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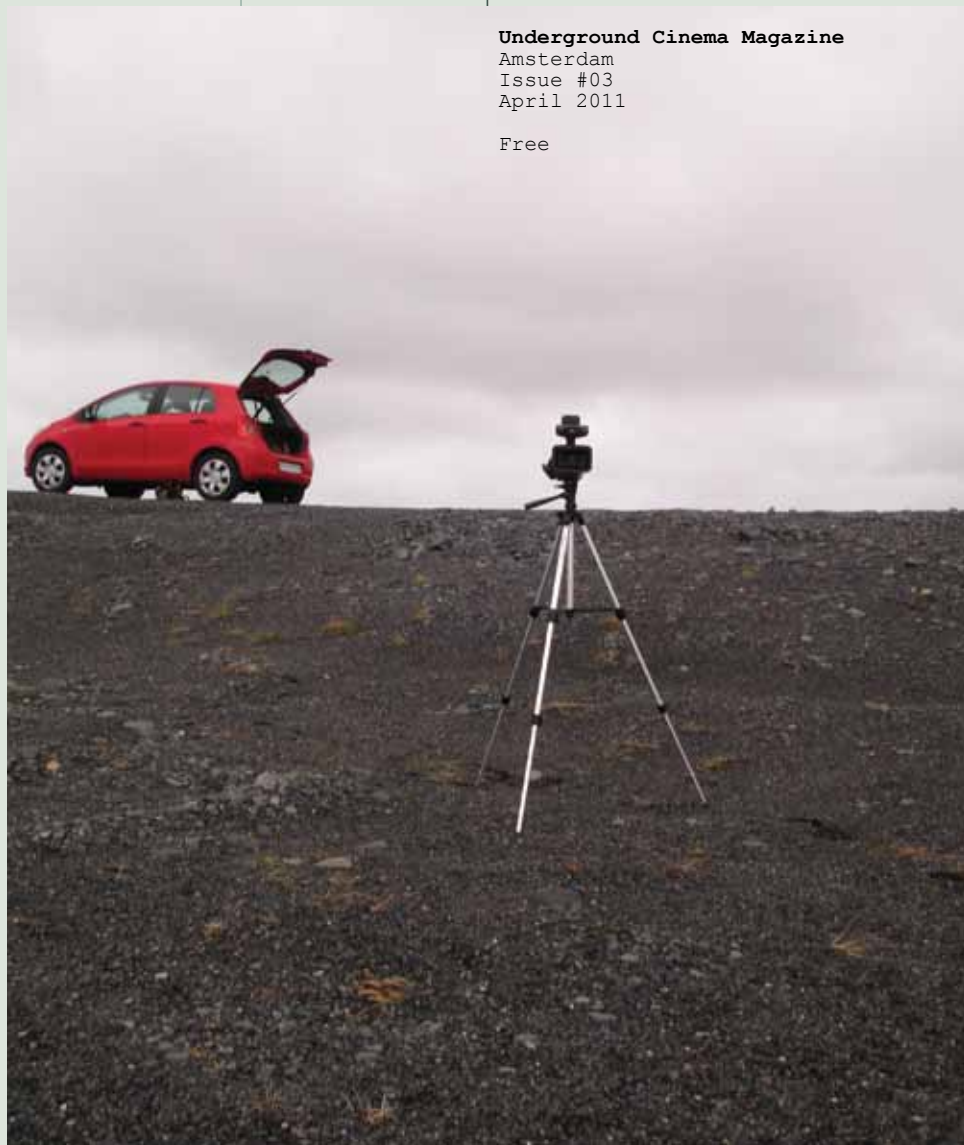
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OFF BEAT CINEMA

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LESSONS ON LOVE'S OBSCENITY

obscène / obscene

Discredited by modern opinion, love's sentimentality must be assumed by the amorous subject as a powerful transgression which leaves him alone and exposed; by a reversal of values, then, it is this sentimentality which today constitutes love's obscenity.

Roland Barthes, *A Lover's Discourse 1*

As with schools and cathedrals, the cinema also plays a role in socializing us through its lessons on love. In the throes of passion, who can deny uttering a line or performing a gesture that we once encountered on screen? In these moments, with an uncanny sense of *déjà vu*, we briefly become the actors of our dreams; acting out films, in the movie that is our life. (oh god, what a horrible admission...)

But cinema also helps us transgress such images, moments, and gestures. Through its movements, it sometimes guides us beyond the heteronormative impressions left upon our brains, and reminds us that we still have some semblance of control over whom and what we love - even the concept of 'love' itself.

Xavier Dolan's recent *J'ai tué ma mère* (2009) offers audiences with a beautiful sex scene that far surpasses the usual depictions of high school romance. With collage-style editing, and an abundance of paint, the two male actors wrestle each other to the floor, and have sex to an awesome musical score.

Gaspar Noé's *Enter the Void* (2009) also transgresses mainstream ideas of love, but with images that are extremely scarring. The film presents a critical deconstruction of intimacy that focuses on the radical materiality of sex. There are images revealing p.o.v. close-ups of vaginal penetration, alongside orgiastic scenes of emptiness at a neon-Tokyo-brothel in the middle of the night.

Although these films offer inspiring cinematic experiences, and succeed in transgressing taboos and stereotypes, perhaps they fall short in crossing what Roland Barthes describes as love's most obscene aspect of all: namely, its sentimentality.

In *A Lovers Discourse*, Barthes writes that in our modern age, by some historical reversal, "it is no longer the sexual which is indecent, it is the *sentimental* - censured in the name of what is in fact only *another morality*."2 In other words, today, love's true obscenity is its sentimentality (it is what is most hidden by the morality police of consumer culture).



If we follow Barthes point then, the most transgressive films of all should be the ones that explore sentimentality, and not simply sexuality. In other words, there is an abject quality to sentimentality that surpasses even the most obscene representations of sex (incest, rape, paedophilia, etc), and for this reason must be addressed in any meditation on transgression.

The pain we feel in *Death in Venice* (1971), when Gustave von Aschenbach slowly succumbs to his death, sitting on the beach, as he stares at his pure image of love; an adolescent boy representing everything he lacks.

Marco's tears in *Hable con ella* (2002) following the suicide of his friend - the man who taught him how to love, and how to talk.

And in *Mädchen in Uniform* (1931), the teacher-student relationship that reveals the deep pleasures of pedagogy, while truly pushing the boundaries of critical cinematic eroticism.

Together, with such films, let's move beyond the conventional taboos of

the present, and try to explore an old transgression that is often neglected.

Together, let's look into these lessons on love's ultimate obscenity.

Let's redefine the sentimental...

Let's take back sentimentality!

Adam Chambers



ATTENBERG

FILM REVIEW

Title: Attenberg
Director: Athina Rachel Tsangari
Producer: Giorgos Lanthimos
Cinematographer: Thimios Bakatakis
Cast: Ariane Labed, Vangelis Mourikis & Evangelia Randou
Year: 2010
Language: Greek with Dutch subtitles
95 minutes
In EYE and Kriterion from 28 april

Trailer:

<http://www.youtube.com/watch?v=2582qyfXOSS>

Greek cinema is undeniably on the rise. It all started last year with the excellent and very off beat *Dogtooth* (2009) picking up awards at prestigious international film festivals such as Cannes, in addition to receiving an Oscar nomination in the category Best Foreign Language Film of the Year. Now the equally absurdist black comedy-drama *Attenberg* (2010) hits our Amsterdam cinemas. And with this film, the Greek success continues as lead actress Ariane Labed picked up a Coppa Volti for Best Actress at last year's Film Festival in Venice.

While *Dogtooth* was directed by Giorgos Lanthimos and produced by Athina Rachel Tsangari, for *Attenberg* they switched roles. Both films share the same cinematographer, Thimios Bakatakis, but the similarities don't stop there. Both of these Greek cinema gems share a common, quirky look at the world and some of its inhabitants.

After *The Slow Business of Going* (2000), this is Athina Rachel Tsan-



gari's second feature film, for which she also wrote the screenplay. *Attenberg* is the story of an underdeveloped 23 year old Marina (Ariane Labed); a highly observational and naive young woman. She acts like a little girl and has learned most of what she knows from watching animals in Sir David Attenborough's nature programs. That's also where the film gets its unusual title; being Marina's mispronunciation of Sir David's surname.

Marina lives in a remote and abandoned industrial environment where she only associates with two people; her father Spyros (Vangelis Mourikis) and her sexually aggressive girlfriend Bella (Evangelia Randou). By contrast, Marina has never slept with a man. With her father slowly dying of cancer, she feels the need to mature and get in touch with her hidden sexual and more communicative self. When she meets a visiting engineer (*Dogtooth* director Giorgos Lanthimos) her life seems to get in a new and positive direction.

From the long and awkward opening scene, in which Bella tries to teach Marina how to kiss in a way that only two six years olds would, one prepares for a very strange and sometimes pretty uncomfortable ride. These are obviously not people that live next door, but characters who we must learn to love. Luckily, Athina Rachel Tsangari makes this a lot easier then might be feared from that opening sequence.

Tsangari manages to thoroughly engage us in her distant and aloof world by creating interesting and completely believable characters from unconventional social misfits Marina, Bella, and Spyros. With *Attenberg*, the Greek cinema wave has produced yet another delightful absurdist and offbeat drama. Obviously, we at Off Beat Magazine are certainly looking forward to the next cinema treasure from Greece.

Ronald Simons, 2011.



From Reality to Poetry - "Poecumentary" in Italian Contemporary Cinema

Italian contemporary cinema has recently shown the urge of finding new ways of expression and of setting itself free from the burden of its maestros. Among the most original films from the past few years, two of them move on the thin line between documentary and fiction, filming reality and transforming it into visual poems.

The Mouth of the Wolf (*La bocca del lupo*, 2009), by Pietro Marcello, tells two stories: the "small" true story of Enzo and Mary, and the "big" story of the transformation of Genoa, of its rich history as a seaport and industrial city. The two protagonists of the first story are outcasts, characters living at the margin of society: people doomed

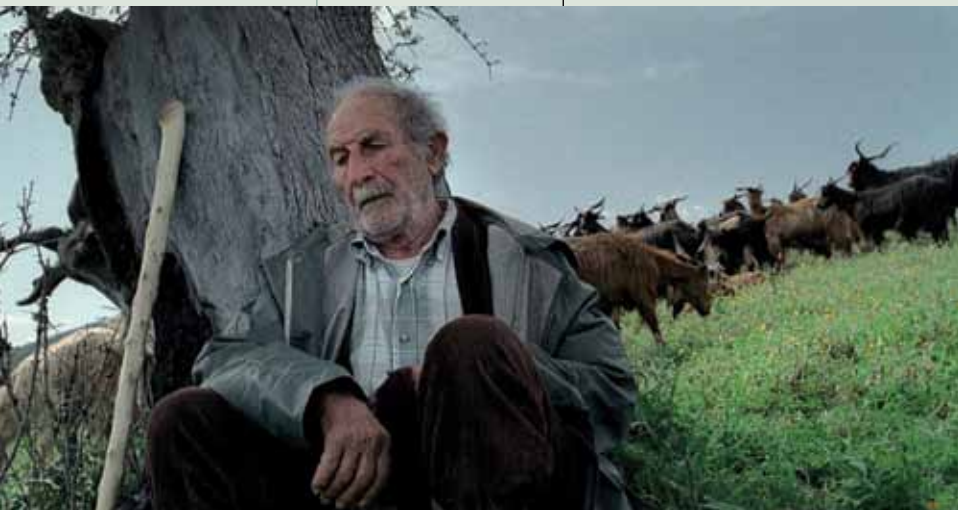
to misery, condemned to end up "in the mouth of the wolf" (the title is inspired by the homonymous verist novel by Remigio Zena). Enzo moved from Sicily to Genoa when he was still a child. He was raised in the streets and spent most of his life in jail. Mary is a transsexual former drug addict, who grew up in a bourgeois family in Rome, and moved to Genoa to seek refuge in the transsexual communities which inhabited the city. They fell in love in prison, while Enzo was serving his sentence of 10 years for shooting two police officers. Their story is told through the tapes they recorded and sent each other after Mary got out of jail and patiently waited for Enzo to be released.

The other, *The Four Times* (*Le quattro volte*, 2010), by Michelangelo Frammartino, takes place in Calabria, Southern Italy, and contains four wordless stories, or rather the same story embodied in four characters: an old shepherd, a baby goat, a tree, and a pile of wood becoming coal. The old shepherd spends the last days of his life leading his flock to pasture and treating his disease with the dust of the church, which he believes to be sacred; a baby goat is born, goes to the first pasture but remains behind the herd and gets lost; a majestic tree is cut down, and its trunk is erected in the village's square for the annual festivity; the tree is transformed into coal following the traditional technique of coal making. It is a story about the cycles of life, about the same soul embodied in four characters. The inspiration for the film is indeed Pythagoras' theory about the transmigration of the soul, and his claim that each of us has four lives: one human, one animal, one vegetable, and one mineral.

A common intent of both films seems to be that of giving visibility to fragments of reality otherwise too often forgotten. In the same way cinema and the other media tend to leave behind characters like the protagonists of *The Mouth of the*

Wolf, they also leave in the background that which doesn't concern men directly. These films enable the elements in the background (of society and of an anthropocentric view of the world) to acquire their dignity. Both works have the merit of casting an honest and respectful gaze to the filmed reality, and not imposing the director's view of it; they raise questions but rather leave the answers to the viewers. Both seem to respect the Kracauerian conception of cinema. According to him, film should not only represent physical reality, but enable the viewer to see it anew: give a new visibility to a world which is like Edgar Allan Poe's purloined letter, impossible to see precisely because it's in plain sight. In this respect, these movies seem to follow the Neorealist prescription of granting an objective and impartial attention to the world as it is, because each of its elements is rich enough to tell thousands of stories. They seem to go towards the Bazinian ideal of "pure cinema". No actors, no (predetermined) stories, and no sets. On the other hand these two works do not hide the artifice which transforms the documentary-like images into poetry. *The Mouth of the Wolf* reveals instead a scrupulous regard for the film form, especially through the skilful editing which juxtaposes original shooting and archive footage. *The Four Times* shows a careful aesthetic research and a meticulous attention to the image composition. And between the reproduction of reality and the exploration of the formal possibilities of cinema, both show that a new, young Italian cinema is possible.

Paola Pistone



INTERVIEW WITH PHIL VAN TONGEREN

From 13 till 23 of April Kriterion will host Amsterdam 27th Fantastic Film Festival 'Imagine'. Off Beat Cinema got some insights on this year's program from Phil van Tongeren, the artistic director of the festival.

How far back in the past does your interest for horror films go? Was there a movie that triggered your passion for the genre?

It goes back till the late sixties when as a ten or eleven-year-old I saw *Midnight Lace* on TV, a Hitchcockian thriller starring Doris Day. One evening, as she walks across the park, there's a voice coming from the mist threatening to kill her. I remember being too afraid to climb the stairs to my room afterwards, and feeling strangely elated at the same time. (By the way, it was her husband who tried to drive her crazy.)

What guided the selection this year? Is there a particular theme under focus?

There are two theme programmes this year. One is about recent Latin American fantastic cinema. The other deals with the growing power of the

audience. From the making of fan films based on the *Star Wars* or *Lord of the Rings* mythology, to a phenomenon like crowdfunding.

Do you ever select films for other reasons than their quality?

Only in exceptional cases, like when a film is maybe a little bit below our usual standards, but on the other hand a good example of a theme we'd like to present to our audience. But in general: what we regard as quality is the most important criterion.

In your opinion, what makes it possible to bring fantastic and horror movies together in the same programme?

Both deal with the imagination, don't they? Whether they're about wizards, aliens or boogy men.

Do you have soft spots for movies



from this year's programme?

I always love it when directors have to rely on other things than a big budget. I think Drones is a good example. A comedy about aliens (just looking as humans) in the workplace. 'The Office' with aliens, and not a special make-up effect in sight! But I also like films that are extremely well made in all departments. I think the German film The Door is such a film: a psychological drama, thriller and heart wrenching fantasy story all in one. Beautifully acted too by that striking Danish actor Mads Mikkelsen.

Can we expect masterclasses?

Yes you can. We're extremely proud to have one of the finest film editors of the world as our guest: Bob Murawski, who, together with his wife Chris Innis, won the Oscar last year for his contribution to The Hurt Locker. Bob is also the guy who edited all of Sam Raimi's horror and fantasy films from Army of Darkness on. And, together with Sage Stallone, he runs a company called Grindhouse Releasing which specializes in restoring and releasing to cinema and DVD obscure films from the seventies.

There was a great online Time Capsule Competition last year, will there be another one this year?

The Time Capsule will fly again this year!

My younger sister is fond of ultra-violent films. Any suggest on from this year's programme?

Maybe you should watch your younger sister better! Just joking. If she takes her violence with a big grin, I can recommend Hobo with a Shotgun, starring Rutger Hauer.



'Imagination is more important than Knowledge'. Although the guy who originally wrote this quote had 'will probably not achieve anything' written on his report card by his high-school professor, we think there's a certain truth to this. The guy in question was Albert Einstein and certainly proved imagination comes a long way. Some 27 years ago a group of people imagined it would be awesome to start a new festival, dedicated to the fantastic and horror film. The first Weekend of Terror in the late Alhambra Theatre in Amsterdam formed the base of what we now know as Imagine: Amsterdam Fantastic Film Festival. 27 years later Image has become a full grown 10-day Film Festival, now held at the cosy Movie Theatre

Kriterion. This year Imagine brings 21 films, 7 of which are Dutch (!) from all over the world to all fantasy lovers out there. Cult, horror, drama, sci-fi, thriller, shorts, documentary and features, Imagine has it all. Take The People vs. George Lucas, a documentary about the love-hate relationship between fantasy-legend George Lucas and the Star Wars-fans. Flooding With Love for the Kid is probably one the most amazing titles of the festival, just for the fact that director Zachery Oberzan made this remake of Rambo: First Blood for only \$96,- filmed in his 220 ft² Manhattan-apartment! And you know what the most amazing part about it is? It actually works! Imagine Film Festival is one the best film festivals Kriterion has to

offer and is absolutely worthwhile to visit. The festival has matured, yet ever still a little naughty and ever rich in fantasy.

For more information, please check:
Kriterion.nl
Imaginefilmfestival.nl
Kriterion, Imagine:
Amsterdam Fantastic Film Festival
April 13-23 2011
Roetersstraat 170, Amsterdam
020 6231708

A RADICAL PEDAGOGY- LESBIAN EROTICISM AT A 1930S GERMAN BOARDING SCHOOL



Locked away for decades in some archive of social repression, *Mädchen in Uniform* (Germany, dir. Leon-tine Sagan, 1931) has recently been released on DVD, allowing a new generation to witness this remarkable episode in European film history. Film director and playwright Leontine Sagan was born in Austria in 1899 and died in South Africa in 1974. *Mädchen in Uniform* was her only directorial feature. Situated in a Weimar boarding school, this moving narrative explores the politics of desire and transgression. It demonstrates how eroticism can break down oppression and even extend beyond the temporary suspension of distributed roles in an unfair power relation.

When the young and free-spirited Manuela gets sent off to the all-girl boarding school, it doesn't take long before she becomes infatuated with her teacher Fraulein von Bernburg. The relation between student and teacher turns towards the erotic when a mouth-on-mouth kiss confirms mutual vibes, but the school board soon starts waving its symbolic

phallus in an attempt to smother the sexual insurrection.

This tale is not resolved with a punishment for 'ladies' gone badly astray, nor is lesbian love represented as some transitory phase before the patriarchal order reclaims its hold and whips the deviants back into the heterosexual matrix. Instead, *Mädchen in Uniform* demonstrates the valences of a 'radical pedagogy' executed through the mechanisms of eroticism.

According to the French philosopher Georges Bataille, it is only through sexual union that we can ultimately overcome the separation that defines social life. In his writings on eroticism, Bataille developed a concept of the taboo as *interlaced* with desire: sexual transgression is not the overcoming of a taboo, but rather its completion. He writes: "The frequency of transgressions do not affect the intangible stability of the prohibition since they are its expected complement [...] The compression is not subservient to the explosion, far from it; it gives

it increased force" (*Eroticism*, 65).

This is the very power dynamic the film seems mired in: the transgression instigated through (pedophilic) lesbianism simultaneously reaffirms the structure that leads girls to fall in love with their teachers. American film scholar B. Ruby Rich observes: "The figure of the teacher remains ever more powerful, more attractive, more worthy of adoration, than any mere fellow student. It is, in fact, very nearly a relationship of adoration in the religious sense, with forms of expression that are thoroughly ritualized and contained".

However, this pedagogy of oppression is ultimately shattered by the eroticism that sustains all power structures. While it is evident that Fraulein von Bernburg exercises and exploits her power as the pedagogue, she breaks it down with the exploitation of eroticism.

The radical pedagogy is only achieved at the climax of the film, one of the most positive denouements of queer cinema around: here the force of rejection is asserted in order to prove how eroticism precedes power, or is its very edifice. A radical pedagogy, as *Mädchen in Uniform* suggests, is the absolution of oppressive hierarchy not through its transgression - 'acting out' - since that would only reaffirm it. Rather, it entails a fidelity to the speech act uttered by Fraulein von Bernburg: 'What you call sin, I call love.'

Thijs Witty



It remains an imperative to situate *Mädchen in Uniform* in this socio-his-toric context and not to see it as some singular curiosity. Of course it's ground breaking, radical stuff. But it is also, as B. Ruby Rich writes, "an archaeological relic pointing back to an obliterated people, and it is pointing ahead, for us, to a much-needed perspective on our current situation, here in the midst of our excavations and reconstructions."



IN PRAISE OF ALTERNATIVE EROTIC CINEMA

Colorful, sexually explicit coming-of-age cartoon vignettes narrated in a charming Latvian accent. A lighthearted love affair between a plastic Barbie doll and an actual hot queer woman wearing a strap-on. Japanese bug porn, where a naked average man in a bare white room begs laborers in hazmat suits to empty a box of assorted centipedes on his naked body as he begins to writhe in obvious delight and horror.



These are not movies you can see at a Pathé theater.

For lovers (if you will) of alternative and underground cinema, many of these new alternative erotic films are gems. In most countries there are a variety of draconian regulations about what can be shown in movie theaters, and what perfectly decent sexual activities are illegal to capture on film at all (female ejaculation is a common example, as is consensual BDSM). As a result, there's very little mainstream film dealing with sexuality with a deep, unflinching gaze. Many of these new alternative erotic films could rightly be called rare, or at least "difficult to get your hands on if you aren't friends with the film's director or with a festival organizer." Most of these films can't find distributors in any country, even more



so because many are shorter films that don't fit into the rigid structure of releasable "feature" and "documentary" categories. Practically by definition (since "erotic film" is not a widely agreed-upon clearly-defined category of its own), these films are cross-genre. Of course we all know that an explicit/experimental/noir/lesbian/expressionist film is going to be a hard sell in the mainstream film marketing world, and so it is. And more's the pity, because films like Maria Beatty's *Ladies of the Night/Les Vampyres* is truly a treasure that more people ought to see.

But there are other good reasons to go see alternative erotic film. Because everyone's naturally a little bit nervous about seeing sexually explicit (or at least sexually challenging) film on the big screen, and maybe they're excited about seeing something so forbidden, everyone's in a special frame of mind: A little more open, more honest, more aware. The bars and cafés at erotic film festivals I've been to are always jammed with fun, interesting people engaged in animated conversation about what they've just seen and what they thought about it. And if any good erotic program doesn't at least prompt a lively discussion among your friends about the relationship of porn to art, and the importance (or unimportance) of the distinction — well, I'd say the programmer dropped the ball.

These films can rock your assumptions and make you think more critically about your own unquestioningly solid beliefs. I've been to films that challenged my binary assumptions about gender (like the docu-porn *Trans Entities: The Nasty Love of Papi and Wil*). I've seen some that challenged my understanding of sexual orientation — like a documentary about a gay porn star who

discovers that his one true love is a much older woman (*Wrangler: Anatomy of an Icon*). And I've seen fetish films and documentaries that prompted me to realize that the emotional and sensual underpinnings of many fetishes, even some that look pretty weird from the outside, are sometimes surprisingly similar to the underpinnings of un-kinky sex (*Born In A Barn*, about the fetish of Pony play). Seeing these films can de-alienate you from your friends and the people who populate your world, and can even de-alienate you from yourself. Who knows what you might discover?

In short, sexuality is a powerful force in many people's lives, and yet it gets only cursory attention in the regular world: Furtive "lovescenes" in mainstream cinema and TV, or vulgar yet strangely sterile sexual gyrations in ads and music videos. Ironically, alternative erotic cinema is an antidote to the alleged "pornification" of society that everyone bemoans. Sex is allowed to be what it is: Beautiful, authentic, sometimes dark, sometimes funny, sometimes confusing, always powerful. Sex is finally allowed to fill up the whole screen, and what could be more respectful?

Jennifer Lyon Bell

INTERVIEW WITH EMILE ZILE.

Born in Melbourne, Australia, in early 2007 Emile came to The Netherlands for a three-month studio residency at Het Wilde Weten, Rotterdam. Subsequently moved to Amsterdam in late 2007 to study for an M.F.A. degree at Sandberg Institute. To be continued...

What is your favourite movie?

Every six months I have to watch Andrei Tarkovsky's *Stalker*. Preferably on scratchy, noisy 35mm. It is my therapy.

What is your background in arts?

Non-art background includes video mixing in nightclubs as a teenager, creating agit-pop video loops on VHS, documenting 1990's street art in Melbourne to create the early graffiti website cleansurface.org. Art background includes B.F.A. degree at R.M.I.T. Media Arts Melbourne, residencies in Switzerland and China, collaborations with dance companies and curating film and video programs for organisations in Hong Kong, Riga and Sydney.

What kind of work do you do and what is it about?

Single-channel video earlier; and now some video installation, and live solo performances. My work deals with reality and its mediation, the self and its representation, and language and its mutation. What I respond to is the gentle collision between the psyche and media; how people relate to each other through images. I am attempting to track the ever-mutating and accelerating languages of old and new media, to decelerate the noise and make work about what it means to be alive now.

What is your source of inspiration?

Pop. Classicism. Plastic. Stone. Weightlessness. Monoliths. Chris Marker. Philip Brophy. Santiago Alvarez. Raoul Vaneigem. Xavier Renegade Angel.

Describe a usual work process for you; do you sketch, search, research etc.?

Write. Inspiration comes verbally. Language hits paper. My journals are then rediscovered. Some ideas stick. Some ideas meet new ones. I test ideas in the studio, enlarging or minimizing them, and re-work them for another outcome. Photographs turn into an essay, that influences a live video concept that suggests a way of making a video installation.

How do you usually present your work? What would be the ideal situation?

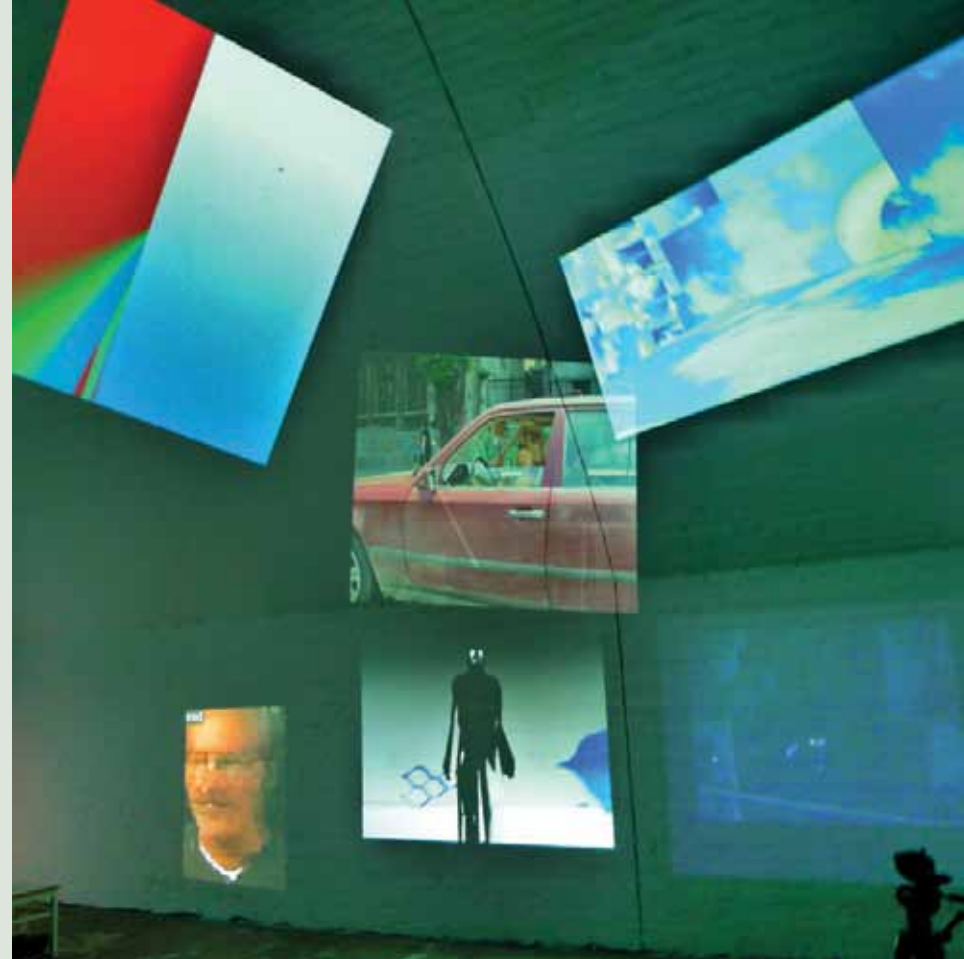
Presentation mode follows the idea. When performing I like to be uncomfortably close to the audience. In video I want my audio to be loud and I prefer silence for installations.

What are you working on right now and are there upcoming shows in the future we can mention in this article?

I'm currently working on cinema-based solo performance work, more about the social space of a cinema than what is happening on-screen. On March 12, I'm performing a live audio-visual essay film using online video sources for Video Vortex Amsterdam conference closing night and on April 2 my video 'Five production company logos in 3D' opens at Diane Tanzer Gallery + Projects in Melbourne, Australia.

Describe 10 Tools You work with:

Rodhia Pencils
Apple Final Cut Pro
3M Post-It Notes
Black Coffee
Sony PCM-M10 audio recorder
Handbrake
Sony 1CCD MiniDV videocamera
MPEG Streamclip Lumix LX3 stills camera
Screen Capture keyboard shortcut (CMD+SHIFT+3)



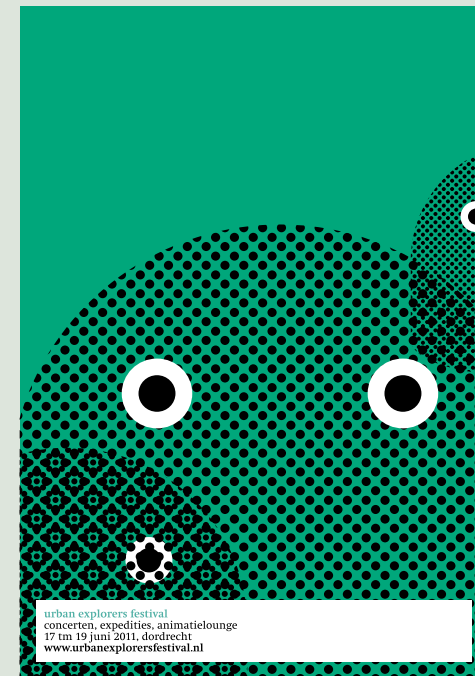
Links

<http://emilezile.com>
www.eurodisney.biz

Anja Masling

Spielberg on Kubrick 2010

The work 'Spielberg on Kubrick (Father-figure dvd bonus extra) 2010, - seeks to sloppify the proud (pseudo-) potency, present in the business of Hollywood film making. - can be seen as a 'de-masturbation' of Spielbergs oral tribute to Kubrick. - is a portrait of a self-proclaimed god father, rambling in circles. - interprets a monologue and suggests a spastic nature in the concept of 'I've got your back pal'. - tries to digitally dethrone Steven Spielberg. - is a release of the original version of the interview. (He Is a meaty & neurotic robot).



Picture by: Jorma Muijtjens



FROM SAN QUEN- TIN TO HOLLY- WOOD. THE LIFE OF DANNY TREJO.

You've seen him kick ass in *Machete* and play the bad guy in dozens of movies. A few years ago the legend behind the man was uncovered in a documentary called *Champion*. And Trejo's story is even more badass than his movies.

Now a respected figure in the Hollywood, Trejo has lived a life just as fascinating as his face. We have to give it to him: he looks like a badass Mexican thug just because much of his life he has actually lived as one.

Like many, I grew interested in Trejo after *Machete* came out a few months ago. For those of you who are not familiar with it, I'm talking about the tongue-in-cheek B movie by tongue-in-cheek B movie master Robert Rodriguez. More specifically, it's a spin-off from a fake trailer Rodriguez made to introduce *Planet Terror*, his own chapter of the *Grindhouse* exploitation family pack with Quentin Tarantino back in 2007. After seeing Trejo chop bad guys up and down - and even jump out of a window, hanging from an unfortunate enemy's bloody guts - I got on a Wikipedia craze and found out that



in 2005 there was a documentary made about his life.

As cliché as this may sound, *Champion* is a deep and at times touching peek into Trejo's memories. Directed by Joe Eckhardt and written by Cecily Gambrell, the movie consists mostly of interviews with the man himself, shot at the most significant locations of his life - childhood neighborhood, San Quentin prison, and so on. To spice it up, celebrity friends such as Robert Rodriguez, Val Kilmer, Dennis Hopper, and Steve Buscemi throw in their own two cents about Trejo, usually painting the portrait of an intriguing and generous personality behind the tattoos. In character, Trejo rarely speaks, but the real one opens up quite a lot. During the many interviews that make up the documentary, Hollywood's toughest Mexican shares a cascade of anecdotes, ranging from his introduction to *la vida loca* through his heroin-addict uncle Gilbert, to the audition that turned his life around. He talks about getting beaten up by his father, shooting heroin, robbing

shops with hand grenades, burying money in his mother's backyard, doing time in jail, and discovering God. The occasional creepy laugh makes him sound as desensitized as you would assume him to be, but at times he surprises you with passionate, deep, and almost poetic descriptions. Prison seems to have scarred Trejo through and through, still holding a strong emotional grip on him. As he walks through the corridors of San Quentin, the inmates - some of whom he knows from his previous, unwanted visits - stop him for autographs. Overlooking the yard, where the new ones are just beginning to get accustomed to the bad vibe, the actor gets carried away in an emotional explanation of prison dynamics. "Even if your grandfather dies," he says, "you can't afford to flinch and let the others know your armor has been cracked, or else you're screwed. And of course, once you're out again, it's hard to go back to trusting and sharing." While visiting his old San Quentin cell, he is barely able to speak. Trejo sometimes wonders if his new



life is anything but a dream, from which he'll wake up one day lying in his old, dwarf-sized cell. "They don't get much bigger than this." Danny's prison experience also became his key to entering show business. On a movie set, writer and former San Quentin inmate Edward Bunker, was the screenwriter, recognizes Trejo. It turned out he had sold a robbery - yeah, apparently you need screenplays for those too - for his crook uncle, and they had spent time together in the pen. The writer gets him a job as a boxing trainer for the movie, and Trejo's movie career begins.

As simple as it is, *Champion* is powerful because it's direct. It's pretty much Trejo telling us how it is, and little else. The celebrities and the friends commenting the story give the movie a reasonable multi-dimensionality, but there is no overly artificial narrative or graphical framing to pump the actor up and make him look tougher or more sensitive than he can on his own. Trejo's anecdotes stand alone and his street charisma is enough to



make it salty enough to roll through the hour and a half without repeating itself too much. Even though much of the film is dedicated to the "bad" Danny, the title doesn't come from Trejo's victories in the prison boxing circuit. It's Dennis Hopper who calls him a champion, in his interview. The actor refers to his friend's ability to overcome a very bulky and haunting past and turn it into a potentially life-saving wisdom, which he shares with the others as a counselor. For example, he goes to schools and gives speeches to the kids, trying to keep them on the right track. "Everything good that has happened to me has come as a direct result of helping someone else", he says. Danny Trejo looks like a badass street guy, and his life confirms that he actually is, but his story tells a bigger one. If you go deep through hell, you might not have to go all the way back before you can see the light again.

Nicola Bozzi

AMSTERDAM CINEMA OVERVIEW

Info:

The programs are open to last minute changes, so always check the website to make sure.

De Balie

Where:

Kleine Gartmanplantsoen 10
www.debalie.nl
020-553515

Info:

De Balie looks for creative ways to mix socio cultural perspectives, through live magazines, talk shows, simulation games, festivals and live-ly discussions, film screenings and theater performances.
Admission: € 7 / € 5 / free with Cinevillepas

Program:

Go Short in Amsterdam
€ 7 / € 5 / gratis met Cinevillepas
De beste korte films uit fictie, animatie, documentaire en LABO-competities van de Nijmegen Go Short festival.
April 2: 20:00 h

Cineville Talkshow: Neds
€ 7 / € 5 / gratis met Cinevillepas
Gesprek met Mijke de Jong (Joy, Tus-senstand en Bluebird) en voorpremière
April 7: 20:00 h

Best of IDFA on tour Filmfestival
Into Eternity (Michael Madsen, DK/ZW/ FI, 75 min)
Autumn Gold (J. Tenhaven, DE/AT, 94 min)
People I Could Have Been and Maybe Am (Boris Gerrets, NL, 53 min)
Curaçao (Sarah Vos en Sander Snoep, NL, 75 min)
María's Way (Anne Milne, GB, 15 min)
April 9: 12:00 h, 19:00 h
April 10: 12:00 h

Koolhoven en Simons Presenteren:
Brian de Palma Double Bill
€ 7 / € 5 / gratis met Cinevillepas
Talkshow over film
April 14: 20:00 h

Kamermans Kermis: Dilemma
7 / € 5 / gratis met Cinevillepas
Literatuur, film en wetenschap
April 21: 20:00 h

Celda 211
Daniel Monzón (SP/FR 2009)
April 1, 3: 19:00 h

R
Michael Noer, Tobias Lindholm (DK 2010)
April 2, 4: 19:00 h

Willem de Ridder Meesterverteller
April 5: 20:00 h

Dekaloog 1 & 2
Krzysztof Kieslowski (PL 1989-90)
April 7: 19:00 h

Dekaloog 89+ (vol. 1)
Diverse regisseurs (PL 2009)
April 8: 19:00 h

Dekaloog 89+ (vol. 2)
Diverse regisseurs (PL 2009)
April 9: 19:00 h

Dekaloog 3 & 4
Krzysztof Kieslowski (PL 1989-90)
April 10: 19:00 h

Dekaloog 5 & 6
Krzysztof Kieslowski (PL 1989-90)
April 11: 19:00 h

Dekaloog 7 & 8
Krzysztof Kieslowski (PL 1989-90)
April 12: 19:00 h

Dekaloog 9 & 10
Krzysztof Kieslowski (PL 1989-90)
April 13: 19:00 h

Four Roses
Kris de Meester (BE 2009)
NL première. Best no-budget Film Award
Note: Inleiding regisseur & actrice
Kris de Meester op 15 april.
April 14-27: 19:00 h

Filmhuis Cavia

Where:

Van Hallstraat 52-B
www.filmhuiscavia.nl
020-6811419

Info:

For 25 years Moviehouse Cavia is the hotspot in Amsterdam for people interested in a broad and obstinate programme of old and new movies.
Admission € 4
All films start at 20.30

Program:

Salo
P. P. Pasolini (IT/FR 1975, 116 min)
Italiaans, Frans en Duits gesproken, Nederlands ondertiteld
Format: 35 mm
April 7, 8

State of Play
K. Macdonald (VS/UK/FR 2009, 127 min)
Engels gesproken, Nederlands onder-titeld, Format: 35 mm
March 31, April 1

The Rocky Horror Picture Show
Jim Sharman (UK/VS 1975, 100 min)
Engels gesproken, Nederlands onder-titeld, Formaat: Blu-ray

Waar De Ratten Koning Zijn
Barbara den Uyl (NL 1985, 56 min)
Nederlands gesproken, Format: DVD

Zodiac
David Fincher (VS 2007, 157 min)
Engels gesproken, Nederlands onder-titeld, Format: 35 mm
April 21, 22

Cinecenter

Where:

Lijnbaansgracht 236
www.cinecenter.nl
020-6236615

Info:

Cinecenter offers visitors a unique combination: it's located right in center of Amsterdam but has an intimate character. The independent art house cinema has four rooms where only quality films are programed.

Delicatessen

Where:

Sumatrastraat 32
www.delicatessenzeeburg.com
06-41813490

Info:

Delicatessen is a shop that hosts art exhibitions, organises small cultural events such as special movie screenings, acoustic performances, spoken word performances and gives people a chance to live out their wildest ceative dreams. Besides, Delicatessen sells art, books, clothes and records.
Every Wednesday
Movie + meal: 19:30 h / € 10
Movie only: 20:00 h / € 4

DNA - De nieuwe anita

Where:

Frederik Hendrikstraat 111
www.denieuweanita.nl
06-41503512

Info:

This is one of the most diverse, laid-back, quirky and exciting places for a night out. With an interior consisting mostly of flowery couches and grandma chairs, the place looks like an old folks home filled with cool youngsters. Programming wise Monday is Cinemanita, with an excellent selection of cult movies and docs, as well as the occasional gore classic.

EYE - Vondelpark

Where:

Vondelpark 3
www.eyefilm.nl
020-5891400

Info:

On January 1, 2010, the Filmmuseum, Holland Film, the Netherlands Institute for Film Education and the Filmbank pooled their resources to form a new organization. With this merger, the Dutch film world has gained a sector-wide umbrella institute that works to support national cinema culture. The four organizations now operate under the name EYE Film Institute Netherlands. Admission: € 8 / various reduction prices. Non-English language films are with Dutch subtitles, Dutch films have no subtitles.

Program:

An American tragedy + The Town
Josef Von Sternberg (VS 1931)
April 3, 23: 19:30 h

Attenberg

Athina Rachel Tsangari (GR 2010)
April 28, 29: 21:45 h

Aurora

Cristi Puiu (RO/CH/DU/FR 2010)
April 1-13: 20:30 h

Blonde Venus

Josef Von Sternberg (VS 1932)
April 2, 24: 19:30 h

Breaking Ground NL

April 13: 20:00 h

De rode ballon + Crin Blanc, het witte paard 4+
Kindervoorstelling
April 2, 3, 6: 13:30 h

Der blaue Engel

April 5, 17: 19:30 h
April 24: 10:30 h (EYE Classics in Tuschinski)

Dishonored

Josef Von Sternberg (VS 1931)
April 18: 19:30 h
April 9: 16:15 h

Het zakmes 4+

Kindervoorstelling
April 9, 10, 13, 16, 17, 20: 13:30 h

Lang leve de koningin 6+

Kindervoorstelling
April 16, 17, 20, 23, 24, 25, 27: 15:15 h

Madame Bovary (locatie: OBA)
EYE & OBA: De boekverfilming
April 12: 11:00 h

Morocco

Klassiekerlezing
April 12: 19:30 h
April 2: 16:15 h

Rafiki 6+

Kindervoorstelling
April 2, 3, 6, 9, 10, 13: 15:15 h

Shanghai Express

Josef Von Sternberg (VS 1932)
April 16: 16:15 h
April 6: 19:30 h

The Autobiography of Nicolae Ceaușescu

Cristi Puiu (RO/CH/DU/FR 2010)
April 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27: 20:30 h

The Case of Lena Smith (met lezing)

Josef Von Sternberg (VS 1929)
April 17: 16:30 h

The Devil is a Woman

Josef Von Sternberg (VS 1935)
April 16, 21: 19:30 h

The Epic That Never Was

Bill Duncalf (GB 1965)
April 10: 19:30 h

The Saga of Anatahan

Josef Von Sternberg (JP 1953)
April 20, 22: 19:30 h

The Scarlet Empress

Josef Von Sternberg (VS 1934)
April 9, 14: 19:30 h

The Shanghai Gesture

Josef Von Sternberg (VS 1941)
April 4, 7: 19:30 h

VERBLIND 1

E*Cinema
April 19: 19:30 h

VERBLIND 2

Cristi Puiu (RO/CH/DU/FR 2010)
April 19: 21:30 h

♣ Alice in Cartoonland 2 4+

Kindervoorstelling
April 23, 24, 25, 27: 13:30 h

♣ The Docks of New York

Cinema Concert
April 10: 16:15 h

♣ The Last Command

Josef Von Sternberg (VS 1928)
April 1: 19:30 h

♣ The Salvation Hunters

Josef Von Sternberg (VS 1925)
April 15: 19:30 h

♣ Underworld

Josef Von Sternberg (VS 1927)
April 8: 19:30 h

Ketelhuis

Where:

Pazzanistraat 4, Westergasfabriek
www.ketelhuis.nl
020-6840090

Info:

The Ketelhuis is the canteen of Dutch film & television. With plenty of room for the European film quality.

Kriterion

Where:

Roetersstraat 170
www.kriterion.nl
020-6231708

Info:

A cinema and student pub since 1946.

Program:

Premieres

31 march Illégal
28 april Balada Triste De Trompeta
28 april Attenberg
28 april Neds

Modern classics

04 april Robocop
11 april Plan 9 from Outer Space
25 april Martin

Special

02 april Cinema is Dead - "An Illustrated Lecture" by director Peter Greenaway (Hosted by J. Babcock)
03 april Eutopia: Art of Resistance
06 april Movies That Matter: A Small Act
10 april IDFA in Kriterion: Guilty Pleasures
13 - 24 april Imagine - 27th Amsterdam Fantastic Film Festival

Melkweg

Where:

Lijnbaansgracht 234 /A
www.melkweg.nl
020-5318181

Info:

All films start at 19.00

The Movies

Where:

Haarlemmerdijk 161-163
www.themovies.nl
020-6386016

Info:

The Movies, is an institution in Amsterdam. Its the oldest cinema in in use in town. This movie theater in Haarlemmerdijk emerged from cinema Tavenu founded in 1912 and became later Hollandia. The beautiful art deco interior with the restaurant and the quality of films in the four halls, guarantees a pleasant evening in a stylish ambiance.

OT301

Where:

Overtoom 301
www.ot301.nl

Info:

Amsterdam venue for classic and non-mainstream cinema.
Also host to live music, exhibitions and audio/visual workshops.
English subtitled.
The program is open to last minute changes, so always check the website to make sure.

Program:

Sun 03 > Cinésthésia
20:30 h > **Judex** (1963) by Georges Franju, France, 104 min, with a live soundtrack performance
> € 6 membership

Tue 05 > Cine Qua Non

20:30 h > **The Angelic Conversation** (1987) by Derek Jarman, UK, 81 min.
> € 4 membership

Sun 10 > Cinema Derive

20:30 h > **De Bruit et de Fureur** (1988) by Jean-Claude Brisseau, France, 90 min. *In French with English subtitles.*
22:15 h > **Tierische Liebe** (1996) by Ulrich Seidl, Austria, 105 min. *In German with English subtitles.*
> € 4 membership

Tue 12 > Cinemapasta

19:00 - 20:30 h > A pasta meal for € 3,50
20:30 h > **Amarcord** (1973) by Federico Fellini, Italy, 123 min. *In Italian with English subtitles.*
20:30 h > **Dance workshop** 'Tammurriata' by Isabella Ruggiero (free)
> € 4 membership

Sun 17 > Otaku!

20:00 h > **Mind Game** (2004) by Masaaki Yuasa, Japan, 103 min.
22:00 h > **Tekkōkinkreet** (2006) by Michael Arias, Japan, 111 min. *Both films in Japanese with English subtitles*
> € 4 membership

Tue 19 > Kino Praxis

Guy Debord and the Situationist International
20:30 h > Introduction by Aylin Kuryel, PhD researcher at the University of Amsterdam.

20:45 h > **Critique de la Séparation** (1961) by G. Debord, France, 17 min.
21:00 h > **La Société de Spectacle** (1973) by G. Debord, France, 88 min. *Both films in French with English subtitles*
> € 4 membership (inc. a free drink)

Wed 20 > Kino Kabaret

An open meeting for everyone that wants to be involved in our short film laboratory.
19:00 h > **Open meeting**
20:30 h > **Short films** by Kino Kabaret participants
> Free

Sun 24 > Cinema Derive

20:30 h > **The Source** (1999) by Chuck Workman, USA, 88 min.
22:30 h > **Pull My Daisy** (1959) by R. Frank & A. Leslie, USA, 30 min.
> € 4 membership

Tue 26 > Night of Short Animations
20:30 h > **Short animation films** from around the world, curated by May Whitely.
> € 4 membership

Rialto

Where:

Ceintuurbaan 338
www.rialtofilm.nl
020-6623488

Info:

Rialto is presenting the most artistic films from around the world to the Dutch audience. Next to world cinema, Rialto has focused on showing independent, award-winning European films.

program:

OFF-SCREEN filmfestival
Off-Screen, de VvA-studievereniging van Media en Cultuur, biedt jong en aanstormend talent de kans én een podium te laten zien wat zij cinematografisch in huis hebben.
April 13

All My Tomorrows

Sonia Herman Dolz (NL 2010, 90 min) *Nederlands gesproken*
Note: Sonia Herman Dolz is bij de voorstelling aanwezig en wordt na afloop geïnterviewd.
April 16: 16:00 h

Curaçao

Sarah Vos & Sander Snoep (NL 2010, 75 min)
Nederlands gesproken
April 7

In a Better World

Susanne Bier (DE/ZW 2010, 119 min) *Zweeds, Deens, Engels gesproken, Nederlands ondertiteld*
Genomineerd voor een Oscar, won een Golden Globe in de categorie Beste Niet-Engelstalige film
April 7

Shahada

Lake Tahoe
Fernando Eimbcke (ME 2008, 85 min) *Spaans gesproken, Nederlands ondertiteld*
Fipresci-prijs van de internationale kritiek in Berlin, en tot ontdekking van het jaar uitgeroepen in Cannes.
April 3, 10: 11:00 h

Nói Albinói

Dagur Kári (IS 2003, 93 min) *IJslands gesproken, Nederlands ondertiteld*
April 17, 24: 11:00 h
April 20, 27: ca 19:00 h

Burhan Qurbani (DE 2010, 88 min) *Duits, Engels en Turks gesproken, Nederlands ondertiteld*
Genomineerd voor een Gouden Beer in Berlijn (2010).
April 28

Son of Babylon

M. Al-Daradji (IQ 2009, 100 min) *Arabisch, Koerdisch gesproken, Nederlands ondertiteld*
Won de Amnesty International Film-prijs in Berlijn (2010) en is de Irakese inzending voor de Oscars van 2011.

Smart cinema

Where:

Arie Biemondstraat 101-111
www.smartprojectspace.net
020-6169994

Info:

Smart Cinema presents an eclectic mix of art house and experimental video works from up and coming (international) artists, Smart Cinema's programming reflects the current shifting nature of contemporary film

and video production.

Studio k

Where:

Timorplein 62
www.studio-k.nu
020-6920422

Info:

Studio/K is the latest initiative of Foundation Kriterion
This is a horizontal organisation run completely by students (from Amsterdam Universities) with the goal of supporting students.

Tropentheater

Address:

Linnaeusstraat 2

Website:

www.tropentheater.nl
020-5688500

Info:

The Tropentheater is the best place for concerts, dance performances, theatre, youth theatre and films from non-Western countries and the fringes of Europe. Come along if you want to get in the mood for a trip to far-off lands - or enjoy the afterglow of one. The Tropentheater brings the whole world to your doorstep!

De Uitkijk

Where:

Prinsengracht 452
www.uitkijk.nl
020-6237460

Info:

De Uitkijk is attractive, small, personal and always offers a special night out! This historic building on the Prinsengracht has been a special place where people with a passion for film and culture meet. In the elegant foyer you can imagine yourself completely in the '20s, enjoy a cup of coffee and the personal attention of the students, who manage this theater.

OT301 EVENTS PROGRAM

Address:
Overtoom 301, Amsterdam

Info:
Host to live music, exhibitions,
modern dance, audio-visual workshops
and loads more.

www.ot301.nl

APRIL CONCERTS

Fri 01 > Hoorspel
Sandeman, Dirty D.is.ko, Mark Kent,
Carlos Trevez, Skelenton (Mtkidu ap-
pearance - South Africa)
www.hrspl.com
22:00 h > € 6 euro

Sat 02 > 10 jaar Rednose Distrikt
Aardvarck, Kid Sublime & Steven de
Peven, Live: Indian Askin, Suzi Ana-
logue (U.S)
21:00 h > € 9,99 (presale tickets
available at Rushhour € 7.99)

Wed 06 > Gerri Jäger, Fred Lonberg-
Holm, Sean Bergin
Style: Free jazz/improvisation.
1 solo, a duo then a trio with spe-
cial guest Fred Lonberg-Holm from
Chicago.
21:00 h > € 6

Thu 07 > Subbacultcha! Pres.: No Age!
21:00 h > € 12 (Free For Subbac-
ultcha! Members)

Fri 08 > Trish Trash Bookings Proud-
ly presents:
Frustration (FR) - Dark, intense
postpunk with an electric sound from
Paris!
21:00 h > € 7

Sat 09 > MD301 presents: Knalpot EP
release partyStyle: electro-break-
core-impro power duo & DJ'sDJ's:
Aardvark, Juha, Mark Cremins
22:00 h > € 7

Sun 10 > Wonderland #47
Muziek en Dans voor kinderen en
familie!
wonderlandweb.wordpress.com
16:00 h > € 5 / kids gratis

Wed 13 > The EMMI collective Robotic
ensemble & Ear Duo
Style: Robot music / electroacoustic
music. The EMMI collective unveils
MARIE, a new modular robotic ensem-
ble, in concert with the Ear Du
21:30 h > € 6

APRIL AND MORE

Thu 14 > Little Week End
Lumisokea (BE, I) + guests, bands+
dance performances
<http://soundcloud.com/lumisokea>
21:00 h > € 6

Fri 15 > Ki-Tek Soundsystem &
friends presents:
Breakbeat - Dubstep - D'n'B - Acid
with: DJ Konkret / DJ Gibbo
DJ K.O's / DJ Sicore
23:00 h > € 6

Sat 16 > Red light radio
21:00 h > € 10

Thu 21 > OT301/U30 Meets Venice
Dance and live music performance.
Collaborative project between Am-
sterdam and Venice dance/music im-
provisers. Lights Ellen Knops
21:00 h > € 6

Fri 22 > Café Pig
Styles: Psych, Wave, Disco, Lounge,
Pop, Rock, Sock Hop, Reggae, Oldies,
Goodies with: James Pants (Stones
Throw, Los Angeles)
Aardvarck (Rednose Distrikt)
23:00 h > € 6

Sat 23 > Bomb Diggy
Style: Tropical Bass
€ 3,00 before 00.00 h
€ 7,50 after 00.00 h
23:00 h >

Sun 24 > Overtoom Blues Jam
Jam session
16:00 h > € 0

Thu 28 > Music / Dance 301 #34
The monthly music and dance improvi-
sation performance curated by Colin
McLean and Andy Moor.
<http://musicdance301.blogspot.com>
21:00 h > € 6

APRIL GALLERY

The Go-Go project is a 24h residency.
Artists are invited to create in the
time and space given. Every week, on
Sunday at 1700h the AWA gallery will
be occupied for 24 hours. The art-
ist is free to experiment and create.
Everything can happen.
On Monday at 19:00 h you are welcome
to come and watch/experience the new
work.

03 + 04: N. Tinholt & C. Bengtsson
10 + 11: Liesje van den Berk
17 + 18: Anne Rodermond
24 + 25: Ducan Rodic

AWAW (AWA Weekend)
Fridays and Saturdays from 21:00.
Short films, performances, live music
check program for details

CINÉSTHESIA

Sunday 3 April
20:30 h
OT301

Cinésthésia is a monthly event mixing music, film and other means of live and recorded media and performance. Musicians Alfredo Genovesi and Ivo Bol host the event in collaboration with film artists Mikel and Petros Orfanos.

Raphael Vanoli is a French-German guitarist living in Amsterdam who plays many styles, and is a member of the duo Knalpot. www.myspace.com/raphaelvanoli Trombonist Hilary Jeffery plays in a number of projects including Lysn and The Kilimanjaro Darkjazz Ensemble. www.hiljef.com

Saxophonist Ties Mellema is a winner of the Netherlands Music Prize. He performs solo and with his Amstel Quartet. For this occasion he will improvise with his electronic setup. www.ties-mellema.nl

Ivo Bol is a performing sound artist and composer of electro-acoustic pieces and soundtracks for film, dance and theatre. He has developed a live sampling and synthesis instrument using game controllers to trigger and manipulate sound intuitively. www.ivobol.nl

De droom van de bosgeest (2007) Jan Suschitzky, 11 min. Music by Ivo Bol, dance performance by Kay Patru. The film shows two manifestations of one character. On the screen a sleeping person dreams about his alter ego. The second one is the dancer, indulging in the joy of life, his fears and his passion, carried away by the surprises of the forest. Their existence depends on each other – the sleeper creates the dancer and the dancer gives the dream its power. In the final shot both melt together; the dream is over and the ghost of the forest ceases to exist.

The House (2007) Jan Suschitzky, 9 min. Music by Neil Thornock. Everybody knows what it means to have a home of their own, a haven to feel comfortable and free. Suddenly it can all change. This film shows what happens at such a moment, what remains of the earlier happiness in the house and

how memories can be full of longing and emotion.

Jan Suschitzky (born 1936 in Amsterdam, died 2009) started making digital art films after his retirement. He was mainly self-taught apart from a few lessons with filmmaker Frans Zwartjes at the Free Academy of Art in The Hague. His films were selected by film festivals for short art films in Utrecht and Leeuwarden in 2005 and 2006, and by the Not Still Art Festival in New York in 2007.

Judex (1963) Georges Franju, 104 min. Live soundtrack by Ivo Bol, Raphael Vanoli, Ties Mellema and Hilary Jeffery.

French director Georges Franju's lesser-known *Judex* was the third film based on the film's eponymous character, following those of the same name by Louis Feuillade (1916) and Maurice Champreux (1934). Franju stayed very close to the silent "Feuillade" version.

The plot deals with a banker called Favraux who receives threatening letters signed by the name "Judex", demanding he pay back certain people he has swindled. In this part of the story the viewer forms the notion that Favraux is the bad guy, and that, although being motivated by good, the masked avenger Judex has a wicked side to him as well. In one of the most striking parts of the film, Favraux visits a masked ball in a chateau, the atmosphere of which has many similarities with films like Alain Resnais' *Last Year at Marienbad* and Kubrick's *Eyes Wide Shut*. At the midnight banquet Judex, passing as one of the guests, spikes Favraux's drink with a drug and kidnaps him, pretending to have carried out his threat to kill him.

But *Judex* is not as wicked as he initially seems. After Favraux's daughter rejects the inheritance Judex spares his life, removing any doubts whether he really is such a good guy. From then

on the story gets convoluted because everybody is after his or her money. Another character appears in the film, the governess Diana Monti. She kidnaps the daughter of Favraux in an attempt to get Favraux's money. Now Judex switches to another victim.

Moral ambivalence is a reoccurring theme in Franju's work, for instance in his short documentary *Le sang des bêtes*, an early example of hyperrealism from 1949. Desolate places on the outskirts of Paris are contrasted with upbeat background music, which stops when a slaughterhouse comes into view, a place without value for everyday people. On the one hand Franju sets out to convey that any sympathy for the slaughtered animals is unnecessary – to kill them is just part of the butcher's job, not for fun but for money. But on the other hand the film also makes clear that we eat meat without considering the consequences for its source. The juxtaposition creates a dissonance powerful enough to turn many a carnivore into a vegetarian.

Franju's most famous film, *Les yeux sans visage* (Eyes Without a Face, 1960), again introduces the ambivalence of resorting to evil for the sake of performing a good deed. Dr. Génessier, a brilliant surgeon, kidnaps pretty young women with the aid of his female assistant. He removes their faces and tries to graft them onto the face of his daughter, Christiane, whose own face was disfigured in a car accident. The surgeon's continuous failing to make Christiane pretty again does not deter him from making new victims until he succeeds, purely out of loving compassion for his poor daughter.



CINE QUA NON

Tuesday 5 April
20:30 h
OT301

The Angelic Conversation (1987) by Derek Jarman, UK, 81 min)

An unseen woman recites Shakespeare's sonnets – fourteen in all – as a man silently seeks his heart's desire. The photography is stop-motion, the music is ethereal. The scenery is often elemental: boulders and smaller rocks, the sea, the fog, and a garden. The man is on an odyssey following his love. But he must first, as the sonnet says, know what conscience is.

Before he can be united with his love, he must purify himself. He prepares himself with water.

He bathes a tattooed figure (an angel perhaps) and humbles himself in front of this being. And through his journey and his meditations he is finally united with his fair friend.

CINEMA DERIVE

Sunday 10 April
20:30 h
OT301

De Bruit et de fureur (1988)
Directed by Jean Claude Brisseau
90 minutes
In French with English subtitles

The early films of Jean-Claude Brisseau (Noce Blanche) remain provocative, volatile, poetic and unique... and rarely ever seen outside of French-speaking countries. But for the few people that have seen these films, they remain unforgettable. This film is in turns, funny, grotesque, surreal, harsh and lyrical. Director Brisseau has an ultra realistic way of filming things that is both beautiful and tragic. The actors are great, the story is never slow nor does it exaggerate, exploring a world which would resurface years latter in films like *La Haine*.

This film is a highly unusual drama and is considered to be an important entry in French cinema's "new naturalism" movement. The story presents a shocking but humanistic look at the tragic lives of impoverished children living in the Paris projects. Bruno is a teenaged boy who has just moved into a high-rise project with his hard-working mother. Barely earning enough to support them takes all of her time. She communicates with Bruno via tender notes. Other than those brief messages and the time he spends with his pet bird, Bruno is alone. The apartment is located in one of the city's roughest suburbs and Bruno's involvement with crime seems inevitable.

Shortly after he is befriended by the streetwise, battered and deeply troubled Jean-Roger, Bruno is out thieving, destroying property and harming people with a vengeance. These boys are not devoid of humane qualities. One of their teachers, a young idealistic woman, recognizes their potential and tries vainly to save the boys, but by the time she gets involved it is too late for

Bruno and Jean-Roger. Though deep down they may have wanted help, the brutal, unloving world around them is all-consuming. But mixed into this concrete cocktail of ultra-realism there are also bizarre surreal passages that match the best of Bunuel.

+

22:15 h
Tierische liebe (1996)
Directed by Ulrich Seidl
105 minutes
In German with English subtitles

"Never have I looked so directly at hell." - Werner Herzog's reaction after seeing this film.

Ulrich Seidl (Hundstage, Import-Export) is not only a feature filmmaker, but is also considered by many to be the most subversive documentarian alive today. This is a "documentary" about isolation and despair, as a consequence of modern urbanization. After all, people are crammed into large cities today... but the irony is that never have so many people been so absolutely lonely. This film portrays a series of sad fates, people who, for lack of human social networks, grown attached to their pet animals. In this film Seidl perfectly captures the distinctively funny-but-tragic tone that is the hallmark of his best films.

The hell that Herzog is referring to in the opening quote is not Dante's or some fascist political order, but merely the desperate lives of millions of urban dwellers that live on the fringes of society. And indeed you often feel while you are watching the film that someone simply set up their camera inside a real insane asylum.

CINEMA DERIVE

Sunday 24 April
20:30 h
OT301
Beat movement double feature

20:30 h
The source (1999)
Directed by Chuck Workman
88 minutes
In English

This wild documentary traces the Beats from Allen Ginsberg and Jack Kerouac's meeting at Columbia University in 1944 straight through their crescendo in the 60s and into their deaths in the 70s, 80s and 90s. The film is a montage of an era, focusing from time to time on the individual lives of Kerouac, Burroughs and Ginsberg, and then stepping back to put those wild lives into a context. The Source uses some priceless footage of this country's seminal beat poets along with wonderful archival material featuring Amiri Baraka, Lenny Bruce, Walter Cronkite, Bob Dylan, Jerry Garcia, Philip Glass, Billie Holiday, Bob Hope, Robert F. Kennedy, Ken Kesey, Martin Luther King, John Leguizamo, Norman Mailer, Steve Martin, Groucho Marx and Henry Rollins. This is by far the best documentary made about the visionary souls who would create the Beat generation.

Then on top of all this priceless archival material we have three actors who have been influenced by the Beat movement, who read the original texts, while acting out the persona's of the original writers. The legendary Dennis Hopper is reciting Burroughs. John Turturro is Ginsberg' HOWL, and Johnny Depp dives deep into the role of Jack Kerouac.

A classic documentary.



22:30 h
Pull my Daisy (1959)
Directed by R. Frank & A. Leslie
30 minutes
In English

"The first truly beat film" - Jonas Mekas

Made in 1959, Pull My Daisy is the epitome of "beat generation" cinema. It is also the first film to practice the radical aesthetics of the "New American Cinema"...but in the end what's important is that it's a film that is passionate, personal and that it dazzles the viewer while expanding their understanding of art and the dynamics of an artist within a movement.

This short film takes place in a New York apartment and never leaves the apartment except in a dream sequence. The cast of characters reads like a who's who of the beat generation: Allen Ginsberg, Gregory Corso, Peter Orvolosky (all of which retain their real names during the film). The film itself is beautifully narrated by Kerouac with a subtle bebop jazz soundtrack. A real document of the time.

CINEMAPASTA

Tuesday 12 April
20:30 h
OT301

Your monthly appointment with Italian culture and gastronomy:

19:00 h till 20:30 h Pasta.
No reservations. First come, first serve: € 3,50 a plate

20:30 h **Amarcord** (1973) Federico Fellini, 118 min,
Italian spoken, English subtitles,
€ 4 membership

22:30 **Tammurriata** (Southern Italian folk dance) workshop taught by Isabella Ruggiero. Free.

This carnivalesque portrait of provincial Italy during the fascist period, the most personal film from Federico Fellini, satirizes the director's youth and turns daily life into a circus of social rituals, adolescent desires, male fantasies, and political subterfuge--all set to Nina Rota's classic, nostalgia-tinged score.

The title means 'I remember' in the dialect of Rimini, the seaside town of Fellini's youth. What he recalls are memories of memories, transformed by affection and fantasy and much improved in the telling. Here he gathers the legends of his youth, where all of the characters are at once larger and smaller than life -flamboyant players on their own stages.



Within the event, Isabella Ruggiero, experienced dancer and choreographer, will introduce the participants to the cultural background of Tammurriata, as well as to the basic techniques of dancing and drumming.

'Tammurriata' is a rhythmic-melodic musical expression of the Campania region, in the South of Italy, characterized by a specific form of music, song and dance. 'Tammurriata' takes its name from the 'tammorra' drum, made with a circular wooden frame to which is attached a goat skin and some metal discs (cymbals).

The tammurriata is still practiced in a number of villages around Naples and in the area of Vesuvius during religious celebrations.



KINO PRAXIS

Tuesday 19 April
20:30 h
OT301

Critique de la Séparation (1961), Guy Debord, 17 min.

Critique de la Séparation (Critique of Separation): Of people? Of spectacle and reality? Of narrator and film? Of sound and image? Of fiction and reality? Guy Debord's 17 minute short movie from 1961 is a semi-didactic and semi-poetic narrative questioning these different meanings of separation. The juxtaposition of images from comic books, several movies, newspapers and other media, in the form of a collage, can be seen as an experiment on the (im)possibility of communication and representation. The film waltzes a thin line between a pessimistic account of the impossibility of representation and the possibility of using images in a non-alienating way, providing a good introduction to Debord's tense relationship with cinema.



La Société du Spectacle (1973), Guy Debord, 87 min.

Debord goes one step further in his 1973 black and white movie, *La Société du Spectacle* (The Society of the Spectacle), and attempts to make a more extensive and theoretical analysis of the role of images in modern societies in general. *La Société du Spectacle* is based on Debord's 1967 book of the same title, which focuses on the effects of the capitalist mode of production, consumption culture and images on the everyday life. The movie, as well as the book, deals with the accumulation of spectacles and the reign of representation that cages everything in images in modern societies. It also consists of the images from mainstream movies, porn films, Soviet film experiments, Vertov-like everyday life shots, news, and archival footage. The narrator, Debord himself, read excerpts from his own book and other theoretical Marxist texts. *La Société du Spectacle* is a highly theoretical and self-referential film which expresses several ideas of the Situationist International, the revolutionary group active in the late 50's and 60's which Debord was part of. The way that images from different sources are used and juxtaposed with words is a great example of one of the Situationist notions, "détournement", meaning using pre-existing elements in new configurations for revolutionary purposes. This tactic, which offers a critique of the notions of ownership, property and "original", opens up alternative ways of thinking about cinema today. In this sense, Debord's movies are highly relevant today since they force us to question the politics of representation, the archive, the (il)logic of the juxtaposition of images and words, and the ways in which images can resist to be recuperated by the spectacle. They raise urgent questions for the present, which is saturated with images, by suggesting alternative ways of dealing with images, which might contribute to a radical transformation of the world. We hope to share this intense and rather torturously inspiring experience of watching Debord films with you!

Aylin Kuryel

DIY UNDERGROUND CINEMA

So You Want To Be An Underground Film Programmer?

You've read the previous column and gave followed it to the letter (C'mon, bear with me for a moment). You went and got a selection of (Pinku/Bollywood horror/Icelandic/splatterhorror) films to last your own underground cinema at least a year, be it on DVD, Blu-Ray, VHS, 16 mm or through the good ol' Pirate Bay on your trusty hard drive. You've purloined, bought, borrowed, or 'lent' a nice, shiny beamer (you haven't stolen it though, that would be wrong. Kids, don't steal beamers!) and secured a blank wall (preferably white), a sheet (preferably no more than lightly stained) or a screen (again, preferably not stolen) in a room that is large, warm and comfortable enough to serve as a screening room. You are ready, willing, and filled with a ravenous desire to enrich Amsterdam with your brilliant insight in world cinema. So where is the audience? How are you going to put badonkadonks in those plushy cushions? Well buckaroo, let's explore the options. One of the easiest, quickest ways to attract and audience in this day and age is through social media. The most obvious examples are Facebook and Twitter. You can also make and distribute flyers and/or hang up posters and there's the trusty mailing list you can use, compile and spam people with. And the personal touch is always important. Keep an open mind and a listening ear for feedback from your viewing audience. Making and distributing flyers and posters can be a lot of work, but it's great fun if you like designing, typography and/or Photoshopping and it has a great, old-school feel to it. Always ask the proprietor of the store, cinema, bar or location for permission to leave flyers and/or hang up a poster. Just leaving them without asking would be akin to

littering and will not endear you and your underground cinema to the owner. Compiling and keeping up a mailing list also requires you to make a bit of effort, but it's well worth it to keep your audience informed on your screenings as an email is something that can be kept around for a while, making it a less fluid and so more permanent fixture in someone's life compared to a post on Facebook or Twitter. And while these social networking media have some great advantages, as Facebook makes it especially easy to invite people to your cinematic shindig, it also gives outside parties a chance to get dirt on your screening activities, which you might want to avoid. Try to avoid using your own Facebook account to promote screenings that might not be entirely up to the standard of Videma and you should be okay. And last but not least, ensure your screenings are memorable. A good introduction goes a long way, but you might feel uncomfortable speaking in public or have a desire to think outside of the box. Well, theme-appropriate food and/or drinks can leave a very positive impact on your viewing audience, let alone an act or an interactive element. So bring in the fire-breathing circus freaks for a screening of Freaks, let the Rebel Clown Collective raid your screening of It or hand out a complimentary fire extinguisher during your screening of Irreversible! The sky is the limit, my friends! Be Seein' Ya!

Luuk van Huet

OFF BEAT

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