

Document Citation

Title	Recent acquisitions: Bulgarian films
Author(s)	
Source	<i>Museum of Modern Art (New York, N.Y.)</i>
Date	1983 Oct 06
Type	program note
Language	English
Pagination	
No. of Pages	1
Subjects	
Film Subjects	Avantaz (Advantage), Djulgerov, Georgi, 1977

The Museum of Modern Art Department of Film

11 West 53 Street, New York, N.Y. 10019 Tel: 212 708-9400 Cable: MODERFILM Telex: 62370 MODART

RECENT ACQUISITION: BULGARIAN FILMS

October 6-20, 1983

A representative selection of Bulgarian cinema in its post-World War II development. This showing of eleven Bulgarian feature films from 1958 through 1979 marks a stage in the Department of Film's long-range plans to enlarge its collection of the continuing achievements of international cinema. New 35mm prints with English subtitles were struck by the Bulgarska Nacionalna Filmoteka under an exchange agreement with the Department of Film, and these copies may be made available for showing by some nonprofit educational institutions throughout the United States. Such exchanges are made possible by membership in the Fédération Internationale des Archives du Film (FIAF), the world-wide federation of film archives.

Thursday, October 6 (6:00)
Saturday, October 8 (2:30)

AVANTAZH. (ADVANTAGE/ THE REINCARNATION OF THE ROOSTER). 1977. Directed by Georgi Dyulgerov. Screenplay by Georgi Dyulgerov and Roussi Chaney. Photography by Radoslav Spassov. Art Direction by Roussi Doundakov and Georgi Todorov. Music: Bozhidar Petkov. 138 min.

With: Roussi Chaney (Lazar Kassabov, The Rooster), Maria Statulova (Roumyana, his wife), Plamena Getova (Zhela, the female thief), Radosveta Vassileva (Tanya, the teacher), Plamen Donchev (Gerchev, deputy director of a prison), Dimitar Ganey (Lyubo), Velyo Goranov (Palikamara), Stefan Popov.

"...For months on end the director (Dyulgerov) worked over the film ADVANTAGE. He tested scores of prototypes of his screen characters, brought hundreds of metres of recorded tape and had numerous meetings and talks. And this authenticity, this reality can be sensed in practically every single sequence of his film. I mention this, because I am referring not to elementary authenticity, to factology, but to something more than mere fixing of the features of life. At that, the milieu the director makes use of is exotic- the milieu of the criminal world has always been pronouncedly exotic. And the removal in time, the '50s, lends a particular deformation to the vision. But Dyulgerov succeeds in combining into one whole the sentimental irony of memory with the brutal authenticity of intonations, cues, behaviour and facts.... (His) film ADVANTAGE is a production belonging to the epoch of television. He boldly recasts conventionality, blending the conventionality of the story with the pronounced TV interviews directly made, ... in order to be able to emphasize his basic idea underlying the story about the fate of his screen character. And this idea is so simple: a man no matter how talented ..., even though a criminal, cannot start his life all over again with a base action. There is no such human right and the one having perpetrated the base action is sure to be punished at least even by himself...."

---Vladimir Ignatovski, in Bulgarian Films No. 6, 1977

Research by Howard Feinstein

The Museum's film program is made possible in part through the support of The Roy and Niuta Titus Fund, the National Endowment for the Arts, Washington, D.C., and with public funds from the New York State Council on the Arts.