

ely film society

sept 2017

the notes

coming up @ kings lynn

- 🍷 Friday 29th September – Sunday 1st October
2nd K.L. FILM FESTIVAL
Theme: Coast and River
- 🍷 Thursday 12th Oct
SOCIAL EVENT 6pm
Pre-Film Meal at the Riverside
FILM 7.30pm
A MAN CALLED OVE
- 🍷 CLOSE-UPS EVENT
Thurs 19th Oct 7.30-9.30pm
Revisiting the '70s
www.klccc.uk

Before Sunrise

Richard Linklater, US 1995

Script by Richard Linklater and Kim Krizan

Ethan Hawke Jesse
 Julie Delpy Céline
 Andrea Eckert Wife on Train
 Hanno Pöschl ... Husband on Train
 Karl Bruckschwaiger, Tex Rubinowitz ... Guys on Bridge
 Erni Mangold Palm Reader
 Dominik Castell Street Poet
 Haymon Maria Buttinger ... Bartender

Harald Waiglein ... Guitarist in Club

Bilge Jeschim Belly Dancer

Kurti Percussionist

Hans Weingartner, Liese Lyon, Peter Ily Huemer, Otto Reiter, Hubert Fabian Kulterer, Branko Andric, Constanze Schweiger, John Sloss, Alexandra Seibel, Georg Schöllhammer, Christian Ankowitsch, Wilbirg Reiter ... Cafe Patrons

Barbara Klebel, Wolfgang Staribacher Musicians on Boat
 Wolfgang Glüxam ... Harpsichord Player



They are in Austria. They start talking. There is a meeting of the minds and they like each other. They're in their early 20s. Jesse (Ethan Hawke) is an American with a Eurail pass, on his way to Vienna to catch a cheap flight home. Celine is a French student at the Sorbonne, on her way back to Paris. They go to the buffet car, drink some coffee, keep talking, and he has this crazy idea: Why doesn't she get off the train with him in Vienna, and they can be together until he catches his plane? This sort of scenario has happened

millions of times. It has rarely happened in a nicer, sweeter, more gentle way than in Richard Linklater's *Before Sunrise*. There is no hidden agenda in this movie. There will be no betrayals, melodrama, phony violence, or fancy choreography in sex scenes. It's mostly conversation, as they wander the city of Vienna from mid-afternoon until the following dawn. Nobody hassles them. You may remember Hawke from *Dead Poets Society*, *White Fang* or especially *Reality Bites*, in which he

played a character who is completely different from this one. She starred in Krzysztof Kieslowski's *White*, as the wife who eventually regrets dumping her husband. Here she is ravishingly beautiful and, more important, warm and matter-of-fact.

What do they talk about? Nothing spectacular. Parents, death, former boyfriends and girlfriends, music, and the problem with reincarnation when there are more people alive now than in all previous times put together. Linklater's dialogue is weirdly amusing, as when Jesse suggests they should think of their time together as a sort of "time travel," and envisions a future in which she is with her boring husband and wonders, "what would some of those guys be like that I knew when I was young," and wishes she could travel back in time to see - and so here she is, back in time, seeing.

A sexual attraction is obviously present between them, and Linklater handles it gently, with patience. There is a wonderful scene in the listening booth of a music store, where each one looks at the other, and then looks away, so as not to be caught. The way they do this - the timing, the slight

embarrassment - is delicate and true to life. And their first kiss happens on the same ferris wheel used in *The Third Man*. The city of Vienna is presented



RICHARD LINKLATER
Born 30 July 1960
Houston, Texas

as a series of meetings and not as a travelogue. They meet amateur actors, fortune-tellers, street poets, friendly bartenders. They spend some time in a church at midnight. They drink wine in a park. They find a way to exchange personal information by holding imaginary phone calls with imaginary best friends. They talk about making love. There are good arguments for, and against.

This is Linklater's third film, after *Slacker* (1991) and *Dazed and Confused* (1993). He's onto something. He likes the way ordinary time unfolds for people, as they cross paths, start talking, share their thoughts and uncertain philosophies. His first movie, set in Austin, Texas, followed one character until he met a second, then the second until he met a third, and so on, eavesdropping on one life and conversation after another. The second film was a long night at the end of a high school year, as the students regarded their futures. Now there's *Before Sunrise*, about two nice kids, literate, sensitive, tentative, intoxicated by the fact that their lives stretch out before them, filled with mystery and hope, and maybe love.

THE INSPIRATION

“ If you stick around through the closing credits of Linklater's *Before Midnight*, the last film in the trilogy that also includes *Before Sunrise* and *Before Sunset*, you'll see that the movie is dedicated to someone whose name even the most die-hard fans have never heard before: Amy Lehrhaupt. Twenty-eight years ago, Lehrhaupt met a young man named Richard Linklater and spent a night with him that he never forgot. Their encounter inspired Linklater to conceive and direct *Before Sunrise*. She never saw it, though; unbeknown to Linklater, by the time the movie came out, Lehrhaupt was dead, killed in a road accident at the age of 24.

Linklater met Lehrhaupt in fall 1989, when he was visiting his sister in Philadelphia. He was 29 and had just finished shooting *Slacker*, and

was staying there for one night while passing through on the way home from New York. Lehrhaupt was several years younger, about 20. They met in a toy shop, and ended up spending the whole night together, "from midnight until six in the morning," "walking around, flirting, doing things you would never do now." As in *Before Sunrise*, most of what they did was talk, "about art, science, film, the gamut." Linklater was asked in a recent interview: "Did they kiss?" "Yes," he replied. "Did they have sex?" He did not answer this question but said he wanted to "leave a little mystery."

Before Sunrise started filming a few weeks after her death. Linklater only learned of it much later, when a friend of Lehrhaupt's, who knew about the encounter, put it together and sent him a letter. "It was very

sad," Linklater said. Ethan Hawke was similarly devastated when he heard it, though he reminded Linklater that if he hadn't met her, then he never would have made these movies or met some of the people who worked on them with him. "Who knows how we reverberate through each other's lives," Linklater reflected in another interview, "But she's an inspiration for this."

In this way, Linklater did find another way to make that feeling, that "thing in the air" they once had between them, last: He turned it into cinema. **”**

NEXT MONTH'S FILM IS
THE ELEPHANT MAN
(David Lynch, UK 1980)
Monday 16 October

www.elyfilmsociety.com

www.meetup.com/ely-film/

