

Document Citation

Title	Central Bazaar
Author(s)	
Source	<i>London Film Festival</i>
Date	1976
Type	program note
Language	English
Pagination	
No. of Pages	2
Subjects	Dwoskin, Stephen (1939), New York, United States
Film Subjects	Central Bazaar, Dwoskin, Stephen, 1976



CENTRAL BAZAAR

Director: Stephen Dwoskin
Screenplay: Stephen Dwoskin
Photography: (colour) Stephen Dwoskin, assisted by Clive Myer
Editor: Rachel Igel
Production Assistants: Brian Donnelly, Nina Hopkins, Mike Henley
Further Assistance: Paco Aguirre, Mary Dickinson, Roger Ollerhead, Thaddeus O'Sullivan
Music: Gavin Bryars
Production Manager: Ros Spain
"Special thanks to David and Barbara Stone"

Cast:

Maggie Corey
Marc Chaimowicz
Eddie Doyle
Mike Flower
Iggy Evelyn Joyce
Carola Regnier
Maria Elena Rivera
Jay Sheridan
Libby Spry
Carolyn Rogers
A. Harvey

1976

Great Britain

BFI Production Board

Bio-filmography of Stephen Dwoskin:

DWOSKIN was born in New York, 15 January 1939. Trained and worked as a designer, and has exhibited paintings in New York and London. Began making films in New York in 1961, in company with many of the figures who later emerged in The New American Cinema. Moved to London in 1964. He was one of the founder-members of the London Film-makers' Co-op in 1967. Since 1973 he has lectured in Film & TV at the Royal College of Art in London. Published the book Film Is in 1975.

Films:

1961: ASLEEP (short); AMERICAN DREAM (short); 1964: ALONE (short); NAISSANT (short); CHINESE CHEQUERS (short); 1967/8: ME, MYSELF AND I (short); 1968: TAKE ME (short); 1968/9: MOMENT (short); 69/70: TRIXI (short); 1970: C-FILM (short); 1965/71: DIRTY (short); 1970/71: TIMES FOR (feature); 1972: JESUS' BLOOD NEVER FAILED ME YET (short); DYN AMO (feature); 1973: TOD UND TEUFEL/DEATH AND DEVIL (feature); 1974: BEHINDERT/HINDERED (feature); 1975: LABOURED PARTY (short); JUST WAITING (short); KLEINER VOGEL (short); GIRL (short); 1976: CENTRAL BAZAAR (feature).

Extracts from an interview with Stephen DWOSKIN:

There is a beautiful art nouveau sign in Westbourne Grove over a shop saying 'Central Bazaar'. Can we take this as some sort of kick-off?

Yeah, the whole principle of the film was based on a Central Bazaar, a bazaar being a kind of shop where you get all kinds of miscellaneous items, as opposed to the kind of fundamental every-day items. And Central Bazaar is a place where it is altogether. That was the basic idea of the film.

Who are your actors? And what were the conditions of shooting?

I shot everything in one room. Most of the people didn't know each other beforehand. They were all people who, in a sense, volunteered to do this thing.

P.T.O.

But you know everybody from before? Or did you also pick up people?

I picked up people. Some people I knew before, some I didn't. It was really a question of who would be willing to let themselves play out the idea of "let's try any kind of configuration of ideas or fantasy that you might have with each other, instead of sitting there with each other, try it out with each other".

But if they didn't know each other, did that not prohibit dreams or fantasies about each other?

No. no. You go to a party. You see someone across the room you've never met before, but you sort of build up the possibility of a relationship, a kind of relationship. So if that hits your head, okay, say 'if' and let's try it out. And also dress how you feel like dressing. Like a thing in Central Bazaar is dressed one way but it isn't really what it is.

The actors - with the exception of Carola Regnier - were not professional actors?

One is a professional actress - Libby Spry, from Canada. The rest weren't professionals. Marc Chaimowicz is a performing artist and he did performances in the film, which provoked other people into other configurations.

You did, as usually in your films, all the camera work yourself?

Yes, in 16mm Arriflex, with a Beaulieu back-up.

Did you do sound takes?

We shot with sound all the way through but I cut most of it out.

What amount of material did you shoot?

Fifteen hours.

Fifteen hours' material with all live sound? That brings us to the question of money.

I went £150 over budget. The budget was £11,000. That includes the first print.

And that came completely from the British Film Institute?

Yeah.

Does the film, as it is seen, keep to a fairly chronological shooting order or is it re-arranged?

It's re-arranged.

So it's maybe a false impression one gets; the more aggressive scenes at the end didn't happen necessarily later in the shooting? For instance the scene with the young man who can't make it with any of the girls at the end?

Oh that, that went on for the whole time he was there. Certain things kept on recurring. What I did was I assembled the film as it is seen now in the same way the rushes were coming back, to keep that same feeling.....

So it is chronological?

It's chronological in a metaphorical sense. Like at the beginning, where the girl told the story, I shot that later. The assembly was intended to keep that very loose feeling; it looks like a story is going to happen but never does happen which appears in the rushes as well.

So it was more an encounter thing?

Yes, but I built in one thing. Because of the costumes which I made available and all the sort of innuendoes of sexual things to do with equal amounts of men and women more or less to start with, that the one thing that brought out the aggression and everything from beginning to end of the 5 weeks, was that everyone thought I was trying to get them to fuck each other and this forced them exactly apart, rather than together. There was a great fear, not of undressing, or dressing, but of actually having a real contact with each other and this is what goes on all the time through the film.

....from a conversation with Andi Engel (June 1976)