

## Document Citation

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Author(s)	David Stratton
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## IN THE DARKNESS OF TIME

Directed by Jean-Luc Godard. Screenplay, Anne-Marie Mieville. Camera (color), Julien Hirsch; music, Arvo Part; sound, Francois Musy.

By DAVID STRATTON

**T**his companion piece to “Ten Minutes Older: The Trumpet,” which premiered earlier this year at Cannes, is very much the same mixture. Concept is to allow several well-known Euro art directors complete freedom to make a short film running exactly 10 minutes on any subject and in any style. The format is better suited to TV and ancillary than to cinema release (“Trumpet” aired on Showtime in the U.S.), though festivals will want to program both films despite the uneven quality of the material.

In “Cello,” Czech director Jiri Menzel produces the most telling contribution, triumphing over the formula to make an extremely simple tribute to his friend, late actor Rudolf Hrusinsky. Consisting simply of scenes from films in which Hrusinsky appeared during his long career, “One Moment” is an eloquent testament to the ravages of time as the handsome young man, captured on film over a long period, morphs into a middle-aged and finally very old man before our eyes. Simple concept is filled with humanity and a touching sense of vulnerability, plus Menzel’s trademark sense of humor.

Jean-Luc Godard’s “In the Darkness of Time” uses film clips from his work and others to illustrate the finality of a number of aspects of life. “The last minutes of youth” are illustrated by the scene of Jean-Pierre Leaud’s death in “Made in U.S.A.,” for example, and “The last minutes of silence” depicts the torture scene from “The Little Soldier.” As always, the indelible image of Anna Karina weeping in “Vivre sa vie” provides an achingly poignant moment, but Godard isn’t saying anything here he hasn’t said before.

Istvan Szabo contributes a beautifully filmed but rather pointless anecdote, which shows how little time it takes to change the direction of someone’s life. A woman (Ildiko Bansagi) awaits the return home of her husband (Gabor Mate) for a birthday celebration; he arrives drunk and there’s a fatal confrontation. Lajos Koltai’s fluid camera-work is the principal pleasure here.

Bernardo Bertolucci’s segment, which kicks off the film, depicts the passing of time as based on an Indian story. A group of Indians walk through the Italian countryside; a young man leaves an old man sitting under a tree and goes to get water but is waylaid when he meets a woman. They fall in love, marry, have a son, and years go by — but the old man still waits under the tree for his water.

Michael Radford’s sci-fi seg also plays with the notion of time; after a long voyage into space, an astronaut returns home to discover he’s now younger than his son.

Mike Figgis provides another of his four-screen presentations, but the innovative director seems to have painted himself into a corner with this style of experimental

video-making and provides nothing new here.

Volker Schlöndorff, inspired by Augustinus (354-430 A.D.), tells an anecdote about racism, but the points are handled without much finesse.

In the weakest seg, Claire Denis films an argument about immigration on a train in which a philosopher debates the subject with one of his students. Very dry, very French.

While none of the famous names featured here is at his or her best, it’s always interesting to see what they’ll come up with in this kind of format. The segments are separated by images of water accompanied by plaintive cello music (in comparison to the original mix’s jazzy trumpet), and all eight are professionally packaged.

## TEN MINUTES OLDER: THE CELLO

(GERMANY-U.K.-SPAIN)

A Road Movies Filmproduktion-Odyssey Film-Matador Pictures co-production. (International sales: Road Movies Sales, Munich.) Produced by Ulrich Felsberg, Nicolas McClintock, Nigel Thomas, Massimo Cortesi. **Reviewed at Venice Film Festival (noncompeting)**, Sept. 3, 2002. (Also in Toronto Film Festival.) Running time: 106 MIN.

### HISTORY OF WATER

Directed, written by Bernardo Bertolucci. Camera (B&W), Fabio Cianchetti; editor, Jacopo Quadri; production designer, Metka Kosak; costume designer, Louise Stjvernward; sound, Tommaso Quattrini.

With: Amit Arroz, Valeria Bruni Tadeschi.

### ABOUT TIME 2

Directed, written by Mike Figgis. Camera (color), Figgis, Danny Cohen, Lucy Bristow, Albert Kodagolian, Kirstin McMahon; production designer, Michael Howells; costume designer, Dinah Collins; sound, Nigel Heath, James Feltham, Mark Tucker.

With: Mark Long, Alexandra Staden, Dominic West.

### ONE MOMENT

Directed, written by Jiri Menzel; editor, Zdenek Patocka; music, Leos Janacek.

With: Rudolf Hrusinsky.

### TEN MINUTES AFTER

Directed, written by Istvan Szabo. Camera (color), Lajos Koltai; editor, Zsuzsa Csakany; production designer, Zsuzsa Borvendeg; costume designers, Zsuzsa Stenger, Sandor Csajbok; sound, Istvan Sipos.

With: Ildiko Bansagi, Gabor Mate.

### TOWARDS NANCY

Directed, written by Claire Denis. Camera (B&W), Agnes Godard; editor, Emmanuelle Pencalet; music, Brice Leboucq; sound, Jean-Louis Ughetto, Paulin Sagna.

With: Jean-Luc Nancy, Ana Samardzija, Alex Descas.

### THE ENLIGHTENMENT

Directed by Volker Schlöndorff. Screenplay, Max Frye, based on “Confessions” by Augustinus. Camera (color), Tilman Butner, Andreas Hofer; editors, Peter Przygodda, Oliver Weiss; production designer, Claus-Jurgen Pfeiffer; costume designer, Aenne Plaumann.

With: Bibiana Beglau, Irm Hermann, Mario Irrek, Toks Korner.

### ADDICTED TO THE STARS

Directed, written by Michael Radford. Camera (color), Pascal Rabaud; editor, Lucia Zucchetti; music, Jocelyn Pook; production designer, Christina Moore; costume designer, Jany Temime.

With: Daniel Craig, Charles Simon, Roland Gift, Branka Katic, Claire Adamson.