



School of Life

Filmmuseum Potsdam 15.–19. Mai 2006

Pädagogisches Dossier

Antonio's Breakfast

UK 2005

Director: Daniel Mulloy, Producer: Amber Templemore-Finlayson

Running Time: 15 Minutes 58 Seconds

Won „UK Film Council Completion Award“ at the Edinburgh International Film Festival 2005.

Won BAFTA Film Award for „Best Short“ in 2006.

„Mulloy's films are about people, their power hidden in the details ... He will arrest you with breathtaking intensity, when you least expect it.“

SYNOPSIS

Unable to dress, eat, move or breath on his own Antonio's Father depends on him for everything. Friends gone and late for school Antonio is trapped fourteen floors from the ground. Desperate to escape he won't let himself to leave.

INHALTSANGABE (deutsch)

Der Film Antonio's Breakfast von Daniel Mulloy zeigt einen kurzen Ausschnitt aus dem Alltag eines Teenagers, der morgens vor der Schule seinen schwer kranken Vater versorgt und dabei Besuch von seinen Freunden bekommt.

Während Antonio seinen Vater wäscht, anzieht und ihm Frühstück macht, kommen seine Freunde bei ihm vorbei, um ihn für die Schule abzuholen. Antonio ist hin- und hergerissen zwischen der Rolle des verantwortungsbewussten Pflegers und des herumalbernden coolen Jugendlichen. Die Gegensätzlichkeit seiner zwei Welten wird besonders deutlich, als ihm die volle Urinflasche des Vaters vor den Augen einer seiner Freunde herunterfällt, der mit einer Mischung aus Hilfsbereitschaft und Ablehnung reagiert. Als Antonio dem häuslichen Pflichtprogramm schließlich entkommen und auf dem Weg zur Schule ist, kehrt er noch einmal um, weil er spürt, dass sein Vater in Lebensgefahr schwebt.

THEMEN

Krankheit, Tod, Verantwortung, Erwachsenwerden, Familie, Loyalität

Antonio's Breakfast zeigt auf eindrucksvolle Weise, wie ein Jugendlicher, der schon früh Verantwortung für seinen kranken Vater übernehmen muss, nicht nur bloß seine Pflicht erfüllt, sondern lernt, täglich mit Krankheit und Tod umzugehen. Einerseits übernimmt er dabei die Vater- und Mutterrolle, andererseits ist er selbst noch ein Kind und hat seinen Platz im Leben noch nicht gefunden.

STILISTISCHE MITTEL

Die Handlung des Films spielt während der Morgendämmerung, einer Zeit des Übergangs zwischen Nacht und Tag, die sich auch in den filmischen Mitteln widerspiegelt, denn die ganze Szenerie ist von einer somnambulen Stimmung durchzogen, die diesen Übergang sicht- und spürbar macht. Diese Stimmung lässt sich auch auf die Person Antonios übertragen, der sich ebenfalls in einem Zwischenstadium befindet – am Übergang zwischen Kindheit und Erwachsenenwelt.

Parallel zur „Story“ wird in Antonio's Breakfast noch etwas anderes verhandelt, denn der Film spielt mit den Zuschauererwartungen, die wiederum durch filmische Klischees geprägt sind. Indem er diese zitiert und gleichzeitig verändert, entlarvt er sie als Klischees und macht den Blick frei auf eine andere Wirklichkeit, eine andere „Wahrheit“.

Ein Beispiel dafür ist, wie das Setting (arme urbane Wohngegend), das Aussehen (schwarze Hautfarbe, Kapuzenpullis) und die

Sprache der Jugendlichen (Slang) sie zunächst als Mitglieder einer Gang von Troublemakern zu codieren scheinen, um sie dann als eine Gruppe harmloser Jungs zu zeigen, die Antonio besuchen, sich mit seinem kranken Vater unterhalten und sich danach auf den Weg in die Schule machen.

EXTENDED SYNOPSIS

While Antonio is going through his morning routine of washing, dressing and feeding his sick father his friends are stopping by on their way to school. Taking care of his father he has to act like a grown-up but at the same time he is still a kid, longing to be liked and respected by his friends. The two worlds clash when Antonio drops his father's urinal right in front of one his friends who reacts in a supportive yet very reserved way. When Antonio finally is on his way to school he suddenly changes his mind and runs back to his father who had just nearly died because of a power failure.

CAST

Dominique Kavaan

George Irvine

Derrion Adams

Kurt Burgess

Romell Holness

Only when the full cast had been chosen Mulloy found that Dominique's life did in fact mirror that of Antonio's. Dominique, like his character Antonio, is used to caring for a parent with ill health and therefore torn between loyalties to family and friends and this, he thinks, is part of the reason the role came so naturally to him.

PRODUCTION NOTES

The idea for the film was borne from director Daniel Mulloy's fragmented memories of his childhood, which give an insight into the morning of a young man torn between responsibilities.

The young actors were casted in various schools around Brixton, in South London, the area where Mulloy grew up himself. They chose the students who showed the most independence and personality and but whom the schools would often advise them against. At first, rehearsals were problematic because only a few members of the cast would show up but as time passed a bond was built.

With three months of rehearsals behind them and having practised at being crew themselves the cast's now sophisticated understanding of the shooting process had fully prepared them for what a long days filming would demand. As there was only enough film stock to shoot everything with a single take it was of the utmost importance that this groundwork had been put in place. Because of the limited budget of £3,000 (\$4,500) the film was truly a community project with the cast and crew's aunts, uncles and friends joining in.

DIALOGUE LIST

Antonio: O.K I've got it, don't worry. This switch ain't (is not) flicking.

Radio: To sign out. Enjoy the spitting segments from Antics himself the main man. 110 FM on the dial. Hold tight all ...

Remel: Why you blanking man like that man?

Derrion: Shut up (quiet)

Remel: I asked you to spit a bar

Daniel: I can't be bothered man.

Derrion: It's not working man all the screws have popped out and everything.

Daniel: (Pressing the buttons) none of them are making noise man there's something wrong with it. The screws are all coming out and shit. (turns) Whose? Have you got money on you?

Derrion: I ain't got no frigging pounds on me.

Daniel: You've got BO (body odour) that's what you've got, you got BO.

Daniel: (Off screen) Have you got any credit? I'm just going to quickly call him, tell him to let us in.

Kirt: (Off screen) You're a serious joker still.

Remel: (Off screen) Shut up.

Daniel: This ain't even working man and it took my money as well and it's cold as well I want to go inside man.

Remel: Let me try man.

Daniel: What do you mean try I've just ...

Kirt: Oh try year after the man brother just ... You're putting a pound in that after the man, brother just say it ain't working?

Old woman comes out

Daniel: Do you want me to take that to the bin. (old woman hands him the bag) I'll take it, its alright it's alright.

Remel: It tool my dinner money.

Derrion: (off screen as Daniel walks to the door) Oh he's loving the cold man look at him.

Remel: he looks vexed brethren.

Daniel: Let me in man.

Remel: (laughter)

Radio (music)

Remel: (Running up stairs) Come on.

Daniel: Bet this brothers going to ...

Remel: No that's too hard man.

Kirt: (hitting door) Oh shut up man.

Remel: Hey hold your call.

Father: (Quietly) Relax, (breath) they'll still be there.

Daniel: What goes on blood?

Antonio: What go on?

Daniel: you safe? Did you do that thing in the studio?

Antonio: What?

Daniel: The thing.

Antonio: No, no.

Daniel: (off screen) You didn't do that?

Derrion: Get in there man strait away.

Antonio: Cool man cool. (Last boy enters) You safe?

Daniel: (to father) You alright, cool?

Derrion: Hello.

Remel: I want a juice.

Daniel: Oh I'm tired. Where's the erm ... DVD? You have got it, how did you know what I was going to say then?

Derrion: No I know you were going to ask me for that because I know that you lent it to Junior isn't it.

Daniel: Shall I move this. My back is hurting man, I swear I did something to my back. This should have been done already.

Remel: Hey blood he's listening to garage.

Daniel: Don't be silly man, he's listening to classical.

Derrion: What is it? Mozart? Tazfeld?

Father: Try again.

Derrion: Brahms?

Daniel: I'm sure that your dad's listening to the music that's the theme tune to that film. I can't even remember what it's called.

Daniel: (Rapping) I'm going to star like bucks and I'm going to get bucks like guns not caring for standard bars as you waist the air in your lungs. Go home, right new bars, for them bars should be behind bars. Get attacked by long black bars ...

Derrion: Isn't it a little early for these depressing lyrics?

Daniel: (cont.) ... and we're jumping out of those long black cars. I'll be the R. I. D fair me like ST (Sexually Transmitted) Diseases. I'll invade like HIV, know you don't want to get left in pieces. (Antonio closes the door) Your weapons are irrelevant...

(Daniel's rapping quiet off screen)

Remel: (Off screen) You need to shape up as well init.

Daniel: (Off screen) You're going to get in the most trouble init.

Derrion: (Off screen) Why?

Kirt: (Off screen) Because you ain't got trousers, you ain't got no tie, you ain't got no blazer, there going to send your ass home.

Derrion: Mr Cooks going to send you home like wow.

Daniel: Ahh nah shit, your alright shit, you ain't (haven't) got shoes either. (Daniel leans down and points at Kirt's feet) No what happened with your knuckles blood for real?

Derrion: I banged them.

Antonio: (Laughing)

Remel: What did you do to them? You need to tie your laces.

Antonio: Suede!

Remel: Suede I, he's trying to leg it still (get out of it).

Daniel: (Off screen) It looks like little pepper beans.

Antonio: He can't take it for real.

Remel: He's crazy man, always getting into fights man. Stop banging people.

Derrion: My knuckles are made for war. I'll knock you out blood.

Antonio: You what?

Daniel: We got to go man, if we don't leave now we're going to be late man.

Antonio: Yeah your luck man, your lucky.

Daniel: You coming?

Antonio: No.

Daniel: You waiting? She is always late brother.

Derrion: (Off screen) Who's that the nurse?

Antonio: Yeah, we're going to call the agency later.

Derrion: Who do you talk about, the nurse?

Remel: Nurse, what you talking about Nurse, you know that's my nurse.

Daniel: (Touch fist) Easy cousin.

Antonio: Safe man. I don't want to touch them knuckles.

Remel: (walking out) Man can't believe what man said, man talk about lay your dad out you know (laugh). You just don't know when to stop.

Antonio: Might as well just jam isn't it (stay here)

Father: I want you to go, (breath) I mean it.

Father: Antonio.

Father: Look what Louise has done.

Antonio: Huh.

Antonio: Later dad, bye.

Antonio: (Runs out) Don't forget to make him lunch!

Radio.