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PATRICIO GUZMAN'S FILM

# THE POWER OF THE PEOPLE

# THE BATTLE OF CHILE

THIRD PART





The Power of the People

The Battle of Chile

Part Three

*Gloria Laso*

*Costa Rica 9-2º piso*

*A-5*

*Madrid 16*

*Spain*

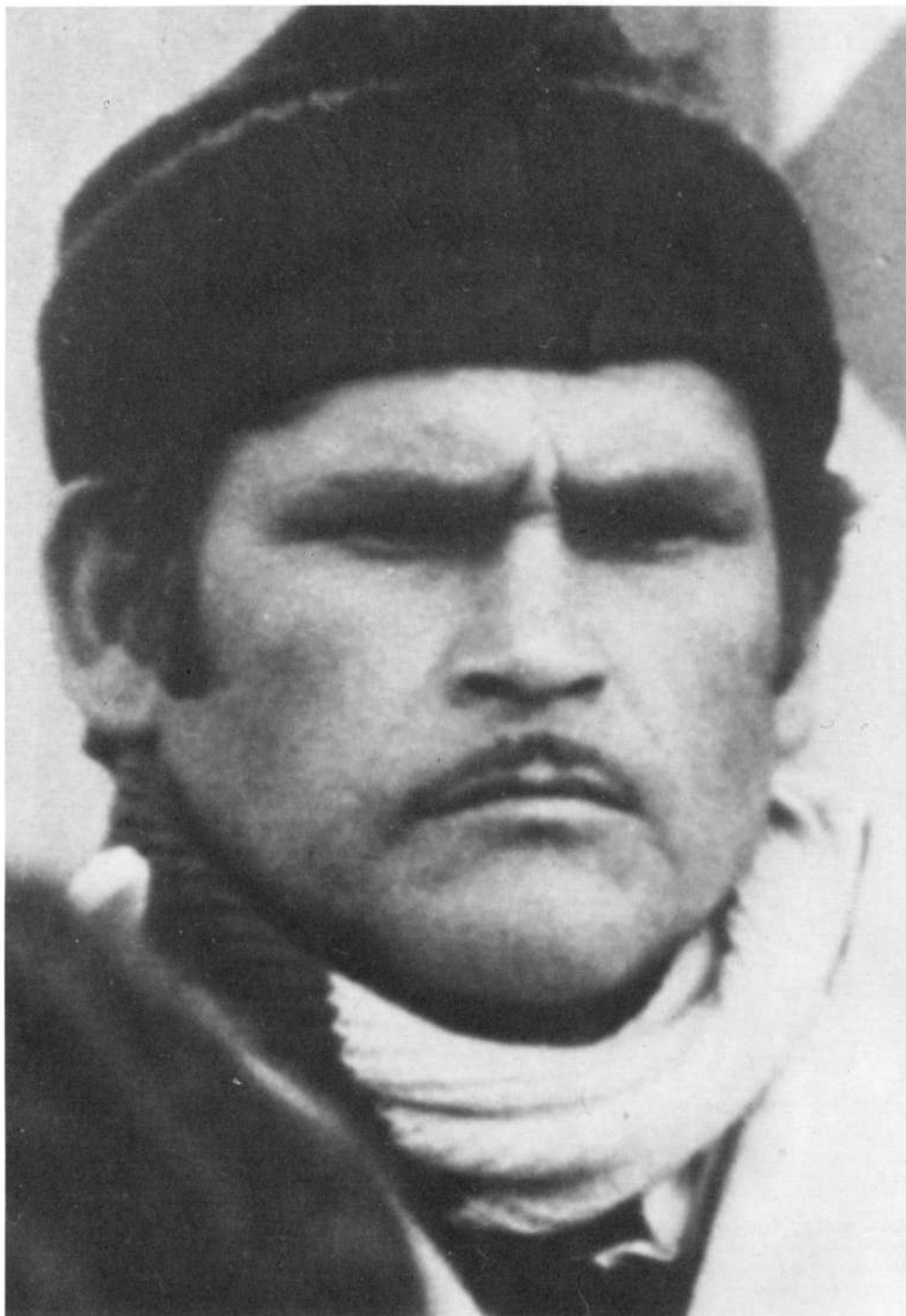
Produced by Equipo Tercer Año  
in collaboration with The Cuban Art  
and Cinema Institute, ICAIC,  
la Habana, Cuba

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**My Brothers:**

Know that our struggle  
shall continue in the earth.

It shall continue in the Factory,  
on the farm, in the street,  
in the nitrate field.

My people shall overcome.  
All peoples shall overcome, one by one.

**Pablo Neruda**  
*Canto General*

The Power of The People was filmed five years ago...  
 Brought out of Chile three years ago...  
 Edited a year ago...  
 After all this, What can we see in it, today?...  
 The critical opinion of a people in Latin America  
 Which has understood all too clearly that it must continue  
 Fighting and struggling to become its own master.

Equipo Tercer Año



The Power of The People    The Battle of Chile    Part Three

<i>Direction and Script</i>	Patricio Guzmán.
<i>Director of Photography</i>	Jorge Müller Silva.
<i>Editor</i>	Pedro Chaskel.
<i>Executive Producer</i>	Federico Elton.
<i>Assistant Director</i>	José Pino.
<i>Sound</i>	Bernardo Menz.
<i>Advisors</i>	Julio García Espinosa, Pedro Chaskell, Marta Harnecker, José Pino, Matías Rodríguez.
<i>Foreign Language versions</i>	Carlos Fernández.
<i>Mixing</i>	Pedro Luis Fernández Vila.
<i>Narrator</i>	Jacinto Falcón, Ramón Torrado.
<i>Sound Transfer</i>	Jorge Pucheux, Alberto Valdés.
<i>Trucage</i>	Delia Quesada, Ricardo López.
<i>Credits</i>	Pedro Luis.
<i>Laboratory</i>	PROA
<i>Technical Crew</i>	16 mm and 35 mm, B/W.
<i>Formats</i>	90 minutes.
<i>Length</i>	Saúl Yelin, Beatriz Allende, Harald Edelstam, Lilian Indseth, Juan José Mendy, Roberto Matta, Chris Marker, Rodrigo Rojas, Estudio Haynowsky & Scheumann.
<i>Collaborators</i>	



Jorge Müller Silva    Chief Cameraman for «The Power of the People».  
 Arrested on November 24, 1974, by Chile's Secret Police (DINA).  
 Still missing today.



## The Visible Script

What has been termed «people's power» in Chile appeared at the time of the great «proprietors' strike» of October 1972, the point at which the film opens. The purpose of the strike was to bring the country to a standstill. It was spearheaded by the trackdrivers who were later followed by the industrialists, businessmen, executives, doctors, lawyers, engineers, etc., who all went on strike on October 11, 1972.

For 26 days the working class and the Chilean people suffered the very first direct and concerted offensive of all the counter-revolutionary forces.

Up to that point, many who had sympathized with the People's Government had to some extent restricted themselves to welcoming—enthusiastically, though passively—each of President Allende's measures: nationalization of the great copper, iron, nitrate, coal, and cement mines; regulation of the majority of the business monopolies; furthering agrarian reform; nationalization of practically all foreign and domestic banks.

The rightist strike in October, however, made the vast majority of the people, directly affected in their class interests, discover with their own eyes how their opponents had planned, united, and attacked. The people, also largely by themselves, reacted vigorously against this action planned and financed directly from Washington.

The response of the working masses was outstanding. No political appraisal (not even by the leftist parties) was able to anticipate such a spectacular and positive response from the vast majority of the people.

In summary, a qualitative jump was produced in the popular consciousness. There was a chain reaction in which each member of the revolutionary process gave all he could. Each of us became more deeply committed, both within and without, to the revolutionary ideology and practice.

The imperialists and the bourgeoisie made a mistake. They could not paralyze the country. They did not manage to divide the working class. They were unable to gain the favor of all the armed forces. So they could not overthrow the government.

The immediate result was the creation by the workers of «Industrial Centers»,

«Community Commandos», «People's Shops», «Rural Councils», «Committees for the Protection of Industries», «Production Supervisory Committees», «Boards of Directors»; in other words, the first (and only) seeds of popular power, which is what this film tries to describe.

The October stoppage had been survived, the country had returned to «normal». At the same time, this new independent creative attitude on the part of those who had been active participants in the process subsisted in a latent state. Not only those planning the coup d'état, but the left as well, were deeply worried by this phenomenon.

A feverish movement was set off within the political parties and the revolutionary organizations. What to do? Which road to take? How to channel this new popular initiative?



## The Invisible Script

But this movie is also an exposition of the critical thinking of the working class—of an entire country—in the course of twelve months of continuous filming (though the film is not strictly chronological or sequential. Neither does it show the chief external factors. The other two parts of the trilogy show the events of 1973. Nevertheless, this third and last part begins four months before, in October 1972, and goes on indefinitely up to the coup d'état (without it being necessary to actually show it).

**The Power of The People**, contains, as well, the opinions of anonymous workers, unexceptional people, everyday men and women. It is essentially a work which literally proves the capacity for work, optimism, and sacrifice on the part of a Latin American people on the eve of the Revolution.

Pinochet justified the military coup (40,000 deaths during the first weeks) by affirming that Chile was smothering in chaos and anarchy instigated by international marxism.

This picture, without having to raise its voice, demonstrates exactly the opposite: the working class, the people in the rural areas, and the vast majority of the nation, on the side of Salvador Allende's government, were the most disciplined, most responsible, most lucid, and the best organized, in every way except militarily.

The oldest of the Chilean leftist parties—the Communist Party and the Socialist Party—had for forty years sown the seeds of revolutionary conduct among the people. From 1965 on, the younger parties, the MIR, the MAPU, the Christian Left Organization, constituted the new contingents which swelled the common base of the Revolution. In other words, the workers' exemplary attitude is based on political and ideological effort which all the Chilean leftist parties had put out before and during the period of the People's Government, not forgetting, as well, the progressive stand of the Radical Party (social democratic) and also some sectors of the Christian Democracy, which always had (and still have) the honesty to publicly reject fascism.

This pooling of resources, apart from the momentary polemics over the character of the people's power, makes up another

of the film's central themes.

For the «people's power», around the middle of October 1972 and throughout 1973, was also the simple revolutionary initiative, often scattered, spontaneous, instinctive (but never fanciful), of millions of Chileans.

When we went to film a meeting of a Rural Council, an Industrial Center or a Neighborhood Committee, we saw that parallel to the differences of opinion among the left-wing parties on a super structural level (what the people's power should really be), the working masses united more and more around direct, concrete, common objectives.

For example, if there was not enough food, the people created a neighborhood storehouse. If machine parts were lacking, the miners made provisionals. If a company did not have enough trucks, the neighboring workers lent theirs. If their participation in an industry was deficient, the workers tried to become part of the executive boards. If the leftist in charge of a factory was a bureaucrat, the workers strengthened the union to fight against bureaucracy. If agrarian reform did not provide certain decisions fast enough, the rural workers dared question those in charge. If the bodies necessary to coordinate the vital forces of an urban or rural community did not yet exist, the workers attempted to create what was needed.

In other words, the intensification of the class struggle (the perfect visualization on the part of the exploited people) provoked in the vast majority of the workers the urgent (and vigorous) initiative to fortify the nascent unified action in spite of all the basic problems that the government and the country in general were suffering.

Namely, in the factories taken over «illegally» by the workers or even in the industries which were already legally under the government's control. Or, on the other hand, on rural estates whether or not they had been touched by agrarian reform. In all these places, in fact, the workers set up a sort of socialist «state». That is to say, they acquired the attitude of citizens of a country which had already won its national liberation war and was preparing to build a New Society. We noticed that, month by month, day by day, a proletarian





state was taking shape —was being stamped on top of the liberal bourgeois state apparatus. And, in our opinion, this is the necessary context for broadly defining the people's power as the collective revolutionary initiative of almost an entire people.

On the other hand, the government was stuck. It confused tactic and strategy (Often «power» and «government» or «government» and bourgeois state apparatus were confused.). Leftist pluralism sometimes emerged in statements of principles which were not always encountered dialectically in subsequent actions. Nevertheless, in spite of the controversy, the masses developed a more and more independent and sturdy revolutionary potential.

This may be the key to why the imperialist powers and the oligarchy decided on September eleventh to smash all the country's liberal (as well as centenary) institutions at one blow (These institutions were, of course, already useless to contain the revolutionary tide.), as well as try to liquidate all the popular organizations at one stroke and perpetrate a general massacre instead of attempting to pervert the People's Government and change it into a hybrid controlled by a supposed central power indirectly protected by the military.

For, in spite of differences among the left, the government in Washington and the local counterrevolution were never able to disperse its components; and they still have not achieved this even today, in spite of the killing, imprisoning, torturing, and exiling of a considerable portion of its leaders and activists.

President Allende never acceded to the surrender which the other powers of the bourgeois state (Parliament, the Supreme Court) demanded of him. He always remained untouchable, performing a sort of masterpiece of political tactics, slipping in and out among the center forces and among the armed forces, managing to maintain the justifiable beyond all justification, without betraying the **essential** nature of his government program.

For Salvador Allende realized before anyone else that there was (still is) behind him a tremendous popular base which understood (and understands) the ultimate necessity of carrying out the Revolution.

The film speaks of this base.

Or rather, it was possible to make this film with the images and words of those thousands of men and women. And what this picture shows explains the Resistance taking place in Chile today. It may have to go on for a few years (or longer), but the fascist dictatorship has still not succeeded in crushing this mass movement in Chile.

For instance, the struggle of the unions gathers strength (but is declared «illegal»), accelerates (but is broken up), keeps on expanding (but is repressed) and, nevertheless, it springs back (and so it will be dialectically in this case, until whatever regime happens to be in power has no other choice but to normalize union rights).

The existence of this potentially revolutionary people has given Washington many headaches. Because this people has at its command many varied and flexible ways of fighting, thanks to its parties and organizations.

Salvador Allende rightly proclaimed almost thirty years ago (in one of his first electoral campaigns) in squares and neighborhood streets, in cities and towns, in factories and mines:

**«I seek no votes; rather, I seek conscience...»**

To our mind, the real script of **the power of the people** is this: a verification of the depth of Chile's collective democratic and revolutionary consciousness.

**Patricio Guzmán**



## Opinions selection

**The New Yorker, USA, 1978,  
Pauline Kael**

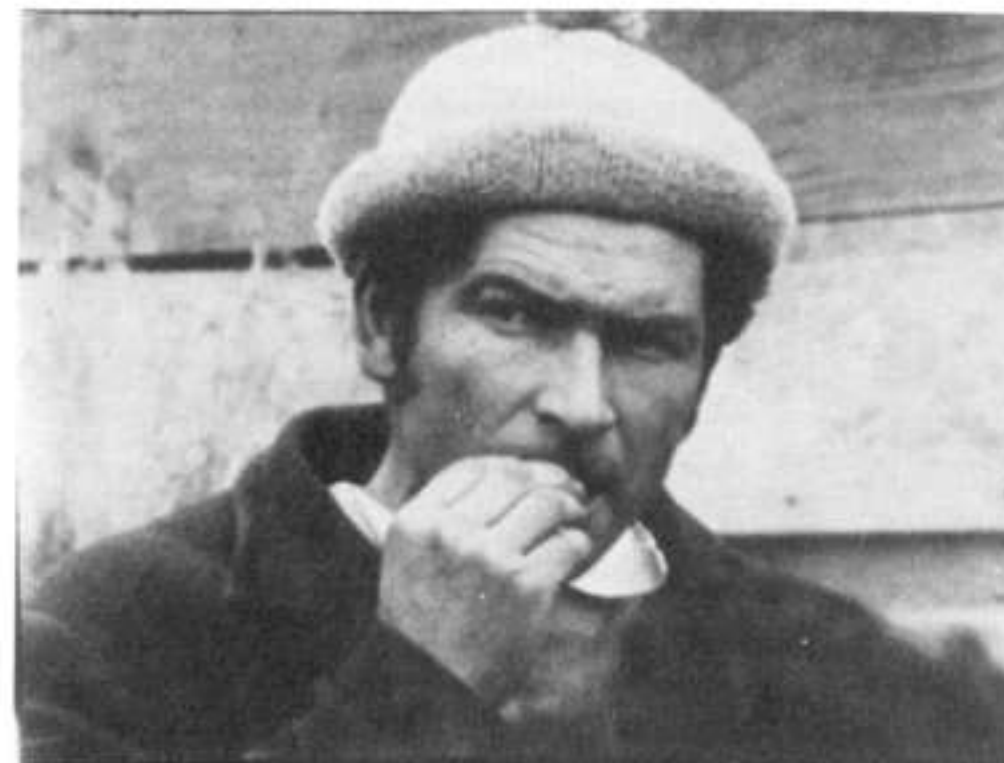
Great films rarely arrive as unheralded as *The Battle of Chile*, a two-part, three-hour-and-ten-minute documentary about the events leading to the fall of Allende... How could a team of five—some with no previous film experience—working with limited equipment (one Eclair camera, one Nagra sound recorder, two vehicles) and a package of black-and-white film stock sent to them by the French documentarian Chris Marker produce a work of this magnitude? The answer has to be partly, at least: through Marxist discipline. The young Chilean director, Patricio Guzmán, and his associates (all Chileans except for one Spaniard) have a sense of purpose. They considered themselves a collective, and they were making a work of political analysis. The twenty hours of footage they shot had to be smuggled out of the country; four of the filmmakers spent some time in custody, and the cameraman, Jorge Muller, hasn't been heard of since his imprisonment. The others fled separately, assembled in Cuba, and, together with a well-known Chilean films editor, Pedro Chaskel, and both Chilean and Cuban advisers, worked on the movie. (A planned Part III has yet to be completed). There is still the sheer technical skill to account for—the quality of the sound, the camerawork that is discreet and mobile and live, and, above all, the editing, which is so smooth and unemphatic that it never calls attention to itself. Chaskel has an immensely subtle, fluid new technique; Part II has the effect of one long, continuous shot. He owes something to the Italian neorealists, but his other influences aren't easy to place—maybe the early Russians... Patricio Guzmán is, of course, the organizing force behind this production, and its controlling intelligence. He has said, in an interview with Julianne Burton (in the magazine *"Socialist Revolution"*), that during the street battles he could anticipate what was going to happen and, standing next to the cameraman, tell him when to pan or lower the camera or raise it. That is, he was so attuned to the possibilities in the situation that it was almost as if he were directing the action; he could use

the fiction-film methods that he had studied at film school in Madrid in the late sixties... The footage is so spectacular and so sensitively shot that one tends to laugh off the narrator's rigid, instructional approach, but it soaks in, because the whole film is structured to make the same analysis. When we listen to a fiery young leftist urging his comrades to arm in that summer of 1973, we can't help wondering if he's alive—or half alive—but Guzmán doesn't encourage elegiac speculations. His is a no-nonsense, revolutionary approach; he is recording the political process as Marx and Lenin described it. That was how he and his group selected what to film: they worked from an outline. In *The Battle of Chile*, the United States serves as the imperialist enemy that proves the necessity for revolutionaries to arm their supporters and lock up their potential enemies...



**The New York Times, USA, 1978,  
Vincent Canby**

*The Battle of Chile*, which opened yesterday at the Film Forum, is an admittedly biased, pro-revolutionary film that raises more questions that it can easily answer. Though it is fabricated of facts, it seems to skirt issues. It is monotonous and long, but it is an important, profoundly disturbing work. It makes one wonder if there is such a thing as a truly revolutionary film form, or if revolution exists only in the eye of the beholder... Mr. Guzmán has done nothing less than photograph the conflicting forces of contemporary history and found, when he emerged from the darkroom, that the forces of contemporary history are so faceless there's very little to distinguish one side from the other. The only thing that gives point and direction to *"The Battle of Chile"* is Mr. Guzmán's Marxist interpretation of the events... No matter how one reacts to *The Battle of Chile*, it is undeniably an epic.



**San Francisco Chronicle, USA, 1977,  
Judy Stone**

The turbulent ten months before a military coup crushed the freely elected government of Chile have been indelibly captured in a three-hour documentary which is a landmark in the presentation of living history on film... Although the documentary is clearly pro-Allende, the filmmakers basically let the people and events speak for themselves... None of the new crop of Hollywood conspiracy-assassination movies can match the suspense packed into these frames...

**Los Angeles Times, USA, 1978,  
Kevin Thomas**

Patricio Guzmán's *The Battle of Chile* is a grueling, remarkable documentary of a country hurtling toward chaos with the inevitability of Greek tragedy. Divided into two parts—this monumental undertaking is an utterly unique and awesomely sweeping record of political upheaval...





**Granma, Cuba, 1975,  
Rolando Pérez Betancourt**

The Battle of Chile, parts one and two, will be one of those films capable of conquering time and will remain valid as a clarion until all the reactionary forces in the world have been destroyed.

**Bohemia, Cuba, 1976,  
Azucena Isabel**

Rarely has film language been used as a way of researching reality, as an analytic method comparable to what Patricio Guzmán accomplishes in his trilogy The Battle of Chile, of which the first and second parts have been shown in Cuba and the third part of which is in preparation... Jorge Müller, photography director of The Battle of Chile, which faithfully captures gesture and detail, reveals the atmosphere of conspiracy and defence... Jorge Müller, whom the dictator government does not admit holding prisoner and lists as «missing», may be proud of every meter that he tirelessly filmed, day and night, as a revolutionary motion-picture maker.

**Granma, Cuba, 1976, Marta Rojas:**

Whoever has seen the great soviet filmmaker Mikhail Romm's film Everyday Fascism, often shown in Cuba, and now goes to see Patricio Guzmán's The Battle of Chile, will find that they have a lot in common in what they say about the beginning of the path that leads to the power vacuum which the fascist machine in power represents... The Battle of Chile is the most active and up-to-date documentary account of the world class struggle at this moment.

**Granma, Cuba, 1976, Carlos Galiano:**

The Battle of Chile is an enlightening work which gives all sectors and persuasions of public opinion a chance to look at themselves and compare, but not with the «neutral» objectivity of the liberal-bourgeois press, but with the committed militant objectivity of those who seek to offer the greatest possible number of opinions to the revolutionary forces, to get to know the enemy better and to understand their own mistakes.

**Cambio 16,  
Spain, 1976**

The Battle of Chile: the most impressive film seen at Cannes and a most valuable historical document.

**Triunfo, Spain, 1977,  
Fernando Lara**

After seeing part one, «The Insurrection of the Bourgeoisie», and now «The Coup d'Etat», this opinion is confirmed; as an ensemble the film is a model for this type of work. It is very hard to achieve the clarity and power of synthesis that Guzmán demonstrates... His film even exceed the national limits of Chile to serve as a didactic work, in the best sense of the word, on the methods and systems which may lead to a counterrevolutionary reality; this lends it an enormous political interest internationally. The Battle of Chile was one of the few important works in the two-week Cannes Festival.

**Diario 16, Spain, 1978,  
Manolo Marinero**

Rarely has informative cinema achieved such coherence in its exposition as in this precise, interesting, and irrefutable picture.

**Fotogramas, Spain, 1978  
José María Carreño**

But The Battle of Chile is absolutely to be recommended, not only for its extraordinary ideological, political, and historical interest or its impressive and terrifying testimony, but because it is exemplary as a motion picture and for its contribution to documentary cinema...

**ABC, Spain, 1977  
Pedro Crespo**

There are moments of interest... There are living human beings, men and women, who speak passionately about their country and the fate that awaits them... Independently of Patricio Guzmán's and his collaborators' clear stand and their identification of bourgeoisie with fascism, some scenes, which may be considered historical for Chile, speak for themselves... In summary, The Battle of Chile is a political documentary of little cinematographic importance, with a lot of repetition, not a little obscurity, and with a clear interest in denouncing General Pinochet's coup d'état...

**Mundo Obrero, Spain 1977  
M. Vázquez Montalbán**

Were it in my hands, I would declare The Battle of Chile of «democratic interest», and I would make it obligatory for use in the schools. The Film Classification Board has, on the contrary, declared it not suitable for minors... Nothing but constructive teachings and wise conclusions can be derived from the film, and this is what the modern left's debate is all about. Should the fascist challenge have been met with arms, or should the power have been left in the hands of the Christian Democrats in order to ward off the coup? Almost every child over ten today is prepared to confront this dilemma... «The Battle of Chile is too Manichaeian for a child», objected one «objectivist» pedagogue, a good person but obsessed with «fair play». Then he added, «A child would come away from that film thinking that the members of the «Popular Front» were little angels and all the others sons o' bitches...» That is the point. Children should learn that besides the little angels there are also all the others.





**Le Devoir, Canada, 1977**  
**Jean Pierre Tadros**

We have recently seen on television in Quebec Armand Mattelart's film *The Spiral*, which analyzes the mechanisms that toppled Allende's government. Nevertheless, perhaps because it was done by Chileans, *The Battle of Chile* is more visceral and it shows more and gives the viewer the chance to draw his own conclusions, besides.

**Latin America**  
**(Publication of the Academy of Sciences of the URRS), 1976**  
**Irina Shatunovskaya**

One of the most important Latin American films is Patricio Guzmán's documentary *The Battle of Chile*... This film is an extraordinary historical document. Our firm opinion is that it will, due to the strength of its political repercussion, be counted among the best documentaries of world cinema.

**L'Unita, Italy, 1975**  
**Tito Ranieri**

Part one of an outstanding trilogy, *The Battle of Chile*, was presented at the Pesaro Festival. This powerful film is one of the rare, if not the only, attempts to systematically portray a historical-revolutionary situation... It constitutes an exceptional document, not only for its dimensions but also for the risks that the team had to run in filming it.

**L'Avanti, Italy, 1975**  
**C. Z.**

*The Battle of Chile* is an exceptionally well-edited film, without a doubt the best of all that have been shown about Chile.

**Leipziger Volkszeitung**  
**German Democratic Republic, 1976**  
**H. W.**

This is one of the few full-length documentaries which did not cause a single viewer to look at his watch before it was over. At the end, the audience broke out in loud applause... The film is not a lament. Rather it expresses the certainty that it is not possible to stop a people on its way toward victory.



**Der Morgen**  
**German Democratic Republic, 1976**  
**Manfred Haedler**

The cinema became a tribunal, with spontaneous applause... In my opinion, *The Battle of Chile* is the most important film in the Leipzig Festival.

**Neues Deutschland**  
**German Democratic Republic, 1976**

This film is an important weapon for the international workers' movement, since it shows the imperialist strategy instigated by the local forces of counterrevolution and directed against the Chilean left. One of the most important messages of the film lies also in its presentation of the contradictions within the progressive forces in Chile when decisive measures were needed to avert the coup.



**Le Monde, France, 1975**  
**«Daily Violence»**  
**Louis Marcorelles**

The two-week festival at Cannes does not cease to present us with surprises, the most recent of which is Patricio Guzmán's (director of *The First Year*) notable documentary *The Battle of Chile: The Fight of an Unarmed People*, which comes to us by way of Cuba, where the picture was financed and found the material and moral support needed to complete it... This film is the first masterpiece of a new type of political analysis. The cinema has never before given us such a history lesson. Although various well-known directors such as Pedro Chaskel, Julio García Espinosa, a Cuban director, and Chris Marker, are mentioned in the credits, the film is very obviously the work of one man. Not because of where it originated but because the creativity, the directing and editing stand alongside that of a Bresson or a Fellini...





**Positif, France, 1977**  
**Paoul-Louis Thirard**

Guzmán's film gives us, above all, material to analyze and interpret. He does not chew it down for us. Therein lies its merit, perhaps, as well as its weakness.

**Le Nouvel observateur, France 1977**

Part two of Patricio Guzmán's trilogy («The Coup d'Etat») about the Chilean story shines with the same qualities as the first part («The Insurrection of the Bourgeoisie»)... Essential testimony... to remember forever...



**Le Monde, France, 1976**  
**(The Screen Portrayal of Popular Unity's Contradictions)**  
**Louis Marcorelles**

Two outstanding moments, anthology pieces we might say if the term were not out of place here, for we are really confronting a new concept of revolutionary cinema which forever unites image and action or, if you prefer, «signifiant» and «signifié». We see history being hemmed in at a point of no return: on July 27, 1973, the Right assassinated Commander Arturo Araya, President Allende's aide-de-camp... Military honors are rendered him to the sound of a funeral march; the camera slides over the faces. An incisive commentary almost invites us to read in those impenetrable looks the decisive putsch which is preparing. The second historic moment is the fourth of September, one week before Allende, each member group of the coalition with its flag... the camera, the microphone were there to capture admirably the contradiction within the unity.

The images of Allende's fall are brief: being neither Mexican nor Swedish, The Battle of Chile team withdrew. They did, however, film the declarations on channel thirteen of the four military officers responsible for the putsch. Patricio Guzmán's film finds its logical ending and confirms a unique approach to reality. One hears everywhere that when the cinema tries to show reality «in the raw» it betrays that reality. In other words, it tries to manipulate it...

If the testimony provided by «live» cinema (From this point of view The Battle of Chile represents a landmark in film history) still has no substitute, it is in the extent to which it is not void of ideology, the extent to which it can be used for analysis. The Battle of Chile, part two gives us a glimpse of how far tomorrow's history, studied, revised, and corrected by the cinema, will be from dusty library books.

**Écran, France, 1977**  
**Marcel Martin**

The Battle of Chile, part one and two raise countless questions and naturally the most pressing are those about the methods of the Popular Unity government and the responsibility for its failure. The «historical dilemma» which the Chilean Left faced ceased to be a laboratory hypothesis from the very moment when the army threw its weight onto the balance, halting the game of contradictions between legalistic faith and revolutionary will.

Although the film gives no answers, it does suggest some questions and forces us to ask additional ones. Apart from the historical and political analysis, the film is important for the exceptionally humane qualities of certain documents never before brought to light. The film first addresses the mind but also goes straight to the heart.

**Nouvel observateur, France, 1977**  
**an editorial by Jean Daniel**

A man with the quiet face of a father who speaks with a sad but resolute kindness, expresses his last will before dying. He sacrifices himself without romanticism. In an emotion-stricken voice, he says, «The people shall know that I am resolved to give my life to remain true to the promises I have made». A few hours later he was struck down by bullets.

I was familiar with this speech of Salvador Allende's. I had never heard it. Last Wednesday in the Latin Quarter cinema where Patricio Guzmán's film The Battle of Chile was being shown one was stirred upon hearing it. He did not rebel before he died. The unfolding of those final moments was a restrained inexorable tragedy. The Chilean president did not call for vengeance... He died, in short, out of respect for the word he had given. That is what he said. But he had already proved that his word was based on a simple, all-out love for democracy and a simple, total passion for freedom...

**Le Monde, France, 1977**  
**«The Class Struggle Filmed as a Landscape»**  
**Louis Marcorelles**

Only 45,000 feet of 16 mm film was used. Any foreign television team, such as those from Sweden, Germany or Mexico, easily requires 200,000 feet for a simple episode. Guzmán's work made sense only if the filming locations were rigorously selected. Therefore, a pre-conceived scheme obviously existed.

What Guzmán and his team were to do is clear: give a preliminary vision which was «objective» (with all the risks inherent in the use of such a delicate adjective).

The unique thing about this film The Battle of Chile, part two) is its wholeness: the filming, the mounting are all one. Those responsible for picture and sound were in charge to the very end (unlike the film The Spiral, which proceeds in a different manner. It is based on the masterly commentary of often extraordinary documents, but which were filmed by others.)

It seems to us, rightly or wrongly, that great political films of the future, any political document worthy of the name, will have to satisfy these conditions





## The Battle of Chile

Part one. The Insurrection of the Bourgeoisie.  
Part two. The Coup d'Etat.

### Selected for participation in the following non-competitive International Festivals:

Cannes Director's Festival, France, 1975.  
Cannes Directors' Festival, France, 1976.  
Berlin Film Forum, West Germany, 1975.  
Berlin Film Forum, West Germany, 1976.  
Pesaro Festival (Mostra de Pesaro), Italy, 1975.  
Pesaro Festival (Mostra de Pesaro), Italy, 1976.  
Volgograd Festival, USSR, 1975.  
Melbourne Festival, Australia, 1976.  
Taschkent Festival, USSR, 1976.  
Latin American Film Festival, Venezuela, 1977.  
Havana Festival, Cuba, 1978.  
International Film Seminars, New York, U.S.A., 1978.  
Amsterdam Festival, Holland, 1978.  
New Delhi Festival, India, 1979.

### Awards

Grand Prize, Grenoble Festival, France, 1975.  
Grand Prize, Grenoble Festival, France, 1976.  
Grand Prize, Leipzig International Festival, East Germany, 1976.  
Grand Prize, Benalmádena Festival, Spain, 1976.  
Gran Prize, Córdoba Festival, Spain, 1977.  
Grand Prize, Brussels Festival, Belgium, 1977.  
The Novas Texeira Award from the French Film Critics Association, 1976.  
Selected by the Cuban film critics as one of the ten best films of the year, 1975 and 1976.  
Selected by the Venezuelan film critics as one of the ten best films of the year, 1977.

## Patricio Guzmán

Patricio Guzmán was born in Santiago, Chile, in 1941. He studied history and philosophy at the University of Chile. In 1964 he published two novels and subsequently worked at the Film Institute of the Catholic University. There he directed several shorts, including «Electroshow», which was designated the best animated film at the Second Latin American Festival of Viña del Mar. Later he traveled to Madrid where he enrolled in the National Cinematography School. E.O.C.).

In 1969 Guzmán was awarded the diploma in directing and producing for which he produced the medium-length film «The Orthopedic Paradise.»

Guzmán returned to Chile at the beginning of 1970 and became director of Chile-Film's Documentary Film Workshop and at the same time taught theory and techniques of directing at the Film Technicians' Union in Santiago. He produced the full-length documentary «The First Year», which won the Chilean Critics' Award in 1971 and the Mannheim-Fipresci Award in 1973. In 1973 his medium-length documentary «The October

Answer», which he had produced in 1972, won the Chile-Films Award. At the start of that year, he began working on the trilogy The Battle of Chile: The Fight of an Unarmed People, which he completed a few weeks after the coup d'état. He was later put in jail for two weeks.

Guzmán went abroad when he was finally set free and he managed to gather the material he had filmed. The Cuban Film Institute (ICAIC) allowed Guzmán and his team to assemble these three full-length films in Havana: «The Insurrection of the Bourgeoisie», «The Coup d'Etat», and «The Power of the People».

In 1977 Guzmán was invited to the Congress of German Democratic Republic Film makers as a representative of the Latin American Cinematographers.

In 1978 Guzmán published two books in Spain: «Cinema Against Fascism», in collaboration with the Spanish critic Pedro Sempere (Fernando Torres, publisher) and «The Battle of Chile» (Colección Hiperión).

Patricio Guzmán now lives in Cuba where he produces full-length films for ICAIC.





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FILM DE PATRICIO GUZMAN

# EL PODER POPULAR

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