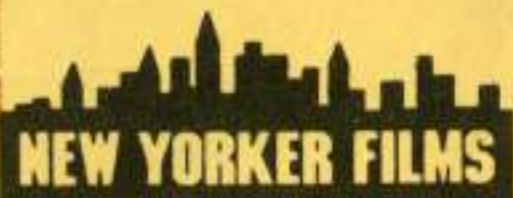


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THE PASSIONS OF A PEOPLE DIVIDED...

A NATION ON THE BRINK OF CIVIL WAR...

The Battle of Chile

Produced by Patricio Guzman
and the Equipo Tercer Año
with the collaboration of
the Cuban Film Institute and Chris Marker



"A landmark film... none of the new Hollywood movies can match the suspense packed into these frames." —SAN FRANCISCO CHRONICLE

"A beautiful, heartbreaking work... deeply moving." —IN THESE TIMES

THE BATTLE OF CHILE

CREDITS

Director Patricio Guzman
Production Manager Federico Elton
Editor Pedro Chaskel
Director of Photography Jorge Muller
Assistant Director Jose Pino
Sound Bernardo Menz
Advisors Julio Garcia Espinosa and Marta Harnecker
Produced in 1973-79 by the Equipo Tercer Año with the collaboration of the Cuban Film Institute (ICAIC) and Chris Marker. Running Time: Part I ("The Insurrection of the Bourgeoisie"), 100 minutes, b/w; Part II ("The Coup d'Etat"), 91 minutes, b/w; Part III ("The Power of the People"), 82 minutes, b/w. Spanish language dialog with English subtitles and narration. No MPAA rating.

EQUIPO TERCER AÑO

The production crew of the "Third Year Team" consisted of five Chilean technicians -- Federico Elton, Jorge Muller, Bernardo Menz, Jose Pino and Marta Harnecker -- under the direction of Patricio Guzman. This collective filmed throughout Chile from February to September, 1973, working under semi-clandestine conditions at all times (utilizing different sets of false press credentials, for instance). After each shooting session, Guzman would collect the film and put it into hiding.

During the coup, the homes of the director and producer were searched; Guzman was held for two weeks in the National Stadium and Elton was held for 24 hours in the Military School in Santiago, although it was not discovered that they were producing a film. Later, over a period of six months, the film was smuggled out of Chile bit by bit. Facilities for the editing and completion of the film were provided by the Cuban Film Institute.

In November of 1974, Jorge Muller, the film's cameraman, and Carmen Bueno, an actress who had also assisted in the production of the film, were kidnapped by agents of the DINA, the Chilean secret police. Both were reported to have been imprisoned at the Tres Alamos concentration camp outside Santiago, although the military junta denies any knowledge of their arrest or whereabouts.

AWARDS

Part I: Grand Prize, Grenoble International Film Festival, 1975; "Novais Texeira Award," French Film Critics Association; plus screenings at the Director's Fortnight, Cannes Film Festival, Berlin Film Festival, Moscow Film Festival, and the Pesaro Film Festival.

Part II: Grand Prize, Grenoble International Film Festival, 1976; Grand Prize, Benalmadena International Film Festival, 1976; Grand Prize of the International Jury, Leipzig International Film Festival, 1976; plus screenings at the Director's Fortnight, Cannes Film Festival, Berlin Film Festival, Pesaro Film Festival, and the Melbourne Film Festival.

Part III: Screened at the London Film Festival, 1979.

THE BATTLE OF CHILE

Synopsis

THE BATTLE OF CHILE is a powerful portrait of the passions of a people divided and a nation on the brink of civil war. It has been acclaimed by critics here and abroad as an epic historical documentary in the tradition of THE SORROW AND THE PITY.

The motion picture camera thrusts us into the midst of a society in crisis, allowing us to become witnesses to history-in-the-making. We are seemingly everywhere, from intense debates in the halls of congress to the smoke and violence of street demonstrations, from the army's raids on industrial centers for "stockpiled weapons" to mass political rallies in the streets of Santiago, and from the horrifying sequence in which a cameraman records his own shooting death to the devastating aerial bombardment of the presidential palace.

Divided into two parts -- "The Insurrection of the Bourgeoisie" and "The Coup d'Etat" -- THE BATTLE OF CHILE examines the escalation of rightist violence following the left's victory in the congressional elections of March, 1973. Realizing that parliamentary democracy no longer serves their purposes, the right-wing shifts its opposition from the polls to the streets. The following months see a variety of tactics designed to weaken the government and provoke a crisis -- blackmarket activities and hoarding of goods to create shortages, student rioting in the streets, a parliamentary boycott and attempted impeachment of all Popular Unity ministers, and a CIA-sponsored truck owners' strike which seriously disrupts the country. The Chilean people nevertheless surmount these difficulties and thwart the right's attempts to topple the government.

Part II of THE BATTLE OF CHILE opens with the attempted military coup of June 29th which is quickly put down by troops loyal to the government. It serves as a useful dry-run, however, for the final showdown which everyone now realizes is only a matter of time. We see a left divided over strategies to prevent the impending coup, while the right methodically goes about laying the groundwork for the military seizure of power. The film's dramatic concluding sequence recreates the actual coup d'etat, featuring Allende's last radio messages to the people of Chile, footage of the military assault on the presidential palace, and that evening's televised presentation by the new military junta.

THE BATTLE OF CHILE has already been hailed as a "landmark in the presentation of living history on film", a sobering testament to the deep social divisions that exist in any society and, in times of crisis, can change the course of history. For Americans, however, the film is especially important and timely. In exposing the covert activities of the CIA in Chile, THE BATTLE OF CHILE clearly demonstrates the complicity of our own government in the "destabilization" and military overthrow of another constitutional government.

NOTES ON THE DIRECTOR

PATRICIO GUZMAN was born in 1941 and studied philosophy at the University of Chile and cinema at the Catholic University of Chile. In 1969 he graduated from the *Escuela de Cine* in Madrid. He returned to Chile in 1970, at the time of the electoral victory of the Popular Unity coalition, and in 1971 he completed EL PRIMER AÑO (THE FIRST YEAR), a documentary account of the first 12 months of the government of Salvador Allende. The film won the FIPRESCI (International Film Critics Association) Award at the Mannheim International Film Festival.

A year later he directed LA RESPUESTA DE OCTUBRE (THE ANSWER TO OCTOBER), a documentary filmed in the industrial zones of Santiago on the truck owners' strike of October, 1972. From February to September, 1973, he worked on the production of THE BATTLE OF CHILE. He is presently at the Cuban Film Institute in Havana where he is editing "Popular Power", the third and final episode of THE BATTLE OF CHILE.

Now . . . the dramatic conclusion of the most
monumental political documentary of our time!



The Battle of Chile PART 3

"The Power of the People"

"*The Power of the People* is the long-awaited final part of *The Battle of Chile*, Patricio Guzman's celebrated documentary trilogy dealing with the last year of democratic government in Chile before the military coup of September 11, 1973. The first two parts of the trilogy, *The Insurrection of the Bourgeoisie* and *The Coup d'Etat*, have received or been nominated for 18 awards at international festivals, and have been ranked among the most outstanding documentaries in recent years. Like the previous films, *The Power of the People* is the result of nine months of intensive filming, seven days a week and often 24 hours a day, in the factories, farms, streets and homes of Chile by Guzman and his poorly equipped crew. The material was eventually smuggled out of the country piece by piece and edited at ICAIC, the Cuban Film Institute. Guzman himself was detained during the coup in the infamous Santiago Sports Stadium, while his cameraman, Jorge Muller, was arrested a year after the coup and has not been seen since. The film deals with what may come to be seen as the most significant aspect of the Popular Unity period: the creation by ordinary workers and peasants of thousands of organisms of 'popular power' to distribute food, occupy, guard and run factories and farms, oppose black market profiteering, and link together in community zones' grass-roots social services, factory, farm and other organizations, first as a defense against strikes and lock-outs by factory owners, tradesmen and professional bodies and then increasingly as soviet-type organizations demanding more resolute action by a vacillating government." — Malcolm Coad, 1979 London Film Festival program book

35mm/16mm, black and white, 82 minutes
Spanish dialog with English subtitles and narration
Produced by Equipo Tercer Año in collaboration with the Cuban Film Institute;
directed by Patricio Guzman