

## Document Citation

Title	<b>City life</b>
Author(s)	Tom Waller
Source	<i>Variety</i>
Date	1990 Feb 14
Type	review
Language	English
Pagination	
No. of Pages	1
Subjects	
Film Subjects	City life, Kotetishvili, Tato, 1990

**Rotterdam** A Nederlands Film Museum/ Intl. Art Film release of a Rotterdam Films production. Executive producer, City Life Foundation. Produced by Dick Rijnke, Mildred van Leeuwen, Jan Heijs. General editor, Mario Steenberg. **Part One: "Thou Shalt Not Speak Evil"** (Tbilissi) Produced by Gruzia-Film and Gosteleradio. Directed by Tato Kotetishvili. Camera (color), Dato Meparishvili. **"Disorder In Progress"** (São Paulo). Produced by Julio Calasso Jr., Casa de Imagens Cinema e Video. Directed and camera (color) by Carlos Reichenbach. **"Unheavenly City"** (Houston). Produced by Eagle Pennell, Southwestern Alternate Media Project. Directed by Pennell. Camera (color), Levie Isaacks. **"Seven Days A Week"** (Warsaw). Produced and camera (color) by Jacek Petrycki. Directed by Krzysztof Kieslowski. **"A Short Film About Nothing"** (Buenos Aires). Produced by Movimiento Falso. Directed by Alejandro Agresti. Camera (color), Nestor Sanz. **"Urban Jungles"** (Randstad). Produced by Rotterdam Films. Directed by Dick Rijnke and Mildred van Leeuwen. Camera (color), Rijnke. **Part Two: "The Last Boat"** (Budapest). Produced by Jozsef Marx. Directed by Bela Tarr. Camera (color), Gabor Medvigy. **"Poleshift"** (Hamburg). Directed by Gabor Altorjay. Camera (color), Jorgo Jeshel. **"Eulalia — Marta April 1988"** (Barcelona). Produced by Manuel Alminana. Directed by José Luis Guerin. Camera (color), Gerardo Gormezano. **"Dakar — Clando"** (Dakar). Produced by Mame Yande Films. Directed by Ousmane William M'Baye. Camera (color), Bara Dionkhane. **"Stones, Storm And Water"** (Bevagna). Produced and camera (color) by Clemens Klopfenstein. **"Calcutta, My Eldorado"** (Calcutta). Produced and directed by Mrinal Sen. Camera (color), Shashi Anand. Reviewed at Rotterdam Film Festival, Jan. 25, 1990. (In Berlin Film Festival, Forum.) Running time, Part One: 110 MIN.; Part Two: 141 MIN.

■ Too uneven for general release, "City Life" — with its four solid hours of film — is a rich banquet for buffs. Dutch filmmaking couple, Dick Rijnke and Mildred van Leeu-

*Turn to next page*

*Continued from previous page*

**waarden invited young indie helmers from all over the globe to make a short about their city. (Gotham, London and Paris, too large and well-known, were eliminated).**

"City Life" opened the Rotterdam Film Festival and will close the Forum at the Berlin fest.

A few conditions were imposed on the directors: all had to use the same negative film stock and the same Dutch lab and do the editing in Rotterdam (where a number of the participants had been habitués of the festival). No episode was to exceed 20 minutes. Every film had to include a reference to the sinking of the Titanic, a floating city of sorts which sank like Atlantis.

All but one of the directors complied. Only Hungary's Bela Tarr broke a rule by submitting a 32-minute picture and threatened to make a stink if it was shortened. Producers gave in to avoid bitterness and undesirable publicity.

Inevitably there are differences in quality and mood. They reflect not only the differences in quality of living in each city, but also the character of the filmmakers.

Krzysztof Kieslowski's contribution on Warsaw and Alejandro Agresti's on Buenos Aires were the best appreciated for their originality by festgoers at Rotterdam. Georgia's Tato Kotetishvili's piece on Tbilisi appealed with its honest indignation and craftsmanship.

The disputed Hungarian entry was completed before the recent revolutionary changes there. Gloom and fear permeate the atmosphere. Why it took Tarr 32 minutes instead of 20 to make this point is not clear.

The liveliest contribution came from the senior director, India's

and craftsmanship.

The disputed Hungarian entry was completed before the recent revolutionary changes there. Gloom and fear permeate the atmosphere. Why it took Tarr 32 minutes instead of 20 to make this point is not clear.

The liveliest contribution came from the senior director, India's Mrinal Sen. His Calcutta is big, noisy, smelly and full of people scrambling for light and air. The rhythm of the film is beautifully controlled, its impending stampede of images always held in check.

There was no indifference at Rotterdam to the other contributions in "City Life." One either loved them or hated them. There is no corner for fuddy-duddies in the lives of these cities.

"City Life" is dedicated to the memory of Hubert Bals, who created and ran the Rotterdam festival until his untimely death.—Wall.