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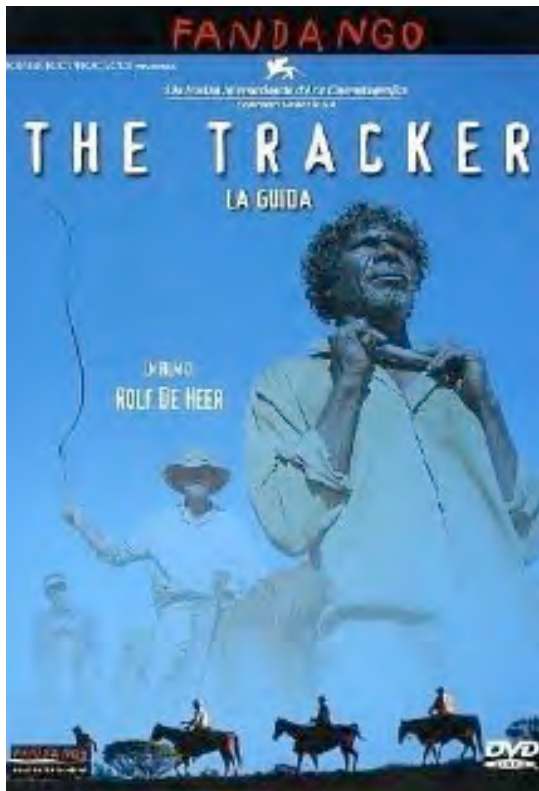
AUSTRALIAN
ABORIGIN FILMS

CINE AUSTRALIANO
ABORIGEN

THE TRACKER

AUSTRALIA, 2002

ROLF DE HEER



SYNOPSIS

It's 1922; somewhere in Australia. When a Native Australian man is accused of murdering a white woman, three white men (The Fanatic, The Follower and The Veteran) are given the mission of capturing him with the help of an experienced Native Australian (The Tracker). In charge is the Fanatic (Gary Sweet), cold, ruthless, calculating but complex. The second of the three whites is the Follower (Damon Gameau), a greenhorn, new to the outback. And there is the Veteran (Grant Page), a thinker rather than a doer. But the real leader, whether the others know it or not, is the Tracker himself (David Gulpilil), a mysterious figure who clearly isn't who he seems. So they start their quest in the outback, not knowing that their inner wrestles against and for racism will be more dangerous than the actual hunting for the accused.

The Tracker was shot entirely on location in the rugged Gammon Ranges in outback Australia and debuted to a standing ovation at the 2002 Adelaide Festival of Arts and in Official Competition at the 2002 Venice International Film Festival. The film won prizes all over the world, winning the Special Jury Prize at the 2002 Valladolid International Film Festival, and Best Screenplay at the Festival of Ghent. In Australia it won numerous prizes, including Best Film at both the 2002 Circle of Film Critics Awards and the 2002 IF (people's) Awards.

TECHNICAL DATA

Director: Rolf de Heer

Cast: Gary Sweet, David Gulpilil

Music: Graham Tardiff, Rolf de Heer

Photography: Ian Jones, ACS

Runtime: 90 min

DIRECTOR'S BIOGRAPHY

Rolf de Heer was born in 1951 in Heemskerk, Holland, and migrated to Australia with his family in 1959. From eighteen, he spent seven years working at the Australian Broadcasting Corporation, until he decided it was time "to stop dealing with other people's programs and make some of my own". In 1977, he was granted entry into Australia's prestigious Film Television and Radio School, completing the three-year course with Diplomas in Production and Directing. De Heer's first film was the children's feature 'Tail Of A Tiger' (1984), which attracted both critical and commercial success and played at the Berlin Kinderfest. 'Incident At Raven's Gate' (1987), de Heer's second feature, was an atmospheric science fiction mystery thriller, followed by 'Dingo' (1990), a musical odyssey that travelled from outback Western Australia to the streets of Paris starring Colin Friels and jazz legend Miles Davis in his only film role. 'Bad Boy Bobby' (1993) marked de Heer's first collaboration with Italian producer Domenico Procacci. Thirty-two different cinematographers were used to chronicle the adventures of a child-man seeing the world for the first time.

De Heer spent the next two years working on EPSILON (1995) that made extensive use of motion control cinematography. During a break in filming, THE QUIET ROOM was shot and garnered critical acclaim and numerous awards from around the world and was selected for Official Competition in the 1996 Cannes International Film Festival. .

The next film directed by De Heer was DANCE ME TO MY SONG in 1997, and it was followed by THE OLD MAN WHO READ LOVE STORIES in 1999, THE TRACKER in 2002, ALEXANDRA'S PROJECT -de Heer's tenth film as director-, TEN CANOES and his last feature film DR PLONK, a black and white silent comedy in the style of Charlie Chaplin and Buster Keaton. The film closed the Adelaide Film Festival in 2007 and was selected into the Visions Section of the Toronto International Film Festival.

EL RASTREADOR

AUSTRALIA, 2002

ROLF DE HEER



FICHA TÉCNICA

Director: Rolf de Heer

Reparto: Gary Sweet, David Gulpilil

Música: Graham Tardiff, Rolf de Heer

Fotografía: Ian Jones, ACS

Duración: 90 min

SINOPSIS

Australia, año 1922. Tres hombres blancos, contratados por el gobierno, siguen la pista por el outback australiano para atrapar a un nativo, supuesto violador y asesino de una mujer blanca. En su búsqueda les ayuda un experimentado rastreador, también aborígen.

A cargo de la empresa está el Fanático (Gary Sweet), de carácter frío, despiadado y calculador, pero complejo. El segundo de los tres blancos es el Seguidor (Damon Gameau), novato en el outback. Y el tercero es Veterano (Grant Page), que piensa más que actúa. Pero el verdadero líder, aunque los demás no lo sepan, es el propio Rastreador (David Gulpilil), un misterioso personaje que no es lo que parece. Así comienzan su búsqueda por el árido interior de Australia, ignorando que lo realmente peligroso no será arcaza al acusado, sino su propia lucha interior por el racismo.

The Tracker fue rodada íntegramente en exteriores de la escarpada Cordillera Gammon, en interior de Australia, y en su estreno en el Festival de Adelaida 2002 de las Artes y en competición oficial en el Festival Internacional de Cine de Venecia e 2002 fue recibida con una ovación en pie. La película ha ganado premios en todo el mundo, entre ellos el Premio Especial del Jurado en el Festival Internacional de Cine de Valladolid de 2002, y al Mejor Guión en el Festival de Gante. En Australia, ganó numerosos premios, incluyendo mejor película, tanto en el Círculo de Críticos de Cine de 2002 y el reconocimiento del público en los Premios IF 2002.

DIRECTOR

Rolf de Heer was born in 1951 in Heemskerk, Holland, and migrated to Australia with his family in 1959. From eighteen, he spent seven years working at the Australian Broadcasting Corporation, until he decided it was time "to stop dealing with other people's programs and make some of my own". In 1977, he was granted entry into Australia's prestigious Film Television and Radio School, completing the three-year course with Diplomas in Production and Directing. De Heer's first film was the children's feature 'Tail Of A Tiger' (1984), which attracted both critical and commercial success and played at the Berlin Kinderfest. 'Incident At Raven's Gate' (1987), de Heer's second feature, was an atmospheric science fiction mystery thriller, followed by 'Dingo' (1990), a musical odyssey that travelled from outback Western Australia to the streets of Paris starring Colin Friels and jazz legend Miles Davis in his only film role. 'Bad Boy Bubby' (1993) marked de Heer's first collaboration with Italian producer Domenico Procacci. Thirty-two different cinematographers were used to chronicle the adventures of a child-man seeing the world for the first time.

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RABBIT-PROOF FENCE

AUSTRALIA, 2002Z

PHILLIP NOYCE



TECHNICAL DATA

Director: Phillip Noyce
Producer: Phillip Noyce, Christine Olsen, John Winter
Cast: Evelyn Sampi, Kenneth Branagh, David Gulpilil
Music: Peter Gabriel
Cinematography: Christopher Doyle
Runtime: 94 min

SYNOPSIS

Based on Doris Pilkington's autobiographical book *Follow the Rabbit-Proof Fence*, this film is the true story of three Aboriginal girls who are forcibly taken from their families in 1931 to be trained as domestic servants as part of official Australian government policy. Gracie and Daisy cling to Molly for support, and Molly decides they need to return to their parents. Molly plans a daring escape, and the three girls begin an epic journey back to Western Australia, travelling 1,500 miles on foot with no food or water, and navigating by following the fence that has been built across the nation to stem an over-population of rabbits. For days they walk north, following the fence and eluding their pursuers, a native tracker and the regional constabulary.

DIRECTOR'S BIOGRAPHY

Noyce was born in Griffith, New South Wales, attended Barker College, Sydney, and began making short films at the age of 18, starting with *Better to Reign in Hell*, using his friends as the cast. He joined the Australian Film & Television School in 1973, and released his first professional film in 1977. Many of his films feature espionage, as Noyce grew up listening from his father's stories with the Z Special Force during World War II, and has an interest in the theme.

After his debut feature, the medium-length *Backroads* (1977), Noyce achieved commercial and critical success with *Newsfront* (1978), which won Australian Film Institute (AFI) awards for Best Film, Director, and Screenplay.

Noyce worked on two miniseries for Australian television with fellow Australian filmmaker George Miller: *The Dismissal* (1983) and *The Cowra Breakout* (1984).

Miller also produced the film that brought Noyce his greatest acclaim in the United States — the thriller *Dead Calm* (1989) which turned Nicole Kidman into a star. His greatest commercial success to date has been the Tom Clancy spy thriller *Clear and Present Danger* (1994) starring Harrison Ford.

After 1998's *The Bone Collector*, Noyce decided to take a break from Hollywood. He made in his native Australia the "stolen generation" picture *Rabbit-Proof Fence*, which achieved great acclaim and won the Australian Film Institute Award for Best Film in 2002. Noyce also achieved great acclaim in the United States for *The Quiet American*, a 2002 film which gave Michael Caine an Academy Award Best Actor nomination. After doing *Catch a Fire* (2006) in South Africa, Noyce decided to make another big budget studio film with 2010's *Salt*.

He has described *Rabbit-Proof Fence* as "easily" his proudest moment as a director: "Showing that film to various Aboriginal communities around the country and seeing their response, because it gave validity to the experiences of the stolen generations".

RABBIT-PROOF FENCE

AUSTRALIA, 2002Z

PHILLIP NOYCE



FICHA TÉCNICA

Director: Phillip Noyce

Productor: Phillip Noyce, Christine Olsen, John Winter

Reperto: Everlyn Sampi, Kenneth Branagh, David Gulpillil

Música: Peter Gabriel

Fotografía: Christopher Doyle

Duración: 94 min

SINOPSIS

Basada en la novela autobiográfica de Doris Pilkington, *Follow the Rabbit-Proof Fence*, esta película narra la historia real de tres niñas aborígenes que, en 1931, fueron alejadas forzosamente de sus familias para ser introducidas en la sociedad blanca como trabajadoras domésticas. Ésta era una práctica habitual en el marco de la política oficial del gobierno australiano de aquellos años... Pero estas tres niñas, Molly, Gracie y Daisy, decidieron volver junto a sus padres y planeando una audaz fuga emprendieron un épico viaje de regreso a casa.

Durante días caminaron hacia el norte, sin comida ni agua, siguiendo la valla que se había construido a lo largo de todo el país para contener una excesiva población de conejos. Recorrieron más de 2.400 kilómetros de campo australiano siempre un paso por delante sus perseguidores: un rastreador nativo y la policía regional.

DIRECTOR

Noyce nació en Griffith, Nueva Gales del Sur, y comenzó haciendo cortometrajes a la edad de 18 años. El primero de ellos se titularía *Better to Reign in Hell* y utilizaría a amigos para el reparto. Posteriormente, se uniría a la Escuela Australiana de Cine, Televisión y Radio en 1973, realizando su primer film para la televisión en 1977. Después de su debate, se lanzó a la dirección con el mediometraje *Backroads* (1977), pero Noyce obtendría su primer éxito comercial y de crítica con *Newsfront* (1978), con el que ganaría el premio al mejor director, a la mejor película y al mejor guión del Instituto Australiano de Cinematografía (AFI, en sus siglas en inglés).

Más tarde, Noyce trabajó en dos miniseries para la televisión australiana con George Miller como productor: *The Dismissal* (1983) y *The Cowra Breakout* (1984).

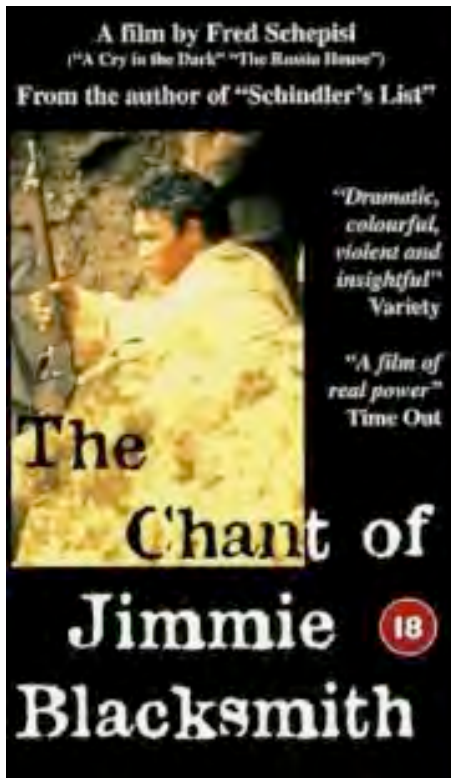
El salto de Noyce a la industria norteamericana llegaría con el thriller *Calma total* (1989) con Nicole Kidman como protagonista.

A continuación llegaron sus éxitos de taquilla dirigiendo las películas basadas en los libros de espionaje de Tom Clancy *Juego de patriotas* (1992) y *Peligro inminente* (1994) con Harrison Ford en el papel de Jack Ryan. Sin embargo, sufrió un tropezón comercial y de crítica con el thriller erótico *Sliver* (1993), que fracasó a pesar del protagonismo de Sharon Stone en su primer trabajo tras *Instinto básico* y en 1998, después de dirigir *El coleccionista de huesos*, Noyce decidió alejarse un poco de Hollywood. De modo que vuelve a su Australia natal para rodar *Rabbit Proof Fence*, película sobre la "generación robada" con la que ganó por segunda vez el premio a la mejor película del Instituto Australiano de Cinematografía en 2002.

THE CHANT OF JIMMIE BLACKSMITH

AUSTRALIA, 1978

FRED SCHEPISI



SYNOPSIS

The Chant of Jimmie Blacksmith is a shocking indictment of the racism inflicted on the Indigenous people of Australia.

Jimmie is a half-white, half-Indigenous young man raised by a Methodist minister. Feeling outcast among the Aboriginal people, Jimmie moves to the city and gets a job working for a white family.

When a white serving girl at the estate becomes pregnant, everyone is convinced that Jimmie is the father; to spare the girl's honor, Jimmie marries her and is allowed to live with her on the estate.

But after the child is born, everyone realizes that the father was a white man, not Jimmie; he is still willing to accept the child and stand beside his wife, but his employers now feel that he married a white girl under false pretenses, and they bar him from the estate.

Forbidden to see his wife and fired without receiving his pay, Jimmie finally explodes in a fury of violent revenge.

TECHNICAL DATA

Director: Fred Schepisi

Producer: The Film House / Victorian Film

Cinematographer: Ian Baker

Cast: Tommy Lewis, Freddy Reynolds, Ray Barrett, Jack Thompson, Angela Punch Mcgregor, Steve Dodds, Peter Carroll, Ruth Cracknell

Music: Bruce Smeaton

Runtime: 120 Min

DIRECTOR'S BIOGRAPHY

vvFred Schepisi (born in Melbourne, 1939) began his production career in the advertising world and served as head of the Film House for almost 20 years where he directed both commercials and documentaries. His first feature-length film was the semi-autobiographical *The Devil's Playground* (1976) which won 6 AFI awards including Best Film and established Fred's reputation as a talented director and writer. The success of his second film *The Chant of Jimmie Blacksmith* (1978) took Fred to the U.S. where he directed *Barbarosa* (1981), *Iceman* (1983), *Plenty* (1985), and *Roxanne* (1987) before returning to Australia to co-write and direct *Evil Angels* (*A Cry in the Dark*, 1988). *Evil Angels* received numerous awards and nominations including the AFI Best Achievement in Direction and Best Screenplay Adaptation and 2 Golden Globe nominations for Best Screenplay and Best Director.

Fred also directed the screen adaptation of John Guare's play *Six Degrees of Separation* (1993) starring Stockard Channing, Donald Sutherland and Will Smith. His other film credits include *The Russia House* (1990), *Mr. Baseball* (1992), *IQ* (1994), *Fierce Creatures* (1996), *Last Orders* (2001) and *It Runs in the Family* (2002).

Fred's most recent project was the film adaptation of the best-selling novel by Richard Russo *Empire Falls* (2004). Starring Paul Newman, Ed Harris, Joanne Woodward, Robin Wright Penn and Helen Hunt, the film debuted in the U.S. on HBO, was nominated for a number of awards and and recently won a Golden Globe for Best Mini-Series or Motion Picture made for Television.

Fred was recently awarded the Order of Australia for his service to the Australian film industry as a director, producer and screenwriter.

THE CHANT OF JIMMIE BLACKSMITH

AUSTRALIA, 1978

FRED SCHEPISI



FICHA TÉCNICA

Dirección: Fred Schepisi
Productor: The Film House / Victorian Film
Reparto: Tommy Lewis, Freddy Reynolds, Ray Barrett, Jack Thompson, Angela Punch McGregor, Steve Dodds, Peter Carroll, Ruth Cracknell,
Música: Bruce Smeaton
Duración: 120 min

DIRECTOR

Fred Schepisi (nacido en Melbourne, 1939) comenzó su carrera de producción en el mundo de la publicidad y fue director de la Casa de la Película durante casi 20 años, donde dirigió tanto anuncios publicitarios como documentales. Su primera película de largometraje fue la semi-autobiográfica *The Devil's Playground* (1976), que ganó

6 premios AFI -incluyendo Mejor Película- y dió a Schepisi una reputación de talentoso director y escritor. El éxito de su segunda película *The Chant of Jimmie Blacksmith* (1978) llevó a Fred a los EE.UU., donde dirigió *Barbarosa* (1981), *Iceman* (1983), *Plenty* (1985), y *Roxanne* (1987) antes de regresar a Australia para co-escribir y dirigir *Evil Angels* (Un grito en la oscuridad, 1988). *Evil Angels* recibió numerosos premios y nominaciones, entre ellas el AFI Achievement a la Mejor Dirección y al Mejor Guión Adaptado y 2 nominaciones a los Globos de Oro por el Mejor Guión y el Mejor Director.

Fred también dirigió la adaptación cinematográfica de la obra de John Guare *Six Degrees of Separation* (1993) protagonizada por Stockard Channing, Donald Sutherland y Will Smith. Sus otros títulos cinematográficos incluyen *The Russia House* (1990), *Mr. Baseball* (1992), *IQ* (1994), *Fierce Creatures* (1996), *Last Orders* (2001) y *It Runs in the Family* (2002).

El proyecto más reciente de Fred fue la adaptación cinematográfica de la exitosa novela de Richard Russo, *Empire Falls* (2004). Protagonizada por Paul Newman, Ed Harris, Joanne Woodward, Robin Wright Penn y Helen Hunt, la película se estrenó en los EE.UU. a través de HBO, fue nominada a varios premios y ha recibido un Globo de Oro a la Mejor Mini-Serie o Película hecha para Televisión.

Fred ha recibido recientemente el galardón de la Orden de Australia por su servicio a la industria cinematográfica australiana como director, productor y guionista.

SINOPSIS

El canto de Jimmie Blacksmith es una terrible acusación al racismo infligido a los pueblos indígenas de Australia.

Jimmie es un joven, medio blanco medio indígena, criado por un pastor metodista. Sintiendo paria entre los aborígenes, Jimmie se traslada a la ciudad y consigue trabajar para una familia blanca.

Cuando una muchacha blanca que presta servicios domésticos en la finca se queda embarazada, todo el mundo cree que Jimmie es el padre y para preservar el honor de la joven, Jimmie se casa con ella, adquiriendo así además permiso para continuar viviendo en la finca, con ella.

Pero una vez de que el niño nace, todo el mundo se da cuenta de que el padre era un hombre blanco, no Jimmie, que pese a todo aún está dispuesto a aceptar al niño y estar al lado de su esposa. Sin embargo, sus jefes empiezan a pensar que se casó con una muchacha blanca de manera fraudulenta, y le expulsan de la finca.

Despedido sin recibir paga y bajo la prohibición de ver a su esposa, Jimmie estalla en una furia de violenta venganza.

BENEATH CLOUDS

AUSTRALIA, 2002

IVAN SEN



TECHNICAL DATA

Director: Ivan Sen
Producer: Feature Films
Photography: Allan Collins
Music: Ivan Sen
Starring: Danielle Hall, Damian Pitt, Jenna Lee
 Connors, Simon Swan, Mundurra Weldon
Runtime: 87 Min

DIRECTOR'S BIOGRAPHY

Ivan Sen is an Australian filmmaker. Throughout the late 1990s Sen worked on numerous short films, before making his feature film debut with *Beneath Clouds* in 2002. He studied filmmaking at the Australian Film Television and Radio School, where he produced his first short films, working with the crew he continues to work with today. Sen was raised in Inverell, New South Wales, Australia.

Sen drew on his own background as the child of an Aboriginal mother and an absent white father for the screenplay of his first feature-length work, *Beneath Clouds*, filmed on a \$2.5 million dollar budget. The film follows two teenagers, Lena (Dannielle Hall) and Vaughn (Damian Pitt) who are hitchhiking their way from a rural New South Wales town to Sydney, each for different reasons. The film explores many of the racial difficulties in their society as well as the way the choices each makes can effect how they turn out. The film was based on Ivan Sen's own experiences of growing up in Alice Springs with an Aboriginal mother and absent European father. It won Sen global acclaim, screening at the 2003 Sundance Film Festival and winning the Premiere First Movie Award at the 2002 Berlin Film Festival and the 2002 Best Director Award at the Australian Film Institute Awards.

In 2009, the Message Sticks Indigenous Film Festival held at the Sydney Opera House has seen the world premiere of Sen's *Fire Talker*, a documentary biopic about political activist, Aboriginal footballer, .It premiered at the 10th Anniversary of the Message Sticks Indigenous Film Festival held at the Sydney Opera House in May 2009.

Sen's second feature-length film, *Dreamland*, screened at the 2010 Melbourne International Film Festival.

SYNOPSIS

Beneath Clouds takes us on a journey with its two main characters, as each tries to escape their past, and head into a different future. Lena, the light-skinned daughter of an Aboriginal mother and Irish father, and Vaughn, a Murri boy doing time in a minimum security prison in North West NSW. To Lena, Vaughn represents the life she is running away from. To Vaughn, Lena embodies the society that has rejected him. Dramatic events throw them together on a journey with no money and no transport. An uneasy relationship begins to form as they hit the road heading to Sydney, taking them on a journey that's as emotional as it is physical, as revealing as it is desperate. Initially the two reluctant travelling companions are suspicious and wary of each other, but their journey, mostly by foot, and the odd life, builds an understanding between them. And for a very short amount of time, they experience a rare true happiness together.

Beneath Clouds is a successful and intelligent exploration into issues surrounding aboriginality within Australia. Eloquent, rich in humanity and deeply affecting, is a profound Australian film by an authentic and strong new voice in world cinema.

BENEATH CLOUDS

AUSTRALIA, 2002

IVAN SEN



FICHA TÉCNICA

Director: Ivan Sen
Producción: Feature Films
Fotografía: Allan Collins
Música: Ivan Sen
Reparto: Danielle Hall, Damian Pitt, Jenna Lee
Connors, Simon Swan, Mundurra Weldon
Duración: 87 Min

SINOPSIS

Beneath Clouds nos lleva de viaje con sus dos personajes principales, Lena- la hija de piel clara de una madre aborigen y padre irlandés- y Vaughn- un muchacho Murri que cumple pena en una prisión de mínima seguridad en el noroeste de New South Wales-. Ambos tratan de escapar de su pasado, y se dirigen a un futuro diferente. Para Lena, Vaughn representa la vida de la que está huyendo, mientras que para Vaughn, Lena encarna la sociedad que lo ha rechazado.

Dramáticos acontecimientos hacen que los dos se encuentren en un viaje sin dinero y sin transporte. Una difícil relación comienza a formarse entre ellos, que salieron a la carretera rumbo a Sydney y comparten un viaje que es tan emocional como físico, y tan revelador como desesperado. Inicialmente los dos compañeros se miran con recelo pero durante el viaje, que hacen mayormente a pie, un sentimiento de extrañeza ante la vida les une y crea un entendimiento entre ellos. Y por un lapso muy corto de tiempo, experimentan una rara pero verdadera felicidad juntos.

Debajo de las nubes es una exploración exitosa e inteligente de las cuestiones relacionadas con lo aborigen en Australia. Elocuente, rica en humanidad e intensamente emocional, es una película profunda sobre Australia que nos llega con una nueva voz, auténtica y fuerte, en el panorama de cine mundial.

DIRECTOR

Ivan Sen es un director de cine australiano. A lo largo de la década de 1990 Sen ha trabajado en numerosos cortometrajes, antes de debutar en el cine con su largometraje Beneath Clouds en el año 2002. Estudió cine en el Australian Film Television and Radio School, donde realizó sus primeros cortometrajes, en colaboración con el equipo con el que todavía hoy trabaja.

Sen se basó en su propia experiencia como hijo de una madre aborigen y padre blanco ausente para elaborar el guión de su primera cinta, Beneath Clouds, filmada con un presupuesto de \$ 2,5 millones. La película sigue a dos adolescentes, Lena (Danny Hall) y Vaughn (Damian Pitt), quienes, por razones diferentes, están haciendo autostop para llegar a un pueblo de Nueva Gales del Sur.

El film explora muchas de las dificultades raciales de la sociedad, así como la forma en que las elecciones que cada uno toma pueden alterar la forma en que salen las cosas. Le hizo ganar a Sen la aclamación mundial, proyectándose en el Festival de Sundance 2003 y obteniendo la Premiere First Movie Award en el Festival de Cine de Berlín en 2002 y el Premio al Mejor Director en el Australian Film Institute Awards.

El segundo largometraje de Sen, Dreamland, fue proyectado en el 2010 en el Melbourne International Film Festival.

WALKABOUT

AUSTRALIA, 1970

NICOLAS ROEG



TECHNICAL DATA

Director: Nicolas Roeg
Producer: 20Th Century Fox
Composer: John Barry
Cinematography: Nicolas Roeg
Cast: Jenny Agutter, Lucien John,
David Gumpilil, John Meillon
Runtime: 100 Min

SYNOPSIS

Based on the novel by James Vance Marshall, *Walkabout* deals with a teenage girl and her younger brother who are stranded in the Australian outback after their father kills himself. Abandoned in the harsh Australian outback they must learn to cope in the natural world, without their usual comforts, in this hypnotic masterpiece from Nicolas Roeg. Along the way, they meet a young aborigine on his "walkabout," a rite of passage in which adolescent boys are initiated into manhood by journeying into the wilderness alone. Forming a non-verbal friendship—they don't understand a word of each other's languages, other than "water" after some effort—the black boy toughens them up and helps get them back to the civilisation. Roeg's *Walkabout* is a thrilling adventure as well as a provocative rumination on time and civilization and its messages are clear enough: the awesome power of nature (every other scene appears to involve cuts to small animals of some kind), and how technological ingenuity breeds an unhealthy reliance.

DIRECTOR'S BIOGRAPHY

Nicolas Jack Roeg (born 15 August 1928 in London) is an English film director and cinematographer. Contributing to the visual look of *Lawrence of Arabia* and Roger Corman's *The Masque of the Red Death*, and co-directing *Performance*, he would later become the guiding force behind such landmark films as *Walkabout*, *Don't Look Now* and *The Man Who Fell to Earth*.

Roeg's films are known for having scenes and images from the plot presented in a disarranged fashion, out of chronological and causal order, requiring the viewer to do the work of mentally rearranging them to comprehend the storyline. They seem, in the words of one critic, "to shatter reality into a thousand pieces" and are "unpredictable, fascinating, cryptic and liable to leave you wondering what the hell just happened. . . ." Roeg displays a "freedom from conventional film narration," says another, and his films often consist of, at least, an "intriguing kaleidoscopic multiplication of images." Often, Roeg will edit his stories in disjunctive and semi-coherent ways that make full sense only in the film's final moments, when a crucial piece of information surfaces; they are "mosaic-like montages [filled with] elliptical details which become very important later." These techniques, and Roeg's foreboding sense of atmosphere, have influenced later filmmakers such as Steven Soderbergh, Tony Scott, Ridley Scott, Christopher Nolan, François Ozon and Danny Boyle. His later films, however, have received a colder reception by critics and the viewing public.

Roeg's influence on cinema is not limited to deconstructing narrative. The "Memo From Turner" sequence in *Performance* predates many techniques later used in music videos. And the "quadrant" sequence in *Bad Timing*, in which the thoughts of Theresa Russell and Art Garfunkel are heard before words are spoken, set to Keith Jarrett's piano music from the Köln Concert, again stretched the boundaries of what could be done with film.

WALKABOUT

AUSTRALIA, 1970

NICOLAS ROEG



FICHA TÉCNICA

Director: Nicolas Roeg
Productora: 20Th Century Fox
Fotografía: Nicolas Roeg
Reparto: Jenny Agutter, Lucien John, David Gumpilil, John Meillon
Música: John Barry
Duración: 100 Min.

SINOPSIS

Basada en la novela de James Vance Marshall, esta obra maestra hipnótica de Nicolas Roeg es la historia de una adolescente y su hermano menor que se encuentran atrapados en el interior de Australia después de que su padre se suicide. Abandonados en el áspero territorio del interior australiano tienen que aprender a desenvolverse en la naturaleza, donde no cuentan con sus comodidades habituales. Pero en el camino, conocen a un joven aborigen en su "Walkabout", un rito de paso en el que los muchachos adolescentes se inician en la edad adulta viajando al desierto solos para tomar conciencia de sí mismos. Entre ellos se crea un vínculo de amistad basado en la comunicación no verbal - pues no entienden una palabra de sus respectivas lenguas, excepto "agua" después de un poco de esfuerzo- y el muchacho negro les ayuda en su camino de vuelta a la civilización. Walkabout es una emocionante aventura, así como una provocadora reflexión acerca del tiempo y la civilización cuyo mensaje está bastante claro: el asombroso poder de la naturaleza y cómo el uso ingenuo de la tecnología engendra una dependencia malsana.

DIRECTOR

Nicolas Jack Roeg (Londres, 15 de agosto de 1928) es fotógrafo de cine y director de culto de origen inglés.

Muy polémico a veces por sus extrañas cintas de suspense, dirigidas de una forma muy personal; De entre sus películas cabe destacar su obra maestra Amenaza en la sombra que, con Donald Sutherland y Julie Christie, lo encumbró definitivamente, confiriéndole el estatus de director extravagante. El film fue elegido por la prestigiosa revista de cine Empire entre las 500 mejores películas de la historia. En esta lista también aparecía su ópera prima "Performance" que, con Mick Jagger en el reparto, fue un film que inspiró a directores como Quentin Tarantino o Guy Ritchie. Otros films suyos son "El hombre que vino de las estrellas", con David Bowie, "La maldición de las brujas", con Anjelica Huston, "Walkabout" o "Contratiempo".

En su carrera como fotógrafo de cine adquirió un gran prestigio, con films como "Fahrenheit 451" de François Truffaut, "Doctor Zhivago" de David Lean o "La máscara de la muerte roja" de Roger Corman. Roeg ha sido una gran influencia para directores de cine como David Lynch, quien heredó parte de su estética y de su característico surrealismo. También influyó al escritor de novelas gráficas Alan Moore en trabajos como Watchmen, una de sus mejores obras.