

THE BATTLE OF CHILE

An Icarus Films Release
A film by Patricio Guzmán

“Superb! This documentary cross-section view of a collapsing government is surely unprecedented. We actually see the country cracking open. ”
—Pauline Kael, *The New Yorker*

For press materials : <http://icarusfilms.com/pressroom.html>
Username: icarus Password: press

Contact: (718) 488-8900 www.IcarusFilms.com
Serious documentaries are good for you.



PUBLICITY QUOTES

AMERICAN PRESS

"Not only the best films about Allende and the coup d'état, but among the best documentary films every made, changing our concepts of political documentary within a framework accessible to the widest audience."

—Time Out Film Guide

"Superb! This documentary cross-section view of a collapsing government is surely unprecedented. We actually see the country cracking open."

—Pauline Kael, *The New Yorker*, January 23, 1978

"The film itself is a coup... an extraordinary historic drama... For anyone interested in the drama of Third World politics at one of its most dramatic moments, this is a spellbinding document."

—Molly Haskell, *New York Magazine*, January 23, 1978

***"A magnificent achievement...
The Battle of Chile is the major political film of our times."***

—Tom Allen, *The Village Voice*, January 16, 1978

"Patricio Guzmán's heartbreaking probe of Chile's revolution, the Pinochet coup, and the long entangled aftermath will be considered in centuries to come one of the most eloquent and daring explorations of revolution and repression, hope and memory, to survive our sorry times. What Guzmán passionately and clinically observes in Chile is valid for the whole world."

—Ariel Dorfman, novelist

"An important, profoundly disturbing work... undeniably an epic."

—Vincent Canby, *The New York Times*

"A landmark in the presentation of living history on film... charged with the day-to-day immediacy of those traumatic months...None of the new crop of Hollywood conspiracy-assassination movies can match the suspense packed into these frames."

—Judy Stone, *The San Francisco Chronicle*

"Fascinating... overwhelming."

—Judith Crist, *The New York Post*, January 13, 1978

"Remarkable...a landmark documentary that takes its place among the heavyweights."

—Charles Ryweek, *The Hollywood Reporter*, April 10, 1978

"The Battle of Chile is a film of monumental ambition, an attempt to reconstitute an event while respecting its intricacies and contradictions."

—Noel Carroll, *The Soho Weekly News*, January 19, 1978

"A stunningly conceived and brilliantly executed work of art... The Battle of Chile overpowers every other art event whose historical moment it shares."

—Jeff Perrone, *Artforum*, April 1978

"A remarkable political documentary...Opinionated, but not shrill. It moves so clearly from one step in the growing crisis to the next that we understand, as we never quite could from the reportage from Chile, how and why an economy was ransacked and a social class subsidized in order to frustrate a democratically elected government."

—Roger Ebert, *The Chicago Sun-Times*, October 5, 1977

***"The great documentary film of the decade...
a visually brilliant film, a rarity in the documentary genre."***

—Amy Taubin, *The Soho Weekly News*, April 16, 1980

***"The Battle of Chile is not only a documentary; it is an epic...
it dramatizes politics as a basic, fundamental part of human life."***

—Greil Marcus, *Politicks & Other Human Interests*, November 8, 1977

"Powerful... I found Guzmán's film so gripping that I was riveted to my seat for its full three-and-a-quarter-hour length. When the lights came on, I could easily have viewed it again. It is the best documentary I have ever seen."

—Stu Cohen, *The Boston Phoenix*, November 8, 1977

***"An epic historical document...
it illuminates a colossal human tragedy."***

—Joseph Gelmis, *Newsday*, April 1, 1978

"A small masterpiece... brilliant... a riveting film."

—*People Weekly*, May 15, 1978

***"This monumental undertaking is an utterly unique and awesomely sweeping record of political upheaval that proceeds in a brisk, straightforward fashion...
a grueling, remarkable documentary of a country hurtling toward chaos with the inevitability of Greek tragedy."***

—Kevin Thomas, *Los Angeles Times*, 1978

"The film maintains a level of excitement which is unknown in most documentaries and almost unimaginable in one of such length."

—Victor Wallis, *Jump Cut*, November 1979

THE BATTLE OF CHILE

EUROPEAN PRESS

"[The Battle of Chile] is the first masterpiece of a new type of political analysis. The cinema has never before given us such a history lesson."

—Louis Marcorelles, *Le Monde* (France), 1975

"The Battle of Chile is absolutely to be recommended, not only for its extraordinary ideological, political, and historical interest, or its impressive and terrifying testimony, but because it is exemplary as a motion picture and for its contribution to documentary cinema."

—José María Carreño, *Fotogramas* (Spain), 1978

"Apart from the historical and political analysis, the film is important for the exceptionally humane qualities of certain documents never before brought to light. The film first addresses the mind but also goes straight to the heart."

—Marcel Martin, *Ecran* (France), 1977

"Essential viewing. Partisan, inevitably, but scrupulously documented... the cinema's equivalent to John Reed's Ten Days That Shook the World."

—David Robinson, *The Times* (London), 1977

"Essential testimony... To remember forever."

—*Le Nouvel Observateur* (France), 1977

"One of the few full-length documentaries which did not cause a single viewer to look at his watch before it was over. At the end, the audience broke out in loud applause... The film is not a lament. Rather, it expresses the certainty that it is not possible to stop a people on its way toward victory."

—H.W., *Leipziger Volkszeitung* (Germany), 1976

"Outstanding... This powerful film is one of the rare, if not the only, attempts to systematically portray a historical-revolutionary situation... an exceptional document, not only for its dimensions but also for the risks that the team had to run in filming it."

—Tito Ranieri, *L'Unita* (Italy), 1975

"An extraordinary historical document. Our firm opinion is that it will, due to the strength of its political repercussion, be counted among the best documentaries of world cinema."

—Irina Shatunovskaya, *Journal of the Academy of Sciences* (U.S.S.R.), 1976

CHILE, OBSTINATE MEMORY + THE BATTLE OF CHILE, PART II

REVIEWS OF THE DOUBLE BILL, 1998-1999

"Returning to his homeland with his long-banned epic, The Battle of Chile, under his arm, the filmmaker Patricio Guzmán sets out to explore the importance—and the fragility—of memory in politics... Pure in focus and vigorous in attack... achieves poetic intensity."—Michael Sragow, The New Yorker, September 14, 1998

"Poignant and thought-provoking double bill...Not only does the program provide a striking portrait of the fervor of revolution and despair, it also raises disturbing questions about the impact of historic events on those who live in their aftermath."

—Lawrence Van Gelder, The New York Times, September 9, 1998

"This pairing provides the unusual opportunity to see one film artist sustain an inquiry into the life of a troubled country over the course of decades."

—Claudia Dreifus, The New York Times, September 6, 1998

"Of all art forms, film most excels at giving us the immediate moment. But the movies are also a potent and poignant medium of memory—and it is those two tendencies that are brilliantly juxtaposed in a thrilling documentary double feature by Chile's Patricio Guzmán ... both these powerful films complement each other perfectly, the past and present in moving juxtaposition."

—The Chicago Tribune

"Chile, Obsolete Memory is a haunting philosophical essay on memory, grief, and hope... paired with The Battle of Chile, it provides a compelling perspective on 1973 and its legacy, and alone it provides a provocative consideration of the politics of memory and repression."—Katherine Bliss, Public Historian, Winter 1999

"The intensity of the responses elicited by The Battle of Chile illustrates why a nation's vision of its own history is contentious, since it is central to its current definition of itself."

—Margaret Power, American Historical Review, December 1998

"Pair[ing] The Battle of Chile, Part 2: The Coup d'Etat (the meatiest section of the trilogy) with Obsolete Memory... makes for a powerful one-two punch."

—Larry Worth, The New York Post, September 9, 1998

"Extraordinarily moving... When future generations look back on the popular movements of the late 20th century, could they possibly discover as mature and complex a time capsule as Chile, Obsolete Memory?"

—Film Comment, March-April 1998

THE BATTLE OF CHILE

INTRODUCTION

THE BATTLE OF CHILE, which chronicles the tumultuous last months of Salvador Allende's Popular Unity government (1970-1973) in Chile, has been internationally hailed as a powerful historical portrait of the passions of a people divided and a nation on the brink of civil war. The Equipo Tercer Año, the Chilean filmmaking team led by Patricio Guzmán—including cameraman Jorge Müller Silva, chief of production Federico Elton, soundman Bernardo Menz, and assistant director Jose Pino—which photographed and assembled this three-part, four-and-a-half-hour epic documentary, offers the viewer the vivid experience of being thrust into the midst of a society in crisis. The camera is seemingly everywhere, from intense debates in the halls of congress to the smoke and violence of street demonstrations, from the army's raids on industrial centers for "stockpiled weapons" to mass political rallies in the streets of Santiago, and from the unforgettable sequence in which a newsreel cameraman records his own death by gunfire to the devastating aerial bombardment of the presidential palace.

THE BATTLE OF CHILE received its world-premiere screenings at the Cannes International Film Festival—Part 1 in 1975, Part 2 in 1976, and Part 3 in 1979. The film was eventually screened in dozens of countries worldwide, won top awards at many film festivals, and was instantly hailed by critics as a classic of documentary filmmaking and one of the most important historical films ever made.

THE BATTLE OF CHILE was released in VHS video format in 1998, but this Icarus Films edition, made from a digital master transferred from a new 35mm print, represents the first DVD release of the film in North America. It will be released on four discs, with each of the film's three parts on its own disc. A fourth disc will include Guzmán's CHILE, OBSTINATE MEMORY (1997) and a twenty-minute filmed interview with Guzmán conducted by Brazilian film critic José Carlos Avellar. An accompanying booklet will include essays and reviews of THE BATTLE OF CHILE and CHILE, OBSTINATE MEMORY.

For this DVD release, the narration for THE BATTLE OF CHILE has also been rerecorded by the director, and new English subtitles have been prepared under his supervision. As Guzmán explained, "There are three Spanish-language versions of THE BATTLE OF CHILE. The first one was recorded between 1975 and 1979 by a Cuban news announcer (Méndez Vila) in the ICAIC studios in Havana. The second version was recorded in 1997 by a Spanish news announcer (Avilio Fernández). Both of these voices strongly reflect the film's atmosphere. But this third version is unique because it was narrated with my own voice in 1998 in Santiago de Chile. The text is the same. I have changed only twenty-five words. I think that—in the end—my voice reflects the events with more force, since narrating the images that oneself has filmed allows one to recapture the energy of the past moment."

SYNOPSIS

THE BATTLE OF CHILE (Part 1): THE INSURRECTION OF THE BOURGEOISIE examines the escalation of rightist opposition following the left's unexpected victory in Congressional elections held in March 1973. Finding that parliamentary democracy would not stop Allende's socialist policies, the right wing shifted its tactics from the polls to the streets. The film follows months of activity as a variety of increasingly violent tactics are used by the right to weaken the government and provoke a crisis. *(Black and white, 1975, 96 min., Spanish dialog and narration with English subtitles)*

THE BATTLE OF CHILE (Part 2): THE COUP D'ETAT opens with the attempted military coup of June 29, 1973, which is put down by troops loyal to the government. It serves as a useful dry run, however, for the final showdown, which everyone now realizes is only a matter of time. The film shows a left divided over strategy, while the right methodically lays the groundwork for the military seizure of power. The film's dramatic concluding sequence documents the actual coup d'etat, including Allende's last radio messages to the people of Chile, footage of the military assault on the presidential palace, and that evening's televised presentation of the new military junta. *(Black and white, 1976, 88 min., Spanish dialog and narration with English subtitles)*

THE BATTLE OF CHILE (Part 3): THE POWER OF THE PEOPLE deals with the creation by ordinary workers and peasants of thousands of local groups of "popular power" to distribute food, occupy, guard and run factories and farms, oppose black-market profiteering, and link together neighborhood social service organizations, first as a defense against strikes and lock-outs by factory owners, tradesmen and professional bodies opposed to the Allende government, and then increasingly as soviet-type bodies demanding more resolute action by the government against the right. *(Black and white, 1978, 79 min., Spanish dialog and narration with English subtitles)*

CHILE, OBSTINATE MEMORY For this 1997 film, Patricio Guzmán returned to Chile, bringing with him a print of THE BATTLE OF CHILE. Although his landmark documentary had toured the world, it was never seen in Chile itself. The memory of those times was largely barred from the collective consciousness of the Chilean people, and a generation of young Chileans had grown up with little knowledge of the historical facts surrounding Allende's "Popular Unity" government, or of the military coup that ended it.

With democracy restored to the country, Guzmán believed that the time had come to revisit the forgotten history, and to explore the terrain of the confiscated (but maybe reawakening) memories of the Chilean people. CHILE, OBSTINATE MEMORY visits with

Chileans who experienced the coup first-hand (some of whom are seen in THE BATTLE OF CHILE from twenty-five years ago). Survivors reminisce as they watch that film, recognizing lost comrades and recalling their courage and love of life. Others not killed during the coup itself were crowded into the National Stadium in Santiago, where many were tortured and from which others “disappeared.” Survivors talk about the terror that characterized the Pinochet regime, until the dictator was obliged to relinquish power.

On the streets of Santiago a group of young people are seen singing the Unidad Popular anthem from the time of Allende. Looks of uneasy surprise can be seen on the faces of passers-by. They have not heard this song in almost a quarter century. A quarter century of censorship and self-censorship, buried memories and controlled grief.

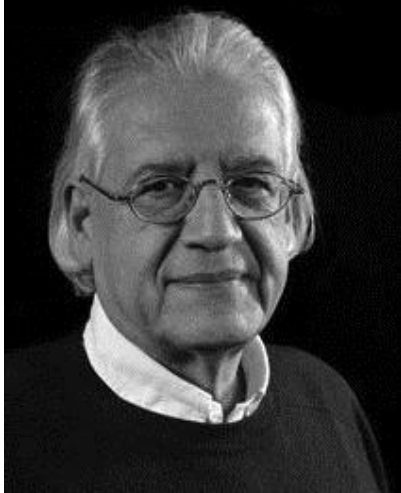
In the end it is to students such as these that Guzmán also shows THE BATTLE OF CHILE. After the screening the students are seen in a state of shock. The surprising intensity of their reaction reveals a thirst for truth about the past. Their confusion is palpable. Through them, the repressed feelings of an entire nation seem to find expression. They are the Chile of tomorrow. (*Color, 1997, 57 min., Spanish dialog with English subtitles*)



Tanks in the Streets, September 11, 1973, THE BATTLE OF CHILE

FILMMAKER BIOGRAPHY

"A country without documentaries is like a family without a photo album."
—Patricio Guzmán



Patricio Guzmán was born in 1941 in Santiago, Chile. As an adolescent he was drawn to documentary filmmaking after seeing the films of Chris Marker, Frédéric Rossif and Louis Malle. He studied filmmaking at the Film Institute at the Catholic University of Chile and then at the Official School of Film in Madrid, where he earned his degree in Film Direction in 1970.

Returning to Chile, in 1971, Guzmán directed his first documentary, *The First Year* (which covered the first twelve months of Salvador Allende's government), which was shown in commercial theaters that very year. Chris Marker, who was passing through Chile at the time, happened to see the film and offered to help screen it in France.

Two years later, Chris Marker provided invaluable assistance again when he donated the raw stock necessary to commence filming *The Battle of Chile*. Filming on this project continued until the very day of the coup d'état.

The day of the coup, Guzmán was imprisoned in Chile's National Stadium, where he remained for fifteen days. Later, after regaining his freedom, he left for Europe. Once there he began, with the help of Chris Marker, to find the economic means to complete the film. This time, saving grace came from the Cuban Film Institute (ICAIC), which offered to support the editing and post-production. Guzmán flew to Havana and finished the film a few years later.

The Battle of Chile won six Grand Prizes in Europe and Latin America. It was shown in commercial theaters in thirty-five countries. The quarterly film magazine *Cineaste* declared it as "One of the ten best political films in the world."

Later, Guzmán continued to make documentaries (in France and Spain), many of them focusing on Chilean concerns. In 1987 he made *In God's Name* (Grand Prize, Florence 1987) about the Catholic Church's fight for human rights in Chile. From 1990 to 1992 he worked on *The Southern Cross* (Grand Prize, Marseille 1992) about liberation theology and popular religion in Latin America. In 1995, *Town in Stasis* focused on the historical memory of a Mexican village.

In 1997, *Chile, Obstinate Memory* looked into collective political amnesia in Chile. 1999 brought *Robinson Crusoe Island*, about the remote Chilean island. The *Pinochet Case*, in 2001, examined the case brought against General Augusto Pinochet (Grand Prize, Marseille 2001). In 2002, he completed *Madrid*, a look at Spain's capital.

Salvador Allende, which Icarus Films released in September 2006, is Guzmán's acclaimed, award-winning film that tells Allende's story, from his youth in Valparaíso and his early presidential campaigns, to his bold nationalist reforms and his death during the violent rightist coup of September 11, 1973.

Nostalgia for the Light is perhaps the most personal film of Guzmán's career, full of poetry, philosophical and personal reflections. In the vast Atacama Desert in northern Chile, there are six major international observatories, the most sophisticated and powerful on the planet. There, scientists seek out the oldest light in the universe in order hopefully to learn more about the future of Earth. Meanwhile, in the same desert, the grandmothers of Pinochet's victims seek the bodies of their "disappeared" family members, who have been missing for over thirty years, searching for a past that remains uncertain. The film unites these two subjects and reveals their connections.

Guzmán has been a professor of documentary film at various schools in Europe and Latin America. He has also been a jury member in many acclaimed festivals in his field. Since 1997, he has been the Director of the Santiago Documentary Film Festival, which was founded with the help of a group of young filmmakers.

Patricio Guzmán lives in Paris with Renate Sachse, who collaborates on the scripts for his films. He has two daughters, Andrea and Camila, who are also filmmakers and frequently work on his projects. Icarus Films distributes his daughter Camila Guzmán Urzúa's *The Sugar Curtain*.

In addition to *THE BATTLE OF CHILE* and *CHILE, OBSTINATE MEMORY*, Icarus Films is proud to distribute four other films by Patricio Guzmán:

- *NOSTALGIA FOR THE LIGHT*—A gorgeous, deeply personal meditation on astronomy, archaeology, and politics from master filmmaker Patricio Guzmán.
- *SALVADOR ALLENDE*—Allende's story, from his youth in Valparaíso and his early presidential campaigns, to his bold nationalist reforms and his death during the violent rightist coup of September 11, 1973.
- *MADRID*—An intimate and sentimental visit to the Spanish capital.
- *THE PINOCHET CASE*—The story of the landmark legal case against General Augusto Pinochet of Chile, before and after his arrest in London in 1998.
- *ROBINSON CRUSOE ISLAND*—A journey to the real Robinson Crusoe Island, off the coast of Chile, the setting for Daniel Defoe's famous book.

FESTIVAL SCREENINGS & AWARDS

THE BATTLE OF CHILE, PART 1 (1975)

Grand Prize, Benalmadena Film Festival, Malaga, Spain
Grand Prize, Grenoble Documentary Festival, Switzerland
Novas Texeira Prize, Association of French Film Critics
Director's Fortnight, Cannes Film Festival, France (World Premiere)
Berlin Forum, Berlin International Film Festival, Germany
Volgograd Film Festival, U.S.S.R.
Moscow International Film Festival, U.S.S.R.
Pesaro Film Festival, Italy

THE BATTLE OF CHILE, PART 2 (1976-77)

Grand Prize, Leipzig Film Festival, Germany
Grand Prize, Benalmadena Film Festival, Spain
Grand Prize, Brussels International Festival, Belgium
Grand Prize, Grenoble Documentary Festival, Switzerland
Berlin Forum, Berlin International Film Festival, Germany
Tashkent Film Festival, U.S.S.R.
Melbourne Film Festival, Australia
Director's Fortnight, Cannes Film Festival, France (World Premiere)

THE BATTLE OF CHILE, PART 3 (1978-79)

Grand Prize, Havana Festival of New Latin American Cinema, Cuba
Grand Prize, Cordoba Film Festival, Argentina
Third Prize, Sao Paulo Film Festival, Brazil
Film Forum, Berlin International Film Festival, Germany
San Sebastian Film Festival, Spain
London International Film Festival, U.K.
Amsterdam Film Festival, Holland
Festival of Latin American Cinema, Venezuela
Melbourne Film Festival, Australia
International Film Seminar, New York
Third World Film Festival, Los Angeles

CHILE, OBSTINATE MEMORY

Première: special screening at the Festival Du Réel, Paris, 1997
Golden Gate Award, San Francisco International Film Festival, USA 1998
Award of Merit in Film, Latin American Studies Association 1998
Grand Prize, Florence Film Festival, Italy, 1997
Public Choice Award, Vue sur les Docs, France, 1997

Audience Award, Marseille International Documentary Film Festival, 1997
Best Canadian Documentary, Hot Docs Festival, Canada, 1998
Second Documentary Prize, Havana Film Festival, 1997
Grand-Prix, Yorkton International Documentary Film Festival, Canada, 1998
Best Documentary Film, Saint Louis International Film Festival, USA., 1998
Grand-Prix, DocAviv Festival, Tel Aviv, Israel, 1999
Silver Dove, Leipzig Film Festival, Germany, 1999
Nominated for the Canadian Academy of Film and TV, 1999
Toronto International Film Festival, Canada, 1997
New Latin American Film Festival, UCLA, U.S., 1998
Sundance Film Festival, 1998
Bombay International Film Festival, 1998
Sydney International Film Festival, Australia, 1998
Mar del Plata International Film Festival, Argentina, 1998
Montevideo Film Festival, Uruguay, 1998
Vancouver International Film Festival, Canada, 1998
Santiago de Chile International Film Festival, 1997



NY Opening Night of THE BATTLE OF CHILE, January 12, 1978

THE BATTLE OF CHILE

PRODUCTION HISTORY

Excerpted from "The Battle of Chile: Documentary, Political Process, and Representation" by Ana M. Lopez, in *The Social Documentary in Latin America*, edited by Julianne Burton (University of Pittsburgh Press, 1990):

Patricio Guzmán is among the most accomplished documentary filmmakers to emerge during the Unidad Popular years. Guzmán neither attempted to use the cinema "as a gun" nor followed the socio-scientific mode of, for example, Colombian filmmakers Marta Rodríguez and Jorge Silva in *Chircales (Brickmakers)*. Guzmán (and the small group of filmmakers associated with him) adopted the documentary as the only cinematic form appropriate to the complex, multifaceted social and political condition of Chile during Unidad Popular. Although trained in fiction filmmaking in Spain, upon his return to Chile in 1971 Guzmán decided that what was most important was to "film the events that they [in Chile] were living at the moment... You would be sitting in a café, working on a script, and all of a sudden a group of picketing workers with red flags would pass by... How could you not film all that? Why distance oneself from that reality?"

Guzmán and his associates undertook to film the day-to-day events of the first year of Unidad Popular; in 1971 they produced *El primero año*, a feature documentary that tried to summarize what took place in that year. Rather than rely on archival material, Guzmán and his team insisted on filming an amazing record of events, but even according to Guzmán, it is too much of a chronicle, too journalistic and commemorative, to provide an analysis of the events recorded. In fact, Guzmán's search for an appropriate mode of cinematic representation for Chile under the UP parallels the increasingly blatant contradictions of the UP conjuncture.

Although Guzmán next embarked on a fiction film project, a Chile Films-sponsored historical reconstruction of the life and legend of Manuel Rodríguez, a Chilean national hero, he once again abandoned fiction "because what was happened was more important than fiction." While shooting *Manuel Rodríguez*, Guzmán and his production team (which included, among others, cameraman Jorge Müller and producer Federico Elton) took to the streets to film a report of daily political activities. "No matter how interesting the Manuel Rodríguez project... it was impossible not to film what was going on." The streets of Chile in 1972 were physically paralyzed by a number of crippling strikes organized by anti-Unidad Popular forces, and Guzmán and his team filmed the response of the Chilean working class to this paralysis. *La respuesta de octubre (The Answer to October, 1972)* records how the working class organized itself into industrial belts (*cordones industriales*) by taking over factories that had been abandoned by their owners and managers so as to neutralize the economic chaos produced by the strikes.

By Guzmán's own admission, the long series of interviews that make up the film is monotonous. The industrial belt was not an immediately visible phenomenon. "You can't see it. You can only see the façade of the factory and a sign. But it is not a parade. It isn't an inauguration or a speech or a demonstration." Yet through their work in this film, Guzmán and his associates began to understand how to find, visualize and film the "invisible" events at the core of Chilean life. In fact, as the situation worsened, the roots of the crisis were rendered increasingly visible.

Shelving their fiction projects until the time when the country might be under more secure political control, Guzmán and his associates organized themselves to continue their work of documenting the people's struggle against fascist forces in Chile. Because they could no longer count on the support of Chile Films, they obtained simple equipment (an Éclair and a Nagra) from a friendly independent production outfit and raw stock from France through the generosity of *cinéma vérité* filmmaker Chris Marker. Rather than run to the streets and film indiscriminately, Guzmán and his team (now called El Equipo Tercer Año) undertook a long theoretical and methodological debate before filmmaking began. Fully conscious of the volatile state of the nation in 1972 and of impending changes, they nevertheless felt that regardless of the final outcome for Chile (whether a civil war or a coup d'état), their film would serve as a valuable historical record of those events. However, they wanted to avoid the agitational or denunciatory style of documentary they all considered typical of the New Latin American Cinema; they sought to produce what they termed an analytical documentary, more like an essay than explicit agitprop, which could serve an essential testimonial and analytical function for Chile and all of Latin America in future years. El Equipo Tercer Año surveyed available models of political documentary and fiction filmmaking and analyzed their methodological options. They concluded that they needed to avoid the simple chronological structure they had used in *El primer año* in order to develop a "nucleus" or dialectical approach that would pinpoint "the key areas at which the Chilean class struggle intersects." Guzmán explained:

Which are the key points through which the proletariat and the peasantry must pass in the conquest of state power? And which are the key points through which the bourgeoisie and its imperialist allies must pass in order to reappropriate that power? If you locate these fifteen or twenty battlegrounds within the larger conflict and pin them down one by one, you are going to have a dialectical vision of what is going on. This was the approach we finally agreed to use.

The extensive preproduction planning carried out by El Equipo Tercer Año would seem to contradict any assertion that sociopolitical contradictions were becoming increasingly obvious. But in fact, the "work" these filmmakers felt was necessary to filming the Chilean conjuncture in 1973 already prefigures the outcome of the crisis itself at a representational level. The ubiquitous assumed transparency of cinematic language challenged the apparent transparency of the social system, disclosing its own insufficiencies. Only the cataclysmic change wrought by the coup d'état, the

reestablishment of the hegemony of the oligarchy—would validate the filmmakers' complex representational work.

The filming of this tremendously ambitious project took place semi-clandestinely. For as long as the Unidad Popular government retained control of the state, the filmmakers had access to events and were welcomed by workers. But to be able to document the contemporary situation thoroughly, they had to infiltrate the right and subject themselves to physical danger by participating in all sorts of potentially violent demonstrations.

The Equipo Tercer Año was "in production" for as long as their film supply lasted. When the successful coup made it unsafe to film in the streets, they used their last reels of film to record the first televised messages of the military junta and the broadcast of the bombing of the presidential palace. Soon afterward, the members of the collective left Chile in a prearranged order and also smuggled all the footage and magnetic sound recordings for the film out of the country.* After searching unsuccessfully for financial support to complete the project in France, the collective ended up in Cuba, where Alfredo Guevara of the Cuban Film Institute (ICAIC) offered all of the institute's resources and facilities (including the supervision and advice of Julio Garcia Espinosa) necessary to complete the film.

The final product of this experience, the three-part *Battle of Chile*, stands as the epitome of the New Latin American Cinema documentary: direct, engaged, immediate, spontaneous yet analytical, and completed through Pan-Latin American cooperation. In fact, no documentary of the New Latin American Cinema other than *The Hour of the Furnaces* has received more popular attention or wider international distribution.

* Cameraman Jorge Müller was not able to leave the country. He was arrested by the military police and like many of Latin America's "disappeared," he is assumed dead, though his fate has never been made public.

THE SUPPORT OF CHRIS MARKER

In a 1975 interview with *Le Monde* film critic Louis Marcorelles, Patricio Guzmán explained the role of French filmmaker Chris Marker in the production of *THE BATTLE OF CHILE*:

"Chris Marker played a fundamental role. He had translated into French for us *El primero año*; so, at the beginning of 1973, when we sensed that the great political crisis was approaching, we wrote to Chris and explained to him that we wanted to make a film which would be a vast panorama of everything that was taking place in

Chile, but that we didn't have any film because of the economic blockade. Chris wrote to me: 'Very well, I will see what I can do.' A very short letter. And at the end of three months, he alerted me that he was sending the material. Chris made no conditions on his shipment. He said to us: 'The material is yours, film with it, all I can do is to send it to you.'"

THE BATTLE OF CHILE

U.S. DISTRIBUTION HISTORY

THE BATTLE OF CHILE was initially distributed in the United States by the Tricontinental Film Center, which specialized in distribution of films from the Third World, including *The Hour of the Furnaces*, *Memories of Underdevelopment*, *Rebellion in Patagonia*, *Lucia*, and *Blood of the Condor*, among many others. In the Fall of 1977, screenings of the film were held in Boston, Chicago, and other cities. The New York Premiere screenings of the first two parts of THE BATTLE OF CHILE were held in January 1978 at Film Forum. It opened on Thursday, January 12th, when one of the biggest snowstorms in years hit the city, and yet the ticket-buyers' line extended a hundred yards or more down Vandam Street. The final episode of the film, THE BATTLE OF CHILE (Part 3): THE POWER OF THE PEOPLE, premiered in New York at Film Forum in March 1980.

When Unifilm (a merger of the Tricontinental Film Center and the Latin American Film Project) went out of business in 1981, distribution rights to THE BATTLE OF CHILE were acquired by New Yorker Films.

When First Run/Icarus Films acquired the rights to Patricio Guzmán's CHILE, OBSTINATE MEMORY in 1997, it also shortly thereafter acquired the distribution rights for THE BATTLE OF CHILE. In 1998, on the occasion of the twenty-fifth anniversary of the 1973 coup in Chile, First Run/Icarus Films organized a nationwide theatrical re-release of Part 2 of THE BATTLE OF CHILE: The Coup d'Etat, along with Guzmán's newest film, CHILE, OBSTINATE MEMORY, including at Film Forum in New York.

Icarus Films today remains the principal U.S. distributor for Patricio Guzmán's films, several of which comprise an ongoing political history of Chile, such as THE PINOCHET CASE (2001) and SALVADOR ALLENDE (2004).

THE BATTLE OF CHILE

CREDITS

Director Patricio Guzmán
Screenplay..... Patricio Guzmán
Screenplay Collaborators Pedro Chaskel, Jose
Bartolome, Julio Garcia Espinosa, Federico Elton, Marta Harnecker, Chris Marker
Production Manager Federico Elton
Editor Pedro Chaskel
Director of Photography Jorge Müller Silva
Assistant Director Jose Bartolome
Sound Bernardo Menz
Sound Mixing Carlos Fernández
Sound Transfer Jacinto Falcón and Ramón Torrado
Special Effects and Credits Jorge Pucheux, Delia
Quesada, Eusebio Ortiz, Ricardo Lopez and Alberto Valdés
Advisors Julio García Espinosa and Marta Harnecker
Principal Collaborators Paloma Guzmán, Lilian Indseth, Gaston
Ancelovici, Juan Jose Mendi, Harald Edelstam and Roberto Matta
Archives Estudio Heynowsky and Scheumann, Noticiario Chile
Films, Archivo ICAIC, Pedro Chaskel, Revista Chile Hoy, ISKRA
Production Equipment Pablo de la Barra and Productora America Proa

CHILE, OBSTINATE MEMORY

CREDITS

Director Patricio Guzmán
Producers Yves Jeanneau & Eric Michel
Camera Eric Pittard, assisted by Andrea Guzmán
Editing Helene Girard, assisted by Julie Bernard, Jules Collette & Melanie Gauthier
Location Sound Boris Herrera
Music Robert M. Lepage
Producer Manager Rafael Molina
Sound Editing Leopoldo Gutierrez
Narration Patricio Guzmán
Archival Research Natasha Jeanneau
A coproduction of Les Films d'Ici, the National Film Board of Canada and La Sept ARTE
(Unité de Programme, Thierry Garrel), with the participation of RTBF (Belgium Television)
and WDR, and the support of La PROCIREP, European Union,
16/9 Action Plan, and Le Centre national de la cinématographie, 1997.

THE BATTLE OF CHILE, Parts I, II and III
A film by Patricio Guzmán,
in coproduction with the Instituto Cubano del Arte y
Industria Cinematograficos (ICAIC) and Chris Marker
B&W, 262 min., 1976-78, Chile-Cuba-France
Spanish with optional English subtitles

CHILE, OBSTINATE MEMORY
Color, 58 min., 1997, Chile-Canada-France
Spanish with English subtitles

THE BATTLE OF CHILE

BIBLIOGRAPHY & FILMOGRAPHY

- Burton, Julianne, "Politics and the Documentary in People's Chile: An Interview with Patricio Guzman on *The Battle of Chile*, *Socialist Review*, No. 35 (September/October 1977), pp. 36-68, illus. Reprinted in pamphlet form by the New England Free Press, Somerville, Mass. Photocopy available from Icarus Films.
- _____. Editor, *Cinema and Social Change in Latin America: Conversations with Filmmakers*, Austin, Texas, 1986.
- _____. *The Social Documentary in Latin America*, University of Pittsburgh Press, 1990.
- Elena, Alberto and Marina Diaz Lopez and Walter Salles, *The Cinema of Latin America*, Wallflower Press, London, 2004. Includes a chapter on *The Battle of Chile*.
- Ferrari, Pepita, director, *Capturing Reality: The Art of Documentary*. Features an interview with Patricio Guzmán, among many other filmmakers. A two-disc edition from First Run Features, including the feature (90 min.) and a bonus disc with four hours of extended interviews.
- Goldsmith, David A., *Documentary Makers: Interviews with 15 of the Best in the Business*, RotoVision, U.K., 2003.
- Grant, Barry Keith and Jim Hillier, *100 Documentary Films* (BFI Screen Guide), Palgrave Macmillan, London, 2009.
- Gupta, Udayan and FLQ Staff, "An Interview with Patricio Guzman, Director of *The Battle of Chile*," *Film Library Quarterly*, Vol. 11, No. 4, 1978, pp. 16-20, illus.
- Guzmán, Patricio, "*La Batalla de Chile: El Golpe*" (translated by Don Ranvaud), *Framework: A Film Journal*, No. 10, Spring 1979, pp. 3-4, illus.
- _____. "*The Battle of Chile III*," *Framework: A Film Journal*, No. 11, Summer 1979, pp. 3-4.
- _____. *La insurreccion de la burguesia*, edited by Racinante, Caracas, 1975.

_____*El cine contra el fascismo*, with P. Sempere, edited by Fernando Torres, Valencia, 1977.

_____*La batalla de Chile: La lucha de un pueblo sin armas*, Madrid, 1977.
Hojas de Cine: Testimonios y Documentos del Nuevo Cine Latinoamericano, Vol. 1, Centro y Sudamerica. Mexico City: Secretaria de Educacion Publica, Universidad Autonoma Metropolitana, and Fundacion Mexicana de Cineastas, 1988.

King, John, *Magical Realism: A History of Cinema in Latin America*, London, 1990.

Pick, Zuzana M., "Interview with Patricio Guzman: *La Batalla de Chile*," part of a special section on Chilean Cinema, *Cine-Tracts* No. 9 (Vol. 3, No. 1), pp. 29-34. Available on-line at <http://dl.lib.brown.edu/cinetracts/>

Power, Margaret, *The Battle of Chile*, posted on H-Net Reviews in the Humanities and Social Sciences, available on-line at <http://www.h-net.org/reviews/showrev.php?id=14868>

Wallis, Victor and John D. Barlow, "Documentary as Participation: *The Battle of Chile*," pp. 403-416 in Thomas Waugh's *Show Us Life: Toward a History and Aesthetics of the Committed Documentary*, Metuchen, NJ, Scarecrow Press, 1984.

West, Dennis, "Documenting the End of the Chilean Road to Socialism: *La Batalla de Chile*," *The American Hispanist*, February 1978.



Salvador Allende, THE BATTLE OF CHILE



Army Arrests, September 11, 1973
THE BATTLE OF CHILE



Left to right, Bernardo Menz, Patricio
Guzmán, Jorge Müller Silva
and Federico Elton, THE BATTLE OF CHILE



THE BATTLE OF CHILE, PART III:
The Power of the People



Jorge Müller Silva, THE BATTLE OF CHILE



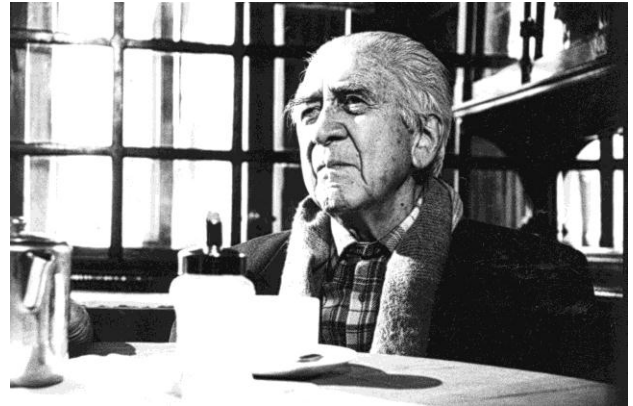
Protesting Crowds, THE BATTLE OF CHILE



Jorge Müller Silva and Patricio Guzmán, THE
BATTLE OF CHILE



Juan (right), ex-bodyguard of President Salvador Allende, CHILE, OBSTINATE MEMORY



Ignacio, Guzmán's uncle, CHILE, OBSTINATE MEMORY



Hortensia Bussi, widow of President Salvador Allende, CHILE, OBSTINATE MEMORY



Lisette Alvarado Torres, CHILE, OBSTINATE MEMORY - Chilean student seeing THE BATTLE OF CHILE for the first time

An Icarus Films Release
 Download publicity material at <http://icarusfilms.com/pressroom.html>
 User: icarus Password: press

Icarus Films
 32 Court Street, Floor 21
 Brooklyn, NY 11201
 (718) 488-8900
mail@IcarusFilms.com
www.IcarusFilms.com
Serious documentaries are good for you.