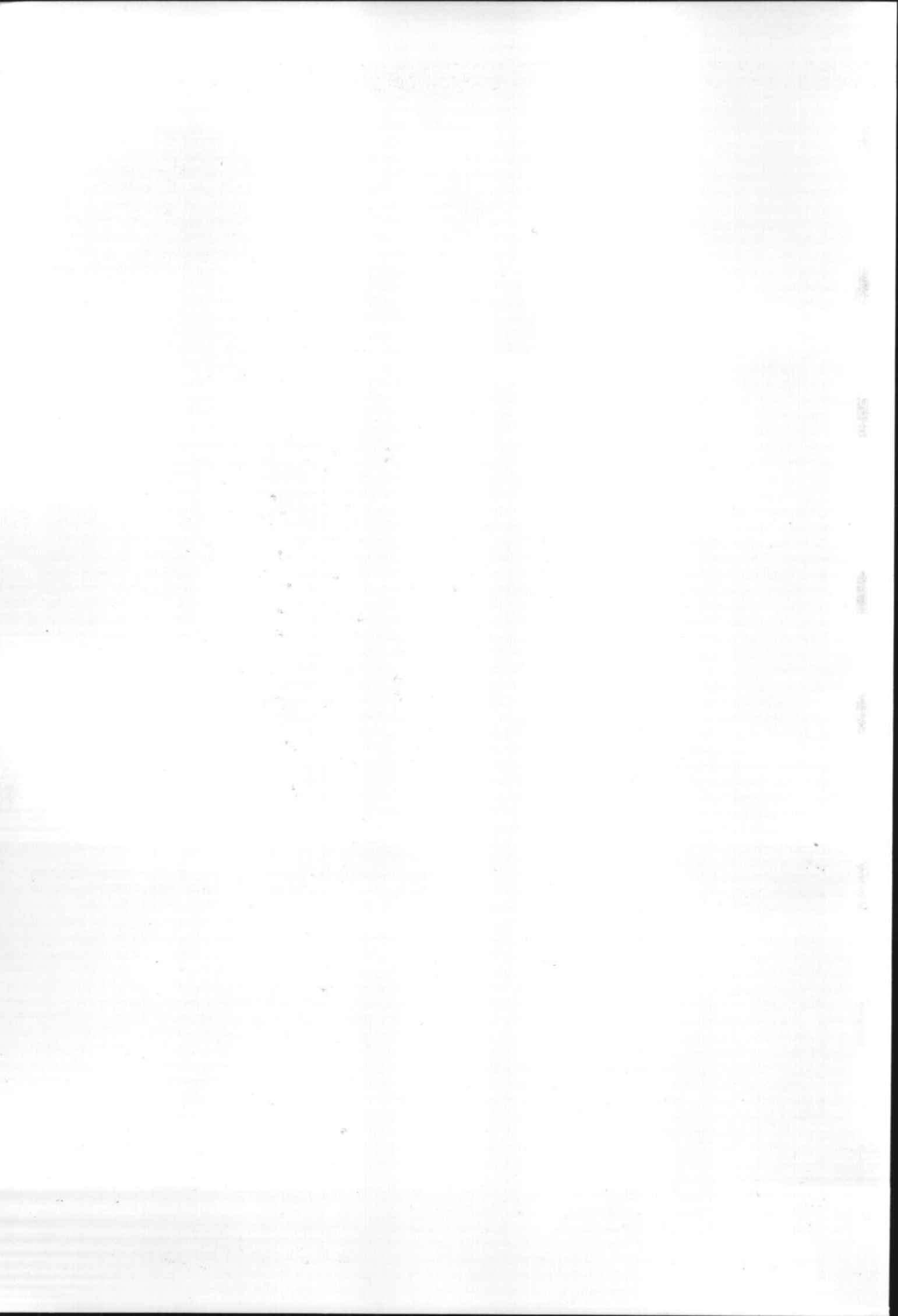


PETI MEDNARODNI FESTIVAL
THE FIFTH INTERNATIONAL FESTIVAL
LJUBLJANA, 2. - 14. NOVEMBER 1994

FILM FEST





PETI MEDNARODNI FESTIVAL
THE FIFTH INTERNATIONAL FESTIVAL



L J U B L J A N A
2. - 14. NOVEMBER 1994

FIAPF

FÉDÉRATION INTERNATIONALE
DES ASSOCIATIONS DE PRODUCTEURS DE FILMS
INTERNATIONAL FEDERATION
OF FILM PRODUCERS ASSOCIATIONS

Direktorica festivala:
Jelka Stergel

Programski odbor:
Jurgen Bruning, Koen van
Daele, Silvan Furlan,
Dane Hočevar,
Jelka Stergel

*Mednarodni podporni
odbor:*
Lorenzo Codelli, Stefan
Laudyn

Tehnični vodja projekta:
Boris Vrhovec

Organizacija:
Dare Majcen, Dubravka
Štojs, Alenka Kregar

Stiki z javnostjo:
Jane Rudolf, Aleš Čakš

Protokol:
Marjetka Heric, Andreja
Kuhelj

Uredništvo kataloga:
Simon Popek, Mja Dintin-
jana, Dubravka Štojs

*Oblikovanje festivalskih
publikacij:*
Brane Žalar

Lektorica:
Barbara Zupan

Prevod:
Mia Dintinjana

Izdajatelj:
Cankarjev dom,
kultumi
in kongresni center,
Ljubljana,
zanj generalni direktor
Mitja Rotovnik

*K izvedbi festivala so pri-
pomogli:*
Mesto Ljubljana - sekre-
tariat za izobraževanje, raz-
iskovalno dejavnost,
kulturo in šport

Slovenski gledališki in film-
ski muzej

dvorana Kinoteke

Infomedia 3 Filming

ZKOS Ljubljana

Kanal A, privatna TV postaja

reklamna agencija LUNA

Francoski kultumi center
Ljubljana

Centre culturel français
L J U B L J A N A

Peti mednarodni filmski festival **FILM ART FEST**, Cankarjev dom, Ljubljana.

Festival sestavljajo štiri sekcije:

PREDPREMIERE - izbor najboljših filmov, ki bodo v rednem programu naših kinodvoran;

PERSPEKTIVE - predstavitev mladih evropskih avtorjev, ameriške neodvisne filmske produkcije in pogledov na film in režiserje;

FOCUS-RETRO - pregled filmske produkcije novozelandske in avstralske kinematografije;

DOKUMENTARNI FILM - novost, s katero predstavljamo najbolj zanimive nove dokumentarne filme.

Festival se prične 2. novembra 1994 ob 20.30 v Cankarjevem domu s filmom Quentina Tarantina *ŠUND*, pred katerim bo na sporedu kratki film *SARAJEVO FILM FESTIVAL FILM* Johana van der Keukena.

The fifth **FILM ART FEST** International Film Festival Cankarjev dom, Ljubljana.

Festival sections:

AVANTPREMIERE - a selection of the best films coming to our regular cinema programmes;

PERSPECTIVES - a presentation of young European writers and directors, American independent film production, and perspectives on cinematography and directors;

FOCUS-RETRO - an overview of Australian and New Zealand cinematography;

DOCUMENTARY FILM - this year's novelty, presenting the most interesting new documentary film production.

The festival will open at 20.30 hrs on 2nd November, 1994 at Cankarjev dom with Quentin Tarantino's film *PULP FICTION*, preceded by the short film *SARAJEVO FILM FESTIVAL FILM* by Johan van der Keuken.

Za kulturo in kulturne prireditve je kar prav, da jih umestimo v prostor in čas. Tako se izognemo napačnim interpretacijam o vlogi in pomenu, ki naj bi jo le-te imele. Smisel kulturniškega početja je seveda močno določen z zgodovinskimi koordinatami, na katerih se znajde. Tem se ne more izogniti niti naš festival - že peti po vrsti, tretji z mednarodnim priznanjem, za katero smo se potrudili takoj za našo državno oblastjo - v državi Sloveniji. Pomembna zgodovinska dejstva so torej: sprememba gospodarskega sistema, večstrankarska parlamentarna demokracija, nacionalna osamosvojitve...

Osnovna sprememba v konceptu festivala je bil prehod od sramežljive revije "art" filmov do festivala v pravem pomenu besede (vedno bolj številni prikaz še nepredvajanih in povečini neodkupljenih filmov). Ta preobrazba je sovpadla z gospodarskim prehodom od samoupravne različice socialističnega planskega gospodarstva k prvobitni akumulaciji kapitalističnega sistema; s tem je dobila tudi čisto druge konotacije. Prvotno navdušenje zaradi izmikanja ideološki diktaturi vladajoče stranke se je umirjalo ob prepoznavanju diktature trga.

Na kinematografskem področju je to pomenilo: stečaj edinega slovenskega distributerja, vodenega iz beograjskega Jugoslavija filma, ki je slovel po "skrbnem" izboru (ne preveč komercialnih pa tudi ne prezahtevnih tem), in vznik številnih novih, predvsem zasebnih distributerskih podjetij ter odprtje predstavništev velikih ameriških družb. Obdobje neomejenih možnosti za vlaganje kapitala tudi na področju posredovanja filma je v resnici omejevala prevelika prednost majorsov, in to v vseh pogledih; v številu in predvsem v tržni zanimivosti filmov. Tako je ostalo le malo možnosti, da se uvrsti film nekega malega slovenskega neodvisneža na program velikih kinematografskih podjetij, zasutih s programom velikih filmskih družb oziroma njihovih predstavništev. Če pa so se ti že uvrstili v program, so lahko poskrbeli za mnogo skromnejšo predstavitev svojih filmov, kajti predstavništva so vnaprej in zastoj založena z vsemogočim reklamnim materialom, neodvisneži pa morajo vsak plakat ali diapozitiv dodatno plačati.

Deklarirana demokracija je kar hitro proizvedla neenakopravni startni položaj neenako bogatih in izkušenih (know how).

Resnica o filmu kot o množični umetnosti je popolna le, če ji dodamo element demokratičnosti, zato se zdi, da pride pri monopolnem posredovanju filma prek velikih distributerskih podjetij v nasprotje s samo seboj, s svojim lastnim žanrskim bistvom.

Tu festival zadobi drugačno vlogo, kot bi jo lahko na hitro pripisali našemu početju - ekskluzivizem, celo elitizem izbrane ponudbe se namreč postavi v popolnoma drugačno luč, če upoštevamo, da je festivalska izbira filmov pravzaprav edina možnost, ki ni direktno pogojena z interesi kapitala. Festivalska selekcija tako ni več privilegij izbirčnih, redkih posameznikov, ki so prepričani, da takoj prepoznajo pravo umetnost filma od pogrošnih moviejev za mase, pač pa je odgovornost profesionalca, da omogoči izbiro vsem, ki jih radovednost še ni minila, ki jih različnost še zanima in jih ne odbija - tokrat gre za različnost tako v kinematografskem pristopu k tematiki kot v tematiki sami. Ljubljanski festival zato mora imeti več sekcij, več konceptov, vse dokler je to edini slovenski mednarodni festival. Prirejati npr. festival filmov groze v prostoru, kjer je v redni kinomreži na ogled največ 100 filmov letno in ki se na kinematografskem (tako na produkcijskem kot posredovalnem) področju šele prebujajo ali vsaj nanovo organizira - saj ne premore niti svojega filmskega instituta na primer - je vsaj neresno, če ne že sebično in neodgovorno početje. Zato ne zahtevajte od mene jasnega koncepta v smislu omejevanja ponudbe na določen tip filmov ali celo žanra. Žal si ne morem privoščiti nonšalantnega odgovora, ki bi ga ne zamerili direktorjem največjih svetovnih festivalov: film, ki je značilen za "naš" festival, je tisti, ki ga pač izberem, toda zmo resnice tiči v tem odgovoru tudi v primeru ljubljanskega FILM ART FEST-a: filme izberemo resda glede na primernost za posamezno sekcijo, vendar pa je merilo za izbor zgolj "kakovost", in ne pričakovan dobiček od prodaje kart.

Jelka Stergel

Cultural events deserve to be viewed within their proper time and place to avoid misinterpretations regarding their role and importance. The purpose of all cultural endeavours is, of course, strongly defined by their respective historical coordinates. Our film festival - the fifth in line, and the third with international recognition to which we dedicated our efforts directly after those of our government, in the sovereign state of Slovenia - is in no way an exception, the important historical facts being: transition to parliamentary democracy, the change of the economic system, national independence...

The concept of the festival has changed from the modest show of "art" films to a festival in the genuine sense of the word (the ever growing number of new films, unknown to the Slovenian public and mostly still waiting to be purchased). The metamorphosis coincides with the time of economic transition from the self-management variant of socialist planned economy to the primary accumulation of the capitalist system, adding entirely different connotations to the change. Initial euphoria at moving away from ideological dictatorship of the ruling political party gave way to recognition of the dictate of the free market.

For our cinematography this meant the bankruptcy of the only Slovenian Belgrade-based film distributor Jugoslavija film, known for its "careful" film selection (not too many commercially successful films, with likewise not too demanding topics), as well as the rise of numerous new, mostly privately owned film distribution enterprises and the opening of representative offices of major American movie distribution companies. The seemingly unlimited prospects for capital investment in film distribution have been, in fact, stifled in all respects by striking advantage of "majors" with regard to the number of films coming to the big screen and, above all, their commercial viability. Films of small, independent Slovenian distributors have hardly had a fair chance to appear on the programme of large cinema halls, bombarded with production of major film companies or their representative offices, and even when they do succeed in coming to the regular cinema programme, their promotion has been distinctly more moderate than that of the "majors", who can afford to distribute a generous supply of diverse promotional materials, available in advance and at no additional cost, while independent enterprises have to pay extra for each film-poster or a slide.

Democracy has rapidly manufactured an unequal vantage point for the already unequally affluent and experienced (the know-how).

Without its democratic component film can not function as an art form for the wide general public, and monopolistic film distribution of large companies appears to be in direct contradiction with this basic truth regarding the nature of film. Film Art Fest is quite different in this respect from what it might be superficially credited with - exclusiveness and elitism of our programme can be seen in an entirely new light, considering the fact that festival film selection is the only possibility to somehow escape purely commercial logic.

Festival film selection is therefore no longer the privilege of the few individuals who believe they can instantly tell genuine art from mass production movies. Quite on the contrary, it is now the responsibility of professionals to render this choice possible to all the inquisitive minds still attracted to diversity - evident in this year's different cinematographic approach to the topics as well as within them. As long as Film Art Fest remains the only international Slovene film festival, the multi-concept set-up with different programme sections is unavoidable. Having a festival of horror films (to give an example) in a country where regular movie-theatre network features barely one hundred films each year would be at least pretentious, if not a downright egotistic and irresponsible undertaking, for film production and distribution have only just begun to grow anew, or have been undergoing complete change; and last but not least, we don't even have our own film institute. I cannot offer you a clear-cut programme concept confined to a particular type of films, much less to a specific genre. Unfortunately, I can't afford to respond to such demands by using the words that would seem quite natural coming from directors of the biggest film festivals: I choose the films that give "our" festival its distinctive tone; yet there is a grain of truth in this reply, even in the case of the Film Art Fest: the films are selected appropriately for each section, yet "quality", not the expected box-office profit, remains the sole criterion of our choice.

Jelka Strgel

Kako pravite?

Kje je Ljubljana?

Tako me pogosto sprašujejo, kadar govorim o ljubljanskem Film Art Festu: tovrstna vprašanja nakazujejo določene težave, s katerimi je povezano pripravljanje raznovrstnega, odličnega ustvarjalnega filmskega dela, namenjenega filmskim navdušencem v Ljubljani v Sloveniji.

Ko ljudje izvedo, kje na zemljevidu je Ljubljana, njihova radovednost navadno ne splahni. Želijo si izvedeti še kaj več o kulturi. Slovenija je prav po zaslugi Film Art Festa v zadnjih petih letih dosti bolj znana in bližja mnogim ljudem.

Letos že drugič sodelujem kot programski selektor festivala in odkrito lahko povem, da mi je delo z ljudmi, ki ga pripravljajo, v enako veselje kot tisti končni trenutek, ko vidim prihajati občinstvo na ogled filmov, za katere smo si vse leto tako prizadevali.

Tokrat imamo na programu ponovno odlične filme, nagrajene na drugih festivalih - "Pulp Fiction" z nagrado iz Cannesa, "Strawberry and Chocolate" iz Berlina in "Before The Rain" z nedavno podeljeno nagrado iz Benetk. Novi filmi avtorjev, kakršni so Oliver Stone, Nanni Moretti, Atom Egoyan in Krystof Kieslowski, dopolnjujejo raznovrstnost izbranih del s svežino ustvarjalnih pristopov sodobnega filma.

Program PERSPEKTIVE predstavlja nove talente iz oddaljenih dežel, kakršne so Indija, Tadžikistan in Vietnam, pa tudi filme iz dežel, ki so slovenskemu občinstvu že dobro znane. Kanada in ZDA sta ustrezno zastopani z izborom cvetoče neodvisne filmske scene, predvajali pa bomo tudi nov španski film "Mi Hermano del Alma", delo novince Mariana Barrose, ki se bo festivala tudi osebno udeležil.

Letošnja novost: festival bo obiskalo več filmskih ustvarjalcev; to bo podčrtalo mednarodno razsežnost dogodka. Z ustvarjalci se boste lahko pogovarjali in izvedeli kaj več o deželi, od kjer prihajajo, o filmski industriji in seveda kulturni raznolikosti teh dežel. V prihodnje si bomo prizadevali, da bi se Film Art Festa udeležilo še več avtorjev, s čimer bi vzajemno kulturo izmenjavo še okrepili.

FOKUS je letos posvečen dvema državam "s spodnje strani globusa" - Avstraliji in Novi Zelandiji. Obe sta vse bolj znani po zelo uspešni filmski produkciji - po filmih, kakršne ustvarja Jane Campion, in takšnih, kot je Mad Max; svetovno filmsko občinstvo vse pozomeje spremlja filmsko ustvarjalnost obeh dežel. Letos je v Benetkah novozelandski režiser Peter Jackson za čudovito zgodbo Heavenly Creatures, ki vam jo želimo predstaviti naslednje leto, prejel srebrnega leva. Četudi FOKUS ni tako obsežen, kot bi si želeli, raznovrstnost filmov omogoča dober pregled filmske produkcije zadnjih pet let. Veseli nas, da vam lahko predstavimo prvenec Jane Campion "Sweetie" in barvni film "Crush" Allison MacLeans, posnet v neodvisni produkciji, ki se postavlja s slovesom kulnega filma. "Ghost of the Civil Dead" in "Romper Stomper" veljata za razpita zaradi pristne predstavitve nasilja v sodobni družbi. "Desperate Remedies" je bleščeča pripoved o Ljubezni in Kiču, seznam pa dopolnjujeta tudi nedavni festivalski uspešnici Exile in Once We're Warriors.

Novost festivala je dokumentarni program, s posebnim poudarkom na treh izjemnih nemških dokumentarnih filmih: "Beruf Neonazi", "Die Macht der Bilder: Leni Riefenstahl" in "Videogramm einer Revolution". V Nemčiji so ti trije filmi spodbudili vrsto kontroverznih debat, saj obravnavajo problem novega prebujanja fašizma in pomen sredstev javnega obveščanja v primeru revolucionarnih vrenj. Program zaokrožajo novi filmi znanih ustvarjalcev, kakršni so Chris Marker, Johan Van der Keuken in D. A. Pennebaker. Predstavili vam bomo nekaj najbolj ustvarjalnih in uspešnih kratkih filmov leta 1994 in ponosni smo, da vam lahko predstavimo dobitnika letošnjega oskarja za kratkometražce - film "Schwarzfahrer".

Posebej bi se rad zahvalil Jelki Stergel za čudovito vzdušje, ki ga vnaša v pripravo festivala. Veselilo me je, da sva skupaj izbirala predstavljeni program, vsem oviram navkljub. Še najprej si bova prizadevala, da bi občinstvo tudi v prihodnjih letih seznanila z najbolj zanimivimi filmi. Dovolite, da gledalce povabim, naj si ogledajo predstavljene filme s kritičnim pogledom, saj si ga nedvomno zaslužijo.

Jurgen Bruning, september 1994

What did you say?

Where is Ljubljana?

These are the questions I am often being asked when I talk to people about the Ljubljana Film Art Fest. This indicates some of the problems which occur when bringing together a variety of excellent, creative new work in film for an enthusiastic audience in Ljubljana, Slovenia.

Most of the time people are quite interested after they realize where Ljubljana is located geographically, and they continue to want to know more about the culture. In organising this film festival in the past five years, Slovenia has become clearer on the map for a lot more people. This year is my second year as a programmer for this festival and honestly, it is as much fun to work with all the people involved as it is to finally see the audience come to see the films which we have tried so hard to get during the last year.

The festival programme consists again of excellent work, bringing in films which have been celebrated already at other festivals, like PULP FICTION (Cannes), STRAWBERRY AND CHOCOLATE (Berlin), and BEFORE THE RAIN (just recently in Venice). New films by Nanni Moretti, Atom Egoyan, Krzysztof Kieslowski complete this diverse array of innovative mainstream cinema.

This year's PERSPECTIVE programme brings in new talent from as far as India, Tadjikistan and Vietnam as well as films from countries which are already well known to the audience in Slovenia. Canada and the United States have been well represented with their thriving independent film scene, and we also will present a new film from Spain, MI HERMANO DEL ALMA, by a newcomer Mariano Barroso, who will also be attending this year's festival.

This year's festival will include a new feature, as there will be several film-makers attending the festival, giving it an international flair. It will give you the opportunity to talk first-hand to the film-makers, to familiarize the audience with situations in the countries represented and with their film industry as well as their distinctive cultures.

The festival aims to attract more and more film-makers to attend the Ljubljana Film Art Fest so that an ongoing cultural exchange will take place.

This year's FOCUS highlights two countries: Australia and New Zealand. Both countries "down under" have been recently well recognized with a thriving film industry. Since the success of New Zealand's Jane Campion and the Mad Max films people have turned their attention "down under". One sign of its importance is the Silver Lion Award which Peter Jackson from New Zealand received this year at Venice for his fabulous film HEAVENLY CREATURES, which we will hopefully present next year. The focus on New Zealand and Australia is not as big a program as we wished, but will show a diverse array of films made in the last five years. We are happy to present to you SWEETIE which started Jane Campion's career and Allison MacLeans CRUSH, a colourful independent cult status film. GHOST OF THE CIVIL DEAD and ROMPER STOMPER are both films which gained notoriety because of their vivid representation of violence in contemporary society. DESPERATE REMEDIES is a glamorous adventure into Kitsch and Love and EXILE and ONCE WE'RE WARRIORS, two recent festival hits are on the list also.

New to the festival is the addition of a DOCUMENTARY section highlighting three strong documentaries from Germany. BERUF NEONAZI, DIE MACHT DER BILDER: LENI RIEFENSTAHL and VIDEOGRAMME EINER REVOLUTION. These documentaries started a series of controversial discussions in Germany, touching the issues of the recent rise of fascism and the role of the media in the midst of revolutions. The program will be complemented with new films by well known film-makers like Chris Marker, Johan Van den Keuken and D. A. Pennebaker.

The festival will present some of the most creative and successful short films of 1994 and we are very proud to present this year's Oscar winning short film SCHWARZFAHRER.

In addition to my remarks on this year's film program I would like to thank Jelka Stergel for the wonderful work and the spirit she brings to it. It was a pleasure to compile the program with her even against all the obstacles that came up, and we will continue to do our best to bring the most interesting films in the upcoming years to your attention. I would like to invite the audience to see the films presented with the critical attention they deserve.

Jurgen Bruning, September 1994

PULP FICTION

režija / directed by:
Quentin Tarantino
scenarij / screenplay by:
Quentin Tarantino,
po zgodbi Quentina Tarantina in Rogerja Avarija
producent / producer:
Lawrence Bender
fotografija / photography:
Andrzej Sekula
glasba / music:
Karyn Rachtman
montaža / editing:
Sally Menke
scenografija / production design:
David Wasco
igrajo / cast:
John Travolta, Samuel L. Jackson, Uma Thurman, Harvey Keitel, Tim Roth, Amanda Plummer, Maria De Medeiros, Ving Rhames, Eric Stoltz, Rosanna Arquette, Christopher Walken, Bruce Willis.
produkcija / production company:
BROWN 25 PRODUCTIONS, INC.
6525 Sunset Boulevard,
Garden Suite 12
Los Angeles, CA 90028
tel: (213) 468 25 55
fax: (213) 468 25 59
prodaja / sales:
MIRAMAX INTERNATIONAL
7920 Sunset Boulevard,
Suite 230
Los Angeles, CA 90046
tel: (213) 969 20 00
fax: (213) 969 98 02
distribucija:
CARNIKUM TRADE
Bleiweisova 2
64000 Kranj
fax: 064 221 113
Filmografija:
1992 Reservoir Dogs
1994 Pulp Fiction

Film Šund sestavljajo tri zgodbe: 1. *Vincent Vega in žena Marsellusa Wallaca*: Marsellus Wallace (V. Rhames) je gangsterski šef Julesu (S. Jackson) in Vincentu (J. Travolta). Med svojo odsotnostjo naroči Vincentu, naj pazi na njegovo ženo Mio (U. Thurman). Ob koncu mirnega večera Mia zaužije usodno mešanico kokaina in heroina, ki jo je našla v Vincentovem suknjiču. Vincent pokliče preprodajalca, ki mu je prodal drogo (E. Stoltz), in skupaj panično rešujeta Miino življenje. 2. *Dobra ura*: Butch Coolidge (B. Willis) je mlad, obetaven boksar, ki ignorira Marsellusovo naročilo, naj izgubi dvoboj v peti rundi. Raje stavi sam nase in zmaga. Načrt za pobeg s francosko prijateljico Fabienne (M. De Medeiros) je izpiljen, toda v naglici pozabi zlato ročno uro, dragocen spomin na mrtvega očeta. Butch se vme v stanovanje po uro in tvega, da ga ujamejo Marsellusovi ljudje. 3. *Jules, Vincent, Jimmie in Volk*: Jules in Vincent v avtomobilu pomotoma ustrelita mladega prevaranta. S krvjo poškrbljeni avto peljeta k prijatelju Jimmiju (Q. Tarantino); čistilec Volk (H. Keitel) jima da napotke, kako očistiti avto in se znebiti trupla v manj kot eni uri, ko se vme Jimmiejeva žena.

Sinopsis zmagovalca letošnjega canneskega festivala se morda zdi suhoparen, toda ne gre pozabiti, da je avtor scenarija in režiser Quentin Tarantino - mož z neverjetno domišljijo, pisec najlucidnejših dialogov v zadnjem času, spreten režiser in predvsem mojstrski pripovedovalec zgodb, še boljše - narativni manipulator. Film resda sestavljajo tri zgodbe, toda ne gre za omnibus, temveč za trdno celoto, kjer se vseskozi križajo trije incidenti. Sam režiser je film označil za "antologijo zločina", zasnovano na cenениh krimičih, ki so v 30-ih in 40-ih letih izhajali v časopisih tipa Black mask.

Quentin Tarantino (1963) si je filmsko izobrazbo najprej nabiral po lokalnih videotekah, kjer je delal za pultom, pozneje pa je diplomiral na Redfordovem Sundance Inštitutu v Utahu. Najprej se je pet let preživil kot igralec, potem pa je napisal scenarije za filme *True Romance* (Tony Scott, 1993), *The Killing Zoe* (Roger Avary, 1994) in zgodbo za *Natural Born Killers* (Oliver Stone, 1994). Leta 1992 je v Cannesu predstavil režijski prvenec *Reservoir Dogs*.

The film is made up of three stories: 1. *Vincent Vega and the wife of Marsellus Wallace*. The story involves two thugs, Jules and Vincent, trying to keep an eye on Mia, their boss' wife, while he is away. As a quiet evening draws to a close, Mia takes an overdose of cocaine and heroine found in Vincent's jacket. Vincent calls up the pusher who gave it to him, and they frantically try to save her life. 2. *A Good Watch*. Butch Coolidge is a promising young boxer, who disregards Marsellus's instructions to lose the fight in the fifth round. He places a bet on himself and wins instead. The plan for his getaway is brilliant, but as he and his girlfriend Fabienne set out, he forgets to take his father's goldwatch and risks getting killed to recover it. 3. *Jules, Vincent, Jimmie and the Wolf*. Jules and Vincent mistakenly shoot a young con-man. They take the blood splattered car to a friend, Jimmy. The cleaner, Wolf, provides them with advice how to clean the car and get rid of the body before Jimmy's wife returns. The contents of this year's Cannes award winner may seem a bit dry, but the script-writer and director Quentin Tarantino has been well known for his fabulous imagination. He writes superb dialogues, is a capable director and above all a master storyteller, or to be more precise, a narrative manipulator. The film is composed of three stories, three incidents intersecting through the firm continuity of the whole. In director's own description Pulp Fiction is "a crime anthology which weaves stories of small-time criminal life", the type that used to be published during the 1930's and 1940's in "Black Mask" magazines.

Quentin Tarantino (born 1963) started acquiring his film education working behind the counters of local video-rental stores. Later, he graduated from Robert Redford's Sundance Film Institute in Utah. For five years he continued to make his living as an actor and then wrote the scripts for "True Romance" (Tony Scott, 1993), "The Killing Zoe" (Roger Avary, 1994) and "Natural Born Killers" (Oliver Stone, 1994). In 1992 he presented his directing film debut "Reservoir Dogs" at Cannes film festival.



Predpremiere
Avantpremieres

ŠUND
PULP FICTION

ZDA, 1994, 153 minut

LADYBIRD, LADYBIRD

režija / directed by:
Ken Loach
scenarij / screenplay:
Rona Munro
producent / producer:
Sally Hibbin
fotografija / photography:
Bary Ackroyd
glasba / music:
George Fenton
montaža / editor:
Jonathan Morris
zvok / sound:
Ray Beckett
scenografija / production
design:
Martin Johnson
igrajo / cast:
Crissy Rock, Vladimir
Vega, Sandie Lavelle,
Mauricio Venegas, Ray
Winstone, Clare Perkins,
Jason Stracey, Luke Brown
produkcija / production
company:
Parallax Pictures
7 Denmark Street
GB-London WC2H 8LS
tel: 071-836-1478
fax: 071-497-8062
prodaja / sales:
Film Four International
60 Charlotte Street
GB-London W1P 2AX
tel: 071-631-4444
fax: 071-580-2622
distribucija:
Cankarjev dom
Ljubljana, Cankarjeva 10
tel: 061-1258-121
fax: 061-224-279
filmografija:
1968 Poor Cow
1970 Kes
1970 In Black and White
1972 Family Life
1979 Black Jack
1981 Looks and Smiles
1986 Fatherland
1990 Hidden Agenda
1991 Riff-Raff
1993 Raining Stones
1993 Ladybird, Ladybird

Resnična zgodba o zakonskem paru, ki skuša v okvirih rigidnega angleškega socialnega skrbstva ohraniti družinsko integriteto. Maggie ima štiri otroke iz štirih različnih zakonov, socialno skrbstvo pa ji zaradi nasilnih izpadov in nekontroliranega obnašanja v obdobju njene zadnje zveze grozi z odtujitvijo otrok. Medtem sreča Jorgeja, ki ji vrne upanje v boljšo prihodnost. Zaradi svoje vzkljivosti pa se vedno znova spopada z birokratskimi uradniki in zdi se, da je vse manj možnosti za ponovno postavitev družine po njenih lastnih predstavah.

Socialni realizem Kena Loacha je tokrat prišel do polne veljave predvsem zaradi povsem naturalističnega pristopa do teme in na enak način odigrane vloge debitantke Crissy Rock, ki jo je Loach pobral kar v nekem londonskem predmestju. Vsa jeza, ogorčenje in upor nad nesmiselnim in konzervativnim angleškim socialnim sodstvom so izraženi v vsaki izgovorjeni besedi in predvsem v že vnaprej izgubljenem matemiskem boju popolnoma histerične Maggie.

Ken Loach (1936, Warwickshire, VB) je sprva na Oxfordu študiral pravo. V 60-ih je za BBC snemal predvsem realistične TV-filme, po mednarodnem uspehu, ki ga je leta 1968 dosegel s Cathy Come Home, pa je ustanovil lastno producentsko hišo Kestrel Films. Leta 1991 je za Riff-Raff prejel Felix, nagrado evropske akademije za najboljši film.

Atrue story of a married couple who strives to preserve the family within the rigid British social welfare system. Maggie has four children from four different marriages. Social welfare workers threaten to put the children in foster care because of her violent outbursts during her last marriage. She meets a Latino-American, Jorge, who restores her hope of a better future. Her uncontrolled temper, however, is the cause of constant battling with state bureaucracy, and the chances of keeping the family together as she sees fit are slim.

Scrupulously naturalistic approach to the topic, coupled by the veristic portrayal of Maggie by the debutante Crissy Rock (Loach picked her up somewhere in the London suburbia), brings out Ken Loach's social realism at its full. The anger and refusal to submit to the senseless and conservative social welfare policy and legislation are expressed through the struggle of hysterical Maggie, hopelessly fighting for children, and are contained in her every word.

Ken Loach was born in 1936, in Warwickshire, Great Britain. He studied law at Oxford. During the 1960's he filmed realistic TV films for the BBC. Having achieved international success in 1968 with "Cathy Come Home", he founded his own production, Kestrel Films. In 1991 his film "Riff-Raff" received a Felix, the best film of the year award of the European Film Academy.



Predpremiere
Avantpremieres

LADYBIRD, LADYBIRD

Velika Britanija, 1993, 102 minuti

TROIS COULEURS. BLEU

režija / directed by:
Krzysztof Kieslowski
scenarij / screenplay by:
Krzysztof Kieslowski
producent / produced by:
Marin Karmitz
fotografija / photography:
Sławomir Idziak
glasba / music:
Zbigniew Preisner
montaža / editing:
Jacques Vitta
zvok / sound:
Jean-Claude Laureux
scenografija / production
design:
Claude Lenoir
igrajo / cast:
Juliette Binoche, Benoit
Regent, Florence Pernel,
Charlotte Very, Helene Vin-
cent, Philippe Volter,
Claude Duneton, Em-
manuelle Riva
produkcija / production
company:
MK2 Productions s.a.
Paris, 55 rue Traversiere
fax: 1/434-13-230
CAB Productions, Lausanne,
17 rue du Port Franc
fax: 21/312-8064
TOR Productions
Warszawa, ul. Pulawska 61
fax: 22/455-303
France 3 Cinema
Paris, 42 av. d'Iena
fax: 1/472-34-615
C.E.D. Productions
Paris, 55 rue Traversiere
fax: 1/434-13-230
prodaja / sales:
MK2 Difusions
Paris, 55 rue Traversiere
fax: 1/434-13-230
distribucija:
Trias Entertainment
Dalmatinova 4, 61000 Ljubljana
tel: 061-316-343
fax: 061-310-660
filmografija (dolgometražni):
1975 Personel
1976 Spokoj, Blizina
1979 Amator
1981 Przepadek
1984 Bez konca
1988 Dekalog
1991 La Double vie de Veronique
1993 Trois Couleurs. Bleu
1993 Trois Couleurs. Blanc
1994 Trois Couleurs. Rouge

Prometna nesreča uniči Juliejino (J. Binoche) življenje: sama se sicer izvleče le z nekaj praskami toda, njena hčerka in mož Patrice, eden najpomembnejših sodobnih skladateljev, umreta na mestu samem. Patricejeva smrt šokira kulturni svet. Julie razmišlja o samomoru, a se premisli. V pogovoru z glasbenim novinarjem Julie zanika obstoj kakršnihkoli not za *Koncert združene Evrope*, za katerega je delal njen mož. Še več, sama namerava uničiti edini izvod partiture. Julie se pripravlja na popolno osamitev: v smeti vrže kasete s telefonske tajnice, adresar in vse, kar bi jo utegnilo spominjati na preteklost. Svoj delež oporoke prepusti bratranču. Toda novinar, ki jo je spraševal, sumi, da je avtorica glasbe, ki je Patriceja proslavila po svetu, pravzaprav Julie. Patricejev mladi asistent Olivier (B. Regent) jo skuša prepričati, da bi skupaj dokončala *Koncert za Evropo*.

Modra je prvi film iz trilogije, ki jo je Kieslowski zasnoval na barvah francoske trobojnice. Modri (svoboda) sta sledili še Bela (bratstvo) in Rdeča (enakost); dogajanje je režiser postavil v Francijo, na Poljsko in v Švico. "Tri besede - svoboda, bratstvo, enakost - so univerzalnega pomena, neobhodne za življenje. Zato je potrebno o njih dvomiti in razpravljati o resničnem pomenu. Tu pomagajo svetovni dogodki. Tri zgodbe se popolnoma razlikujejo, mesta dogajanja in igralci se menjavajo. Nekateri elementi pa se vendarle pojavljajo v vseh treh filmih, ohranil sem jih predvsem zaradi tistih gledalcev, ki so jim všeč uganke in opravljajo čas z iskanjem le-teh. Ko delam film, vedno mislim na te podpornike filma." (Krzysztof Kieslowski)

Krzysztof Kieslowski je bil rojen leta 1941 v Varšavi (Poljska). Leta 1969 je diplomiral na filmski šoli v Lodzu in leto dni pozneje začel snemati dokumentarce, ki so ga zaposlovali naslednje desetletje. Svetovno slavo je požel leta 1988 s Kratkim filmom o ubijanju, uvodnim filmom Dekaloga. S poznejšimi filmi je redno pobiral nagrade na uglednih svetovnih festivalih. Trilogija Tri barve so prikazovali zaporedoma na festivalih v Benetkah, Berlinu in Cannesu. Z Modro si je lani razdelil Zlatega Leva v Benetkah.

A car crash wrecks Julie's life. She escapes with a few scratches, but her daughter and husband, one of the most acclaimed contemporary composers, die in the accident. The world is shocked at Patrice's death and Julie contemplates suicide, but finally decides to put the thought aside. In an interview with a musical journalist she denies the existence of any musical notation for *Concerto for Unified Europe* that her late husband was known to be working on, and wants to destroy the only copy of the concerto. Having lost everything she loved, she is determined to cut herself off from her family and friends: the recorded telephone calls, her address book - anything that might remind her of the past must go. Even her share of the legacy goes to her cousin. The journalist, however, suspects that she is the author of the music that made Patrice famous. Patrice's young assistant Olivier tries to persuade her to finish the *Concerto for Europe* with his help.

Blue is the first part of the trilogy, based on the French tricolor. Blue (freedom) is followed by White (brotherhood) and Red (equality), and the story is set in France, Poland and Switzerland respectively. "The three notions - freedom, brotherhood, equality - are of essential, vital importance. Therefore, they ought not to be taken for granted. Their true meaning should be explored, and can be through actual events. The three stories are quite different; so are the places and the actors. Nevertheless, a few elements continue to emerge through all the three parts. I have retained these to please those viewers who are fond of riddles and love to spend their time searching for clues. When I make a film, I always do so with these upholders of cinema in my mind." (Krzysztof Kieslowski).

Krzysztof Kieslowski was born in 1941, in Warsaw, Poland. In 1969 he graduated at film school in Lodz and a year later started shooting documentaries, which he continued to do during the next decade. He became world-renowned for his "Short Film about Killing", the introductory to "Decalogue", made in 1988. All of the films that followed have received awards at distinguished film festivals worldwide. The trilogy "Three Colours" was presented at the festivals in Venice, Berlin and Cannes. "Blue" shared the Golden Lion award at Venice last year.



Predpremiere:
Avantpremieres

TRI BARVE. MODRA
THREE COLOURS. BLUE

Francija, 1993, 100 minut

FRESA Y CHOCOLATE

režija / directed by:
Tomas Gutierrez Alea,
Juan Carlos Tabio
scenarij / screenplay:
Senel Paz
fotografija / photography:
Mario Garcia Joya
montaža / editor:
Miriam Talavera, Osvaldo
Donatien
glasba / music:
Jose Maria Vitier
zvok / sound:
Geminal Hernandez
igraje / cast:
Jorge Perugonia, Vladimir
Cruz, Mirta Ibarra, Fran-
cisco Gattomo, Jorge An-
gelino, Marilyn Solaya
produkcija / production
company:
ICAIC
Calle 23#1155
Vedado, C. de la Habana
tel: 537-333-078
fax: 537-34-400
prodaja / sales:
Distribuidora Int. de
Películas ICAIC
Calle 25 c/10 y 12
Vedado, C de la Habana
tel: 537-333-078
fax: 537-34-400
Distribucija:
Cankarjev dom
Ljubljana, Prešernova 10
tel: 061-1258-121
fax: 061-224-279
filmografija:
T.G. Alea:
1962 Las Doce Sillas
1964 Cumbite
1966 La Muerte de un
Burocrata
1968 Memorias del
Subdesarrollo
1971 Una Pelea Cubana
Contra
1976 La Última Cena
1978 Los Sobrevivientes
1983 Hasta Cierta Punto
1988 Cartas del Parque
1993 Fresa y Chocolate
J.C. Tabio:
1983 Se Permuta
1988 Plaff
1993 Fresa y Chocolate

Film se vrti okoli Davida, študenta sociolo-
gije, tipičnega otroka revolucije, in Diega,
homoseksualca, obsedenega z dekoriranjem
svojega stanovanja - z ustvarjanjem
nekakšnega zidu umetnosti sprošča socialne
pedsodke, s katerimi je obkrožen. Srečata se
torej dva na prvi videz nezdržljiva značaja -
David, glasen, naiven in nedorasel adolescent,
ogorčen in obenem fasciniran z literaturo in
nenavadnimi umetniškimi idejami, ki so jih
polni Diegovi zidovi, in Diego, umirjeni fleg-
matik, ki so mu tabuji tuji in se običajno
ravna po svojih pravilih. Diego, lačen avanture,
iz tega srečanja "ustvari" razmerje, ki moti
predvsem "dostojno javno moralo", predvsem
pa Davidovega sošolca s fakultete, ki prezira
vse, kar se ne vklaplja v njegov strogi,
avtoritativni način življenja, podkovan s povsem
jasnimi razlagami. Potem je tu še Nancy,
Diegova sosedka, ki bolj kot lastnim sposob-
nostim zaupa afro-kubanskim bogovom,
obenem pa namerava iznajti zdravilo za
Davidovo sovraštvo do žensk.

Ti trije karakterji - David, Diego in Nancy -
so ogledalo kubanske družbe.

*Tomas Gutierrez Alea je bil rojen v Havani
1928. Od 1943-48 je študiral glasbo, od
1946-51 pa pravo. Filmsko režijo je študiral
v Rimu. Prve kratkometraže je snemal že v
drugi polovici 50. let.*

*Juan Carlos Tabio (1943) je od 1963-80
sodeloval kot asistent režije pri dokumentar-
nih ICAIC. S pisanjem in režijo se je začel
ukvarjati leta 1981. Od 1989-91 je predaval
o filmski režiji.*

The story centers around two apparently
incompatible figures. David is a student of
sociology, a typical "child of the revolution",
an outspoken and naive adolescent, angry and
fascinated by literature and the mass of
unusual artistic ideas expressed in Diego's
murals. Diego is a composed phlegmatic who
rejects all taboos and usually keeps to his
own code of behaviour. He is a homosexual,
obsessed with decorating his apartment to
escape the pressures of his socially biased
environment. Hungry for adventure he "cre-
ates" a relationship with David, challenging
"public decency" and provoking the scorn of
David's fellow student, who looks down on
everything that defies his austere, dogmatic
way of living, and is never in doubt. Nancy,
Diego's neighbour, differs from him in this
respect: rather than relying on her own powers,
she places her trust in the Afro-Cuban gods
and is bent on finding the right medicine to
cure David of his misogyny.

Together they present a fair picture of Cuban
society.

*Tomas Gutierrez Alea was born in 1928, in
Havana. From 1943-48 he studied music and
from 1946-51 he read law. He studied film
directing in Rome and started making his
first short films towards the end of the 1950's.*

*Juan Carlo Tabio (born in 1943) worked as
an assistant director for ICAIC documentary
films from 1963 to 1980. During the years
1989-91 he taught film directing.*



*Predpremiere
Avantpremieres*

JAGODE IN ČOKOLADA STRAWBERRIES AND CHOCOLATE

Kuba, Mehika, Španija, 1993, 110 minut

LOVE AND HUMAN REMAINS

režija / directed by:

Denys Arcand

scenarij / screenplay:

Brad Fraser po lastni komediji

Unidentified Human Remains

and the True nature of Love

producent / producer:

Roger Frappier

fotografija / photography:

Paul Sarossy

glasba / music:

John McCarthy

montaža / editor:

Alain Baril

igrajo / cast:

Thomas Gibson, Ruth Mar-

shall, Cameron Bancroft,

Mia Kirshner, Joanne Van-

nicola, Matthew Ferguson,

Rick Roberts

produkcija / production

company:

Max Films Inc., Montreal

Que H2T 1R8, 5130

Boulevard Saint-Laurent,

Suite 400

tel: 1-514-2724425

fax: 1-514-2740214

Atlantis Film Ltd.

Santa Monica Ca. 86401

227 Broadway, suite 300

tel: 1-310-9175540

fax: 1-310-9175543

filmografija: dokumentarni:

1962 Seul ou avec

d'autres

1963 Champlain

1964 Les Montrealistes

1965 La route de l'ouest

1966 Montreal un jour d'ete

1966 Parcs atlantiques

1966 Volleyball

1969 On est au coton

1970 Quebec: Duplessis

et apres...

1975 La lutte des

travailleurs d'hopitaux

igrani:

1971 La maudite galette

1973 Rejeanne Padovani

1974 Gina

1981 Le confort et

l'indifference

1982 Empire Inc. (TV)

1984 Le crime d'Ovide

Plouffe (TV)

1985 Le declin de

l'empire americain

1988 Jesus de Montreal

1991 Montreal vu par /

Vue d'ailleurs

1993 Love and Human

Remains

Prijatelja in sostanovalca - David (T. Gibson), duhovit in ciničen igralec, ki se prežvlja kot natak in Candy (R. Marshall), romantična in optimistična literarna kritičarka - iščeta pravega partnerja. Njunjo iskanje skozi urbano džunglo ju vodi skozi številna neuspela ljubezenska razmerja in pogosto divje situacije. Nihče od potencialnih partnerjev ni tisto, kar mislita, da je, saj so zunanji vtisi in oba vse preveč pomembni in zato običajno napačni. Komu lahko zaupaš? Je ljubezen grožnja ali obljuba? Prepolni, zakajeni bari in sterilne birokratske pisarne so tereni, kjer naša junaka iščeta prijatelje in ljubimce, da bi jima razvedrili življenje in ju osrečili. Znajdeta pa se v nevarnosti, ko odkrijeta, da je oseba, obema znana, serijski morilec, ki se klati po mestu in pobira svoje davek.

Denys Arcand (1941, Deschambault, Quebec) je filmsko režijo študiral na National Film Board v Kanadi. Kariero je začel z dokumentarno trilogijo o Quebecu, dokumentarci pa so ga okupirali vse do leta 1971, ko je posnel celovečerni igrani prvenec La maudite galette. Vmes je delal še za televizijo, mednarodno slavo pa si je pridobil predvsem s filmoma Propad ameriškega imperija in Jezus iz Montreala, za katera je prejel številne mednarodne nagrade (FIPRESCI, Cannes).

David and Candy (T. Gibson and R. Marshall) are friends and share a flat. He is a bright and cynical actor, making his living as a waiter. She is a sentimental and enthusiastic literary critic. In the urban jungle they frequently run into incredible situations and their hopes of finding the right partner end in disappointment. Their prospective partners are never what they seem to be, for David and Candy tend to take people at face value and appearances usually prove to be deceptive. Who can be trusted? Does love pose a threat, or does it hold a promise? Overcrowded bars and sterile offices are places where both our heroes seek lovers and friends to brighten up their days, until they accidentally discover that their mutual acquaintance is a serial killer on the loose and they find themselves in real danger.

Denys Arcand (born in 1941, in Deschambault, Quebec) studied film directing at the National Film Board in Canada. His film debut was a documentary trilogy about Quebec. He continued making documentaries until 1971, when he made his first feature film "La maudite galette", working for television in between. Films like "The Fall of the American Empire" and "Jesus of Montreal" for which he received various awards (FIPRESCI and Cannes) have won him international acclaim.



Predpremiere
Avantpremieres

LJUBEZEN IN ČLOVEŠKI
OSTANKI
LOVE AND HUMAN
REMAINS

Kanada, 1993, 100 minut

LA REINE MARGOT

režija / directed by:

Patrice Chereau

scenarij / screenplay:

Daniele Thompson, Patrice Chereau

fotografija / photography:

Philippe Rousselot

glasba / music:

Goran Bregović

montaža / editor:

Francois Gedigier, Helene Viard

scenografija / production

design:

Richard Peduzzi, Olivier Radot

igrajo / cast:

Isabelle Adjani, Daniel Auteuil,

Jean-Hughes Anglade, Vincent Perez,

Virna Lisi, Dominique Blanc,

Pascal Greggory, Miguel Bose

produkcija / production

company:

Renn Productions

10, rue Lincoln -

75008 Paris

tel: 1/4076-9100

fax: 1/4563-5860

prodaja / sales:

President Films

2, rue Lord Byron

75008 Paris

tel: 1/4562-8222

fax: 1/4563-4056

distribucija:

Trias Entertainment

Dalmatinova 4

61000 Ljubljana

tel: 061-316-343

fax: 061-310-660

filmografija:

1974 La chair de

l'orchidee

1978 Judith Therpauve

1983 L'homme blesse

1987 Hotel de France

1994 La Reine Margot

Lepotici, katoličanki, kraljevi sestri je ime Marguerite de Valois, vendar jo njen brat kliče Margot. Henri de Navarre pa je protestant, divjaški brezobzimež, "neobrit in običajno smrdi po česnu in potu", pravi režiser Patrice Chereau. Poroka Margot in Henrija je politično dejanje, saj je treba pomiriti Francoze, ki so zaradi verskih vojn razdeljeni na dva tabora. Šest dni po poroki se v notredamski cerkvi odvije šentjernejska noč, pokol, v katerem je po nekaterih podatkih v krvi obležalo 10000 protestantov. Sredi mesarske kalvarije na vrata Margot potrka ranjeni La Mole, ki mu je usojeno, da umre, ker je protestant. Margot ga skrije, pozdravi in se vanj zaljubi.

"Zgodba v filmu je zgodba o ženski, Margot, kraljevi hčerki, kraljevi sestri, kraljevi ženi, ki iz tabora zmagovalcev pade v tabor poražencev. Zapusti tirane, da bi pomagala zatiranim. Prek dveh moških, ki sta ji bila v življenju dodeljena, spoznava krivdo, sovraštvo in zvestobo." (Patrice Chereau)

Patrice Chereau (1944, Lezigne, Francija) se poleg filma predaja predvsem gledališču. Že pri dvajsetih je postavil na oder prvo gledališko igro, pozneje pa sodeloval med drugim s Theatre de Sartrouville in Theatre des Amandiers a Nanterre. Vima Lisi je dobila Zlato palmo na Canneskem festivalu za vlogo Chatérine de Medici.

She is beautiful, she is catholic, she is the King's sister, her name is Marguerite de Valois. Her brother has nicknamed her Margot. Henri de Navarre is protestant and said to be ill-mannered, unshaven and smelling of garlic and sweat. They are wed by force. It is a political manoeuvre, designed to reconcile the French, torn apart by religious wars. Six days after the marriage ceremony at the Notre Dame cathedral in Paris, on Saint Bartholomew's night, a massacre breaks out. Thousands of protestants are slain. In the middle of this night of horror a young man, badly wounded by sword, knocks unexpectedly on Margot's door; being protestant, La Mole is doomed to die like all the others. Margot hides him, nurses him and grows to love him.

The story of the film is the history of France. It is also a celebration of tolerance. Through the miasmas, storms, and devastations of the Saint Bartholomew night, a fragile hope emerges: France reconciled under the rule of King Henry IV. The story of the film is the story of the woman. Daughter of the King, wife of the King, sister of the King - she falls from the victorious camp to the defeated. She leaves the oppressor's camp to help the oppressed. Through the two men of her life she learns of injustice, hatred and of the persecution of faith.

Patrice Chereau also devotes time to his other passion - the theatre. He staged his first play at the age of twenty. Later on his theatrical work included collaboration with the Theatre de Artrouville and the Theatre des Amandiers in Nanterre. He has directed numerous theatre plays. Vima Lisi was awarded Palme d'Or for her role of Cathérine de Medici.



Predpremiere
Avantpremieres

KRALJICA MARGOT
QUEEN MARGOT

Francija, 1994, 164 minut

FAUST

režija / directed by:
Jan Švankmajer
scenarij / screenplay:
Janmir Kalista
snemalna knjiga / script:
Jan Švankmajer
direktor fotografije / director
photography:
Svatopluk Mali
animacija / animation:
Bedrich Glaser, Martin
Kublak, Ondrej Beranek
montaža / editor:
Marie Zemonova
montaža angleške verzije /
editor of the english ver-
sion:
Alan Brett
kostumografija / costume
design:
Ružena Blahova
igrajo / cast
Peter Cepek, Stanislava
Babicka, Lenka Havrank-
ova, Magda Horejsova, Pe-
tra hrstková, Vera
Masopustova

Faust je po filmu Alice, adaptaciji Lewisa Carrolla iz leta 1988, prvi celovečerni in najambicioznejši projekt češkega animatorja Jana Švankmajerja. Vizualna plat filma se giblje med lutkami, animiranimi modeli in "pravimi" igralci, kar ustvarja sijajno simbiozo med tradicionalnim vzhodnoevropskim lutkarskim teatrom in življenjem v postkomunistični Pragi. Švankmajer svojega Fausta ni zasnoval v klasični Goethejevsko-romantični maniri, temveč nas skuša prepričati, da faustovski univerzum obstaja znotraj našega bolj ali manj enoličnega življenja. V Faustu povezuje surrealistične težnje z grozljivimi, skrivnostnimi burkami. Švankmajer je fasciniran z alkimistično magijo srednjeveške Evrope in Faust je, ne nazadnje, hommage Pragi, surrealističnemu "magičnemu mestu". Toda Švankmajerjeva kamera se izogiba mogočni baročni arhitekturi, raje se osredotoča na zakotna dvorišča, zavita stopnišča, zaprašene hodnike in živahne, hrupne ulice, z drugimi besedami: urbano geografijo potepuhov.

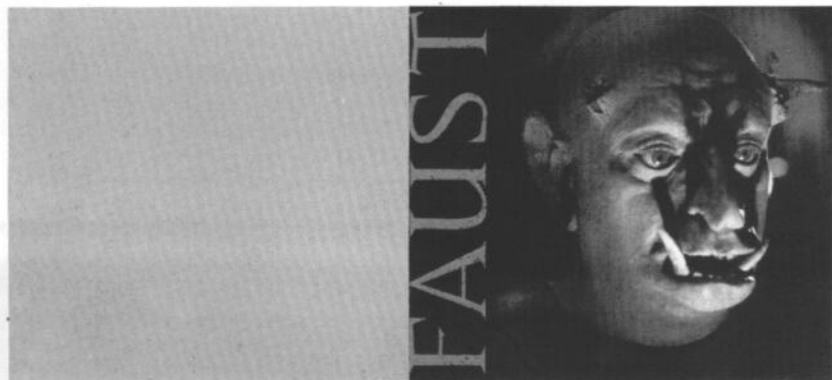
"Sam sem izdelal lutke, gre za originale, ki se zgledejejo po modelih iz 19. stoletja. Skušal sem kopirati predvsem patino, da bi izgledale čimbolj avtentično, brez stiliziranja. V svojih filmih ne prenesem vpliva določenega umetniškega sloga, želim, da občinstvo samo odkrije nek avtentičen objekt, ki presega moje meje. Sam sem navdušen nad lesenimi rokami, iz katerih curlja kri, sem za izražanje ideje o metamorfozi in krutosti. Pri leseni lutki gre za močnejšo podobo - kot da bi uporabil pravo roko - tako kot je izrazni učinek lutke močnejši od igralčevega." (Jan Švankmajer)

Jan Švankmajer je vse od prvega filma The Last Trick (1964), v katerem je slavil lutkovno gledališče, ob katerem je odraščal in se učil, razvijal mnoge umetniške sloge. Snemal je igrane filme, modeliral iz gline, risal za animirane filme, ustvarjal specialne efekte ipd. Vse naštetu je našlo mesto tudi v Faustu.

After Alice (1988), an animated feature based on Lewis Carroll's classic, Faust is the first and to date the most ambitious project of Czech animator Jan Švankmajer. Visually, the film is a collage, mixing animation with live actors, puppets and animated objects, integrated with live action to create a brilliant blend of the East-European marionette theatre tradition and the daily life in the post-communist Prague. In Faust, Švankmajer tackles a traditional myth, drawing on not only the philosophical sources of Goethe in its classical romantic form, but also interpreting the Faustian universe as pertaining to our own more-or-less humdrum everyday existence. The figures of Judy and Punch and their interventions into Faust's misadventures serve much the same purpose as in the original play by Marlowe. Švankmajer's Faust links his own surrealist perception (as well as his fascination for the magic and alchemy which flourished in the central Europe during the Middle Ages) to the fantasy of the mysterious, dreadful pranks, but it is also an homage to the city of Prague, the surrealistic "city of magic". His camera, however, avoids the imposing baroque architecture, preferably focusing its attention on sequestered backyards, spiralling staircases, and the lively street life - in other words, it thrives on the migrant urban geography.

"The puppets are the work of my own hands, made after the 19th century models. Above all, I wanted to achieve the authentic patina of their look, without adding any stylised details. I don't tolerate any art styles in my films and I leave it to the audience to discover those genuine objects that go beyond my work. I am thrilled by the sight of blood dripping from wooden hands, for I have faith in expressing the idea of metamorphosis and cruelty. A wooden puppet is capable of creating an effect far stronger than a genuine human hand, and its modes of expression likewise have more impact than those of a live actor." (Jan Švankmajer)

From his first film "The Last Trick" (made in 1964), a celebration of the puppet theatre tradition that he was surrounded with and inspired by from an early age, Jan Švankmajer has learned and become versed in various art styles. He has continued making feature films, designed animated films, engaged himself in clay modelling, acquired practice in special effects, etc., and has finally put it all to good use in "Faust".



Predpremiere
Avantpremieres

FAUST

Češka Republika, 1993

MA SAISON PRÉFÉRÉE

režija / directed by:
Andre Techine
scenarij / screenplay:
Andre Techine, Pascal
Bonitzer
producent / producer:
Alain Sarde
fotografija / photography:
Thierry Arbogast
glasba / music:
Philippe Sarde
montaža / editor:
Martine Giordano
zvok / sound:
Remy Attal, Jean-Paul
Mugel
igrajo / cast:
Catherine Deneuve, Daniel
Auteuil, Marthe Villalonga,
Jean-Pierre Bouvier,
Chiara Mastroianni, Car-
men Chaplin, Anthony
Prada, Michele Moretti
produkcija / production
company:
Les Films Alain Sarde
TF1 Films Production
D.A. Films
prodaja / sales:
Le Studio Canal+
17 rue Dumont d'Urville
75008 Paris
tel: 16-1-4720-1739
WMF 8 rue Lincoln
75008 Paris
tel: 16-1-4225-8420
filmografija:
1969 Paulina S'en va
1974 Souvenirs d'en
France
1976 Barocco
1978 Les Soeurs Bronte
1981 Hotel des
Ameriques
1983 La Matriouette
1985 Rendez-Vous
1986 Le Lieu du Crime
1987 Les Innocents
1991 J'Embrasse Pas
1993 Ma Saison Préférée

Za režiserja Andreja Techina se je vse začelo z željo, da bi na filmu ponovno združil Catherine Deneuve in Daniela Auteuil. Moj letni čas je zgodba o bratu in sestri, ki se po dolgih letih ponovno srečata, ko njuno mati začne zapuščati zdravje in zdrav razum. Film ni nostalgičen, saj je preteklost navsezadnje /vedno navzoča/ v sedanjosti in tega se oba junaka - Emiline (C. Deneuve) in Antoine (D. Auteuil) - tudi zavedate. Skušata se spomniti dobrih in slabih strani svoje lastne preteklosti, ne glede na morebitne posledice, obenem pa sta, omamljena od vnovičnega zблиževanja in v strahu pred ponovno ločitvijo, odločena najti svoje resnično poslanstvo na tem svetu. "Moja prva ideja je bila, da bi posnel remake filma Les Orgueilleux Yvesa Allegreta, vendar sem idejo kmalu zavrgel kot neprimerno, ker me zgodba ni popolnoma prevzela. K stvari sem pristopil tako, da sem pozabil na Catherine in Daniela in preprosto napisal zelo osebno zgodbo o bratu in sestri, ki sta se "prisiljena" srečati šele takrat, ko njuna mati ni več sposobna skrbeti sama zase. Želel sem upodobiti elemente, ki ju ločujejo oz. združujejo, medtem ko se njuna mati nagiba k fizičnemu in mentalnemu propadu." (Andre Techine)

It all began with the director's desire to join Catherine Deneuve and Daniel Auteuil on the big screen again. The film is a story about a brother and a sister who, after long years of absence, meet at the time when their mother begins to lose her sanity and her health wanes. The film is devoid of nostalgia, for it is always the present that the past is contained in, and both our heroes, Emiline and Antoine, are aware of the fact. They both try to recollect the good as well as the bad from their individual past lives, for better or for worse. They are both forced to confront themselves with what they have become, torn between the dizzying thrill of rediscovering each other and the pain of going their separate ways again, but nevertheless determined to find their true place in the world. "At first, I wanted to film a re-make of "Les Orgueilleux" by Yves Allegret, but I soon had to discard the idea as unsuitable, because I was not completely taken by the story. I changed my approach, forgot about Catherine and Daniel, and wrote down a very personal account of a brother and a sister who are "forced" to meet only when their mother can no longer take care of herself. I wanted to concentrate on things they have in common as well as on things that draw them apart, while their mother's health is declining." (Andre Techine)



Predpremiere
Avantpremieres

MOJ LETNI ČAS
MY FAVOURITE SEASON

Francija, 1993, 125 minut

CARO DIARIO

režija / directed by:
Nanni Moretti
scenarij / screenplay:
Nanni Moretti
producent / producer:
Nanni Moretti in Nella Banfi
fotografija / photography:
Giuseppe Lanci
glasba / music:
Nicola Piovani
montaža / editor:
Mirco Garrone
scenografija / production
designer:
Marta Maffucci
zvok / sound:
Franco Bomi
igrajo / cast:
Nanni Moretti, Giovanna
Bozzolo, Sebastiano Nar-
done, Renato Carpentieri,
Raffaella Lebboroni, Valerio
Magrelli, Sergio Lambiase,
Jennifer Beals, Alexandre
Rockwell
produkcija / production
company:
Sacher Film
Via della Piramide,
Lestia No. 1, 00153 Roma
tel: 6/574-1516
fax: 6/574-0483
Banfilm
75003 Paris,
3 rue Barbette
tel: 1/4459-2070
fax: 1/4459-2081
prodaja / sales:
The Sales Company
London W1V7DE,
62 Shaftesbury Av.
tel: 071/434-9061
fax: 071/494-3293
distribucija:
Starec
Garibaldijeva 11
66000 Koper
tel/fax: 21778, 38666
filmografija:
1973 La Sconfitta (kratki)
1976 Io sono un
autarchico
1978 Ecce Bombo
1981 Sogni D'oro
1984 Bianca
1985 La messa e finita
1989 Palombella rossa
1990 La Casa
(dokumentarni)
1993 Caro diario

Nemara glavna značilnost Morettijevega zadnjega filma ni le tridelna razdelitev, temveč predvsem trojni hommage: naprej dveh mitičnim figuram italijanskega filma - Pier Paulu Pasoliniju in Robertu Rosselliniju - ter Morettiju samemu, ki je film *Dragi dnevnik* posnel po dolgotrajni bolezni. Sicer pa so dovolj zgovorni že naslovi sami. V "Vespi" Moretti blodi po ulicah Rima, si ogleda italijanski film, kjer se junaki neprestano pritožujejo, da so se prodali, razmišlja o filmu, kjer bi v pejzažih snemal samo hiše in hiše, sreča Jennifer Beals in si ogleda "Henry: Portrait of a serial killer". V dnevnik si zapiše razmišljanje o filmu. Obišče mesto, kjer so umorili Pasolinija. V "Otokih" obišče prijatelja Gerarda, ki že 11 let študira Joyceovega Uliksesa in že 30 let ni gledal televizije, naenkrat pa postane strasten ljubitelj ameriških soap-oper. Eden od otokov, kamor se odpravita, se imenuje Stromboli, to priključ v spomin Rossellinijevo tragično zvezo z Ingrid Bergman. V "Zdravnikih" govori o lastni kemoterapiji. Dermatolog ugotovi, da je alergičen na 32 vrst jedi. Raka mu odpravijo brez problema, srbečica ostane. Refleksolog, akupunktura, X-Ray - brez uspeha. Radiolog pove, da je vsakršna terapija brezupna, Moretti le ironično pripomni, da je "napačno ugotavljal". Komedija? Morda, predvsem pa zvrhan kup (samo)ironije in boleče nostalgije. Ali kakor pravi Moretti: "Zgodbe ni, saj dogodki, srečanja in situacije sledijo skrivnostni sledi, kjer asociacije in resnično življenje hodita z roko v roki kot zapiski grozot sedanosti, nočnih mor in nostalgije."

Nanni Moretti (1953, Brunico, Italija) je takoj po končani srednji šoli začel snemati kratke filme na super 8. Leta 1976 je, prav tako na super 8, posnel prvi celovečerec lo sono un autarchico, ki ga je financiral sam, s pomočjo prijateljev. Nastopil je v Padre Padrone bratov Taviani in s Comencinijem in Moscatijem sodeloval pri scenariju za Il Soversivo Corrada Stajana (1976). Za Dragi dnevnik je letos v Cannesu prejel nagrado za najboljšo režijo.

The film, made up of three episodes, might be viewed as a triple homage - first to the two mythical figures of the Italian cinematography, Roberto Rossellini and Pier Paolo Pasolini and then to Moretti himself, who made the third part of the Diary as a truthful account of a year in which he set about discovering the cause of a serious illness that he had developed. The titles of the chapters speak for themselves. The Vespa section involves Moretti riding around Rome. He goes to see an Italian movie, where actors incessantly complain how they have sold themselves; in his mind he imagines making a movie with endless landscapes made of nothing else but houses, he meets Jennifer Beals and sees "Henry: portrait of a serial killer", records his reflections on the film in his journal and visits the place where Pier Paolo Pasolini was murdered. The second episode - The Islands - takes him to his friend Gerardo who has, for the past eleven years, devoted his time to Joyce's Ulysses and has never in thirty years watched TV, but suddenly becomes a convert and a passionate soap-opera lover. One of the Eolian islands they visit is named Stromboli, which immediately evokes the memory of Rossellini's tragic relationship with Ingrid Bergman. The last chapter - Doctors - is about his own chemotherapy. He learns from his dermatologist that he is allergic to no less than thirty-two different food stuffs. They cure him of cancer, but the allergy remains. Even his radiologist tells him that therapy is useless. Moretti responds by saying that "he has been making wrong assumptions" all along. A comedy? Perhaps, but above all excessive, self-indulging irony and painful nostalgia. In his own words: "There is no story, because the events, meetings and situations follow a mysterious path, along which free associations and real life blend together as annotations of the present horrors, the nightmares and the longing for the past."

Immediately after graduating from high school Nanni Moretti (born in 1953, Brunico, Italy) began shooting short films on Super-8. His first full-length feature film - "Io sono un autarchico" - made in 1976, was filmed on the same format as well, with the financial support from his close friends. He appeared in the Taviani brothers' film "Padre, Padrone" and was a co-writer with Comencini and Moscati on the screenplay "Il Soversivo Corrada Stajana" (1976). "Dear Diary" received the Best Director award at this year's Cannes film festival. čv. Ašrk-desk in a small, rectangular, neon-lit office. With the exception of taking orders from his seniors, Gus Bender has no human contacts with his co-workers. After work he retires home, to a down.

Predpremiere
Avantpremieres

DRAGI DNEVNIK DEAR DIARY

Italija, 1994, 96 minut



GERMINAL

režija / *directed by:*

Claude Berri

scenarij / *screenplay:*

Claude Berri,

producent / *producer:*

Claude Berri

igrajo / *cast:*

Gerard Depardieu, Miou-

Miou, Renaud, Judith

Henry, Jean Carmet, Jean-

Roger Milo, Laurent Terzieff

Distribucija:

Cenex

Preložnikova 1

63212 Vojnik

tel: 063-772-451

fax: 063-772-451

Ekranizacija istoimenskega naturalističnega romana Emila Zolaja je najdražja francoska produkcija doslej. Režiser Claude Berri je projekt o bednem življenju rudarjev pripravljal celo desetletje, prepričeval igralce (predvsem folk pevca Renauda), za statiste pa uporabljal člane sodobnih rudarskih družin in s tem skušal na neki ravni ohraniti znameniti Zolajev naturalistični pristop.

To date the most expensive screen adaptation of the novel by naturalist writer Emile Zola. The project took Claude Berri, the director, ten years to complete - he had to persuade actors to accept the parts (especially the folk singer Renaud). For extras he used members of the contemporary coal-mining families to preserve a high degree of the writer's famous naturalistic approach from the period when the novel was written.



*Predpremiere
Avantpremiere*

GERMINAL

Francija, 1993, 158 minut

AMATEUR

režija / directed by:
Hal Hartley
scenarij / screenplay:
Hal Hartley
producent / producer:
Ted Hope in Hal Hartley
fotografija / photography:
Michael Spiller
glasba / music:
Jeff Taylor in Ned Rifle
montaža / editing:
Steven Hamilton
scenografija / production
design:
Steve Rosenzweig
igrajo / cast:
Isabelle Huppert,
Martin Donovan,
Elina Lowensohn,
Damian Young,
Chuck Montgomery,
David Simonds,
Pamela Stewart
produkcija / production
company:
Zenith Productions
distribucija:
Trias Entertainment
Dalmatinova 4
61000 Ljubljana
tel: 061-316-343
fax: 061-310-660
filmografija:
kratki:
1985 Kid
1986 The Cartographer's
Girlfriend
1987 Dogs
1991 Theory of
Achievement
1991 Ambition
1991 Surviving Desire
(TV film)
1993 Flirt
dolgotrajni:
1989 The Unbelievable
Truth
1990 Trust
1992 Simple Men
1994 Amateur

Isabelle (I. Huppert) je bivša nuna, ki verjame, da ji je Bog namenil neopredeljeno poslanstvo na zemlji. Skozi newyorški vsakdan se prebija s pisanjem kratkih zgodbic za pomografske revije. Nekega dne sreča Thomasa (M. Donovan), ki trpi za amnezijo, ker ga je nekdo porinil skozi okno prvega nadstropja. Medtem ko raziskujeta Thomasovo preteklost in identiteto, Isabelle posumi, da je povezan z mlado porno starleto Sofio (E. Lowensohn) in še preden se trojica dobro spozna, so jim za petami korporativni mrvovinarji z orožjem, uperjenim v Thomasa. Slednji se, nezmožen spominov na kriminalno preteklost, zaobljubi, da bo "prosvetlil in osvobodil" Sofio in Isabelle, v katero je sedaj nesmrtno zaljubljen.

Amater je četrti igrani celovečerec Hala Hartleya in je širšemu občinstvu doslej najbolj sprejemljiv film prav zaradi žanrske zaokroženosti in prepoznavnosti; to pa ne pomeni, da gledalec ne bo deležen običajne doze iskrivih in banalnih dialogov, že kar značilnih "beckettovskih" lukenj, premorov, pravih intermezzov med posameznimi vrsticami, ki gledalca silijo k razmišljanju in seveda sijajnih likov, ki dajo predvsem skozi interpretacijo režiserjevih stalnic - Martina Donovana in Eline Lowensohn (in mnogih drugih) - nepogrešljivi šarm njegovim filmov.

"Ko povem ljudem, da je Amater pravzaprav akcijski film, se samo namuznejo, saj vedo, kakšne vrste filmov delam. Vedo, da akcijski film in Hal Hartley nekako ne gresta skupaj. Za osnovo sem vzel konvencije thrillerja in jih skušal skriviti po svoje, kot bi vozil avto brez enega kolesa, če že hočete." (Hal Hartley)

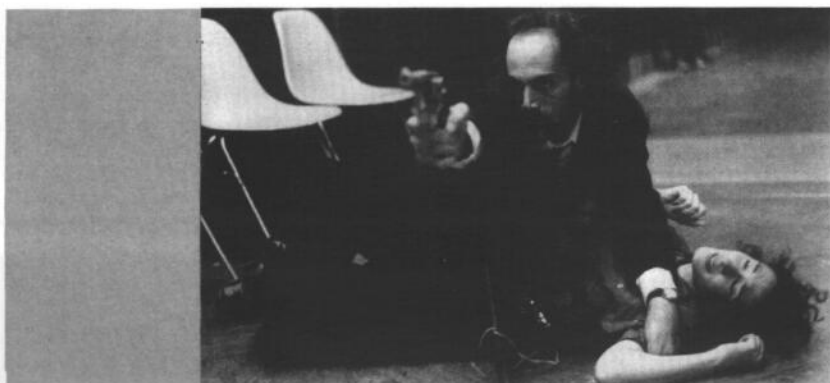
Hal Hartley (1959, Long Island) je odraščal v predmestjih New Yorka, v mesto pa se je preselil leta 1984, po diplomu na State University at N.Y. Purchase. Po treh kratkometražnih se je leta 1989 s celovečernim prvencem *The Unbelievable Truth* začela uspešna pot po svetovnih festivalih, kjer si je z leti nabiral morda maloštevilno, a zvesto občinstvo. Lani smo na FAF-u videli predhodnik *Simple Men*, z *Amaterjem* pa je letos sodeloval v Canneski sekciji Štirinajst dni režiserjev.

Isabelle, an ex-nun, who believes that God has an as yet unspecified mission set aside for her, keeps herself fed by writing short stories for a pomographic magazine. One day, she meets Thomas, a confused but insightful amnesiac wandering the streets of New York. When they set out to discover Thomas's past, Isabelle suspects that it's somehow linked with a desperate young porno actress, Sofia. Before long, Isabelle, Thomas and Sofia are being pursued by bloodthirsty corporate assassins, who desperately want to kill Thomas. Unable to remember his own unsavoury criminal past, Thomas commits himself to saving Sofia and, of course, Isabelle, with whom he is now hopelessly in love.

Amateur is Hal Hartley's fourth and so far the most widely accepted of his feature films, owing to its clearly defined genre and authenticity which does not deprive the viewers of the usual, precisely administered dose of witty as well as commonplace dialogues and of his own peculiar brand of Beckett-like gaps, pauses, introspective intermezzos between the lines and, of course, with brilliant interpretation of Martin Donovan, Eline Lowensohn, and other favourite Hartley's actors who make his films so irresistibly fascinating.

"When people hear that Amateur is, in fact, action film, they simply smile. Everyone knows what kind of films I'm into, and somehow action and Hal Hartley don't go together. Basically, I've taken a few thriller conventions and tried to bend them as I saw fit, which is something like driving a car with one wheel missing, if you like."

Hal Hartley (1959, Long Island) grew up in New York suburbia. In 1984 he moved into New York City after graduating at S.U.N.Y. Purchase. He made a name for himself with short feature films, and in 1989 filmed an internationally successful full-length feature debut with *The Unbelievable Truth*. Over the years he continues to attract perhaps a somewhat limited, but loyal audience. *Simple Men* was featured last year at Film Art Fest, while *Amateur* appeared in this year's Cannes *Directors Fortnight* section.



Predpremiere
Avantpremieres

AMATER
AMATEUR

ZDA, 1994, 105 minut

BEFORE THE RAIN

režija / directed by:
Milčo Mančevski
scenarij / screenplay:
Milčo Mančevski
producenti / producers:
Judy Coughlan, Čedomir
Kolar, Sam Taylor, Cat Vil-
liers
fotografija / photography:
Manuel Teran
glasba / music:
Anastasia
montaža / editor:
Nicolas Gaster
scenografija / production
design:
Sharon Lamofsky, David
Munns
igrajo / cast:
Karin Cartledge, Rade Šer-
bedžija, Gregoire Colin,
Labina Mitevska, Jay Villiers
produkcija / production
company:
Aim Productions Noe Pro-
ductions Vardar Film
filmografija:
1994 Before the Rain

Zgodba filma Pred dežjem je postavljena v ozadje političnih viharjev v Makedoniji in vlemestni London ter pripoveduje tri ljubezenske zgodbe, ki, združene v celoto, tvorijo fascinanten portret moderne Evrope. V grozeči nevarnosti državljanske vojne skušajo zgodbe - o neuresničljivi ljubezni (Besede), globoki osebni dilemi (Obrazi) in vrnitvi domov (Slike) - razginiti pripoved o vplivih vojne na nedolžnega človeka. Pred dežjem ni zgodba o tem, kako pride do vojne; sam Mančevski pravi: "Če hočeš takšni stvari priti do dna, se moraš ukvarjati s političnimi vidiki, z ljudmi, ki imajo v svojih rokah moč in ki to zlorabljajo. Moja zgodba pa se s tem ne ukvarja, govori le o človeški strasti. Le-ta ljudi ločuje, jih vodi v različne smeri. Pred dežjem opisuje, kako lahko neka vojna, ki se odvija povsem na drugem koncu sveta, vpliva na življenje nekoga na drugem koncu. Gre preprosto za to, kakšno stališče zavzameš." Prvi del pripoveduje o mlademu menihu (G. Colin), ki v samostanu visoko v makedonskih planotah skriva mlado Albanko; drugi del o fotografinji Anne (K. Cartledge), ki je razpeta med dvema moškima - ljubečim možem (J. Villiers) in entuziastičnim vojnim fotografom Aleksandrom (R. Šerbedžija); tretji del pa o Aleksandrovi vrnitvi domov, v Makedonijo, kjer ugotovi, da je virus vojne prodiral v njegov dom in da so Albanci sedaj obravnavani kot sovražniki.

Milčo Mančevski, rojen v Makedoniji, se je po srednji šoli odpravil v ZDA, kjer je leta 1981 diplomiral na Southern Illinois University in začel z delom pri reklamnih spotih, promocijskih filmih, dokumentarcih, kratkometražnih in video spotih. Ukvarja se tudi s pisateljevanjem in novinarstvom. "Pred dežjem" je njegov celovečerni prvenec, s katerim je osvojil Zlatega leva za najboljši film na nedavnem beneškem filmskem festivalu.

The story unfolds in metropolitan London as well as amidst the political turmoil in Macedonia, and is a narration of three love stories that present a fascinating portrait of modern Europe. Set in the atmosphere of the imminent danger of civil war the stories - about an impossible love (Words), a deep personal dilemma (Faces) and the return home (Pictures) - are an attempt to examine the impact of war on innocent people. "Before The Rain" does not talk about the origins of war. The author, Milan Mančevski, points out: "If you want to get to the bone of something like this, you have to consider political aspects, the people who are exponents of power and abuse it. My story has nothing to do with this. It deals with human passion, how it divides the people, makes them go their separate ways. (...) It explains that a war going on in some faraway corner of the world can affect those living elsewhere. It's simply the question of taking a stand". The first part tells us about a young monk (G. Colin), sheltering a young Albanian woman in some monastery, high in the Macedonian mountains; the second is about Anne, a photographer, torn between two men: her loving husband (J. Villiers) and the enthusiastic war photographer Alexander (R. Šerbedžija); in the last part Alexander returns to Macedonia, to his home, where the virus of intolerance has already taken up roots and the Albanians are being treated as enemies.

Milčo Mančevski, born in Macedonia, left for the U.S.A. after finishing high school. In 1981 he graduated at the University of Southern Illinois and started filming video advertisement spots, promotion films, documentaries, short feature films and video clips. He is a writer and a journalist. His full-length feature film "Before the Rain" received the Golden Lion award in Venice this year.



Predpremiere
Avantpremiere

PRED DEŽJEM BEFORE THE RAIN

VB, Makedonija, Francija, 1994, 115 minut

EXOTICA

režija / directed by:
Atom Egoyan
scenarij / screenplay:
Atom Egoyan
fotografija / photography:
Paul Sarossy
glasba / music:
Mychael Danna
scenografija / production
design:
Linda Del Rosario
montaža / editor:
Susan Shipton
igrajo / cast:
Bruce Greenwood, Mia
Kirshner, Elias Koteas, Arsi-
nee Khanijan, Don McKel,
Sarah Polley, Victor Gar-
ber, Calvin Green
produkcija / production
company:
Ego Film Arts
80 Niagara street
Toronto M5V 1C5, Ontario
tel: 416/365-2137
fax: 416/369-9093
prodaja / sales:
Alliance Communications
Corp.
Suite 400,
920 Yonge street
Toronto M4W 3C7, Ontario
tel: 416/967-1174
fax: 416/960-0971
distribucija:
Cankarjev dom
Prešernova 10,
61000 Ljubljana
tel: 061/1258-121
fax: 061/224-279
filmografija:
kratki:
1979 Howard in Particular
1980 After Grad with Dad
1981 Peep Show
1982 Open House
1984 Men
1984 In this Corner
1987 The Final Twist
1988 Looking for Nothing
celovečerni:
1984 Next of Kin
1987 Family Viewing
1989 Speaking Parts
1991 The Adjuster
1992 Montreal vu par...
(dokumentami)
1992 Gross Misconduct
1993 Calendar
1994 Exotica

Eric in Christina delata v klubu z imenom Exotica, skupaj delita dolgoletno preteklost. Francisu, sicer davčnemu inšpektorju, prav nočni obiski kluba Exotica pomagajo zapolniti praznino, ki vlada v njegovem življenju po odtujitvi z družino. Zoe, noseča lastnica, upravlja Exotico tako kot svoje življenje - suhopamo, uradno in brez čustev. Thomas, lastnik trgovinice z živalmi, je zasvojen z eksotičnimi živalmi in eksotičnimi ljudmi.

"V zgodbi o Exotici sem želel film speljati kot striptiz, ki postopno razkriva emocionalno nabito preteklost. Osebe se skozi film sprehajajo prek serije ritualov in rutin, ki določajo njihovo osamljenost in obup. Včasih lahko njihova dejanja izpadejo tudi kot perverzna ali absurdna, saj notranjo bolečino sprevedejo v lastne mite in legende. Sam verjamem, da za ljudi ni nič bolj privlačnega kot eksotični detajli lastnih izkušenj." (Atom Egoyan)

Atom Egoyan (1960, Kairo) je sicer armenskega porekla, danes pa živi in dela v Kanadi. Poleg filma ga zelo zaposluje tudi gledališče, trenutno je predsednik D.N.A. Theatra v Torontu. Z Exotico je sodeloval v tekmovalnem sporedu letošnjega canneskega festivala.

Eric and Christina both work at the night club Exotica. They share a complex history that dates back many years. Francis, a tax auditor, relies on the club to fill the emptiness left in his life by his absent family. Zoe, the pregnant owner and operator of Exotica, runs the club as she runs her life: marshalled and emotionless. And Thomas, the owner of a pet shop, is infatuated with exotic animals and exotic people.

"In telling the story of Exotica, I wanted to structure the film like a striptease, gradually revealing an emotionally loaded history. The characters in the film move through a series of rituals and routines that define their loneliness and sense of despair. At times, these activities may seem perverse or absurd, as people transform their pain into self-made myths and legends. It is my belief that human beings find nothing more absorbing than the exoticism of their own experience."

Atom Egoyan (born in 1960, in Kairo) is a Canadian of Armenian descent. He studied at the University of Toronto and began his career in the theatre. Currently he is in charge of the D.N.A. Theatre in Toronto. "Exotica" was featured in the competition selection of this year's Cannes film festival.



Predpremiere
Avantpremieres

EXOTICA

Kanada, 1994, 103 minute

RUBY IN PARADISE

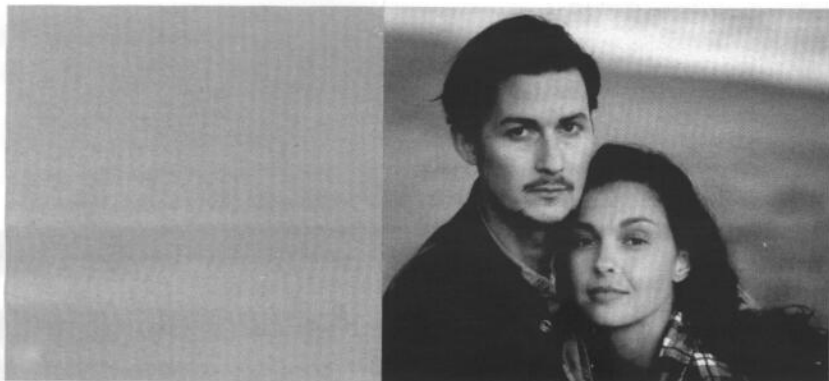
režija / directed by:
Victor Nunez
scenarij / screenplay:
Victor Nunez
producent / producer:
Keith Crofford
fotografija / photography:
Alex Vlacos
glasba / music:
Charles Engstrom
zvok / sound:
Pete Winter
igrajo / cast:
Ashley Judd, Todd Field,
Bentley Mitchum, Allison
Dean, Dorothy Lyman,
Betsy Douds, Felicia Her-
andez
produkcija / production
company:
Victor Nunez
227 Westminster dr.
Tallahassee,
Florida 32304
tel./fax: 904-681-3662
prodaja / sales:
The Sales Company
London,
62 Shaftesbury Ave.
tel: 071-434-9061
fax: 071-494-3293
filmografija:
1979 Gal Young Un
1985 A Flash of Green
1993 Ruby in Paradise

Ruby Lee Gissing zbeži od doma. Odločena je najti boljši vsakdan, kot ga nudi trdo, zaprto življenje v pogorjih Tennesseeja. Za bodoči dom si izbere "Redneck Riviero" Paname Cityja na Floridi, ki jo je nekoč, še kot otrok, že obiskala. Ruby si v času zunaj turistične sezone v trgovini - vodi jo Mildred Chambers, "najboljša prodajalka na plaži" - najde delo za pultom in začne pisati dnevnik, da bi sploh dognala, kaj jo je sploh vodilo od doma. Impulzivnemu značaju navkljub nekako le preživi zimo, ki ji sledi pomladna priprava na frenetično poletno norost, kar Panama City zajema z veliko mero nadnaravnosti, pomešane s seksualnimi fantazijami. Ves ta svet Ruby odkriva sama ali s prijateljci: Rochelle Bridges, sodelavko iz trgovine, Rickyjem Chambersom, sinom lastnice trgovine in umetelnim play-boyem, ter Mikeom McCaslinom, potomcem ene prvih družin iz Paname Cityja nasploh, ki "pozna zgodovino vsega". Rubyjine želje, da bi našla svojo pot in sama odločala o stvareh, jo vedno znova potiskajo v težave in ko jo zaradi zamjene ljubezenske ponudbe odpusti še Ricky, se znova znajde na pragu obupa. A Ruby bo vendarle našla svojo pot v "paradižu".

Victor Nunez je bil eden od ustanovnih članov projekta "The Independent Feature", ki ga je leta 1979 kronal s celovečernim prvencem "Gal Young Un" in s katerim naj bi nakazal resnično alternativo hollywoodskemu studijskemu sistemu. Po drugem filmu in dolgih letih pregovarjanja s producenti je Nunez nad filmom skoraj obupal, vendar se je umil z nizkoproračunskim, "micro-budget level" konceptom, ter delikatnim in zanosnim Ruby in Paradise.

Ruby Lee Gissing runs away from home, determined to find a future, better than the hard daily life in the mountains of Tennessee. She picks the "redneck riviera" of Panama city as her destination, a Florida beach town that she'd visited as a child, and talks her way into a job at a local beach shop run by Mildred Chambers, "the most successful sales-girl on the beach". Leading an economically and emotionally constricted existence she starts writing a journal to find out the real reasons for leaving home. Impulsive though she is, she somehow makes it through the off-season, and joins in the city's preparations for a wild summer, mixing her expectations with sexual fantasies. Ruby is starting to discover the new world on her own as well as with her friends - her co-worker Rochelle Bridges, the owner's son and swaggering playboy Ricky Chambers, and Mike McCaslin, the descendant of one of the most notable of Panama City families "who knows the history of everything". Ruby's self-quest and the desire for independence constantly cause her trouble. Having turned down Ricky's romantic offer, she loses her job and is on the verge of despair; nevertheless, hope springs eternal in Ruby's heart and she sets out to find her own place in "paradise".

Victor Nunez was one of the founding members of "The Independent Feature" project set up as a viable alternative to the Hollywood studio establishment. His feature film debut "Gal Young Un" in 1979 was a result of these endeavours. After his second film and years of arguing with producers Nunez was about to give up on film-making because of his modest means. He has finally returned to his work with a "micro-budget" concept, and created this delicate and enthusiastic film.



Perspektive
Perspectives

RUBY V RAJU
RUBY IN PARADISE

ZDA, 1993, 114 minut

THE BANDIT QUEEN

režija / directed by:
Shekhar Kapur
scenarij / screenplay:
Mala Sen
producent / producer:
S. S. Bedi
fotografija / photography:
Ashok Mehta
glasba / music:
Nusrat Fateh Ali Khan
montaža / editor:
Renu Saluja
zvok / sound:
Robert Taylor
igrajo / cast:
Seema Biswas, Nirmal Pan-
dey, Manoj Bajpai, Rajesh
Vivek, Raghuvir Yadav,
Govind Namdeo, Saurabh
Shukla
produkcija / production
company:
Kai-le-do-scope
C-630 New Friends Colony
New Delhi 110065
tel: 11/684-4535
fax: 11/683-2184
prodaja / sales:
Film Four International
124 Horseferry Road
London SW1P 2TX
tel: 71/396-4444
fax: 71/306-836
distribucija:
Cankarjev dom
Prešernova 10
61000 Ljubljana
tel: 061/1258-121
fax: 061/224-279
filmografija:
1983 Masoom
1987 Mr. India
1994 Bandit Queen

Enega najbolj radikalno zastavljenih filmov letošnjega canneskega festivala je predstavil indijski režiser Shekhar Kapur. Eksplicitno nasilje, ki prežema film praktično od prve do zadnje minute, predstavlja za zahodne cenzorje nepremostljiv problem. Razlog pa tokrat vendarle niso moški macho junaki, temveč ženska - Phoolan Devi, "cvetlično božanstvo", indijska kraljica razbojnikov. Phoolan Devi je pred nekaj meseci prišla iz zapora, potem ko je 12. januarja 1983 pred desetisoči oboževalcev, predvsem najnižjo kasto indijske socialne lestvice, slavnostno položila orožje pred guvernerja. V nekaj več kot petih letih križarjenja po indijskih ravninah se je s svojo vojsko maščevala moškim, ki so jo že kot enajstletno in pozneje še nekajkrat posiljevali. V masakru v Behmaju je bilo naenkrat pobitih 30 moških in je postal sinonim za žensko maščevanje. V petih letih klanja je Phoolan Devi postala legenda antologijskih razsežnosti film, zasnovan na narekovanem zaporniškem dnevniku, skuša razkriti vznemirljivo psiho, ki je Phoolan Devi iz lokalnega angela maščevanja povzdignila v nacionalno legendo.

"Delati objektivni film o ženski, ki je postala legenda, je za ustvarjalca težko, še posebej, če je treba vzpostaviti dramaturško prepričljivost značaja. Če pa ta oseba, zamegljena v svoji kontroverznosti, še živi, potem je odgovornost še toliko večja. Toda prav v tem tiči izziv. Skušal sem posneti njen preprosti in neizprosni svet tako, kot ga morda zaznava sama... Kako se vendar lahko približaš razumevanju tega, kar mora prestat razum in duša tistega, ki je bil posiljen? Telo morda sprejme bolečino, a kako se duh izogne ponižanju in teptanju? Kot moški sem storil vse, da bi to razumel." (Shekhar Kapur)

Shekhar Kapur (1945) je mladost in šolanje preživel v Angliji. Pri 25. se je odločil spremeniti življenje. Vrnil se je v Indijo in začel kariero kot igralec, predvsem v televizijskih serijah. Dve leti pozneje je režiral svoj prvi igrani film Masoom (Nedolžni), ki je bil deležen dobrih kritik in velikega obiska v kinodvoranah. Leta 1983 je posnel film za otroke - Mr. India. The Bandit Queen je njegov prva mednarodna koprodukcija.

One of the most radical approaches presented at this year's Cannes festival was that of the Indian film director Shekhar Kapur. Saturated with violence spanning from the first to the last moment the film challenges western censorship, but not on account of the macho characters as might be expected. Phoolan Devi - the Goddess of Flowers - and the Bandit Queen, was released from prison a mere few months ago. On January 12th, 1983, India's notoriously famous and most feared outlaw surrendered to the state governor in the presence of thousands of her admirers, mostly people from the lowest social castes. For over five years she roamed the ravines around the river Chambal with her band, trying to avenge herself on men for having been raped at the age of eleven and repeatedly again later on. The Behmai massacre, where she killed 30 men, became synonymous with female vendetta and she became a legendary figure. Based on the dictated prison diary of Phoolan Devi herself the film tries, for the first time, to discover the truth about the woman who rose from the local angel of vengeance to the status of a national legend.

"Making an objective film story about a person who has passed into legend is difficult for any film-maker, especially if one is used to shaping the characters to one's own dramatic convenience. If that person is still living, mired in controversy, it creates additional responsibility, but therein lays the challenge. "I have tried to shoot Phoolan's unstructured, relentless world as she might have viewed it...But how do you guess what does the mind and indeed the soul go through when one is a victim of rape? The body perhaps accepts the pain, but how does the mind escape the debasement and the humiliation? As a man, I have done my best to understand." (Shekhar Kapur)

Shekhar Kapur was born in 1945. He grew up and was educated in England. At the age of 25 he came to a decision to "change his life" and returned to India, where he started out as an actor, appearing mostly in TV series. Two years later he directed his first feature film, "Masoom" (Innocent) which was commercially successful and received good reviews. In 1983 he made a film for children - "Mr. India". Bandit Queen is his first international co-production.



Perspektive
Perspectives

KRALJICA BANDITOV
BANDIT QUEEN

Indija, 1994, 119 minut

MI HERMANO DEL ALMA

režija / directed by:
Mariano Barroso Ayats
scenarij / screenplay:
Joaquin Oristrell, Mariano
Barroso Ayats
fotografija / photography:
Flavio Martinez Labiano
glasba / music:
Bingen Mendizabal
montaža / editor:
Miguel A. Santamaria
igrajo / cast:
Juanjo Puigcorbe, Carlos
Hipolito, Lydia Bosch,
Juan Echanove
produkcija / production
SOGETEL
Madrid
tel: 1 521 7405
fax: 1 523 2366
filmografija:
1994 Mi Hermano del
Alma

Tony, nedavno pomotoma pretepen, po dolgih letih naleti na svojega mlajšega brata Carlosa, producenta, ki sedaj živi z Julijo, njegovo bivšo ženo. Carlos čez čas predlaga Tonyju, naj se mu pridruži na poslovni poti in pomaga premagati tekmeca in nasprotnika Sebastiana. Na poti skušata brata zgladiti stara nasprotja, toda Carlosu kmalu postane jasno, da se "izlet" spreminja v nočno moro, saj mu Tony vse bolj očita, da je le sebičen, strahopeten nadutež. Carlos skuša stvari postaviti na svoje mesto, vendar prepozno. Tony mu pripravlja lekcijo, ki je ne bo zlahka pozabil. "Želel sem povedati zgodbo o dveh moških, ki pripadata dvema različnima in povsem nasprotnima svetovoma. Toni želi razčistiti preteklost in Carlos postane ujetnik trenutne situacije, obsojen je na revizijo preteklosti, ki bi jo sam najraje zbrisal. Brat po duši skuša orisati, kako nerazjasnjena preteklost preganja Carlosa do točke, ko začne groziti njegovi prihodnosti." (Mariano Barroso)

Mariano Barroso Ayats (1959, Barcelona) je sprva študiral ekonomijo in novinarstvo. Po študiju gledališke režije v Madridu je od 1987-89 obiskoval še predavanja na American Film Institute (L.A.) in Sundance Institutu (Utah). Od leta 1984 je snemal kratke filme (I Like to Alternate Work with Hatred, All You Have to Do is Dream, Hotel Paradise, The Last Show), reklamne spote, TV serije in dokumentarce (Rainbow Warriors). Brat po duši je njegov celovečerni prvenec.

Recently beaten up by mistake, Tony runs into his younger brother Carlos after many years of separation. Carlos, now a producer, lives with Tony's ex-wife, Julia. After their reunion Carlos invites Tony to join him on a business trip and helps him to compete against Sebastian, his rival. On the way the two brothers begin by trying to smooth out their differences and become reconciled. Tony reproaches his brother for his selfishness, cowardice and self-conceit, and for Carlos the trip turns into a nightmare; he tries to make things right again, but it is too late. Tony is about to teach him a lesson he will never forget. "I wanted to tell the story of two men who, despite being brothers, belonged to two different and diametrically opposed worlds. Tony wants to wipe the slate clean, but Carlos is trapped in the situation, condemned to revising the errors he hates to recall. Mi Hermano del' Alma is telling us how the unresolved past haunts Carlos to the extent where his future is threatened." (Mariano Barroso)

Mariano Barroso Ayats (born in 1959, in Barcelona) studied economics and journalism. After studying theatre directing in Madrid, he attended lectures at the American Film Institute (L.A.) and the Sundance Institute (Utah) from 1987-1989. In 1984 he started making short features films ("I Like to Alternate Work with Hatred", "All You Have to Do is Dream", "Hotel Paradise", "The Last Show"), advertising video clips, TV series and documentaries ("Rainbow Warriors"). "Mi Hermano del Alma" is his full-length feature debut.



Perspektive
Perspectives

BRAT PO DUŠI
SOUL-BROTHER

Španija, 1994

NATTEWAGTEN

režija / directed by:

Ole Bornedal

scenarij / screenplay:

Ole Bornedal

producent / producer:

Michael Obel

fotografija / photography:

Dan Laustsen

glasba / music:

Joachim Holbek

montaža / editor:

Camilla Skousen

zvok / sound:

Michael Dela

igrajo / cast:

Nikolaj Waldau, Sofie

Graaboel, Kim Bodnia, Ulf

Pilgaard, Lotte Andersen,

Rikke Louise Andersson

produkcija / production

company:

Thura Film

prodaja / sales:

Nordisk Film

TV Distribution

Skelbaekgade 1

DK-1717 Copenhagen

tel: 45-31-232-488

fax: 45-31-230-488

distribucija:

Infomedia 3 Filming d.o.o.

PP 53, Zamikova 3

61104 Ljubljana

filmografija:

1994 Nattewagten

Martin dobi službo nočnega čuvaja v bolniški mrtvašnici. Delo naj bi mu omogočilo študij, vendar se stvari obmejo popolnoma drugače, kot je pričakoval. Njegov najboljši prijatelj Jens predlaga novo igro, v kateri ni nobenih pravil. Drug drugemu morata nastavljeni pasti, izzive, kazni za poraženca pa je, da se odpove svobodi, se poroči in umiri. Ta navidez nedolžna igra se razvija in se nerazumljivo poveže z vrsto seksualno motiviranih umorov. Kombinacija vraževnosti in velikega števila ur, prežvetih v temi in med trupli, pripelje Martina do točke, ko začne dvomiti o svojem razumu. Pozorno načrtovani "naključni" dogodki ga postavijo za prvega osumljenca. Kriminalist Woermer, kateremu Martin zaupa svoje dvome, mu razloži, da ko morilec neha ubijati, nekdo postane grešni kozel in on je kot kaže idealni kandidat. Postopoma Martinu postane jasno, kdo mu namerno podtika lažne dokaze. Kalinka, njegovo dekle, je edina, ki lahko potrdi njegovo nedolžnost. Dokazi proti njemu pa se še vedno kopičijo...

Ole Bornedal je televizijski in radijski veteran, katerega celovečerni debut je postal na Danskem kritični in komercialni hit. Film so predvajali v sekciji "Teden mednarodne kritike" na festivalu v Cannesu.

Martin gets a job as a night watchman in a hospital morgue to help him through his studies, but things turn out quite differently from what he has expected. His best friend, Jens, comes up with a suggestion for a challenging new game of laying traps to each other, with no rules. The loser is to give up personal freedom, marry and settle down. Apparently innocent fun gradually becomes linked with a series of mysterious, sexually motivated murders. Long hours, spent in the dark, among the bodies of the deceased as well as his own superstitions bring Martin to the point where he starts to question his own sanity. A train of carefully designed "coincidences" makes him the prime murder suspect. Martin confides his doubts to detective Woermer, who tells him that after the killings have stopped, someone is bound to become the sacrificial scapegoat and he is obviously an ideal candidate. Martin eventually finds out who is trying to set him up. The only one to prove his innocence is Kalinka, his girlfriend. The evidence against him continues to mount...

Ole Bornedal is a TV and radio veteran. His full-length feature debut became a critically-acclaimed commercial hit in Denmark. It was presented in the "International Critics' Week" section of the Cannes film festival.



Perspektive
Perspectives

NOČNI ČUVAJ
THE NIGHT WATCHMAN

Danska, 1994, 105 minut

THE CRIMINAL

režija / *directed by*:
David Jacobson
scenarij / *screenplay*:
David Jacobson
fotografija / *photography*:
Wolfgang Held
montaža / *editor*:
David Jacobson, Eva
Ilona Brzeski
igrajo / *cast*:
Ralph Feliciello, Liz Sher-
man, Sheila York, Eric
Reid, Franco Piras
produkcija / *production*
company:
David Jacobson
47-39 35th Street
L.I.C., N.Y. 11101
tel: 1-718-4821341
fax: 1-212-2437436
filmografija:
1994 Criminal

Film Kriminalec prikazuje moralni propad Američana v srednjih letih. Gus Bender dan za dnem drgne uradniško mizo v majhni, kvadratni pisarni, osvetljeni z utripajočo neonsko lučjo. S odelavci nima stikov, razen kadar od nadrejenih sprejema ukaze. Po končanem delovnem dnevu se Gus odpravi domov, v visoko betonsko stolpnico, k ženi Majorie in sinu Timu. Majorie pritiska na Guya, naj nekje v predmestju kupi veliko hišo. Gus se čuti odgovornega, rad bi kupil hišo, a ve, da nima dovolj denarja. V obupu iz pisarne ukrade 100.000 dolarjev in kupi novo hišo, vendar še isti dan v stanovanju zasači ženo z ljubimcem. Gus se zlomi, zave se, kako napačno je njegovo življenje in kako prazen je njegov svet, zato beži proti kanadski meji. Na begu sreča Gino, ki v zakotnem mestecu živi podobno prazno življenje kot on. Skušata si biti v oporo, toda kmalu postane jasno, da so njuni načrti brezupni.

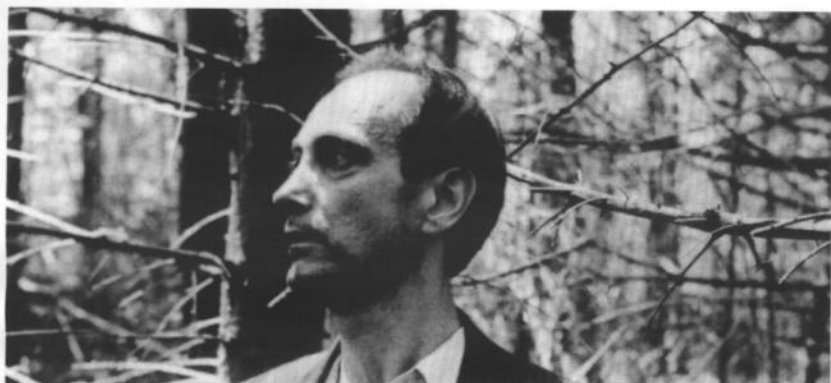
Kriminalec je temačen, mestoma zelo depresiven, pesimističen, a vsekakor natančen film, ki podrobno secira razkroj človeške psihe. Občutek utesjenosti še dodatno podkrepiti sijajna, morbidna črno-bela fotografija, temelječa na močnih kontrastih -kot da bi kamera hotela sugerirati, da srednje poti ni, so le ekstremi. Na koncu filma vidimo Gusa, ki sedi sam sredi nove, velike spalnice, vidno izmučen in obupan. Znašel se je sredi lastne duše - gole, prazne in osamljene.

David Jacobson (1962, Los Angeles) snema kratke filme od leta 1987. Criminal je njegov celovečerni prvenec.

The film portrays moral decline of a middle-aged American, polishing his work-desk in a small, rectangular, neon-lit office. With the exception of taking orders from his seniors, Gus Bender has no human contacts with his co-workers. After work he retires home, to a downtown high-rise apartment, his wife Marjorie and his son Tom. Marjorie pressures Gus to buy a big house somewhere on the outskirts of the city. Gus is troubled - he would love to buy a house, but he is keenly aware of the fact that he can not afford it. Out of despair he steals, against his better judgement, 100.000 dollars to get a new house, only to catch his wife with a lover on the very same day in their old apartment. Gus breaks down. He feels he is a failure and realizes how empty his life has been, so he makes off to Canadian border. On the way through a small town he meets a woman, Gina, who leads a similarly futile existence. They try to help each other, but it soon becomes clear their plans are hopeless.

The Criminal is a gloomy, at times very depressing and discouraging, but nevertheless a very meticulous film with a clear-cut insight into anatomy of a decaying human psyche. Exquisitely morbid black-and-white photography with strong contrasts heightens the intense atmosphere, as if implying the impossibility of a compromise, with extremes as the only reality. At the end of the story we see Gus, sitting in the middle of his new bedroom, visibly exhausted and depressed, facing his own barren, void and lonely soul.

David Jacobson (born in 1962, Los Angeles) has been making short films since 1987. Criminal is his full-length feature film debut.



*Perspektive
Perspectives*

**KRIMINALEC
THE CRIMINAL**

ZDA, 1993, 80 minut

SLEEP WITH ME

režija / directed by:
Rory Kelly
scenarij / screenplay:
Duane Dell'Amico, Roger
Hedden, Neal Jimenez,
Joe Keenan, Rory Kelly,
Michael Steinberg
fotografija / photography:
Andrzej Sekula
glasba / music:
David Lawrence
montaža / editor:
David Moritz
igrajo / cast:
Craig Sheffer, Meg Tilly,
Eric Stoltz, Joey Lauren
Adams, Amaryllis Borrego,
Dean Cameron, Todd
Field, Thomas Gibson
produkcija / production
company:
Castleberg Productions
1639, 11th Steet, 2nd
floor
Santa Monica, CA 90404
prodaja / sales:
August Entertainment
838, North Fairfax Avenue
Los Angeles, CA 90046
tel: 213-658-8888
fax: 213-658-7654
distribucija:
Cankarjev dom
Prešernova 10
tel: 061-1258-121
fax: 061-224-279
filmografija:
1994 Sleep With Me

Spi z mano je romantična komedija o treh prijateljih: Sarah (M. Tilly), Franku (C. Shefer) in Joeju (E. Stoltz), ki so pahnjeni v navidez nerešljivi ljubezenski trikotnik. Joe in Sarah se pripravljata na poroko, vendar na predvečer slovesnega dejanja Frank prav tako spozna, da je zaljubljen v Sarah. To pred vsemi navzočimi, vključno z Joejem, tudi nazomo dokaže - s strastnim poljubom. Ljubezenski trikotnik se ne sprevrže v sovraštvo le zaradi Frankove nenavadne reakcije, temveč tudi zaradi Joejevega suma, da Sarah pri incidentu ne igra le epizodne vloge. Film se zaključni na novoletni zabavi, dolgi, mučni preizkušnji, kjer Sarah, Frank in Joe razjasnijo svoje poglede na prijateljstvo in ljubezen.

Spi z mano je stoodstotna romantična komedija, zelo nehollywoodska. Namesto stilizirane spoliranosti kraljujejo mali, skorajda neopazni gagi in improvizacija, ki eksplodira v sklepni sekvenci, predvsem v znamenitem Tarantinovem nakladaškem monologu o vlogi romance v filmu Top Gun. Scenarij je pisalo šest ljudi, v glavnem vsak zase, kar se filmu, ki se v glavnem dogaja v avtu in na zabavah, nedvomno pozna.

"Spi z mano je bil najprej mišljen kot 16 mm film, ki sem ga hotel posneti s prijatelji, potem pa je začel rasti in rasti. Z Rogerjem Heddenom sva zaradi predvidenih nizkih stroškov zgodbo omejila na malo lokacij. Sprva sva nameravala delati tako, da eno sceno napišem jaz, drugo Roger, dokler ni proces narasel in so vsi pisali svoje scene. Zanimivo je, da je vsak pisal zase, nevedoč, kaj delajo ostali, potem pa smo se nekega dne dobili in sestavili delčke zgodbe. (Rory Kelly)

Rory Kelly (1961, New York) se je po začetem študiju informatike kmalu prepisal na filmski odevlec UCLA. Po končanem študiju se je sprva preživljal kot asistent kamere. Spi z mano je bil prikazan v uradnem programu (Un Certain Regard) letošnjega canneskega festivala.

It is a romantic comedy about three friends: Sarah, Frank, and Joe find themselves in a complicated love triangle. Joe and Sarah are to be married, but on the eve of their wedding Frank realizes that he, too, is in love with Sarah. Frank gives Sarah a passionate kiss at a dinner in front of all the guests. The love triangle is set as Joseph not only hates Frank for his unusual reaction, but also questions the complicity on Sarah's part. The story ends at the final party of the year - as a long, crucial test of their beliefs in love and friendship.

Sleep with Me is a hundred-percent romantic and very un-Hollywood-like comedy with numerous minute, hardly noticeable gags replacing polished stylishness and with improvisation erupting in the final sequence, especially in the famous Tarantino's boastful dialogue on the role of romance in the film Top Gun. The script is the joint result of separate efforts of six writers, and the film (mainly set in the interior of a car and at the parties) clearly shows it.

"The film was at first conceived as a 16-mm project, and I was going to shoot it with my friends; gradually, however, it grew out of proportions. Roger Hedden and I had to confine the story to a few locations to keep in line with tight budgeting. Roger was supposed to write one scene, and I would write the next one, until finally everyone was writing their own scenes. The interesting part of the story is that we were not familiar with each other's work. One day, we simply got together and assembled the parts into a whole." (Rory Kelly)

Rory Kelly (born in 1961, New York) was going to study information theory at UCLA, but he soon transferred to the Film department. After graduation he made his living as assistant cameraman. "Sleep with Me" was presented in the official programme of this year's Cannes film festival.



Perspektive
Perspectives

SPI Z MANO
SLEEP WITH ME

ZDA, 1994, 86 minut

THIRTY-TWO SHORT FILMS ABOUT GLENN GOULD

režija / directed by:
Francois Girard
scenarij / screenplay:
Francois Girard in
Don McKellar
producent / producer:
Niv Fichman
fotografija / photography:
Alain Dostie
montaža / editing:
Gaetan Huot
zvok / sound:
Stuart French
igrajo / cast:
Colm Feore
produkcija / production
company:
Rhombus Media Inc.
Toronto,
489 King Street West
suite 102
fax: 416/971-9647
prodaja / sales:
Rhombus International Inc.
Max Films International Inc.
Montreal,
5130 blvd. Saint Laurent
fax: 514/278-40-214
filmografija:
1990 Cargo
1991 Le Dortoir
1993 Le Jardin des
ombres
1993 32 Short Films
about Glenn Gould

Potovanje v misli in dušo mednarodno priznanega klavirskega virtuozu Glenna Goulda. Film vzame kot osnovo *Goldberg Variations* J. S. Bacha, obenem pa ne ostaja le pri plitkih interpretacijah Gouldovega slovesa, saj so ga mnogi označevali za "nadarjenega ekscentrika", temveč skuša razkriti njegov kompleksni in skrivnostni značaj. Vsak od dvaintridesetih filmov predstavlja variacijo na temo Glenna Goulda. Čeprav vsebuje veliko referenc na njegove misli, življenje in delo, film postopoma izgrajuje impresiven mozaik, ki razkriva mnoge plasti kompleksne in nepojasnjene umetnikove psihe. Opisani so raznovrstni vidiki njegovega življenja - od umetnika do finančnika, humorista do ljubitelja narave, samotarja, ikonoklasta. Fascinantni spoj vinjet - tako narativnih kot abstraktnih - križa igralce z Gouldovimi resničnimi prijatelji in družinskimi člani. Pojavita se npr. violinista Yehudi Menuhin in Bruno Monsiegeon, vse skupaj pa je sklenjeno z nezmotljivim zvokom Gouldovih glasbenih performansov. Režiser Francois Girard gre neposredno v center Gouldovih idej, strasti in njegove glasbe. Dvaintrideset elegantno zloženih vinjet spremlja Glenna Goulda od njegovega četrtega leta starosti do prezgodnje smrti pri petdesetih.

Francois Girard je bil rojen v Saint-Jeanu (Quebec/Kanada). Po študiju komunikologije se je najprej posvetil televiziji. Od leta 1984 je snemal video spote in šele pozneje celovečerne filme.

An investigation in thirty-two parts into the mind and soul of the internationally revered piano virtuoso Glenn Gould. Taking its structure from J.S. Bach's *Goldberg Variations*, the film goes beyond Gould's reputation as a "gifted eccentric" to reveal his complex and enigmatic character. Each of the thirty-two films represents a variation on the theme of Glenn Gould. Through reference to Gould's thoughts, life and work, the film becomes an impressionistic mosaic - revealing the many facets in this great artist's complex and fragmented psyche. We see before us an artist, a financier, a humorist, a nature lover, a loner and an iconoclast. Actors, Gould's family and real friends (like the violinists Yehudi Menuhin and Bruno Monsiegeon) appear side by side in this fascinating series of abstract as well as narrative vignettes, framed by his own musical performances. Francois Girard touches the very core of Gould's ideas, his passion and his music. Thirty-two Short Films about Glenn Gould is an emotionally gripping work that provides clues to the mystery of this great man from the age of four years to his premature death at the age of fifty.

Francois Girard was born in Saint-Jean, Quebec, Canada. After graduating in communications he started working for television and in 1984 founded his own video company. His films and art videos have received over thirty international awards, among them the international Emmy award (New York, 1991) and a FIPA d'Or at Cannes in 1992.



*Perspektive
Perspectives*

**DVAINTRIDESET
KRATKIH FILMOV O
GLENNU GOULDU
THIRTY-TWO
SHORT FILMS ABOUT
GLENN GOULD**

Kanada, 1993, 93 minut

ZERO PATIENCE

režija / directed by:

John Greyson

scenarij / screenplay:

John Greyson

producent / producer:

Robin Cass

fotografija / photography:

Miroslaw Baszak

glasba/ music:

Glenn Schellenberg

montaža / editor:

Miume Jan

zvok / sound:

Umas John Rosin

scenografija / production

design:

Sandra Kybartas

igrajo / cast:

John Robinson, Norman

Fauteux, Dianne Heather-

ington, Richardo Keens-

Douglas, Bernard

Behrens, Maria Lukofsky

produkcija / production

company:

Zero Patience

Productions Ltd.

56 The Esplanade,

suite 505

Toronto M5E 1A7

tel: 416-2032866

fax: 416-2032867

prodaja / sales:

Fortissimo Film Sales

Droogbak 4-C

NL - 1013 Amsterdam

tel: 20-627-3215

fax: 20-626-1155

filmografija:

1988 Urinal

1993 Zero Patience

Zero Patience je burlesken, zabaven musical o aidsu. "Inspiracijo je iskal pri Bertoltu Brechtu, Busby Berkeleyju, Michelu Foucaultu in Barbri Streisand," ga ironično komentira avtor filma. Dogajanje je skoncentrirano na legendamega "pacienta nič", ki naj bi prvi prinesel virus HIV v Severno Ameriko. Pravijo, da je šlo za francosko-kanadskega letalskega stevarda, katerega promiskuitetno življenje je v dobršni meri pripomoglo k širitvi virusa. V filmu se vme v življenje in sreča drugega "potnika skozi čas", slavnega viktorijanskega učenjaka in antropologa, sir Richarda Francisa Burtona, ki je prejel priznanja za temeljne raziskave penisa. Sedaj se izdaja za vodjo nagačevalcev živali v Muzeju naravne zgodovine v Torontu in v Dvorane epidemij postavlja multimedialen projekt Pacient nič, ki naj bi deloval kot svarilo obiskovalcem, kar zadeva aids in homoseksualnost. Srečanje z razstavnim eksponatom ne bi moglo biti bolj popolno; problem nastane, ko Pacient nič postane njegov ljubimec in je Sir Richard prisiljen postopoma spremeniti miselnost. Pacienta nič bi se dalo rehabilitirati kot heroično 'psico', kateri se svet lahko zahvali za varen seks.

John Greyson (1960) se je v glavnem ukvarjal z videom, njegovi kratki filmi The Kipling Trilogy (1985), You Taste American (1986), The Ads Epidemic (1987), Urinal (1988), The Pink Pimpemel (1989) in The Making of Monsters (1991) so pobirali mednarodne nagrade. Je dolgoletni član Toronto Trinity Square Videa, od 1986 do 1989 je predaval o videu na kalifornijskem Inštitutu za umetnost.

Zero Patience is a musical feature that serves up entertainment and burlesque to explore the politics of AIDS scapegoating. "I turned to Bertolt Brecht, Busby Berkeley, Michel Foucault and Barbra Streisand for inspiration," the author ironically comments on the film. The story centers around the legendary "patient zero", the promiscuous French-Canadian flight attendant, accused of bringing the HIV virus to North America. The ghost of Patient Zero, oddly enough, is back in life and encounters another "time traveller", the well-known Victorian scholar and anthropologist, Sir Richard Francis Burton, recognized for his basic research of the male virile member, now passing himself off as Head of the stuffing department at the Museum of Natural History in Toronto, and producing a multi-medial project "Patient Zero" in the "Epidemias Hall" to warn off the attending public against AIDS and homosexuality. His encounter with the object of the museum display is unblemished; trouble arises when "Patient Zero" becomes Sir Richard's lover and he is forced to change his attitude. "Patient Zero's" reputation could be restored as that of a heroic "bitch" to whom the world is indebted for having discovered safe sex.

John Greyson (born in 1960) is a video and film artist whose previous award-winning works include "The Kipling Trilogy" (1984-5), "You Taste American" (1986), "The Ads Epidemic" (1987), the experimental feature "Urinal" (1988), "The Pink Pimpemel" (1989) and "The Making of Monsters" (1991). He is a long-time member of Toronto video and film co-ops Trinity Square Video, St. Charles Video and LIFT, was a teacher at the California Art Institute (1986-1989), and is also a writer.



Perspektive
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PACIENT NIČ
ZERO PATIENCE

Kanada, 1993, 100 minut

LAN FENGZHENG

režija / directed by:
Tian Zhuangzhuang
scenarij / screenplay:
Xiao Mao
fotografija / photography:
Hou Yong
glasba / music:
Yoshihide Otomo
montaža / editor:
Qian Lengle
zvok / sound:
Wu Ling
igrajo / cast:
Lu Liping, Yi Tian, Zhang
Wenyao, Chen Xiaoman,
Li Xuejian, Pu Chuanxim,
Zhong Ping
produkcija / production
company:
Longwich Production Ltd.
1212 Tower 2,
Admiralty Road,
18 Harcourt Road,
Hong Kong
tel: 852-529-3898
fax: 852-529-5339
prodaja / sales:
Fortissimo Film Sales
Droogbak 4-C
1013 GE Amsterdam
tel: 20-627-3215
fax: 20-626-1155
distribucija:
EMOTION FILM
Kersnikova 4
61000 Ljubljana
tel: 061-1328-112
fax: 061-329-185
filmografija:
1982 Womende jiaoluo
1983 Xiatiande jingli
1983 Hong xiang
1984 Lieshang zhasa
1985 Dou ma Zai
1990 Da taijian Li Lianyig
1993 Lan Fengzheng

Modri znaj je družinska drama in zgodba o odraščanju, ki se odvija v letih 1949 do 1967, v prvih letih republike in v obdobju kulturne revolucije. V središču pozornosti je trinajstletni Tietou (Železna glava), ki odrašča ob materi Chen Shujan in njenih treh izvoljencih. Mati, po poklicu učiteljica v osnovni šoli, se najprej poroči z bibliotekarjem, ki postane zagret aktivist in zato konča v prevzgojnem taborišču, tam; ga zaradi spleta nesrečnih okoliščin ubijejo. Njegov prijatelj Li Guodong se, ko izve za nesrečo, zaradi občutka krivde, poroči s Chen, vendar zaradi lakote, ki v deželi vlada v 50-ih, kmalu po poroki umre. Tretji izbranec pa je vladni uradnik, ki se z nesrečno usodo spogleda na barikadah kulturne revolucije leta 1966.

"Rojen sem bil leta 1952 in veliko stvari v filmu temelji na lastnih izkušnjah ali izkušnjah vrstnikov, s katerimi sem se družil. Vse zgodbe v filmu so resnične in prav ta iskrenost je vodila do zapleta s prepovedjo predvajanja mojega filma na Kitajskem. Film smo posneli leta 1992 in po produkciji so nas obiskali uradniki organizacije, vpletene v kitajsko filmsko industrijo. Ocenili so, da film ni "politično korekten" in preprečili nadaljnjo produkcijo. Verjemite, edino čudež je omogočil dokončanje filma in njegovo mednarodno prikazovanje." (Tian Zhuangzhuang)

Tian Zhuangzhuang (1952) je v filmih nastopal že kot otrok, saj sta bila tudi njegova starša igralca. Po kulturni revoluciji so Tiana poslali na "prevzgojanje", da bi se leta 1978 lahko vpisal na filmsko akademijo v Bejingu, katere prvi predsednik je bil prav njegov oče. Skupaj s sošolci Chenom Kaigejem, Zhangom Yimoujem in Wu Ziniu je vodil peto generacijo kitajskih režiserjev.

The Blue Kite is a domestic drama and a story about growing up, set between the early years of the People's Republic and the years of the Cultural Revolution (1949-1967) with the thirteen-year-old Tietou ("The Iron Head") as the central figure. His mother, a primary school teacher, first marries a librarian who becomes a committed political activist and ends up in a "reform camp", where he is killed in a set of unfortunate circumstances. As his friend Li Guodong learns of the tragic incident, he marries Chen, driven by feelings of guilt. During the 1950's the land is ravaged by famine, and Li dies of starvation soon after the wedding. The third man in his mother's life is a government official who meets his fate on the barricades of the Cultural Revolution in 1966.

"I was born in 1952, and a large part of the film is based on my personal experience, or that of my friends. All the stories are real, and the sincerity in revealing the impact of politics on personal life was the reason for banning the film in China. It was made in 1992; during the post-production Chinese film industry officials paid us a visit, decided that the film was "politically unsound" and suppressed its production. It was a genuine miracle that it was nevertheless completed and can be presented to international audience." (Tian Zhuangzhuang)

Tian Zhuangzhuang (born in 1952) appeared in films already at an early age, for his parents were both actors. After the Cultural Revolution Tian was sent to be "re-educated". In 1978 he matriculated at the Film Academy in Beijing, where his father was its first chairman. Together with his fellow students Chen Kaige, Zhang Yimou and Wu Ziniu he is the frontrunner of the fifth generation of China's film directors.

Perspektive
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MODRI ZMAJ THE BLUE KITE

Kitajska, People's Republic of China, 1993,
138 minut

L'ODEUR DE LA PAPAYE VERTE

režija / directed by:
Tran Anh Hung
scenarij / screenplay:
Tran Anh Hung
fotografija / photography:
Benoit Delhomme
glasba / music:
Tiet Ton-That
montaža / editor:
Nicole Dedieu, Jean-Pierre
Roques
zvok / sound:
Michel Guiffan
igrajo / cast:
Yen-Khe Tran Nu, Man
San Lu, Thi Loc Truong,
Anh Hoa Nguyen, Hoa
Hoi Vuong, Ngoc Trung
Tran
produkcija / production
company:
Les Productions Rossing-
non
prodaja / sales:
President Films
2, rue Lord Byron
75008 Paris
tel: 1-45-628-222
fax: 1-45-634-056
filmografija:
1993 L'Odeur de la
papaye verte

Vietnam, sredi 50-ih. Mui, desetletno dekle s kmetije, zapusti družino in odide v mesto, da bi se zaposlila v kakšni družini kot služkinja. V delo z družino, ki je zapuščenca s strani nepremišljenega očeta, jo uvaja stari Ti, ki Mui seznanja z novico, da je gospodar, z vsemi družinskimi prihranki vred, znova odšel neznan kam. Mui kot služabnico tepejo težki časi, tako zaradi slabe prehrane kot tudi zaradi nadležnega sina Tina, ki se ga otepa, saj se raje spogleduje za Khuyenom, ki včasih prihaja v hišo.... Deset let pozneje je Mui privlačna mlada ženska, odloči se za delo pri Khuyenu, ki ga je vsa ta leta skrivoma ljubila. Postaneta par, vendar sta služba in ljubezen nerešljivo združena in za Mui, ki vstopa v najbolj žareče obdobje, se začne novo življenje.

"Ko sem pisal scenarij za film, sem želel izpostaviti problem hlapčevstva, s katerim je soočena skorajda vsaka Vietnamka. Služenje je tesno povezano s tradicijo, izobraževanjem in se vseskozi vrača na neko začetno točko. Vsa ta krožna mašinerija mi je dala narativno konstrukcijo, ki sem jo nazadnje zavrgel. Pri vsej zgodbi obnavljanja v času izobraževanja in služenja, mi je bolj ugajala tista v dveh delih, kjer je najprej prikazano začetniško uvajanje, vse do kasnejše rutine, ko ženska, že skoraj zapuščenca s strani moža, ne spremeni služabniških navad." (Tran Anh Hung)

Tran Anh Hung (1962, My-Tho, Vietnam) je od 1985 do 1987 obiskoval filmsko šolo Louis Lumiere. Je avtor dveh kratometražcev, La femme mariee de Nam Xuong (1987) in La pierre de l'attente (1991). Vojnj po zeleni papaji so prikazali v uradni selekciji Cannesa 1993.

Vietnam, the mid-1950's. Mui, a ten-year old peasant girl leaves her family to work as a maid in town. When she arrives, she learns that the master of the house has taken all the savings and left the family to fend for themselves. The old man, Ti, teaches Mui everything a maid needs to know, but for Mui hard times are ahead. The food is meager, and she is upset by unwanted courtship from Tin, the master's son, because she is attracted to Khuyen, who occasionally visits the house. Ten years pass, Mui grows into a lovely young woman and accepts the offer of working for Khuyen, with whom she has secretly been in love all these years. They become a couple, and Mui's work is now where her heart is: Although joining love and work together does not cease being a problem, new life opens up.

"As I was writing the script, I wanted to expose the problem of subservience that almost every Vietnamese woman is faced with. It is ingrained in the traditional way of life, embedded in the education, always starting anew from where it has sprung. Finally, I had to discard the narrative construction based on this circular motion. For all that, I preferred telling the story in two parts. It begins with the girl's starting to acquire working skills and continues into the woman's daily routine; she is almost forsaken by her husband, but does not change her attitude." (Tran Anh Hung)

Tran Anh Hung, born in 1962 at My-Tho, Vietnam, studied at the Louis Lumiere film school in the years from 1985 to 1987. Prior to the "L'Odeur de la Papaye Verte", featured in the official selection at Cannes film festival in 1993, he was known for his two short feature films: "La femme mariee de Nam Xuong" (made in 1987) and "La Pierre de l'Attente" (made in 1991).



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VONJ PO ZELENIM PAPAJI
SMELL OF THE GREEN
PAPAYA

Francija / Vietnam, 1993, 100 minut

KOSH BA KOSH

režija / directed by:
Bakhtiyar Khudojnazarov
scenarij / screenplay:
Bakhtiyar Khudojnazarov
in Leonid Mahkamov
producent / producer:
Bakhtiyar Khudojnazarov
in Christa Saredi
fotografija / photography:
Georgy Dzalaiev
glasba / music:
Achmad Bakaev
montaža / editing:
Bakhtiyar Khudojnazarov
zvok / sound:
Roustam Achadov
igrajo / cast:
Paulina Galvez, Daler Mad-
jidav, Alisher Kasimov,
Bokhodur Djurabajev, Al-
bardji Bakhirova,
Rahmonkul Kurbanov
produkcija / production
company:
WVYS Feature Film Produc-
tion Co. Dushanbe, Tadžikis-
tan, Rudaki 31-11
Sunrise, Filmvertriebs AG
Zurich, Ottilienstr. 19
fax: 1/463-7180
Euro Space Tokyo, 24-8-
604 Sakuragaoka-ch,
Shibuya-ku
fax: 1/463-7180
prodaja / sales:
World Sales Christa
Saredi Zurich,
Ottilienstr. 19
fax: 1/463-7180
filmografija:
1986 Jokers (kratki)
1989 Believe it or not
(60')
1991 Bratan
1993 Kosh ba Kosh

Mira (P. Galvez), mlado dekle, ki živi v zahodni Rusiji, pride na obisk k očetu v Dušanbe, glavno mesto Tadžikistana. Oče, rojen loser, je kockar in v igri usode izgubi celo Miro, svoje meso in kri. Čudaški stavec jo vzame kot poroštvo, mlad kockar Daler (D. Madjidav), pa jo iz ljubezni na prvi pogled odpelje v svoj svet. Daler je voznik lokalnega kombija-busa, ki služi kot prevoz za turiste, krmo, pivske zabojnike, občasno pa tudi kot priložnostno ljubezensko gnezdo. Takoj pripravi romantični piknik in osvoji Mirino srce. Vse to je le začetek čudovite ljubezenske zgodbe in do konca filma Mira spozna nov, eksotičen svet v vseh ambivalentnih oblikah. Doživela bo državljansko vojno, očetovo tragično smrt in Dalerja povedla v novo življenje - popolno neznanko za oba. Kosh ba Kosh je ganljiva, vesela tadžikistanska ljubezenska zgodba. Nenadna odtujitev od najdražjih, življenjske pasti, vamost, stari običaji vseh narodov in družbenih slojev spominjajo na to, kako pomembno je naučiti se ločiti od bližnjih, brez črnogledih slutenj na prihodnost. "Kosh ba Kosh je ljubezenska zgodba, oda mojemu rojstnemu mestu, ki je danes zelo zelo daleč. Ko sem začel snemati film, sem imel v svojem mitrajlezu 37 nabojev. Po končanem snemanju so vsi naboji ostali v okvirju in zaradi tega sem zelo srečen." (Bakhtiyar Khudojnazarov)

Bakhtiyar Khudojnazarov je bil rojen 1965. v Dušanbeju (Tadžikistan). Delal je kot scenarist in producent. Po končanem študiju filmske režije v Moskvi (WGIF) je nekaj časa delal na radiu in televiziji. Njegov prvi celovečerec Bratan je prejel nagrado za najboljši film na festivalu Mannheimu. S snemanjem filma Kosh ba Kosh je pričel med državljansko vojno.

A young woman from western Russia comes to Dushanbei, the capital of Tajikistan, to visit her father, who can't break his gambling habit. Destiny plays its hand and Mira (P. Galvez) ends up as a corollary for his gambling debt, owned by a weird old man. Daler (D. Madjidav), a young gambler, falls in love with her at first sight and introduces her to his world. He runs a local bus service for tourists, transports cattle fodder and beer crates, and occasionally turns his van into a handy love-nest. Without losing a moment he prepares a romantic picnic and wins Mira's heart. As the story evolves, Mira is entering a completely new and exotic world in all its ambivalent forms. She is about to experience civil war and will have to face her father's tragic death. At the end she is the one to lead Daler into a new and unknown life ahead. Kosh Ba Kosh is a touching, cheerful Tajik love story. Sudden estrangement from one's dearest and nearest of kin, life's pitfalls on the one hand and safety on the other, old ways and customs of different nations and from diverse social strata are all intertwined into a tale, reminding us how important it is to be able to part with our loved ones without being pessimistic about it. "Kosh Ba Kosh is a love story and an ode to my home town, which is so far away now. When we started shooting this film, there were 37 bullets in my machine gun. When the work was finished, all the bullets were still there and this makes me extremely happy." (Bakhtiyar Khudojnazarov)

Bakhtiyar Khudojnazarov was born in 1965 in Dushanbei, Tajikistan. He is an experienced script-writer and producer. Having graduated in film studies in Moscow at WGIF, he worked for the radio and TV for a time. His first feature film "Bratan" received the best film award at Mannheim film festival. "Kosh Ba Kosh" was made during the civil war.



Perspektive
Perspectives

**BREZ ZMAGE IN PORAZA
KOSH BA KOSH**

Tadžikistan, 1993, 103 minute

LA SENTINELLE

režija/directed by:

Amaud Desplechin

Scenarij/screenplay:

Amaud Desplechin

fotografija/photography:

Nico Papatakis

glasba/music:

Marc Oliver Sommer

montaža/editor:

Francois Gedigier

zvok/sound:

Laurent Poirier, Berbard

Aubuoy

igrajo/cast:

Emmanuel Salinger,

Thibault de Montalembert,

Jean-Louis Richard

produkcija/production:

WHY NOT

PRODUCTIONS

24, Rue des Petites Ho-

tels,

750010 Paris

tel.:48 01 01 33

fax: 40 22 05 71

Mathias Barillet je petindvajsetletni študent sodne medicine. Odloči se, da se bo vrnil iz Nemčije v Pariz. Na vlaku ima neprijetno izkušnjo s carinikom, ki pa k sreči hitro izgine, toda ko se nastani najde med svojo prtljago čuden paket - odrezano človeško glavo, ki je spominjala na običaj Jivaro Indijancev. Čeprav zgrožen, se Mathias ne more odločiti, da bi se glave znebil. Začne raziskovati, čigava je in zakaj je pristala ravno pri njem.

Mathias Barillet is a twenty-five year old student student of medicine. He decides to return from Germany to Paris. Aboard the train he experiences an unusual encounter with the customs officer who, fortunately enough, quickly leaves him alone. Upon his arrival in Paris he discovers a strange parcel in his luggage: a dried human head, like those made by Jivaro Indians. Horrified as he is, he can't bring himself to dispose of the head and embarks on investigation, to whom it belongs and why did - whoever they were - give it to him.



*Perspektive
Perspectives*

**MRTVA STRAŽA
ON THE WATCH**

France, 1993, 80 minutes

DESPERATE REMEDIES

režija / *directed by*:
Stewart Main, Peter Wells
scenarij / *screenplay*:
Stewart Main, Peter Wells
producent / *producer*:
James Wallace
fotografija / *photography*:
Leon Narby
glasba / *music*:
Peter Scholes
montaža / *editor*:
David Coulson
igrajo / *cast*:
Jennifer Ward-Lealand,
Kevin Smith, Lisa Chap-
pell, Clifford Curtis, Mi-
chael Hurst, Kiri Mills
produkcija / *production*
company:
James Wallace
Productions Ltd.
prodaja / *sales*:
New Zealand Film
Commission
PO Box 11546, Wellington
tel: 64-4-385-9754
fax: 64-4-384-9179

Zdravilo obupa je sodobna zgodovinska ljubezenska zgodba, postavljena v namišljeno mesto Hope sredi 19. stoletja. Hladno privlačna Dorothea Brook vodi donosno trgovino z blagom in živi skupaj s prijateljico Anne. Dorothejina neodgovorna sestra Rose je zasvojena z opijem in Fraserjem, ki ji mamilo dobavlja, zato se prva odloči prekiniti destruktivno razmerje. Dorothea najame Lawrencea, trdega, postavnega priseljencev, zaradi ene same naloge: poročiti se z Rose in potem skupaj izginiti. Problem nastane, ko začne Dorothea Lawrence neizmerno privlačiti. Rivalstvo takoj začuti Anne in Dorothejo pregovori v pripravno poroko z oportunističnim politikom Williamom Poyserjem. Medtem se tudi Lawrence zaljubi v Dorotheo, Fraser pa ima težave z razpošiljanjem, njegovi zvezi z Williamom grozi finančni bankrot. Dorotheja je emocionalno oblegana z vseh strani. Nadzoruje lahko vse ... razen svojega srca.

Desperate remedies is a 19th-century love story, set in an imaginary town called Hope. Reserved, but attractive Dorothea Brook runs a profitable general store and lives together with her friend Anne. Dorothy's careless sister Rose is dependent on opium and infatuated with a man named Fraser, who keeps supplying it. Dorothy decides to make an end to this destructive relationship and hires Lawrence, a handsome, tough immigrant to court Rose, marry her and take her away. As Dorothy discovers her immense attraction to Lawrence, Anne becomes aware of the competition and persuades Dorothy into a marriage of convenience with an opportunist politician, William Poyser. Lawrence falls in love with Dorothea in the meantime, while Fraser has trouble distributing opium and his partnership with Poyser is about to go bankrupt. Dorothea is emotionally besieged from all sides. She has control over everything, except her own heart.



Fokus
Focus

ZDRAVILO OBUPA
DESPERATE REMEDIES

Nova Zelandija, 1993, 92 minut

SWEETIE

režija / *directed by*:
Jane Campion
scenarij / *screenplay*:
Jane Campion
producent / *producer*:
John Maynard, Billy MacKinnon
igrajo / *cast*:
Genevieve Lemon, Karen Colston, Tom Lycos, Jon Darling

Sweetie je precej nenavaden, lep, blag, nor, zmeden in umirjen, likovno izdelan film, izvrsten primer deleuzovske "male forme", kjer se nikoli ne ve, kakšna situacija bo sledila iz neke akcije. Pomembno vlogo ima drevo, ki je s svojo zakoreninjenostjo v zemlji, deblom, katerega čvrstost je odvisna od korenin in s krošnjo, ki "hrani skrivnosti" (kot pravi protagonistka Kay), kajpada parabola človeka, obenem pa je navzoče kot čisto fizično drevo, ki se ga posadi, poseka in na katerega se zateče pred ljudmi. Film torej stavi na "tajno zvezo" med drevesom in človekom, tako da postane Kay nestabilna, negotova in kot "izkoreninjena" tisti hip, ko njen prijatelj poseka "njeno" drevo na dvorišču: skuša se obdržati s krošnjarnjenjem med vzhodnjaškimi terapijami in prerokovanjem iz kave, toda razmerje z njenim prijateljem je porušeno in je postalo netelesno. Tedaj se pojavi njena sestra Sweetie, bebavo in zaostalo, toda še kako telesno (zavaljeno in čutno) bitje. Z drogiranim prijateljem, njenim "managerjem", ki naj bi jo popeljal v filmski svet, se naseli v Kayini hiši in počne, kar se ji zljubi. In zdaj prav ta kup pohotnega mesa, to zaostalo, infantilno, muhasto, svojeglavo, prestrašeno in v strahu zlobno bitje postane integrativna sila družine: pojavita se namreč še oče in mati, oče, ki mu je očitno všeč oziroma je vajen, da ga njegova zaostala hči umiva v kadi, in mati, ki bi se skupaj s Kay rada Sweetie znebila. Medtem postane Sweetie utelešena drevesna metafora: skriva se na drevo, v krošnjo, ko pa jo skušajo spraviti dol, pade in se ubije, da bi v smrti segla do korenin, ki jih je treba posekati, če hočejo krsto spustiti v jamo. Če je torej Sweetie "drevo življenja", potem je tako za življenje kot za film potrebna norost." (Zdenko Vrdlovec, Ekran)

Sweetie is a somewhat unusual, pleasing, gentle, perplexed and unruffled, visually flawlessly executed film, a prime example of the Deleuze "petite forme", where one can never guess what will be the result of an onset action. A tree is assigned an important role as a parable of Man - its strength depends on how deeply it is rooted and (to quote Kay from the story) the tree top "contains secrets", yet it is also a genuine tree - it has been planted, it will be felled... and serves as a solitary refuge against the world. The "hidden alliance" between trees and human beings is the basic premise of the film: Kate becomes unstable, insecure and almost "uprooted" when "her" tree is cut down by a friend. She struggles to sustain herself with oriental healing practices and fortune-telling, but the relationship with her friend is ruined, lacking the physical component. Sweetie appears on the scene, a stupid and backward, but also a very sensual, concrete creature. Together with her drug-abusing boyfriend (and "manager" who is to introduce her to the world of cinema) she takes residence in Kay's house, and does as she pleases. This lustful, retarded, moody, stubborn, frightened and therefore wicked being becomes the integrating force of family reunion as mother and father appear on the scene. The father obviously enjoys and is used to being given a bath by his retarded daughter; the mother, as much as Kay, wants to get rid of her. Sweetie eventually becomes the embodiment of the tree metaphor: she hides into the tree, they try to get her down, she falls and is killed to be able to finally get to the roots that have to be removed to lower the coffin into the grave. If Sweetie is seen as a "tree of life", madness must be an essential component of existence in both, film and life. (Zdenko Vrdlovec, Ekran)

Fokus
Focus

LJUBICA
SWEETIE

Avstralija, 1989, 97 minut

ROMPER STOMPER

režija / *directed by*:
Geoffrey Wright
scenarij / *screenplay*:
Geoffrey Wright
producent / *producer*:
Daniel Scharf & Ian Pringle
glasba / *music*:
John Clifford White
fotografija / *photography*:
Ron Hagen
igrajo / *cast*:
Russell Crowe, Daniel Pollock, Jacqueline McKenzie, Alex Scott, Leigh, Russell, Daniel Wyllie, James McKenna, Tony Lee
prodaja / *sales*:
August Ent., London 10 Arminger Rd.
Tel: (4481) 742-9099
Fax: (4481) 742 - 9311
Distribucija:
Camium Trade,
Bleiweisova 2, Kranj

Zelo močan film režiserja Geoffreya Wrighta je prišel v kinodvorane nemara v pravem trenutku, v času novega vala nacionalizma in neonacizma. Podoba v Avstraliji ni seveda popolnoma nič drugačna kot v Evropi, zato nam avtor ne skuša prikazati bolj ali manj verodostojnega položaja obeh strani, ogroženih priseljencev, azijskih emigrantov in napadalcev, eksekucionistov - lokalnih skinheadov, ki, preden v nekem prizoru pretepejo orientalski par, lepo razložijo, da "to ni država, v katero spadajo", temveč film razdeli v dva dela. V prvem pride do izraza militantna ideologija skinheadov v Melbournu, s katerim Wright očitno nima namena glorificirati zloglasnega gibanja, saj v drugem delu v ospredje stopi konflikt med vodjo skupine in njegovim najboljšim kolegom. Razkol povzroči ženska, mlada narkomanka, ki se zaradi nekontrolirane butalnosti slednjega odloči za etično in moralno očitno bolj osveščenega leaderja skupine, če v ekstremnih okvirih militantne skupine lahko o tem sploh govorimo.

This very forceful film, directed by Geoffrey Wright, has good timing: it has hit the big screen at the time when nationalism and neo-nacism are on the rise again, Europe being no different from Australia in this respect. The author avoids veristic portrayal of both sides: the threatened immigrants and Asian emigrees on the one hand - and the assailants, executionists, local skinheads (who, before beating up an Oriental couple, give an explanation that "this is not their country") on the other by dividing the film in two parts. The first part focuses on the ideology of a bunch of Melbourne skinheads, evidently without the director's intention to idolize the notorious movement. In the second part the conflict between the group leader and his best buddy is brought forward: their friendship breaks up, as a young woman, who is also also a drug user, chooses the ethically and morally more principled (if we may use the term loosely, in comparison to the unbridled brutality of the latter of the two) leader of these militant individuals.

Fokus
Focus

ROMPER STOMPER

Avstralija, 1992, 90 minut

CRUSH

režija / directed by:
Alison Maclean
scenarij / screenplay:
Alison Maclean, Anne Kennedy
producent / producer:
Bridget Ikin
fotografija / photography:
Dion Beebe
glasba / music:
J.P.S. Experience
montaža / editor:
John Gilbert
scenografija / production
design:
Chloe Smith
igrajo / cast:
Marcia Gay Harden,
Donogh Rees, Caitlin
Bossley, William Zappa
produkcija / production
company:
Hibiscus Films Ltd.,
in association with
New Zealand
Film Commission,
Avalon/NFU Studios and
NZ ON AIR
Filmografija / Filmography:
1985 Rud's Wife
1987 Talkback
1989 Kitchen Sink
1992 Crush

Zgodba se dogaja na podeželju, v Rotorui - deželi gejzirjev, brbotajočih toplih vrečev in blatnih kotanj, kjer domujejo duhovi - obenem pa v ne povsem resnični mentalni pokrajini, kjer se pojavita prijateljici Lane in Christina. Lane je oportunistka brez korenin, akademsko izobražena Christina se je na pot odpravila zato, da bi obiskala v samoti živečega romanopisca. Lane med potjo izgubi nadzor nad avtomobilom in Christina se znajde v bolnišnici, na oddelku za intenzivno nego, nezavestna. Lane, ki je Christino zapustila že na kraju nesreče, sama obišče pisatelja in njegovo najstniško hčer Angelo, ki je sprva povsem očarana nad njo. Ko se Lane zaplete s Colinom, Angela odkrije Christinin dnevnik; ljubosumje se sprevrže v pretep. Angela skrivaj pomaga Christini pri okrevanju, obenem pa v njej krepi občutek strahu pred Lanino brezčutnostjo. Colin skuša Angelo spraviti z Lane, vendar jo hoče Angela na vsak način soočiti z njeno krivdo. Christinin prihod sproži napeto prepletanje dogajanja med njimi. Odpeljejo se v okoliš, kjer so topli vrečci. Christina se znajde sama z Lane, skuša hoditi brez pomoči in močno pade. Lane pohiti k njej in jo ljubeče objame. Angelo prevzame veselje, ko od daleč gleda, kako Lane pomaga Christine pri hoji. Sprehajata se ob previsu. Ko se Lane zave, da stopa tik ob robu, se ustavi in zasmeji, takrat pa se Christine obesi nanjo z vso težo in Lane zdrсне v globino...

Alison Maclean se je rodila v Kanadi l.1958 novozelandskim staršem, otroštvo pa je preživela v obeh deželah. Diplomirala je na oddelku za film in kiparstvo na univerzi v Aucklandu, Nova Zelandija. Svoj prvi eksperimentalni film, "Taunt", je posnela med študijem l.1982. Že s prvim filmom je nakazala teme, h katerim se je vrnila pozneje, tudi v filmu "Crush". Ob premierni predstavitvi filma v San Franciscu je bila deležna primerjave z Davidom Lynchem. Kritiki so pisali, da je njeno "tekoče, grozo zbujajoče filmsko ustvarjanje manj napihnjeno in bolj vabljivo kot pri Lynchu", Georgia Brown pa ji je priznala "pogum, s katerim je posnela tako pomenljivo, bistroumen, prvovrsten film." Svoj kratki film "Kitchensink" je občinstvu prvič predstavila v tekmovalnem sporedu canskega filmskega festivala l.1989, odtlej pa je bil deležen številnih nagrad na svetovnih festivalih. Alison Maclean zdaj živi v Sydneyu, kjer pripravlja načrte za snemanje novih filmov.

The story is set in the actual New Zealand's Rotorua countryside - a spooky land of geysirs, bubbling hot springs and muddy pools (and the not quite real Rotorua of the mind), and places two friends, Lane and Christina, at the centre of it. Lane is a drifter and an opportunist, Christina is an academic on a trip to interview a reclusive male writer. On the way there Lane loses control over the car, and Christine ends up in hospital, in a coma. After deserting Christina at the scene of the crash, she visits the novelist (Colin) and his teenage daughter (Angela), who is at first fascinated by the sophisticated Lane. Later, when Lane becomes infatuated with Colin, she finds Christina's diary and the tension and jealousy between them erupt in a fight. Angela secretly helps Christina with her rehabilitation and begins her own game of manipulation, planting the seed of fear about the enormity of Lane's cruelty into Christina's mind. Colin attempts to reconcile his daughter and Lane, but Angela is determined that Lane should confront her guilt. Finally, Christina's arrival at the cottage sparks an intense interplay between the four. They take a trip to a thermal district. Christina ends up alone with Lane. She tries to walk, and falls heavily. Lane rushes towards her and embraces her with love. Watching from a distance, Angela is overjoyed to see Lane helping Christina walk. They walk near the falls. Realising they are close to the edge, Lane stops and laughs, but Christina throws her weight on her, and Lane falls over...

Alison Maclean was born in Canada in 1958, of New Zealand parents, and spent her childhood in both countries. She majored in sculpture and film at the Elam School of Fine Arts, Auckland University, New Zealand. She made her first short experimental film, "Taunt", during her studies in 1982. Her first film marks an initial foray into themes which Maclean has returned to in later films, including "Crush" - explorations of the dark side of sexual identity, and the shifting power of relationships. "Crush" is her first feature film. When it opened in San Francisco, it earned the authoress a comparison with David Lynch. The reviews read that her "deft, but eerie film-making is less stilted in her style and more inviting than Lynch's" and the New York critic Georgia Brown credited her with "having the guts to make such a dense, smart, seething first-rate movie." Her short film "Kitchensink" premiered in competition at Cannes in 1989, and has subsequently won many awards at film festivals throughout the world. Alison Maclean now lives in Sydney, where she is developing further feature film ideas.



Fokus
Focus

AVTOMOBILSKA NESREČA CRUSH

Nova Zelandija, 1992, 97 minut

MEMORIES AND DREAMS

režija / *directed by*:
Lynn-Maree Milburn
scenarij / *screenplay*:
Lynn-Maree Milburn, Julie Stone
producent / *producer*:
Julie Stone
fotografija / *photography*:
Andrew de Groot
glasba / *music*:
Eddy Zlaty, Paul Shutze
montaža / *editor*:
Lynn-Maree Milburn
zvok / *sound*:
Paul Pirola, Gareth Vanderhope, Peter Clancy
igrajo / *cast*:
Johanna Kimla Ocenaskova, Alexandra Chapman, Joanna Weir, Jeremy Stanford
produkcija / *production company*:
Milburn Stone Productions
Elsternwick Australia
32 Hopetoun St.
fax: 3-532-9622

Jo (J.K. Ocenaskova), oblečena kot ostarela Marlene Dietrich, izraža svoja čustva z globino in občutkom miru, kot ženska, ki želi z vsem srcem povedati svojo zgodbo. Johanna Kimla Ocenaskova je bila rojena na Češkoslovaškem. V mladostni želji po svobodi razvije strast do motorjev in v l. 1930 postane novinarka pri največjem nacionalnem dnevniku Cetaka. Čeprav ni Židinja, je aretirana in deportirana v Terezín, prvo koncentracijsko taborišče na Češkoslovaškem. Po uspelem pobegu zrežira lastni samomor in spremeni identiteto, še več, kot statistka celo nastopa v nemških filmih. Po končani vojni se Jo vme v domovino, sedaj pod sovjetskim nadzorom, vendar pobegne čez gore, prečka ocean in konča pot v Avstraliji.

Jo, dressed like an aged version of Marlene Dietrich, expresses her feelings in a deep and calm way as a woman who, with all her heart, wants her story to be told. Johanna Kimla Ocenaskova was born in Czechoslovakia. Once a passionate adolescent freedom lover, she became an enthusiastic biker and in the 1930's a journalist for the biggest national daily paper Cetaka. She was not Jewish, but was nevertheless arrested and deported to Terezín, the first concentration camp in Czechoslovakia. Having escaped from the camp she staged her own suicide and not only changed her identity, but even acted as an extra in German films. After the war she returned to her country, now controlled by the Soviet Russia. She got away over the mountains, travelled across the ocean, and finally ended her voyage in Australia.



Fokus
Focus

SPOMINI IN SANJE
MEMORIES AND DREAMS

Avstralija, 1993, 60 minut

GHOSTS... OF THE CIVIL DEATH

režija / directed by:

John Hillcoat

scenarij / screenplay:

Gene Conkie, Evan English, John Hillcoat

producent / producer:

Evan English

fotografija / photography:

Paul Goldman, Graham Wood

glasba / music:

Nick Cave, Blixa Bargeld, Mick Harvey

montaža / editor:

Stewart Young

zvok / sound:

Dean Gawan

igrajo / cast:

Dave Field, Mike Bishop, Chris de Rose, Nick Cave, Dave Mason, Kevin Mackey, Fredo Dierck, Bogdan Koca

produkcija / production

company:

Correctional Services Inc.

filmografija:

1988 Ghosts... of the civil dead

Zgodba filma je postavljena v zapor sredi avstralske divjine, ki slovi po največji varnosti. Začne se pri koncu. Osrednji industrijski zapor zapečatijo, kar pomeni, da je uvedena najvišja stopnja varnosti. Vsi zaporniki so zaradi naraščajočega kriminala v zaporu in vse težje obvladljivega nasilja za nedoločen čas omejeni na životarjenje v svojih celicah, odvzete so jim vse osnovne pravice. Uprava zapora ustanovi preiskovalno skupino, ki naj bi poročala o razlogih za kritično stanje. Film se odvije v flash-backu in vzporedno spremlja preiskovalno skupino in predvsem tri posameznike. Zapomnik Wenzil 870411-122 je novinec v zaporu in sedi v t. i. "zapomiškem paradižu", oddelku, kjer varnost ni tako stroga in imajo zaporniki prosto gibanje. Paznik David B. Yale bedi nad ločenim oddelkom. Edino čustvo je sovraštvo med pazniki in zaporniki, tem edini stik z življenjem predstavlja dnevni, strogo nadzorovani enoumni sprehod. Zapomnik Glover 30281-160 sedi v kazenskem oddelku, namenjenem za "prevzganje", njegova življenjska zgodba pa je taka: "Prvič sem bil v zaporu pri šestnajstih in emocionalno sem še vedno na isti stopnji. Zapor je edini svet, ki ga poznam, in edine sanje, ki jih imam, so tiste nasilne."

Duh mrtvega civilista govori o dejstvu, da zapor dodatno spodbuja kriminalno zavest njegovih prebivalcev. Govori o načinu, s katerim sistem, na katerem stoji celotna družba, izkorišča dogodke, ki bi jih pravzaprav morali obsojati, v svojo korist. In nadalje, gre za dejstvo, da sistem sedaj namenoma ustvarja te dogodke, da bi jih lahko izrabljali.

*John Hillcoat (1961, Queensland, Avstralija) je odrasčal v Kanadi in ZDA, da bi se leta 1979 vrnil v domovino in pričel s študijem filmske režije v Melbournu. Pozneje je produciral in režiral glasbene videospote. Njegova študentska filma *The Blonde's date with death* in *Franky and Johnny sta že nakažovala* notoričnost njegovega celovečernega igranega prvenca.*

The story begins at the end, set in a maximum security penitentiary somewhere in the Australian bush. "The Central Industrial Prison" is sealed off: the inmates are confined to their cells for an indefinite time, and refused their basic rights on account of the increasing prison violence and rising crime rate. An investigation committee is set up by prison administration to look into the reasons for this critical state of affairs. The film evolves as in a flash-back, following both the committee and three prisoners. Inmate Wenzil, no.870411-122 is a newcomer, placed in the so-called "paradise" section, where prisoners are allowed to move around freely. The "sealed" section is monitored by guard David B. Yale and the sole emotion alive there is that of hate between the jailers and the jailed, who enjoy their closely guarded one-hour daily walk as the only whiff of outside life. Inmate Glover, no. 30281-160 serves time in the "reformatory" section. His life-story, in brief, is this: "I first came to prison at the age of sixteen and emotionally I've remained just the same as I was then. Prison is the only place I'm familiar with and my dreams are always violent dreams."

Ghosts of the Civil Dead makes a point of exposing the prison as a place where criminal behaviour is additionally encouraged. It speaks of the exploitative manipulation of precisely those events that ought to be condemned in human society, but are instead taken advantage of by the establishment.

John Hillcoat (born in 1961, Queensland, Australia) grew up in Canada and the U.S.A. In 1979 he returned to Australia, began to study film directing in Melbourne, and worked as a producer and director of music video spots after that. The notoriety of this full-length feature film debut was already evident in "The Blonde's Date with Death" and "Franky and Johnny", made during his student years.



Fokus
Focus

DUHOVI MRTVIH
DRŽAVLJANSKIH PRAVIC
GHOSTS...
OF THE CIVIL DEAD

Avstralija, 1988, 90 minut

EXILE

režija / directed by:
Paul Cox
scenarij / screenplay:
Paul Cox, po romanu
"Priest island" E.L. Grant
Watsona
producent / producer:
William Marshall
fotografija / photography:
Nino Marinetti
glasba / music:
Paul Grabowsky
montaža / editor:
Paul Cox
scenografija / production
design:
Neil Angwin
zvok / sound:
James Currie, Mike
Bakaloff
igrajo / cast:
Aden Young, Beth Cham-
pion, Claudia Karvan,
David Field, Norman
Kaye, Chris Haywood,
Nicholas Hope
produkcija / production de-
sign:
Illumination Films
1 Victoria Ave.
AUS-Albert Park, VIC 3206
tel: 03-690-5266
fax: 03-696-5625
prodaja / sales:
Beyond Films International
53-55 Brisbane Str.
AUS-Surry Hills, NSW 2010
tel: 02-281-1266
fax: 02-281-9220
distribucija:
Film Plus
filmografija:
1976 Illuminations
1977 Inside Looking Out
1978 Kostas
1981 Lonely Hearts
1983 Man of Flowers
1984 My First Wife
1985 The Paper Boy (TV)
1986 Cactus
1986 The Secret Life of
Trees (TV)
1987 Vincent - The Life
and Death of Vincent
Van Gogh
1988 The Gift (TV)
1989 Island
1990 Golden Braid
1991 A Woman's Tale
1992 The Nun and the
Bandit
1993 Exile

Avstralija, 1993, 93 minut Avstralija ob koncu prejšnjega stoletja. Mladenič Peter je "v imenu zakona" izgnan na oddaljen Duhovniški otok. V sodbi mu je, pod grožnjo s smrtjo, prepovedano kdajkoli ponovno stopiti na celino. Njegov zločin? "Sposodil" si je dve ovci; potreboval ju je za balo, da bi tako pospešil poroko z Jean, dekletom, ki ga ljubi. Peter je na otoku osamljen in z mislimi vseskozi pri Jean in njuni preteklosti. Postopoma se privadi na okolje in novi način življenja; iz naravnih materialov, ki jih najde na otoku si zgradi kolibo in spoznava otoško rastlinje. Ko Mary, Jeanina služkinja, izve za Petrovo obsodbo, se odloči prekiniti lastno osamljenost in se, vodena z romantično fascinacijo življenja izobčenke, odloči najti Petra. Skrivoma si priskrbi čoln in z malce hrane in gosjo na krovu odrine proti Duhovniškem otoku. V oddaljeni robinzonski situaciji se med njima razvije nenavadno čustveno razmerje. Ko Mary rodi, se želi poročiti in krstiti otroka, problem pa je v tem, da ima Peter sedaj drugačne predstave o življenju.

Paul Cox (1940, Venlo, Nizozemska) je prišel v Avstralijo leta 1963 kot kandidat mednarodne študentske izmenjave in se odločil ostati. Po mnogih kratkometražnih in dokumentarnih filmih je leta 1976 posnel prvenec Illuminations. Prva mednarodna priznanja je požel leta 1981 s filmom Lonely Hearts.

The film, adapted for the screen from a novel "Priest Island" by E.L. Grant Watson, loosely based on a true story set in Australia at the turn of the 19th century, deals with the themes of isolation and survival. A young man is exiled to the remote Priest Island, forbidden to ever set foot on mainland again for having stolen a few sheep, needed to speed up his marriage to Jean, the girl he loves. Ostracized from society, he is faced with a challenge of survival in the wilderness. Gradually, he becomes accustomed to his condition and learns to draw upon his inner strength to adapt to the new life; he builds a hut and begins to study the island flora. Mary, Jean's maid, learns of his existence and, compelled by her own loneliness and romantic dreams, secretly sets out with some provisions and a goose aboard the boat, towards the Priest Island to join him. Within their isolation a unique relationship develops. With the birth of their child, Mary wants their relationship sanctioned by marriage and have the child baptised, but Peter's perception of life has changed and they create their own truth.

Born in 1940 in Venlo, the Netherlands, Paul Cox came to Australia in 1963 as part of the international students' exchange and decided to stay. In 1974, after numerous short and documentary films, he made his first full-length feature film "Illuminations". "Lonely Hearts", made in 1981, was the first film to have won him international awards. His most recent film "Exile" was screened at this year's Cannes festival and in the competition section of this year's Berlin festival.



Fokus
Focus

IZGNANEC
EXILE

Avstralija, 1993, 93 minut

ONCE WERE WARRIORS

režija / directed by:

Lee Tamahori

scenarij / screenplay:

Riwi Brown po istoimenem romanu Alana Duffa

producent / producer:

Robin Scholes

fotografija / photography:

Stuart Dryburgh

glasba / music:

Murray Grindlay, Murray

McNabb

montaža / editor:

Michael Horton

zvok / sound:

Kit Rollings

igrajo / cast:

Rena Owen, Mamaen-garoa Kerr-Bell, Temuera Morrison, Julian Arahanga, Taungaroa Emile, Rachael Morris jr., Joseph Kaizan

produkcija / production company:

Communicado

Auckland, P.O. Box 5779

tel: 64-9-3793734

fax: 64-9-3078885

prodaja / sales:

New Zealand

Film Commission

Wellington,

P.O. Box 11546

tel: 64-4-3859754

fax: 64-4-3849719

distribucija:

Film Plus

Miklošičeva 38

61000 Ljubljana

tel: 061-444-352

fax: 061-444-880

filmografija:

kratkometražni:

1989 Thunderbox

1990 Usher II

1992 The Long Rain

1992 The Silent Town

celovečerni:

1994 Once Were Warriors

Beth (R. Owen) je po osemnajstih letih zakona še vedno noro zaljubljena v svojega moža. Nič nenavadnega, saj je Jake (T. Morrison) mišičasti lepoteč, moški, ki izžareva seksualno energijo. Čeprav mu je žena rodila pet otrok, je že sam pogled nanjo zanj pravi afrodiziak; toda zadnje čase Jake preživlja proste ure v barih in zdi se, da je zanj edini način razkazovanja mišic -pretep. Udarcem se ne izogne niti Beth, ki jo nesreča doleti vsakič, ko odpre usta. Beth vztraja ob Jakeu, čeprav se on vse bolj spreminja v nasilneža. In nasilje začne razjedati celo družino... Eden od njunih sinov se družil z lokalnimi pretepači, drugi mora v popravni dom. Beth skuša za vsako ceno obdržati družino skupaj in kot kaže, je Grace edina, ki je ni pogoltnilo predmestno nasilje. Grace je čedno, zamišljeno dekle in ima kot talentirana pisateljica edina možnost za svetlejšo prihodnost, stran od revnih predmestij Aucklanda. Toda talent jo je odtujil od grobe stvarnosti njene okolice in kot taka je dodatno ranljiva, saj je nevarnost, ki preži na vsakega, nemogoče predvideti...

Lee Tamahori (1950, Wellington) je pri filmu začel kot tonski tehnik. Od leta 1982 do 1985 je kot asistent režije sodeloval pri velikem delu novonastalih novozelandskih filmov, med drugim je asistiral Nagisi Oshimi (Merry Christmas Mr. Lawrence) in Geoffu Murphyju (Utu, Quiet Earth). Once Were Warriors je njegov prvi celovečerec; zanj je prejel Grand Prix na festivalu v Montrealu.

After eighteen years of marriage Beth (R. Owen) is still in love with her husband; quite understandably, for Jake (T. Morrison) is a handsome man, full of sex appeal. They have five children, but he is still attracted to her. Lately, however, he has become strangely fond of spending his leisure time in local bars, almost as if tavern brawls were the only way to display his muscles. Even Beth gets slugged each time she opens her mouth, but she continues to stand by Jake in spite of his increasingly violent behaviour. Violence becomes a real family problem. One of the sons joins the local street gang, the other is sent to reform school. Beth is determined to keep the family together at all cost. It appears that only Grace will escape suburban violence unscathed. Pretty, introspective, and a talented writer, Beth's daughter is the only child in the family with prospects for a brighter future away from Auckland slums. Being so gifted and different from her surroundings, she is also very vulnerable and exposed, and the dangers that lie in wait out in the streets are many...

Lee Tamahori was born in 1950, in Wellington. He started working in films as a sound technician. From 1982 until 1985 he worked as assistant director on many New Zealand film projects (let us mention his assistance to directors Nagisa Oshima on "Merry Christmas, Mr. Lawrence" and Geoff Murphy on films "Utu" and "Quiet Earth"). "Once Were Warriors" is his feature directing debut, awarded the Grand Prix at Montreal film festival.



Fokus
Fokus

NEKOČ SO BILI
BOJEVNIKI
ONCE WERE WARRIORS

Nova Zelandija, 1994, 99 minut

Dokumentarec?

Leto 1995 bo obeležila stoletnica kinematografije: sto let nastajanja filmov - dokumentarnega ustvarjanja filmov. Kinematografija, to poustvarjanje življenja, odgovora na to doslej ni našla: gre za ogledalo resničnega ali le iluzijo? Sto let po tistem, odkar je na postajo La Ciotat zapeljal prvi filmski vlak, ostaja vprašanje nerazrešeno: bi verjeli temu, kar vidimo na platnu, ali naj imamo vse za scenografijo? Z ene strani imamo brata Lumièra, ki sta proti koncu prejšnjega stoletja upodabljala "resnično življenje", z druge pa cirkuškega čarodeja Mélièsa, ki je raziskoval razsežnosti magičnega in domišljjskega v novem mediju. Za opis prvega smo iznašli besedo "dokumentarec", za slednje "fikcija". Seveda sta oba izraza, oba vidika, le strani istega kovanca. Naj je res ali ne, ob koncu tega stoletja se zdi problem bolj nejasen kot kdajkoli prej. Po eni strani smo v podobe vložili ogromno zaupanja. Podobe so dokazno gradivo. Po drugi strani nam to vero nenehno spodnašajo nove podobe, ki pripovedujejo drugačno zgodbo, alternativno resnico. Sploh pa, nam je res toliko do resnice? Ni morda to, česar si želimo, nekaj razburjivega, kar nas bo navdušilo, prevzelo? Živimo v času informacijske zabave. Primer O.J. Simpsona ponuja napeto pričakovanje v "realnem času", ki nadomešča nekdanje mojstre filmskega suspenza. Mar nismo pozno v noč čakali, da bi videli (ali bolje, na svoji koži občutili) skrbno načrtovani, katarzični prvi napad na Bagdad? Nismo spremljali sklepnega dela Propada cesarstva zla? To je čas Televizije Resničnosti, snemanja s kamkorderji, "dokumentiranja" lastne zgodovine, Resničnih Laži. Zdi se, da je s prihodom vodilne globalne televizije CNN zgodovina dobila zagon. Ljudje pa kljub temu (namenoma?) pozabljamo, da zgodovine ne gre enačiti z resnico. Zgodovina je proces, ki potrebuje analiziranje, interpretacijo. Pisanje zgodovine je prikrojavanje dejstev, tako kot je ustvarjanje dokumentarnega filma kadriranje, odbiranje, montaža dejstev. Prav zato bi morda provokativno, priročno izjavo filmskega ustvarjalca in teoretika Trinh T. Minh-ha, ki pravi: "Dokumentarcev sploh ni", lahko razumeli v tem kontekstu in na enak način dojeli vseh trinajst zapisov filmskih ustvarjalcev/zgodovinarjev, predstavljenih v tem programu.

Koen Van Daele, Oktobra 1994.

Za pomoč, sodelovanje in podporo pri izvedbi programa dokumentarne sekcije se zahvaljujem: Michaelu Bensonu, Hermanu Asselberghsu, g. Baudryu in g. Mousson-Lestangu (Francoski kulturni center), Heleni van Dantzig (Lieurac), Frie Depraetere, Harun Farocki, Nicky Gallani (ICA Projects) Fredu de Haasu (Holland Film Promotion), Janu Houstonu (Jane Balfour Films), Ilse Hughan (Fortuna Films), les films d'ici, Evelyn Itkin (ORF-Kunststucke), Johanu van der Keuken & Lucid Eye Films, Angeli Kuttner (Ziegler Filmproduktion), Miru Polanku (Wamer Bros Slovenija), Jacquesu Duboisu (Wamer Bros, Belgija), Janu Rofekampu (Films Transit), Unidoc film & video, Pietru van Bogaertu, Paulu Willemsenu, Axlu Behrensu (Kurzfilmagentur Hamburg), Anne Billard (Cine Electra) in Sabini Potočki.

Documentary?

The year 1995 will be marked by the centenary of the cinema: one hundred years of film-making - documentary film-making. For cinema, this representation of life, has never answered the question: is it a mirror of reality or just an illusion? A hundred years after the train pulled into the station of La Ciotat, we still haven't solved the problem: should we believe what we see on-screen, or should we consider it a set-up, a *mise-en-scène*? On the one side there were the Lumières -- who depicted "real life" scenes from the turn of the century - on the other the circus-magician, Méliès - who explored the magical illusory possibilities of the new medium. We invented terms like "documentary" to describe the former, and "fiction" to describe the latter. But, of course, both terms, both angles are just two sides of the same coin. True or false, at the end of this century the problem seems more obscure than ever. On the one hand we have built up an enormous belief in images. Images are evidence. On the other hand this belief is being constantly discredited by other pictures giving us a different story, an alternative truth. Moreover, are we really out to find the truth? Aren't we just after some excitement, a kick, a thrill? These are the days of the "infotainment". The OJ Simpson's case gives "real-time" suspense, supplanting the masters of suspense from the old days. Weren't we staying up late to witness (or rather experience) that carefully planned, cathartic first attack on Baghdad? Weren't we following that sequel, The Fall of the Evil Empire? These are the days of Reality TV, camcording, "documenting" our history; True Lies. With the coming of the World's News Leader, it looks like history has gained momentum. But we (deliberately?) seem to forget that history doesn't equal reality. History is a process; it needs analyses, it needs interpretation. Writing history is framing facts - just as making a documentary requires framing, selecting, editing facts. It's maybe in this context that we should understand the provocative, pertinent statement of the filmmaker and theoretician Trinh T. Minh-ha's: "There is no such thing as a documentary". It's within this framework that we should see the thirteen texts of the historians presented in this "documentary" section.

Koen Van Daele, October 1994.

I would like to thank the following people for their help, collaboration and support in establishing the programme of the documentary section: Michael Benson, Herman Asselberghs, Mr. Baudry et Mr. Mousson-Lestangu (Centre Culturel Français), Helena van Dantzig (Lieurac), Frie Depraetere, Harun Farocki, Nicky Gallani (ICA Projects), Fred de Haas (Holland Film Promotion), Jan Houston (Jane Balfour Films), Ilse Hughan (Fortuna Films), les films d'ici, Evelyn Itkin (ORFKunststucke), Johan van der Keuken & Lucid Eye Films, Angela Kuttner (Ziegler Filmproduktion), Miro Polanko (Wamer Bros Slovenija), Jacques Dubois (Wamer Bros Belgium), Jan Rofekamp (Films Transit), RTV Slovenija, Unidoc film & video, Pieter Van Bogaert, Paul Willemsen, Axel Behrens (Kurzfilmagentur Hamburg), Anne Billard (Cine Electra) & Sabina Potočki.

SARAJEVO FILM FESTIVAL FILM

režija / directed by:

Johan van der Keuken
producent / producer:
Frank Vellenga

fotografija / photography:

Johan van der Keuken

montaža / editing:

Danniel Danniel, Johan
van der Keuken, Noshka
van der Lely

zvok / sound:

Frank Vellenga

nastopajo / featuring:

Haris Pašović, Marijela Mar-
geta, Marijeta Margeta,
Marko Margeta

produkcija / production
company:

Lucid Eye Films BV
Oude Schans 69A NL
1011 KW Amsterdam
tel: 31-20/623.03.54
fax: 31-20/638.29.68

prodaja / sales:

Lucid Eye Films BV

festivali / festivals

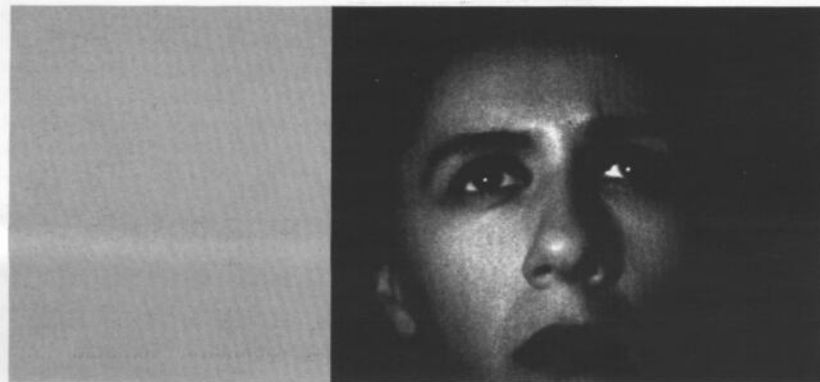
Oberhausen, Vue sur les
docs (Marseille)

filmografija / selected fil-
mography:

Blind Kind I & II, 1964-
66 Big Ben / Ben Web-
ster in Europe, 1967 The
Spirit of the Time, 1968
De Triptiek Noord-Zuid,
1971-74 Vakantie van een
filmer, 1974 De Palesti-
jnen, 1975 De Platte Jun-
gle, 1978 De Weg naar
het Zuiden, 1980-81
De beeldenstorm, 1982 I
love \$, 1986 Het Oog
boven de Put, 1988 Face
Value, 1991 Bewogen
Koper, 1993 Sarajevo
Film Festival Film, 1993

Lani so Johana van der Keukena povabili, naj se s filmoma "Bewogen Koper" in "Face Value" udeleži sarajevskega filmskega festivala. Začutil je, da mora o festivalu posneti kratek film, da bi z njim "osvetlil pomembnost filma in kulture nasploh v tako brezupnih situacijah, kakršna je sarajevska". Nastal je film, v katerem avtor prikaže odnos dveh oseb do filma in pomen, ki ga ima ta v njunem zasebnem življenju: gre za organizatorja festivala Harisa Pašovića in Marijelo Margeta, študentko arhitekture, ki se je festivala udeležila sleherni večer. Film je tukaj tisto, kar človeka "prenese v druge pokrajine - v območja duha." V tem pogledu ima napovednik sarajevskega filmskega festivala čisto poseben pomen: znamenita sekvenca Bunuelovega filma "Andaluzijski pes" zamrzne tik preden rob rezila seže v oko. Gre za pomemben prispevek k počastitvi festivala, ki dokazuje, "da je svoboda možna celo takrat, ko svet preneha obstajati".

Last year Johan van der Keuken was invited to the Sarajevo Film Festival to present his latest films *Bewogen Koper* and *Face Value*. He felt it was important to make a short film about the festival, "to raise the question of the importance of film and culture in a no-way-out-situation such as Sarajevo's". In the resulting work, Van der Keuken juxtaposes the way two people feel about film and how it relates to their lives: festival organiser Haris Pašović and Marijela Margeta, an architecture student who attended the festival every night. This is film as an outlet, a vehicle "that leads you to other landscapes - mind-scapes". In this respect the trailer of the Sarajevo Film Festival at the beginning of the film is significant: the memorable sequence from Bunuel's *Un Chien Andalou* freezes just before the eye meets the razor blade. A memorable tribute to a festival that "tells us that freedom exists even beyond the end of the world".



Dokumentarci
Documentary

SARAJEVO FILM FESTIVAL FILM

Nizozemska, 1993, 15 minut, 16mm (An-
gleščina)

BEWOGEN KOPER

režija / directed by:
Johan van der Keuken /
in association with Rob
Boonzajer Flaes
scenarij / script:
Johan van der Keuken,
Rob Boonzajer Flaes
producent / producer:
Pieter Van Huijstee, Harry
De Winter
fotografija / photography:
Johan van der Keuken
glasba / music:
Krishna Das, Modern
Light Music Brass Band,
Naumati Baja Murkhu,
Royal Nepalese Army
Band (Nepal); Baas Mal
Orkest, Joop Vriese's
Klein Bazuin (Surinam);
Paulus Lensun, Frans
Polii, Musik Bambu
Klarinet Berlian (Mina-
hassa/Indonezija); John Col-
lins and Friends, Peace
Brass Band (Gana)
montaža / editing:
Jan Dop, Johan van der
Keuken
zvok / sound:
Noshka Van Der Lely
produkcija / production
company:
ID TV FILM & VIDEO
PRODUCTIONS BV Sar-
phatikade 13 NL 1017
WV Amsterdam
tel: 31-20/627.07.26
fax: 31-20/622.12.05
koprodukcija / co-produc-
tion:
NOS & la SEPT
prodaja / sales:
Fortuna Films Prinsen-
gracht 770 NL 1017 LE
Amsterdam
tel: 31-20/625.88.71
fax: 31-20/638.01.49
festivali / festivals
Rotterdam, Locamo, Syd-
ney, Wellington, Troia,
Gotenborg, St.Petersburg,
Mannheim
filmografija / selected fil-
mography:
Blind Kind I & II, 1964-
66 Big Ben / Ben Web-
ster in Europe, 1967 The
Spirit of the Time, 1968
De Triptiek Noord-Zuid,
1971-74 Vakantie van een
filmer, 1974 De Palesti-
jnen, 1975 De Platte Jun-
gle, 1978 De Weg naar
het Zuiden, 1980-81
De beeldenstorm, 1982 I
love \$, 1986 Het Oog
boven de Put, 1988 Face
Value, 1991 Bewogen
Koper, 1993 Sarajevo
Film Festival Film, 1993

Iz Evrope so pihalni instrumenti prekrizarili ves svet v družbi trgovcev, pridigarjev in vojakov. Ob njihovem zvoku je Zahod zavojeval dežele in si podvrgel cela ljudstva. Navkljub številnim bogovom in duhovom, ki domujejo v govoricah bobnov, so slavili enega Boga. Johan van der Keuken, avtor dokumentarnega filma, je skupaj z nizozemskim antropologom Robom Boonzajerjem Flaesom, ki je na to temo pripravil znanstveno študijo, naslovljeno "Frozen Brass" (Zamrznjena pihala), potoval po Nepal, Surinamu, Indoneziji in Gani, da bi ugotovil, kako se je kolonialni zven spremenil v bogat multikulturni, večplasten, samostojen zvok. Te zvočne mešanice so sčasoma postale del sodobne zahodnjaške pop glasbe, drugače povedano: trobila so našla pot k svojim koreninam. Popotovanje trobil; zvoki ganskih bobnov na zborovanjih winti v Surinamu; pretanjene harmonije iz Nepala, ki odzvanjajo ob ognjeniku v Minahassi. Baas Mal, Krishna Das, The Peace Band in Pa Lensung ubirajo zgodovino tega nenehno spreminjajočega se planetarnega orkestra.

Johan van der Keuken, eden največjih svetovnih mojstrov fotografije in vodilnih avantgardnih avtorjev s področja zbiranja in oblikovanja dokumentarnega gradiva, se je rodil v Amsterdamu l. 1938. Svojo prvo knjigo fotografij (We Are 17, 1955) je izdal, ko mu je bilo sedemnajst let. Bil je študent pariškega inštituta za kinematografijo (Institute des Hautes Etudes Cinematographiques IDHEC). Po končanem študiju je ustvaril več kot petdeset filmov, svojo pozornost pa je pretežno usmeril prav k raziskovanju odnosov med Severom in Jugom ter Vzhodom in Zahodom. Je tudi angažiran fotograf in je za svoj fotografski opus v l. 1993 prejel državno priznanje. Od l. 1977 piše članke za nizozemsko revijo SKRIEN, svoje tekste o filmu in fotografiji pa je izdal v knjigah "Seeing Watching Filming" (1980) in "Adventures of an Eye" (1987). L. 1988 je van der Keuken za svoje življenjsko ustvarjalno delo prejel nizozemsko nagrado za dosežke s področja kulture.

From Europe, brass instruments traversed the whole world in the company of armies, merchants and churches. To the tune of brass music the West conquered countries and subjected peoples. In the face of the many gods and spirits which abide in the language of drums, they sang the praises of one God. In the company of Dutch anthropologist Rob Boonzajer Flaes - who made a scientific study on the subject, titled "Frozen Brass" - documentarian Johan van der Keuken travelled to Nepal, Surinam, Indonesia and Ghana to record traces of how the colonial oom-pah-pah became a rich multicultural, multifaceted, emancipatory sound. These mixtures in turn have become integrated into Western popular music; in other words: brass back to its roots. The journey of brass through the world; the sound of Ghanaian drums at winti meetings in Surinam; rarefied sounds from Nepal, reverberating against the volcano in the Minahassa. Baas Mal, Krishna Das, the Peace Band and Pa Lensung play the history of this constantly transforming world orchestra.

Johan van der Keuken, one of the world's leading avant-garde documentarians and master photographer, was born in Amsterdam in 1938. He published his first book of photographs at the age of seventeen (We Are 17, 1955). Van der Keuken studied at the Parisian Institut des Hautes Etudes Cinematographiques (IDHEC). Since graduation he has made over 50 films, an oeuvre in which the exploration of the North-South and East-West relation was one of his major topics. He remains a committed photographer, and in 1993 received the Dutch Photography Award for his entire photographic opus. Since 1977 he has been a columnist for the Dutch film magazine Skrien, and he published a collection of his texts about film and photography in the books "Seeing Watching Filming" (1980) and "Adventures of an Eye" (1987). In 1988 van der Keuken received the Dutch Culture Prize for his entire work.



Dokumentarci
Documentary

OSVOBOJENA TROBILA BRASS UNBOUND

Nizozemska, 1993, 105 minut, 35mm (Nepalski jezik, Sranang (Surinam), Tombulu (Indonezija), Venti (Gana), Nizozemščina)

NOVEMBER DAYS

režija / directed by:
Marcel Ophuls
scenarij / script:
Marcel Ophuls
producent / producer:
Marcel Ophuls & Regina
Ziegler
fotografija / photography:
Peter Boultwood
glasba / music:
Kurt Weill & Maxwell An-
derson, Ira & George
Gershwin, Frederick Hol-
lander, Dorothy Fields
and Jerome Kern, R.
Benatsky and R. Stolz, Vic-
tor Schertzinger, Irving Ber-
lin, W.A. Mozart, May and
Neubach, L. van Beetho-
ven, F. Ebb and J. Kander
montaža / editing:
Sophie Brunet, Albert Jur-
genson, Catherine Zins
zvok / sound:
Michael Bush
nastopajo / featuring:
Egon Krenz, Gunther
Schabowski, Heiner
Muller, Markus Wolf,
Werner Fischer, Barbara
Brecht-Schall, Kurt Masur,
Walter Momper, a.o.
produkcija / production
company:
Regina Ziegler Filmproduk-
tion Neue Kantstrasse 14
D 14057 Berlin (Charlot-
tenburg)
tel: 49-30/320.90.50
fax: 49-30/322.73.53
koprodukcija / co-produc-
tion:
Arthur Cohn & BBC TV
prodaja / sales:
Regina Ziegler Filmproduk-
tion
festivali / festivals
Jerusalem, Denver, Mont-
real,...
nagrada / award
Adolf Grimme Prize in
Gold (Nemčija)
filmografija / selected fil-
mography:
L'Amour vingt ans, 1963
Peau de Banane, 1965
Till Eulenspiegel, 1966 (co-
director) Munich, ou La
Paix pour cent ans, 1967
Le Chagrin et la Pitié,
1970 Clavigo, 1970 The
Harvest of my Lai, 1970
America Revisited, 1971
Zwei ganze Tage, 1971 A
Sense of Loss, 1972 The
Memory of Justice, 1976
Yorktown, le sens d'une
bataille, 1982 Hotel Termi-
nus: Klaus Barbie, His
Life and Times, 1988 No-
vember Days, 1990

Berlin, 9. november 1989: prvi posnetki Berlinčanov, ki z Vzhoda neovirano prehajajo čez mejo na Zahod. Z obrazov je moč prebrati vznosenost: nekatere je dogajanje povsem prevzelo, drugi oklevajoče delajo prve korake v dotlej neznan svet. Nekaj mesecev pozneje BBC naroči nemško-francosko-ameriško-židovskemu dobitniku Oskarja, producentu, režiserju in novinarju Marcelu Ophulsu, naj o teh novembrskih dneh pripravi film. Svetovljanski, eklektičen, izobražen in mojstrski izpraševalec se vrne, da bi dal besedo pomembnim opomikom prejšnjega režima (vključno z Egonom Kranzom in Brechtovo hčerjo), pa tudi "malim ljudem", ki so padec enega režima in prihod drugega pričakali na ulicah, pri tem pa ni pozabil v film vključiti svojega osebnega pogleda na padec zidu in združitev Nemčije. Njegova montaža je odločna, humorna in neizprosna. Ko Brechtova hči zanika privilegiranost in zveze s Honeckerjevo nomenklaturo, namesto komentarja ali dodatnega vitanja z vprašanji preprosto naredi rez in preskoči v arhivske posnetke, kjer jo vidimo sedeti v gledališču poleg Honeckerja. Egonu Krenzu občasno pade v besedo insert s histeričnim smehom, ali papagajem, ki vpije nespodobne besede. Dodatne analize so odveč: ko se s Krenzom in Schabowskim pogovarja o njuni "nezvestobi" vodi v zadnjih dneh imperija, gledalcu preprosto pokaže odlomek iz *Julija Cezarja*. Navkljub lahkotnosti (Ophulsovo veselje nad dogodki je očitno) filmu ne manjka iskrenosti ali globine. Avtorja je, kot kaže, bolj zanimala resnica za podobo kot resnica podob.

Marcel Ophuls (sin filmskega režiserja Maxa Ophulsa) se je rodil v Frankfurtu l. 1927, dobil l. 1938 francosko državljanstvo, in l. 1950 postal ameriški državljan. Njegova presenetljiva filmska in televizijska ustvarjalnost obsega režijo, produkcijo, montažo, pisanje scenarijev in novinarstvo. Za svoje delo je prejel nekaj najuglednejših priznanj. Njegovo nedvomno najboljše delo je 267-minutni film "Hotel Terminus: Klaus Barbie, njegovo življenje in čas", za katerega je na cannskem filmskem festivalu l. 1988 prejel mednarodno nagrado kritikov in nagrado Akademije za film za najboljši scenarij v letu 1989.



Berlin, November 9th, 1989: the first images of East-Berliners freely crossing the West-German border. Ecstatic faces: for some, total euphoria; for others, the first tentative steps in an - as yet - unknown universe. A few months later the BBC commissioned Oscar-winning German-French-American-Jewish producer-director-journalist Marcel Ophuls to make a film about these November days. This eclectic, erudite, cosmopolitan, master inquisitor went back to sound out both the protagonists of the former-Regime (from Egon Krenz to Brecht's daughter) AND their subjects - the men and women who were in the street as one regime gave way to another. Ophuls doesn't refrain from exposing his personal feelings about the fall of the wall or the reunification of Germany. His editing is powerful, funny and merciless. Instead of commenting, or asking any further questions when Brecht's daughter denies her privileged links with the Honecker-entourage, he just cuts to archival material showing her sitting side by side with Honecker himself in the theatre. Egon Krenz is from time to time interrupted by a parrot shouting "langue de bois" or inserts of hysterical laughter. And why would it need more analyses: discussing their "unfaithful" attitude to the former leader in the last days of the empire with Krenz and Schabowski, Ophuls simply shows us an extract of *Julius Caesar*. Although the tone is light (Ophuls obviously can't hide his joy about the event) this work doesn't lack in sincerity, or insight. Ophuls was obviously more interested in the truth behind the images than in the truth of the images.

Marcel (the son of film-director Max) Ophuls was born in Frankfurt in 1927, became a French citizen in 1938, and an American one in 1950. His amazing film and television career included directing, producing, story editing, script writing and journalistic work. For his creative work he received some of the most prestigious awards in the field. His magnum opus is undoubtedly the 267-minute investigation Hotel Terminus: Klaus Barbie, His Life and Times, which was awarded the International Critics' Prize at the Cannes Film Festival in 1988 and the Academy Award for Best Screenplay in 1989.

Dokumentarci
Documentary

NOVEMBRSKI DNEVI NOVEMBER DAYS

Nemčija/V.B., 1990, 112 minut, video (An-
gleščina, Nemščina)

režija / directed by:
Chantal Akerman
scenarij / script:
Chantal Akerman
producent / producer:
Franois le Bayon, Marilyn Watelet
fotografija / photography:
Raimond Fromont, Bernard Delville
glasba / music:
Boris Tchaikovski
montaža / editing:
Claire Atherton
zvok / sound:
Pierre Mertens, Didier Pécheur
produkcija / production company:
Lieurac Productions 30, Rue du Chateau d'Eau F 75010 Paris
tel: 33-1/44.52.06.06
fax: 33-1/44.52.07.60
koprodukcija / co-production:
Paradise Films, RTP, RTBF, CBA; in association with LA SEPT/ARTE & the Polish Radio and Television.
prodaja / sales:
Lieurac Productions
festivali / festivals
Toronto, Montréal, Lugano, Chicago, Haifa, Festival dei Popoli, St. Francisco, Berlin, Melbourne, Wellington, ...
nagrada / award:
Prize for Best Research - Festival dei Popoli (Italija)
filmografija / filmography:
Saute ma ville, 1968 Hotel Monterey, 1972 La Chambre, 1973 Je, tu, il, elle, 1974 Jeanne Dielman..., 1975 News from Home, 1976 Les Rendez-vous d'Anna, 1978 Dis-moi, 1980 Toute une nuit, 1982 Les Années 80, 1983 L'Homme la Valise, 1984 Un Jour Pina m'a demandé, 1984 J'ai faim, j'ai froid, 1984 Golden Eighties, 1985 Letters Home, 1986 Le Marteau, 1986 Mallet-Stevens, 1986 Histoires d'Amérique, 1988 Nuit et Jour, 1991 D'Est, 1993

Nekje tam, kjer je bila nekoč takoimenovana Vzhodna Nemčija. Pozno poletje. Odprto okno. Drevesa. Mimo vozeči avtomobili. Pogled objame pokrajino. Tako se pričinja pot proti Vzhodu, začetna sekvenca adagia Chantal Akermanove "Z Vzhoda." Ona je tujka, potuje sama. Jezika, ki ga govorijo, ne razume; zanjo je le zvočni zapis poti. Ničesar ne opremi s pripombami, ne analizira, ne razlaga. Želi si samo videti, slišati in zabeležiti podobe in zvoke tistega, kar se je dotakne in jo vodi "skozi svet, ki je ob svoji smeri in diha z ozračjem 'povojnega bivanja', v katerem se zdi vsak preživet dan svojevrstna zmaga." Akermanova snema čas in prehajanje. Kamera sprehajalsko zdrsnje vzdolž razsežnih pastoralnih krajin, skozi ulice mest, mimo dolgih vrst čakajočih, ob železniški postaji, skozi plesno dvorano, mimo radovednih množic, tu in tam očitajoč pogled, predvsem pa vdanost v usodo. Videti je, kot bi vse prežemala melanholična otožnost. Potem se kamera med ljudmi, sredi enoličnega, natančnega, dolgotrajnega pogledovanja od strani, ustavi in razkrije obraz, žensko, morda notranjost kakšnega prostora. Potovanje, ki mu poudarek dajejo obrazi, tako "drugačni od prevladujoče uniformnosti valovanja množic, tako nedotaknjeni...obrazi, ki izničijo občutek oropnosti, bivanja na robu obupa." (Akerman) "Aria de la suite violoncelle" Borisa Čajkovskega zazveni v interpretaciji Natalije Čekovske. Zunaj je temno in mrzlo. Ruska prestolnica. Zima je na vrhuncu. Konec.

"Pripovedna moč in izvirnost, primerljiva z Godardom in Fassbinderjem opozarja, da je Chantal Akerman najpomembnejša evropska režiserka svoje generacije." (J. Hoberman, *The Village Voice*) Chantal Akerman (rojena v Bruslju, l. 1950) je svoj igrani prvenec "Hôtel Monterey" režirala v New Yorku, kjer se je seznanila z ameriškim eksperimentalnim filmom. V filmu "Je, tu, il, elle" (posnet 1974) je svojo značilno filmsko govorico še bolj izoblikovala. Namesto klasične montaže časa uporablja navidezen realni čas. V tem pogledu velja "Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles" (posnet 1975), ki prikazuje tri zaporedne dneve v življenju gospodinje in občasno prostitutke, za njen najboljši film. Čas in položaj ženske v družbi sta temi, nauzoči v vseh njenih delih.

Somewhere in what was once called East Germany. Late summer. An open window. Some trees. Cars passing by. A landscape unfolds. This is the point of departure of an eastward journey, the opening movement of Chantal Akerman's adagio *From the East*. She's a stranger, travelling without a guide. She doesn't understand the languages spoken; they become the music of the soundtrack. She doesn't comment, analyse or explain. She just wants to see, listen and record the images and sounds of everything that moves her in a "disorientated world which gives you this post-war impression, where each passing day seems to be a victory." Akerman is filming time and transition. At a walking pace the camera slides along vast pastoral landscapes, along the streets of cities. Passing by long lines of waiting people, a train station, a dance hall, passing by staring crowds, sometimes a look of reproach, but mostly of resignation. Everything seems to breathe a melancholic tristesse. And then, in the middle of the crowd, in the middle of these uniform, minute, long lateral movements, the camera stops to reveal a face, or a woman, or an interior. Travellings punctuated by faces that "express something untouched and often the contrary of that striking uniformity of the movement of the crowds (...) faces that erase that feeling of loss, of being on the verge of despair" (Akerman). Natalia Chakhovskaia interprets Boris Tchaikovsky's *Aria de la suite pour violoncelle*. Outside it's cold and dark. The Russian metropolis. Midwinter. Finis.

"Comparable in force and originality to Godard or Fassbinder (...) Chantal Akerman is arguably the most important European director of her generation" (J. Hoberman, *The Village Voice*). Chantal Akerman (born in Brussels in 1950) directed her first feature *Hôtel Monterey* in New York, where she had discovered the work of the American experimental cinema. In *Je, tu, il, elle* (1974) she elaborated her characteristic cinematographic language. Instead of applying the classical cut-up of time, she films in quasi-real time. In this respect *Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles* (1975), in which she shows three consecutive days in the life of an (occasionally prostituting) housewife, is considered by many to be her masterpiece. Time and the female condition have continued to be the central motifs throughout her work.

Dokumentarci
Documentary

Z VZHODA FROM THE EAST

Francija/Belgija/Portugalska/Poljska, 1993, 110 minut, 16mm (Poljščina, Ruščina)



ROUTE ONE/USA

režija / directed by:

Robert Kramer

producent / producer:

Les Films d'Ici

fotografija / photography:

Richard Copans, Robert Kramer

glasba / music:

Barre Phillips

montaža / editing:

Guy Lecomte, Robert Kramer, Pierre Choukroun, Claire Laville, Keja Kramer

zvok / sound:

Olivier Schwob

igra / cast:

Paul Mc Isaac

produkcija / production company:

Les Films d'Ici 12, rue

Clavel F 75019 Paris

tel: 33-1/44.52.23.23

fax: 33-1/44.52.23.24

koprodukcija / co-production:

LA SEPT, Channel Four, RA13

prodaja / sales:

Les Films d'Ici

nagradi / awards:

The Mayor's Award, Yamagata Festival (Japonska) Special Mention, Festival dei Popoli (Italija)

filmografija / selected filmography:

Faln, 1965 In the Country,

1966 The Edge,

1967 Ice, 1967 People's

War, 1969 Milestones,

1975 Scenes from the

Class Struggle in Portugal,

1977 Guns, 1980 A

Toute Allure, 1982 La

Peur, 1983 Notre Nazi,

1984 Diezel, 1985 Doc's

Kingdom, 1987 Route

One/USA, 1989 Berlin,

1990 Starting Place/Point

de Départ, 1993

Po skoraj desetih letih se je ameriški neodvisni filmski ustvarjalec Robert Kramer vmlil v ZDA ("Tam nisem doma"), s kamero in igralcem, ki mu je ime Doc (igra ga njegov prijatelj Paul McIsaac). V štirih urah večpomenske vožnje po ameriški avtocesti št. 1 prepotujemo razdaljo od kanadske meje do Key Westa na skrajnem jugu Floride. Avtocesta je svojevrstna aorta, ki poteka vzdolž ameriške celine ob vzhodni obali in je neskončno oddaljena od Amerike, kakršno poznamo iz medijev. Kramerjevo dokumentiranje nam jo prikaže kot veliko kompleksnejšo, razdrobljeno deželo, ki človeka zbega - gre, skratka, za kvintesenco prave Amerike, ki povsem nasprotuje dozdevni resničnosti, kot jo proizvaja Hollywood. Robert in Doc ugotavljata hudo škodo, ki jo je deželi povzročilo desetletno obdobje Reaganove administracije, vendar to ni prazen opis propadajoče družbe, saj Kramer zavrača tudi hollywoodski stereotip žrtve. Odkritosrčno in spoštljivo se srečuje z ljudmi - ki ohranjajo svoje dostojanstvo in skušajo iz vsega narediti najboljše, kar znajo in zmorejo ne glede na pomanjkanje, nemožne ali brezizhodne življenjske situacije - jim prisluhne in se z njimi pogovarja, ne da bi pravzaprav beležil njihovo osebno zgodbo. "Route One/USA" namreč ne vodi le skozi prostor, temveč potuje tudi skozi čas. Ob cesti je vse polno spomenikov, muzejev, okamnele zgodovine, ostankov preteklosti. Skriti pomen teh ožvi ob sočasnem primerjanju z zgodbami posameznikov, kakršna sta direktor in glavni junak. Ko Doc stoji pred enim od maloštevilnih govorečih kamnov Združenih Držav, spomenikom padlim v Vietnamu, pravi takole: "Sploh ni bilo tako. Bilo je...resnično."

Zgodnja dela Roberta Kramerja so povezana z razvojem ameriške kontrakulture šestdesetih let. "In the Country" (1966), "The Edge" (1967) in "Ice" (1969) so miniaturne produkcije, posnete z minimalnimi sredstvi, in obravnavajo nekonformistično mladino, ki se posveča razrednemu boju nove levece. Drugače povedano, Kramer predstavlja pogled na "ameriški način življenja" iz drugačnega zornega kota. V svojem militantnem protivojnem poročilu "People's War" (1969), ki ga je posvetil Ho Chi Minhu, odkrito stopa na stran vietnamskega ljudstva. "Milestones" (1975) je portret življenja post-revolucionarnih generacij po letu '68 v komunah. Ko se je alternativa pričela umikati prevladni nove politike, se je Kramer odpravil živeti in delati čez Atlantik, v Evropo, in kot avtor, ki ga v francoskih cinefilskih krogih zelo cenijo, našel prostor med evropskimi filmskimi ustvarjalci. Napisal je scenarij za "Stand der Dinge" (Stanje stvari) Wima Wendersa in režiral lepo število manj znanih filmov in videov. Film "Doc's Kingdom" (posnet l. 1987) končuje avtorjevo prehodno obdobje. S Paulom McIsaacom ga je posnel na Portugalskem, v njem pa generaciji šestdesetih let prvič namenja pogled nazaj in skuša med drugim odgovoriti na vprašanje, kaj se je zgodilo z likom, ki ga je v filmu "Ice" predstavil kot vodjo subkulturnega gverilskega gibanja. "Route One/USA" je v tem pogledu korak naprej, proč od propada neke generacije. Kramer je pozneje nadaljeval z neizprosnim retrospektivnim pristopom. Enoumi film "Berlin", kjer ni montažnih rezov, je pravzaprav avtorjev monolog v neogrevani hotelski kopalnici v Berlinu po padcu zidu, posnet l. 1990 v času stopnjevanja zaluske krize. Z zadnjim filmom "Starting Place/ Point de Départ" (1993) se vrača v jugovzhodno Azijo - tja, kjer je nastal film "People's War".



Dokumentarci
Documentary

CESTA ŠT. 1/ZDA
ROUTE ONE/USA

Francija/V.B./Italija, 1989, 240 minut (Angleščina)

For the first time in almost a decade, the American independent filmmaker Robert Kramer went back to the US ("not home"), accompanied by his camera and an actor, Doc (his friend Paul Mclsaac). *Route One's* four-hour journey takes us on a multi-stage tour along US 1, all the way from the Canadian border to Key West at the southern tip of Florida. The route of the title is a kind of aorta defining US East-coast heartland, obviously far away from that other, mediated America familiar to all of us. The country documented by Kramer is much more complex, confusing and fragmented - in short, the quintessence of the real America, serving as an antipode to the virtual country generated by Hollywood. Robert and Doc diagnose serious havoc wreaked upon this society by almost ten years of Reaganism. But this is no sterile report on a society in decay; Kramer doesn't buy that other Hollywood-stereotype, the victim. With integrity and respect he meets, listens and interacts with people, who - no matter how deprived, desperate or miserable their situation - keep their dignity and try to make the best, not incidentally writing their personal history. For apart from its journey through space, *Route One/USA* also travels in time. The road is full of monuments and museums, petrified history, fossils of the past, but these only get their true meaning when they are measured along the time-line of personal histories, including those of the director and the main character. Standing in front of one of the few talking stones of the US, the Viet Vet Memorial, Doc utters the words: "It wasn't like that. It was... real."

Robert Kramer's early work is entirely linked to the American counterculture of the 1960's. *In The Country* (1966), *The Edge* (1967) and *Ice* (1969) are all micro-scale, no-budget productions dealing with non-conformist youth engaged in the new-Left class struggle. Kramer represented the reverse angle, so to speak, of the American Way of Life. In his militant anti-war newsreel *People's War* (1969), dedicated to Ho Chi Minh, he outspokenly chooses the side of the Vietnamese people. In *Milestones* (1975) he portrays the communique of the post-'68 generation. With the fading of alternative live-styles and the consolidation of the new political order, Kramer crossed the Atlantic to live and work in Europe. Widely appreciated in French cinephile circles he found his place in the European cinema. He wrote the script for Wim Wenders' *Stand der Dinge* (The State of Things) and directed a number of less remarkable films and videos. But it's with *Doc's Kingdom* (87) that this transition period seemed to end. Shot in Portugal with Paul Mclsaac, *Doc's Kingdom* is his first look back at the generation of the 1960's, answering - among other questions - what became of the character, depicted as the leader of the underground guerrilla-movement in *Ice*? In this respect, *Route One/USA* is a step forward, beyond the boundaries of generational bankruptcy. Later, though, Kramer continued his merciless retrospective look. In *Berlin* (1990) he filmed himself in an uninterrupted one hour take, carrying out a monologue in a chilly hotel bathroom in Wall-less Berlin at the time of tension building in the Gulf. In his last film *Starting Place/Point de Depart* (1993) he goes back to Southeast Asia, revisiting the locations of *People's War*.



THE WAR ROOM

režija / directed by:
DA Pennebaker, Chris Hegedus
producent / producer:
R.J. Cutler, Wendy Ettlinger, Frazer Pennebaker
fotografija / photography:
Nick Doob, DA Pennebaker, Kevin Rafferty
montaža / editing:
Chris Hegedus, Erez Laufer, DA Pennebaker
zvok / sound:
Charles Amot, David Dawkins, Chris Hegedus, Judy Karp
nastopajo / featuring:
James Carville, George Stephanopoulos, Bill Clinton, and the entire War Room crew...
produkcija / production company:
Pennebaker Associates
262 W 91 New York City, New York
prodaja / sales:
Jane Balfour Films Burghley House 35 Fortress Road London NW5 1AD England
tel: 44-71/267.53.92
& 586.34.43
fax: 44-71/267.42.41
festivali / festivals:
Berlin, Jerusalem, New Zealand, Taormina, Rio, Gent,...
filmografija / selected filmography:
(DA Pennebaker:) Day-break Express Dont Look Back Monterey Pop Keep on Rockin' Ziggy Stardust and the Spiders from Mars (DA Pennebaker & Chris Hegedus:) Town Bloody Hall The Energy War Elliot Carter at Buffalo DeLorean Rockaby Dance Black America Depeche Mode 101 Jerry Lee Lewis - History of Rock & Roll

Kaj je tako posebnega v tej sobi?" je vprašal poročevalec TV-mreže CNN. "To, da ne morete noter", mu je odvil George Stephanopoulos. Dobrodošli v ameriško predsedniško kampanjo l. 1992. "The War Room" nas popelje v zakulisje, na "skrit" ogled uspešnega tekmovanja Billa Clintona za najvišjo funkcijo ameriške supersile. Gre za neznansko zanimiv vpogled v najpopolnejši, najbolj prebrisan, pronicljiv in zabaven politični ustroj, kar jih je kdaj bilo. Osrednji figuri filma sta moža, ki Clintonovo ladjo krmarita že od začetka: James Carville, ognjevit, karizmatičen gostobesednež z Juga, ki vodi kampanjo z mešanico južnjaške očarljivosti in strastne neustavljivosti; George Stephanopoulos, vedno na snemanje pripravljeni diplomant univerze Rhodes, ki v vlogi vodje za stike umirjeno in prepričljivo usmerja delo osebja h končnemu cilju, k izvolitvi. Hegedus in Pennebaker s kamero sledita obema sijajnim načrtovalcema od večera pred preliminarnimi volitvami v New Hampshireu, skozi napade na Clintonovo dobro ime, konvencijo demokratov, debate z Georgem Bushem in Rossom Perotom, do živčne vojne zadnjih dni in končno samih volitev, ko je postajalo vse manj jasno, komu bodo volilci dali svoje glasove. "The War Room" je privlačna in poučna zgodba o tveganju, dogodivščina dveh presenetljivih osebnosti, pripoved o ogromnih naporih, odločnosti in volji, potrebni za vodenje in zmago v sodobni politični kampanji.

L. 1959 se je D. A. Pennebaker pridružil skupini filmskih ustvarjalcev "Drew Associates", ki sta jo organizirala Robert Drew in družba Time Incorporated z namenom spodbuditi uporabo filma na področju novinarstva. S serijo "Living Camera" so skupaj z drugimi priznanimi filmskimi ustvarjalci, kot sta Richard Leacock in Albert Maysles, v dokumentarno zvrst unesli revolucionarne spremembe. V petih letih je Pennebaker s sodelavci izoblikoval to, kar poznamo kot "cinema verité", neusiljivo neposreden stil dokumentiranja, ki je opustil dotlej standardno prakso dodatno nasnetega spremnega komentaja, da bi dogajanje beležili tako, kot se dogaja, in se pri tem čim bolj ognili režiji. Pennebaker v šestdesetih letih (pa naj gre za sodelovanje z Drew Associates ali z Richardom Leacockom) ni obravnaval le politične arene. Z "Jane" je zabeležil prvi broadwayski nastop Jane Fonda; "You're Nothing 'till Somebody Loves You" je posnetek izleta v Millbrook, k Timothyu Learyu. L. 1965 sta Pennebaker in Leacock pričela snemati "Don't Look Back", "dokumentarec" o Bobu Dylanu, ki velja za enega temeljnih filmov o rock glasbi in živahnem razraščanju kulture mladih iz šestdesetih let. Pennebaker je zatem zabeležil dogajanja na rock sceni s filmi "Monterey Pop" (Jimmy Hendrix je takrat zažgal svojo kitaro), "Keep on Rockin'" (z Bo Diddleyem, Chuckom Beryem, Jerry Lee Lewisom) in "Ziggy Stardust and the Spiders from Mars" (z Davidom Bowiejem). "The Energy War" (posnet l. 1977) je peturna politična limonada o bitki predsednika Carterja s Kongresom za sprostitev predpisov glede zemeljskega plina, nastala v sodelovanju z Chrisom Hegedusom in Pat Powell. Chris Hegedus in D. A. Pennebaker sta s skupnim delom in pristopom, ki vključuje tako novinarske kot biografske in zgodovinske elemente, dokumentirala obsežen del ameriškega načina življenja - od politike do plesa, od rock'n'rolla do Samuela Becketta - in ujela na filmski trak neponovljiva družbena dogajanja in zgodovinsko ter umetniško pomembne delce ameriške kulture.



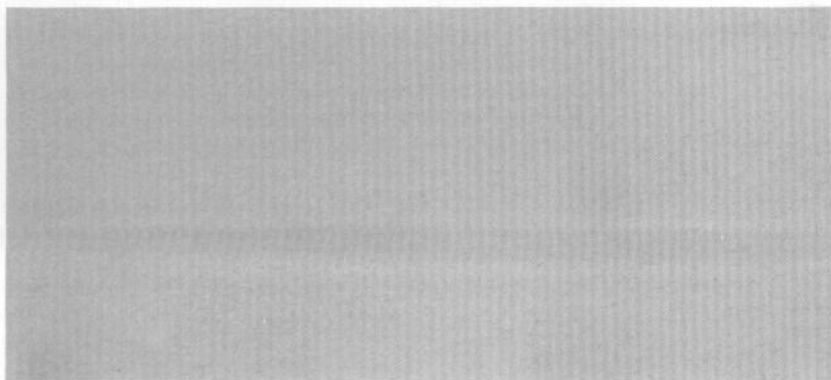
Dokumentarci
Documentary

VOJNI SALON THE WAR ROOM

ZDA, 1993, 96 minut, 35mm (Angleščina)

What's so special about the War Room?" asked a CNN reporter. "It's so special because you're not allowed to go in there", replied George Stephanopoulos. Welcome to the 1992 American presidential campaign. *The War Room* takes us behind the scenes for a fly-on-the-wall view of Bill Clinton's successful bid for the highest office of this "superpower." It's an endlessly fascinating look inside the shrewdest, funniest, and the most sophisticated political machine ever. At the centre of *The War Room* there are two men who guided Clinton's ship from the campaign's beginning: James Carville, the fiery, charismatic, expletive-spewing "Ragin' Cajun" who manages the campaign with a mixture of Southern charm and unrelenting passion; and George Stephanopoulos, the camera-ready Rhodes Scholar who, as communications director, calmly but surely mobilises his staff to score the ultimate goal: the presidency. Hegedus' and Pennebaker's camera follows these two masterminds from the eve of the New Hampshire primary elections, through assaults on Clinton's reputation, the Democratic Convention, the debates with George Bush and Ross Perot, to the final, nail-biting days leading up to the election itself, when it seemed less and less certain whom the voters would choose. *The War Room* is a compelling and enlightening adventure story about two remarkable men and the monumental effort, determination and chutzpah required to conduct - and win - a political campaign in this age.

In 1959, D.A. Pennebaker joined the Drew Associates, a group of film-makers organised by Robert Drew and Time Inc., dedicated to furthering the use of film in journalism. Including other noted filmmakers like Richard Leacock and Albert Maysles, Drew Associates revolutionised the documentary form with their "Living Camera" series. Over the course of five years, Pennebaker and his colleagues would establish and define what has become known as "cinema vérité" or "direct cinema", an unobtrusive "you-are-there" style of documentary that rejected the standard practice of voice-over narration in favour of recording events as they happened, with as little direction from the film-maker as possible. Pennebaker's film subjects in the 60s, both with Drew Associates and with Richard Leacock, were not restricted to the political arena: Jane documented the Broadway debut of Jane Fonda; and *You're nothing 'Till Somebody Loves You* featured a trip to Timothy Leary's Millbrook. In 1965 Pennebaker-Leacock started working on a documentary on Bob Dylan, *Dont Look Back*. This first "rockumentary" is today considered to be one of the seminal films made about rock music and the burgeoning 1960's youth culture. Pennebaker continued to film the rock scene in *Monterey Pop* (with Jimi Hendrix setting his guitar on fire), *Keep on Rockin* (with Bo Diddley, Chuck Berry and Jerry Lee Lewis), and *Ziggy Stardust and the Spiders from Mars* (David Bowie). In 1977 Chris Hegedus teamed up with Pennebaker and Pat Powell to make *The Energy War*, a five-hour PBS political soap-opera on President Carter's long fight with Congress to deregulate natural gas. Their further collaborations form an impressive volume of Americana; from politics to dance, from r'n'r to Samuel Beckett, the work of D.A. Pennebaker - Chris Hegedus tandem combined elements of journalism, documentary, biography, performance and history to capture unique sociological events and significant elements of cultural and artistic history.



BERUF NEO-NAZI

režija / directed by:
Winfried Bonengel
scenarij / script:
Winfried Bonengel
producent / producer:
Andrea Hoffmann, Klaus
Loeser
fotografija / photography:
Johann Feindt
montaža / editing:
Wolfram Kohler
zvok / sound:
Paul Oberle, Ronald Go-
hlke
produkcija / production
company:
OST-Film
tel: 49-331/76.751
fax: 49-331/77.974
koprodukcija / co-produc-
tion:
Hoffmann & Loeser Pro-
duktion
prodaja / sales:
UNIDOC film & video Os-
loer Strasse 99/7 D
13359 Berlin
tel: 49-30/493.29.55
fax: 49-30/493.30.72
festivali / festivals
Potsdam, Viennale, Kopen-
hagen, Marseille, Sydney,
Jerusalem, Galway
filmografija / filmography:
L'Erreur, 1986 Die An-
weisung, 1987 La mache
au ventre, 1988 Quand le
mine meurt, 1988 Ma
copine, 1989 Petite Illu-
sion, 1990 Petite Illusion
3876, 1991 Dokumentar-
film über Neonazis in
Deutschland, 1991 Neo-
nazis in Kroatien, 1992
Wir sind wieder da, 1992
Beruf Neonazi, 1993 Er
war der Führer von Ber-
lin, 1993 Die Abrechnung
- Ein Neonazi steigt aus,
1993

Dokumentarec o 27-letnem Ewaldu Althansu, enem od ideologov in aktivistov nemške neonacistične scene. Režiser Winfried Bonengel spremlja imenovanega demagoga v Toronto, Auschwitz, München in skozi novo-pridružene zvezne dežele republike Nemčije. Film pripoveduje, kako neonacisti delujejo in se povezujejo, ter osvetljuje delček globalno razporedene mreže pripadnikov skrajne desnice. V nasprotju s prijaznim obrazom fašizma, katerega strup je navzoč vsepovsod, nedvomno tudi v takoimenovanem demokratičnem, strpnem, "protifašističnem" zdravorazumskem mišljenju "moralne" večine, lahko neonacistično ksenofobično retoriko spregledamo takoj. Bonengel samo poudari, da gre za dobro organizirane zlikovce, ki se celo urijo skupaj s sebi podobnimi hrvaškimi paravojaškimi enotami iz Bosne. Ti fantje že ne bodo prevzeli oblasti, vendar so na oblasti njihove ideje, površno skrite za krinko "človekoljubja".

Winfried Bonengel je študiral na gledališki akademiji v Münchnu. L. 1988 je diplomiral na inštitutu za fotografijo in film v Parizu. Živi in dela v Parizu in zadnja štiri leta spremlja dvig nemške skrajne desnice in njeno mednarodno razvejanost. Na to temo je posnel več dokumentarnih filmov.

A documentary about 27 year-old Ewald Althans, one of the ideologists and activists of the German neo-Nazi scene. Director Winfried Bonengel follows this demagogue to Toronto, Auschwitz, Munich and the new German federal states. The film shows how they operate and co-ordinate their activities and illuminates a corner of the global network of extreme right activists. Unlike "friendly fascism" - whose hidden venom is present everywhere, certainly in the so-called democratic, tolerant, "anti-fascist" common sense of the "moral" majority - the neo-nazi xenophobic rhetoric is basically self-explanatory. Bonengel merely underlines that these are the bad guys, that they are quite well organised, that they even "practice" with their congenial paramilitary Croatian fellows in Bosnia. Of course these are not the guys who will come to power. Slightly "humanised", it's their ideas which are in control.

Winfried Bonengel studied Theatre Sciences at the LMU in Munich. In 1988 he graduated at the IDHEC in Paris. For the past four years he has been following the rise of the German extreme right and its international connections, resulting in a number of documentaries on this theme. Bonengel currently lives in Paris.

BERUF NEO NAZI

Ein Film von Winfried Bonengel 83 min. 16mm, 16mm



Dokumentarci
Documentary

POKLIC NEONACIST
PROFESSION NEO-NAZI

Nemščina, 1993, 83 minut, 16mm (Nemščina,
Angleščina)

VIDEOGRAMME EINER REVOLUTION

režija / directed by:
Harun Farocki, Andrei
Ujica
scenarij / script:
Harun Farocki, Andrei
Ujica
producent / producer:
Harun Farocki
montaža / editing:
Egon Bunne
produkcija / production
company:
Harun Farocki Filmproduktion
Holsteinische Strasse
2 D 10717 Berlin
tel & fax: 49-30/87.28.67
koprodukcija / co-production:
Bremer Institut Film/
Femsehen
prodaja / sales:
Harun Farocki Filmproduktion
festivali / festivals
Locamo, Rotterdam, Berlin,
filmografija / selected filmography:
(Harun Farocki:) Die
Worte des Vorsitzenden,
1967 Ihre Zeitungen,
1968 Nicht Ischbares
Feuer, 1969 Die Teilung
aller Tage, 1970 Eine Sa-
che, die sich versteht,
1971 Der Aerger mit den
Bildern, 1973 Zwischen
zwei Kriegen, 1978 Zur
Ansicht Peter Weiss, 1979
Der Geschmack des Le-
bens, 1979 Etwas wird
sichtbar, 1982 Jean-Marie
Straub et Danielle Huillet
drehen einen Film nach
Franz Kafkas Amerika,
1983 Peter Lorre: das dop-
pelte Gesicht, 1984 Wie
man sieht, 1986 Bilder
der Welt und Inschrift des
Krieges, 1989 Leben
BRD, 1989 Videogramme
einer Revolution, 1992

Od berlinskih novembrskih dni je minilo komaj nekaj tednov, ko smo bili na malih zaslonih priče še eni revoluciji. Bukarešta, 21. decembra, l. 1989: Ceausescu z balkona centralnega komiteja komunistične stranke govori množici. Televizija dogajanje prenaša "v živo". Le šest dni pozneje, proti koncu božičnega dneva "Svobodna Romunska TV" - državna televizijska postaja z novim imenom - prenaša smrtno obsodbo romunskega "conducatorja" in njegove soproge. Pet dni - 120 ur nenehne prenašanja, vizualna produkcija več sto kamer. Kaj smo v resnici videli na teh podobah? O čem pripovedujejo? V filmu "Videogramme einer Revolution", ki je zastavljen kot avdiovizualni esej o sredstvih javnega obveščanja, si Farocki in Ujica prizadevata za vpogled v TV posnetke revolucije, pri čemer ju ne zanima tisto, kar se je - ali bi se lahko - zgodilo v zakulisju. Analizirata prve negotove korake dobro znanega nosilca moči (državna televizija), kaos podob, ki sledi, pa tudi nastajanje podobe novih struktur moči (spet državna televizija). Avtorja pravita takole: "V vsakem obdobju so imela prevladujoča sredstva umetniškega izražanja odločilen vpliv na zgodovino, kar je, denimo, v sodobni Evropi popolnoma očitno. (...) Vemo, da dvajseto stoletje pripada filmu, vendar je proces prenosa zgodovine v podobe omogočil šele prihod videokamere, ki ponuja časovno daljše in bolj gibljivo spremljanje dogajanj. Če se zgodovina, seveda, sploh dogaja."

Harun Farocki, rojen na Javi l. 1944, je študiral na akademiji za film in televizijo v Berlinu. Od l. 1965 je posnel približno 70 filmov različnih žanrov. Od l. 1973 do l. 1984 je pisal za revijo Filmkritik. Njegovi filmi so večinoma sociološki ali politični eseji.

Andrej Ujica, rojen v Temišvaru l. 1951, je študiral književnost na univerzah v Temišvaru, Bukarešti in Heidelbergu. Od l. 1968 objavlja eseje in leposlovje v Romuniji, Franciji in Nemčiji. "Videogramme einer Revolution" je njegov prvi film.

Barely a few weeks had passed since Berlin's November Days when we witnessed the next televised revolution. Bucharest, 21st December: Ceausescu addresses the crowd from the balcony of the Central Committee. State television transmits live. Only six days later, at the end of Christmas Day 1989, Televiziunea Romana Libera - the same station with a new name - broadcasts the death sentence against the Conducator and his wife. Five days - one hundred twenty hours of non-stop broadcasting, visual production of hundreds of cameras. But what did we actually see on these images? What do these images tell us? In Videogramme einer Revolution, a kind of audio-visual essay on media, Farocki and Ujica examine this televised revolution, completely ignoring everything that might have happened - or did happen - off-screen. They analyse the first wobbling of the familiar image of power (State Television), the following image-chaos and how the image of the new power structures emerge (State Television). Ujica and Farocki: "The prevailing artistic medium of an Age has always had a determining influence on history. This is clearly the case with the Modern European Age. (...) We know that the twentieth century is filmic. But it is only with the advent of the video camera and the increased possibilities for lengthy and mobile recording it offers, that the process of filmification of history can be completed. Assuming that history takes place at all."

Harun Farocki, born in Java in 1944, studied at the Film and TV Academy in Berlin. Since 1965 he made about seventy films in various genres. From 1973 to 1984 he wrote for the film magazine Filmkritik. Most of his films are essays on sociological or political themes.

Andrej Ujica, born in Temesvar in 1951, studied literature at the University of Temesvar, Bucharest and Heidelberg. Since 1968 he has been publishing essays and fiction in Rumania, France and Germany. Videogramme einer Revolution is his first film.



Dokumentarci
Documentary

VIDEOGRAM NEKE REVOLUCIJE VIDEOGRAMS OF A REVO- LUTION

Nemčija, 1992, 107 minut, 16mm
(Romunščina, Angleščina)

RIEFENSTAHL - DIE MACHT DER BILDER

režija / directed by:

Ray Müller

scenarij / script:

Ray Müller

producent / producer:

Hans-Jürgen Panitz, Jacques & Dimitri de Clerq

fotografija / photography:

Walter A. Franke, Michel

Badour, Jürgen Martin, Ulrich

Jänchen, Horst

Kettner

glasba / music:

Ulrich Bassenge, Wolfgang

Neumann

montaža / editing:

Beate Köster, Vera Dubsik-

ova, Stefan Mothes

zvok / sound:

Thomas Bastian, Halmo

Sahliger

produkcija / production

company:

Omega Film Promenade-

platz 12 D 80333

München

tel: 49-89/22.55.88

fax: 49-89/29.41.80

koprodukcija / co-production:

Nomad Films, ZDF-ARTE,

Channel Four

prodaja / sales:

Films Transit Inc. 402

East Notre Dame Mont-

real, Canada H2Y 1C8

tel: 1-514/844.33.58

fax: 1-514/844.72.98

filmografija / filmography:

Cowboys der Luft, 1982

Wagnis mit der Phantasie,

1983 Nacht der Indios,

1985 Wüste Wege, 1987

Schritt ins All, 1988 Der

Unsichtbare Freund, 1991

The Wonderful, Horrible

Life of Leni Riefenstahl -

die Macht der Bilder, 1993

Videti je, da ima Leni Riefenstahl, ena najboljših propagandistk v zgodovini filma, za svoje najpomembnejše življenjsko opravilo ponovno pisanje zgodovine. Čeprav sama trdi drugače, zborovanja v Nurenbergu l.1934 ni zgolj dokumentirala, temveč je zgodovino preoblikovala s povzdigovanjem in mitologiziranjem nacističnih idej. Da je bila uspešna, je odveč poudarjati. In ne le takrat. L. 1952 ji je uspelo, da so jo oprostili odgovornosti: "Ni bila politično dejavna v korist nacističnega režima, zato ni razloga za kazen." Lep dosežek, ki pa ga je bilo moč ob njeni očitni nadarjenosti za mojstrsko slepljenje ljudi vendarle pričakovati. Po več kot dveh desetletjih modrega molčanja se je v javnost vmila s knjigo fotografij "The Last of the Nuba", kar je takoj izbrala za novo kozmetično popravljanje resnice. Tokrat je šla tako daleč, da je nacistično obdobje označila kot "za Nemčijo pomembna, a zatrta trideseta leta", čas, ko je ustvarila "dva izjemno pomembna dokumentarca". Spet je dosegla svoje: Leni Riefenstahl so odkrili na novo in najuglednejše filmske revije so njenemu delu posvetile veliko prostora. V sedemdesetih letih je bilo vseeno še vedno novozočih dovolj kritikov, ki so dobro poznali njene filme. Navsezadnje je bil takrat fašizem dokaj nesprejemljiv, revizionizem pa kot tema še ni stopil v ospredje. Esej Susan Sontag - "Fascinating Fascism", ki obstoj fašizma demistificira, je eno najboljših kritičnih pisanj tega obdobja. Dvajset let pozneje je napočil pravi trenutek. Zdaj devetdesetletna Riefenstahlova je javnosti lahko predstavila svojo najnovejšo, popravljeno različico, namenjeno takojšnji potrošnji. V moteče privlačnem, apologetsko zastavljenem triumem pogovoru z Rayem Müllerjem kar žari. Mojstrica propagande v akciji: zdaj je smela spregovoriti - in to zelo obširno - o tem, kako ji je kot umetnici šlo le za popolno natančnost in kakšno smolo je imela, da je počela to, kar je, v napačni deželi in ob napačnem času. Pa taborišča? Kajpada; kot vsi ostali pripadniki njene generacije ni o tem nič vedela - in to režiserka, ki priznava, da je za statiste v svojih filmih uporabljala taboriščne jetnike, kar je najbrž primer najbolj neverjetnega sprenevedanja pred kamero, čeprav ta film že tako krasi vse polno neresnic.

Njen ekstatični telegram *Führerju* l. 1940 ob padcu Pariza se je ohranil. Ko jo je Müller o tem povprašal (njegov seznam "nerodnih" vprašanj daje vtis, da jih je bolj kot želja po resnici obarval čut dolžnosti), je brez sence sramu pojasnila, da je bilo veselje, ki jo je bilo tedaj prevzelo, rezultat upanja na mir, na svetovni mir. Pričujoč filmski zapis ni pomemben zato, ker bi hotel povedati kaj novega o "čudovitem in strašnem" življenju Leni Riefenstahl (če izpustimo komaj zaznavno moteče dejstvo, da je članica Greenpeacea). Filma preprosto ne smete zamuditi - zato, ker osvetljuje mehanizme sodobnega geopolitičnega vzdušja, ki ta film sprejema. Navsezadnje živimo v Berlusconijevi dobi. Riefenstahlova - tako kot zgodovinski revizionizem - nič več ne potrebuje zagovarjanja; zdaj je v večini. Če vzamemo za primer Bosno, lahko trdimo, da je ves zahodni svet zavzel pozo, ki bi ji rekli "opravičilo Leni Riefenstahl": ko so se dogajale vse tiste gnusne reči, je bila daleč proč, "v hribih".

"Ta trapasti Hitler je morda res zavozil vojno, dokončno pa jo je dobila ona." (Marc Holthof v AS)

Ray Müller (1948) je študiral jezikoslovje in film na univerzah v Münchnu, Londonu in Montpelierju. Od l. 1974 naprej piše scenarije in režira igrane dolgometražne in dokumentarne filme.

Dokumentarci

Documentary

ČUDOVITO, STRAŠNO
ŽIVLJENJE LENI RIEFEN-
STAHL - MOČ PODOBE
THE WONDERFUL, HORRI-
BLE LIFE OF LENI RIE-
FENSTAHL

Nemčija/Belgija, 1993, 182 minut, 35mm
(Nemščina)



Rewriting history seems to be the leading, life-long preoccupation of one of the best propagandists in film history, Leni Riefenstahl. Her protests notwithstanding, she wasn't merely documenting the '34 Nuremberg rally, she was re-writing history, mythologizing and glorifying Nazi ideals. Needless to say, it worked. It worked many other times as well. In 1952, Riefenstahl succeeded in becoming "de-Nazified" with the verdict "No political activity in support of the Nazi regime which would warrant punishment". Quite an achievement -- although equally predictable, considering her evident talent as an illusionist of the first rank. After wisely staying out of the spotlight for two decades, Riefenstahl made her come-back with the publication of her photography-book *The Last of the Nuba*, the occasion for yet another face-lift. This time she went as far as to describe the Nazi era as "Germany's blighted and momentous 1930's", a period in which she made "two of the most remarkable documentaries". Again, she succeeded quite well in her objectives: Riefenstahl was "rediscovered", and a large number of tributes to her work were published in the most respected film-magazines. Unfortunately, during the 1970's there were still quite a number of critics who remembered her true features. Fascism, after all, was still relatively unpalatable, and revisionism was not yet a topic. One of the best essays from the period was Susan Sontag's demystifying essay "Fascinating Fascism". Twenty years later, however, the time seemed ripe. Riefenstahl, now over 90, could present the latest revised version, fit for public consumption. She blooms in Ray Müller's disturbingly fascinating three hour apologia. We see the master-propagandist at work; finally she can explain, and at length, what a great perfectionist artist she was, how unfortunate it was to have been working in the wrong country, at the wrong time, etc. The camps? Of course, like the rest of her generation she knew nothing of them - from a director who admits to having cast extras from these same camps this is perhaps the most breath-taking piece of on-camera hypocrisy in a film rife with them.

Riefenstahl's ecstatic 1940 telegram to der Führer, on the occasion of the fall of Paris, survives. Asked about it by Müller (whose list of "awkward" questions seems more dutiful than heartfelt), she explains with nary a hint of shame that her joy was in fact a direct product of her hope that peace - world peace - would follow. The importance of this film doesn't lie in its revealing of character; it doesn't reveal anything new about Leni Riefenstahl's "wonderful, horrible" life (beyond the faintly disturbing fact that she's a member of Greenpeace). What makes this film an absolute must is what it reveals about a contemporary geopolitical environment which renders the film acceptable. This, after all, is the Berlusconi Era. Like historical revisionism itself, Riefenstahl doesn't need defence anymore; she has prevailed. Concerning Bosnia, for example, the entire Western world has apparently adopted what can be termed as "Riefenstahl Defence": she was "in the mountains" when all those nasty things happened.

"That silly Hitler may have lost the war, she definitely won it" (M.Holthof in AS)

Ray Müller (1948) studied philology and film at the universities of Munich, London and Montpellier. Since 1974 he has been script-writer and director of full-length features and documentaries.

LE TOMBEAU DE ALEXANDRE

režija / directed by:

Chris Marker

scenarij / script:

Chris Marker

producent / producer:

Michael Kustow

fotografija / photography:

Chris Marker, Marina Goldovskaia, Pavel Aubier,

Christian Hirou

montaža / editing:

Chris Marker

zvok / sound:

Marina Goldovskaia

produkcija / production

company:

Michael Kustow Productions

koprodukcija / co-production:

Les Films de l'Astrophore,

LA SEPT-ARTE

prodaja / sales:

Jane Balfour Films Bur-

ghley House 35 Fortress

Road London NW5 1AD

England

tel: 44-71/267.53.92

☎ 586.34.43

fax: 44-71/267.42.41

filmografija / selected film-

mography:

Dimanche Pékin, 1956 Let-

tre de Sibérie, 1958 De-

scription d'un Combat,

1960 Cuba sil, 1961 Le

joli Mai, 1962 La Jetée,

1963 Si j'avais quatre Dro-

madaires, 1966 Loin du

Vietnam, 1967 A bientôt,

j'espère, 1968 La bataille

des dix millions, 1970

Les Mots ont un sens,

1970 Le fond de l'air est

rouge, 1977 Quand le

siècle a pris formes, 1978

Sans Soleil, 1982 A.K.,

1985 Mémoire de Si-

mone, 1986 L'Héritage de

la Chouette, 1988 Le

Tombeau d'Alexandre,

1993

Življenje ruskega filmskega režiserja Aleksandra Ivanoviča Medvedkina je tako neizbrisno vpisano v Rusijo dvajsetega stoletja, kot je kinematografija vtkana v svetovno zgodovino. Medvedkina, ki je bil v času oktobrske revolucije sedemnajstletnik in je med Stalinovimi moskovskimi procesi štel 36 let, ob njegovi smrti pa 53 let, je spravilo v grob šele evforično navdušenje Rusov nad perestrojko. Štiri leta po njegovi smrti mu je prijatelj in filmski ustvarjalec Chris Marker namenil teh šest posthumnih video-pisem. Gre za esej o življenju in deželi, podobah in zgodovini, umetnosti in politiki. Kot pravi George Steiner, nas ne obvladuje preteklost, pač pa podobe preteklosti. Medvedkin je proizvajal podobe; tako kot Eisenstein, ki nam je dal podobe Revolucije. Medvedkin, ki je žel občudovanje sodobnikov - Pudovkina, Raizmana in Dovženka, umetnosti ni ločeval od življenja. Trdno je zaupal v ideale oktobrske revolucije. Čas, ki ga je prebil v konjenici Rdeče armade med državljansko vojno, opisuje kot "najbolj fantastično obdobje" svojega življenja. Po vojni je bil kot general zadolžen za propagando Rdeče armade. Kinematografiji je, kot neločljivemu sestavnemu delu utopičnega projekta svoje domovine, posvetil vse življenje. Njegov "kino-vlak" je v zgodovini filma nekaj posebnega. Medvedkin je z ekipo potoval po Sovjetski zvezi in z vlakom, ki je bil filmski studio in kinodvorana obenem, filmsko umetnost približal ljudem in jih popeljal v kino. *Kraljestvo senc* (1. del) se je, žal, sprevrglo v *Sence nad kraljestvom* (2. del). Jasnost in pronicljivost Markerjeve filmske govornice izhaja iz osveženosti za povezovanje - in zato razkrivanje resnice, ki je skrita očem - podob, dejstev, zgodovine in življenja. Je bil sokrivec, naivnež, ali samo oportunist? Če gre verjeti Chrisu Markerju, gre v zgodbi o Medvedkinu za dramo pravega komunista v svetu zlaganih.

Chris Marker, rojen v Franciji l. 1921, je študiral filozofijo. V drugi svetovni vojni se je bojeval na strani francoskih upornikov. V petdesetih letih je za reviji *Cahiers du Cinema* in *Esprit* pisal eseje in članke. Takrat je pričel snemati svoje prve 8-mm filme. L. 1963 je izdal takrat prvi foto-roman "La Jetée". Kot asistent režije je sodeloval pri Resnaisovih filmih "Nuit et Brouillard" in "Les Statues Meurent Aussi"; je avtor številnih scenarijev (naj omenimo "A Valparaiso" Jorisa Ivensa), izdal pa je tudi dve knjigi fotografij o Japonski in Koreji. Velja za vodilnega francoskega ustvarjalca na področju dokumentarnega filma.

The life of Russian film director Alexander Ivanovitch Medvedkin was carved in Russia's twentieth century as inextricably as cinema is embedded in the same century's world history. Seventeen at the time of the October Revolution, thirty-six during Stalin's Moscow trials, fifty-three when Stalin died, Medvedkin didn't meet his own end until Russia was possessed by the euphoria of perestroika. Four years later his friend and film-maker Chris Marker wrote him these six posthumous video-letters. It's an essay about a life and a country, images and history, art and politics. George Steiner reminds us that it's not the past that dominates us, but the images of the past. Medvedkin was an image-maker, just like Eisenstein, who gave us the images of the Revolution. Admired by the contemporaries Pudovkin, Raizman and Dovzhenko, Medvedkin didn't separate art from life. He was a fervent believer in the ideals of the October Revolution. He describes his period in the Red Army Cavalry during the Civil War as "the most fantastic period" of his life. In the post-war period he was appointed general in charge of the Red Army Propaganda. Cinema was a life-project, inseparable from the utopian project of his country. Unique to the history of film, Medvedkin's "Kino-train" - an actual train/film-studio/movie theatre with which he and his crew travelled around the Soviet Union - brought cinema to the people and people to cinema. But *The Kingdom of Shadows* (part.1) became *The Shadows of the Kingdom* (part.2). The brilliance and lucidity of Marker's filmic letters is that he knows how to make connections between - and unveils the truth behind - images, facts, history and life. Was he an accomplice, was he naive or just an opportunist? For Marker, this was the drama of a true communist in a world of would-be communists.

Chris Marker, bom in France in 1921, studied philosophy. During the Second World War he fought in the French Resistance. In the 1950's he wrote articles and essays for the *Cahiers du Cinema* and *Esprit*. It was then that he started making his first 8mm films. In 1963 Marker created the ground-breaking photo-roman *La Jetée*. He was assistant director to Alain Resnais for *Nuit et Brouillard* and *Les Statues Meurent Aussi*, wrote a lot of scripts (including for Joris Ivens' *A Valparaiso*), and is the author of two photo-books on Japan and on Korea. Today he is considered to be one of the leading French documentary film-makers.



Dokumentarci

Documentary

POSLEDNJI BOLJŠEVIK THE LAST BOLSHEVIK

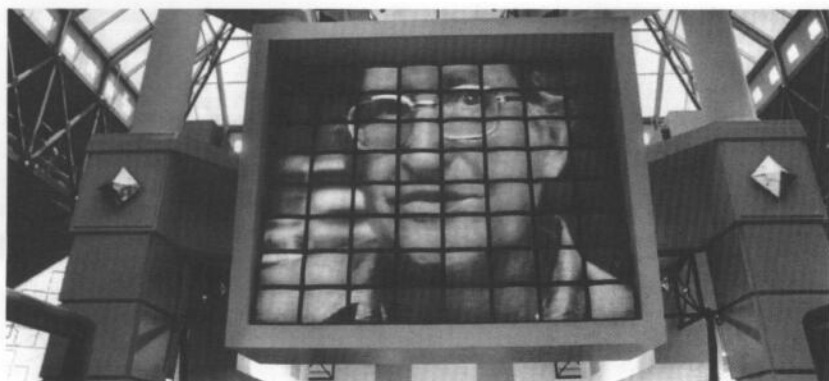
Francija/V.B., 116 minut, video (Ruščina, Angleščina)

MANUFACTURING CONSENT - NOAM CHOMSKY AND THE MEDIA

režija / directed by:
Mark Achbar, Peter Wintonick
scenarij / script:
Mark Achbar, Peter Wintonick
producent / producer:
Mark Achbar, Peter Wintonick, Francis Miquet, Adam Symansky
fotografija / photography:
Francis Miquet, Mark Achbar, Barry Perles, Ken Reeves,...
glasba / music:
Carl Schutz
montaža / editing:
Peter Wintonick
zvok / sound:
Gary Marcuse, Katharine Asals, Hans Oomes,...
festivali / festivals:
Montreal, Rotterdam,...
produkcija / production company:
Necessary Illusions Productions Inc. 10 Pine W., Ste. # 315 Montreal, Quebec Canada, H2W 1P9
tel: 1-514/287.73.37
fax: 1-514/287.76.20
koprodukcija / co-production:
National Film Board of Canada; in association with: Vision/TV, Humanist Broadcasting Corp., YLE-TV2, NRK, SBS
prodaja / sales:
Films Transit Inc. 402 East Notre Dame Montreal, Canada H2Y 1C8
tel: 1-514/844.33.58
fax: 1-514/844.72.98

Eden najpomembnejših jezikoslovcev, filozof, politični aktivist in vodilni ameriški oporečnik Noam Chomsky je v pričujočem dokumentarnem zapisu predstavljen tudi kot kontroverzna in moralno pokončna osebnost. "Manufacturing Consent" - naslov je povzet po eni njegovih najbolj znanih knjig - mu sledi v Kanado, na Japonsko, v ZDA in Evropo ter priča o njegovem neutrudnem oporekanju javnosti in tisku. Dinamična lepljenka provokativnih arhivskih zapisov in novih posnetkov ima dva dela. Prvi obravnava njegovo analizo medijev in posebno pozornost, ki jo je Chomsky namenil teoriji in praksi propagande v demokratičnih družbah. Pri tem razkriva dejansko manipuliranje s smericami poročanja v sredstvih javnega obveščanja. Grozodejstva, ki jih je zakrivil Pol Potov režim, so znana vsemu svetu; kdo pa ve za genocid, ki so ga indonezijske oblasti ob pomoči ZDA zagrešile na Vzhodnem Timorju? Gre pač za še en primer nadzora mišljenja, kot ga izvaja "svobodni tisk". Takih primerov je seveda veliko. V drugem delu, imenuje se - "Activating Dissent" (Vzpostavljanje nesoglasja) Chomsky razmišlja, da bi medije lahko demokratizirali s tem, da bi državljanom omogočili polnejše sodelovanje v družbenem in političnem življenju - tako, da bi se najprej lotili "izobraževanja za intelektualno samo-obrambo".

A pre-eminent linguist, philosopher, political activist and America's leading dissident, Noam Chomsky is also revealed in this documentary as a controversial and moral man. *Manufacturing Consent*, which takes its title from one of Chomsky's best-known books, trails him through Canada, Japan, the United States and Europe and bears witness to his obviously tireless challenging of the public and the press. This dynamic collage of provocative archival material and new film footage is divided into two parts. The first highlights Chomsky's analysis of the media and his focus on the theory and practice of propaganda in democratic societies. Chomsky reveals a de-facto blinkering of major media organs. We all heard about the atrocities committed by the regime of Pol Pot, but who has heard of the US-supported genocide committed by the Indonesian authorities in East-Timor? For Chomsky this is just another example of thought control by the "free press". Needless to say, other examples abound. "Activating Dissent", the second part of the film, shows Chomsky considering how the media can become more democratic, offering citizens greater participation in social and political life by undertaking "a course of intellectual self-defence".



Dokumentarci
Documentary

PROIZVAJANJE SO-
GLASJA: NOAM CHOM-
SKY IN MEDIJI
MANUFACTURING CON-
SENT - NOAM CHOMSKY
AND THE MEDIA

Kanada, 1992, 165 minut, 16mm (Angleščina)

ROGER AND ME

režija / directed by:
Michael Moore
scenarij / script:
Michael Moore
producent / producer:
Michael Moore
fotografija / photography:
Christopher Beaver, John
Prusak, Kevin Rafferty,
Bruce Schermer
montaža / editing:
Wendy Stanzler, Jennifer
Beman
zvok / sound:
Judy Irving
nastopajo / featuring:
Pat Boone, Anita Bryant,
Miss America, Bob
Eubanks, Ronald Reagan,
Roger Smith, Michael
Moore, a.o.
produkcija / production
company:
Dog Eat Dog Films
prodaja / sales:
Wamer Bros.
tel: 061/310.270
fax: 061/316.242

Smešen, sarkastičen, tragikomičen, never-jeten - to je le nekaj pridevnikov, ki bi jih lahko uporabili ob upodobitvi mesta Flint (država Michigan, ZDA). Nagel vpogled Michaela Moora v zgodovino svojega rojstnega kraja, s katerim so povezani tudi začetki koncema General Motors (GM) prebudi spomine na zlata leta mesta. To so bili časi Cadillacov in Chevroletov, Pata Boona in večno nasmejanih, v blagostanju živečih delavcev združene ameriške avtomobilske industrije, ki so skrbeli za razcvet "ameriškega sna". Posledice odločitve predsednika GM, Rogerja Smitha, ki je l.1987 sklenil ustaviti proizvodnjo vseh enajstih tovam v mestu, so bile uničujoče. Obupana in osupljivo nerealna prizadevanja za ponovno ožvitev mesta pa gredo korak dlje in dajo slutiti, kaj se zgodi, kadar "ameriški sen" odpove. Dobromisleči višji sloj ustvarja nova delovna mesta - vse od najemanja brezposelnih proletarcev, ki skrbno razporejeni kot žive plastike dopolnjujejo barvitost njihovih zabav, do novih vlog v (novih) zaporih, medtem ko prestopništvo med nekdanjimi delavci GM silovito narašča. Surrealistični poskusi Michaela Moora, da bi pritegnil pozornost Rogerja Smitha - rad bi, da se ta vme v Flint in se sooči z vsem, kar je povzročil - so rdeča nit filma. Lahko bi rekli, da Michaelu vsi poskusi komuniciranja z vodstvom GM spodletijo, čeprav je s filmom nedvomno pritegnil njihovo pozornost, saj so se nanj odzvali s slabo prikrito kampanjo, ki naj bi ga onemogočila. Ni jim uspelo, "Roger and Me" pa je postal eden najuspešnejših dokumentarcev zadnjih let. Mestu to ni kaj prida pomagalo. Filma tam sploh niso predvajali; vse kinodvorane so namreč zaprte.

Funny, sarcastic, tragi-comic, unbelievable, these are just a few adjectives one could use to describe Michael Moore's picture of Flint, Michigan. In a speedy intro he evokes the golden age of his hometown, the birthplace of General Motors. These were the great days of Caddies and Chevies, of Pat Boone and the ever-happy, ever-prosperous United Automobile Workers fueling the American Dream. The consequences of the GM chairman Roger Smith's decision to shut down the eleven GM factories in Flint in 1987 are truly devastating. But the desperate, mind-blowing endeavours to reanimate the city go one step further and give us a just hint of what happens when the American Dream goes off its rails. The benevolent upper class creates new jobs ranging from hiring unemployed proles as human statues, arranged picturesquely at their parties, to finding them new roles in new jails as crime explodes among tens of thousands of former GM employees. Moore's surrealistic attempts to catch the attention of Roger Smith - he wants to bring him to Flint to confront him with the results of his handiwork - provide a kind of backbone to the film. In a manner of speaking, Moore fails in his attempts to communicate with GM's top management - though his film has certainly caught their attention, resulting in a semi-clandestine campaign to suppress the film. They failed, and *Roger And Me* became one of the most successful documentaries of recent years. This didn't help Flint much. *Roger and Me* was never shown there; all the movie theatres are closed down.

Dokumentarci
Documentary

ROGER IN JAZ
ROGER AND ME

ZDA, 1989, 85 minut, 35mm (Angleščina)

ILHA DAS FLORES

režija / directed by:

Jorge Furtado

scenarij / script:

Jorge Furtado

producent / producer:

Nora Goulart

fotografija / photography:

Roberto Henkin, Sergio

Amon

glasba / music:

Geraldo Flach

montaža / editing:

Giba Assis Brasil

zvok / sound:

Alamo, Plug, Rob Filmes

igrajo / cast:

Čiça Reckziegel, Paulo

José

produkcija / production

company:

Casa de Cinema de Porto

Alegre Rua Miguel Tostes

317 BR Porto Alegre,

RS - CEP 90430-061

Brazil

tel: 55-51/331.30.22

fax: 55-51/331.11.11

prodaja / sales:

Cine Electra (UK) Ltd

National House,

2nd Floor

60-66 Wardour Street

GB London W1V 3HP

tel: 44-71/287.11.23

fax: 44-71/722.42.51

nagrade / awards:

Best Short Film,

Gramado (Brazilija), 1989

Silver Bear, Berlin

(Nemčija), 1990 Best

Short Film, Clermont-Fer-

rand (Francija), 1991 First

Prize International Short

Film Festival, Hamburg

(Nemčija), 1991

filmografija / filmography:

Temporal, 1984 Oda em

que Dorival Encarou a

Guarda, 1986 Barbosa,

1988 Ilha das Flores,

1989 Este nao é a sua

Vida, 1991 The Extreme

Unction, 1994

Vesoljska sonda Voyager, ki naj bi v galaksiji raziskovala obstoj drugih inteligentnih oblik življenja, je s seboj ponesla zvočne in vidne podobe s planeta Zemlje. Kako nezemljanom predstaviti naše življenje v vsej njegovi raznovrstnosti? Res škoda, da NASA ni poslala v vesolje naravnost uničujoče gospodarnega filma "Otok cvetja" avtorja Jorgeja Furtada. Ta duhoviti, s črnim humorjem zaznamovani leksikon življenja se prične z besedilom, ki ne dopušča dvoma: "Film ni plod domišljije. Otok cvetja zares obstaja. Boga ni." In vsebina? Gospod Suzuki vzgoji paradižnik, nekje na 30 geografskih stopinjah, 12 minutah in 30 sekundah južne širine in 51 stopinjah, 11 minutah in 23 sekundah zahodne dolžine. Paradižnik odpeljejo, ga prodajo, ga stisnejo v omako za prašiče... Kaj pa potem? Furtado gre po sledeh paradižnika do konca - med živali, odpadke, ženske in otroke ter pri tem razkriva prave razlike med paradižniki, pujsi in ljudmi.

Furtado (rojen l. 1959) je študiral medicino, novinarstvo in kiparstvo. L. 1982 je pričel delati za televizijo, v letih od 1984 do 1986 je vodil "Museu de Comunicao do Estado do Rio Grande do Sul". Zadnjih pet let se posveča pisanju scenarijev in snemanju filmov za državno televizijo.

When the space probe Voyager took off to explore the galaxy in search of intelligent life, it took sounds and images from planet Earth. But how do you present terrestrial life in all its complexity to extra-terrestrials? It's a pity NASA didn't send Jorge Furtado's devastatingly economical *Island of Flowers*. This witty, blackly-humorous lexicon of life opens with the unmistakably clear text: "This is not a fiction film. There is a place called Island of Flowers. God doesn't exist." What is the film about? Mister Suzuki harvests a tomato at 30 degrees 12 minutes 30 seconds Latitude South, 51 degrees 11 minutes 23 seconds Longitude West. That tomato is transported, sold, made into a sauce for pigs - and then? Furtado follows the tomato to its true end among animals, rubbish, women and children, revealing the true difference between tomatoes, pigs and human beings.

Jorge Furtado, born in 1959, studied medicine, journalism and sculpture. He started working for television in 1982, and from '84 to '86 he was director of the Museu de Comuniao do Estado do Rio Grande do Sul. For the past five years he has worked as a scriptwriter and author for the Rede Globo de Televiso.

Dokumentarci
Documentary

OTOK CVETJA ISLAND OF FLOWERS

Brazilija, 1989, 13 minut, 35mm (Angleščina)

SHORT FILMS -
PROGRAMME

2 Nov. (20.30 hrs, Linhart hall, CD) and 5
Nov. (20.00 hrs, Kosovel hall, CD)

*SARAJEVO FILM
FESTIVAL*

directed by: Johan van der Keuken, The
Netherlands, 1993; duration: 15 mins

Colonisation was always accompanied by brass
bands. The colonized struck back in their own
way: they gave the music a different sound,
that of decolonization.

10 Nov. (20.00 hrs, Kosovel hall, CD)

*SCHWARTZFAHRER /
THE STOWAWAY*

directed by: Pepe Danquart, Germany, 1993;
duration: 12 mins The 1993

Oscar-winning short film about different reac-
tions of metropolitan bus passengers to a
black fellow-passenger who responds to this
intolerance in his own ingenious way.

8 Nov. (20.00 hrs, Kosovel hall, CD),

PASS / PASSPORT

directed by Penelope Buitenhuis, Germany,
1994; duration: 16 mins

The immigrants living in Berlin don't lead an
easy life, especially if they lose their passport
and no one is prepared to believe them.

3 Nov. (18.00 hrs, Kinoteka)

RESONANCE

directed by Steven Cummins, Australia, 1990;
duration: 12 mins

The black-and-white stilization of hostility and
violence towards gay population. The director
transforms male virility, symbolized in boxing
ritual by adding the elements of dance and
inner monologue. S. Cumming has recently
died of AIDS.

7 Nov. (18.00 hrs, Kinoteka)

SURE TO RISE

directed by Niki Caro, New Zealand, 1994;
duration: 12,5 mins

April, a girls who leads a lonely life, finds an
unconscious man. She hides him and nurses
him to save him from death. Her home,
however, is endangered, for the construction
of industrial zone is closing in on that part
of the town.

5 Nov. (18.00 hrs, Kinoteka)

*A GAME
WITH NO RULES*

directed by Scott Reynolds, New Zealand,
1994; duration: 17 mins

How far will people go to get their hands on
money? A wife stands in the way of Vera and
Kane, and they don't have second thoughts
about getting rid of her, but she is no sitting
duck.



9 Nov. (18.00 hrs, Kinoteka)

*I'M SO LONESOME
I COULD CRY*

directed by Michael Hurst, New Zealand, 1994;
duration: 14 mins

Bill's wife has deserted him, therefore he sets
out on a suicidal drive. He picks up a
hitch-hiker. His wife Jane eventually changes
her mind, too, but the way back is not easy
for her, either - she also has company.



**PROGRAM
KRATKIH
FILMOV**

2.11.(LD ob 20.30) in 5.11.(KD ob 20.00)

**SARAJEVO
FILM FESTIVAL FILM**

režija: Johan van der Keuken, Nizozemska
1993 (15')

Kolonizacijo je vedno spremljala godba na pihala. Koloniziranci so se ubranili na sebi lasten način: godbi so dodali drugačen zvok, zvok dekolonizacije.

10. 11. (KD ob 20.00)

**SLEPI POTNIK
(SCHWARZFAHRER)**

režija: Pepe Danquart, Nemčija, 1993 (12')

Oskarjev nagrajenec za kratki film leta 93 govori o potnikih na mestnem avtobusu, ki se zelo različno vedejo do temnopoltega sopotnika, vendar se on zna maščevati za netolerantnost. Film je prejel nagrado Oskarja za kratki film leta 1994.



8. 11. (KD ob 20.00)

**POTNI LIST
(PASS)**

režija: Penelope Buitenhuis, Nemčija, 1994
(16')

Položaj priseljencev v Berlinu ni rožnat, še posebej če izgubijo svoj potni list in jim tega nihče ne verjame. Vendar se da z dobro voljo preseči vse ovire.

3. 11. (Kinoteka ob 18.00)

**SOZVOČJE
(RESONANCE)**

režija: Steven Cummins, Avstralija, 1990 (12')

Čmo-bela stilizacija upodablja sovražnost in nasilje do gay populacije. Režiser preoblikuje "moškost", ki jo simbolizira boksarski ritual, tako da vkomponira plesne gibe in notranji monolog. S.Cummins je nedavno umrl zaradi AIDSa.

7. 11. (Kinoteka ob 18.00)

**POT NAVZGOR
(SURE TO RISE)**

režija: Niki Caro, Nova Zelandija, 1994 (12,5')

April je osamljeno dekle, ki najde nezavestnega moškega. Skrije ga in neguje, da ne bi umrl. Toda njen dom je ogrožen, saj se nevarno približuje gradnja industrijske cone...



5. 11. (Kinoteka ob 18.00)

**IGRA BREZ PRAVIL
(A GAME WITH NO
RULES)**

režija: Scott Reynolds, Nova Zelandija 1994
(17')

Kako daleč so ljudje pripravljeni iti, da bi prišli do denarja? Kaneu in Veri je napoti žena in prav nič ne pomišljata, kako se je znebiti, toda njuna tarča ni lahka žrtev.

9. 11. (Kinoteka ob 18.00)

**OSAMLJEN, DA BI
LAHKO JOKAL
(I'M SO LONESOME I
COULD CRY)**

režija: Michael Hurst, Nova Zelandija, 1994 (14')

Ker je Billa zapustila žena, se odpravi na samomorilsko vožnjo. Ustavi ga štopar. Medtem se premisli tudi Jane, vendar njena pot nazaj ni enostavna, saj se tudi njej pridruži čuden sopotnik.

FILM ART FEST

5. mednarodni festival avtorskega filma
Ljubljana 1994

Izdal: Cankarjev dom

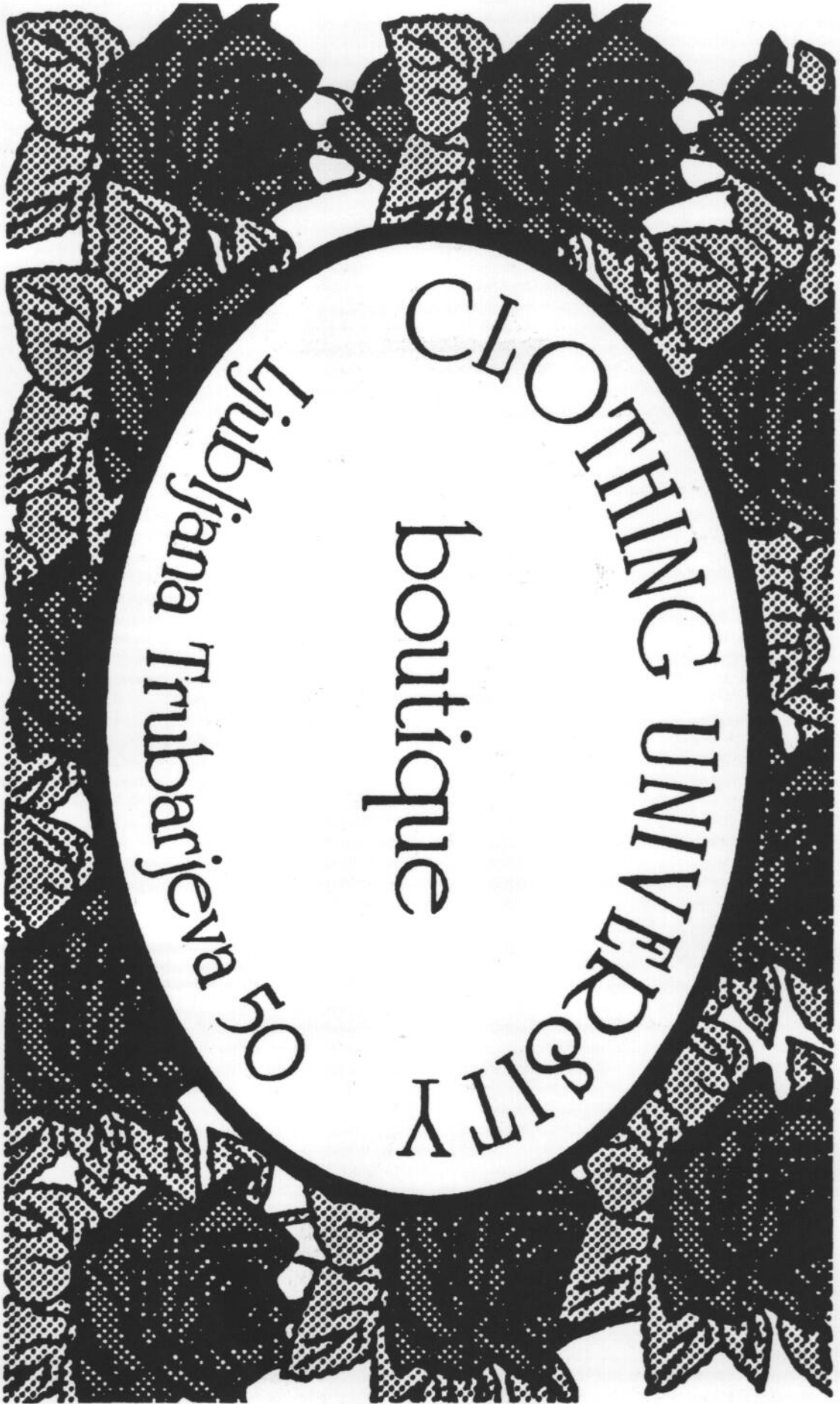
Zanj: Mitja Rotovnik, generalni direktor

Oblikovanje: Brane Žalar

Računalniški prelom: Brane Žalar

Tisk: Tipos, Ljubljana

Naklada: 1000 izvodov



CLOTHING UNIVERSITY

boutique

Ljubljana Trubarjeva 50



GAULOISES
BLONDES