

Was übersetzt ist noch nicht angekommen

Video by Michael Pilz
Austria 1996, 69'

I like such things: Jeff invited me on a tour of New York at night in a taxi. As we were preparing to start off, he noticed that he had locked the keys in the car. Coincidence and imagination. My interest in filming is the opportunity to find a form which is "Otherwise than being, or Beyond essence" (Emmanuel Lévinas). *Man sieht nicht beim Sehen, was man nicht sieht.*

*Michael Pilz,
Vienna, October 1996*

Was übersetzt ist noch nicht angekommen (Facts for Fiction) is a personal travelogue of a New York City night of several cab journeys, filmed without thrills and largely in real time. Jeff, an acquaintance of Pilz and also a filmmaker, regularly earns some extra cash as a cab-driver. We first see him in a colleague's taxi: Jeff can't get into his own cab because he left the keys in. This first journey is a conversation between drivers. The next trip, when Jeff heads into the night and goes to spots in Manhattan where people might need a ride (nightclubs, discos) results in a conversation about people, life and art. Most important is the unexpected encounter, the unique aspect of riding in a cab. The film is a lot shorter than the ten-hour "LET'S SIT DOWN BEFORE WE LEAVE", screened last year at Rotterdam, which looked at Pilz's adventures in Siberia, but does not differ substantially in its approach."

*International Film Festival Rotterdam
February 1997*

(...) I'm a Cabby, I locked the fuckin' keys in the car, right back here, do you know how to get in? Can you get in? – What kind of car is it? – It's a new Chevy. – A new Chevy? No. – It's impossible. I got to go to 48th Street, can you give me a deal? – 48th on where? – A round trip, ten to eleven. You'll do it for fifteen? – 48th? ...

(...) It's an amazing thing, I say to people, even to women I say, you should do this, you know, Mao Tse-tung, one thing as part of his revolution was that Mao made doctors and lawyers and professional people work on farms. Nam June Paik told me the other night when he was talking to me, complaining to me why am I not a professor getting well paid for my expertise on art, he said, Mao sent the strongest youth, the strongest Chinese warriors to Siberia, Outer Mongolia, actually he said, why didn't Yoko give me a good job, why didn't Yoko give me an easy job and there are many reasons why but Nam June Paik's reason, I'll never know, it's a true mystery, ...

(...) Do you know a book by Somerset Maugham called *The Razor's Edge*? I once read it. – You read it? – I think doesn't at the end, doesn't the guy end up as a cab driver in New York City? – I don't remember. – I think so. He is

on searchings, looking for truth and all that bullshit and he finds a guru in Tibet and the guru tells him go back to New York and become a cabdriver, something like that, ... (...) This is the neighbourhood where Billy the Kid grew up, this street, Livingstone Street, yes Sir, I read it in a book, Billy the Kid was from the Lower East Side and went up to the West and kicks the ass, tough New Yorker, went out there, I remember when I drove across the country, I drove out from California to New York, when I drove through New Mexico and the whole area, where Billy the Kid was hanging out, you could really feel it, it's interesting, ... (...) For example, I'm interviewing passengers now, I'm no regular driver, I'm interviewing my passengers with a tape recorder, planning to make a book of these conversations with those people, this to me is real, it represents actually what happens. – Oh, spontaneous, there's no script, that's the thing about it. – I don't have a fixed agenda, that's it, I'm not looking for sensationalism, if it comes up, well, you know, I've had normal people, madams, thieves, junkies, different types, but I'm not going to focus on that, I'm looking for more human interest things, the normal things people talk about in taxi cabs. – If they talk. – I used to bring them out, ...

*Jeff Perkins,
dialogue*



Jeff Perkins ist Taxichauffeur in New York, nicht wie die anderen. Also ziemlich typisch für New York. Für 48 Stunden verfolgt ihn eine Kamera am Steuer seines gelben Chevrolet, eine heikle Sache für das Trinkgeld; spannende Begegnungen in lebhaften Auseinandersetzungen mit wunderspenstigen Klienten ... UN TAXI A NEW YORK.

*Taxi driver, TÉLÉRAMA,
du 27 octobre au 2 novembre 2001, No. 2702*

Jeff Perkins est un chauffeur de taxi pas comme les autres. Donc assez typique pour New York. Pendant 48 heures, une caméra le suit au volant de sa Chevrolet jaune à damier, de galères en porboires inespérés, de rencontres palpitantes en altercations avec des clients récalcitrants ... UN TAXI A NEW YORK

*Taxi driver, TÉLÉRAMA,
du 27 octobre au 2 novembre 2001, No. 2702*

Einzigartige und unerwartete Begegnungen, vertrauliche, intime Mitteilungen, schlechte Zahler ... Jeff Perkins durchquert New York seit mehr als 15 Jahren. Dieses filmische Tagebuch eines Taxichauffeurs, zwei Nächte andauernd, lässt uns den Big Apple by night entdecken ...

*Un taxi à New York, documentaire, TÉLÉSTAR,
Programmes du 27 octobre au 2 novembre 2001*

Rencontres uniques et inattendues, confidences intimes, mauvais payeurs ... Jeff Perkins sillonner New York depuis plus de quinze ans. Ce journal filmé d'un chauffeur de taxi, deux nuits durant, nous fait découvrir la Grosse Pomme by night ...

*Un taxi à New York, documentaire, TÉLÉSTAR,
Programmes du 27 octobre au 2 novembre 2001*

Zwei Cineasten am Steuer eines Taxi, in der Nacht, in New York. Jeff Perkins ist Regisseur und Taxichauffeur, um über die Monatsenden zu kommen. Er schlägt Michael Pilz vor, dies zu filmen, zwei Nächte hintereinander. Unterwegs beginnen Jeff Perkins und der Chauffeur eines anderen Taxi ihre unangenehmen Erfahrungen am Steuer zu erzählen: die Kunden sind schlechte Zahler, Kollegen verweigern die kleinsten Autoreparaturen, die Spielregeln sind zu lernen, wenn man den Dienst antritt. Während der zweiten Nacht führt Jeff einen Dialog mit Michael Pilz. Er vertraut uns die List des Metiers an, sozusagen wie man am Steuer die Menschen täuscht, wie man die Kunden findet oder wie man sich ihnen subtil nähert. Und plötzlich nimmt die Spazierfahrt eine unerwartete, fast surreale Wendung, wenn Jeff von Mao und der Kulturrevolution, vom Leben in New York und vom König Dollar spricht, aber auch von seinen Lieblingen in Literatur und Film. Dann nehmen Somerset Maugham, Cassavetes,

Billy the Kid, plötzlich eine besondere Tiefgründigkeit an, in der Biegung einer Strasse, in diesem New York, das unter unseren Augen vorbeiseegelt.

*Un taxi à New York – Planète 21.15
Florence Mirti, La vie, 25/30 oct. 2001*

Deux cinéastes à bord d'un taxi, la nuit, à New York. Jeff Perkins est réalisateur et chauffeur de taxi pour arrondir ses fins de mois. Il propose à Michael Pilz de le filmer, deux nuits d'affilée. En route, voici que Jeff et le chauffeur d'un autre taxi commencent à se raconter leurs mésaventures au volant: les clients mauvais payeurs, les collègues qui refusent le moindre dépannage, les règles du jeu à apprendre quand on débute. Durant la seconde nuit, Jeff dialogue avec Michael Pilz. Il nous confie les astuces du métier, c'est-à-dire comment "attraper les gens au vol ..." comment "traquer le client ..." ou encore comment "être subtil dans l'approche".

Et soudain cette virée prend un tour inattendu, presque surréaliste, quand Jeff parle de Mao et de la révolution culturelle, de la vie à New York et du dollar roi, mais aussi de ses amours en littérature au cinéma.

Alors Somerset Maugham, Cassavetes, Billy the Kid prennent soudain une épaisseur particulière au détour d'une rue, dans ce New York qui défile sous nos yeux.

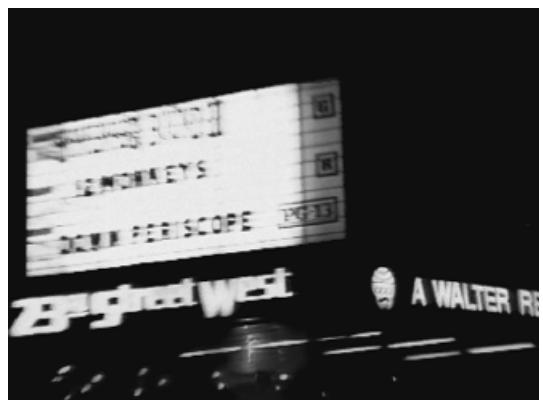
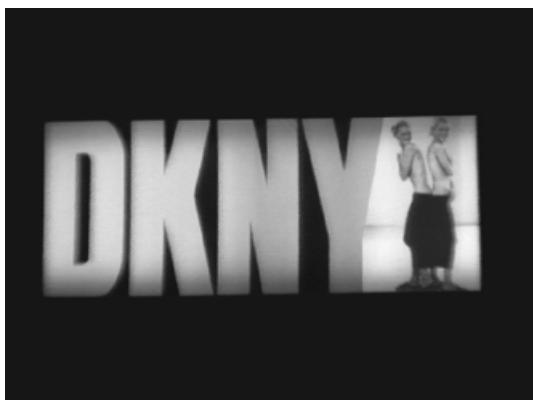
*Florence Mirti, La vie, 25/30 oct. 2001
Un taxi à New York – Planète 21.15*



(...) The easily moved camera, the direct recording, the alert senses, the possibility of transforming the act of looking into something almost tangible: since 1987 this attitude has become increasingly important in Pilz's video diary project "Private Eyes", which by now comprises hundreds of hours of material. In the tradition of Robert Frank and Jonas Mekas, with an affinity to filmmakers such as Johan Van der Keuken and Alain Cavalier, Michael Pilz films the more or less ordinary from a subjective viewpoint that proves the filmmaker's intimate familiarity with his medium.

Was übersetzt ist noch nicht angekommen (Facts for Fiction, 1996), Michael Pilz's most recent cinematographic diary, is an impressive instance of this convincing project: For one night Pilz rides through New York with a remarkable taxi driver. Sitting by his side, looking and listening, sometimes intervening, he uses his handy high-8 camera like a writing instrument, a "camera-stylo". The quality of the film is rooted not only in the encounter with someone familiar with the night, the movies and America's most impressive metropolis and who knows how to unexpectedly challenge his passengers. This video with a running time of about one hour is a good example of the intelligence and intuition of Pilz's camera work and the corresponding montage (which is partly anticipated by the camera): the artist's sense of rhythm and framing makes the spectator perceive surprising glances and moments in which reflexivity and curiosity reinforce each other. Michael Pilz makes us aware of the fact that the artistic documentary presupposes an ability of portraying the self in the best Lumièrean sense. (...)

*Christa Blümlinger,
"Between Here and Elsewhere",
on the occasion of the
Media Art Achievement Award 1997
of the Government of Lower Austria,
St. Pölten, 16 October 1997*



Original title	Was übersetzt ist noch nicht angekommen
English title	Facts For Fiction
Country of origin	Austria
Shooting time	10/11 March 1996
Shooting location	New York City
Date of completion	July 1996
Producer	Michael Pilz
Production	Michael Pilz Film
Idea	Jeff Perkins
Realization	Michael Pilz
Cinematography	Michael Pilz
Original sound	Michael Pilz
Editing	Michael Pilz
Music	anonymous (car radio)
Original format	Video Hi8
Tape format	Beta, DV, 4:3, Color, PAL
Running time	69 minutes
Sound system	Mono (Ch1+2)
Language of dialogues	English
Subtitles	No subtitles
Featuring	Jeff Perkins, Vanessa van Houten and guests
Financial support	Austrian Federal Ministry for Science, Travel and Art ZONE, Vienna, Austria
First screening	2 February 1997, International Film Festival Rotterdam
Festivals, special events	Rotterdam, International Film Festival, February 1997 Duisburg, Germany, <i>Duisburger Filmwoche</i> , Symposion „Wo bleibt die Arbeit?“, November 1997 Graz, <i>Diagonale</i> , Festival of Austrian Films, March 1998 Vienna, <i>Exercise in Reality</i> , 18 April 1999 Vienna, <i>mov/cit/ies</i> , November 1999 Paris, Planète-TV, October/November 2001 INDEX 2, DVD-edition, Medienwerkstatt Wien & Sixpack Film, Vienna, March 2006
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