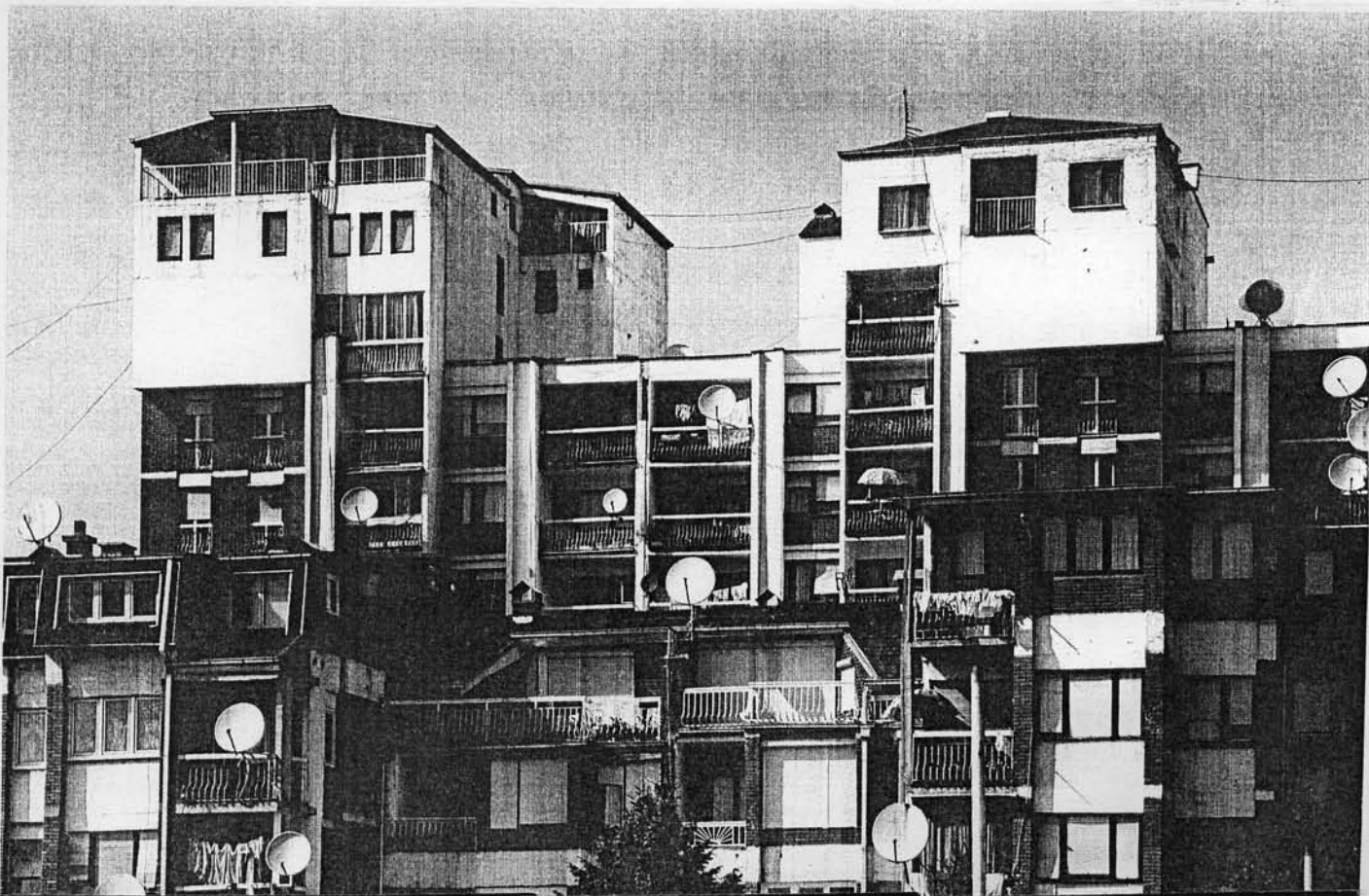
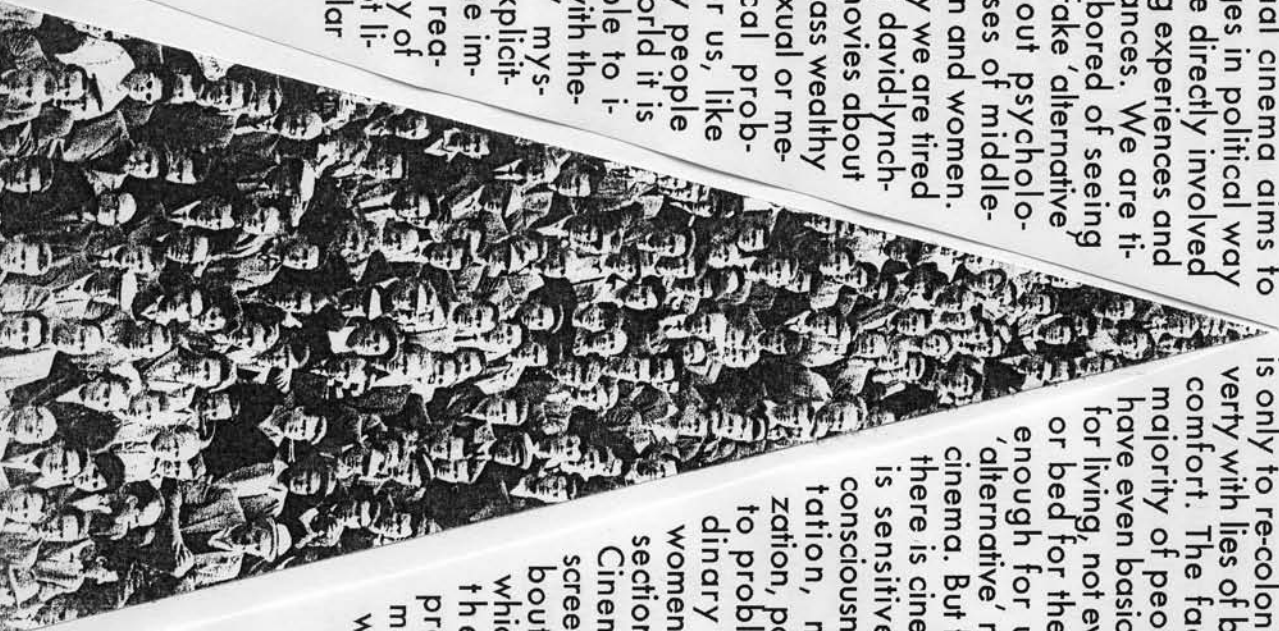


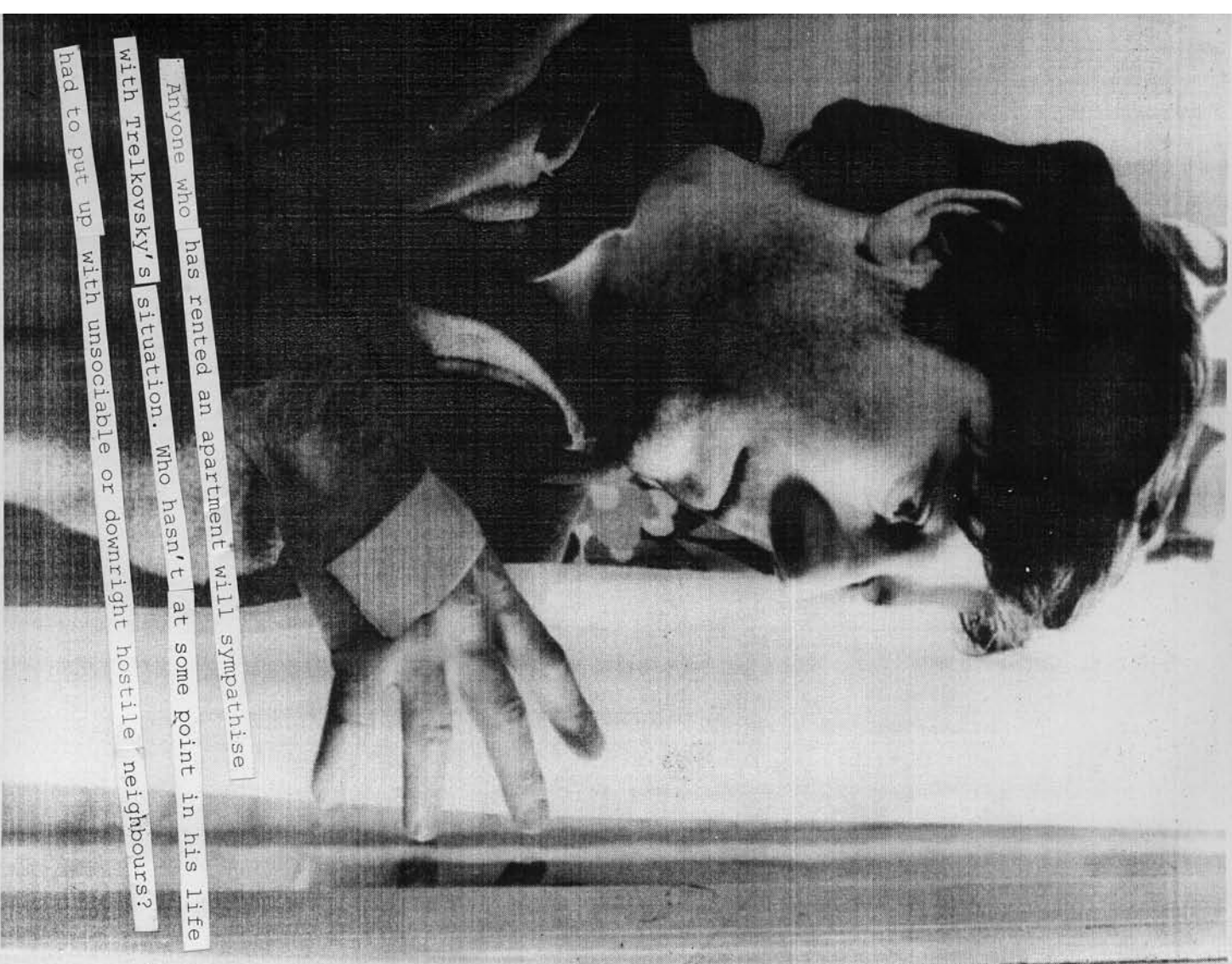


Social cinema is about the use-value of cinema, as opposed to change-value of mainstream cinema. Social cinema aims to use images in political way and to be directly involved with living experiences and circumstances. We are tired and bored of seeing all those fake 'alternative' films about psychological crises of middle-aged men and women. Especially we are tired of seeing david-lynn-kind of movies about middle class wealthy men's sexual or metaphysical problems. For us, like for many people in the world it is impossible to identify with these films' mysticism, explicitly for one important reason: many of us do not live in similar

apartments, houses or villas as in these movies. We think that the function of these films is only to re-colonize the poverty with lies of bourgeoisie comfort. The fact that the majority of people do not have even basic conditions for living, not even a room or bed for themselves is enough for us to hate 'alternative' mainstream cinema. But fortunately there is cinema, which is sensitive to class-consciousness, exploitation, marginalization, poverty, and to problems of ordinary men and women. In this first section of Social Cinema we will screen movies about housing, which is one of the basic problems of modern world.

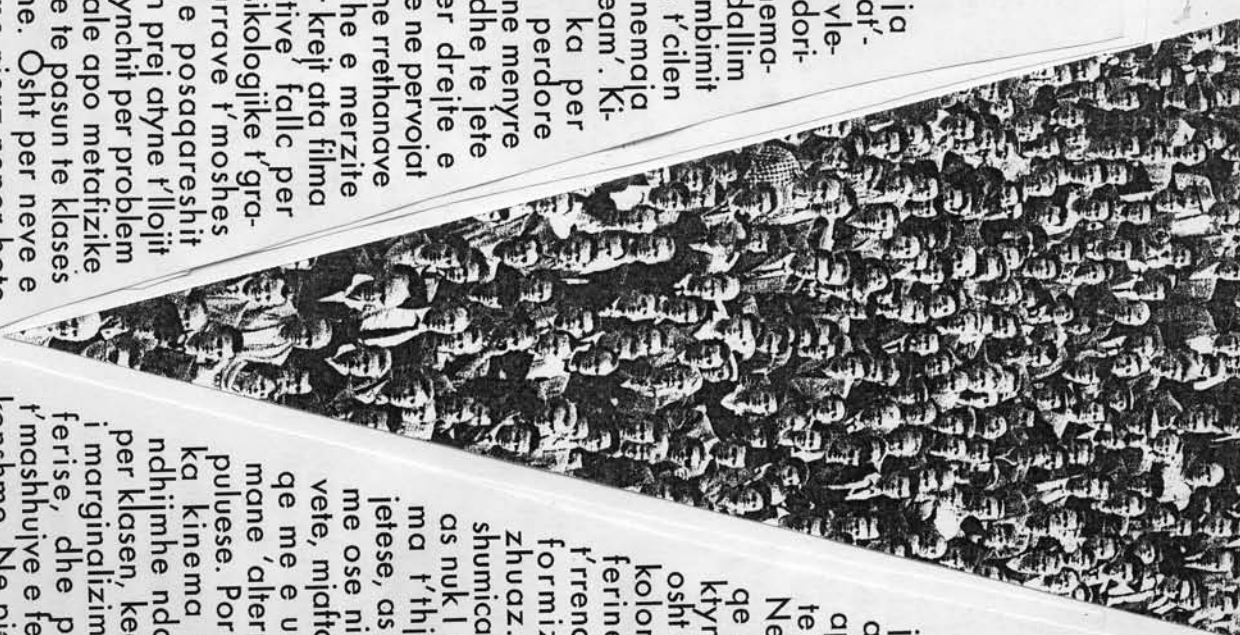


HOUSING IS A HUMAN RIGHT



Anyone who has rented an apartment will sympathise with Treilkovsky's situation. Who hasn't at some point in his life had to put up with unsociable or downright hostile neighbours?

Kinamaja sociale kar' baje me vleren e perdorimit te kinemase, per dallim prej shkembimit te vleres t'cilen e ban kinemaja 'mainstream'. Kinemaja ka per qellim ti perdore imazhet ne menyre politike dhe te jete dejet per drejte e pertshime ne pervojat e jetes dhe rrehanave jemi lodhe e merzite tuj l kqyr krejt ata filma 'alternative' fallc per krizat psikologjike t'grave e burrave t'moshes mesme e posaqareshit jemi lodh prej atyne t'llojtit t'david lynchit per problem et seksuale apo metafizike t'burrave te pasun te klases se mesme. Osh t per neve e per shume njerz neper bote qe e kan t'pamundun qe e kan t'pamundun me u identifiku me ket misticizem. Posaqerisht per ni arsyre t'randishme. Shumica prej neve nuk



jetojne ne asi shpija, apartament apo villa. Ne mendojm qe funksioni l ktyne filmave osh vetem te rikolonizojn varferine me ane t'rrenave te konformizmit burzhuaz. Fakti qe shumica e njerzve as nuk l kan kushtet ma t'thjeshta per jetese, as bile ni dhome ose ni shtat. Per vete, mjafton per neve qe me e urrejte kinemane 'alternative' manipuluese. Por fatmiresisht ka kinema qe osh e ndhimhe ndal vetedijes per klases, keqperdorimit i marginalizimit, dhe varferise, dhe problemeve t'mashujve e femnave t'zakonshme. Ne pjesen e pare kinemase sociale na do teshfaqim filma per problemet e 'banimit', qe osh njani prej problemeve themelore te botes moderne.



## CATHY COME HOME

Cathy is organised as a narrative about a young woman who marries, has children and who then, following an accident to her husband which results in his loss of job and the following family poverty, suffers various states of homelessness in poor or temporary accommodation until her children are taken into care by the social services.

### British Docudrama



The "documentary" element of Cathy is partly a matter of depictive style. But is also partly a matter both of the large amount of research on the problem of homelessness which went into the writing of the script and then the amount of time which the script gives to depicting aspects of this problem as it advances the storyline concerning Cathy and her family.

Cathy Come Home was screened by BBC1 on 16 December 1966, within the regular Wednesday Play slot. The program is a "drama-documentary" concerning homelessness and its effect upon families. Written by Jeremy Sandford, produced by Tony Garnett and directed by Ken Loach, the programme has become a British TV "classic," regularly referred to by critics and researchers as well as by programme-makers themselves. Part of the status accorded to Cathy is undoubtedly due to its particular qualities of scripting, direction and acting, but part follows from the way in which has been seen to focus and exemplify questions about the making of dramatic with documentary material and, more generally, about the public power of television in highlighting social problems.



In British television history Cathy Come Home remains an important marker in the long-running debate about television and truth.

After the screening, the issue of homelessness and of various measures adopted by local authorities to deal with it, became more prominent in public and political discussion and the housing

charity "Shelter" was formed.

Set during

the dustmen's strike in 1973

Glasgow, Scotland -

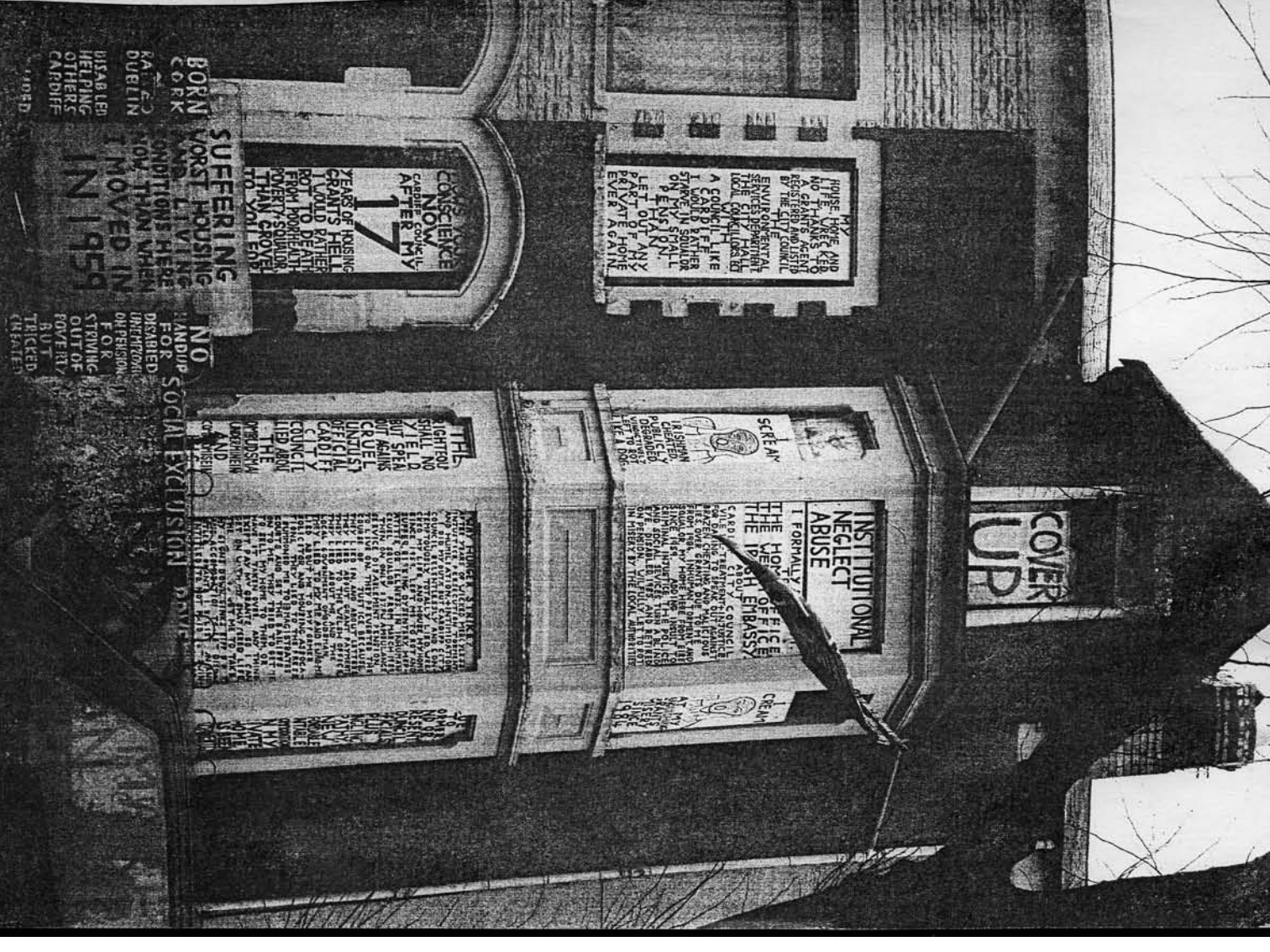
Ratcatcher tells the often touching & disturbing story of a young boy's dreams of a better home for his family - away from the rats & the lice from the garbage accumulating outside of his family's working class council flat dwelling.





Rost: Let me read something for you, I have a definition here of the Mafia which I think is a very good one:

"The Mafia is an association with criminal intentions for the purpose of illicit enrichment of its members and which, by the use of violent means, imposes itself as a parasitical intermediary between property and labor, between production and consumption, between the citizen and the state."



COVER UP

INSTITUTIONAL NEGLECT ABUSE  
THE HOME OFFICE  
THE IRISH EMBASSY

SECRET  
IS SILENTLY PUBLISHED  
ON PAPER BY THE LOCAL AUTHORITY

MY HOME AND NO GRANTS AGENT REGISTERED AND LISTED BY THE COUNCIL ENVIROMENTAL LOCAL COUNCILS BY A CARBIDE LINE I WOULD BATTER STONE IN SHOULDER OF EMBROIDER LET OUT ANY PAYMENT I DON'T EVER AGAIN

CONSCIENCE NOW CAFFEINE BOMBY APPEAL

17 YEARS OF HOUSING GRANTS HELD I WOULD BATTER FROM PROHIBITION TO VOLUNTARY

SUFFERING BORN WORST HOUSING AND LIVING

RAISED HELPING OTHERS CARDIFF DUBLIN  
I MOVED IN 1959

NO HANDUP SOCIAL EXCLUSION PROVE

FOR DISABLED IDENTIFICATION INTERFERING  
FOR STIVING OUT OF POVERTY BUT TRICKED CRAFTED

THE GARDEN NEWLY MADE

FOR STIVING OUT OF POVERTY BUT TRICKED CRAFTED



Tarr began to make films while he was still at school. First

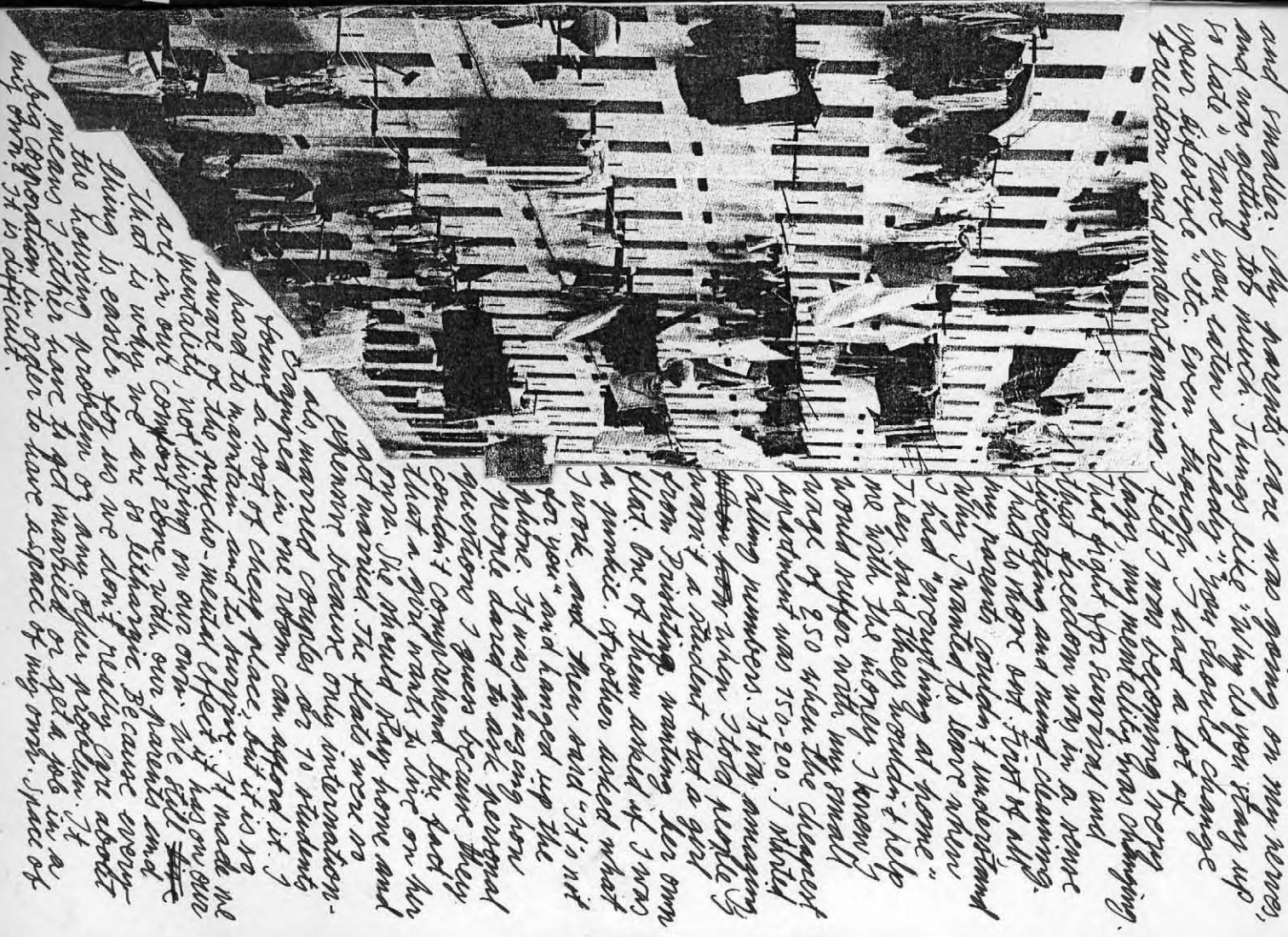
feature film Csaiádi tüzfészek (Family Nest, 1977) was made at the age of 22.

Csaiádi tüzfészek examines the problems of a young couple forced to live with the husband's parents in a one-room flat.

Every week, one or other of the couple visit the social services to press their claims for an apartment.

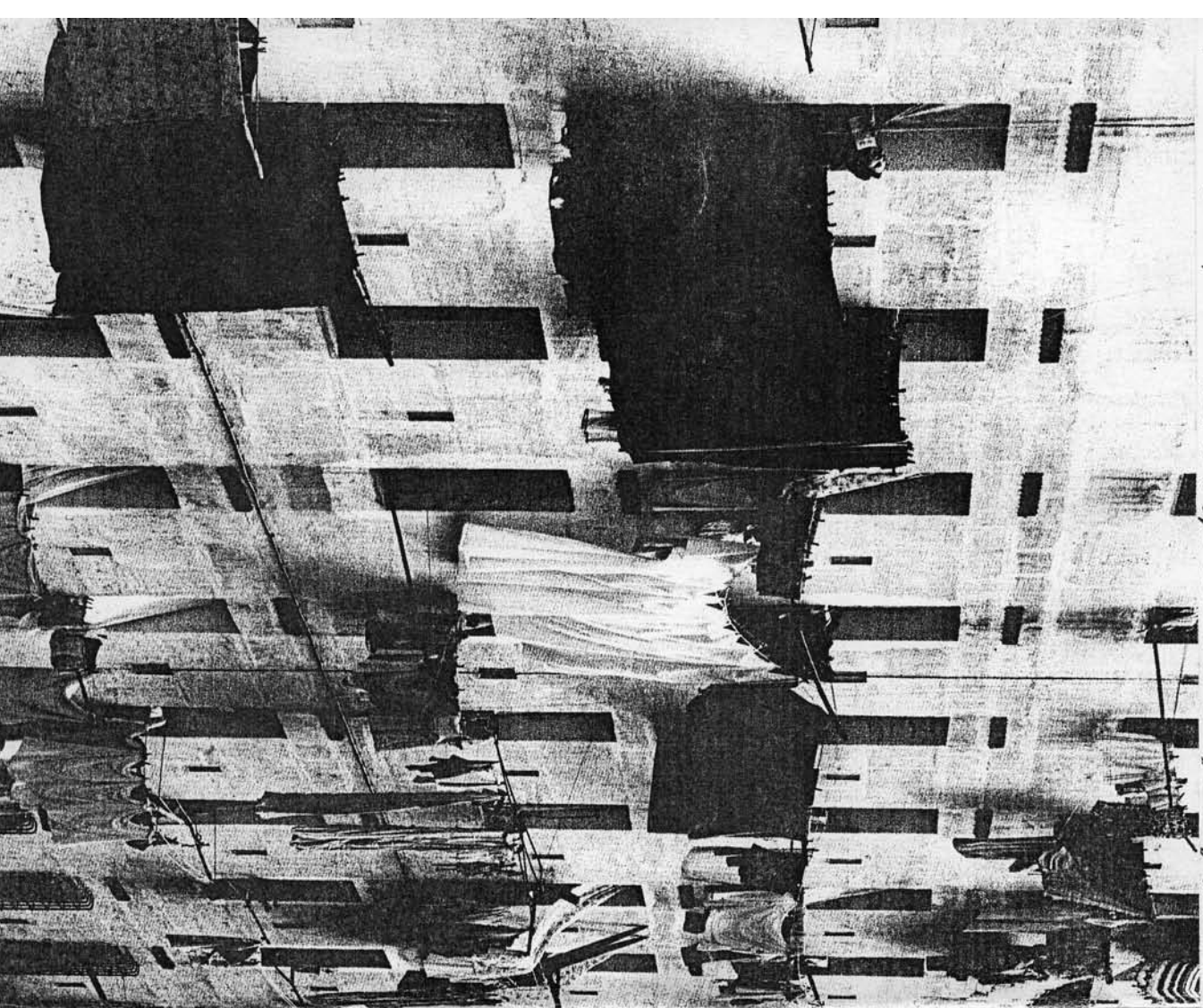


An official explains the system—decisions are made once a year on a points basis. But they are given conflicting advice and there are always "exceptions." The son has just returned from military service and the film focusses, partly on the issue of whether his wife has been faithful in his absence.



and smaller. My parents' car was going on my nerves, and was getting too much. Things like "Why do you stay up so late" "Have you eaten already?" "You should change your bicycle" etc. even though I had a lot of freedom and understanding I felt I was becoming very lazy, my mentality was changing. That night you swam and what freedom was in a sense disappearing and mind-slaming. had to move out. First of all, my parents couldn't understand why I wanted to leave when I had "everything at home". They said they wouldn't help me with the money. I knew I would suffer with my small wage of 250 when the cheapest apartment was 150-200. I started calling numbers. It was amazing when I found a flat when I told people I wasn't a student but a girl from Britain wanting her own flat. One of them asked if I was a punkie. Another asked what I work, and then said "It's not for you" and banged up the phone. It was amazing how people dared to ask personal questions I guess because they couldn't comprehend the fact that a girl wants to live on her own. She should stay home and not married. The flats were so expensive because only international-also married couples are to students charged in one room can afford it. I found a sort of cheap place, but it is so hard to maintain and to surprise. It made me aware of the psycho-mental effect it had on our act in our comfort zone with our parents and that is why we are so lethargic. Because everything is easier for us we don't really care about the housing problem or any other problem. It means I either have to get married or get a job in a big corporation in order to have a space of my own. It is difficult.

After a few years of squinting in London I came back to Brighton and of course went back to live with my mom and dad. It just felt good to be back home and not worry about rent, food and bills, but have everything served for me on a plate. But the space started getting smaller



## PORODICA PANTELIC

Porodica Pantelić živi na Dorćolu. Sa stepeništa se ulazi u zajednički hodnik pet porodica. Porodica Pantelić je najmnogobrojnija (8 plus 1 rođaka).

U ovoj porodici:

Svako svakog kontrolise.

Svako pere svoje sudove.

Svako obavlja klicnu i opštu higijenu.

Svako ide na pijac i kuva.

Nikada ne spavaju zajedno.

Kupatilo i vešernicu upotrebljavaju po naznačenom rasporedu zgrade. Takođe i WC.

## zakon za porodicu Pantelić

1. Tišina mora da bude preko celog dana. Svako ko remeti tišinu biće kažnjen. I nikakve se posete ne smeju primati.
2. Odeća i obuća za školu i posao ne sme se nositi po kući. Ukoliko neko ošteti ili isflekla odeću, takav ne sme nigde izaći, a druga mu se ne sme kupiti. Zato se na vreme skrece pažnja: odeća, obuća, sav pribor za školu i posao, kao i kosa, nokti i telo, moraju da budu čisti.
3. U kupatilo i klozet ići samo u vreme koje je za nas određeno, da se ne bi dolazilo u svadu sa komšijama. Milan i Ljiljana da ne trče kod Jocićke.
4. Kad su državni praznici, može da se sluša radio celo posle podne, a takođe se mogu primati posete do 8 sati uveče.

## redosled spavanja

Svetlana, Milan i Ljiljana moraju spavati od 9 sati uveče do 5 ujutru u krevetu tekta Vide. Pre nego što se tekta Vida vrati sa dežurstva, moraju rasprijeti krevet. Petar i Tomislav moraju spavati od 11 uveče do 5:30 ujutru, kada odlaze u radionicu bez zauzavanja.

Branka mora spavati kad se tekta Vida probudi i izađe u grad. Kad ne spava, mora voditi računa da li su Milan, Ljiljana i Svetlana dobro pokriveni.

Stole mora da spava posle ručka, sve do 11 sati uveče. Posle toga, moraju da spavaju Petar i Tomislav.

Ika neka spava pre podne, a ako ne može zbog kuvanja, mora spavati kad joj je povoljno.

## obaveze

Svako svoju pregradu u planiru mora da drži u savšenom redu. Oprano, od tleka očišćeno, ispeglano i složeno. Veš se ne sme mešati. Svoje opele i čarape svako mora da čisti i da pere. Ulicnu i opštu higijenu svako mora da obavlja uredno.

## dužnosti

**STOLE:** Da ostavi novac za pijacu, pre nego što ode na posao. Da ide u slobodno vreme na pijac. Da traži u opštini stan svakog dana. Takođe da kontrolise da li Petar ide redovno u školu i na posao. Da se interesuje kako se on ponaša kod gazde, kud ide u slobodno vreme i s kim se druži. To isto važi i za ostalu decu.

**VIKA:** Kontrola dece u kući. Da ide na pijac. Da dalje uprsvta kako se koje jelo kuva. Kontrolisati Brankine izlaskne noću.

**BRANKA:** Učenje, kuvanje i mešenje. Sama da ispremi jedan otnok u nedelji. Kontrola učenja i rada ostale dece. Kao i njihovo ponašanje u kući i na ulici. Svoju pregradu za ručni rad da spremi. Da traži zaposlenje. Da ne izaći noću.

Lazar Stojanović director of 'Plastic Jesus' was sentenced to three year of jail because of his movie in 1972. Above is the text which he compiled in sixties.



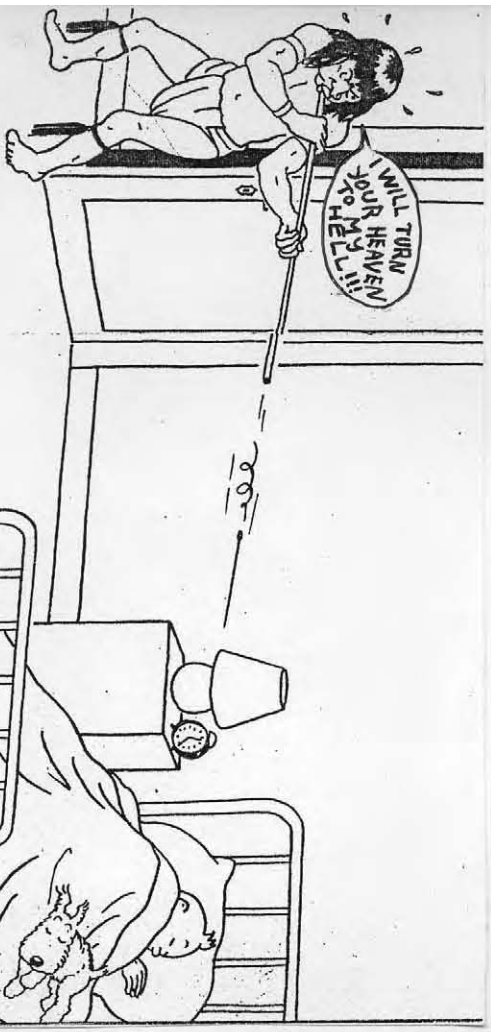


**PETAR:** Nabavka хлеба i mleka. Spremanje i ribanje hodnika. Čišćenje čunkova i šporeta od gari. Obavezno učenje preko nedelje 4 sata dnevno, a u nedelju 7 sati. Takođe da pomaže pri donošenju s pijaca. Pranje svoga suda.

**TOMISLAV:** Unošenje drva i uglja svakog dana. Po potrebi da pomaže Petru da čisti čunkove. Da bude besprekorno čist i uljudan na radu. I u školi. Učenje najmanje 1 sat i 15 minuta. Da se gazda više ne žali na njegaj. Pranje svoga suda.

**SVELTANA:** Spremanje sobe. Pranje vrata i kuvanju. Pranje suda. Čišćenje i loženje šporeta, svaki dan. Učenje od 6 do 12 sati. Da ide na pijacu. Igranje, pranje i peglanje veša. Slaganje odče i spremanje u školu. Pranje upotrebljenog suda i odlazak u školu. Da vodi računa o matemati. A po povratku iz škole obaviti ličnu i opštu higijenu i ići na spavanje. U krevetu se ponašati pristojno i ne začikavati Lilijanu.

**LILIJANA:** Spremanje kuće, odlazak na pijacu, igranje, pomaganje pri ručku i učenje od 10 do 12 sati. Posle škole oprati ruke, po večeri oprati svoje sude i leći. Ne začikavati Milijanu. Predviđane su rečke za greške, sumiranje, kažnjavanje, pohvale, nagrade. Raspoređila i proveravace kako se vrši Savkovića Vida, s. r.



Izjave

**STOLE:** Tražio sam od opštine da se uselimo u kanalizaciju. Ima u Beogradu nekoliko očuvanih mesta koja nikome ne služe. Mi bismo to uređili lepo. Ali, oni u opštini kažu da je nehigijenski živet u kanalizaciji, i da je to u neku ruku i zabranjeno.

**IVKA:** Najgore je deci. Stole i ja bismo lakto.

**BRANKA:** Kad bih našla zaposlenje, uzela bih sodu privatno, pa bi se ovde malo rastaretilo.

**PETAR:** Šta ja znam. Ovako je oduvek.

**TOMISLAV:** Tražio sam od gazde da spavam u radionici. Obećao je, ako budem poslušan. To bi nam dobro došlo.

**SVELTANA:** Najgore je za učenje i spavanje. Neke moje drugarice imaju zasebne sobe, a nisu bolje od mene. Profesori se ljute što sam nemiran. Ali, ja moram negde.

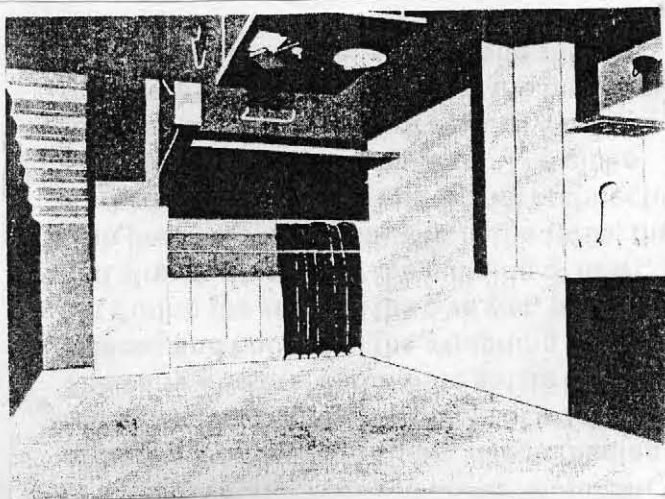
**MILJAN:** Najgore je zimi. Neman gde da se igram. U hodniku ne daju. Nigde ne daju. A ovdje ne možemo zbog tišine.

**LILIJANA:** Bata i ja svadamo se u krevetu. On je kmv. On samo urne da kaže: budi mirna, probudiš. A ja hoću da se podmlaćim i pod krevet, ali tamo je uvek zatrpano.

**VIDA:** Ne znam, teško mi je. Ja radim noću. Pomazem im i to malo olakšava stvar. Ja mislim da će jednog dana biti bolje.

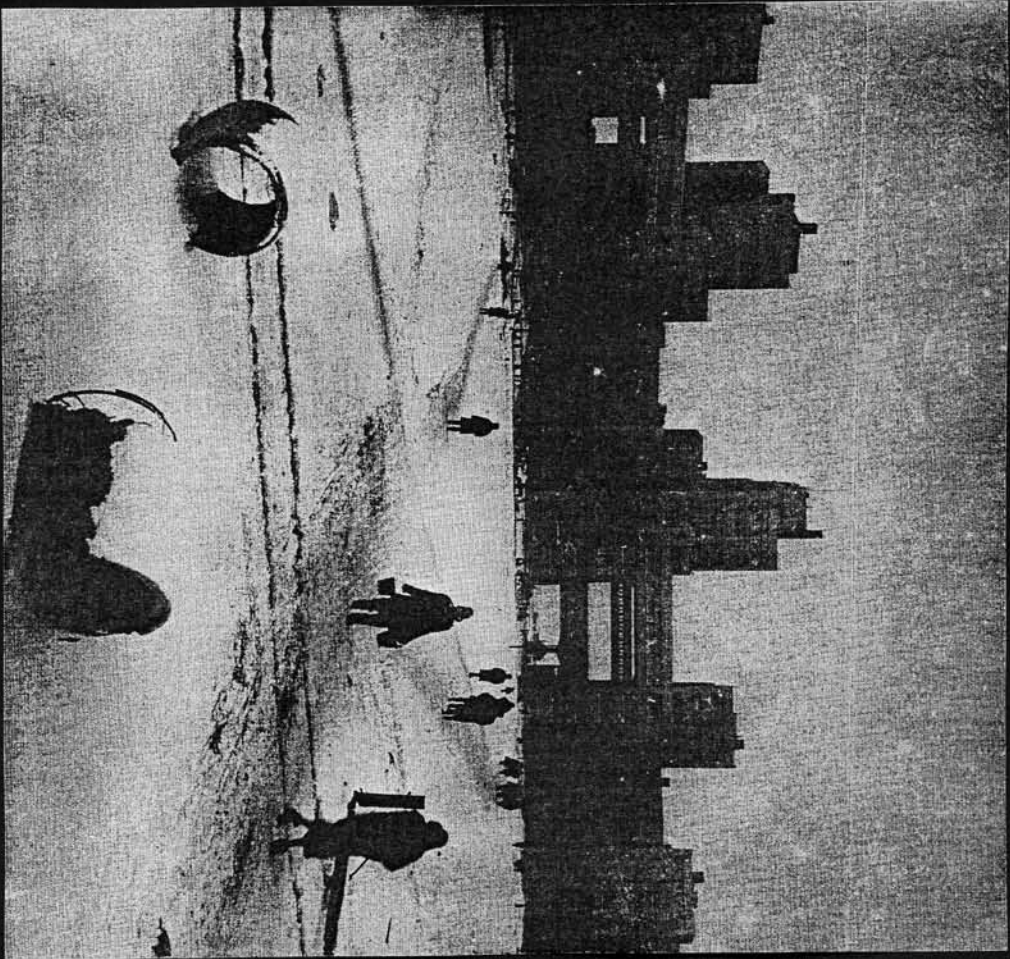
V Lenin wrote in 1919: 'Woman continues to remain a household slave, despite all liberating laws, for she is humiliated and weighed down, suffocated and dazed by the petty household chores, chaining her to the kitchen and the nursery, driving her to the brink of madness with its unproductive, soul-destroying, energy-sapping trivialities. The real emancipation of woman and real communism begins where and when the mass struggle begins . . . against these petty household chores and the true reforming of the masses into a vast socialist household.'

From the earliest days of the October Revolution, the party concentrated on the need to improve the workers' living conditions. A massive resettling began, with workers being moved into houses confiscated from the bourgeoisie. In Moscow alone, from 1918 to 1924, 500,000 people were rehoused in this way. The Party planners had also quickly begun to introduce a building scheme. Most effort went into the search for a new type of house and for a new principle for the design of housing complexes - all of which links with the social problems associated with the reforming of the worker's way of life and with improving women's lot.



During the second half of the twenties, many towns published plans for building complexes consisting of schools, shops, laundries, nursery schools, etc. But there was no clear idea at this early stage of what the new society required. Two views emerged. Some architects believed that the basic format for a proletarian home was a small individual house with a Russian stove as opposed to the multi-storied flats of the bourgeoisie with their lifts and bathrooms. Others considered that the communal way of life which had grown up during the war years provided an ideal for the new housing plans.





«THE STORY OF A CRIME»

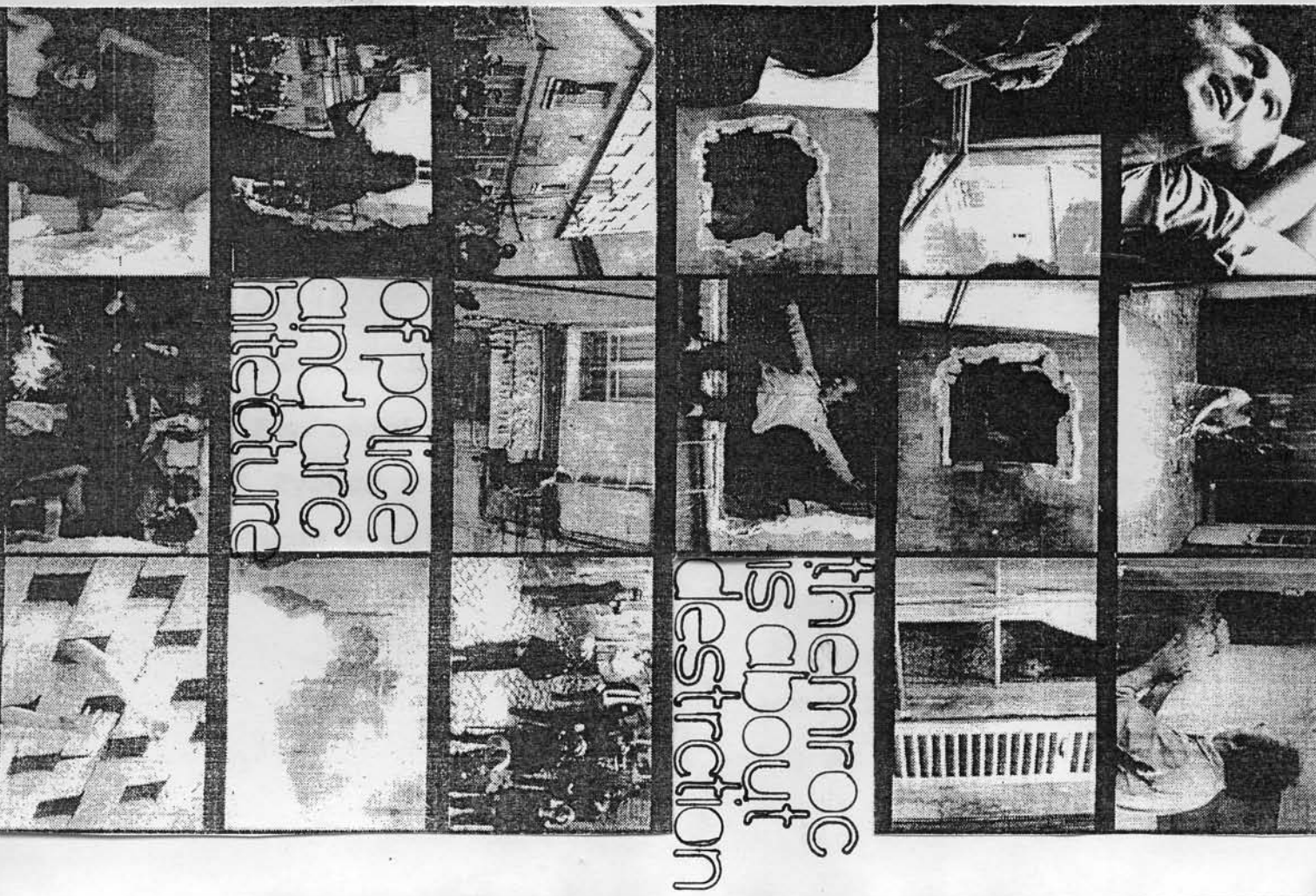
«ISTORIYA ODNOGO PRESTUPLENIYA»

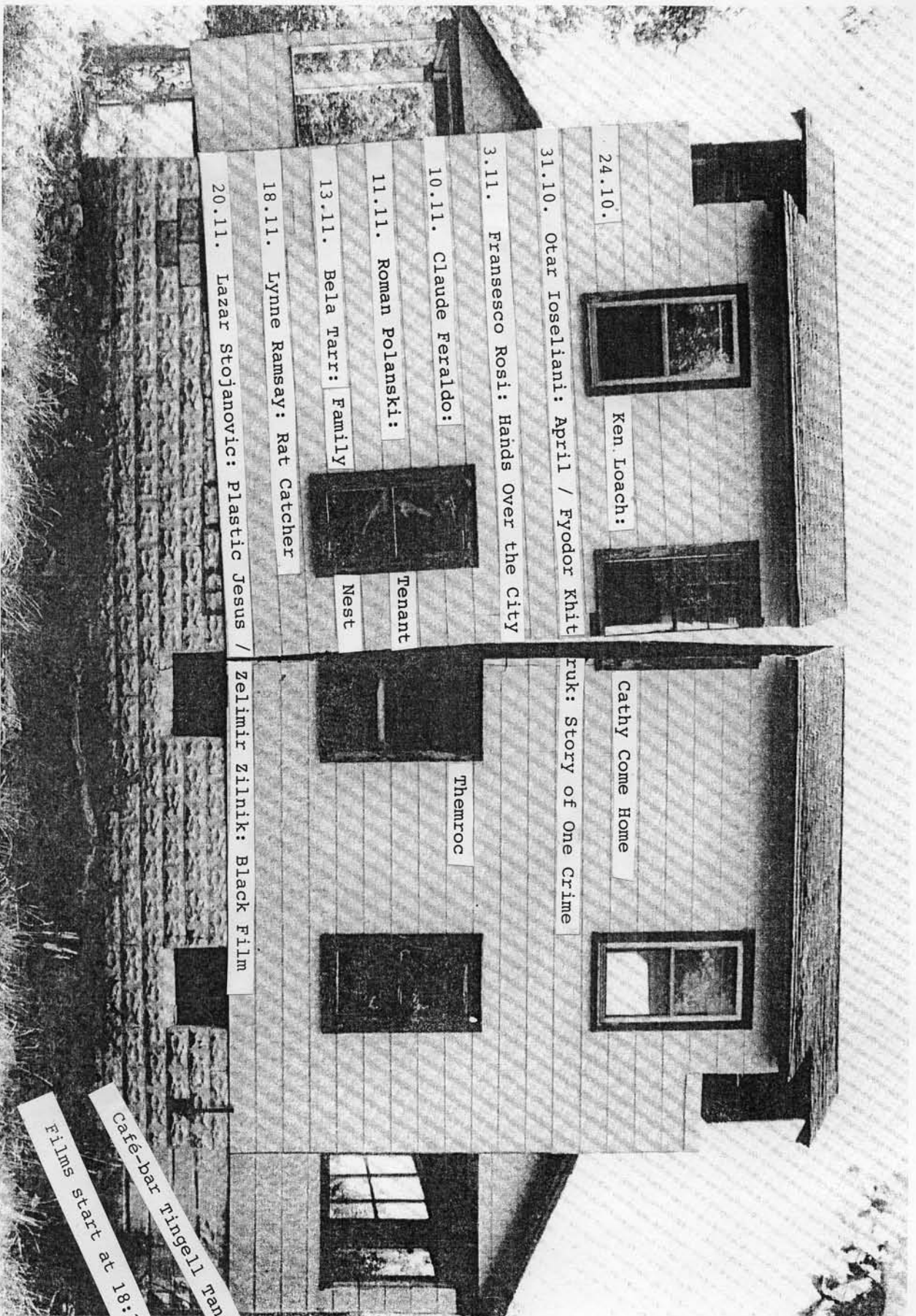
It is a satirical film about noisy neighbors

who drove Mannin crazy

and who made him to commit a

crime.





24.10.

Ken Loach:

31.10. Otar Ioseliani: April / Fyodor Khit

3.11. Fransesco Rosi: Hands Over the City

10.11. Claude Feraldo:

Tenant

11.11. Roman Polanski:

13.11. Bela Tarr: Family

Nest

18.11. Lynne Ramsay: Rat Catcher

20.11. Lazar Stojanovic: Plastic Jesus /

ruk: Story of One Crime

Cathy Come Home

Themroc

Zelimir Zilnik: Black Film

Cafe-bar Tingell Tingell  
Films start at 18:30