

Swedish filmmaker Måns Månsson is an admirer of the classic 1960s American Cinéma Vérité approach to filmmaking. "You don't really see any new films made in this style, at least not in the orthodox way, without interviews, re-enactments, voice-overs or archival footage and definitely not on film," he remarks. "To me, Cinéma Vérité isn't only the most powerful non-fiction form, but it also has the most visual potential. The drama you can capture with observational cinema is unrivalled and seeing Vérité footage put together in a character-driven narrative is a rare blessing."

Legendary Swedish sports commentator Lasse Kinch was Månsson's focus for his exploration of the roots of observational cinema. "I grew up with this man and felt I knew him inside out, even though I'd never met him before I made **Kinchen (The Kinch)**." Månsson shadowed the sports commentator during ten intense days at the 68th Ice Hockey World Championships in Ostrava, a period coinciding with the Czech Republic's entry into

language is so strong because we see the slick, colourful world of commercial sports coverage in harsh black and white; it's such a huge contrast". Månsson admits he was wary when he first heard about Kodak Tri-X Black & White Reversal Film 7266. "I wasn't sure if I would get what I had come to expect of Eastman Tri-X Black & White Reversal Film 7278 but, after a couple of tests, I knew I could trust this new stock. 7266 has such amazing contrast; even shooting in a boring office with bland fluorescents, you get an unbelievably dramatic image. It's the most beautiful stock around; the blacks and the contrast are unbelievable. And to think Kodak has actually bothered to revitalise it is mind blowing."

Andec Filmtechnik laboratory in Berlin processed the film. "We showed up with 100 400ft rolls; they hadn't seen that much black-and-white reversal stock for 20 years! We took it all the way through the digital intermediate process, with exceptional results. After supervising an HD telecine on the finished cut, we blew it up to 35mm and took care to print it on black-and-white stock. Interestingly," notes Månsson "the standard number of cuts for a half hour film is 300 to 400, but **Kinchen** only had 63. You need patience to wait for the magic moments to occur in Cinéma Vérité."

"Making **Kinchen** has been a huge influence in my life," admits Sesigürgil. "I'm a technical control

Clinching Kinchen

Documentary that uses black-and-white to portray the slick, colourful world of commercial sports coverage



Above Left: (L to R) Lasse Kinch & Jonas Bergqvist

Above Right: (L to R) Viktor Ekrt, Måns Månsson, Jáchym Dusbaba & Ahmet

the European Union. He invited his close friend, Brooklyn-based Cinematographer Ahmet Sesigürgil, to join him. "Ahmet roamed around the arena, filming the television crew and the crowd, capturing key moments. It was wonderful to be working with a cinematographer experienced in the realm of fiction films who was also a once-feared member of the Turkish national ice hockey squad," comments Månsson.

"He's a perfection-driven guy and you can see from the footage that he cherished every moment of the Championships."

Månsson and Sesigürgil handheld Aaton XTR Prods throughout, using 12mm Zeiss high-speed primes to cope with the dark environment and for "the presence they convey. You really feel as if you are right there next to the people in the arena," remarks Månsson. His decision to shoot in black-and-white was "not merely in homage to the pioneers of the genre. **Kinchen's** visual



PHOTO BY: GYURI LAZLO

freak in my fiction films but, working with Måns, I had to sense where the story was coming from and go after it, with seconds to set everything up and pull my own focus. With observational photography you depend a lot on your own instincts; you see and smell the dramatic moments and let them happen right in

"With observational photography you depend a lot on your own instincts; you see and smell the dramatic moments and let them happen right in front of the lens."

front of the lens. You strive for beautiful photography and the satisfaction you get is quite distinct from a good take."

Kinchen has been screened at the Stockholm International Film

Festival, the Gothenburg Film Festival and, uniquely for a short documentary film, in Swedish cinemas. It will be aired on Swedish national television during the May 2005 Ice Hockey Championships and will hit the international festival circuit this summer. ■