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You, The Living (Du Levande)

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The camera rarely moves throughout the film except for some tracking shots, and all scenes are filmed in single takes. Andersson gets us to view the action differently by creating depth within the shot - instead of the action happening in the middle, where you'd expect, characters interact behind a window in the background, for example. The Monty Python technique of linking sketches together to create a surreal effect is employed also: we watch a character sitting in a bleak apartment playing a tuba in time to the film score, then the camera moves downstairs to show the musician's neighbour climbing up on to a chair to bang furiously on the ceiling at the noise. All of a sudden we're in a building across the road where a married couple are having a pointless conversation and we can still see both the musician and his neighbour through their windows. It's all very meticulously planned, and the amount of scene switches and lack of story is bearable and becomes enjoyable because the whole thing is held together by its themes and these sorts of techniques.

Sometimes things in life are so bad they're funny, and Andersson exploits this to show there really is grandeur in simply clinging on to life. The phrase "Tomorrow is another day" is repeated in various scenes in the film - it couldn't be more apt.

Facts about *You, The Living (Du Levande)*

- Shooting for *You, The Living* started in 2003 and stopped twice because of problems with funding.
- All but one of the scenes were filmed in specially constructed sets - original plans set the shooting schedule at three years to allow time to build them.

Review by *Laura Kidd*

Laura saw this film courtesy of The Ritzy, Brixton.

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