

**WE ARE RESPONSIBLE
FOR OUR DREAMS**

THE A Film by
Sophie Fiennes
**PERVERT'S
GUIDE**



**TO
IDEOLOGY**

Featuring SLAVOJ ŽIŽEK

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OFFICIAL SELECTION 2012

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SYNOPSES

We are responsible for our dreams. This is the ultimate lesson of psychoanalysis - and fiction cinema.

SHORT SYNOPSIS

The makers of THE PERVERT'S GUIDE TO CINEMA return with THE PERVERT'S GUIDE TO IDEOLOGY. Philosopher Slavoj Zizek and filmmaker Sophie Fiennes use their interpretation of moving pictures to present a compelling cinematic journey into the heart of ideology – the dreams that shape our collective beliefs and practices.

LONG SYNOPSIS

As with its predecessor, THE PERVERT'S GUIDE TO IDEOLOGY is a cinematic thesis drawn from Slavoj Zizek's writing. The film proposes that today we are not requested to do our duty as in sacrifice our lives for an ideological cause, but we are nonetheless ideologically interpolated, addressed by social authority, as '*subjects of pleasures*'. Today we are required to '*enjoy!*' Enjoyment is our duty. John Carpenter's cult classic film THEY LIVE reveals this injunction through its invention of what Zizek calls '*critique of ideology glasses*', sunglasses that reveal the hidden ideological messages in our midst.

Zizek distinguishes between simple pleasures and '*enjoyment*', enjoyment is beyond pleasure, it includes pleasure in pain. Desire is defined by what is always just out of our reach, so our search can continue. He examines how religious ideology operates around this lack through the Hollywood classic, THE SOUND OF MUSIC. And the publicity for Coke openly stages this relationship to desire, as every commodity must. Coke promises us the '*it*' – '*Coke is It!*' – while Kinder Surprise Chocolate egg actually materialises this '*it*'.

The cultural usage of BEETHOVEN'S ODE TO JOY reflects the dream of a harmonious world, but Zizek asserts that Beethoven is not '*a cheap celebrator of the brotherhood of all people*'. In this musical work, Beethoven actually shows how social antagonism continually disturbs the easy emotional impulse that his famous Ode to Joy produces.

THE PERVERT'S GUIDE TO IDEOLOGY reads Beethoven's 9th symphony against A CLOCKWORK ORANGE, WEST SIDE STORY and the London Riots of 2011. The violent London outbursts are presented as a wild acting out, where words and specifically consumerism, fail.

THE PERVERT'S GUIDE TO IDEOLOGY examines iconic moments in movie history and these are punctuated in the film by contemporary and historic events. Through Scorsese's TAXI DRIVER Zizek shows how ideology, what determines our belief, is a lie covering up our inability to comprehend the world and our part in it. Travis Bickle's violent outburst in TAXI DRIVER equates with those of Anders Brevik in Oslo.

Steven Spielberg's classic JAWS is used by Zizek to explain how possibly the most extreme case of ideology in the entire history of humanity, Fascist Nazi anti-Semitism, worked. Nazism is examined through its own propaganda, TRIUMPH OF THE WILL and CABARET up to the German rock band RAMMSTEIN, to explore how ideology 'bribes' us to follow it.

The film moves constantly between the past and the present. It exposes where ideology in contemporary capitalism situates our duty at a time when we are confronted by ecological concerns. What capitalism produces is waste, represented in the film by the abandoned, defunct aircraft in the Mojave Desert. Such immobilised, non-functional objects present us with an opportunity to experience ourselves as historical beings, where the endless reproductive cycle of capitalism is arrested. Apocalyptic films such as I AM LEGEND present us with this *'inertia of the real'*.

As an equivalent massive dead object, THE PERVERT'S GUIDE TO IDEOLOGY examines the wreck of the Titanic through James Cameron's iconic blockbuster. Zizek refers to the wreck as frozen or *'petrified enjoyment'*. And class struggle rears its head as TITANIC's apparently explicit message of transgression of class divisions is posited against the film's implicit ideological message, which says something very different. But what the film succeeds to perpetuate is the illusion of eternal love, the mainstay of mainstream cinema, *'the production of the couple'*. We discover this is not exclusive to Hollywood. The epic Soviet blockbuster FALL OF BERLIN, co-written by Stalin himself, harnesses a love story to tell of the heroic Russian victory over German Fascism.

Through FULL METAL JACKET, MASH and IF, the film examines the American military and the English public school system to discover how an obscene enjoyment, and rules which must remain unwritten, guarantee the functioning of such institutions. This insight helps explain the photographs taken by American soldiers in Abu Grahb. To operate effectively in institutions such as the military, Zizek explains that what is required is an ironic distance.

And how is our social order to be maintained? Zizek opposes the character of The Joker in THE DARK KNIGHT, the second in the Christopher Nolan Batman series, to the character of Batman himself and other characters that represent the institutions that run society. Disturbingly, lie is the social principle through which governments seek to maintain order.

'When God exist, everything is permitted,' says Zizek. He examines how belief in a higher order is necessary to justify acts of atrocity. Psychoanalysis deliberately choses a very simple phrase to represent what underpins our belief, 'the big Other'. This big Other extends well beyond religious fanaticism. Soviet Communism, for example, existed in the belief that everything perpetuated in its name was necessary for the historical progress of the people towards Communism. Zizek show how Milos Forman's early Czech films brilliantly undermine such a legitimising point of reference.

But the big Other is not simply the entity which guarantees the meaning of our lives, it is also a virtual entity which acts for us as the ultimate witness to our lives. In an excavation of David Lean's masterpiece BRIEF ENCOUNTER, we see how such a witness can take the form of another person, but they inevitably fall short, and we are thus truly alone as this big Other *'does not exist'*. The final section of the film explores how freedom from ideology might be realised. Surprisingly the vehicle of liberation comes in the form of Jesus Christ. To reveal quite how, would be a spoiler, but Scorsese's, THE LAST TEMPTATION OF CHIRST suggests a radical reading of Christ which Zizek here completes.

How can we become 'reborn', liberated from the shackles that tie us to the ruling ideology? John Frankenheimer's SECONDS tells the tragic story of a desperate middle

aged man who gets to have a second life, but is unable to imagine an alternative. Zizek uses this and the scene of mass orgy in ZABRISKIE POINT as a starting point to explore how revolution is only possible if we are able to dream beyond our existing society.

'We are not simply submitted to our dreams, they just come from some unfathomable depths and we can't do anything about them. Our dreams stage our desires and our desires are not objective facts. We created them, we sustained them, we are responsible for them' says Zizek. THE PERVERT'S GUIDE TO IDEOLOGY shows us how cinema, as the art of dreams, reveals much about the form and status of our ideology.

In 2012, as global turmoil is met with the impulse to seek an alternative, Zizek encourages us to become realists and demand a change in the social, economic order to take us beyond the capitalism we have come to accept. And even if utopian dreams result in apparent failure, we should reject a cynical position and remain vigilant as *'the ghosts, the living dead, of the past failed revolutions are roaming around unsatisfied'*, says Zizek, *'but they will find their home in the new freedom!'*

FILMS FEATURED

They Live (1988) / John Carpenter
A Clockwork Orange (1971) / Stanley Kubrick
West Side Story (1961) / Robert Wise & Jerome Robbins
Taxi Driver (1976) / Martin Scorsese
The Searchers (1956) / John Ford
Jaws (1975) / Steven Spielberg
Triumph of the Will (1935) / Leni Riefenstahl
The Eternal Jew (1940) / Fritz Hippler
Cabaret (1972) / Bob Fosse
I Am Legend (2007) / Francis Lawrence
Titanic (1997) / James Cameron
The Fall of Berlin (1950) / Mikhail Chiareli
Full Metal Jacket (1987) / Stanley Kubrick
Mash (1970) / Robert Altman
If (1968) / Kindsay Anderson
The Dark Knight (2008) / Christopher Nolan
The Loves of a Blonde (1965) / Milos Forman
The Fireman's Ball (1967) / Milos Forman
Brief Encounter (1945) / David Lean
Brazil (1985) / Terry Gilliam
The Last Temptation of Christ (1988) / Martin Scorsese
Seconds (1966) / John Frankenheimer
Zabriskie Point (1970) / Michelangelo Antonioni

DIRECTOR'S STATEMENT

Almost immediately after the release of *The Pervert's Guide to Cinema*, Slavoj suggested we make *The Pervert's Guide to Ideology* – and here it is. Ideology is a major theme in Žižek's body of work. His roots in psychoanalytic thinking produce a new understanding of how our world is structured. It feels that now, 2012, is absolutely the right time to make this film. It has been thrilling and demanding for me to bring these ideas together in a film. Through the examples we use, which range between movies, music, history and current events, ideology emerges as an ever-shifting fantasy-frame shaping all societies. I am grateful to Slavoj for his generosity, trust and of course his phenomenal sense of humour!



NOTES ON PRODUCTION



Financing

The project, developed initially by Fiennes and Rosenbaum at P Guide, was supported at treatment stage by the UK Film Council Development Fund backed by Tanya Seghatchian as well as from prize-money from winning the ARTE France Cinema Award at Rotterdam's Cinemart. Following Fiennes Cannes festival selection for OVER YOUR CITIES GRASS WILL GROW, production financing began in earnest. Dublin-based producer Katie Holly came on board and she brought the project to Alan Maher at the Irish Film Board, who was immediately enthusiastic about the material and the team, and the film became a UK-Irish co production.

Shortly thereafter producer James Wilson, an old fan of Perverses Guide to Cinema, joined the team, taking the project to Lizzie Francke at the BFI and Tessa Ross and Katherine Butler at Film4 who along with Tabitha Jackson from Channel 4 moved swiftly to back the production. Rooks Nest Entertainment's Michael Sackler and Julia

Godzinskaya provided the last piece of the financing puzzle and production began in July 2011, with additional funding from Irish tax incentive Section 481.

Development and Production

THE PERVERT'S GUIDE TO IDEOLOGY was a long time in development. Following discussions and email exchanges, Fiennes created a 100-page document drawn from Zizek texts. During the shooting Zizek worked without a script, but elaborated on the agreed themes, to allow for an urgent and spontaneous delivery. 'We were up-dating the material up to the last moment,' says Fiennes. 'Flexibility was crucial in the shooting and the editing. You have to keep pushing to see how ideas connect. The UK riots happened one week before we shot, but they are important in what they say about ideology today. Its fascinating to see how a film as old as West Side Story, not to mention Beethoven's 9th, can inform our understanding of the UK riots and the response to them.'

Realizing the project was a truly collaborative process, one that both Fiennes and her unlikely leading man cherish, with Zizek keen to share the credit. 'All the hard work was hers,' he says. 'I had the easy part. Although she is not a philosopher by profession, she not only understands what I want to say, she translates it visually. The only thing I do not like is this experience of acting. This repetition, this thing of 'Again, again, again...' This was the fascist part for me. The rest was fun. But it would never have been possible for me to be an actor.'

'In terms of acting, I really try to impose very little on Slavoj,' says Fiennes. 'He actually suggested he wear a priest's robe, and the very last moment, after the credit roll, is entirely his idea. Even though he is not a performer in any strict sense of the word, he does have a brilliant sense of timing, and he intuitively turns on our assumptions and turns them on their head all the time. He uses humour to push us deeper into his theories.' 'Ideology is still a part of our everyday lives,' says Zizek. 'We're not making propaganda here. We just want to make people think. This film wants to offer a diagnosis of where we stand at this very moment. In this sense, the film is a progression on the first one.' The film was shot on location in California and all remaining interior footage was shot in Dublin, Ireland, in September 2011. Sets were built at Ardmore Studios in August 2011 and the

shoot took place over ten days in September 2011. All material was shot on the Arri Alexa with Fiennes again enlisting her Dutch DOP Remko Schnoor.

Like its predecessor, THE PERVERT'S GUIDE TO IDEOLOGY responds to the hermetic world of fiction cinema. Says Fiennes, 'Psychoanalysis asserts that *'the truth has the structure of a fiction'* or as the last line in THE PERVERT'S GUIDE TO CINEMA states, *'if you are looking for what is more real than reality itself, look into the cinematic fiction.'* In THE PERVERT'S GUIDE TO IDEOLOGY we draw a direct parallel between dreams and cinematic fiction, as a way to explore how we believe in social/political reality. The sets are a way of responding to the place that movies occupy in our personal and collective worlds. While movies and do not exist as physical locations to be visited for the purposes of a documentary, through this filming approach, the suggestion is that they can still be 'inhabited'. They are the necessarily the site from which Zizek delivers his excavation, comment and analysis.

The editing took almost a year, and post-production was all carried out in Ireland. The sound edit and mix took place at Ardmore Sound in August 2012 with Steve Fanagan designing. Fiennes worked for the first time with her brother, composer Magnus Fiennes. 'It was a delight to work with him. I think his score captures something of the inevitability of ideology, but it also has wit.'

BIOGRAPHIES

SLAVOJ ZIZEK (Writer/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 contributes articles to the Guardian, London Review of Books, and Le Monde (France) and his latest books are LESS THAN NOTHING: HEGEL AND THE SHADOW OF DIALECTICAL MATERIALISM and THE YEAR OF DREAMING DANGEROUSLY both published by Verso in May 2012 and this coming October respectively.

SOPHIE FIENNES (Director)

Sophie Fiennes began making films in 1998. She is widely acclaimed for her unique observational eye and strong sense of cinematic form. Fiennes often employs a collaborative approach to filmmaking. Her films therefore also act as powerful portraits of some of today's most iconic individuals.

Fiennes' films have screened theatrically, on television and in festivals around the world, including Cannes, Sundance, Telluride, Locarno, Toronto, Rotterdam, Edinburgh, Sydney and London. Her films include LARS FROM 1-10 (1998), THE LATE MICHAEL CLARK (1999), BECAUSE I SING (2001), HOOVER STREET REVIVAL (2002), THE PERVERT'S GUIDE TO CINEMA (2006), VSPRS SHOW AND TELL (2007) OVER YOUR CITIES, GRASS WILL GROW (2010) and THE PERVERT'S GUIDE TO IDEOLOGY (2012)

She has recently completed her first short drama, entitled FIRST ROW ORCHESTRA, produced by Didier Jacob for ARTE. Future projects include the completion of her documentary project on Grace Jones, GRACE JONES, THE MUSICAL OF MY LIFE.

MARTIN ROSENBAUM (Producer)

Martin Rosenbaum formed LONE STAR PRODUCTIONS in London in 2000 and has since produced critically acclaimed feature-length documentaries in co-production with other European and US producers. These films include SEARCHING FOR THE WRONG-EYED JESUS (World Premiere IDFA 2003, US Premiere TriBeca 2004), I AM FROM NOWHERE (European Premiere Locarno 2003), THE ROOM (a two-part profile of Harold Pinter for the BBC), PAINTING THE CLOUDS WITH SUNSHINE: A PORTRAIT OF DENNIS POTTER (BBC), CALLING HEDY LAMARR (European Premiere Locarno, US Premiere LA Film Festival 2004), THE PERVERT'S GUIDE TO CINEMA, featuring Slavoj Zizek (North American Premiere Toronto IFF 2006, New York Premiere at the Museum of Modern Art 2007), DANCE WITH A SERIAL KILLER (North American Premiere HotDocs 2007, European Premiere Sheffield 2007), the story of a murder investigation told by the French detective who brought a serial killer to justice, THE STRANGE LUCK OF V.S. NAIPAUL (BBC Arena 2008), THE HUNT FOR MOBY-DICK (BBC Arena 2009) ALAN BENNETT AND THE HABIT OF ART (Channel 4 2010, Royal Television Society Award winner for Arts and BAFTA finalist, 2010), THE DREAMS OF WILLIAM GOLDING (BBC Arena 2012).

In 2006, Sophie Fiennes and Martin Rosenbaum formed P Guide Limited to distribute THE PERVERT'S GUIDE TO CINEMA and develop other Pervert's Guide films.

JAMES WILSON (Producer)

A graduate of the American Film Institute, James Wilson began his film career as a production executive at Fox Searchlight Pictures, and then Film4,

Over eight years he worked on the development, production and acquisition of a range of films including SEXY BEAST, DANCER IN THE DARK, THE FILTH AND THE FURY, THE LOW DOWN, THE LAST KING OF SCOTLAND, THE FULL MONTY, NIL BY MOUTH and THE ICE STORM.

Becoming a producer, he produced Joe Cornish's ATTACK THE BLOCK, James Marsh's THE KING, an Official Selection of the Cannes Film Festival, and served as an Executive Producer on Edgar Wright's SHAUN OF THE DEAD.

Currently in post is Jonathan Glazer's UNDER THE SKIN, starring Scarlett Johansson.

Filmography

Attack the Block (2011):	Producer, with Nira Park Director: Joe Cornish
The King (2005):	Producer, with Milo Addica Director: James Marsh
Shaun of the Dead (2004):	Executive Producer Director: Edgar Wright
Buffalo Soldiers (2002):	Co-Executive Producer Director: Gregor Jordan
Once Upon a Time in the Midlands (2002):	Co-Executive Producer Director: Shane Meadows
It's All About Love (2001):	Co-Executive Producer Director: Thomas Vinterberg
Dancer in the Dark (2001):	Film4 Production Executive Director: Lars von Trier
Sexy Beast (2000):	Film4 Production Executive Director: Jonathan Glazer
The Low Down (2000):	Film4 Production Executive Director: James Thraves
The Filth and the Fury (2000)	Film4 Production Executive Director: Julien Temple
Birthday Girl (2000)	Film4 Production Executive Director: Jez Butterworth
Simon Magus (1999):	Film4 Production Executive Director: Ben Hopkins
Sugartown (1999)	Film4 Production Executive Director: Allison Anders
The Full Monty (1997):	Fox Searchlight Production Exec. Director: Peter Cattaneo

KATIE HOLLY (Producer)

Katie Holly is Managing Director of Blinder Films where she has produced award-winning films which have screened at numerous international festivals including Edinburgh, Seattle, Slamdance, Rotterdam, London, Toronto and sxsw.

Her debut feature *One Hundred Mornings* received a Special Jury Award at the 2010 Slamdance Film Festival, an IFTA for Best Cinematography and won the inaugural Workbook Project Discovery and Distribution Award.

Other feature credits include *Sensation*, written and directed by Tom Hall, starring Domhnall Gleeson (*True Grit*, *Never Let Me Go*) which premiered at the Toronto International Film Festival and was released by Element Pictures last November; and *Come on Eileen* from debut writer/director Finola Geraghty which stars Jackie Howe, Keith Allen, Julia Davis and Noel Fielding.

This year saw the world premiere of *Citadel*, a psychological horror starring Aneurin Barnard, James Cosmo and Wunmi Mosaku, which won the Midnighters Audience Award at sxsw. The film will be released by Cinedigm in late 2012. Katie recently completed *The Perverts Guide to Ideology*, directed by Sophie Fiennes which she produced with Jim Wilson (*Attack the Block*), Martin Rosenbaum and Fiennes, with finance from the BFI, Film4/More 4, the Irish Film Board and Rooks Nest Entertainment. It will premiere at Toronto 2012.

Katie was executive producer on the recently premiered JUMP, a UK/Irish co-production directed by Kieron J. Walsh and produced by Brendan Byrne. JUMP, which stars Martin McCann, Nichola Burley will screen in the Contemporary World Cinema Section at Toronto 2012.

Katie is a graduate of EAVE, Chairwoman of Filmbase and she was Ireland's representative as *Producer on the Move* at Cannes 2010.

REMKO SCHNORR (Director of Photography)

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. He continued his collaboration with Sophie Fiennes on her two latest documentaries *Over Your Cities Grass Will Grow* (2010) and *Perverts Guide to Ideology* (2012).

LUCY VON LONKHUYZEN (Production Designer/Studio)

Lucy Van Lonkhuyzen graduated from the National College of Art & Design (NCAD) with a Bachelor of Design in metal, in 1996. Lucy subsequently worked as a silversmith in the UK, USA and Australia. Upon her return to Ireland, she pursued a career in Production Design for film & television. Within the last twelve years, she has worked for RTE, the national broadcaster, but is now freelance and working for different production companies on TV and film projects, both in Ireland and abroad. Recent credits include *Agora* and *The Tudors* as Set Decorator and Assistant Set Decorator respectively; *The Guard* and *Neverland* as Art Director; *Perverts Guide to Ideology* and the award winning *One Hundred Mornings* as Production Designer.

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.

COMPANY PROFILES

P GUIDE LTD

P Guide Limited was established in 2006 by Sophie Fiennes and Martin Rosenbaum specifically to self-distribute The Pervert's Guide to Cinema and develop other Pervert's Guide films.. Fiennes and Rosenbaum were joined by Producer James Wilson in P Guide Production Limited to co-produce The Pervert's Guide to Ideology.

BLINDER FILMS

Founded in 2006, Blinder Films have screened at numerous international festivals including Edinburgh, Seattle, Slamdance, Rotterdam, London, Toronto, Palm Springs and SXSW.

Productions include *One Hundred Mornings*, which received a Special Jury Award at the 2010 Slamdance Film Festival, and won the inaugural Workbook Project Discovery and Distribution Award. Other productions include *Sensation*, written and directed by Tom Hall starring Domhnall Gleeson which premiered at Toronto 2010 and was released by Element Pictures last November, *Come on Eileen* which stars Jackie Howe, Keith Allen, Julia Davis and Noel Fielding and *JUMP!* which is directed by Kieron J. Walsh starring Nichola Burley and Martin McCann. Their latest production *Citadel*, a psychological horror which marks writer/director Ciarán Foy's feature debut recently premiered at SXSW (South by Southwest) where it won the Midnighters Audience Award. It has gone on to win awards at Galway, PiFan and Neuchatel, and will be released in the US by Cinedigm/New Video later this year.

Blinder have recently completed Sophie Fiennes documentary *The Perverts Guide to Ideology*, featuring Slavoj Žižek which is funded by the BFI, Film4, the Irish Film Board and Rooks Nest Entertainment and will premiere as part of Mavericks at Toronto.

The company, which seeks to make unique stories across film, television and transmedia that will provoke, move and entertain, is backed by slate support from the Irish Film Board. Company principals are director Kieron J. Walsh and producer and managing director Katie Holly, who was selected as the Irish "Producer on the Move" at the 2010 Cannes Film Festival.

BORD SCANNÁN NA HÉIREANN/THE IRISH FILM BOARD

Bord Scannán na hÉireann/the Irish Film Board (IFB) is the national development agency for the Irish film industry investing in talent, creativity and enterprise. The agency supports and promotes the Irish film industry and the use of Ireland as a location for international production. Our role sees us directly involved in the creative process of Irish films from script to screen. The agency provides investment for the development, production and release of Irish feature films, television, animation, documentaries and short films. There is also international production and development funding available for international projects filming in Ireland and the Irish tax incentive for film and television Section 481 is worth up to 28% of eligible spend.

Recent feature films include 'The Guard', 'Grabbers', 'Shadow Dancer', 'Byzantium' and 'What Richard Did'. Irish films currently in production or pre-production include 'Calvary', 'Standby' and 'Food Guide to Love'.

FILM4

Film4, headed by Tessa Ross, is Channel 4 Television's feature film division. Film4 develops and co-finances films and is known for working with the most innovative talent in the UK, whether new or established.

Film4 has developed and co-financed many of the most successful UK films of recent years, films like Danny Boyle's *Slumdog Millionaire* and *127 Hours*, Martin McDonagh's *In Bruges*, Steve McQueen's *Hunger* and *Shame*, Mike Leigh's *Another Year*, Chris Morris' *Four Lions*, Richard Ayoade's *Submarine*, Joe Cornish's directorial debut *Attack The Block*, Lone Scherfig's *One Day*, Ben Wheatley's *Kill List*, and Paddy Considine's debut feature *Tyrannosaur*. Recent releases include Ben Palmer's *The Inbetweeners Movie*, Andrea Arnold's *Wuthering Heights*, Terence Davies' *The Deep Blue Sea*, Carol Morley's *Dreams of a Life*, Phyllida Lloyd's *The Iron Lady*, Steve McQueen's *Shame*, Pawel Pawlikowski's *The Woman In The Fifth*, Bart Layton's *The Imposter* and Peter Strickland's *Berberian Sound Studio*.

Forthcoming releases include Sophie Fiennes' *The Pervert's Guide to Ideology*, Walter Salles' *On The Road*, Roger Michell's *Hyde Park on Hudson*, Ben Wheatley's *Sightseers*, Martin McDonagh's *Seven Psychopaths*, Jonathan Glazer's *Under the Skin*, Shane Meadows' *The Stone Roses*, Kevin Macdonald's *How I Live Now*, James Griffiths' *Cuban Fury*, Richard Ayoade's *The Double*, Danny Boyle's *Trance* and Michael Winterbottom's *I Intitiled Paul Raymond Story (working title)*

For further information visit www.film4.com/productions

BRITISH FILM INSTITUTE FILM FUND

The Film Fund funds bold and exciting British films and brilliant filmmakers.

The Pervert's Guide to Ideology was supported by the BFI's Film Fund. On 1 April 2011, the Film Fund moved from the UK Film Council to the BFI, which became the lead body for film in the UK.

Films backed by the Film Fund through the UK Film Council include Steve McQueen's *Shame* and Andrea Arnold's *Wuthering Heights*, Lynne Ramsay's *We Need To Talk About Kevin*, shown In Competition at Cannes this year, Phyllida Lloyd's *The Iron Lady*, Fernando Meirelles's *360*, Ken Loach's *The Angel's Share*, Terence Davies's *The Deep Blue Sea*, James Marsh's *Project Nim*, Ben Wheatley's *Kill List*, Peter Strickland's *Berberian Sound Studio*, Michael Winterbottom's *Trishna*, and Jonathan Glazer's *Under the Skin*. Recent releases include the American Academy® award-winning *The King's Speech* directed by Tom Hooper, Joe Cornish's *Attack the Block*, Richard Ayoade's *Submarine*, Clio Barnard's *The Arbor*, Nigel Cole's *Made in Dagenham*, Mike Leigh's *Another Year*, Peter Mullan's *Neds* and Max Giwa and Dania Pasquini's *Streetdance 3D*.

The Film Fund has worked with a number of filmmakers whose films have been selected for the major international festivals this autumn including Steve McQueen's *Shame* and Andrea Arnold's *Wuthering Heights* which have just won awards at the Venice Film Festival and Terence Davies' *The Deep Blue Sea*, which screened recently at San Sebastian. These films were also at Toronto alongside Lynne Ramsay's *We Need To Talk About Kevin*, Michael Winterbottom's *Trishna*, Fernando Meirelles's *360* written by Peter Morgan, Pawel Pawlikowski's *Woman In The Fifth*, Mark Cousins's *The Story of Film* and the David Cronenberg co-production *A Dangerous Method*. In addition, *360* and *The Deep Blue Sea* have been selected as the opening and closing gala premieres at the 55th BFI London Film Festival.

The BFI's ambition is to create a flourishing film environment in which innovation, opportunity and creativity can thrive by:

- Connecting audiences to the widest choice of British and World cinema
- Preserving and restoring the most significant film collection in the world for today and future generations
- Championing emerging and world class filmmakers in the UK

- Promoting British film and talent to the world
- Growing the next generation of filmmakers and audiences.

ROOKS NEST ENTERTAINMENT

Rooks Nest Entertainment is a London based production company and financier, dedicated to collaborating with the best international filmmakers on high quality feature films, documentaries and TV dramas. Headed up by founder Michael Sackler and producer Julia Godzinskaya, Rooks Nest develops, produces and finances.

Most recently, Rooks Nest Entertainment produced the award winning feature film *My Brother The Devil*, written and directed by Sally El Hosaini. The film went on to win the Best Cinematography Award at Sundance, the Europa Cinemas Label Prize at the Berlin Film Festival and is currently up for three awards at the BFI London Film Festival where it will have its UK premiere. Rooks Nest is currently executive producing Sophie Fiennes' *The Pervert's Guide To Ideology*, Lance Edmand's debut feature *Bluebird*, Francesca Gregorini's *Emanuel And The Truth About Fishes* and the adaptation of John Banville's novel *The Sea*.

CREDITS

Director of Photography Remko Schnorr

Production Designer Lucy Van Lonkhuyzen

Costume Designer Debbie Millington

Film Editor Ethel Shepherd

Sound Designer Steve Fanagan

Composer Magnus Fiennes

STUDIO UNIT

Line Producer	Rachel Lysaght
First Assistant Director	Luke Johnston
Production Assistant	Carl Hall
Sound Mixer	Keith Lindsay
Grip	Ian McGurrell
Focus Pullers	Cormac O'Malley Christine Ayoub
Camera Assistant	Peter Delaney
Gaffer	Stephen McCarthy
Electrician	Stephen Doyle
Production Buyer	Deborah Davis
Standby Props	Irina Eyrun
Scenic Artist	Patricia Douglas
Construction Manager	Tom Dowling
Painters	Martin O'Shaughnessy Christopher O'Shaughnessy
Stagehand	Eoin Bailey
Carpenters	John Lamon David Byrne Stephen Usher
Rigger	Tom Tormey
Special Effects	Team FX
Hair and Make Up Designer	Gill Brennan
Costume Assistants	Breege Fahy Gillian Carew
Tailors	Denis D'arcy Monica Ennis
Stills Photographer	Michael Tummings

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Production Co-ordinator	Todd Dana
Assistant Camera	Beth Napoli

Sound Mixer	Michael Sujek
Grip	Charles Simon
Transportation	Calvin McDowell
Production Assistant	Stefanie Galich

Creative Consultant	Katie Kitamura
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	Philine von Guretzky
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	Daniel McFarlane

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Poster Design	Graham Humhreys
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ADR Recordist	Ken Galvin
Sound Re-Recording Mixers	Steve Fanagan
	Ken Galvin
Sound Re-Recording Facility	Ardmore Sound Ireland

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Production Co-ordinator	Kate Rowles
Production Assistant	Zoe Graham
Post Production Intern	Hannah Ridyard

For Blinder Films

Production Executive	Ailish Bracken
Production Assistant	Emmaline Dowling

For The British Film Institute

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SYMPHONY NO.9 IN D MINOR	FAREWELL OF SLAVIANKA
Performed by Leonard Bernstein	Performed by The Red Army Choir
with the Wiener Philharmoniker	Conducted by Victor Federov
Written By: Ludwig van Beethoven	Written By: Vasiliy Agapkin
Courtesy of Deutsche Grammophon GmbH	Published By: Tatyana Agapkin
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LENIN IS ALWAYS WITH YOU	Opening composition taken from
Written By: Seraphim Tulikov / Lev Oshanin	"TRIUMPH OF THE WILL"
Published by: Alisa Tulikova	Written By: Herbert Windt
o/b/o Seraphim Tulikov	Published By: Ms Sybille Windt
Tatyana Uspenskaya, Arina Oshanina,	o/b/o Herbert Windt
Anna Oshanina & Gleb Oshanin	Courtesy of and special thanks to
o/b/o Lev Olshanin	Ms Sybille Windt

CLOCKS AND CLOUDS	BOLDLY, COMRADES, IN STEP
Performed by: Capella Amsterdam,	From the recording entitled
Asko Ensemble, Schoenberg Ensemble	History of the Soviet Union in Ballad and Song,
& Reinbert de Leeuw	Vol. 1: Songs of the Revolution
Written By: György Ligeti	and the Civil War, FW05420
Published by: Schott Music, Mainz	Written By: L.P. Radin
Courtesy of Teldec Records	Courtesy of Smithsonian Folkways Recordings.
Under licence from Warner Music UK	(p) (c) 1964. Used by permission.

Vocals (Original Score)
Susann Deyhim

Special Thanks
See sheet

With Thanks
See Sheet

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PRESS & REVIEWS

PERVERTS GUIDE TO IDEOLOGY:

The Guardian: October 17th 2011 – On Set Visit from Danny Leigh



Slavoj Žižek is in bed. He's wearing cheap pyjamas in a porridge shade of grey. He looks exactly like the photographs I've seen of him: fag-ash beard, ghostly complexion. I loom over him, and he glowers back. His face is just inches from mine, so close I can feel his breath.

"No, you are wrong!" he hisses. "My dreams were not really mine! That's why I wanted to be reborn!"

None of this is a product of my subconscious. In fact, we're at a studio near Dublin, working on *The Pervert's Guide to Ideology*, a film in which the Marxist provocateur and bestselling philosopher is starring as himself, albeit in a series of loving re-creations of movie scenes. What's being mocked up now is a key moment from the 1966 classic *Seconds*, about an unhappy executive who assumes a new identity. Žižek is in the Rock Hudson role. I have been handed a pair of glasses and am appearing as a supporting character. Or rather, the back of my head is.

Žižek scowls at me a second longer, until a woman calls out: "OK, thank you, Slavoj. Let's do it again - but can you two get closer this time?"

The voice belongs to British documentary-maker Sophie Fiennes, who also directed 2005's acclaimed *The Pervert's Guide to Cinema*, in which Žižek delivers inspired rereadings of classic movies, ultimately suggesting that cinema may in fact be more real than the mundane world outside the darkened theatre. Fiennes hit on the idea of restaging the movies Žižek was discussing and dropping him into them. Now the pair have reunited for a sequel. This time, however, the subject isn't film but ideology itself, something he thinks now goes largely unquestioned.

"We all accept liberal democratic capitalism, even during this current pan-European disaster," Žižek says. "We timidly ask, 'Oh, can we have a few more rights for minorities? A little more healthcare?' But nobody questions the frame. And that is the real triumph of ideology."

Cinema remains the vehicle, though. The last few days have seen reconstructions of *Full Metal Jacket*, *Taxi Driver*, Stalinist propaganda piece *The Fall of Berlin*, cult sci-fi movie *They Live* - and *The Sound of Music*, in which the star skewers commodity fetishism while dressed in a cassock. But whatever the costume, whatever the scenario, the constant is Žižek, his analysis and context for all this delivered at a break-neck pace, spilling out in a torrent of lisps, mispronunciations and frantic hand gestures. This is the same cartoonish, brilliant Žižek who has reached vast audiences with his writing (more than 50 books) and his live shows. Žižek, clearly, is not your average Slovenian philosophy professor.

As Fiennes watches our scene replayed on a monitor, Žižek shambles up, still in his pyjamas. "Sophie, we must have time today for me to re-enter the tank." I notice, off in a corner, a high-sided water tank. It was used yesterday to recreate *Titanic*, with Žižek in a lifeboat. The water has acquired a scum overnight, but Žižek is adamant: "Today I must be in the water."

Fiennes, tall and unflappable, explains that her star has decided the movie must have an underwater finale. "He's desperate for it to be a proper film with a proper happy ending," she smiles. "He's just not sure what it is yet."

Satisfied there will be time to take a dip, Žižek resumes the monologue he keeps up when in company. To be around him is to be privy to a gregarious, open-ended address on, well, take your pick: Shostakovich, cloud computing, industrial rock band Rammstein, Malian cotton production, Icelandic crime fiction, the 1,200-page opus on Hegel he's just finished writing, all punctuated by a supply of dirty jokes involving married couples in the former Yugoslavia.

"I have two questions for you," he says to me. "Do you ever receive bribes from film producers to favourably review their films, and did you ever interview the American actress Liv Tyler?" As anyone who's read Žižek's madly interwoven works of theory will know, film is his prism: rare is the argument he can't illustrate with a reference to Hitchcock. But then it may be the perfect art form for a thinker who treasures contradiction, a medium of simple surfaces and hidden depths that can be both trashy and transcendental.

A recent visit to China allowed him access to a vast range of dirt-cheap pirate DVDs. "They are really such wonderful quality now. Flawless! I bought Antonioni, I bought Woody Allen." He segues into the links between Zhang Yimou, director of 2004's *House of Flying Daggers*, and the Chinese government; his respect for film-maker Zack Snyder (*Watchmen*, 300); and his suspicion of European art movies.



A big day for the back of my head ... Danny Leigh about to shoot a scene with Žižek

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'Without large social actions, the future will resemble Terry Gilliam's Brazil - not the old fascism, but a fascism of buffoons'



"Even Bergman, who made many films I like, when I see his Cries and Whispers, I become Goebbels: 'Just burn this! Gah!'"

Unsurprisingly, Žižek's soliloquies to camera, while based on passages from his books, leap off in all directions. But today the clock is ticking. Apart from Seconds and Titanic, the schedule also requires a re-creation of The Dark Knight, with Žižek addressing Batman in a Gotham interrogation room. As the crew prepares, he regales them with gags about Balkan foreplay (the main wields a rock). Then hush, and action.

With his gaze fixed on a stand-in caped crusader, he begins: "In psychoanalytic treatment, it is crucial the analyst and his patient are not confronted face to face - because psychoanalysis knows the face is a lie."

Then he's off, citing George Bush's notorious glimpse of Putin's "soul" and critiquing The Omen, before dissecting the use of white lies among colleagues.

The connections keep coming. He reviews the brutal logic of the Iraq war, the silence of economists before the financial collapse - and then glides back to Christopher Nolan's movie. "The gravest implication about The Dark Knight is that it elevates the lie into the principle of society, as if for society to operate at all, there has to be a lie, as if to tell the truth must automatically mean chaos -" At this point, Batman stumbles forward. There will have to be another take.

Žižek smiles resignedly. At 15 he wanted to direct films; at no point did he long to be an actor. Despite his

geniality, he insists he's no natural performer. "Never in my life did I dance, and never did I sing. It is too obscene for me psychologically. Even in private, I am unable. And yet here I am, singing and dancing."

Leftwing multiple orgasms

Fiennes compares Žižek's thought process to a musician unable to stop playing. The film-maker has documented many mercurial subjects: dancer Michael Clark, artist Anselm Kiefer, fellow director Lars von Trier. But with Žižek, perhaps his most complex, is teasing. There's clearly mutual respect. He's the star, but the film is hers: before shooting, she combs his work for possible scenarios; afterwards, she edits hours of footage; in between, she wrangles him. "It's always collaborative. He needs to know I won't bully him. Making The Pervert's Guide to Cinema was a huge controlled experiment, and so is this."

At 62, Žižek does tire. But even as he takes a rest, he stares at the water tank. You might think the demise of global capitalism would have already given this Marxist his perfect closing scene. He says not: "I am a communist, but I am not an idiot. What to me is tragic in all these events - that give old-fashioned leftists multiple orgasms - is where is any concrete principle of reorganisation? What is new? Because that is what is needed. But I do not see it."

Liberal democratic capitalism is approaching its limit, and in its place we need large, coordinated social actions. Otherwise the future will resemble one of my favourite films, Terry Gilliam's Brazil. Not the old fascism, but a fascism of buffoons. I am not a catastrophist, but also I am not a Marxist who thinks history is on our side. No."

When the Titanic scene finally happens, it's so late I have to go. Žižek hovers in a corridor, preparing to change into a wetsuit, having been talked out of doing the scene in his underwear. I tell him I hope he finds his happy ending. He nods energetically. "I would say the same to you, but you already have yours - you are leaving!"

1 The Pervert's Guide to Ideology will be released next year.

He's about to change into a wetsuit, having been persuaded not to do the Titanic scenes in his underwear

THE PERVERT'S GUIDE TO CINEMA

For Zizek, it's a visually exuberant showcase of his infectious enthusiasm around the workings of both the mind and the medium ... essential viewing for cinephiles of course, but also for anyone interested in the enduring power of cinema to shape our desires and fuel our dreams

TIME OUT LONDON, 4-11 OCT 2006

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 ... pulled off with wit and assurance by director Sophie Fiennes

VARIETY, 8 SEPT 2006

Tremendously exhilarating stuff

THE GUARDIAN, 6 OCT 2006

Zizek is the undisputed spritz master of international cinema studies

THE VILLAGE VOICE, 6 MAR 2007

A joy. Zizek is one part materialist philosopher, two parts Lacanian psychoanalyst and three parts maverick... And this was a great introduction to his psychoanalytic work on film

THE INDEPENDENT, MARCH 2006

A very different sort of documentary ... he performs with brio and Fiennes gets her picture out of the lecture hall by having Zizek talk about Vertigo while visiting San Francisco, The Birds from a boat in Bodega Bay, and the murder in The Conversation while staying in a room at the same hotel

THE OBSERVER, 8 OCT 2006

Sophie Fiennes's geeked-out cinema doc, starring exuberant Slovenian theorist Slavoj Zizek, is bound to be more than your cup of tea; it's Red Bull administered intravenously

TIME OUT NEW YORK, 19-25 APR 2007

A hilarious, high-energy monologue by Slovenian philosopher Slavoj Zizek, who in a stroke of genius is placed on replica sets of the films he's going on about

NEW YORK POST, 20 APR 2007

Crazy-eyed Freudian Zizek plays Fort/Da games with the audience: every time his speculations venture too far out, close textual attention to everything from Duck Soup (1933) to Fight Club (1999) reels us back in

SUNDAY TELEGRAPH 2006

An extraordinary re-assessment of cinema

THE TIMES, MARCH 2006

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