

THE PERVERT'S GUIDE TO CINEMA

**Parts
1, 2, 3**



P Guide Presents
A Lone Star / Mischief Films / Amoeba Films Production

A film by Sophie Fiennes
2006 / 150 mins
www.thepervertsguide.com

SYNOPSIS:

'Cinema is the ultimate pervert art. It doesn't give you what you desire - it tells you how to desire' - Slavoj Zizek

THE PERVERT'S GUIDE TO CINEMA takes the viewer on an exhilarating ride through some of the greatest movies ever made. Serving as presenter and guide is the charismatic Slavoj Zizek, the Slovenian philosopher and psychoanalyst. With his engaging and passionate approach to thinking, Zizek delves into the hidden language of cinema, uncovering what movies can tell us about ourselves.

THE PERVERT'S GUIDE TO CINEMA offers an introduction into some of Zizek's most exciting ideas on fantasy, reality, sexuality, subjectivity, desire, materiality and cinematic form. Whether he is untangling the famously baffling films of David Lynch, or overturning everything you thought you knew about Hitchcock, Zizek illuminates the screen with his passion, intellect, and unfailing sense of humour. THE PERVERT'S GUIDE TO CINEMA applies Zizek's ideas to the cinematic canon, in what The Times calls 'an extraordinary reassessment of cinema.'

The film cuts its cloth from the very world of the movies it discusses; by shooting at original locations and on replica sets, it creates the uncanny illusion that Zizek is speaking from within the films themselves. Described by The Times as 'the woman helming this Freudian inquest,' director Sophie Fiennes' collaboration with Slavoj Zizek illustrates the immediacy with which film and television can communicate genuinely complex ideas. Says Zizek: "My big obsession is to make things clear. I can really explain a line of thought if I can somehow illustrate it in a scene from a film. THE PERVERT'S GUIDE TO CINEMA is really about what psychoanalysis can tell us about cinema."

THE PERVERT'S GUIDE TO CINEMA is constructed in three parts. Says Fiennes: 'The form of the Guide is a deliberately open one. There are three parts, but there could be more. Zizek's method of thinking is exciting because it's always building. Things relate forwards and backwards and interconnect into a mind-altering network of ideas. The film's title is something of a McGuffin – just a way to get you into this network.'

PART 1

What can the Marx Brothers tell us about the workings of the unconscious? And why exactly do the birds attack in Hitchcock's masterpiece of horror? Part 1 explores the fictional structures that sustain our experience of reality and the chaotic netherworld of wild drives and desire that undermine that very experience.

Providing a blueprint for approaching cinema through a psychoanalytical lens, Part 1 explores key Freudian concepts such as the psyche's division between Ego, Superego, Id, death drive and libido. Zizek shows how the visual language of films returns to us our deepest anxieties, arousing our desire while simultaneously 'keeping it at a safe distance, domesticating it, rendering it palpable!'

PART 2

Playing on cinema's great tradition for romantic narratives, Part 2 unlocks what these narratives tell us about the critical role that fantasy plays in sexual relationships. 'Why does our libido need the virtual universe of fantasies?' asks Zizek.

Zizek excavates the nightmarish truth behind Tarkovsky's dreamy sci-fi *Solaris* and its chilling reverberations with *Vertigo*, Hitchcock's great romantic epic. The consequences are alarming. For the male libidinal economy it appears, 'the only good woman is a dead woman.' Zizek argues that it is the very excess of female desire that poses a fundamental threat to male identity.

Fantasy can be both pacifying and radically destabilizing. From David Lynch's *Lost Highway* and Ingmar Bergman's *Persona* to Michael Haneke's *The Piano Teacher*, fantasy is the battleground of the war between the sexes. Part 2 interrogates the structure of fantasy that makes the sexual act possible. But it also asks whether this very plague of fantasies is finally staged - like cinema itself - as a defence against anxiety.

PART 3

Part 3 plays with appearances. Appearances are not deceiving, but extremely efficient. When Dorothy & Co discover *The Wizard of Oz* is actually an old man behind a curtain, they nonetheless expect him to work his magic. And so he does: the illusion persists. Says Zizek, 'There is something more real in the illusion than in the reality behind it.'

With iconoclastic gusto, Zizek evokes the Gnostic theory of our world as an 'unfinished reality' where 'God bungled his job of creation'. If film itself is structured through cuts, edits and missing scenes, then so too is our own

subjective experience. This is perhaps why we can believe in cinema – as well as other systems of faith, paternal, religious and ideological.

Zizek shows us that the key to cinema is beyond the narrative, beyond the 'story' that we witness. What provides the density of cinematic enjoyment is material form beyond interpretation.

FILMS FEATURED:

Possessed (1934) / Clarence Brown
The Matrix (1999) / Andy and Larry Wachowski
The Birds (1963) / Alfred Hitchcock
Psycho (1960) / Alfred Hitchcock
Duck Soup (1933) / Leo Mc Carey
Monkey Business (1931) / Norman Z McCleod
The Exorcist (1973) / William Friedkin
Testament of Dr Mabuse (1933) / Fritz Lang
Alien (1979) / Ridley Scott
The Great Dictator (1940) / Charles Chaplin
Mulholland Drive (2002) / David Lynch
Alice in Wonderland (1951) / Clyde Geronimi, Wilfred Jackson & Hamilton Luske
The Red Shoes (1948) / Michael Powell
Dr. Strangelove (1963) / Stanley Kubrick
Fight Club (1999) / David Fincher
Dead of Night (1945) / Alberto Cavalcanti
The Conversation (1974) / Francis Ford Coppola
Blue Velvet (1986) / David Lynch
Vertigo (1958) / Alfred Hitchcock
Psycho Theatrical Trailer (1960)
Solaris (1972) / Andrei Tarkovsky
The Piano Teacher (2001) / Michael Haneke
Wild at Heart (1990) / David Lynch
Lost Highway (1996) / David Lynch
Dune (1984) / David Lynch
Persona (1966) / Ingmar Bergman
Eyes Wide Shut (1999) / Stanley Kubrick
Blue (1993) / Krysztof Kieslowski
In the Cut (2003) / Jane Campion
The Wizard of Oz (1939) / Victor Fleming
Frankenstein (1931) / James Whale
10 Commandments (1956) / Cecil B. DeMille
Dogville (2003) / Lars Von Trier
Alien Resurrection (1997) / Jean-Pierre Jeunet
To Catch a Thief (1954) / Alfred Hitchcock
Saboteur (1942) / Alfred Hitchcock
Rear Window (1954) / Alfred Hitchcock
North by Northwest (1959) / Alfred Hitchcock
Stalker (1979) / Andrei Tarkovsky
Kubanskie Kasaki (1949) / Ivan Pyryev
Ivan the Terrible, Part Two (1945) / Sergei Eisenstein
Pluto's Judgment Day (1935) / David Hand
City Lights (1931) / Charles Chaplin

NOTES ON MAKING THE PERVERT'S GUIDE TO CINEMA:

For the shooting of the guide, there was no script in the conventional sense and neither was this an interview. However, work was done in advance to shape the film's agenda; an outline comprising of theories drawn from a document supplied by Žižek was augmented with further theories selected from his books, producing a document that served as a map during the shooting.

From this point on, shooting itself was quite free-wheeling. Space was given to let Žižek deliver a theory line in long takes of up to 10 or 15 minutes, often ending with a 'fuck it, but you can cut it!' Sometimes theory lines were re-delivered in different settings, to allow for cutting possibilities and at other times ideas emerged during conversations on set. The aim was to document Žižek's thinking on cinema and perhaps the process of thinking itself, as a performance, something caught, alive in its moment.

The result was 20 hours of material from which Parts 1,2 and 3 were constructed. Žižek did not take part in this process. Organising material in the off-line was done through cross-referencing theories with films; its hard to imagine such an editing process using pre-digital methods. The original written document was now obsolete, and in its place were files of transcription.

The primary factor that determined the tone and style of the cutting was clarity – to allow the critical reading to come through as fluidly as possible. It was miraculous to see how the images from these masterpieces of cinema that are featured in the Guide were transformed through interaction with the theories; the images and sequences seemed to fill up and take shape, like dresses revealed through the body that wears them.

Jump-cutting Žižek in picture was forbidden, as the detail and density of the ideas as they gather momentum seemed to call for precision, not pixilation; frames should work as visual anchors and make it possible to go seamlessly from one film into another, adapting to each film's own rhythm and language.

- Sophie Fiennes, 2006

PRODUCTION INFO:

The material for the film was created in three shooting periods; two separate weeks on location and one in the studio.

The first shooting week took place in April 2004 in Champaign, Illinois (material from this period is in the final film, in the 'Blue Velvet Garden', Part 2). The main purpose of this initial week was to develop the project with Zizek, and to create material with which to secure funding. This material was shot on a Sony PD150/PAL.

Following commissions from Channel 4 in the UK and WDR in Austria, the second location shoot took place in April 2005, in San Francisco. The crew stayed at the Cathedral Hill Hotel (formerly the Jack Tar Hotel, the location used in the film *The Conversation*) shooting footage on the balcony (room 771) and on the toilet (room 773) as featured in the original film.

Material was also shot on Bodego Bay, in San Francisco city and in front of the tree named The Father of the Forest. Material from the second location shoot was shot on Panasonic DVX 100/PAL.

All remaining interior footage was shot in Holland, in August 2006, on sets built to replicate those from the films analysed in the Guide. Material for the interior studio sets was shot on XDCAM/ PAL with pro 35 lens adaptor. Production was undertaken by Kasanderfilm, in Rotterdam, with the support of the Rotterdam Film Fund,

The major bulk of the editing period took place from September 2005 to April 2006 in London, using Final Cut Pro, and for colour correction, Final Touch. Final post production was carried out in Vienna and Bratislava, care of Mischief Films.

The initial TV commission (Art Shock Channel 4/UK and WDR/Germany) was for one film with a length of 48' and minimum 54' minutes respectively. The original TV commission comprises Part 1 of the Guide, Parts 2 and 3 were edited on spec and subsequently acquired by More 4. All three parts, with 6 minutes additional material, makes up the full theatrical version of part 1,2 and 3.

BIOGRAPHIES:

SLAVOJ ZIZEK (Presenter)

Widely acclaimed as one of the most original thinkers of our time, Slavoj Zizek is a dialectical-materialist philosopher. He is the author of more than fifty books on diverse subjects ranging from opera to religion, film, and the war in Iraq. He has taught at universities including Paris, London, Columbia, Chicago, Duke, Princeton and the New School in New York. He currently holds a post at the Department of Philosophy, University of Ljubljana and is Co-Director of the International Centre for Humanities at Birkbeck College, University of London. He has been the subject of numerous media profiles in various publications including the *Guardian*, *New Yorker*, *Liberation* (France) and *Asahi* (Japan). He contributes articles to the *Guardian*, *London Review of Books*, and *Le Monde* (France).

For a bibliography of Zizek's works visit www.lacan.com/bibliographyzi.htm

SOPHIE FIENNES (Director / Producer)

Sophie Fiennes received no formal education. She worked as an apprentice to film director Peter Greenaway from 1987 - 1992, managed the Michael Clark dance company from 1992-1994 and began making films in 1999. Fiennes' films play with notions of performance and identity. She is widely acclaimed for her unique observational eye as well as her strong sense of cinematic form. Films include *Lars From 1-10* (1999) *The Late Michael Clark* (2000) *Because I Sing* (2001) and *Hoover Street Revival* (which was released theatrically in the UK 2003 by Metro Tartan and Tartan USA). She received a NESTA fellowship and *The Pervert's Guide To Cinema* was born out of research during this fellowship period.

REMKO SCHNORR (Director of Photography/studio)

Remko Schnorr was born (14-12-1974) and raised in the Hague, Netherlands. In the year 2000 Remko successfully finished film-school (Nederlandse Film & Televisie Academie, Amsterdam) and started immediately working as a cinematographer on short films, commercials and music videos. These jobs created the opportunity to develop really fast. In 2004 Remko shot his first feature film "*Pluk van de Petteflet*" a children's film directed by Ben Sombogaard. In 2006 Kees Kasander gave Remko the opportunity to shoot his first documentary "*The Pervert's Guide to Cinema*" for Sophie Fiennes what was a great collaboration. This year also "*Het woeden der gehele wereld*" produced by Rob Houwer hit theatres. A feature film set in the period shortly after the second world war in Maasluis, Holland. Currently Remko is finishing post-production on 3 short films directed by Jochem de Vries that will premiere 30 September at the film-festival Utrecht.

BEN ZUYDWIJK (Production Designer/Studio)

15 years ago Ben started as a painter and decorator in the fields of film and theatre working on the sets of the famous Peter Greenaway features Prospero's Books, The Baby of Macon and The Pillow Book as on the for Production Design award winning film Orlando, by Sally Potter.

Since 10 years he has been making a name for himself as a Production Designer and Art Director working on National commercials, shorts feature films and photoshoots as on International productions as Claim, Fogbound, la Captive Kill Kill Faster Faster, Crusade in Jeans and The Pervert's Guide To Cinema.

KATIE KITAMURA (Creative Consultant)

Katie Kitamura was born in 1979. She attended Princeton and London Universities, and holds a PhD in Humanities and Cultural Studies. Her first book, Japanese for Travellers, was published in May 2006 by Penguin UK. She lives in Brooklyn, New York, where she is currently writing her second book.

MARTIN ROSENBAUM (Producer)

Martin Rosenbaum formed Lone Star Productions in 2000 and since then has produced a number of critically acclaimed feature-length documentaries for BBC Television and in co-production with other European and US producers. These films include Searching For The Wrong-Eyed Jesus (US theatrical release July 13 2005, IFC Waverly NYC, July 29 2005, Fairfax Theater, LA and 10 other cities), I Am From Nowhere (European Premiere Locarno 2003), The Room (a 2-part profile of Harold Pinter), Painting The Clouds: A Portrait Of Dennis Potter, Calling Hedy Lamarr (European Premiere Locarno, US Premiere LA Film Festival 2004).

Martin Rosenbaum's other productions for BBC Arena, BBC Music & Arts and Channel 4 include Last Supper by photographer Robert Frank, Placido Domingo's Tales From The Opera, The Last Soviet Citizen the story of the cosmonaut stranded on the Russian space station MIR when the USSR fell apart, Tony Bennett's New York And Looking For The Iron Curtain - the Iron Curtain ten years after its fall.

ETHEL SHEPERD (Editor)

Ethel Sheperd was born in the Outer Hebrides in 1957. She read Anthropology and Humanities at St Andrews University, Scotland and following this spent 20 years making ethnographic films in Papua New Guinea. She returned to the UK in 2000 and now lives in Norwood, South London, where she writes and works as an editor on selected projects.

KEES KASANDER (co-producer The Netherlands)

Kees Kasander entered the film industry in 1978 as Head of Distribution for a Dutch company called Film International. This company was also deeply involved in the organisation of the Rotterdam Film Festival and from 1982 until 1985; Kasander was the official producer of the Festival program. He has been an independent film producer since 1981 and as such has worked all over the world. Until now he has produced over 50 feature films. His collaboration with Peter Greenaway has brought him international acclaim. The film *The Cook, The Thief, His Wife And Her Lover* (1989) has also been a great commercial success.

Kees Kasander has won both national and international prizes for his film productions. He won the nationally esteemed prize for best feature film at the Dutch Film Festival in Utrecht three times: *Secret Wedding* in 1988, director Alejandro Agresti and *Prospero's Books* in 1992, director Peter Greenaway and *Abeltje* in 1999, director Ben Sombogaart. He received a prize (100.00DM) in Berlin for the film *Crush Proof*, director Paul Tickell.

His most recently produced films are: *Tempesta* (director Paul Tickell), an adaptation of the best-selling Spanish novel by Juan Manuel de Prada, and *The Tulse Luper Suitcases*, Peter Greenaway's most ambitious project to date. As a co-producer he participated in films by Alexander Sokourov (*Elegy Of A Voyage*) and Philippe Garrel (*Sauvage Innocence*). Amongst the films in postproduction is *Crusade In Jeans*, based on the well-known Dutch children's book by Thea Beckman and to be directed by Ben Sombogaart. The premiere of this film will take place in November 2006. Amongst the films in production is *Nightwatching* by Peter Greenaway. A film about the creation of the famous painting 'The Nightwatch' by Dutch painter Rembrandt.

RALPH WIESER (Producer)

Ralph Wieser ran the Kino Filmbühne Mödling from 1988-1996. With his wife Judith Wieser-Huber, they founded After Image Production organising cultural events and film projects in Austria. www.afterimage.at. Their projects include Kino Unter Sternen (Cinema under the stars) an open-air cinema festival, Augarten Park, Vienna. EU-XXL Film a forum for professional filmmakers, The Aegina Academy and EAVE - workshops (European Audiovisual Entrepreneurs) for European film producers/Vienna.

In 2002 he founded Mischief Films with director Georg Misch with the intent to produce creative documentaries. Films include *Edgar Ulmer – The Man Off Screen* (dir: Michael Palm), *Calling Hedy Lamarr* (dir: Georg Misch) *Miss Universe 1929 - Lisl Goldarbeiter*, *A Queen in Wien* (dir: Peter Forgacs), *No Name City* (dir: Florian Flicker) *Ich muss dir was sagen* (dir: Michael Nguyen) *The Pervert's Guide to Cinema* (dir: Sophie Fiennes).

GEORG MISCH (Producer)

Georg Misch is a producer and documentary filmmaker. He trained at Stirling University and the British National Film & Television School and together with Ralph Wieser founded the Vienna-based production company Mischief Films. Since then they have produced numerous documentary films, among them the festival successes CALLING HEDY LAMARR and EDGAR G. ULMER - THE MAN OFF-SCREEN. Several Mischief Films have had cinematic releases and many were international co-productions with the BBC, Channel 4, Arte, 3sat and WDR as well as broadcasters in the Netherlands, Slovakia, Hungary and the Czech Republic.

As a director, Georg Misch has made two BBC Arenas, I AM FROM NOWHERE, a film on the curious central European roots of Andy Warhol and CALLING HEDY LAMARR, a film about the late Hollywood screen goddess who surprisingly was also an inventor of wireless technology. At present, he is shooting his next film, a kind of "Lawrence of Arabia" story on the Austrian-Jewish convert to Islam, Leopold Weiss a.k.a Muhammad Asad.

CAST AND CREW:

Director	SOPHIE FIENNES
Presented by	SLAVOJ ZIZEK
Director of Photography (studio)	REMKO SCHNORR
Gaffer	ERIK DE WILDT
Best Boys	IWAN CVITKO CES MOSSEL
Light Assistant	PATRICK DEKKER
Grip	PETER VAN VUGT
Focus Pullers	ARIEL CASTILLO JASPER BAZUIN
Sound Engineer	AB GROOTERS
Production Designer (Studio)	BEN ZUYDWIJK
Set Dresser	SIETSKE VAN LOON
Wardrobe	HEDI LEGERSTEE
Make-Up	SOPHIE VAN DER WINDT
Line Producer/ 1 st AD (Studio)	NATASCHA TEUNISSEN
Production Manager (Studio)	LEANDER HUIZINGA
Production Assistant (Studio)	ANNE DERKS
Production Co-ordinator USA	SAMANTHA WEAVER
Camera (Location)	SOPHIE FIENNES
Sound (Location)	MARTIN ROSENBAUM
Post Production Manager	PETER JANECEK
Post Production Assistant	FRITZ OFNER
Post Production Accountant	ELISABETH EISENWORT
Financial Controller (Studio)	ALFRED NIEHAUS
Transcriptions	PAPERTAPE

Additional Research ANDREW WRIGHT
Editor ETHEL SHEPHERD
Additional and On-line Editing MAREK KRALOVSKY
Creative Consultant KATIE KITAMURA
Graphics / FX JAKOB SCHINDEGGER
Colourist KLAUS PAMMINGER
Additional Sound BEATGURU
Sound Mix MARTIN MERC
Music BRIAN ENO
Weird Bird Call Carnival
Composed and recorded by Brian Eno
Published by Opal Music, London (PRS), except in N.
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Background ambient tracks:
Field of Ice
Backward Bell Harmonics
Big Thumpscape
Deep Indian Long (co-writer Robert Fripp)
Grain
Space Jam Fear x (co-composer Peter Schwalm)
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SCENE D'AMOUR
Written by Bernard Herrmann
© 1958 Ensign Music LLC, a division of Famous Music
Publishing Inc.
DVD Label - Universal

City Lights Music
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DVD Label - MK2 Editions/Warner Bros

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MICHEL KOLENBRANDER
LE MANS SUITE SUPPLY

Executive producer Channel 4

JAN YOUNGHUSBAND

Executive producer WDR

REINHARD WULF

Co-Producer (Netherlands)

KEES KASANDER

Development Executive (Netherlands)

INEKE KANTERS

Producers

MARTIN ROSENBAUM
GEORG MISCH
RALPH WIESER
SOPHIE FIENNES
A LONE STAR, MISCHIEF FILMS, AMOEBA FILM
production / © P Guide Ltd 2006

REVIEWS:

A virtuoso marriage of image and thought, "The Pervert's Guide to Cinema" is a propulsive, stream of consciousness sprint through the movie projector mind of Slovenian philosopher and psychoanalyst Slavoj Zizek, who uses clean and properly framed clips from some 43 mostly high-profile films to illustrate his ideas on sexuality, subjectivity and that old stand-by, fantasy vs. reality. One-of-a-kind pic has already been embraced by the fest circuit, and though it could stand by itself theatrically, its true calling is on the shelf of anyone claiming to be a serious cinephile.

The exhilarating twist here, pulled off with wit and assurance by director Sophie Fiennes, sister of Ralph and Joseph, working here with an ace tech staff, was to construct sets in Holland matching some of the clips used to illustrate Zizek's broad-ranging monologues.

Thus, Zizek appears to slump in Neo's leather chair as the conflicted hacker decides which pill to take in "The Matrix," sits expectantly in the stark black-and-white Bates basement in Alfred Hitchcock's "Psycho" and even perches on a corner of Dorothy's couch in David Lynch's "Blue Velvet."

These clever lecture scenes are supplemented by key authentic locations: in a rowboat watching Bodega Bay explode in Hitchcock's "The Birds"; tiptoeing in and around rooms 771 and 773 of the former Jack Tar Hotel in San Francisco deconstructing the toilet in Francis Ford Coppola's "The Conversation"; and watering an Illinois garden nominally matching "Blue Velvet"'s bucolic suburbia.

Cumulative effect is vertiginous, leaving no time for visual lulls during Zizek's complex yet riveting monologues. "Cinema is the ultimate pervert art," he enthuses, with typical brio. "It doesn't give you what you desire, it tells you how to desire."

Thus, auds learn over pic's three parts that: "explosive outputs of maternal ego" prompt "The Birds" to attack; Freud's division of the psyche can be explained via the Marx Brothers and the Bates house; the moral of Vertigo is "the only good woman is a dead woman"; the Zone in Andrei Tarkovsky's "Stalker" represents the whiteness of the theater screen; and so on.

Lynch's oeuvre fares the best overall, with Hitchcock and Tarkovsky coming in a close second. As with work of all these helmers, multiple "Guide" viewings are needed to take it all in.

Though his ideas are fascinating and his enthusiasm is infectious, nobody's going to mistake Zizek for a conventional presenter. A genial bear of a man with unkempt hair and beard, who sweats and waves as he speaks, he's allowed false starts and sudden silences by Fiennes, which add to the sheer energy of his presentation.

Tech wizardry repped a challenge met spectacularly by all. Ben Zuydwijk's production design is jarringly accurate, while whoever was in charge of making sure clips were of good quality and in the proper aspect ratio did a superlative job.

Pic was first commissioned by Blighty's Art Shock Channel 4 and WDR in Germany. Parts two and three were edited on spec, with six extra minutes added to current feature running time. A handful of ambient Brian Eno pieces are appropriately spooky. Invoking Hitchcock's famed plot gimmick of something prominent with little or no ultimate meaning, Fiennes explains the title as "something of a Mc Guffin, just a way to get you into this network."

Eddie Cockrell, Variety

Sophie Fiennes's epic three-part voyage through cinema - led by the virtuoso Slovenian philosopher-trickster Slavoj Zizek - ends with Zizek's impassioned response to the sentimental wallop delivered by the closing scene of Charlie Chaplin's *City Lights*. After the once-blind girl gazes into the tramp's eyes and realizes he is in fact the wealthy benefactor who has restored her sight, "We don't know what will happen," Zizek says. "We have the words 'The End' and the black screen. But the singing goes on, as if the emotion is now too strong - it spills over the very frame." He continues, "In order to understand today's world, we need cinema; literally, it's only in cinema that we get that crucial dimension which we are not yet ready to confront in our reality. If you are looking for what is, in reality, more real than reality itself, look into cinematic fiction." How can any self-respecting cinephile argue with such a zealous assertion of the power and value of the moving image?

An insightful, indispensable and eye-opening love letter to the movies, *THE PERVERT'S GUIDE TO CINEMA* is also an expedition into the furthest reaches of Zizek's Lacanian/Marxist theories, last on display at last year's Festival in Astra Taylor's wondrous Zizek! What makes the film so much more than a grad-school lecture is Zizek's glorious wit and sense of play, which sees the shaggy, lipping penseur maudit delivering his analyses while occupying the sets of his favorite films.

And so we find Zizek in the cellar with Mother in *Psycho* and crouching on the floor of the disturbing bathroom inspection scene in *The Conversation*. It is hard to adequately describe the acute joy of seeing Zizek attempting to steer a boat through Bodega Bay as Tippi Hedren did in Alfred Hitchcock's *The Birds*, losing control due to his giddy joking that he is Melanie rushing to screw Mitch.

Other than Hitchcock and Chaplin, Zizek's personal pantheon includes many of the canonical works of David Lynch, Andrei Tarkovsky and Stanley Kubrick but also rarely discussed novelties including the Stalinist musical *Kubanskie kazaki* and Clarence Brown's *Possessed*, with its heroine watching the scenes aboard a passing train as if they were projected on a movie screen - all her desires writ large. In a discussion of *The Matrix*, Zizek goes so far as to claim that if you take away all the fictions that structure and regulate our reality, there would be nothing left - our so-called false consciousness is not a mask but rather our material being. Pure genius.

**Jon Davies, Toronto International Film Festival Daily
7 September 2006**

'A rare documentary of unabashed intellectual aggression . . . (Zizek's) assessment of a range of films, from *The Birds* and *The Red Shoes* to *Blue Velvet* is never less than eye-opening. Peeping Toms and plugholes, autonomous limbs and incestuous mothers: he focuses on diverse cinematic minutiae to explain how celluloid's 'fantasy space' holds our hidden thoughts. It's hard not to find such an unusually lofty television documentary a turn-on.'

Victoria Segal, The Sunday Times, London

'The *Pervert's Guide to Cinema* . . . was a joy. Zizek is one part materialist philosopher, two parts Lacanian psychoanalyst, and three parts maverick. He is the closest thing philosophy currently has to a superstar - and this was a great introduction to his psychoanalytical work on film.'

Hermione Eyre, Independent on Sunday, UK

'Enjoy the tour de force of Zizek's fascinating interpretations of fine cinematic moments.'

The Guardian, UK

'An extraordinary reassessment of cinema.'

James Christopher, The Times, London

'Oh, what a brilliantly entertaining host Zizek turns out to be.'

Killian Fox, The Observer, UK

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