

2025-10-20 MON at home

This is a test handwritten document. It contains text in English and Russian with some French and German names. It also contains lists, poems, starred paragraphs, headers, highlights.

☆ From Farsbender's interview with Hans Günter Pflaumm — "I make films out of personal involvement, and for no other reason"

— I recall from earlier conversations that for a long time now you've consciously made a distinction between movies and television and see the two tasks facing you as quite different.

— That's right. I've always said you have a different kind of responsibility. With a movie I would argue much more for shock effects, because I agree with Kracauer when he says that when the lights go out in the movie theater it's as if a dream were beginning: in other words, that a movie works through the subconscious.

The movie version I've written is [...] not only not nearly so epic in style, but also not nearly so positive in its portrayal of Franz Biberkopf; rather it underscores the contradictions and the craziness of the character more than the TV version.

MacKendrick's Once Upon a Time exercise:

- place
- time
- genre
- protagonist
- antagonist.

This is by Kobayashi Issa:

Дети

Стузить перестан. Приспущивается.

Воскресный полет.

Скажи, Блоха!

Ведь где все равно куда —

Так лучше к лотосам.



Ленишка

Переваривая, займусь задумо

Прививкой деревьев.

From Diary of a Film by Jean Cocteau:

- ☆ The older we get with age, The more our work must get beautiful and reflect a childlike version of ourselves.

Finally, let's try something difficult:

English

Tatyana

Tottenham Hotspur

Karl Marx

Russian

Татьяна

Тоттенхэм Хотспур

Карл Маркс

This concludes the initial version of the text document.