees a shameful capitulation, the child, who has yet to succumb to the mechanical temptations, is immune to the terror born from guilt. As Moses cast down the worship of icons in the name of the one God, and Allah forbids the representation of man either in reverence or play, the fear of a commodity taking on godhood, and thus predominance over man, is inscribed into the religious and civil order of humanity. As a construct, or consequence, of an 'impure' political and social structure, the automations status as 'uncanny' or unnerving to adult society has no place in the children's fantasy.

The surrealist's answer to Freud was to create singular objects of no reasonable use, in an effort, as Breton writes, “to put into circulation certain objects of this kind to throw further discredit on those creatures and things of 'reason.'” (Compulsive 128) Terayama dealt with automation on a different level, working to remind us that automations, functional or otherwise, are products of, and therefore surmounted by, imagination. In the eyes of a child, which is more uncanny: an adult whose form and often inexplicable actions are in a world completely removed, or a doll who can be talked to and held when the sky grows dark? In Scene 24, “Let's Hang The Little Doll,” the Emperor's mistress plays with her dolls, hanging them from the neck over and over again, re-enacting the actions of her Emperor and acknowledging the absolute power of
destruction. In a pile of doll parts is a woman's head. Terayama gives an indication of his intentions: "Dolls and humans, adult and child: in the children's imagination mere corporeal matter is gradually assimilated." (Scenario 133) The Mistress has had a woman hanged just as she hangs her dolls, in perfect innocence, with no anxiety over death.

Scene 1, titled "The Emperor Tomato Ketchup Knows His Mother Is Held In Slavery" in Terayama's outline, shows the Emperor on his throne, his shoes being licked shiny by his father beneath the sign of the X-mark. Flanking the throne is a large chicken statue ready to box and a grandfather clock which requires a human to move the pendulum. (Fig 21) The mechanism of the clock, created by adults to enslave time, has been replaced by the erstwhile master. In Das Kapital Marx notes the advent of machinery and its effects upon time: "We there saw how machinery, by annexing the labour of women and children, augments the number of human beings who form the material for capitalistic exploitation, how it confiscates the whole of the workman's disposable time, by immoderate extension of the hours of labour, and how finally its progress, which allows of enormous increase of production in shorter and shorter periods, serves as a means of systematically getting more work done in a shorter time, or of exploiting labour-power more intensely." (Kapital ch15) Terayama sums this all up with "Time has become that of adult labor, and thus, enslavement." (Scenario 128)

Reciprocally, the symbol of masculine power and personal achievement embodied by the boxer has been replaced by an over sized mannequin with a chicken head. Perhaps, symbolically, the same chicken head that the dwarf in scene 28 violently removed from a live chicken in an act of adult defiance against the slave state.
Castration, and blindness as its equivalent form, is never addressed as an option for adult redemption from their impure sexual state. This unexplored recourse may have been rejected as patently Freudian, and distracting from the economic basis of the revolution. The stark Oedipal nature of the revolution remains so self evident that a conscious effort has been made to redefine the motivation for killing your father and having sex with your mother to exist outside the sexual-psychological arena. Freud's three primary fantasies of seduction, the observation of parental sex act, and castration are re-written in the world of Ketchup so that the child kills or makes slaves of his parents because he doesn't want to do homework, and has sex with prostitutes because it looks like it might be fun. In this one sees an 'Impatient Oedipus', who not only doesn't bother to grow up, but also hasn't any inclination to bow to an adult's formulation of a child's needs or wants. Terayama's formulation is fiercely selfish in composition, his children not wishing to remake themselves in their father's image, but rather to remake
the world in theirs.

He is careful to construct a null-Oedipal structure that keeps itself removed from the Freudian composition of a child's fantasy life. The Emperor Tomato Ketchup is a poetic reality, one that Terayama declares is “from children, for children, a fantasy utopia.” (Scenario 112) Terayama views the world through his own camera obscura, so that not only is the world projected upside down, but the effect is magical and incredible to behold to the impressionable mind. Terayama saw this world projected from a pinhole in his closet as a child, the impression so strong that when he emerged he found the outside world had turned upside down. The windows of his rural home had become view ports into a fantasy world that he could stare at for hours. The children find the same world in The Emperor Tomato Ketchup, but this time the fantasy is projected on the streets of the city to create a wonderland turned upside down, a happy playground where there are no adults to tell you it's time to stop playing and go to bed.

Pierre Mabille, in his classic work on myth, gives a surrealist look at childhood: “The child, like all the physically weak, conceals great sadism; the images most attractive to him are those of natural or voluntary upheavals, he cherishes a secret tenderness for Nero assisting, gay and lyric, at the burning of Rome, started by himself... Perhaps the child is pleased to see the community tremble and to see adults lose their authority and prestige.” (Surrealist 271) The same has been noted by many a Jr. High School teacher when faced with a classroom of grinning insurgents.

In scene 17, titled “Figure Of The Victor Dog, Adult Or Child?,” a young boy does his morning calisthenics in the ruins of Tokyo. Behind him are the twin shapes of a white skinned woman, naked, with bonds that echo the collar of the white dog Victor, in life-like porcelain, next to her. Her head is cocked to the side, just as the dog listens for
his dead master's voice from a gramophone, so does she listen for her own dead, perhaps her husband, her father, or her own lost child. (Fig 22) The dog is without gramophone, and the woman is likewise lost. A child, a dog, and a woman in a landscape of destruction, both dog and woman are saddened and holding onto the past while the child plays, celebrating the downfall of civilization. Nero would be one of the adults spared by the children: a madman who dances and likes to play with fire? In the Empire of Tomato Ketchup, Nero, if not a king, might just pass as a prophet.

![Fig 22. A young boy soldier does exercises in the ruins, behind him the image of a naked woman bound and a dog in a collar are dual images of pain.](image)

Two motifs of the surreal, the mannequin and the ruin, have been counterpoised with the slow rhythmic action of a boy who is 'following orders'. He is doing his morning exercises just as the radio demands, his obedience to the mechanized voice a mark of his own bonds, as stark as the rope across the woman's breast. The boy listens to the radio, the dog listens to a dead voice from a missing gramophone, the woman listens to the fall of civilization. The connection of radio, gramophone and the fall of...
civilization is made clear. Modernization has destroyed the modern world, leaving nothing but a dead voice, a disembodied and soulless copy of what once existed. This scene is quickly followed by its double, Scene 18 called “Wiener Twin Brutality” where twin girls drag a 'corpse', which is obviously a dummy, by a rope around the neck into a vacant lot where Victor the dog awaits his dead master in the trash. The twins drag the dummy until its head is pulled from its body. (Fig 23)

![Fig 23. Twin girl soldiers drag a dummy corpse through the ruins of Tokyo.](image)

Terayama had Lautréamont's Poésies, mixed with the Tokyo yellow pages, read during the filming of this scene, but neither can be heard in the final edit. A spot tribute to Dada, the scene is born from a single line of Poésies, “Tics, Tics, and Tics,” of which Breton was so fond, and echoes Shakespeare's frustration of “words, words, words....” Annihilation is complete when the Master, Man, is no longer confident of his rise, and faces that his searching voice falls only on the dead ears of a figurine dog. Dead voices on a dead ear, relics of a past that revolution has broken and ground into ruin. It is a
question of civilization, a human race enslaved to a mechanical anti-poetry, based upon a history that does not, by definition, presently exist. Terayama seems not to be able to resist inserting the 'human-powered airplane', or its concept, into nearly all of his works. We saw it in scene 11 under the old woman's feeble legs, and in the crucified poet who speaks of his efforts to build an ornithopter that flaps but refuses to fly.

Terayama in his formation of a child's sadism makes no reference to physical weakness, reserving that for more economic constraints to the revolution, but rather gives sexual purity as a point of departure into sadism. In Bataille's *Story of the Eye*, sexual purity is fiercely embodied in the character of Marcelle, who is raped one afternoon by the story teller and his obsessive love, Simone. The very next day Simone develops "a mania for breaking eggs with her ass." (Eye 10) The two rapists fall madly in 'love' with the pure and formerly chaste Marcelle, who becomes delusional and a compulsive masturbator until driven to suicide by the attentions of the two. Over the dead body Simone officially loses her virginity, after which she pisses on the corpse: "Simone, being truly incapable of conceiving death such as one normally considers it, was frightened and furious, but in no way awe struck." (51) Terayama's children respond to death in similar disregard for the enormity of the state of non-existence represented by the death of an individual or 'I'. A *Yomiuri Online* news report from January 2004, in connection to a student stabbed to death by another student in a school in Nagasaki, reads "When [3600 elementary and middle school students] were surveyed about life and death, 15.4 percent replied that a dead person would return to life." (Yomiuri) This investigation would be used as evidence in the young boy's defense. In a U.S. court of law one cannot be found guilty for a criminal act if, at the time of the act, the person was not capable of differentiating 'right' from 'wrong'; commonly known as the insanity plea.
By this definition, call it the 'Woyzek defense' from eating too much ketchup, the children are in a perpetual state of insanity that holds no stain against their innocence. In fact, their innocence is thus proved by the insanity of their actions. One could argue, as Bataille does, that by removing the possibility of guilt, and thus relieving the constraints of sin, sadism may rise as easily as through the strict application of guilt as an oppressive force.

Materialism is also examined, as Bataille writes: “If the heterogeneous nature of the slave is akin to that of the filth in which his material situation condemns him to live, that of the master is formed by an act excluding all filth: an act pure in direction but sadistic in form.” (Visions 146) In the sciences it would be a simple law of conservation: filth is conserved, the equation that allows for the continuation of human life must be balanced. The fascist purist state requires for its existence a mongrel dirty race, which is created through the perceptions of the pure master race as a necessity for their own existence. In this 'reasoning', which Breton derides him for, one finds that freedom and oppression may exhibit similar symptoms, just as Fascism my rise from both the over application, and the death, of God. The children have a sexuality that is 'pure' because it holds no consequence, and a direction that is 'pure' because they do not recognize filth, the resultant sadism is inevitable as the adults take on the role of the Jews under Nazi weltanschuung. Terayama takes this to heart, dragging the adults through the mud, leaving them bound and dirty on the streets, locking them un-bathed and mad in a hospital. The Emperor, in contrast, takes long bates and dresses in finery, keeping his boots nicely shined by his father's tongue.

In this way Terayama pragmatically sets out to outline a Machiavellian calculation for successful revolution. Children have a nature, he notes, such that "while
a person of teen years, if they must execute their own parents, there is true conflict. But infants can kill their own parents quite happily.” (117) This innocence on the issue of death extends also to sex, of which “as children cannot reproduce, the children's eroticism has purity. In this the sensual world is separated from practical worth.” (112) Terayama imagines that a child from an early age understands the use of power and control, but still looks upon death and sex as play acting until the teen years. To children, sex and death are symbols of control and tools of power; symbols that adults must take notice of, and tools that can be used reach heights of sadism beyond an adult's ability to resist. In the film the children are capable of using these tools most effectively because they have transformed the practical worth of sex from one of procreation and family to the base status of control. Death has not yet been mythologized into an afterlife or transition, it remains a natural course of the powerful over the weak.

In world of The Emperor Tomato Ketchup the more pure the child, the more sadistic his actions must be, thus an abused child, a child who was truly wronged by his or her parents is less likely to exhibit true evil. This premise is at the heart of his conception, and fuels that action and reaction of all aspects of the created world. Children who have less knowledge of pain and fear, of sexual and physical abuse, may be more inclined to play in blood than those less naïve, who know what blood means. In the abused child we can detect a form of malice in his play, even if that malice is a construction of our own feelings toward the abuser. This taints our experience of the child's playing, in that we feel the abused child may be justified to feel happy playing next to the parent's corpse. Justification is not a pure act, and draws the child closer to the parent. More horrible and piteous is the purity of a young child who plays in the blood, with no concept of the revulsion inspired in the outside observer who can find no
emotional justification for the child's happiness. In the world of tomato ketchup, this innocence of horror extends to mass execution in holocaust style and the ridiculous efforts of a child to 'rape' a prostitute: Horror and pity, something Western theatre has pursued for over two thousand years.

While Terayama’s construct accepts a non-abused child’s capability to create and inspire horror and pity, he does not exclude the abused child’s right to do the same. It is the abused child, being beaten for not doing his homework that sparks the revolution. But it is the loved child, now a guard at the concentration camps, who writes to his mother in hiding. The scene is shot in the coastal temple city of Kamakura, where children stand guard over a smoky oven filled with naked adults, the children smoke cigars and a woman’s voice reads the letter:

“Mother, are you well? Have you hidden yourself well from the Black Flag X search parties? Please take care of the kitten that has become an adult, even a cat, if an adult, it would seem, is to be taken to the concentration camp. I have enclosed a picture of me. This month’s assignment has been as a concentration camp oven guard. It is for the adults who lied to children; the people’s court is held, and my job is for the baking to death of those adults chosen for execution. At first the smell inside was horrible, but these days I am used to it. I bake seven or eight people a day. In the fire the bones turn to ash. Behind me, bound up, is an educational movie actress who pushed filial devotion. Baking and perfume is not a very good combination. I’ll write again.” (130) (Fig 24)
In shades of Orwell’s 1984 the adults come to fear their own children, not only as informers to the government, but as actively hostile agents, who, for the want of cookies for dinner, might send you to the ovens. The young guard’s concern for his mother’s safety, while writing of his duty to cook people alive, is double reflected in his concern for the kitten that has become a cat, and the pictures he has sent, hoping his mother would be happy to see him standing faithful and strong over the burning bodies. In this way the children would win, through innocent love matched equally and at all times with a stark and real threat. For the adults, there is no real way to fight such unthinking horror, just as Bataille’s Marcelle could not fight off the ‘love’ of her rapists physically or in her mind.

The children themselves were likewise not immune to internal purges and executions for crimes against the Emperor. When the guard is later to aid in his fathers escape he must fear for his own life. Whereas the “Band of the Hawk” are to hunt the adults, the “Band of the Dove” would search out collusion and betrayal among the
children's own forces. (Scenario 113) A children's version of the Nazi SS, the Band of the Dove would cover intelligence and internal affairs, overseeing that no child would waver, even in the face of the adult's insidious attempts to use lullabies to lull young minds back to the peaceful days of infant-hood. They would be the hardest of the hard, stronger in will and ideology even than of those who would execute their own parents.

Terayama believed that children have a will that is beyond rational thought, or even the instinctual drive for self preservation. When Goebbels called for “each civilian, each man and woman and boy and girl must fight with unequaled fanaticism,” (Widerstand 1) the youth of Germany were already primed and willing to sacrifice themselves in the last defense of the Nazi fatherland. This drive was epitomized by the Hitler Jugen, the indoctrinated youth corp of the Nazi party. The remands of the this corp would be called to the Havel river in April of 1945 as the last defense of Berlin against the overwhelming forces of the Red Army. The ideologically pure children were known to throw themselves bodily against tanks, shoot themselves rather than be captured, and hold onto a fervent hope of victory that only the most deranged of the adults still believed. It was, one notes, not the men and women who fought with “unequaled fanaticism,” but the children who answered the final call of their doomed Fuhrer. Some no more than eleven years old, they died by the thousands. This fanaticism is precisely what makes the Empire of Ketchup possible, such that even in failure, they believe they have succeeded.
Section III: Poetry and Onomatopoeia

What puffs and patters?
What clicks and clatters?
I know what, O, what fun!
It's a lovely Gatling-gun!
- Nazi picture book for children

In 1970, one year Jean Schuster declared Surrealism dead, a young Emperor leads his army of children to overthrow adult society in a romp of disrupted narrative. Holding up his flag of erasure he destroys the myth of civilization in the name of erotic liberty that the world falls under a child's rule, a new order, that to the adult mind may seem a surrealist's dream, has taken over the universe. Dada, Surrealism, and a general irreverence for reality in place of the dream, would come together allowing us to consider the post WWII avant-garde through a surrealist eye, namely, reversed so that you stare down the optical nerve directly into the brain of the poet. The Emperor Tomato Ketchup is our eye into the mind of a young boy from Aomori who came to find his wonderland in the city lights of Tokyo, a poet steeped in northern tales of beasts and demons, a young man whose dreams were invaded by Western films and memories of Western bombs.

Antonin Artaud, in a letter to Germaine Dulac, the director of his film scenario for La Coquille et le clergéman, writes: “It is a film of pure images. And the meaning must emerge from the very impact of these images themselves. There is no hidden significance of a psychological, metaphysical, or even human[istic] kind.” (Dada 112) A typical characteristic of Dadaist film is the idea that film is representative of reality by
accepting and disclosing the illusionary nature of the medium. This idea, expressed in the
film through the use of the camera as a recognized artifice, one that exists as part of the
world represented in its lens, falls upon its ability to capture icons in action. Pure image
takes on the characteristics of pure children, an acceptance of the illusionary nature of
film becomes an acceptance of the illusionary nature of reality, particularly as
represented by adult civilization. Terayama intends his image to reflect his children,
with any complication of the images, interpretation of or extrapolation beyond, a product
of the narcissism of the viewer. This narcissism, or active construction on the part of the
viewer allows for the psychological, metaphysical, and humanistic significance to enter
on a natural level.

Terayama couches his conception of cinema in moving or 'active' icons. In the
explanation for the first scene of the film, he explains: “Iconic scenes can move or not
move; generally in this film, as a whole, we expand on the movement school. In other
words, 'active pictures', is our thinking.” (Scenario 128) As Terayama did with theatre
and crime, we can reverse the logic such that if in this film iconic scenes will move, then
in movement or 'action' we will find icons. To preserve this, movement is used
sparingly, the pacing in time with the slow pour of tomato ketchup from a lightly
squeezed bottle. Each scene is allowed to linger, giving the viewer ample time to take in
the whole of the action, which often repeats. Action is simplified, condensed and
uncomplicated, such that the scene itself, complete with motion, becomes a single image
in the mind. Divesting a scene of all but a single uncomplicated action allows that action
to be removed from its direct representation of meaning. In scene 19, “Ping Pong Table
Net,” a naked and bound woman lays in place of the net on a ping pong table, while two
children play. The game, as a meaningful action in itself is marginalized in that no one,
audience or children, is interested in who wins the game. No one is keeping score. Meaning has become independent of the originating action, such that the action becomes an iconic referent to a greater thought. (fig 25)

![Image of children playing ping pong over a bound and naked body of a woman.]

**Fig 25.** Children play ping pong over the bound and naked body of a woman.

Artaud writes in the introduction to the scenario for his film that “the visual action should operate on the mind as an immediate intuition.” *Surrealist* 96) Artaud, like Terayama, trusted in the power of a visual language, that worked beyond the power of the word, striking down two thousand years of western civilization based upon the Logos of Plato. A book, written words, these are poor cousins that represent a system, and do not embody distinct identity. *The Emperor Tomato Ketchup* is a not a story, but a time-lapsed snapshot that does not attempt to create an autonomous world, but witness it. Again, a paradigm is created, shifting what is believed to be true and allowing for the existence of truth in one aspect that does not conflict with an opposite truth in another.
aspect. The film is a created truth, a conceptual history, that sets itself as a parallel to the accidental history that civilization views as reality. The critic Sany Flitterman-Lewis notes that Artaud's conception of cinema "denies the traditional separation between an image and its meaning. For him, meaning was not some stable, coherent entity to be disengaged from its visual sign, but was, rather, the result of productive relations between the images themselves, and between text and viewer." (112) The question is how it became so, and what system if any was being followed.

It is Plato turned on his head, so that words become pale representation, and thus impure, while action and particularly poetic image are given the status of purity, and thus truth. In scene 34 two generals wage a never-ending war of paper-scissors-rock; the scene was shot uninterrupted and went on for 20 minutes. Terayama, noting that this is the most theatrical scene of the movie, writes: "It is paper-scissors-rock-punish, paper-scissors-rock-punish, paper-scissors-rock-punish, paper-scissors-rock-punish, paper-scissors-rock-punish, paper-scissors-rock-punish, paper-scissors-rock-punish, paper-scissors-rock-punish, paper-scissors-rock-punish, paper-scissors-rock-punish, paper-scissors-rock-punish, paper-scissors-rock-punish, paper-scissors-rock-punish, paper-scissors-rock-punish, paper-scissors-rock-punish, paper-scissors-rock-punish, paper-scissors-rock-punish, paper-scissors-rock-punish, paper-scissors-rock-punish, paper-scissors-rock-punish, there is no other thing they do. In Waiting for Godot, Beckett uses words to wait, we, in this scene, wanted to see all words erased." (135) (Fig 26)
But it is not only words that Terayama, and the children of Ketchup, want erased. In 1953 Maya Deren explained poetry in film as a ‘vertical’ investigation, noting that “A poem, to my mind, creates visible or auditory forms for something that is invisible, which is the feeling, or the emotion, or the metaphysical content of the movement.” (Visionary 74) The Emperor Tomato Ketchup, as much as it is a visual and auditory poem, written and directed by a poet of some renown, is in no way a ‘vertical’ construction. In fact the film seeks to demolish, in an explosive way, any vertical construct that might lay inherent in the medium. Terayama argued that his ultimate purpose in this film is to express “a vanished thought” (Scenario 135) in which we see shades of Deren’s formulation for poetic film to ‘create visible or auditory forms for something that is invisible’. But the visible and auditory forms are purposefully crafted in the film, not to explore the invisible, but to expose that the invisible has now vanished. Terayama does not wait for Godot, but rather removes him from the minds of
Vladimir and Estragon altogether, leaving them not even capable of forming the last connection between man and god: Words.

In the world of Tomato Ketchup the resistance to words is based upon an innocence of creation that rejects the West as both a mythological and political basis of reality. The word of God is shown to be a lie, the eating of the flesh of Jesus speaks more than any writing of the bible, especially when God is forced to exit the body from the anus in just a few short hours of the day. The sixth Canto of Les Chants de Maldoror gives notice: "Would you then maintain that because I had insulted—as if in child's-play—man, the Creator, and myself in my explicable hyperboles, my mission was complete?" (Maldoror 188) Terayama, as we noted earlier, was driven to complete the mission of Ducasse, which did not stop with insult, but worked to remove words from the myth of the Creator. Terayama, as we will see, wished to create a relation of images that pointed toward a single process of development, with meaning arising from the audience, and not from the images themselves.

The children kill those who perpetuated the mechanisms of civilization, and work to re-educate those that might be 'saved' from the constructive tendencies. In Scene 27, "The Beat Poet Likes the Voice of the Small Bird," the father is bound and forced to listen to the child's own poem, one which Terayama notes: "For the child, words are made for the adult world, so his voice is more like a sing song onomatopoeia. In terms of colors, it would be a yellowish sound." (Scenario 133-134) (Fig 27)
As Flaubert, who wished in *Salammbô* to "give the impression of the color yellow," (*Nadja* 14) the children seek to reveal in the literary arts, a non literary base or purpose. Yellow, like a stream of urine into the toilet bowl, has a certain sound and rhythm that may be expressed through vocalizations unencumbered by meaning. For Terayama, onomatopoeia, in direct imitation of nature, makes a stronger poetic case for truth than any combination of words constructed for civilized education: "Fairy tales are renounced so that children can give birth to their own epic, which will not be a fairy tale at all, rather a literature called onomatopoeia." (113) Onomatopoeia is a basic tool of poetry, where verse may invoke characteristics of the subject of the poem through rhythm and sound word association, such that the 'literature of onomatopoeia' is exactly the children's art of pure poesy. Again, our definition of purity is prevalent, as with pure sex, a pure poetry must leave no residue, no consequence, no lasting effect upon the world. Words are procreative by nature, spawning meaning after meaning which more or emphatically less connection to the intension of the poetic image. Words have
consequence, they connect and harm, striking perhaps most deeply into the child's mind and soul, as Lautréamont’s Maldoror corrupts the young boy thinking of heaven with dreams of power, and then fearful of the passions he has induced, runs to save himself.

(*Maldoror 73,72*)

Central to Terayama's poetry is simplicity, using common words to express common thoughts, hopes and dreams. He wanted his art to be accessible to his often young readers. To this end, he often used *hiragana*, an easily readable phonetic script rather than the meaning-filled ideograms borrowed from China. In the Japanese written language system, *hiragana* holds no intrinsic meaning beyond the sound which each symbol represents, and importantly, the combination of such symbols likewise holds no meaning beyond the sound created. Nearly every word sound in the Japanese language can be expressed in either of two ways, one which has meaning, and one that is just the sound. For example, using the Chinese graphic representations, the word used for poetic literature (詩文) holds the meaning of *verse* (詩) and *literature* (文), which one can easily understand as 'verse literature', a simple description of the meaning of the word poetry. To write the sound of the same word would be 『しぶん』 (shibun) with *shi* (し) and *bun* (文) holding no visual meaning whatsoever. Having stated this as a rule, there are exceptions with words not used in scholarly literature that have no Chinese ideograph in common use. A direct example from the film can be found in the placement of words on the screen such as in *figure 28*, pronounced *omanko*, the sound and the word have the meaning of *vagina*. 
Of course language is learned orally from birth, so children originally associate the sound with meaning. Terayama is being quite literal when he writes that “words are for the adult world,” as even the word for 'word' (kotoba) must be retaught as a visual representation (言葉) rather than a sound when the children reach school age. Japanese children are thusly re-educated to a path which Terayama considered un-poetic, and thus contrary to a free and giving society. Onomatopes in Japanese is another case in which Chinese characters are not used to express meaning, thus bypassing the need for the state education system, while still expressing poetic thought through its nature as direct imitation of the natural. Keep in mind that the natural can extend to automations as well, just as wan-wan is both the sound a dog makes, and a word that indicates the meaning dog, charinko is the sound a bicycle bell makes, and has become another word for bicycle.

Miryam Sas in her work on Japanese surrealism notes that onomatopoeia are “those words in the Japanese language whose relation to the signified object is at the
lowest possible degree of arbitrariness: might one infer that these words are closest to being 'flesh'?" (Fault 28) An interesting choice of word, 'flesh', one meant to explore the relationship between words and meat in a poem by the surrealist poet and theorist Takiguchi Shuzo, but also brings to mind Zeami’s *True Path of the Flower*, where Skin, Flesh, and Bone are the three poetic constructs by which an artist creates beauty. In Zeami's formulation Bone is the inner natural artistic strength, Flesh the visible skills from mastering the imitative aspects of performance as well as chanting at dance, and Skin the ease and beauty obtained as a result of the two. He admonishes those who would seek to imitate the Skin without knowing the Flesh, for those are the worst of charlatans. If we transfer performance to the poet, Bone may stay the same, but Flesh, following chant and dance, become the force of rhythm that rises from the natural state of ones own being as well as the basis by which a child imitates a bird, or a brook, or his mother. Cannot it be said, that if onomatopoeia is the least arbitrary indicator of the natural world, that such an utterance would then be best used to describe humanity itself? Words, of course, would be Skin, which if not born from Flesh (rhythm and imitation of nature), are fraudulent. Like the Chinese characters one learns in school from vigorous study of books created by a different people an a different mass of land.

To best illustrate we can make a simple poem, not bothering to follow traditional syllabic structure, that one imagine a child might make:

*peko-peko nyan-nyan paku!
goro-goro nyan-nyan niko
*peko-peko wan-wan paku!
*kori-kori wan-wan muka-muka*
Keeping in mind that every word in the above poem is an onomatopoe, the following is a translation into English that is not strictly so:

hungry meow-meow chows!
purring meow-meow smiles
hungry bow-wow chows!
crunching bow-wow sick
squiggling barf! squiggling barf!

Such an onomatopoetic poem can be read as representative of the film as a whole, each scene a vocalization that rises and falls at the whim of a child mimicking the sound of urinating in a bowl. We have noted before that most scenes are without a linear grounding in narrative or plot. One could say, that after the first scene, all subsequent scenes are but variations on the first, taken as a whole to be a single image. To say this would invoke the American Robert Breer, a painter turned film maker who worked in the realm of graphic film and animation who sought to express a “space image' which is presented for a certain length of time.” (Visionary 274) Every image in The Emperor Tomato Ketchup is formulated to a single expression of the 'vanished thought' which Terayama sought, with the space and breadth of this thought explored over the length of time deemed necessary to express it thoroughly. In this we can find an affinity once again for Kant, who in his essay Principles of Politics gave as his first proposition: “All the capacities implanted in a Creature by nature, are destined to unfold themselves,
completely and conformably to their End, in the course of time.” (Principles 2) But one
may not have to look so far abroad to find the form in which the thought of natural law
can be expressed. Just as 20th century mechanics found its language in 19th century math,
Terayama had only to look to his own country’s powers of poetics.

Terayama, an accomplished and award winning tanka poet, a traditional poetic
form similar to the well known haiku of 17 syllables, could quite easily craft a poem of
31 syllables in 5-7-5-7-7 syllable lines. The simple ‘moment’ of haiku and is advanced
by a pivot by which the reverse of that 'moment' is examined, which often might be the
poet themselves. This said, it is not uncommon in the traditional form, from which
haiku and tanka originated, to be linked in succession to form a choka, a long poem that
may have an excess of a hundred lines. If constructed well, every line of the choka is a
reflection and a development of a wholly conceived thought which contains everything
the poet wishes to express about such a thought. The Emperor Tomato Ketchup is
exactly such a poem. If the child’s poem is a ‘yellowish sound’ then the film overall has,
as critic Kawarahata notes, a “vulgar mysteriously slimy tactile sensation, like an old
chanson, over-sweet and cery.” (NO THANKS 5) To describe something visual and
auditory he uses touch, taste and a sixth-sense sort of uncomfortability with the world. It
is not by accident that he invokes a chanson, purposely using the French word for a
poetic song which uses a dactylic syllabic accentuation. Not only is this Homer’s
preferred verse, but unlike the well known iambic stress pattern of / U, dactylic uses a /
U U foot (/ represents a stressed syllable and U an unstressed). In series this pattern can
be represented by / U U / U U / U U, which looks terribly close to the 5-7-7-5-7-5-7-7
of choka and the “paper-scissors-rock-punish, paper-scissors-rock-punish, paper-
scissors-rock-punish” of two generals in an abandoned warehouse.
Enamored of *Les Chants de Maldoror* as Terayama was, it is in no way constructed upon such simple lines. French scholar and translator Alexis Lykiard may have said it best when he notes that “What are we to make of *Chants*, songs that are not songs, the word implying 'canto,' 'lay,' 'epic,' leading us in turn to expect conventional modes of story telling, narratives of a certain musicality. Instead, we find mixed genres, prose-poetry and poetic prose, the Gothic fantasy, the serial novel, horror and humour, authorial interventions, disruptions of space and time, stories-within-stories, plagiarisms, techniques of collage, changes of style as frequent as the ubiquitous Maldoror's own metamorphoses, and an elliptical rather than linear structure.” *(Maldoror 5)*

While *Les Chants de Maldoror* glorifies mathematics and geometry, Ducasse himself was a great admirer of natural history, wherein the linear is quite rare. The ellipse is the preferred shape of natural motion, from the vastness of the galaxy to the gentle curve of a red beetle's elytra.

Artaud described his own filmic vision: “the pictures come to birth, each the offspring of its predecessor, *qua* picture, and the objective synthesis which they depict is more authentic than any abstraction. They create an autonomous world of their own.” *(Surrealist 96)*

The autonomous world rises from the ability to create a diegesis without the need for narrative; a chant that tells another tale of Maldoror, the greatest force of nature ever to hit literature. To his friends Terayama was known to be a great lier, perhaps one of the best that ever lived, and he used this skill to continuously destroy the expectations of his audience. If the audience was in Tokyo, he used ghost stories from Aomori; if he traveled to New York, he brought transvestites from Tokyo; if he toured Germany he brought a flame thrower. In this film he relies on images burned into his own mind through the wilds of war and his own rebellious and abandoned upbringing to
create a montage that comes straight from the imagination, but remain significant and authentic as *a priori synthesis* in the minds of the audience. The truth born from the images, as basic knowledge imprinted upon the mind by the biological functions of the eye, is synthesized to create linkages to efficiently store the incoming information. Just as the 24 frames a second of stills become a 'motion picture', so do 35 scenes a film become the 'active pictures' that Terayama calls to describe icons in motion. How much work it would be for the film maker if the audience could not make that leap from consecutive stills to motion, and how strange that such a link comes easier the faster the images change. In a lot of ways Terayama is saying: slow down, take a good hard look at each image, realize what is in it for itself, before relegating it to simply one step along a path toward ... where? There is an old saying, I don't remember if it is Christian or Buddhist, or maybe it is Lao Tzu, that goes: “Life is a bridge, you pass over it, you don't build your house on it.” Terayama would have agreed that life is in the space between where you were and where you are going, between audience and stage, between image and mind. Art is the bridge and Terayama decided to built his house on it anyway, because sometimes the bridge is pretty long and pretty hard, and maybe the travelers could use a place to rest and watch the mad dwarves playing in the water
In later years Terayama would condemn *The Emperor Tomato Ketchup* as never reaching beyond a surface caricature of the 1960s era political and social struggle. In an interview with *Image Forum*'s Kawanaka Nobuhiro, he notes that the first showing at Sogetsu Hall was a disaster, even though he had been quite confident in his vision prior to the showing. *(Image 259, 260)* This not only prompted a re-edit of the existing footage into a 28 minute version, but also caused Terayama to re-think his whole approach to full-length film productions. Techniques that had worked for him in short films, when viewed over an hour and a half had, in his opinion, became full of “nothing but horribly obstinate repetition and incredibly naïve shots, piled and mixed up.” *(260)* This realization, and pressure from critics and critical audiences, convinced Terayama to engage the more experienced editor Usui Takase for his next full-length film, *Trash your Books, Hit the Streets.*

The resulting film is a more polished cinematic product that uses an active camera and stronger subjective eye. Narrative becomes central, scripts are written and followed, and shots are shorter with multiple retakes an option. *The Emperor Tomato Ketchup*, by contrast, evolved along the lines of an Exquisite Corpse, springing from the minds of several artists all creating the art at the instance of inspiration. The goal was nothing less than the transformation of the city, and the necessary condition for success was seen to be an audience that accepted, and expanded upon that transformation. In this final assessment *The Emperor Tomato Ketchup* was found a failure, something to be learned from, not something that shattered all need for learning.

What separated Terayama from his contemporaries, both in Japan and abroad,
was his refusal to ally himself with any path of thought not his own. His call, like Mishima's, would go largely unheard over the steady march of civil and cultural 'advancement'. But to understand fully the impact he did have, on the generation that grew up under occupation and had their dreams dashed by economic avarice, one just has to sit alone and read one of his books in a café, or at a bar. An older man in the suit and tie next to you will lean over, buy you a drink, and tell you that the verse “hana ni kaze no tatoe mo aru sa / sayonara dake ga jinsei da” by Ibuse Masuji was Terayama's favorite, one he discovered young and lived his life by. He will wonder that a foreign person could understand, would want to understand such a man, such a time, and such a feeling. The verse is not hopeful: “Alas it can also be compared to flowers in the wind; Parting is all that life holds” But the man is encouraged that someone might remember and seek to understand, so that his children, and his country, would not have to learn it for themselves all over again. In his 1966 work *Sayonara Castle* Terayama answered Ibuse with this short poem, inadequately translated by this author:

if only in parting
there is life
spring may come somehow
a day of meeting somehow

if life holds
only parting
life, well, I don't need it.

-Terayama Shuji
Fig 28. Production photograph of Terayama with some of *The Emperor Tomato Ketchup* cast.
Appendix A

The Production Book:

The following referential 'production book' is built on four basic resources. The first two are from Terayama, including his pre-script and his own account of the scene to scene shooting of the film which was published in the film magazine Scenario in 1971. The second resource is a descriptive script extracted from the film itself, by Morisaki Henriku, Terayama's assistant in many productions not including this one. The fourth is a video of the film which I obtained from Image Forum, a group previously known as the Underground Film Center, who operated out of the basement of the Tenjo Sajiki theater from 1972 until the theater's closure in 1976. All these sources have been interpreted and combined to give as accurate a portrayal of the film as possible.

All efforts have been made to keep the chronology of action intact, though overlap of image, sound, and text can make transliteration difficult. Scene differentiation remains faithful to Terayama's original production book, with the short descriptor after each scene enumeration a translation of his original demarcation.
**Scenario for The Emperor Tomato Ketchup**

**Caption 1:** (graphic of two facing butts, one on top of the other)

"Cocka-do-da-do," the sound of a cock crowing.

**Caption 2:** If you suppose that the motivation for interest in capitalism is not the accumulation of wealth, but pleasure, then it collapses from the base.

Marx "Das Kapital"

**Title:** The Emperor Tomato Ketchup (on the graphic of a penis)

**Scene 1: The Emperor Tomato Ketchup Knows His Mother Is Held In Slavery.**

In the Tenjo Sajiki theater basement, the scene is shot in slow motion. The Emperor sits on a throne in a Napoleonic costume, while a naked middle aged man shines his boots. The elderly actress Kobayashi Tomoe plays the violin. Behind, Inoue Yosuke has created a human clock; a naked man enters and moves the pendulum. Time has become that of adult labor, and thus enslavement. Behind stands a chicken headed fighter figure made by Kotori Nobuaki. The X-mark imperial banners decorate the room. Narration 1 comes from a portable phonograph while white steam flows into the room, obscuring the image.

**Narration 1**

*Tomato Ketchup Constitution*
Imperial Decree:

For me, the peace, happiness, and honor of this country's children is the core, and the continuation of this everlasting lineage is best. For the children who love me, I owe strength and aid, such that the country's advancement and development is my wish.

The Lord Emperor:

Provision 1: The Emperor's unsoiled respectful existence will not be dirtied

Provision 2: By the Emperor's chosen path of law, that which is inherited as a child is abdicated to the emperor upon reaching adolescence.

Provision 3: The Emperor's father will polish the Emperor's shoes by licking them with his tongue; the Emperor's mother will play the violin for solace when the Emperor is bored.

Provision 4: Military and naval forces are under the rule of the Emperor, at every moment to keep peace and intensify the well-being of children.

Provision 5: The Emperor's favorite food, tomato ketchup, will be the national symbol.

Provision 6: Adults will not hinder what the Emperor wants.

Provision 7: The Emperor's declarations of war, thoughts of peace, and various pacts, are binding.

Provision 8: The Emperor wears a hat, and no matter what, he does not take it off.

Scene 2: Eloquent Body Spirit
Fully naked adults, bound in body and spirit, are guarded by children before
execution. This is the introductory scene to the Tomato Ketchup penal code.

Narration 2

Provision 9: Those who give offense to the dignity of the Emperor, for this crime
of disrespect, will be hung by the neck form a tree until dead.

Caption 3: *Homo Sapiens dominatur astris*

While the first two words are obvious, the third and fourth words are not
orthodox Latin words, but seemingly combinations of truncated stems. If one makes a
small assumption, and replaces *domnatur* with *dominatur*, then one possible translation
would be *the wise man exercises sovereignty among the stars*. (Ball) If one accepts this
slight modification, then the caption becomes a fit description for the next scene, in
which the faces of famous actors, writers, and revolutionaries are crossed out with a
thick black pen.

Scene 3: Introduction To The X Mark Code.

To the sound somewhere between a human scream and nails scraping on a black
board, the portraits of people such as Dostoevsky, Marx, Mao Zedong, Jean Harlow, and
Machiavelli are crossed out with a black pen. The iconic existence of the adult world is
thus erased, and the condition of the world brought to a level of zero.

Narration 3

Adults who oppose children, who ignore children's power, who teach a prejudiced
viewpoint against children, or adults who care too excessively for children, all will be erased from the register with an X. Under the Black Flag Party they will be erased.

Scene 4: Ahh, Our Struggle

This scene was to be shot in an old Japan army headquarters, where a bronze statue of a general on a horse still stood. The children were to break in and tear the son of the general limb from limb, but as the base was off limits to the public, the police came and stopped the shoot before they could finish. The result is a much shortened version: Two children, dressed in combat uniforms and helmets running along a railway track holding the black X-mark flags of the Adult Hunters. Then they stand holding guns; at the foot of the first boy is the dead body of an adult while above is the bronze statue of the general on his horse.

Narration 4

An adult who reduces a child’s snacks, disturbs a child’s drinking and smoking, takes the freedom of a child’s eroticism, and pushes their own educational fixations… A ringleader will be executed or given life in prison… Participating conspirators, adults that do not directly enforce, will be given eighty years imprisonment.

Caption 4: The X-mark body of law / Pure intellect is a product of death

Scene 5: The Lies Of Children's Fairy Tales

To the sound of a music box, Terayama wanted to create a classic torture e-hagaki: print postcard, of adults punishing a girl in an educational setting. Interestingly
enough, he used a foreign girl, even though he wanted to create a form of old Japanese post card. Where all previous narration is done in a monotonous male voice, this one is done by a young girl, as if telling a parable to her younger brother.

**Narration 5**

*Long long ago, there was a father and a mother. The father was an elementary school teacher, the mother a vampire. The two did not have their own child, so they gathered other children, and after reading them the story of Hansel and Gretel, it is eight rends of the flesh and into the bubble-bubble boiling meat pot to eat. So you must not go to school. The scary wolf waits, licking its lips, to eat such a child.*

The mother turns to the door to see children peering in the window and a uniformed boy soldier in the doorway.

**Scene 6: How Many Flies Are In A Concentration Camp?**

Adults in a concentration camp, tied and made to stumble in a circle singing. Children in X-mark uniforms and holding guns guard the prisoners, while the strange sounds of organ and drum floats up. Terayama had wanted to shoot in a real Japan Self Defense Force camp, but was forced to make due with borrowing a dark barn. In the narration Svekarak is the name given for the concentration camp, but it does not seem to have a relation to any known concentration camp, Nazi or otherwise.

**Narration 6**

*X-mark body of law

77th provision Svekarak judgement*
Scene 7: Reflection Of The King

This scene, pivotal in Terayama's thinking, seems simple in composition. The Emperor Tomato Ketchup examines himself in a full length mirror, wondering when his beard will come, while in the background Adolf Hitler's speech “Our Fight” plays. Terayama consciously steals this scene from Sartre's depiction of the “The Childhood of the Fuhrer,” and seeks, in a similar impulse, to reveal the drive for power in coordination with the eroticism of dressing.

Scene 8: Domestic Human Yapu's Little Brother

A scene of adult eroticism, one in which the self induced repression of desire has resulted in a need to become human toilets. Possibly the most viscerally revolting, this scene, where men drink the urine of a woman at a party, was not staged by Terayama. The party, which Terayama “just by chance” was able to film, was at a publication party for writer Numa Shozo's book kachiku jin yapu: Domestic Human Yapu. The book, set in 2006, describes a world where white people have become preeminent as a species over all others, reducing the Japanese, in specific, to the status of cattle. Yapu is a word made up for the book, and refers to the slave-cattle underclass.
Narration 7

99th Provision

All children are free in the name of God
Free to conspire
Free to betray
Free to practice sodomy on the Army Minister of State
Free to wipe one's butt with the Bible
A cartoon toilet is beyond a church
A cat beyond the slaughter of a friend.

Scene 9: Mother! I Am A Human Baker

Shot in Kamakura, this scene is a direct recreation of an Auschwitz gas chamber, with naked adults in an oven and a young student smoking a cigar and silently laughing as he presides over the adult's incineration. Behind him is the bound and naked actress who has been convicted of staring in educational movies. The letter, read in a woman's voice, expresses the young guard's concern for his mother, the pride he takes in his work, and the harsh but bearable conditions of baking people: Mostly he doesn't like the smell. Under the narration, an organ plays softly.

Narration 8

Dear Mother,

Are you well? Have you hidden yourself well from the Black X-Flag search parties?
Please take care of the kitten that has become an adult; even a cat, if an adult, it would
seem, is to be taken to the concentration camp. I have enclosed a picture of me. This 
month's assignment has been as a concentration camp oven guard. It is for the adults 
who lied to children; the people's court is held, and my job is the baking to death of 
those adults chosen for execution. At first the smell inside was horrible, but these days I 
am used to it. I bake seven or eight people a day. In the fire the bones turn to ash. 
Behind me, bound up, is an educational movie actress who pushed filial devotion. 
Baking and perfume is not a very good combination. I will write again later.

Scene 10: (no title given)

This scene has no title, and is only mentioned in passing by Terayama as a 
transitional scene. He does, however; give the lecture text, of which Narration 9 is a the 
shortened version which is heard in the film. In a white studio there is a globe and 
several books, on the books a skeleton is placed. To the sound of cembalo and flute, a 
half-naked man comes and sits next to the world, from his pocket he takes a cigar and 
begins to smoke. A naked man appears with a small tape-measure.

Caption 5: Anatomy

Another naked man with a tape measure appears. The first naked man begins to 
measure the globe. The smoking man watches as the two begin to measure each other as 
white smoke envelops the studio.

Narration 9

Children University Lecture:
As for the destiny of adult culture, it would seem to fit the ruins of ancient times, such that it is a phenomenon which is limited in space and time. The conscious path of the transient nature of adult records is a mathematical law; analogous to the comprehensive path of continuous tradition.

Scene 11: A Pleasure Machine For A Flower-Shy Old Woman.

The machine, created by artist Yosuke Inoue, is made in the twisted shape of a bicycle, with pedals, handle bars, and seat. Projecting out from both sides, like wings, are two shapely women's legs, which flap and kick the ground when one pedals. On the front, a large phallus shoots forth like a mast. The machine is a test run of a machine created by the children's army. Using an elderly woman prisoner as a subject, a soldier forces her to ride at gun point, hoping to find the key to adult sexual pleasure. She is, however, too weak to pedal fully. Mist envelops the scene.

In the second part of the scene, a naked man craws slowly on his belly through blasted earth where prisoners are buried up to the neck. Child soldiers pose for a photograph commemorating the event.

Scene 12: Saint Rose And Saint Nightmare

Shot in the basement of Tenjo Sajiki, the background illustration is one used in gari gari hakase no hanzai: The Crime of Doctor Gari Gari, which was in performance at the time. An old woman, holding a rose, gropes a young farmer's body. While Terayama admits that it is “a grotesque and weird hedonistic scene,” he is disappointed that “it seems that the actor playing the farmer really couldn't get an erection.” (131)
Scene 13: In Sodomy Hell, Stab The Blood Rose

The chase of the escaping father begins, continuing throughout the movie as a tenuous narrative line which connects the guard child's letters to his mother, the escaping father, and the proclamations against escape and aiding and abetting escape. Shot in the city of Kamakura, a man in black sunglasses clambers over a wall and runs into the fields. There has been a betrayal; a child has given his father special privilege and he is allowed to escape. "The child," Terayama explains, "is soon to be an adolescent, and is feeling the tides changing within, and so lets his father run." (134) The father enters a shed, inside three naked men are entwined and grasping each other. The men's skin are marked with black symbols that look like brands.

Narration 10

Mother, are you well? Father has just escaped the concentration camp.
One dose of tobacco, and then it seems I will suffer.

Caption 6: I yawn at the world

Scene 14: The Night Pleasure Child's Wild Hair Strip Tease

This scene is the first scene in the pre-script, where the Emperor Tomato Ketchup bathes happily with his hat on, playing and masturbating in the water. Outside his 5-year-old child mistress waits naked on the bed, wearing a huge white wig and white powder make-up. It is a room in a love hotel.

Narration 11
The emperor yawns at the world

The section 'of the cat' in the encyclopedia is revised in the bathroom.

For example, abolished is the four legged mammal definition.

Cat... the hirsute expert of contemplation.

Cat... the animal that cannot speak to children unless wearing boots.

Cat... the carnivore what cannot be eaten.

Cat... the non-writing detective novelist.

Cat... the spy that wiretaps Berlioz's symphony.

Cat... the hedonist with no property.

Cat... the only political domestic animal, descendant of Machiavelli.

The Emperor enters the room still naked except his hat, the symbol of his authority. He opens the door of the bureau, letting loose a bound man and woman, who are the previous customers of the love hotel, adult lovers on a date, now replaced by children.

Scene 15: Please Stop, Geba Geba, Papa-Ya

These scene, a show of the children's brutal power, has children in Ku Klux Klan hoods and robes chasing down an old man in the streets. The man, whom Terayama refers to as “The White Hair of History Man,” looks back in horror as his youthful pursuers gain on him. Other children spread the black X-mark on buildings to build the fantasy to a even more fevered pitch. Terayama notes that the excitement peaks when they are able to mark the door of a Yoyogi city police box. The accompanying music, for which the scene is named, is “Lord help me,” a fun, fast paced jingle sung by children with lines such as “Lord, Lord, help me papa.”
Narration 12

X-mark body of law:

97th Provision: At times of simple flight, planned, or unplanned adult escape, the penalty is ten or more years hard labor. The escapee and accomplices will be surrounded by the X-mark of martial law, within this sphere of the X-mark, the lawless ones must stand and do ten or more years of hard labor. The one who aggravated the escape, usurping power, will incur internment the same as the one who attempts to the act. These punishments will be done.

Scene 16: X-mark The Road At 5mph

Terayama writes “On roads and countless walls X-marks have been painted, gradually 'Tokyo' becomes fantastic in our consciousness.” (131) Terayama is happy to note that after, for some time since, there will be X-marks all around the city, “but even so, it is the hunger of the paint's color, not any political intention on our part.” (131)

Caption 7: His Majesty the Emperor's dynamite

Scene 17: Figure Of The Victor Dog, Adult Or Child?

The Victor dog, as he is known in Japan, is actually a dog named Nipper who became the subject of the painting “His Masters Voice” in 1895. Subsequently used by RCA/Victor for advertisement, the painting has the dog listening to a gramophone, from which his master's voice emanates.

The scene is in a concentration camp, where, in front of a large pile of trash and
junk, a boy soldier does calisthenics out of time to piano music and a voice directing the exercise program. Behind him is a bound naked woman and the victor dog statue, who is listening without his gramophone. The actress was not happy with this scene. To Terayama's wonderment, while she was perfectly fine with being bound up for a film, she did not like being bound up by a child.

Scene 18: Wienner Twin Brutality

Twin girls drag a corpse by a rope around the neck. The corpse, obviously a dummy, is dragged from a house into a vacant lot. They drag it past Victor the dog and assorted trash until the head comes off, leaving the two girls quite surprised. Terayama had Lautrémont's Poesies, mixed with the Tokyo yellow pages, read while the scene progressed. In editing the narration and music obscures the reading.

Narration 13

Penal code

Provision 190:

In relation to the articles for the disposal of corpses and the like, the following reforms have been made to the code: Namely children's corpses, ashes, hair and such will be placed in a coffin, styled therein and disposed of. The penalty for dereliction by the profiteering stylist is three or more years continuous hard labor. Adult corpses, hair, and such can be dealt with as you like. For corpses, dolls, and play dress, it is the task of the doctor to dissect and classify the hair, teeth, skin and the like. Accessories, personal effects, and household decorations are subject to tariff and must be offered up as such.
Caption 8: *The X-ambassador is a meat border line*

Scene 19: Ping Pong Table Net

Designed to be an obvious metaphor of a 'meat' border for territorial dispute, or “if not, then nonsense is OK,” (132) two children play ping pong, using a naked woman's body as a net, or border. This scene was shot in the courtyard of an apartment building, which became a problem when people living in the apartments began to loudly protest the actions going on. An actor climbed a nearby fence and did a totally unrelated dance to distract them, but further problems developed when one of the child actors saw the naked woman's pubic hair and threw down his paddle and began to cry. Terayama was forced to get a different child and continue.

Scene 20: Harmony Of The Potato Seed

In the concentration camp, Terayama let the adults improvise, hoping to pull out “various shapes of adult egoism.” (132) The Tenjo Sajiki actors began to sing Buddhist invocations and hold their own children's pictures, still believing the power of the parent-child connection might save them from the ovens.

Narration 14

*Mother, are you well? Whatever happens, you must not come out. Recently control has become very strict. When informants turned in just one adult hiding in a barn in Shinagawa, a whole platoon with machine guns was dispatched. Also mother, it would be best if the partisan radio broadcast of lullabies is stopped. Although we*
listened to lullabies when we were infants, we will not return to a child's naivety. A return to a beatific childhood, and a peaceful mother's love, are both futile. Anyway, no matter what, please hide yourself. The law has changed, so that cats who do not wear boots are all to be slaughtered. So please do not let the kitty out on a moonlit night. The Emperor seems to have come to like cat steak.

Scene 21: Aged Children's Festival

A old woman in a schoolgirl sailor suit and the Emperor dance a waltz. The old woman has disguised herself as a child to join the utopia, but only manages a hideous rejuvenation for no purpose other than survival. Terayama sees it as a “strange balance of two world conditions.” (132)

Narration 15

11th provision:

All subjects through faithful valor love their country. From Emperor and loyal sacrifice the rise of the Empire's glory both at home and abroad cannot be in doubt. It is not a question of children or men and women of different ages; everyone, for all time, must bow to the duty of obedience.

Scene 22: Everyone Has A Flag Bearing Heart

A man falls down a narrow staircase, a close up of a woman urinating, then high above Shinjuku station in Tokyo, on the tallest building, two boys wave the X-flag. This scene was especially powerful in Terayama's mind, as he wanted the saluting boys to “be a brutal imprint on the sky.” (132) On the bus, he notes, he used promises of caramel to
get the boys to pull the stunt.

Scene 23: Does A Bean Sprout's Aroused Stem Hold Brutality?

In a splendid mansion a married woman is raped by a boy soldier. The boy's uniform is that of the old army establishment, the woman is played by Niitaka Keiko. The room, Terayama notes, "was an eminent beautician's reception room, but the beautician, being a devout Christian, was unaware that such an erotic scene was being shot..." (133) The son of the beautician stood guard outside while they acted out the 'reverse' rape inside.

Narration 16

Listen to that tune
The girl changed into a witch
Listen to that tune
The cat became smoke
Listen to that tune
Fanon has come to like Kirie
Listen to that tune
A person has come to love everyone
Than tune
I would like to give to you.

Scene 24: Let's Hang The Little Doll

The Emperor's mistress plays with her dolls, hanging them from the neck over
and over again. In a pile of doll parts is a woman's head. This scene is almost entirely obscured by overexposure of the film.

Narration 17

There is a sum total that has no relationship to history or mathematics. Therefore the mathematical certainty of natural law, Galileo Galilei's astonishing view that nature is such that one can write of it using the language of math; according to Kant, with the birth of correct natural science, the potential of the application of mathematical methods to reach a truth is also born.

Scene 25: Why? I Don't Know Either.

From the ocean the ghosts of the adults rise with their hands raised high. The beach is in Kamakura, on a cold and windy day when the waves are high. There is a high wailing voice, like a witch, singing to the sea. The second part of the scene cuts to a girl next to an old phonograph, playing with a doll.

Caption 9: Can you accurately speak the word vagina?

Caption 10: VAGINA

Scene 26: Gay Baby Revolution

In the captured adult houses, children dress up as women. Terayama just let the children play with make-up and clothes, directing them to sing and act out, as he had experienced in New York where he says: "The Gay Revolution is." (134)
Narration 18

Today, from the police headquarters now situated outside the Tomato Ketchup occupied zone, to all the un-occupied households nationwide, this appeal for cooperation with the following five items has gone out:

1. Do not allow children to watch TV, read newspapers, or listen to the radio.
2. Children must not be allowed to have edged tools, even for building.
3. Add the children's favorite food to dinner, one plate at a time, to gauge the level of friendliness.
4. It is strictly forbidden for children to gather together; therefore, during this time, all schools are on vacation.
5. If possible, respect children, and never talk back to them.

Furthermore, this evening the provisional government has, in emergency, revised the constitution to remove the child welfare laws, and dispatched the self defense forces.

Scene 27: The Beat Poet Likes The Voice Of The Small Bird

A portrait of a child poet, wearing a white wig as he reads his own poem. The room is crowded with various items, such as Navigation gear, a wooden horse, mirrors, a dog, a bird, a music box, a pleasure machine, a naked adult etc. The child sees no difference between the living adult and the rest of the decorations and furniture.

Narration 19

While the cat is napping, the child first learns of tobacco.

While the cat is napping, the child's butt is strongly devoted to.

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While the cat is napping, the child experiences the prison of books.

While the cat is napping, the Spanish civil war and the flower wilt.

While the cat is napping, start the dynamite burning!

While the cat is napping, change the world! Change the world!

Scene 28 Wanted: Chicken Murderer

A scene of repression released; a dwarf who has hidden himself as a child soldier, complete with X-flag and gun, runs forth into a vacant lot to kill a chicken with an axe. Under the gaze of a child nun, the dwarf, played by Apollo Taro, hacks the chicken's head off. As the blood sprays about, the nun sits and Taro turns to the camera, taking off his helmet and flag uniform to reveal a very adult face.

Scene 29: Open The Human Toilet Lid

A return to the domestic human Yapu scene. The men open their mouths in the under toilet bowls and women urinate and defecate into them. Terayama wanted to capture the urine sparkling on the face: “This, for the witnessing children, is a fantasy of how different an adult's hell and their own hell is.” (134)

Scene 30: Just One Morning's Thought

The escaped father bursts into an apartment where a young boy in short pants lives. The young boy, a friend of the father's son, hides the father in a large closet to foil pursuit. Above the closet is a naked man in a tall hat, below and around are naked women with large white wigs. The boy sends away the soldiers who pursue the father,
then helps him out of the closet. The father strangles the child and steals his money while the naked decorative people look on. Terayama notes that the naked women made a "slaughter-hell" performance as well, but that "this scene, a bit of a story there, was cut when presented." (134) I was unable to discover the story behind not showing this scene in the 76 minute version. Parts of the scene are included in the shortened version created next year for European audiences.

Scene 31: One Soldier's Punishment

In an adult slave action a boy soldier takes his pleasure of a women prostitute laying on a large bed. Three of the women are naked and have the signature large white wigs, while the forth is dressed in black and smokes a cigarette from a long-stemmed holder. The women rip off the boy's clothes and begin a weird tumble of sex-play, with the boy laughing and sometimes playing patty-cake on the smoking woman's breasts.

Narration 20

One soldier has responsibility in conquest.
One soldier of the imperial troupe cannot break the rule.
One soldier finds the effects of pleasure.
One soldier holds responsibility for the rise and fall of the empire.

Scene 32: The Emperor Plays 'Ken' Ball With The World

The Emperor squats on an old person's executed body, in a deserted corner of the Aoyama city grave yard in Tokyo. He is playing 'ken' ball. Ken ball, called cup & ball in the West, is a solitary game where one has a short wand with a large cup on one side and
a small cup on the other, a ball with a hole is attached on a string to the wand. The goal is to maneuver the toy such that the ball is captured on the wand, usually through a swinging motion.

**Narration 21**

*The Emperor plays ken ball with the world.*

*The Emperor plays ken ball with the world.*

*The Emperor plays ken ball with the world.*

**Scene 33:** (no title given)

An inspection of Kichigai hospital by the Emperor and a young boy soldier.

Wagner plays in the background as the adults in the hospital cry 'hurray' to the Emperor's entrance.

**Narration 22.**

*M*other, are you well? This will be the last letter I'm afraid. *The Black Flag Party are on their way to capture you tomorrow. Please forgive this money grubbing unfilial betrayer of a son. But, you could not hide forever anyway, and no matter how it goes, we could never share our lives. I will buy a nice Buddhist altar, and place flowers every day. I will also decorate it with pictures. From now, if it goes well, I think you will be entered into the Kichigai hospital. Today, while the Emperor and I inspected it, I thought it might be good if you were at Kichigai. Mother, please stop this wasteful resistance. Please don't think badly of me. Goodbye.*

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The hospital scene continues, with a pregnant nun, a long haired demon on a swing, and others; all obviously mad. A crucified man reads a poem through the rising smoke.

Narration 23

Someone will probably remember me. Friends gone, the former political world bullocksed, on the verge of becoming a brothel, this all disgusts me. To cry out toward the devil has disgorged hedonism. When the wings that support the bird propel it through the air, it is the surrounding air's resistance that gives the dynamic lift; this is the bird's loneliness and harmony. So I face the broken wall in my apartment and try to work out a flying ornithopter machine that flaps like a bird. Maybe then I could fly. The theory of wings is hollow at its heart; it is the dynamic lift that holds one's salvation in the highest, in the highest, in the highest places one's eyes might open. Bird, Bird, Bicycle bird. As I fly I might see a dream of political power and rule. Oh yes, on that day, at that time, I will call out toward a phantom political pulpit. I am, I am, I am, I am, I am, I am, I am, I am, I am!

In the smoke a black flag waves. A large black X-mark flag floats to the ground in a forest where the leaves are falling.

Scene 34: Paper-Scissors-Rock War

Later made into its own short film, this scene has two generals playing paper-scissors-rock, with the agreement that whomever wins decides the punishment for the loser. Repeat infinitum. It is absurd and repetitious, and originally 20 minutes long, with both actors acting improvisationally as they punish each other with ever increasing
ferocity in an old abandoned warehouse. Outside a group of adults and children watch through the window.

Caption 11: If you have a beard, you can have an empire.

Scene 35: If You Wear A Beard You Can Have An Empire

Three children play and laugh as they exchange and try on fake beards.

Whomever puts on a beard becomes an emperor.

Narration 24

Anyone who wears a beard becomes the Emperor.

A cat is the Emperor of an empire of darkness.

A child is the Emperor of an empire not yet complete.

So it is that

"World history is merely a haphazard point of view becoming reality, bringing a release from mandatory/necessary uniformity."

Final Chant

Grow a beard and you become a great speaker

Grow a beard and you can truly slaughter

Grow a beard and astronomy is no longer scary

Grow a beard and you will want to eat steak

Grow a beard and anyone can become an adult
Photography:  
  Sawatari Hajime

Title Design:  
  Enomoto Ryuichi

Film Work:  
  Tanaka Michi

Production Assistants:  
  Matsuzawa Happyaku, Inaba Akihito, Takenaga Shigeo, Tanaka Yoshiko,  
  Kitagami Aya

Photography Assistants:  
  Nakagawa Masaaki, Dejyo Kodama, Kume Masami, Mitajyu Fumio

Collaboration:  
  Naito Rune

Sound:  
  Morisaki Henriku

Performance:  
  150
Niitaka Keiko, 70 children, Tenjo Sajiki Theatre Group

Scenario, Music and Direction:

Terayama Shuji

The End
Appendix B

Selected works in English and Japanese:

*In Us, May*

Adult Hunting

Blood is Standing Asleep

The Emperor Tomato Ketchup

Paper-Scissors-Rock War

Trash your Books, Hit the Streets

Roller

To Die in the Country

Film Initiation of Young People

Butterfly Dress Pledge

A Tour of American Hell

The Crime of Doctor Gari Gari

Les Chants de Maldoror

Never Come Morning

[japanese translations]
### Appendix C

Selected names in English and Japanese:

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<th>English Name</th>
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<td>天丼栈数</td>
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<tr>
<td>Abashiri Goro</td>
<td>銚走五郎</td>
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<td>九條今子(映子)</td>
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<td>Yokoo Tadanori</td>
<td>横尾秀則</td>
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Consultants:

Ball, Robert J. Professor of Classics and Chair of the Classics Division, University of Hawai’i at Manoa.

Kujo Kyoko. Producer, Jinrikihikokisha Co, Ltd.

Senda Akihiko. Theatre Critic, Professor of Shizuoka University of Art and Culture