



FILM SPEECHES

IMPRESSUM

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SPEECHKARAOKE – FILM SPEECHES CONDITIONAL CINEMA

International Oberhausen Short Film Festival
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INTRO

Speech Karaoke invites the audience to participate in a real-time collage of film speeches. The participants are able to choose their favourite “film speech” from a vast pool – just like a favourite song in traditional karaoke events – and perform it in front of the audience. Each speech is accompanied by a unique karaoke-style silent background video clip and an animated rhythmic text to read from.

For Kurzfilmtage Oberhausen a set list of 51 film-related speeches were selected from a catalogue of ca. 700 speeches currently in the system. About 30 new film speeches were added especially for the Oberhausen event. The selection ranges from well known speeches given in movies to obscure manifestos about films and filmmaking.

Welcome to Speech Karaoke!

Mika Taanila
programmer of Conditional Cinema
at Kurzfilmtage 2018-2020

You can select any of the speeches listed below. The duration ranges from 30 sec to 5 min. Speeches are in English if not otherwise noted. Write down your name and the number of the speech you would like to perform on a karaoke card and hand it to the host. You will then be called during the program.

605 – HARVEY WEINSTEIN WILL NEVER BE WELCOME HERE AGAIN (2018)

by Asia Argento

Asia Argento gave an impassioned speech at the Cannes Closing Ceremony that called out now-disgraced Hollywood mogul Harvey Weinstein as well as those in the industry who have yet to face justice for their alleged actions. Argento, who was one of the first people to publicly accuse Weinstein of rape in an October 2017 expose in the New Yorker, took the stage alongside filmmaker Ava DuVernay to recount being raped by Weinstein at Cannes.



399 – BALE OUT - RANT ON THE SET OF TERMINATOR SALVATION (2012)

by Christian Bale

Christian Bale went ballistic on the set of 'Terminator Salvation' threatening to stop production and beat some serious ass. The foul-mouthed tirade was directed at director of photography Shane Hurlbut who had made the mistake of walking into Bale's eyeline during a take. Bale later apologized and said he had been 'acting like a punk'. He said he was trying to express the 'craziness' of his character John Connor, leader of the human resistance against their machine overlords, but mixed up fact and fiction when he launched his attack on Hurlbut.



172 – OSCAR ACCEPTANCE SPEECH (1998)

by Roberto Benigni

Benigni received the Oscar for “Life Is Beautiful”. Sophia Loren was the presenter. Benigni freaked out, climbed over chairs and people onto the stage and delivered an ecstatic thank you speech with thick Italian accent.



648 – CINEMA MANIFESTO (1971)

by Arthur and Corinne Cantrill

Published in the first issue of their long-running journal Cantrills Filmnotes, Australian filmmakers Arthur and Corinne Cantrill’s manifesto argues for a formal cinema that eschews from political and cultural commentary, and indeed from narrative, concentrating on the materiality of film itself. The authors have much in common in this regard with the then-emergent structural filmmakers in the United States and the United Kingdom.



451 – STAY TOGETHER! (2000)

by Russell Crowe (as Maximus Decimus)

Short motivational speech by Maximus Decimus Meridius to his fellow gladiators about the necessity of coming together, of the importance of unity. From the 2000 movie “Gladiator”.



302 – WHY SHOULD I WORK FOR THE NSA? (1997)

by Matt Damon (as Will Hunting)

Will Hunting is a 20-year-old South Boston laborer, an unrecognized genius that assaulted a police officer. As part of a deferred prosecution agreement he becomes a patient of a therapist and studies advanced mathematics with a renowned Harvard professor. In the process The NSA recognizes his talents and offers him a high paying job at the agency. In his reply, Will Hunting is smashing the last 25 years of US foreign policy in just 1 minute of this dense sermon - and declines the job offer. The speech was written by Matt Damon himself (together with co-writer Ben Affleck).



649 – PROLEGOMENA FOR ALL FUTURE CINEMA (1952)

by Guy Debord

This manifesto is Guy Debord's first published work, from the one-shot journal *lon*, dedicated to Lettriste cinema. Debord deploys the Lettriste concepts of the "chiseling and "amplific" phases of art in this manifesto, but one can see he is already moving away from Isidore Isou's brand of Lettrism as he postulates his theory of "situations" in the concluding line of the manifesto. Published slightly before the release of his first film, *Hurlements en faveur de Sade* (France, 1952), this issue of *lon* also includes the preliminary script to the film, which is quite different from the final version.



452 – FOUR QUESTIONS (1995)

by Johnny Depp (as Don Juan DeMarco)

In this short speech to his therapist Don Juan DeMarco provides the answer to the four most important questions in life. The speech is taken from the movie Don Juan DeMarco, a 1995 American romantic comedy-drama starring Johnny Depp as John Arnold DeMarco, a man who believes himself to be Don Juan, the greatest lover in the world. DeMarco undergoes psychiatric treatment with Dr. Jack Mickler, to cure him of his apparent delusion.



303 – BUY OR FUCKING DIE! (2013)

by Leonardo DiCaprio (as Wolf of Wall St.)

A speech taken from "Wolf of Wall Street". Jordan Belfort (played by Leonardo DiCaprio) tries to motivate his lame sales people to ramp up their efforts of selling worthless stocks via the phone and ultimately becoming super rich. He rants on how it is far more desirable to be a filthy rich asshole than a poor loser.



145 – GREED IS GOOD (1987)

by Michael Douglas (as Gordon Gekko)

From the movie "Wall Street: Money Never Sleeps". One of the most outspoken praises of greed: "The point is, ladies and gentleman, that greed -- for lack of a better word -- is good. Greed is right. Greed works."



650 – ON ROBERT BRESSON (1988)

by Marguerite Duras

A condensed fragment from *Au-delà des pages* (1988, directed by Guy Lopez) where Marguerite Duras is pondering about the cinema of Robert Bresson.



651 – FILMLIGA MANIFESTO (1927)

by Filmliga

The “Filmliga Manifesto” demonstrates the rise in interest in a number of film societies in Europe that decried the state of commercial cinema and called for a return to the European avant-garde traditions of the cinema. This statement was first published in Dutch in “Filmliga 1” (1927). Translated into English by Joris Ivens. Signed by Joris Ivens (Technical Advisor), Henrik Scholte (Chairman), Men’no Ter Bbaak (Secr. Treasurer), Hans Ivens (Secretary), Charlie Toorop, L. Jordan, Cees Laseur, Hans Van Meerten, Ed Pelster (Technical Advisor).



139 – MAD AS HELL (1976)

by Peter Finch (as Howard Beale)

The speech is the culmination point of the movie “Network” when the famous news anchor Howard Beale goes rogue on live TV urging his fellow citizen “... to not take it anymore!” Network is a 1976 American satirical film released by Metro-Goldwyn-Mayer about a fictional television network, Union Broadcasting System (UBS), and its struggle with poor ratings.



652 – ON JEAN-LUC GODARD (2010)

by Haskell Wexler

Two time Oscar-winning cinematographer Haskell Wexler's comment on Jean-Luc Godard. The Governors Awards ceremony was held at the Grand Ballroom at Hollywood & Highland Center on November 13, 2010.



653 – LESSONS OF DARKNESS (1999)

by Werner Herzog

In the so called Minnesota Declaration film director Werner Herzog rants against the precepts of cinéma vérité. He argues for a transcendent form of documentary that abandons the drive for objectivity and distance. First distributed at the Walker Art Center, Minneapolis, Minnesota, on 30 April 1999.



654 – THE OBSCENITY OF THE JUNGLE (1981)

by Werner Herzog

Werner Herzog gives his view on the jungle of South America during the making of his feature film Fitzcarraldo. It is safe to say the Herzog was not particularly fond of the jungle: "The birds are in misery. I don't think they sing – they just screech in pain."



383 – I WILL NEVER SPREAD MY LEGS IN THIS INDUSTRY AGAIN! (2008)

by Jenna Jameson

Jenna Jameson, one of the biggest pornstars of all times, gave a speech at the AVN Awards 2008 (porn's equal for Oscars) about retiring from the industry. "I will never ever ever spread my legs for this industry again!". After the speech she returned to do a campaign for "Fleshlight" in 2013, but has still kept her promise.



655 – CLINT EASTWOOD IS AN EXTREMELY MEDIOCRE DIRECTOR (1977)

by Pauline Kael

Pauline Kael was a film critic for The New Yorker from 1968 to 1991. She was one of the most influential American film critics of her era. Here Kael talks about Clint Eastwood in a television interview in 1977.



656 – CONFESSION TO OZU (1989) - FI 657 – CONFESSION TO OZU (1989) - EN

by Aki Kaurismäki

Finnish film director Aki Kaurismäki speaks to Ozu's portrait photograph in an empty industrial hall confessing that he had made "11 lousy movies."



658 – BLACK DAY FOR MANKIND (1969)

by Kenneth Anger

The statement by US underground filmmaker Kenneth Anger is inspired by the writings of English occultist Aleister Crowley (1875-1947). Anger emphasizes the "magickal" and ecstatic aspects of cinema. Originally published in "Lucifer: A Kenneth Anger Kompendium" by Tony Rayns.



659 – I DON'T LIKE MYSELF VERY MUCH (ca. 1991)

by Krzysztof Kieslowski

The Polish director Kieslowski revolves around his two main questions: who are you and what do you want? From Kieślowski's Dialogue, an extra track on the dvd of "La Double Vie de Veronique".



660 – ON CENSORSHIP (ca. 1991)

by Krzysztof Kieslowski

Kieslowski talks about state censorship during the time of communism in Poland when reminiscing on his first feature film The Scar (1976).



661 – 8 MM FILM MANIFESTO (1964)

by George Kuchar

George Kuchar presented this manifesto at a symposium entitled "8 mm: Avant-Garde of The Future!?" in New York City's Eventorium, 11 December 1964. It is one of the first statements about the importance of small gauge film in the US underground film movement.



662 – DAVID LYNCH GETS ANGRY ON THE SET OF TWIN PEAKS 3 (2018)

by David Lynch

While smoking multiple packs of cigarettes Lynch argues with and subsequently curses at his producers over time constraints on the set of Twin Peaks: The Return.



663 – ANTI 100 YEARS OF CINEMA MANIFESTO (1996)

by Jonas Mekas

Speech given by Jonas Mekas at the American Center in Paris on 11 February 1996. Pioneering underground archivist/filmmaker/activist Mekas talks passionately for the poetic beauty in intimate no-budget filmmaking.



194 – A DIRE WARNING FOR AMERICA (2012)

by Chuck & Gena Norris

Chuck Norris and his wife Gena are very concerned about America. They try to convince people to stop Presidents Obamas straightforward path towards Socialism and to cast their vote for a greater (and more conservative) America.

A speech for two people.



305 – FUCK YOU MONOLOGUE (2002)

by Edward Norton (as Montgomery Brogan)

New York drug dealer Montgomery Brogan reevaluates his life in the 24 remaining hours before facing a seven-year jail term. He expresses his love-hate relationship towards New York City in no-nonsense terms. Fuck me? Fuck you, fuck this whole city and everyone in it...



142 – WHEN THE SHIT HITS THE FAN (1992)

by Al Pacino (as Lieutenant Slade)

One of the great movie speech performances by Al Pacino from the movie "Scent of a woman". "...When the shit hits the fans, some guys run and some guys stay..."



664 – DECLARATION OF THE GROUP OF THIRTY (1953)

by Painlevé, Resnais, Cousteau & co

Manifesto by a group of over 40 French filmmakers in Paris on 20 December 1953. The Group of Thirty – actually over 40 filmmakers – was worried about the status of the short film format in French cinema of the time, especially within documentary tradition. The manifest argues that short film is the research lab of the future cinema. Signed by Jean Painlevé, Georges Franju, Alain Resnais, Jacques-Yves Cousteau, Alexandre Astruc, Jean Mitry and 38 other filmmakers.



665 – MANIFESTO (1973)

by Palestinian Cinema Group

After the Six Day War in 1967, pro-Palestinian cinema aimed to increase as both an education and propaganda. The Palestinian Cinema Group was passionately looking for new ways for radical Arab cinema, meaning films by the people, for the people. This statement was first published in French as "Manifeste des cinéastes palestiniens" in French film magazine Ecran.



146 – NATHANS ROOFTOP SPEECH (2009)

by Adrian Pasdar (as Nathan Petrelli)

From the TV-Series "Misfits". The ultimate battle cry for a wasted youth. "...We're young. We're supposed to drink too much. We're supposed to have bad attitudes and shag each other's brains out."



174 – OSCAR ACCEPTANCE SPEECH (2009)

by Sean Penn

Penn's memorable Oscar speech starts with the words: "You commie-homoloving sons of guns!" In his speech Penn demands equal rights for everybody including same gender relationships.



667 – BAREFOOT FILM MAKING MANIFESTO (2009)

by Sally Potter

Celebrated film director Sally Potter wrote this manifesto on her own website during the making of her feature film *Rage* in 2009. It's a practical checklist for any independent artist. This manifesto can also be delivered as a duetto of two speakers.



544 – THE PUZZY POWER MANIFESTO (2009)

by Puzzy Power

The leader and producer of the Danish film company Puzzy Power developed the "Statement on Women and Sensuality", later called The Puzzy Power Manifesto together with sexologist Gerd Winther, editor Lili Henriksen, porn model and journalist Christina Lohse, line-producer Vibeke Windeløv and production assistant Mette Nelund. The manifesto was shaped as a guide for the production of erotic films for women.



666 – MY COUNCIL IS OF GOD (1957)

by Jean Seberg (as Joan of Arc)

Actress Jean Seberg in Otto Preminger's film Saint Joan (1957). This was the film debut of Seberg, who won a talent search conducted by Preminger that reportedly tested more than 18,000 young women for the role.



668 – THE WET DREAM FILM FESTIVAL MANIFESTO (1970)

by S.E.L.F.

A manifesto released at the first Wet Dream Film Festival in Amsterdam in November 1970. "S.E.L.F." stood for Sexual Egalitarianism and Libertarian Fraternity and featured a group of writers and curators interested in sexual freedom. The group worked as judges at the festival, which screened porn films. Members included second-wave feminist movement theorist Germaine Greer and Al Goldstein, the publisher of the weekly tabloid "Screw."



669 – OBERHAUSEN MANIFESTO (1962) - EN 539 – OBERHAUSEN MANIFESTO (1962) - DE

by Haro Senft and others

The Oberhausen Manifesto was written by 26 young German filmmakers at the Film Festival Oberhausen 1962. It was a call to arms to establish a new German feature film. The manifesto was associated with the motto "Papas Kino ist tot" (Papa's cinema is dead). The signatories to the manifesto are seen as forerunners of the New German Cinema that began later in the decade.



173 – MARLON BRANDO OSCAR REJECTION (1972)

by Sacheen Littlefeather

Marlon Brando was absent when he was supposed to receive his first Oscar. He instead sent Sacheen Littlefeather (aka Marie Cruz) to give a speech on his behalf. With this act he wanted to protest the treatment of Native Indians in the film industry. When Ms. Littlefeather approached the podium, she refused to take the Oscar statuette being offered to her by presenter Roger Moore.



308 – OPENING ADDRESS TO THE TROOPS (1970)

by George C. Scott (as Scott Patton)

A larger-than-life, egotistical, much-decorated Gen. George S. Patton, Jr. (played by George C. Scott) is featured in the opening scene before the backdrop of a huge American flag. The film begins with a classic, six-minute monologue to the troops of the US 3rd Army about Americans and their fighting spirit. The screenwriters took excerpts from many of Patton's actual speeches, edited them, and created this enduring scene.



680 – FULL FRONTAL MANIFESTO (2001)

by Steven Soderbergh

Inspired by the Dogme 95 Manifesto Soderbergh crafts a manifesto for actors. It is a list of points actors should consider before accepting a role in his films.



670 – POOR CINEMA MANIFESTO (2004)

by Humberto Solas

Founded by filmmaker Humberto Solás (1941-2008), the “Cine Pobre” Festival championed films made for less than \$300,000. The manifesto provides a link back to the radical Latin American models of filmmaking that emerged in the 1960s. This manifesto also proclaims the intrinsic value of the changes in production and access brought on by the advent of digital technology.



671 – FOR THE SELF-EXPRESSION OF THE ARAB WOMAN (1978)

by Heiny Srour, Salma Baccar & Magda Wasset

This compact statement was published in CinémArabe’s issue 10-11 in August 1978. It asked for support and funds for women filmmakers in the face of rampant patriarchal systems of representation in Arab cinema. Srour is a Lebanese film director – the first Arab woman to have a film at Cannes’ Official Selection – Baccard is a Tunisian filmmaker with a political career and Wassef is an Egyptian film historian, the current President of The Cairo International Film Festival.



672 – MANNHEIM DECLARATION (1965)

by Josef von Sternberg and others

The Mannheim Declaration was a reaction against the new conservative Film Funding Law in West Germany. It was signed by von Sternberg, Kluge, Heidebüchel, Keller, Vaillant, Pötgens, Götz, Talmon-Gros, Reitz, Strobel, Kückelmann, Lentz, Tichawsky and Ladiges.



673 – UNTITLED [OBERHAUSEN 1965]

by Jean-Marie Straub and others

The second – untitled – Oberhausen Manifesto was released three years after the first one as a pamphlet during the festival. It was motivated by the dominance of escapist fiction film over social realism. Declaration signed by Jean-Marie Straub, Rodolf Thome, Dirk Alverman, Klaus Lemke, Peter Nestler, Reinald Schnell, Dieter Süverkrüp, Kurt Ulrich and Max Zihlmann.



674 – A MESSAGE TO YOUNG PEOPLE (1979)

by Andrei Tarkovsky

Russian film director Andrei Tarkovsky is asked what advice he would give to young people. He then starts speaking about the need for solitude and quietness when growing up. Beautiful horses run by eventually.



530 – DOGME 95 MANIFESTO - VOW OF CHASTITY (1995)

by Lars von Trier & Thomas Vinterberg

The "Vow of Chastity" declared a counter-movement to the ever increasing bombast of Hollywood productions. It gave strict guidelines on what is allowed and what is forbidden in film-making. Best known Dogme-films are for example Lars von Triers "Idiots", Thomas Vinterbergs "Festen" and "Julien Donkey Boy" by Harmony Korine. Von Trier broke his own vow of chastity later on.



675 – HAND-MADE FILMS MANIFESTO (1982)

by UBU Films

Filmmaker and writer Albie Thoms's "Hand-Made Films Manifesto" is exemplary of the early DIY ethos, a forerunner of the artisanal films and process cinema movements. In this manifesto he outlines the centrality of the materiality of film to the experimental filmmaking process. Thoms (1941-2012) was the Founder of the Australian experimental film collective Ubu films, for which this manifesto is written, and the Sydney Filmmakers Cooperative.



676 – THE FILM CURATOR OF THE FUTURE (2010)

by Paolo Cherci Usai

Film archivist Paolo Cherci Usai's speech at the Ernest Lindgren Memorial Lecture at South Bank, London, challenges conservative issues of film archiving, arguing that pragmatic approach to archiving must develop in the future.



677 – ON HAPPINESS (ca. 2017)

by Agnès Varda

The Belgian-born French film director Agnès Varda talks about the simple pleasures of life. Varda was central to the development of the French New Wave film movement of the 1950s and 1960s. She used location shooting and worked with non-professional actors, both uncommon in the 1950's. Speech taken from Agnès Varda Collection Blu-ray Box.



678 – COMMUNIQUE (1982)

by Wimmin's Fire Brigade

The "Wimmin's Fire Brigade" emerged in Vancouver, British Columbia, as an offshoot of the so-called Squamish Five, an anarchist, urban guerrilla group that went by the name Direct Action and undertook a series of bombings. The "Wimmin's Fire Brigade" emerged in order to attack a chain of stores called Red Hot Video, which rented porn videos, many of which women's groups considered exploitative; the stores were also accused of distributing "snuff" films. The group destroyed one store with firebombs and partially burned down another. These attacks greatly destabilized the chain, leaving only one outlet, which finally closed in Victoria, BC, in 2012.



679 – THE AGE OF AMATEUR CINEMA WILL RETURN (2010)

by Jia Zhangke

Jia Zhangke is a Chinese film director and screenwriter. His early films were made outside of China's state-run film bureaucracy and therefore are considered "underground" films. Beginning in 2004, Jia's status in his own country rose when he was allowed to direct his fourth feature film, *The World* with state approval. Jia's films have received critical praise and have been recognized internationally, notably winning the Venice Film Festival's Golden Lion Award for Best Film for *Still Life* in 2006.



THANKS

The speeches presented in this booklet come from various analogue and digital sources from printed matters to YouTube. Scott McKenzie's book "Film Manifestos and Global Cinema Culture: A Critical Anthology" (University of California Press, 2014) has been an invaluable source of inspiration for "Film Speeches". Thank you!

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