

28TH LONDON FILM FESTIVAL



NATIONAL FILM THEATRE

15 NOV - 2 DEC 1984

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28TH LONDON FILM FESTIVAL

Welcome to the 28th London Film Festival. It is customary on these occasions to say that it is bigger and better than ever before. This time, however, it is not bigger – and we'll leave it to you to decide whether it is better. It may *look* bigger, since as Director for 1984, I have spread out the event into eight different venues. I have done this with a purpose. And that is to persuade Londoners that this really is their Festival, and not just a bonanza for National Film Theatre members. Our headquarters still remains the National Film Theatre, and members do still get priority booking. But the general public can no longer feel in any way left out. It is their Festival, not just ours.

As to the programme itself, there's another canard I'd like to dispense with. That is that the LFF is the 'festival of festivals', which relies only on films shown at other festivals round the world. That is no longer true. Of course, most of our movies come from Berlin, Cannes, Venice, etc. But a larger number than ever are our own choices, which other festivals may well pick up. We do have original thoughts of our own! I would like, in short, to think of the 28th LFF chiefly as a celebration of cinema in all its forms, from the frankly commercial to the overtly experimental. I think that's a just summation of the programme, and the only proviso has been that each film is good of its kind. We can no longer afford, and not just for financial reasons, to think of 'Festival films' and 'others'. The cinema, which in my view is by no means dead yet, is too broad a church for that old-fashioned conception.

Finally, before telling you what we're particularly pleased to be showing this year, I must acknowledge the help I have received as Director from my fellow critics, here and abroad, and from a great many writers on film and enthusiasts who do not have regular columns. I have had a completely free hand in choosing the programme but without this help it would have been considerably more difficult. It goes without saying that the staff at the NFT itself have nobly put up with me, often beyond the call of duty.

As usual, there are a lot of famous names on the programme – Ingmar Bergman, Francesco Rosi, Louis Malle, Jacques Rivette, Bertrand Tavernier, Andrzej Wajda, Miklós Jancsó and Robert Altman to name but a few. That we are very pleased about. But I am particularly proud of our Third World section this year, which is the biggest ever, and even more

delighted that Latin America plays so large a part in it. This is a rare chance for Londoners to see such films, and I think they will be surprised at their quality. Though since the list includes such names as Nelson Pereira dos Santos and Tomás Gutiérrez Alea from Latin America, and Mrinal Sen, Lino Brocka and Allen Fong from Asia, there shouldn't really be much surprise at all. More importantly, it also includes the names of substantial talents we know less well and ought to know better, like Yoshimitsu Morita of Japan, Slamet Rahardjo of Indonesia, Lee Doo-Yong of South Korea and Nirad Mohapatra from India.

Another section that is very strong is the American independents, with new films from John Sayles, Aaron Lipstadt, Rob Nilsson, Charles Burnett and many others. The British section, for which we have special responsibilities, also looks like proving that the present revival, in the teeth of considerable odds, is being maintained.

I must also say a word about Edgar Reitz's 15-hour, 40-minute *Heimat* (*Homeland*), which we will be showing in five parts over two weekends as a major highlight of the Festival. This, I can assure you, is a fabulous film which should not on any account be missed, despite its length. And I say that as a critic who generally complains that most contemporary films are too long rather than too short.

As to the old movies on view, we have once again to thank Thames Television for mounting, with full orchestra, another epic of the past – Douglas Fairbanks Sr's *The Thief of Bagdad*. This will be a wonderful event, as I hope will be the National Film Archive re-screening of William Cayton and Jim Jacobs' *Jack Johnson*, with its Miles Davis score, and the presentation of Giorgio Moroder's rock version of Fritz Lang's superb *Metropolis*.

The programme is packed, but then it does include almost everything – a special Children's Festival generously sponsored by Capital Radio, rock videos collected by Mick Brown, late night shows organised by Derek Jarman, Super-8 and Tape-Slide programmes at the London Film-Makers Co-op. If you can't find something you like, there's got to be something wrong with you. If you like everything, please accept my amazed compliments. As Director, I can't quite believe the 1984 Festival is a reality. But here we are, and happy hunting ... –Derek Malcolm.

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LFF FESTIVAL



British Cinema

Alongside such familiar names to LFF audiences as Mike Leigh, Jerzy Skolimowski, Les Blair, James Scott and Gavin Millar, this year's British films include a number of outstanding works by new directors. They range from Ahmed Jamal's independently-produced film about British Asian life, *Majdhar*, to the off-beat comedy of Barbara Rennie's *Sacred Hearts* and Malcolm Mowbray's *A Private Function* and, most spectacularly of all, Roland Joffé's *The Killing Fields*. The burgeoning Welsh-language cinema is represented by two contrasting features, . . . *And Pigs Might Fly* and *The Happy Alcoholic*, and the names of tomorrow's film-makers can be found amongst the short films scattered throughout the Festival programme. All in all, it's a selection which demonstrates the multiplicity of voices to be heard in Britain in 1984 (Orwell notwithstanding), and offers an exciting preview of some of the films that will go to make 1985 the Year of British Film.—Clive Hodgson.

Children's Films, Sponsored by Capital Radio

This year, the LFF is pleased to present a programme of five films especially for children and their families. This is in association with Capital Radio, whose generous sponsorship has made the event possible. We are also pleased that four of the five films are British — *The Young Visitors* (Channel Four), *Dark Enemy* (Children's Film Unit), *Breakout* and *Haunters of the Deep*, (Children's Film and Television Foundation). The fifth is *A Christmas Story*, from America.

Guide to Programme Venues

Booking for all venues through NFT box office only, unless otherwise indicated.

National Film Theatre, South Bank: This remains the LFF's natural headquarters with a full programme in both NFT1 and NFT2 and many directors attending. Guardian Lectures with Louis Malle and Douglas Fairbanks Jr will also take place here, as will the opening and closing night parties, sponsored by the Stigwood Organisation and Thames Television respectively. The British Critics' Circle Awards and a number of other events are at this venue.

The Lumiere, St Martin's Lane: Four film programmes on each Sunday of the Festival, starting with Capital Radio's Children's Films in the morning. As an extra, a special late night programme organised by Derek Jarman, repeated once, on November 23 and 24.

The ICA Cinema, The Mall: A special week, from Friday 16 to Thursday 22, of Latin-American and American independent films, with seminars, discussions and directors in attendance where possible. Three or four films each day.

The Premiere, Shaftesbury Avenue (formerly the Columbia): Cannon Films have generously allowed us the premiere of *Maria's Lovers* on Thursday, November 22. Many thanks for a splendid gesture towards the Festival.

Odeon, Leicester Square: Three Sunday morning shows, as at previous festivals.

Queen Elizabeth Hall, South Bank: Two film programmes on each of two Saturday evenings.

Dominion, Tottenham Court Rd: Specially mounted Thames Television show in the Thames Silents series — this year Douglas Fairbanks Sr's *The Thief of Bagdad*, with a new score conducted with full orchestra by Carl Davis. Booking from Dominion. Limited tickets from NFT on personal application only.

London Film Makers Co-op, 42 Gloucester Ave, London NW1: Two special shows on Wednesday November 21 and Wednesday November 28 — the first of Super-8 films, the second of Tape-Slide works. This venue is **not** booked through the NFT but through the LFMC itself (tel: 01-586 4806).

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USA 1984

Gremlins

2.30 NFT 1

Director: Joe Dante

Production Company: Amblin Entertainment

Producer: Michael Finnell

Executive Producers: Steven Spielberg, Frank Marshall, Kathleen Kennedy

Screenplay: Chris Columbus

Photography (Colour): John Hora

Editor: Tina Hirsch

Art Director: James H Spencer

Gremlins by: Chris Walas

Music: Jerry Goldsmith

British Distributor: Columbia/EMI/Warner

Export Agent: Warner Bros, 135 Wardour St, London W1V 4AP

Leading Players: Zach Galligan, Hoyt Axton, Frances Lee McCain,

Phoebe Cates, Polly Holliday

Running Time: 111 mins

Festival: Deauville

'Joe Dante's movies just tickle me, and there's more pure pleasure in his new one than in anything else out there at the moment. Dante mixes elements from dozens of his favourite old American films (chiefly Capra's *It's a Wonderful Life* and Siegel's *Invasion of the Body Snatchers*) and serves up a gleeful stew of comic

horror-fantasy that keeps making unexpected swerves ... The basic storyline is simplicity itself. The nice gremlin, Gizmo, comes into the picture as a Christmas gift, a cooing furry pet – but with dire warnings attached that are introduced only to be disastrously overlooked. In due course, the nasty gremlins appear and multiply (sexlessly, of course) and threaten to engulf an entire hamlet. Eventually only Gizmo, his master Billy and Billy's girlfriend stand between the town and ... what? Death by japery?' – *David Chute, Film Comment*.

'Throughout, Dante has us on with a devilishness equal to that of the creatures he and designer Chris Walas create. He allows us to perceive both the transformation of the gremlins and our own view of the proceedings. He plays upon our sympathies and laughs at the variations of response the horror film can elicit. This is nowhere better illustrated than in one of the film's great set-pieces where the little devils take over a cinema and, after literally chewing up the film, manage to project for themselves a reel of *Snow White* – which they find hilarious, carrying on in the auditorium like a pack of crazed football fans.' – *Robert Phillip Kolker, Stills*.

1981-1986



DENMARK 1983

Beauty and the Beast

Skønheden og udyret

11.00 am 6.00 NFT2

Director: Nils Malmros

Production Company: Per Holst Filmproduktion/The Danish Film Institute

Producer: Per Holst

Screenplay: Nils Malmros

Photography (Eastman Colour): Jan Weincke, Søren Berthelin

Editor: Birger Møller-Jensen

Art Director: Peter Højmark

Music: Henry Purcell, Gunner Møller Pedersen

Export Agent: Kaerne Film, Livjaergsgade 17, DK - 2100 Copenhagen

Leading Players: Line Arlien Søbørg, Jesper Klein, Carsten Jørgensen, Eva Schjoldager, Brian Theibel

Running Time: 90 mins

Festivals: Berlin, Los Angeles, Melbourne, Montreal

No, not another version of the Cocteau fable but a sensitively handled family story about a father, immensely proud of his 16-year-old daughter, who feels she has undermined their mutual trust by attaching herself to a rather louche photographer. At the same time, he becomes conscious of his own intense feelings for her ... Malmros (best known here for *The Tree of Knowledge*) manages the difficult task of presenting this situation in terms of adult drama and not cliché, shading the central relationship with a myriad of little incidents which reveal the characters' secret thoughts (the father's fear of losing his youth, the daughter's awareness of her growing sexuality), leavening it with quiet, snide humour. It is also a most elegant piece of film-making, with the camera paying attention to every nuance and making the father's house an equal protagonist, as we watch the characters move from room to room with the sound of Purcell floating ecstatically in the air. —*John Gillett.*



FRANCE 1984

L'Amour par terre

11.00 am 8.45 NFT1

Director: Jacques Rivette

Production Company: La Cecilia

Producer: Martine Marignac

Screenplay: Jacques Rivette, Pascal Bonitzer, Marilu Parolini, Suzanne Schiffman

Photography (Colour): William Lubtschansky

Editor: Nicole Lubtschansky

Art Director: Roberto Plate

British Distributor: Gala Film Distributors, Gala House, 15-17 Old Compton St, London W1V 6JR

Export Agent: La Cecilia

Leading Players: André Dussollier, Jane Birkin, Geraldine Chaplin, Jean-Pierre Kalfon, László Szabó

Running Time: 125 mins

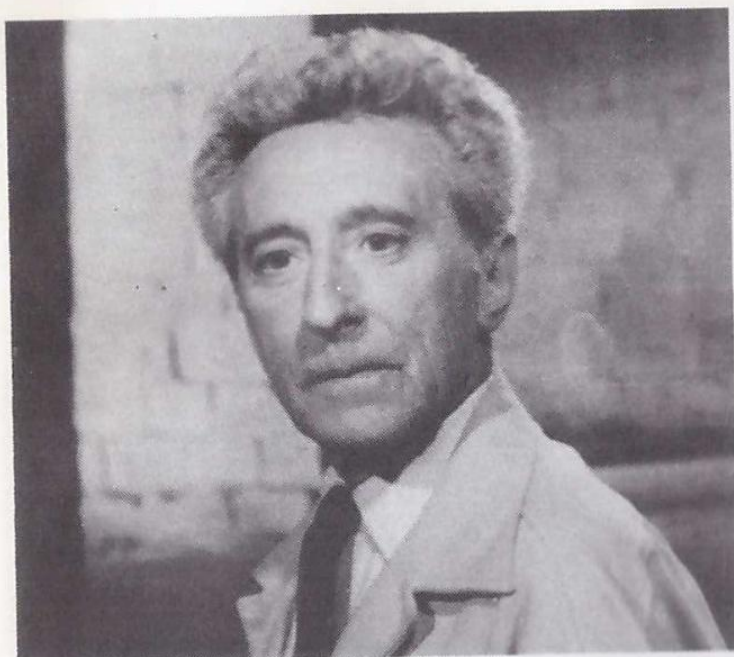
Festivals: Cannes, Venice

Comparisons with *Céline et Julie*, Rivette's most popular film to date, are inevitable. *L'Amour par terre* takes two foreign girls in Paris, ripe for adventure, and plunges them into an increasingly weird confusion of theatre and life. What makes this potentially even more successful than the earlier film – and a synthesis of many strands in Rivette's work – is the creation of a group of engagingly solid characters and an ingenious neo-classical plot. Geraldine Chaplin and Jane Birkin play a couple of struggling actresses who are 'discovered' while improvising frantically in a play that's performed for a group of eavesdroppers in an ordinary apartment. They are invited by a rich and enigmatic playwright to stay in his château, while rehearsing his new play to be presented in similar style. So they, and we, become involved in a fascinating play between script and performance – enlivened by such creations as the playwright's butler, who 'improves' his master's texts while typing them. Superb acting, dazzling decor and a screenplay of high comic seriousness make this an unqualified masterpiece. —*Ian Christie.*

1981-1986

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FRANCE 1983

Jean Cocteau – Self Portrait of a Stranger

Jean Cocteau – autoportrait d'un inconnu

2.30 8.30 NFT2

Director: Edgardo Cozarinsky

Production Company: Antenne 2/Institut National de la Communication Audiovisuelle with Le Ministère de la Culture/Antégor/JC Productions

Producer: Claude Chauvat

Screenplay: Edgardo Cozarinsky, Carole Weisweiler

Photography (Colour): Jean-Louis Léon, Dominique Antoine

Editors: Georges Klotz, Catherine Despratz

Export Agent: INA, Tour Gamma A, 193 rue de Bercy, 75582 Paris

Running Time: 65 mins

London Film Festival Choice

'Commissioned to do a film on Cocteau, I immediately looked for a form that would make it worthwhile. The first "portrait" seemed the most challenging – to summon from the dead a poet's voice and have only that "articulated breathing" tell us about the man who uttered it. The basic choice allowed me to follow Cocteau's fascinating strategies of self-exposure and concealment, a poet masquerading as a manual worker, a showman trying hard to become a myth. "I am a lie that always tells the truth", Cocteau liked to say, and his voice always tells us more than it says. I started to edit the sound-track, chosen from nearly twenty hours of recorded interviews, and only later to choose the images that would play with, around or against that sound-track – images of Cocteau by others, of others by himself, or by myself of the places still haunted by him.'—*Edgardo Cozarinsky.*

Short: *The Quest* (USA 1984). Produced and directed by Saul and Elaine Bass, and written by Ray Bradbury, this fine film tells of a race of people trapped on a planet and condemned by its atmosphere and vegetation to a life of only eight days. The quest is to open a vast gate which will let in the Light and give a normal lifespan. 35 mins.



GREAT BRITAIN 1984

Number One

6.15 NFT1

Director: Les Blair

Production Company: Mark Forstater Productions/Stageforum for Videoform Pictures

Producers: Mark Forstater, Raymond Day

Screenplay: G F Newman

Photography (Colour): Bahram Manocheri

Editor: Jon Gregory

Production Designer: Martin Johnson

Music: David Mackay

Export Agent: Videoform Pictures, Unit 4, Brunswick Industrial Park, Brunswick Park Road, London N11 1JZ

Leading Players: Bob Geldof, Mel Smith, Alison Steadman, P H Moriarty, Phil Daniels, Alfred Molina, James Marcus, David Howey, Ian Dury

Running Time: 104 mins

London Film Festival Choice

Number One features Bob Geldof in a surprising star (and character) performance as 'Flash' Harry Gordon, a small-time hustler in the great pool hall of life who can hardly stand up without being leaned-on from every direction. But his troubles really start when an opportunistic promoter (Mel Smith) makes him an offer he daren't refuse, and sets him up as the golden boy of professional snooker. For their first cinema feature, director Les Blair and writer G F Newman take their cue from Damon Runyon and give us the low-down on the low-life in a comedy of bad manners that's as grittily authentic in its portrayal of the London underworld as their earlier collaboration on the ground-breaking BBC series *Law and Order*. Geldof and Smith head up a rich gallery of new wave British character actors, with Ian Dury contributing a splendid cameo as South London's most inept villain. *Number One* is a winner.—*Clive Hodgson.*

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CANADA 1984

Bay Boy

11.00 am 6.15 NFT1

Director: Daniel Petrie

Production Company: Bay Boy/Hachette Fox

Producer: John Kemeny

Screenplay: Daniel Petrie

Photography (Colour): Claude Agostini

Production Designer: Wolf Kroeger

British Distributor: Rank Film Distributors, 127 Wardour St, London W1A 4AD

Export Agent: Orion Pictures International, Century House, 31-2 Soho Sq, London W1V 6AP

Leading Players: Liv Ullmann, Kiefer Sutherland, Peter Donat, Isabelle Mejias, Alan Scarfe, Chris Wiggins, Stéphane Audran, Josephine Chaplin, Mathieu Carrière

Running Time: 110 mins

London Film Festival Choice

This beautifully played and attractively made Canadian film is set in Glace Bay, Nova Scotia, before the war and is about a teenage boy, awakening to manhood, whose already difficult life is further upended by witnessing a murder and finding himself unable to tell the truth about it. His life is difficult in the first place because he comes from a poor but highly respectable family who have set their hearts on him becoming a priest – a vocation he begins to realise is not for him. But the film is not just about the boy, the murder and what happens to the guilty party. It's also a lovingly mounted period piece, and an intelligently thought out family saga. The boy is very well played by Kiefer Sutherland, the son of Donald. Liv Ullmann is his mother, and contributes a fine portrait too. But then so do all the cast, including Mathieu Carrière as a homosexual priest. Daniel Petrie says the story, which he wrote himself, draws heavily on his own youth and memory. He has certainly made one of his best films in so doing. –*Derek Malcolm.*



SPAIN/GREAT BRITAIN 1984

A Midsummer Night's Dream

2.30 11.15 pm NFT1

Director: Celestino Coronado

Production Company: TV Española/Cabochon Prods for Channel 4

Producer: Miguel Angel Perez Campos

Screenplay: Celestino Coronado

Based on: Shakespeare and the stage production by Lindsay Kemp

Photography (Eastman Colour): Peter Middleton

Music: Carlos Miranda

Export Agent: Television Española, Centro Empresarial Somosaguas, Saturno 10, Madrid 28023

Leading Players: Lindsay Kemp, Manuela Vargas, Neil Caplan, The Incredible Orlando, Michael Matou, David Meyer

Running Time: 77 mins

Festival: San Sebastian

Celestino Coronado's *Dream* is, as football managers are prone to say about a winning goal, pure magic. And that is surely what Shakespeare's play is really about. Like Coronado's previous *Hamlet*, it was made for very little money but is equipped with a sense of imagination and a spirit of cinematic adventure which transcends such considerations and, strangely enough, often seems to occur when special effects aren't everything. The musical score, for instance, is delicate and appropriate – one of the film's most notable pleasures. And the characterisations, though frequently eyebrow raising, are deliciously watchable. You will never have seen a *Dream* quite like this before, and it is an experience which brings at least part of the play intensely alive again. Purists may bridle at the way one is never quite sure who is what sex. But they can't deny Coronado's talent, even if they object to his vision. I loved it. –*Derek Malcolm.*

Short: *The Miracle of the Rose* (GB 1984/Dir Centh Wyn Evans). Inspired by Jean Genêt's novel, a richly-textured, erotically-charged visualisation of Harcamone's dream. 25 mins.

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WEST GERMANY 1983

German Pictures

Deutschlandbilder

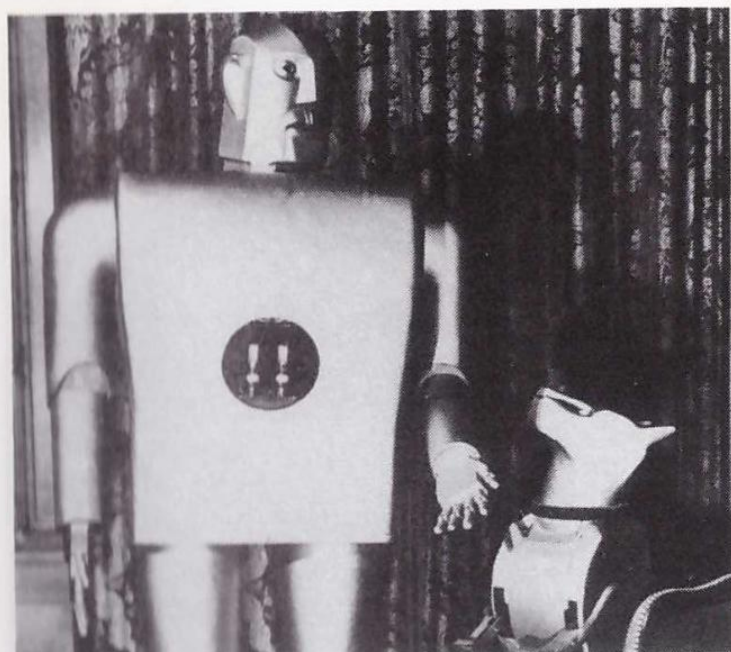
11.00 am 8.30 NFT2

Directors: Hartmut Bitomsky, Heiner Mühlenbrock

Production Company: Big Sky Film/WDR/ARD
Screenplay: Hartmut Bitomsky, Heiner Mühlenbrock
Photography (B&W): Carlos Bustamante, newsreel and actuality
Editors: Hartmut Bitomsky, Heiner Mühlenbrock
Export Agent: Big Sky Film, Dresdenerstr 11 Fabrik, 1000 Berlin 36
Narrator: Jons Dengler
Running Time: 59 mins
Festivals: Berlin, Edinburgh

Personal Choice: Philip French.

Between 1933 and 1945, feature films in German cinemas were always accompanied by *Kulturfilme*, short inspirational documentaries of an often headily poetic character with titles like *Strength through Joy*, *The Beauty of Work* and *Metal from Heaven*. The Nazis used them to inculcate proper ideological attitudes towards sport, work, thrift, race. Direct political propaganda was rare. These cleverly contrived films operated indirectly by repetition and suggestion. In preparing their remarkable movie, Bitomsky and Mühlenbrock have examined hundreds of these insidious films and used extracts 'to speak against themselves like agents going over to the other side'. Their perceptive commentary and shrewd visual analysis throws light both on the Third Reich's exploitation of the cinema and upon movie propaganda in general. They show wanderlust reconciled with xenophobia, physical fitness harnessed to the cause of racial purity, and flattery functioning as 'a plebiscite in reverse – a vote of confidence by the government in the people'. –Philip French.



USA 1984

The World of Tomorrow

11.00 am 8.30 NFT2

Directors: Tom Johnson, Lance Bird

Production Company: Media Study/Buffalo
Producers: Tom Johnson, Lance Bird
Screenplay: John Crowley
Editor: Kate Hirson
Research: Deborah Gordon
Music: Frank Driggs
Export Agent: CS Associates, 27 Booth Hill Rd, Scituate, Mass 02066
Narration by: Jason Robards
Running Time: 83 mins
Festivals: Atlanta, Los Angeles, Edinburgh, Tyneside

Lance Bird and Tom Johnson's painstakingly researched, gracefully organised essay on the 1939 New York World's Fair complements and comments on *German Pictures*. Beginning with newsreel of the time-capsule ceremonially buried on the Fair's reclaimed rubbish-dump site, their compilation of newsreel footage, home movies, promotional documentaries, cartoons and radio programmes is a prematurely opened time-capsule about the dreams, illusions, tastes, desires and styles of US citizens during America's phoney peace between the Depression and Pearl Harbor. The Fair's inspirational theme was the brave new world of the future, but global politics constantly broke through the placid surface and economic reality insisted upon the transformation of the Fair during its second year from a visionary crucible into a popular carnival. Jason Robards delivers a subtly modulated commentary by SF writer John Crowley with great charm, and altogether this amusing, elegiac picture is imaginative social history of a high order. –Philip French.

DOUBLE BILL

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WEST GERMANY 1982

Peppermint Freedom

Peppermint Frieden

2.30 11.15 pm NFT2

Director: Marianne S W Rosenbaum

Production Company: Nourfilm Produktion

Producer: Gérard Samaan

Screenplay: Marianne Rosenbaum

Photography (B&W/Colour): Alfred Tichawsky

Editor: Gérard Samaan

Art Director: Franz Tyroller

Music: Konstantin Wecker

British Distributor: The Other Cinema, 79 Wardour St, London W1

Export Agent: Export Film Bischoff, Bayerstr 15, 8000 Munich 2

Leading Players: Peter Fonda, Saskia Tyroller, Gesine Strempel, Hans Peter Korff, Elisabeth Neumann-Viertel, Cleo Kretschmer

Running Time: 100 mins

Festivals: Berlin, Cannes, Locarno, Rotterdam

'Among the New German Films at Berlin, Marianne S W Rosenbaum's *Peppermint Frieden* was an impressive first feature. Set mainly in a remote Bavarian village in the aftermath of the war, it examines 'big issues' – the American presence, the threat of nuclear holocaust – through the eyes of the six-year-old Marianne. The film's strength is its absolute refusal to set innocence against experience in any sentimental or reductive fashion. Instead, using surreal and often grotesquely funny imagery, Rosenbaum demonstrates the effects of attempting to conceal the often dubious and unacceptable workings of the world from young eyes: the children thus shielded simply create their own anarchic interpretations of sexuality, religion, etc'. –*Steve Jenkins, Sight & Sound.*

'One of the best German films of the year, with Peter Fonda in the most interesting role he has had for some time. The children are superb.' –*The Guardian.*



ARGENTINA/FRANCE 1984

Argie

3.00 ICA

also Mon 19 Nov, 6.15 ICA

Director: Jorge Blanco

Production Company: G I E Plisson

Screenplay: Jorge Blanco

Photography (Colour): Michel Amathieu

Editor: Jorge Blanco

Export Agent: Jorge Blanco, 27 Churchill Rd, London NW5

Leading Players: Christine Plisson, Jorge Blanco, Christine von Schreitter, Ella Blanco, David Jones, Philippe Hartley, Bill Evans

Running Time: 85 mins

Festivals: Cannes, Taormina, Prades

Personal Choice: Peter Cargin

Argie was, quite apparently, made under extreme financial difficulties, but wears its rags so merrily that the viewer as cheerfully accepts them, along with a revised topography of London by which you emerge from Tufnell Park tube station into Piccadilly Circus, in the heart of rural suburbia. The director himself plays the hero, a long-faced clown, living in London at the time of the Falklands/Malvinas war. He wishes a plague both on British and Generals alike; yet a lingering sense of patriotism convinces him to wage his own war – or at least the pillage and rape bit of it. The trouble is that his first rape victim – a professional pub stripper – turns out to be disappointingly amiable and cooperative about it. The rest of this engaging film concerns the misadventures of this odd couple, ironically intercut with scenes of the war to capture both the tragedy and the absurdity of that queer piece of history. –*David Robinson.*



INDIA 1983

Dhrupad

6.00 NFT2

Director: Mani Kaul

Production Company: Infrakino Film Prod

Photography (Eastman Colour): Virendra Saini

Editor: Ashok Tyagi

Music: Classical music of India

Export Agent: National Film Development Corp. 13-16 Regent Chambers, 208 Nariman Point, Bombay 400 021

Running Time: 72 mins

Festivals: Delhi, New York, Berlin

Many Western musicians, most notably Yehudi Menuhin, have been fascinated by Indian classical music, not least because its roots go back further than Europe's and its sources are even more various. It has been passed down from generation to generation with a devotion and discipline that can only be called astonishing. In this hypnotic and beautiful film, Mani Kaul, one of India's most radical directors, puts sound and image together both to illustrate and explain. His argument is that the idioms as practised today have derived from ancient tribal music which was in part ritualistic and religious and in part a celebration of nature and life. *Dhrupad* has been described as 'having the delicate texture of a piece of white muslin wafted across the twilight by a very gentle breeze'. It is a celebration of India as well as of its music, and it adds significantly to our understanding of both.—*Derek Malcolm*



ARGENTINA/SPAIN 1984

Camila

6.15 ICA

Also Mon 19 Nov, 3.00 ICA

Director: María Luisa Bemberg

Production Company: GEA Cinematografica with Impala (Spain)

Screenplay: María Luisa Bemberg, Beda Docampo Feijóo, Juan B Stagnaro

Photography (Colour): Fernando Arribas

Editor: Luis Cesar D'Angiolillo

Art Director: Miguel Rodriguez

Music: Luis María Serra

Export Agent: Omni-Films, 122 Champs Elysées, 75008 Paris

Leading Players: Héctor Alterio, Elena Tasisto, Carlos Muñoz, Héctor Pellegrini, Mona Maris, Susú Pecoraro, Imanol Arias

Running Time: 105 mins

Festivals: Karlovy Vary, New York

Personal Choice: Juan Carlos Frugone

I am delighted to have been honoured with a personal choice at the 1984 London Festival, and to be able to choose María Luisa Bemberg's fine film, one of the most successful in Argentina this year and also one of the best – a rare combination. Bemberg, the first notable woman director in the long history of our cinema, sets her third film against the background of the country's first bloody dictatorship in the 1850s. It is a dramatised version of the true story of the love of Camila O'Gorman for a Catholic priest which reflects honestly and frankly on the struggle of women in the repressed society of the day. Bemberg fought long and hard against censorship during Argentina's last military dictatorship to make both *Moments* and *Mrs Nobody*. *Camila* shows, even more than those two films did, the power of her *mise en scène* and the great sympathy with which she directs actors. But first and foremost this is an impressive reflection on the nature of love and the feminine condition in Latin-American society.—*Juan Carlos Frugone*

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USA 1983

The Brother from Another Planet

8.45 NFT1

Director: John Sayles

Production Company: A-Train Films

Producers: Peggy Rajske, Maggie Renzi

Screenplay: John Sayles

Photography (Colour): Ernest Dickerson

Editor: John Sayles

Production Designer: Nora Chavooshian

Music: Mason Daring

British Distributor: Virgin Films, 61-63 Portobello Rd, London W11

Export Agent: Affinity Enterprises, 330 W 42nd St, 16th floor, New York, NY 10036

Leading Players: Joe Morton, Tom Wright, Michael Mantel, Jaime Tirelli, Caroline Aaron, Rosetta Le Noire, John Sayles

Running Time: 110 mins

Festivals: Cannes, Rotterdam, Deauville

John Sayles, Hollywood writer and independent director, has come up with his most original film yet in *The Brother from Another Planet*. Pursued by bounty hunters from outer space, a black extra-terrestrial (Joe Morton, surely a face to note for the future) crash lands his spaceship in New York harbour and surveys the strange surroundings. Soon the denizens of a local Harlem bar are trying to figure out who he is, where he comes from and why he doesn't speak. They're even more curious when he repairs a malfunctioning video game with a simple touch of his hand. From there on in, the fun is fast and furious, with Sayles' observant eye concentrating on what it might be like for a stranger to view contemporary urban 'civilisation' for the first time. Not even the man-eating fish of *Piranha*, which Sayles wrote for Roger Corman, would seem an odder sight to this dignified outsider than some of the characters he meets. This is the flip side to *The Man Who Fell to Earth*.—Derek Malcolm.



ARGENTINA 1983

Funny Dirty Little War

No habrá más penas ni olvido

8.45 ICA

Also Mon 19 Nov, 8.45 ICA

Director: Héctor Olivera

Production Company: Aries Cinematográfica

Producers: Fernando Ayala, Luis O Repetto

Screenplay: Roberto Cossa, Héctor Olivera

Based on a story by: Osvaldo Soriano

Photography (Colour): Leonardo Rodríguez Solís

Editor: Eduardo López

Art Directors: Emilio Bassaldúa, María Julia Bertotto

Music: Oscar Cardozo Ocampo

British Distributor: ICA Projects, 12 Carlton House Terrace, London, SW1

Export Agent: Aries Films, Lavalle 1860, 1051 Buenos Aires

Leading Players: Federico Luppi, Héctor Bidonde, Victor Laplace, Rodolfo Ranni, Miguel Angel Sola, Julio De Grazia, Lautaro Murua

Running Time: 80 mins

Festival: Berlin

It hasn't been easy for Argentinian film-makers over the last decade, which is possibly why this lively and provocative tragi-comedy was such a popular choice for a Silver Bear at the Berlin Festival this year. Olivera, a consistently interesting director whatever the political circumstances, deserved the honour accorded to him. This film is about Peronism, still a powerful force in Argentina today. It is set in the last years of Peron's regime, and is absolutely nothing like *Evita*. The place is a small town near Buenos Aires, where the government tries to remove a leftist municipal delegate, thus precipitating a local civil war. Federico Luppi, whose own outspoken liberalism prevented him working in his own country for years, is brilliant as the delegate. And Olivera, with his astute and ironic mix of farce and seriousness, shows very plainly how many lessons there are in his story for today. This is a very funny film, but it smiles like a tiger. —Derek Malcolm.



**CAPITAL RADIO
CHILDREN'S FILM FESTIVAL
GREAT BRITAIN 1983**



The Young Visitors

10.30 am NFT1

also Sat 1 Dec, 10.30 am NFT1

Director: James Hill

Production Company: James Hill Productions for Channel 4

Producer/Screenplay: James Hill

Based on a story by: Daisy Ashford

Photography (Colour): Wolfgang Suschitzky

Editor: Robert Hargreaves

Art Director: Hazel Peiser

Music: John Cameron

Export Agent: Film Four International, 60 Charlotte St, London W1

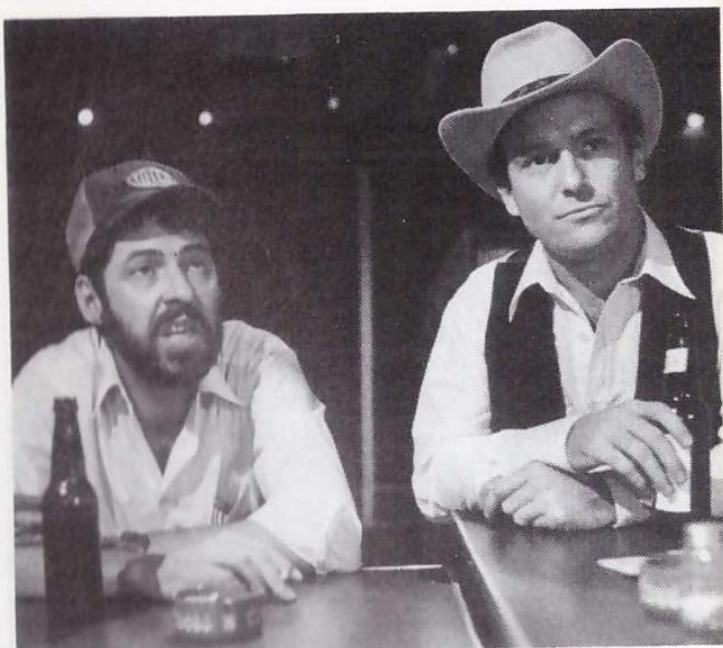
Leading Players: Tracey Ullman, Alec McCowen, John Standing, Kenny Ireland, John Harding, Brian Pringle, John Bett, Carina Radford

Running Time: 93 mins

London Film Festival Choice

Tracey Ullman stars as the young heroine, Ethel Monticue, in this delightful screen version of one of the most unusual children's books ever written. *The Young Visitors* is a tale of grown-up romance, written in 1890 by 9-year-old Daisy Ashford. It tells the story of Mr Salteena (Kenny Ireland), an 'elderly man of 42' who is 'rather fond' of young Ethel. He is also 'a mere butcher', and eager to get on in the world. In his efforts to climb the social ladder, he loses Ethel to more suitable suitors. James Hill's faithful adaptation of Daisy Ashford's book perfectly captures the precocious charm of the original, constantly overturning our expectations by its child's-eye-view of adult intrigues. Tracey Ullman makes a radiant heroine and young Carina Radford gives an impressive performance as Daisy herself, with Alec McCowen putting in a guest appearance as J M Barrie. A treat.—*Clive Hodgson.*

Tickets £1.60.



USA 1983

Last Night at the Alamo

10.30 am 11.15 pm NFT2

Director: Eagle Pennell

Production Company: Alamo Films

Producers/Editors: Kim Henkel, Eagle Pennell

Screenplay: Kim Henkel

Photography (B&W): Brian Huberman, Eric Edwards

Art Director: Fletcher Mackey

Music: Chuck Pinnell, Wayne Bell

Export Agent: Ervin, Cohen & Jessup, 9401 Wilshire Blvd, 9th floor, Beverly Hills, Ca 90212

Leading Players: Sonny Davis, Lou Perry, Steve Matilla, Tina Hubbard, Doris Hargrave, J Michael Hammond, Amanda LaMar

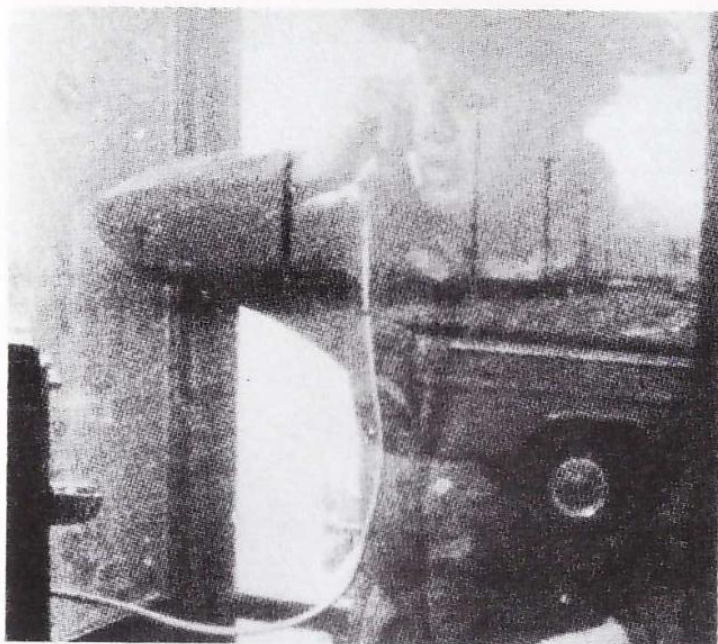
Running Time: 80 mins

Festivals: Berlin, Telluride, New York, Chicago, Denver, San Diego

Personal Choice: Nigel Algar

Houston, Texas. The Alamo is a hard-working, no-frills bar slated for demolition. The bar's regulars resent the loss and pin their hopes for a reprieve on Cowboy, who claims a powerful connection in Austin. The night wears on and the good ole boys run through their routines: Claude, kicked out of home and such a loser that he can't even set fire to it, and the scrawny Ichabod, forever whining to his girl about his (appropriate) nickname and cadging \$50 from Cowboy for a few hours in a hot-sheets motel. Eagle Pennell and fellow Texan Kim Henkel (co-script-writer on *The Texas Chainsaw Massacre*) have fashioned a real rarity: an independent movie with wit, intelligence and a heart. The lustrous black and white photography, exuberantly scabrous dialogue and ironic, deflating humour all help to hold the viewer at an affectionate arm's length from the characters. 'Large' issues loom but they are all firmly tied to character. Much bigger movies have said far less.—*Nigel Algar.*

Short: *Where the Land Meets the Sky* (GB 1984/Dir Marwan AlKhataji). A stranger in town tries his hand at art criticism. 1 min.



USA 1983

Slow Moves

1.00 ICA

also Sun 18 Nov, 1.00 ICA

Director: Jon Jost

Producer/Screenplay/Photography (Colour)/Editor/Music: Jon Jost

Sound Recording and Collaborator: Rick Schmidt

Export Agent: Jon Jost, % Koerber, Stuttgarterstr 45, 1000 Berlin 44

Leading Players: Roxanne Rogers, Marshall Gaddis, Debbie Krant, Barbara Hammes, Geoffrey Rotwein

Running Time: 93 mins

Festival: Los Angeles

For twenty years Jon Jost has been producing independent features and shorts of extraordinary range and inventiveness. His features, *Speaking Directly*, *Angel City*, *Last Chants for a Slow Dance* and *Chameleon* are already modern classics. *Slow Moves* is the latest feature by this quirkily original film-maker: a realistic, unromantic rewrite of Lang's *You Only Live Once*. It's a bluesy, picaresque tale about an ill-matched, ugly duckling couple, drawn together by their mistaken perceptions of each other, a wilful mismatch born of desperation which can only end in tragedy. Our view of the characters is constantly undercut by the narration, by the lyrics of the songs, and by our access to their interior monologues. We see more than they ever can; we perceive, long before they ever do, that they are travelling down a road to nowhere. *Slow Moves* is a mosaic of glimpsed actions and emotions – as in life, the characters miss the important things, are distracted from the truth, and willingly accept lies because it's the easiest thing to do. –Archie Tait.



USA 1984

Haunted

1.30 NFT1

Director: Michael Roemer

Production Company: Post Mills Productions/WBGH Boston

Producer: Stanley D Plotnick

Screenplay: Michael Roemer

Photography (Eastman Colour): Franz Rath

Editor: Terry Lewis

Export Agent: Jane Balfour Films, 163 Gloucester Ave, London NW1

Leading Players: Brooke Adams, Jon De Vries, Ari Meyers, Trish van Devere, Mark Arnott, Scottie Bloch, Roseanna Cox, Audrey Matson

Running Time: 118 mins

Festival: Berlin

Boasting a magnificent performance of extraordinary depth and subtlety by Brooke Adams (*Days of Heaven*, *The Dead Zone*), and a script with more twists than a corkscrew, *Haunted* triumphantly rescues melodrama from the depredations of primetime TV's *Dallas* and *Dynasty*. Adams plays a young woman returning to her adoptive family – strict, New England and Catholic. She runs her foster-mother's gauntlet of accusation and recrimination for half-remembered childhood slights; then blindly flees for comfort into the midst of another, disintegrating family. As the tone of the film steadily darkens, Adams begins to believe that she must save daughter Meyers from her obsessive, devouring mother van Devere; as if by doing so she can save herself from the demons of her own past. Michael Roemer, best known for his classic 1963 independent feature *Nothing but a Man*, has created a deeply unsettling dark melodrama which could easily be subtitled *Out of the Past*: children haunted by their parents, adults haunted by their own growing sense of mortality. –Archie Tait.



FRANCE 1982

Juliette's Fate

Le Destin de Juliette

1.30 8.30 NFT2

Director: Aline Issermann

Production Company: Laura Productions/Les Films A2/PR Communication

Screenplay: Aline Issermann, Michel Dufresne

Photography (Kodak Colour): Dominique le Rigoleur

Editor: Dominique Auvray

Art Director: Danka Semenovicz

Music: Bernard Lubat

Export Agent: Filming, 201 ave Jean Lolive, 93500 Pantin

Leading Players: Laure Duthilleul, Richard Bohringer, Véronique Silver, Pierre Forget, Didier Agostini, Hippolyte Girardot.

Running Time: 115 mins

Festivals: Cannes, Berlin

Directors of first features traditionally set out to give us the works, to dazzle; but the dazzlement here comes from the sheer restraint of Aline Issermann (in her mid-thirties, with several shorts to her credit). The camera surveys small town buildings, flat landscapes, railway lines, isolated houses and apartment blocks with a distinctive sensitivity to light, colour and perspective. The quiet, lucid style is eminently suited to a story of ordinary human lives increasingly trapped by ordinary circumstances. At the start Juliette is seventeen – a child catapulted into adulthood by the bankruptcy of her father and an enforced marriage to the railway worker Marcel. By the end, years later, she's fighting to maintain her home against the ravages of Marcel's drunkenness and her own hatred. This is tragedy as chamber music rather than a Wagner opera: domestic violence happens just outside the frame, where it seems to hurt all the more, and Laure Duthilleul's moving performance constantly stresses the heroine's resilience rather than her woes. —Geoff Brown.



CAPITAL RADIO
CHILDREN'S FILM FESTIVAL
GREAT BRITAIN 1984



Dark Enemy

3.00 ICA

also Sun 18 Dec, 3.00 ICA

Director: Colin Finbow

Production Company: Children's Film Unit

Producer: Colin Finbow

Photography (Eastman Colour): Amos Richardson, Andrew Fleury

Music: David Hewson

British Distributor: ICA Projects, 12 Carlton House Terrace.

Export Agent: Goldcrest Film and Television, 51 Holland St.

Leading Players: David Haig, Chris Chescoe, Martin Laing, Helen Mason, Rory MacFarquhar, Cerian van Doornick, Douglas Storm

Running Time: 85 mins

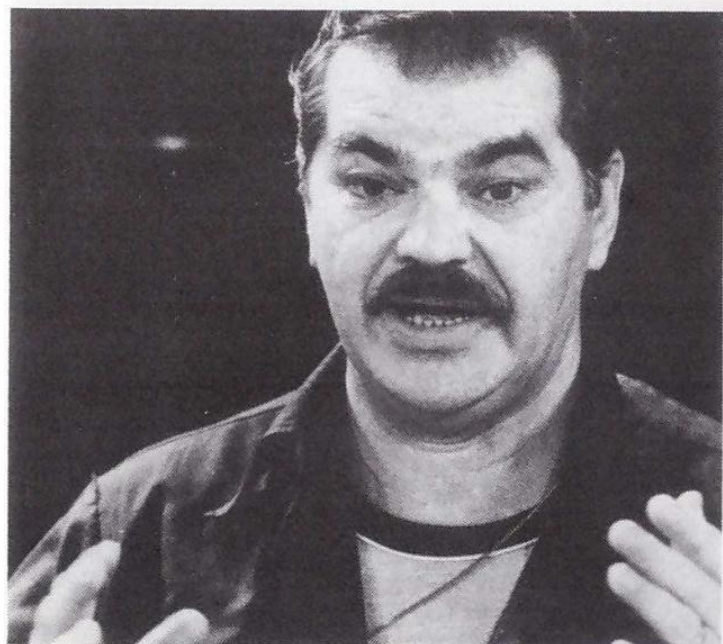
London Film Festival Choice

The story begins on the edge of the Dark Time ... The Valley People live surrounded by a forbidden and inhospitable wasteland, threatened in the night by the mysterious, faceless Moonchildren. But other times and different tales are spoken of by Ezra the Teller to the children of the valley, some of whom begin to question the wisdom of the Elders and the rules of their valley life. When a new leader must be chosen by a contest, the opportunity comes to explore beyond the hills, and behind the half-truths of the valley's recent past ... *Dark Enemy* is the third feature film (after *Captain Stirrick* and *A Swarm in May*) by the Children's Film Unit, a unique organisation which introduces children to every aspect of film-making – behind and in front of the cameras – making highly professional and entertaining films. —Sandy Broughton.

Early Bird (GB 1983/Dir David Sproston, Peter Lord). For those who've always wanted to know what the DJ looks like, while delivering his morning patter ... 5 mins.

Tickets £1.60

GLC
1981-1986
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CANADA 1983

Who's in Charge?

3.45 NFT2

Producer: Allan King

Production Company: Allan King Associates in association with the Canadian Broadcasting Corporation

Conference Director: Gordon Lawrence

Co-Producer: Annika McLachlan

Photography (Colour): Eamonn Beglan, Tom Farquharson, Peter Brimson, Martin Kaiser, David Wright

Editor: Grant Ducharme

Director: Sig Gerber

Export Agent: CBC, PO Box 500, Terminal A, Toronto

Running Time: 116 mins (Video)

London Film Festival Choice

A unique piece of television from Allan King (of *Warrendale* fame). King assembled 30 unemployed people, a representative cross-section of Canadians, for a four-day 'conference' on the problems of unemployment. The participants obviously expected a normal discussion, led from the chair. Instead, the 'leaders' only listened and watched. Of course (and the group finally realise too), this is a microcosm of the outside world. No matter how much we look to the authorities ('Who's in charge?', asks one frustrated participant), we are ultimately left to cope with our despair, insecurity and anger alone. And anger there is. Gentle middle-aged women yell for revolution. There are tears. 'I came here to solve problems, not to make an ass of myself. I can do that at home'. One sympathises with the six lawsuits which tried unsuccessfully to keep the programme off Canadian TV. But finally, one's left with the impression that this realisation, that no-one else is in charge, must be therapeutic. And as for the viewer – well, it's an uncomfortable two hours. You share the rage, frustration, despair. Nothing so far has put a human face on the statistics quite like this film. – *Clare Kitson*.



IRELAND 1984

Anne Devlin

4.00 NFT1

Director: Pat Murphy

Production Company: Aeon Films in cooperation with the Irish Film Board/Arts Council/RTE

Producers: Pat Murphy, Tom Hayes

Screenplay: Pat Murphy

Photography (Eastman Colour): Thaddeus O'Sullivan

Editor: Arthur Keating

Art Director: John Lucas

Music: Robert Boyle

Export Agent: Aeon Films, 17 Percy Pl, Dublin 2

Leading Players: Brid Brennan, Bosco Hogan, Des McAleer, Gillian Hackett, David Kelly, Ian McElhinny

Running Time: 124 mins

Festivals: Edinburgh, Cannes, Los Angeles

Pat Murphy's second feature film is based on the journals of Anne Devlin and follows her increasing involvement in Robert Emmet's abortive attempt to overthrow British rule in Ireland in 1803 – an uprising that lasted about two hours – up to her ordeal in Kilmainham jail where she spent long periods in solitary confinement subjected to vicious psychological torture. With her first feature film, *Maeve*, Pat Murphy founded a new kind of progressive feminist cinema. With *Anne Devlin* she has again produced a work of astonishing originality: a film dedicated to the republican struggle and to the women hidden from history. The beautifully shot images, whose monumentality recalls Chantal Akerman's work, provide a new, critical and non-debilitating representation of the Celtic people. One magnificent image alone – a shot of women confronting redcoats – is a Delacroix's 'Liberty at the Barricades' for the Republican struggle. An exemplary political film, *Anne Devlin* is a work of immense courage and reflective passion which marks the birth of a new Irish cinema. – *David Will*.



IRELAND 1984

Pigs

6.00 NFT2

Director: Cathal Black

Production Company: Samson Films

Producer: David Collins

Screenplay: Jimmy Brennan

Photography (Colour): Thaddeus O'Sullivan

Editor: Se Merry

Art Director: Frank Conway

Music: Roger Doyle

Export Agent: Ronnie Saunders, 26 Arran Rd, Drumcondra, Dublin 9

Leading Players: Jimmy Brennan, George Shane, Maurice O'Donoghue, Liam Halligan, Kwesi Kay, Joan Harpur

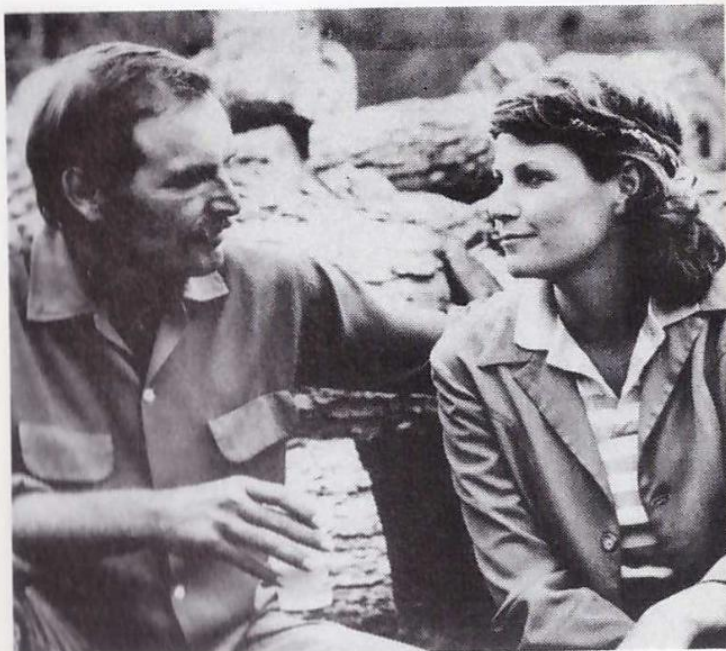
Running Time: 78 mins

Festivals: Cannes, Munich, Los Angeles, Cork

Personal Choice: Ray Comisky

Cathal Black's first full-length feature confirms him as a natural film-maker with a firm feel for his subject – life in a squat in Dublin's decaying inner city, whither his central character, Jimmy, unemployed and with a broken marriage behind him, goes seeking refuge. Soon he is joined by others living on the margins of society, a con man down on his luck, a former inmate of a mental home, a small-time drugs dealer, a pimp and his girl. Despite a loose, episodic structure and a cast of little-known actors, this portrait of life on the rim in Dublin's tenement-land has an authentic ring to it, not least because many of those involved in the film are familiar with the problems of Dublin's inner city. The feeling of authenticity is heightened by the work of cinematographer Thaddeus O'Sullivan, himself a native of Dublin. –Ray Comisky.

Supporting Programme: *Hostage* (GB 1984/Dir Aisling Walsh). A tense drama about a terrorist group holed up in a remote farmhouse in the Irish Republic. Veronica Quilligan plays the odd woman out who gradually assumes command in the war of nerves that ensues when their hideout is discovered. 40 mins.



USA 1983

Wildrose

6.00 QEII

Director: John Hanson

Production Company: Ely Lake Film Company/New Front Films

Producer: Sandra Schulberg

Screenplay: John Hanson, Eugene Corr, Sandra Schulberg

Photography (Colour): Peter Stein

Editor: Arthur Coburn

Art Directors: Shirley Morton, Cate Whittemore

Music: Cris Williamson, Bernard Krause, Gary Remal

Export Agent: Cori Films International, 19 Albemarle St, London W1

Leading Players: Lisa Eichhorn, Tom Bower, Jim Cada, Cinda

Jackson, Dan Nemanick

Running Time: 100 mins

Festivals: Venice, Berlin

'Wildrose emerges as a successful follow-up for many of the film-makers involved with the critically acclaimed *Northern Lights*. An unconventional combination of romance, social issues and women's rights accounts for the film's unique quality. It's also a strikingly well-crafted picture bolstered by strong central performances. Set in Minnesota's Mesabi Iron Range, the tale focuses on June Lorch (Lisa Eichhorn), a driver relegated to pit duty after a series of firings. The job shift brings her face to face with male resentment of female workers as well as romance with a fellow worker, Rick Ogaard (Tom Bower). One of the picture's greatest assets is the script's balance of social and human elements. Essentially it is a personal story and not political cant. And this is further reflected in the moving, natural performance by Eichhorn in a decidedly unglamorous role ... one feels a strong sense of the rather startling environment and a real bond with the two central characters'. –Klad, *Variety*.

Greater London Council/Queen Elizabeth Hall

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PHILIPPINES/France 1984

Bayan Ko

6.15 NFT1

Director: Lino Brocka

Production Company: Malaya Films (Metro Manila)/Stéphan Films (Paris)

Executive Producer: Jeric Soriano

Screenplay: José F Lacaba

Based on two stories, The Strike and The Hostage by: José F Lacaba

Photography (Colour): Conrado Baltazar

Editors: George Jarlego, Robert Yujeco, Hero Reyes

Art Director: Joey Luna

Music: Jess Santiago

Export Agent: Stéphan Films, 71 ave Franklin Roosevelt, 75008 Paris

Leading Players: Phillip Salvador, Gina Alajar, Claudia Zobel, Carmi Martin, Raoul Aragorn, Rez Cortez, Venchito Galvez, Aristo Reyes Jr

Running Time: 108 mins

Festivals: Cannes, Toronto

'Turing is a labourer in a printing company. His wife, Luz, is pregnant and they have run up a good many debts. In order to pay those debts, Turing has signed an agreement by which he cannot join his fellow-workers in a strike, and so finds himself without the support of either the company or the strikers. A victim, like the entire class he represents, he allows himself to be touched by the corruption which permeates the city, agreeing to join other desperate (and far less naïve) men in a robbery. Lino Brocka: "I hope it is clear that in a country such as the Philippines, a director is not free to choose the subjects of the films which he would aspire to make. Thus, I have decided to use as a vehicle a script based on a criminal case which had been authorised by the pre-censorship board three years ago. However, I am not making excuses for having made a social melodrama which naturally develops into a *film noir*, thus enabling me to express the urgent reality of the Philippines today.'" -*Edinburgh Film Festival brochure.*



USA 1984

Committed

6.15 ICA also Sun 18 Nov, 6.15 ICA

Directors: Sheila McLaughlin, Lynne Tillman

Production Company: Story Films

Producer/Screenplay/Editors: Sheila McLaughlin, Lynne Tillman

Photography (B&W): Heinz Emigholz

Music: Phillip Johnston

British Distributor: Cinema of Women, 27 Clerkenwell Close, EC1

Export Agent: Story Films, PO Box 360, New York, NY 10090

Leading Players: Sheila McLaughlin, Victoria Boothby, Lee Breuer

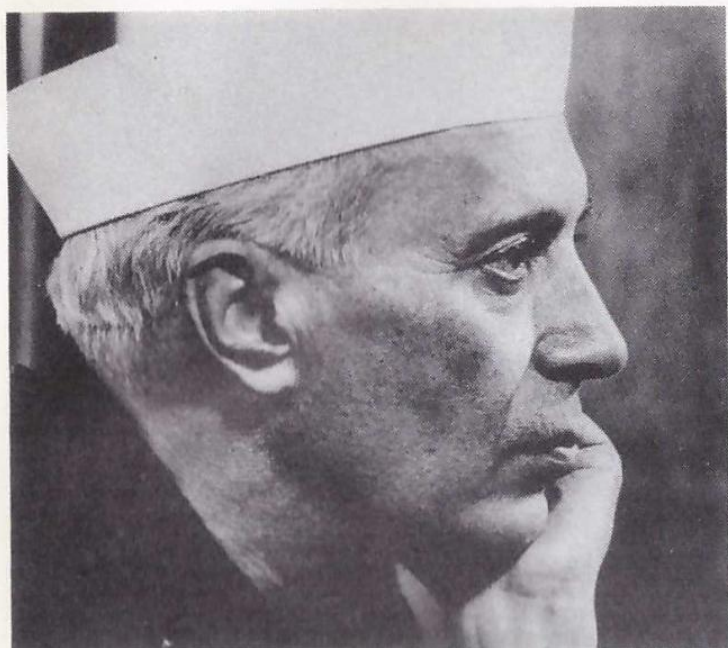
Running Time: 78 mins

Festivals: Berlin, Edinburgh

Personal Choice: Saskia Baron

Lynne Tillman and Sheila McLaughlin have looked afresh at Frances Farmer, a 30s starlet turned Hollywood outcast, and offer a critical, feminist interpretation of her history. A non-conformist from her earliest years, Farmer battled with an ambitious mother, Hollywood victimisation and her own breakdown when faced with the desertion of Clifford Odets, who was her lover and political and artistic inspiration. Out of tune with the social climate of her time, she was repeatedly placed in mental hospitals and finally lobotomised. *Committed* isn't a conventional biopic, but shows the actress's life in a series of elliptical scenes. Stylish monochrome cinematography and a superb performance by McLaughlin as Farmer result in a film which evokes strong sympathy for Farmer herself while setting her life in context. *Committed* takes an analytical look at attitudes to women, insanity, politics, family and fame. An intelligent, moving film. -*Saskia Baron.*

Supporting Programme: *Lucy* (West Germany 1984). A film by Verena Rudolph, with music by John Coltrane, about the niece of a now-dead Broadway chanteuse, searching for memories of her aunt among the flotsam of New York. Superbly shot, and an extraordinary portrait of urban America on the slide. 47 mins.



INDIA/USSR 1984

Pandit Nehru

Jawaharlal Nehru

8.00 QEH

Directors: Shyam Benegal, Yuri Aldokhin

Production Company: Films Division, Ministry of Information (Bombay)/Centranauch Film (Moscow)

Screenplay: Shyam Benegal, Vladimir Zimianin, Aleksander Gorev, Yuri Aldokhin

Photography (Eastman Colour): Subrata Mitra, Konstantin Orozaliev

Editor: Valeria Konovalova

Music: Vanraj Bhatia, Alexei Kozlov

Export Agent: National Film Development Corp, 13-16 Regent Chambers, 208 Nariman Pt, Bombay 400 021

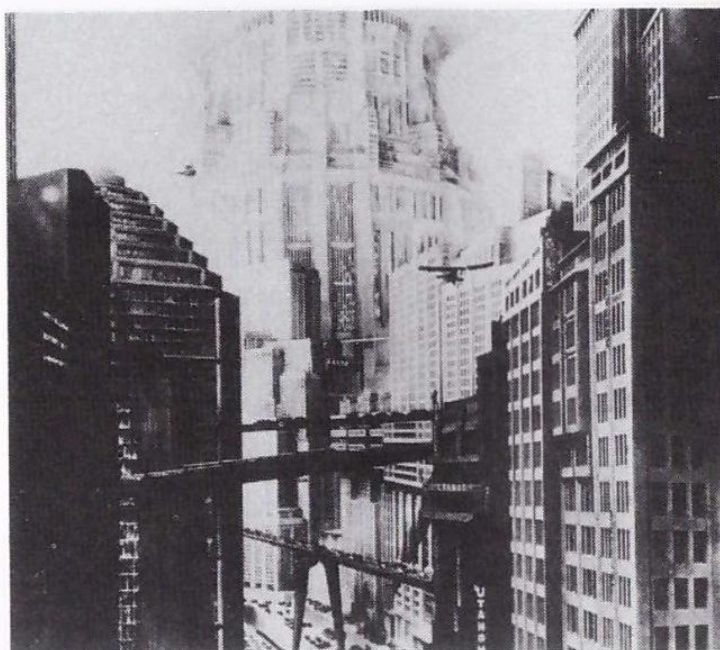
Narrator: Saeed Jaffrey

Running Time: 180 mins

London Film Festival Choice

It is completely appropriate that Shyam Benegal should have directed this brand-new and very ambitious tribute to Pandit Nehru, one of India's most remarkable statesmen, as Benegal's own admiration for Nehru dates from his childhood. Mrs Gandhi introduces the film, as Nehru's daughter rather than as Prime Minister, and the amount of material made available for this Indo-Russian co-production was huge. Benegal has assembled it, some never seen before, with loving care. 'I hope', he says, 'that it has quality and an intimacy that goes well beyond any ordinary portrait of a great man. It tackles the political process within India for the 35 years during which he was at the centre of the national stage, a fighter for secularism, for the nation's freedom, and for democracy, which I am not sure we would have achieved without his vigilance'. Nehru's own extensive writings, letters and diaries are quoted, and the man comes through them – not one without faults but a jewel in India's crown. –*Sarah Gristwood.*

Greater London Council/Queen Elizabeth Hall



GERMANY 1927/USA 1984

Metropolis

8.45 NFT1

Director: Fritz Lang

Production Company: UFA Studios (1927)/Giorgio Moroder (1984)

Screenplay: Fritz Lang, Thea von Harbou

Photography: Karl Freund, Günther Rittau

Art Directors: Otto Hunte, Erich Kettelhut, Karl Vollbrecht

Music: Giorgio Moroder

Lyrics: Pete Bellotte

Songs performed by: Pat Benatar, Billy Squier, Jon Anderson, Adam Ant, Bonnie Tyler, Freddie Mercury, Loverboy

British Distributor: Virgin Films, 61-63 Portobello Rd, London W11

Export Agent: PSO, 120 Pall Mall, London SW1Y 5EA

Leading Players: Brigitte Helm, Alfred Abel, Gustav Fröhlich

Running Time: 87 mins

Festivals: Cannes, Venice

Giorgio Moroder's re-vamped version of Fritz Lang's *Metropolis* seemed destined for controversy when it screened at Cannes. Archivists and film historians gathered in the cinema eager to pour scorn on a piece of rock 'n' roll heresy, prepared to a purist to walk out in disgust within 10 minutes. That they were all there at the end is a tribute to Moroder's reconstruction. Moroder is the first to give credit to the Archives who supplied the material, and the standard of reconstruction and creative imagination evident here is a revelation. Beautifully tinted and coloured, the film leaps from the screen. The intertitles have largely disappeared, replaced by subtitles which lend an entirely new, modern pace to the film. Moroder's own electronic music, which forms the bulk of the accompaniment, is well attuned to the film's intentions, though the songs (which may be a commercial bonus) are an aesthetic mistake. But if Moroder's intervention gains entirely new audiences for the film – as it has already done in Paris and New York – then, for me, accusations of heresy are simply a failure to make a sympathetic leap of imagination. –*Scott Meek.*



USA 1983

Suburbia

8.45 ICA

also Sun 18 Nov, 8.45 ICA

Director: Penelope Spheeris

Production Company: Suburbia Productions

Producer: Bert Dragin

Screenplay: Penelope Spheeris

Photography (Colour): Timothy Suhrstedt

Editor: Ross Albert

Art Director: Randy Moore

Music: Alex Gibson

Export Agent: Ed Carlin, Roger Corman, 600 Main St, Venice, Ca 90291

Leading Players: Chris Pederson, Bill Coyne, Jennifer Clay, Timothy Eric O'Brien, Michael Bayer, Grant Miner, Andrew Pece

Running Time: 96 mins

Festivals: Chicago, Rotterdam, Montreal, Deauville

Penelope Spheeris's last film was an extraordinary documentary about the punk movement in Los Angeles, called *The Decline of Western Civilisation*. This, her first proper feature for the cinema, is about the same people – the kids given up as lost souls by so-called respectable society – and some of its best performances come from them rather than professionals. Though in the exploitation genre, *Suburbia*, called *The Wild Side* in America, in fact does not exploit either its subject or its characters. It's rather a swingeing morality play about the hypocrisy, and guilt, of those who condemn the desperate young people who have given up on 'normal' living. The music is by genuine LA groups, the story suggested by real life incidents reported by newspapers. Spheeris was given the best first feature award at the Chicago Festival, and is clearly a talent the American cinema would be very unwise to ignore. –*Derek Malcolm*.



USA 1984

Not for Publication

Director: Paul Bartel

11.15 pm NFT1

Production Company: Mark Forstater for Thorn EMI

Producer: Anne Kimmel

Screenplay: John Meyer, Paul Bartel

Photography (Colour): George Tirl

Editor: Alan Toomayan

Art Director: Bob Schulenberg

Music: John Meyer

British Distributor: Thorn EMI Screen Entertainment, 30-31 Golden Sq, London W1

Export Agent: Thorn EMI Screen Entertainment

Leading Players: Nancy Allen, David Naughton, Laurence Luckinbill, Alice Ghostley, Richard Paul

Running Time: 88 mins

Festival: Deauville

Lois (Nancy Allen) is a smart, ambitious reporter who leads a double life. By day she works for the dashing liberal Mayor of New York. By night, she writes for a sleazy scandal sheet, dreaming of the day she can turn it back into the serious paper her father edited. Her present editor is vile. He makes her do things like covering an orgy at The Bestiary, dressed in animal costumes. Meanwhile, the Mayor, in election year, wants to clean up the city by closing the porno magazines. Such is the basic plot of Paul Bartel's fifth film which, he says, is 'a bit more rose-coloured than *Eating Raoul*'. He adds that he set out 'to make a funny-romantic wish-fulfilment comedy, with an edge of social satire to it'. One can only say that the edge is pretty broad. However bizarre the fun, there's a basis of uncomfortable truth about it. Bartel knows his America and the healthy irreverence of his reactions sparks off the kind of comedy that's by no means the orthodox Hollywood variety. –*Derek Malcolm*.

Short: *Making Movies* (GB 1984/Dir Kevin Dennis). A concise dictionary of film-making terminology. 1 min.



FRANCE/ITALY 1984

Carmen

10.00 am Odeon

Director: Francesco Rosi

Production Company: Gaumont/Production Marcel Dassault (Paris)/
Opera Film Production (Rome)

Producer: Patrice Ledoux

Screenplay: Francesco Rosi, Tonino Guerra

Based on: the opera by Georges Bizet and the novel by Prosper
Mérimée

Photography (Eastman Colour/Panavision): Pasqualino De Santis

Editors: Ruggero Mastroianni, Colette Semprun

Art Director: Enrico Job

Choreography: Antonio Gades

British Distributor: Virgin Films, 61-63 Portobello Rd, London W11

Export Agent: Gaumont, 30 ave Charles de Gaulle, 92200 Neuilly

Leading Players: Julia Migenes Johnson, Plácido Domingo, Ruggero

Raimondi, Faith Esham, Susan Daniel, Lilian Watson

Running Time: 152 mins

Festivals: Cannes, Venice, Los Angeles

Following closely on the heels of Peter Brook's and Saura's versions, Rosi's *Carmen* is a full-scale, full-throated *verismo* version, shot on location in sunny squares and craggy mountains. The interpretation is not markedly different from standard theatrical productions, but Rosi gives it an inner fire and a dark, swinging rhythm which could hardly be encompassed on a stage. The location shooting by Pasqualino De Santis is quite outstanding, with a marvellous sense of space and distance (Carmen becoming literally dwarfed by the lowering hills, or taunting Don José in streets and taverns). Hearing the score with full chorus and orchestra makes one marvel again at the fertility of Bizet's invention, especially when rendered by this starry cast who, with the exception of Plácido Domingo's rather stolid characterisation, can act as well as they sing – particularly Julia Migenes Johnson, who is surely one of the sexiest, most vibrant of Carmens ever. The performance, conducted by Lorin Maazel, is sharp, fast and brittle. –John Gillett.



USA 1984

The Pope of Greenwich Village

10.30 am NFT1

Director: Stuart Rosenberg

Production Company: Koch/Kirkwood for MGM/UA

Producer: Gene Kirkwood

Screenplay: Vincent Patrick

Based on the novel by: Vincent Patrick

Photography (Colour): John Bailey

Editor: Robert Brown

Music: Dave Grusin

Export Agent: UIP, Beadon Road, London W6

Leading Players: Mickey Rourke, Eric Roberts, Daryl Hannah,

Geraldine Page, Kenneth McMillan

Running Time: 120 mins

Festivals: Deauville, Edinburgh

'Set in New York's Italian community, *The Pope of Greenwich Village* is the story of two small-time crooks who get involved in big neighbourhood trouble. Two buddies, Charlie (Mickey Rourke) and Paulie (Eric Roberts) are both out of work and dream of getting rich. With his girl friend (Daryl Hannah) pregnant, Charlie is easily drawn into a robbery organised by the naïve and volatile Paulie. This leads them on the downward slope to a confrontation with local organised crime heavy, Bedbug Eddie. Mickey Rourke's career has moved fast since his début in *Diner*. With *Body Heat*, *Eureka* and *Rumble Fish* to his credit, he is emerging as one of the best American actors of the Eighties. Eric Roberts has already shown his versatility in *Star 80* as one of the screen's most repulsive characters in recent years, and Daryl Hannah has attracted world-wide attention with her roles in *Blade Runner* and *Splash*. –Edinburgh Film Festival brochure.

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USA 1983

Nightsongs

10.30 am 6.00 NFT2

Director: Marva Nabili

Production Company: FN Films/American Playhouse

Producer: Thomas A Fucci

Screenplay: Marva Nabili

Photography (Colour): Benjamin Davis

Editor: Fritz Liepe

Art Director: Mark Johnson

Music: R I P Hayman

Export Agent: Jane Balfour Films, 163 Gloucester Ave, London NW1

Leading Players: Mabel Kwong, David Lee, Victor Wong, Ida Chung, Rose Lee, Roger Chang, Geoff Lee, George La Porte

Running Time: 113 mins

Festivals: Los Angeles, Dallas, San Francisco, Taormina, Locarno, Montreal

Variety called Marva Nabili's film 'a Chinese version of *Hester Street*'. But this Iranian writer-director, now working in America, achieves a dramatically different tone to that of Joan Micklin Silver's film. It looks at immigrant life not from the outside, with sympathy, but from the inside. Or so it seems as this story of a Chinese immigrant family in New York City's Chinatown unfolds. The family's cultural isolation and alienation is slowly but surely mapped out. The son is an outsider at school who, when he is befriended by a petty crook and thus made part of a gang, finds that his father rejects him as a delinquent. *Nightsongs* is structured round a series of poetic journal entries written by a Chinese Vietnamese cousin who finds work in the same garment factory as the mother of the family. These contrast the old life with the new, lamenting the difference. The film is slow-burning, poignant and very truthful. I find it exceedingly difficult to forget.—*Derek Malcolm*.



CAPITAL RADIO
CHILDREN'S FILM FESTIVAL
USA 1983



A Christmas Story

11.00 am Lumiere

Director: Bob Clark

Production Company: MGM/UA Entertainment Co

Producers: Rene Dupont, Bob Clark

Screenplay: Jean Shepherd, Leigh Brown, Bob Clark

Based on a novel by: Jean Shepherd

Photography (Colour/Panavision): Reginald H Morris

Editor: Stan Cole

Art Director: Reuben Freed

Music: Carl Ziffre, Paul Zaza

British Distributor: UIP, UIP House, Beadon Rd, London W6

Export Agent: UIP

Leading Players: Melinda Dillon, Darren McGavin, Peter Billingsley

Running Time: 93 mins

London Film Festival Choice

Based upon the wonderfully-named novel *In God We Trust, All Others Pay Cash* by Jean Shepherd, Bob Clark's *A Christmas Story* is about as far away from his previous *Porky's* as it is possible to get. This is a study of the art of growing up that every young person in the audience will find echoes his or her sentiments exactly. Which is quite an achievement, since the film is set in an Indiana suburb during the 40s when Ralphie (the marvellous Peter Billingsley) was growing up. But Ralphie is scarcely an all-American kid. Even with his tongue somehow caught between the slates of a telegraph pole, he speaks for all of us, waiting for the Christmas present of his dreams. Melinda Dillon and especially Darren McGavin as his parents are more orthodox Americans, respectable but confused. They stand between him and his ambitions, alert and forearmed with irrefutable logic. This is a very funny film which tells us more about kids than most — and adults as seen through their eyes.—*Derek Malcolm*

Tickets £1.60

1981-1986



AUSTRALIA 1984

Annie's Coming Out

1.30 NFT1

Director: Gil Brealey

Production Company: Film Australia

Producer: Don Murray

Screenplay: John Patterson, Chris Borthwick

Based on a story by: Anne McDonald and Rosemary Crossley

Photography (Eastman Colour): Mick von Bornemann

Editor: Lindsay Frazer

British Distributor: Enterprise Pictures, 113 Wardour St, London W1

Export Agent: Australian Film Commission, 99 Regent St, W1

Leading Players: Angela Punch McGregor, Drew Forsythe, Tina

Arhondis, Monica Maughan, Mark Butler, Philippa Baker

Running Time: 93 mins

Festivals: Cannes, Melbourne, Montreal

Personal Choice: Brian Baxter

Because of appalling physical abnormalities, Annie was condemned, aged three, to a living hell. A well-meaning, sterile institution became her resting place for eleven years. Bedtime 4.30 pm and lines of youngsters in steel cots stared fitfully at blank walls until morning. Annie – among others – was profoundly intelligent but could not move or talk. Miraculously a new teacher, at great cost to her career and personal life, helped change things. Within two years of learning to read, Annie had mastered *Catch 22*. But the real catch was to convince the hospital (and Court) of the truth ... Be warned, this movie is painful. After months of caring, Annie 'says' of a little boy who has observed all the love and attention, 'He's bright too'. Too late, he dies of a broken heart. But finally it is optimistic and if, in a dismal decade, you need your spirits lifted, then see Annie's coming out. She is portrayed by Tina Arhondis. Tetchy, funny, agonisingly vulnerable, she is Annie. And Angela Punch McGregor, as her saviour, transcends the notion of mere acting. —Brian Baxter.



USA 1983

Enormous Changes at the Last Minute

1.30 8.30 NFT1

Directors: Mirra Bank, Ellen Hovde, with Muffie Meyer

Production Company: ABC Video Enterprises with Ordinary Lives

Producer: Mirra Bank

Screenplay: John Sayles, Susan Rice

Based on stories by: Grace Paley

Photography (Colour): Tom McDonough

Editors: Mirra Bank, Ellen Hovde, Muffie Meyer

Export Agent: Ordinary Lives, Rm 603, 1619 Broadway, New York, NY 10019

Leading Players: Maria Tucci, Sudie Bond, Lynn Milgrim, David

Strathairn, Ellen Barkin, Ron McLarty, Kevin Bacon

Running Time: 110 mins

Festivals: Toronto, Mannheim, Verona

If, like the bell boy in *Some Like It Hot*, you like your dolls big and sassy: if your idea of a feminist movie is the thumping *Yentl*, don't read on. However, if wit, compassion and the excellent stories of Grace Paley interest you then reach for your booking form. John Sayles and a group of women film-makers have interwoven three of her stories: the first and third are the most successful. Virginia, deserted by her sexy husband, fends for herself and her two kids. A neighbour's married son visits her, showing that love can turn up unexpectedly. Faith is also put upon by men, especially her father, but her salvation is her 8-year-old son. Alexandria, an attractive but not pretty, 30-ish social worker finds that a cute, young taxi driver offers a great deal more than quick sex. Independence is fine, togetherness is better. This is a neat film, full of tender observation and funny New Yorkerish lines. Whilst saying that happiness does not last forever it adds, optimistically, that neither does sadness. —Brian Baxter.



USSR/CZECHOSLOVAKIA/ROMANIA 1983

A Tale of Wanderings

Skazka stranstvi

2.00 Lumiere

also Wed 21 Nov, 11.00 am NFT1

Director: Alexander Mitta

Production Company: Mosfilm (Moscow)/Barrandov Studios (Czechoslovakia)/Bucharest Studios (Romania) with Sovinifilm

Screenplay: Alexander Mitta, Yuli Dunski, Valeri Frid

Photography (Sovcolor): Valeri Shuvalov

Art Director: Teodor Tezhik

Music: Alfred Schnittke

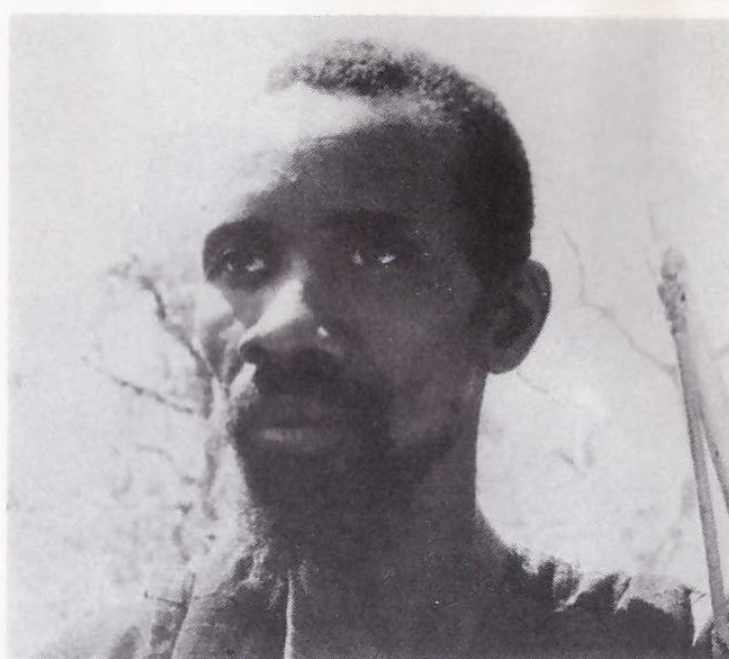
Export Agent: Sovexportfilm, Kalashny per 14, Moscow 103009

Leading Players: Tatiana Aksyuta, Andrei Mironov, Lev Durov, Valeri Storozhik

Running Time: 105 mins

Festival: Cannes

Nothing in recent Soviet cinema has prepared us for the headlong pace and sheer narrative delight of this poetic fantasy (although Mitta made an earlier stylised pageant scripted by the same team, *The Tale of How Tsar Peter Married Off His Blackamoor*). This tale begins one Christmas Eve, when two orphaned children are separated by bandits carrying off Mai, to exploit his gift for discovering gold. His sister Marta vows to find him and, with her reluctant companion Orlando, plunges into a series of hair-raising adventures involving wicked barons, a witch, a flying machine and a truly spectacular dragon – on whose back lives a cosy medieval community – all carried off in superb style and with great technical assurance (this is an East European co-production). The music, by leading avant-garde composer Alfred Schnittke, is a constant delight, parodying the conventions of tavern brawls and maypole dances, while also matching the film's moments of true magic. –*Ian Christie*



BURKINA FASO 1983

The Courage of Others

Le Courage des autres

3.45 NFT2

Director: Christian Richard

Production Company: Cinafric

Producer: Jacob Sou

Screenplay: Christian Richard

Photography (Eastman Colour): Serge Dalmas

Editor: Christian Allanic

Music: Folk music of Burkina Faso

Export Agent: Cine Terz, Buschstr 18, 5300 Bonn 1

Leading Players: Sotigui Kouyate, Baba Kouyate, Amadou Banou

Running Time: 92 mins

Festivals: Ouagadougou, Mannheim, Los Angeles, Toronto

Personal Choice: David Overbey

At the turn of the century, slave traders raid a village, put the villagers in chains and drive them through the bush for days on end. The women are sold to another trader along the way. A strange horseman follows, allows himself to be captured, and welcomes the sting of a scorpion. There is music and sound but no dialogue in this visual composite taken from the oral tradition of West African folklore. The film moves at a pace that gradually becomes almost hypnotic as it traverses the terrible landscape. It is neither folkloric nor acutely colourful but cruel stuff, with a clear message for today. It attempts to focus on the power and preservation of African magic, and the significance of gestures and behaviour rather than conversation. A remarkable film – spare, resonant, and unforgettable. –*David Overbey*.



NEW ZEALAND 1984

Vigil

4.00 NFT1

Director: Vincent Ward

Production Company: John Maynard Prods with Film Investment Corporation of New Zealand/New Zealand Film Commission

Producer: John Maynard

Screenplay: Vincent Ward, Graeme Tetley

Photography (Colour): Alun Bollinger

Editor: Simon Reece

Art Director: Kai Hawkins

Music: Jack Body

British Distributor: Enterprise Pictures, 113 Wardour St, London W1

Export Agent: Seawell Films, 45 rue Pierre Charron, 75008 Paris

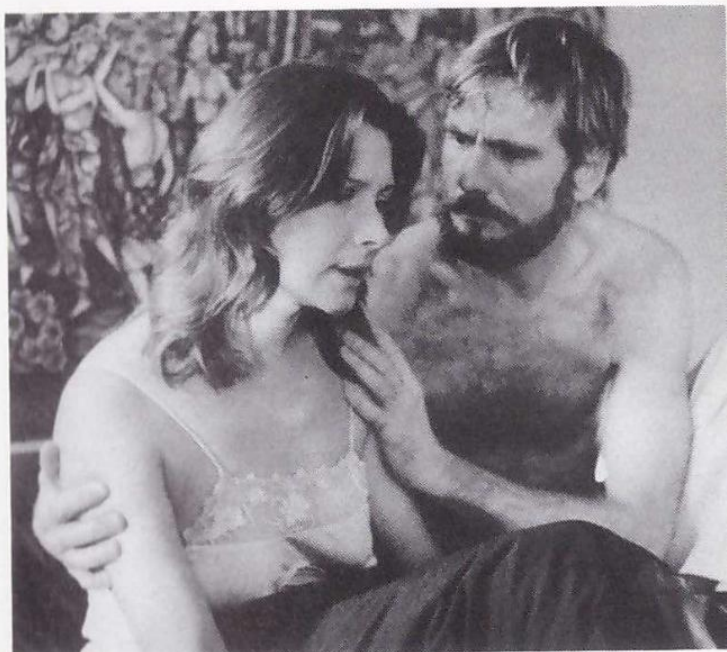
Leading Players: Fiona Kay, Penelope Stewart, Bill Kerr

Running Time: 90 mins

Festivals: Cannes, Chicago

Personal Choice: Nick Roddick

Coming from a country whose films can be technically proficient but thematically a little bland, *Vigil* is a wonderful surprise. It's not a flawless movie – the story tends to get a bit muddled near the end – but it is a film of extraordinary power and visual beauty. The story of an 11-year-old girl on an isolated farm (a very fine performance by Fiona Kay), *Vigil* gradually builds up a sense of magic and foreboding, aided by Alun Bollinger's stunning photography of the abrupt and threatening landscape, and by editing which makes every shot and every sound count (the soundtrack is as lovingly crafted as the images). It's my personal choice because it excited me more than any other film I've seen this year, for its ambition and the strength of its cinematic vision. I found the savaging it received at Cannes inexplicable, especially as some seemed to imply that it was presumptuous of Ward (and New Zealand) to be making films at all. If this is what his first feature looks like (he has already made two startling and distinctive shorts), Vincent Ward is a film-maker to reckon with. –Nick Roddick.



AUSTRALIA 1984

My First Wife

5.00 Lumiere also Mon 26 Nov, 11.00 am NFT1

Director: Paul Cox

Production Company: Dofine

Producers: Jane Ballantyne, Paul Cox

Screenplay: Paul Cox, Bob Ellis

Photography (Colour): Yuri Sokol

Editor: Tim Lewis

Export Agent: Seawell Films, 45 rue Pierre Charron, 75008 Paris

Leading Players: John Hargreaves, Wendy Hughes, Lucy Angwin,

Anna Jemison, David Cameron, Charles Tingwell, Robin Lovejoy

Running Time: 95 mins

Festival: Montreal

Personal Choice: David Stratton

Apparently drawing on personal experiences, Paul Cox has made a tough, unsentimental, lacerating film about a marriage breaking up. It's a familiar theme these days in film and television drama, but it comes over fresh and strong in this emotional film. Though seen through the eyes of the husband, John, a very up-market disc jockey, who discovers his wife, Helen, is having an affair, the film is scrupulously fair to both of its protagonists. It is John, however, who simply can't cope with the situation, reacting first with incredulity, then anger, then anguish and despair. John Hargreaves has never been better, while Wendy Hughes proves again that she's an actress of world class. Complicating the couple's relationship is their young daughter and the fact that Helen assumes that, as the child's mother, she'll keep custody of the girl. Ex-patriate Russian cinematographer Yuri Sokol's work gives the film something of the same alienated, displaced European mood that characterised his earlier collaboration with Cox, *Man of Flowers*; and *My First Wife* finally confirms its writer-producer-director as the most interesting *auteur* of the contemporary Australian cinema. –David Stratton. 1986



INDIA 1984

The Mirage

Maya miriga

6.15 NFT1

Director: Nirad N Mohapatra

Production Company: Lotus Prods/National Film Development Corp

Screenplay: Nirad N Mohapatra

Based on a story by: Nirad N Mohapatra, Bibhuti Patnaik

Photography (Eastman Colour): Rajgopal Mishra

Editor: Bibekananda Satpathy

Art Director: Sampad Mohapatra

Music: Bhaskar Chandavarkar

Export Agent: National Film Development Corp, 13-16 Regent Chambers, 208 Nariman Point, Bombay 400 021

Leading Players: Kishori Debi, Bansidhar Satpathy, Manimala, Binod Mishra, Manaswini Mangaraj, Sampad Mohapatra

Running Time: 110 mins

Festivals: Delhi, Cannes, Los Angeles, Mannheim

There can have been no more quietly impressive debut on the Indian sub-continent over the last few years than Mohapatra's. Born in Orissa, he is a lecturer at the Film Institute at Pune. But this story about the pressures and strains of family life is the reverse of academic. Amazingly, the cast is peopled by the director's friends, and so sure is the playing that you would scarcely believe that they are not experienced professionals. 'I intended the film to be a compassionate look at a family inexorably progressing towards its break-up. I belong there, to the small-town middle-class, and am fascinated by its dreams and its agonising nightmares. In it, I see warmth, fellow feeling, the sharing of experience and a sense of responsibility. But I also see the tightrope-walking of the married sons, the bitterness of the locked-up daughters-in-law, the maladjustment in marriages and, above all, the selfishness that can damage a family's very fibre'. Mohapatra has created some unforgettable characters, and the longer you watch his film, the truer it seems.—*Derek Malcolm*.



CANADA 1983

Kings and Desperate Men

8.00 Lumiere also Sun 25 Nov, 10.30 am NFT1

Director: Alexis Kanner

Producer: Alexis Kanner

Screenplay: Edmund Ward, Alexis Kanner

Photography (colour): Paul Vanderlinden, Henry Lucas

Editor: Henry Lucas

Music: Michael Robidoux, Pierre F Brault

British Distributor: Blue Dolphin Film Distributors

Export Agent: Kineversal Prods, 7268 1/4 Fountain Dr, Los Angeles, Ca

Leading Players: Patrick McGoochan, Alexis Kanner, Andrea

Marcovicci, Margaret Trudeau, Robin Spry

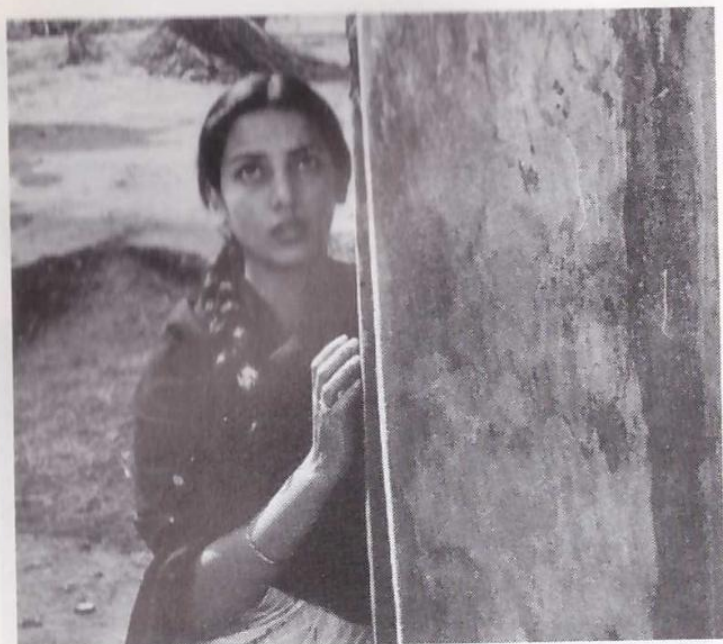
Running Time: 118 mins

Festival: Los Angeles

Personal Choice: Chris Rodley

John Kingsley, 'The Englishman's Englishman, the man you love to hate', hosts his own radio phone-in talk show in an un-named North American city. On the eve of Christmas he finds himself held hostage in his own studio at gunpoint by Miller, a radical history teacher intent on conducting a live radio re-trial of a controversial manslaughter case. Kingsley will be host, Miller his guest and his listeners the jury, in an attempt to change history. Alexis Kanner's debut feature as director, co-writer and co-star is a dazzling yet slow-burning political thriller of some uniqueness. The performances, most notably Patrick McGoochan as Kingsley, Kanner as Miller and Andrea Marcovicci as his accomplice, are mesmerising. The direction and editing are edgy, urgent and unsettling, and the photography is both wonderfully composed and textured. All contribute to a gradual but relentless build-up of psychological and physical suspense in which we are participants, not mere observers, in an act of everyday terrorism.—*Chris Rodley*

Sun 18 Nov



INDIA 1983

The Ruins

Khandhar

8.45 NFT1

Director: Mrinal Sen

Production Company: SRI BLC

Producers: Jagadish and Pushpa Chowkhani

Screenplay: Mrinal Sen

Based on a story by: Premendra Mitra

Photography (Eastman Colour): K K Mahajan

Editor: Mrinmoy Chakraborty

Art Director: Nitish Roy

Music: Bhaskar Chandavarkar

Export Agent: Cactus Film, Dorfstr 4, Postfach 258, CH-8037 Zurich

Leading Players: Shabana Azmi, Naseeruddin Shah, Gita Sen, Pankaj

Kapoor, Annu Kapoor, Sreela Majumder, Rajen Tarafder

Running Time: 102 mins

Festivals: Cannes, Munich, La Rochelle, Locarno, Los Angeles, Montreal, Bombay, Toronto

Mrinal Sen has been making films for almost thirty years. But his capacity to surprise remains intact. This is a fascinating new departure, in which politics, except in its widest sense, for once takes a subsidiary role. Three city friends take a weekend breather at the ruins of what was once the rich mansion of a feudal estate. There they meet a mother and her daughter, surviving in poverty as caretakers, in the hope that a distant nephew will one day return to marry the daughter, and thus save them. One of the weekenders is deeply attracted to the girl and is forced to act out a dreadful play as the man who has returned for her hand. Superstar Shabana Azmi and Naseeruddin Shah play beautifully, as does Gita Sen, the director's wife, as the blind and paralysed mother. Sen's point is quite simple. Life is difficult. Sometimes deception is necessary. Love does not always conquer. Many feel *The Ruins* to be one of his most profound and satisfying pictures of Indian life.—*Derek Malcolm*.

Mon 19 Nov



GREAT BRITAIN 1984

... And Pigs Might Fly

Aderyn papur

11.00 am 6.00 NFT2

Director: Stephen Bayly

Production Company: Red Rooster Films/Sianel Pedwar Cymru (S4C)

Producer: Linda James

Screenplay: Ruth Carter

Photography (Colour): Richard Greatrex

Editor: Scott Thomas

Art Director: Hildegard Bechtler

Music: Trevor Jones

British Distributor: Red Rooster Films, 11-13 Macklin St, London WC2

Export Agent: Red Rooster Films

Leading Players: Richard Love, Iola Gregory, John Ogwen, Tadaaki Noguchi, Yoshio Kawahara, Robert E Roberts, Llewelyn Jones

Running Time: 75 mins

Festivals: Cardiff (Celtic Film Festival), Tyneside

Personal Choice: Virginia Dignam

Into a depressed village in North Wales come two Japanese businessmen. As far as the villagers in general, and young Alun Owen in particular, are concerned the men with their exotic looks and strange language might have come from another planet. 11-year-old Alun is a bright but not otherwise blessed child with an over-active imagination. Egged on by his voluble Auntie Catrin and stumped by the language barrier, Alun dreams up a brightly coloured fantasy, the end result being prosperity for the village and a solution to the many emotional problems besetting his family. So persuasive are Alun and Catrin that the villagers are drawn into their dream of wish fulfillment. Ruth Carter's script explores the 'otherness' of ethnic qualities and reveals the universal sameness which lies beneath. Stephen Bayly directs with warm understatement.—*Virginia Dignam*.

Short: *Johnny Be Good* (GB 1984/Dir Marc Evans) A Welsh farmboy discovers rock 'n' roll in the early 60s. 35 mins. 1981-1986



GREAT BRITAIN 1984

White Elephant

11.00 am 6.15 NFT1

Director: Werner Grusch

Production Company: Worldoc

Producer: Werner Grusch

Screenplay: Werner Grusch, Ashley Pharoah

Photography (Colour): Tom D Hurwitz

Editor: Thomas Schwalm

Music: African Brothers, Tabu Ley, Franco

Export Agent: Werner Grusch, 51 Compayne Gdns, London NW6

Leading Players: Peter Firth, Abi Adatsi, Kwabena Holm, Owusu Akyeaw

Running Time: 99 mins

Festivals: Edinburgh, Chicago

The director is Austrian, the cinematographer American and the star English, but *White Elephant* is as near to an African film as Westerners have ever got. Shot with great skill in Ghana, it tells the story of an Englishman (Peter Firth) trying to build a microchip factory and finding himself hopelessly caught between two cultures, unable to understand the real Africa which seems to stand against his plans. Attacked by witch-doctors, he tries desperately for understanding. So too does Werner Grusch, who goes the opposite way to Werner Herzog in attempting to demystify the magic that is used against the young industrialist. His players include both a Christian Bishop and a real African ju-ju man among the largely African cast. And the film is an impressive portrait of a continent struggling to hold on to its traditions against the encroachment of Western influence. *White Elephant* is highly original, very beautiful to look at and has a unique sympathy for the hidden strengths of a society that may only be backward in our short-sighted terms.—*Derek Malcolm.*



GREAT BRITAIN 1984

The Happy Alcoholic

Yr alcoholig llon

2.30 8.30 NFT2

Director: Karl Francis

Production Company: Cine Cymru for Sianel Pedwar Cymru (S4C)

Producer: Hayden Pearce

Screenplay: Karl Francis

Photography (Eastman Colour): Roger Evans

Editor: Aled Evans

Art Director: Hayden Pearce

Export Agent: Cine Cymru, Brechfa, Caermarthen, Dyfed

Leading Players: Dafydd Hywel, Gwenllian Davies, Eluned Jones, David Lyn, Reginald Mathias, Annest Wiliam

Running Time: 110 mins

London Film Festival Choice

In the first Welsh-language feature from Karl Francis (director of *Above Us the Earth* and *Giro City*), Dafydd Hywel plays a colliery worker with a respected place in the community, the local choir and the pub, who loses it all when he passes from being the popular figure of a hard (drinking) man and descends into alcoholism. The first casualty of his addiction is his wife, who seeks sanctuary in a women's refuge after repeated drunken assaults; when family, friends and the last vestiges of self-respect have deserted him, he begins on a road to recovery which proves far from easy to follow. *The Happy Alcoholic* is an uncompromising study of the effects of alcoholism – of the day-to-day degradation of the alcoholic, and the suffering inflicted on those around him. Supporting Dafydd Hywel's powerful central performance, Karl Francis makes good use of a cast of professional and non-professional players (including a number of direct and indirect victims of alcoholism). It's a harrowing film to watch, but not a despairing one.—*Clive Hodgson.*

BLACK & ETHNIC ARCHIVE
GLC
1981-1986

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Mon 19 Nov



FRANCE 1984

Improper Conduct

Mauvaise conduite

2.30 8.45 NFT1

Directors: Nestor Almendros, Orlando Jimenez Leal

Production Company: Les Films du Losange/Antenne 2
Producers: Margaret Menegoz, Barbet Schroeder, Michel Thoulouze
Screenplay: Nestor Almendros, Orlando Jimenez Leal
Photography (Colour): Dominique Merlin
Editors: Michael Pion, Alain Tortevoix
Export Agent: Cinevista, 353 W 39th St, Apt 404, NY, NY 10018
Leading Players: Reinaldo Arenas, Susan Sontag, Heberto Padilla, Caracol, Guillermo Cabrera Infante, Fidel Castro
English narration by: Geoffrey Lawrence Carey
Running Time: 114 mins
Festivals: New York, Cartagena, Strasbourg

'Almost from the moment Castro consolidated power, his revolutionary government was determined to deny the existence of political "impurities" in Cuban society – by charging many dissidents with "moral impurity"... The hand of the state fell with particular heaviness on homosexuals. There came a time when a man could be arrested for wearing tight pants on the streets of Havana. Or long hair... One brave and touching transvestite tells of a prison guard's falling hopelessly in love with him. Poet Armando Valladares tells of a 12-year-old boy who was arrested for a prank, tortured and raped by guards – then marked down as a homosexual. Unhappy countries are like Tolstoy's unhappy families; each is miserable in its own way. Even by that standard, the portrait of Castro's Cuba offered by the exiles whose testimony forms the bulk of this soft-spoken, yet emotionally gripping documentary is singularly poignant. The analytic intelligence, the wryness and ironic wit with which 28 of them recount their experiences there make their story all the more persuasive.'—Richard Schickel, *Time*.

Tue 20 Nov



USA 1983

The Good Fight

11.00 am 8.30 NFT2

Directors: Noel Buckner, Mary Dore, Sam Sills

Production Company: Abraham Lincoln Brigade Film Project
Producers: Noel Buckner, Mary Dore, Sam Sills
Project Historian: David Paskin
Photography (B&W/Colour): Stephen Lighthill, Peter Rosen, Joe Vitagliano, Renner Wunderlich
Editor: Noel Buckner
Music: Wendy Blackstone, Bernardo Palombo
British Distributor: Cori Film Distributors, 19 Albemarle St, London W1
Export Agent: Cori Film Distributors
Leading Players: Bill Bailey, Ed Balchowsky, Ruth Davidow, Salaria Kea O'Reilly, John Houseman
Narrator: Studs Terkel
Running Time: 98 mins
Festivals: Rotterdam, Verona

Personal Choice: John Francis Lane

The most exciting discovery at the Verona Film Week, dedicated this year to American Independents, was this moving documentary about the Americans who fought in the Abraham Lincoln Brigade during the Spanish Civil War. The intellectuals and the politicians have left us testimony of their ego trips to fight for that 'good cause' but very little was known until this film about those idealistic ordinary Americans who chose to go and fight against Franco and, if they didn't get killed, have gone on suffering moral martyrdom ever since. It has interviews with survivors who don't preach or indulge in self pity. They are proud of the stand they took then and have good reason to be. A compassionate, warm, intelligent look at the 'other America' which since the end of the Vietnam war has been out of the news.—John Francis Lane.

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1981-1986

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ZAGREB 1984

Best of World Animation

11.00 am 6.15 NFT1

CANADA

Mushrooms – Pierre Veilleux (National Film Board of Canada – 3½ mins)

CHINA

Snipe Clam Grapple – Hu Jinqing, Lu Ruhao et al (Shanghai Animation Film Studio – 10 mins)

CZECHOSLOVAKIA

Black and White – Václav Bedřich (Krátký Film Praha – 3 mins)

Service – Adolf Born, Jaroslav Doubrava, Miloš Macourek (Krátký Film Praha – 10 mins)

HUNGARY

Augusta Makes Herself Beautiful – Czaba Varga (Pannonia – 5 mins)

ITALY

Moa Moa – Bruno Bozzetto (Bruno Bozzetto – 1 min)

JAPAN

Jumping – Osamu Tezuka (Tezuka Production Co – 6 mins)

USA

Sundae in New York – Jimmy Picker (Motionpicker Studios – 4 mins)

USSR

The Dark Side of the Moon – A Tatarski (Ekran – 10 mins)

Hell – Rein Raamat (Tallinfilm – 17½ mins)

YUGOSLAVIA

House No 42 – Pavao Štalter (Zagreb Film – 9½ mins)

Zagreb Title – Dušan Vukotić (Zagreb Film – 1 min)

Our programme this year includes the Zagreb Grand Prix winner, *Jumping*, as well as category winners *Augusta Makes Herself Beautiful*, *The Dark Side of the Moon* and *Mushrooms*. The delightful *Snipe Clam Grapple*, from China, was probably the popular favourite at the festival. Rein Raamat's extraordinary *Hell* was unaccountably shown out of competition even though it won the Soviet national prize for the best film of the year. It divided the Zagreb audience, and will do the same in London. Czechoslovakia was strong again this year, and we include films by Bedřich and the Born/Doubrava/Macourek trinity. We complete the programme with the painterly *House No 42*, a gag from Bruno Bozzetto and the American Oscar-winner, *Sundae in New York*.—Clare Kitson.



GREAT BRITAIN 1984

Best of British Animation

2.30 8.45 NFT1

Adoption – Richard Taylor (Richard Taylor Cartoon Films – 1 min)

Beasley Street – 2nd year graphic design students (Kingston Polytechnic – 3½ mins)

Blues for Mingus – Lucilla Scrimgeour (Kingston Polytechnic – 1½ mins)

The Cabinet of Jan Švankmajer – Brothers Quay, Keith Griffiths (Koninck Studios – 14 mins)

Christmas for Sale – Iain McCall (Liverpool Polytechnic – 7 mins)

Clip – Nicola Bruce, Mike Coulson (Muscle Films – 5 mins)

Conversation Pieces: Early Bird – David Sproxton, Peter Lord (Aardman Animations – 5 mins)

Jazz Man – Clive Heaven (Royal College of Art – 4½ mins)

Low Odds – Simon Margetts, Julian Caldwell, Neil Salmon, Andrew Pringle, Caroline Grebbell, Tracy Glet (West Surrey College of Art and Design – 4 mins)

Oh for a Prince – Stephen Roberts (West Surrey College of Art and Design – 3½ mins)

Pleasure of Love – Rocky Morton, Annabel Jankel (Cucumber Studios – 3½ mins)

Rupert and the Frog Song – Geoff Dunbar (Grand Slamm – 13 mins)

Second Class Mail – Alison Snowden (National Film and Television School – 3½ mins)

Tempting Fate – Susan Young (Royal College of Art – 6 mins)

Commercials

Animation City – *Bacchanal*, *Golden Vale* (Phil Austin, Derek Hayes)
Animation Partnership – *Lamot: Volcano* (Tony White), *Punch 1984* (Greg Hill)

Dragon Animation – *Giles 'Motorbike'*, *Multi-Star* (Sergio Simonetti)

Klactoveesedstene Animations – *Nuvan: Top* (Ted Rockley), *Bonio: Dentist* (Oscar Grillo)

Speedy Cartoons – *Kelly Girl* (animation: Paul Vester, live action: Nick Lewin), *Penguin: Rally* (Barry Baker)

Richard Williams Animation – *One Cal: Sweet Nothing* (Russell Hall),

Terry's Harlequin: Magic (Richard Williams)

Special thanks to the Mari Kuttna Award Committee (Bob Godfrey, Ian Emes, Jonathan Hodgson, Archie Tait, Jayne Pilling, Dave Watterson and Peter Cargin) for their help in compiling the programme this year.—Clare Kitson.

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FRANCE 1984

Labour for Sale

Bangkok-Bahrein

2.30 NFT2

Director: Amos Gitai

Production Company: Amos Gitai Productions

Producer: Edgard Tenenbaum

Photography (Colour): Rony Katzenelson, Richard Copans

Editor: Juliana Sanchez

Export Agent: Amos Gitai Prods, 28 bis rue de Montreuil, 75011 Paris

Running Time: 80 mins

Festival: Sydney

Amos Gitai, whose *Field Diary* caused controversy at the Edinburgh and London Festivals last year – and also received high praise – is a documentarist with a mission to extend the present boundaries of the form. His polemics are very definite, but he nudges at you rather than blasts away. This uncomfortably lucid film about the international traffic in contract labourers, mainly from the South-East Asian countries to the Persian Gulf and Europe – there are, for instance 120,000 Thais in the Arab Emirates alone – masks its horror with the cool depiction of hard evidence. It concentrates chiefly on the way such virtually enforced displacement affects the culture and relationships of the ordinary people, poor and desperate, who are involved. This is an important film which ought to be widely seen. One hopes this showing will at least stir some consciences. –*Derek Malcolm*.



CUBA 1983

Up to a Point

Hasta cierto punto

3.00 8.45 ICA

Director: Tomás Gutiérrez Alea

Production Company: ICAIC

Producer: Humberto Hernández

Screenplay: Juan Carlos Tabío, Serafín Quiñones, Tomás Gutiérrez Alea

Photography (Colour): Mario García Joya

Editor: Miriam Talavera

Art Director: José Manuel Villa

Music: Leo Brouwer

Export Agent: ICAIC, Calle 23-1155 10 & 12, Vedado, Havana 4

Leading Players: Oscar Alvarez, Mirta Ibarra, Omar Valdés, Coralía

Veloz, Rogelio Blaín, Ana Viña, Claudio A Tamayo, Luis Celeiro

Running Time: 68 mins

Festivals: Havana, Berlin, Cannes, Sydney, Edinburgh

Tomás Gutiérrez Alea has often been called the most European of Cuban directors, a revolutionary filmmaker whose polemic is less direct and more multi-layered than that of most 'Third World' masters. But master he is, as *Memories of Underdevelopment*, *The Last Supper* and now this film show. In the process of researching for a film about Latin-American *machismo*, a script-writer falls in love with a woman dock-worker in Havana. His marriage in crisis, he thus experiences the same conflict he is trying to shape into his project. Clearly aware of the clash between revolutionary ideals and personal attitudes, Alea has constructed a fascinating argument. He freely admits that he was helped to do so by those working on the film with him. It was, he insists, a co-operative effort. Even so, his subtle and highly individual touch is everywhere apparent. Alea is an exceptional director of considerable flair and sophistication. –*Derek Malcolm*.

Short: *Portrayal of Women in Advertising* (GB 1984/Dir Erika Schmidt). A documentary investigation of admiss-sexism. 10 mins.



NEW ZEALAND 1983

New Zealand – The War Years

6.00 NFT2

Director: Patrick McGuire

Production Company: New Zealand National Film Unit

Producer: Hugh MacDonald

Deviser: Patrick McGuire

Photography (B&W): Newsreel and actuality material

Editor: Chris Lancaster

Film Restoration: Clive Sowry, Ron Cameron, Les Bloomfield

Sound Editor: Kit Rollings

Export Agent: New Zealand National Film Unit, PO Box 46-002,
Lower Hutt, New Zealand

Running Time: 89 mins

Festival: Cannes

New Zealand in 1939 had emerged safely from the worldwide depression with the most advanced system of social welfare then known. Yet this nation of only one and a half million people, seemingly securely isolated in the South Pacific, marched to war with Britain against Hitler with the slogan: 'Where she goes, we go. Where she stands, we stand'. New Zealand became 'Britain's farm' and its government produced weekly newsreel reviews to maintain morale during the long and bitter conflict. This fascinating compilation of these has no modern commentary and spans the period from the outbreak of war to the return of servicemen to a society that could never be the same again. It manages to be both a valuable and surprising record and an intriguing commentary upon the past – a piece of social history that becomes, with hindsight, more relevant than ever. It is not only about the effect of a far-off war upon those who fought it, but what happened to those left behind – in particular, the women, needed to work in the war effort and thus forced out of their conventional stratification. –*Derek Malcolm.*



VENEZUELA 1984

Orinoko, New World

Orinoko nuevo mundo

6.15 ICA

also Wed 21 Nov, 6.15 ICA

Director: Diego Risquez

Production Company: Producciones Guakamaya

Screenplay: Diego Risquez, Luis Angel Duque

Photography (Colour): Marieta Perez, Andres Augusti

Export Agent: Producciones Guakamaya, Calle Oriente, Quinta Solange, Country Club, Caracas

Leading Players: Shaman Yanomani Kosinegüe, Rolando Peña, Hugo Márquez, Diego Risquez, Alejandro Alcega, Carlos Castillo

Running Time: 103 mins

Festivals: Cannes, Edinburgh, Biarritz, Montecatini

Personal Choice: David Will

This extraordinary film is the second part of an epic trilogy about the colonisation of Venezuela. An Indian shaman takes a drug and has a series of visions of the future involving a diverse range of historical figures including Christopher Columbus, Walter Raleigh and Alexander Humboldt. The film's final sequence, based on images from Latin American Indian mythology, is one of the most visually staggering passages in a film this year or any year. Shot in Super 8 and blown up to 35mm, *Orinoko* questions the colonial iconology that has dictated the representation of Latin America. The archetypal example of this is of a Botticelli-style woman holding a parrot and crocodile, an image that paved the way for an ersatz kind of Latin American exoticism. By challenging it in such a trenchant way, Risquez emerges as the most important Latin American film-maker since Glauber Rocha. –*David Will*

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SOUTH AFRICA 1984

South Africans Against Apartheid

11.00 am NFT2

also Thu 22 Nov, 2.30 NFT2

Dear Grandfather, Your Right Foot Is Missing

Director/Screenplay/Editor: Yunus Ahmed

Running Time: 45 mins

Allan Boesak: Choosing for Justice

Director: Hugo Cassirer

Producers/Screenplay: Hugo Cassirer, Nadine Gordimer

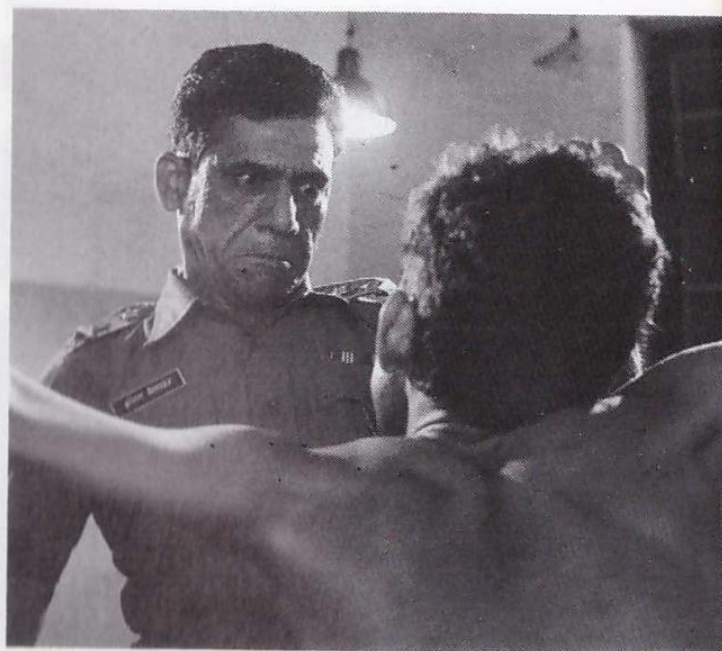
Running Time: 28 mins

SalesTalk

Director/Screenplay: William Kentridge

Running Time: 29 mins

Few independent features are made by South Africans in South Africa, for obvious reasons. But this year we found three short films, each of them made against the odds. *Allan Boesak: Choosing for Justice*, made by Hugo Cassirer and Nadine Gordimer, was shot in and around Cape Town, where Boesak lives. He has been called South Africa's Martin Luther King, and is the 'coloured' minister in the 'coloured' section of the Dutch Reformed Church of South Africa, who was elected president of the 70-million strong World Alliance of Reformed Churches, then declaring apartheid a heresy. *Dear Grandfather, Your Right Foot Is Missing* was made by Yunus Ahmed, an Indian who lived in Cape Town's famous District Six and returned from studying film in India to find his once multi-racial home razed to the ground. *SalesTalk* is a short story by William Kentridge about an old white woman and her eccentric friendship with her black servant. We present these films as a tribute to the courage and tenacity of the film-makers working for change under some duress.—Derek Malcolm.



INDIA 1984

Half-Truth

Ardh satya

2.30 NFT1

also Thu 22 Nov, 2.30 NFT1

Director: Govind Nihalani

Production Company: Neo Films Associates

Producers: Manmohan Shetty, Pradeep Upoor

Screenplay: Vijay Tendulkar

Based on a story by: Sri Da Panvalkar

Photography (Eastman Colour): Govind Nihalani

Editor: Renu Saluja

Art Director: C S Bhali

Music: Ajit Verman

Export Agent: Neo Films Associates, G/2 Everest, Tardeo, Bombay 400 034

Leading Players: Om Puri, Smita Patil, Amrish Puri, Naseeruddin Shah, Shafi Inamdar

Running Time: 130 mins

Festivals: Bombay, Berlin, Karlovy Vary

Nihalani's film, on its surface the *Dirty Harry* of India, is in fact of rather more significance. It is the first time an Indian film-maker has faced square-on the widespread corruption among the forces of law and order, and dared to suggest that among the reasons lie the socio-cultural backgrounds of the police themselves and the sexual ambivalence of Indian men towards women. Such taboos are not often spoken of in popular films, but *Half-Truth* was so spectacular a success that, in some cities, tickets were selling on the black market for ten times their original price. Om Puri plays a policeman who tries to arrest a known criminal and is utterly humiliated by the ease with which the man escapes justice. He turns to drink, almost losing his gentle woman friend (Smita Patil) and shocking his authoritarian father. He also resorts to violence. Nihalani's powerful and angry film broke more barriers than we in the West might think.—Derek Malcolm.

Wed 21 Nov



GREAT BRITAIN 1984

Majdhar

2.30 8.30 NFT2

Director: Ahmed A Jamal

Production Company: Retake Film and Video Collective

Executive Producer: Mahmood Jamal

Screenplay: Ahmed A Jamal

Photography (Colour): Philip Chavannes

Editor: John Dinwoodie

Music: Ustad Imrat Khan

Export Agent: Retake Film and Video Collective, 2-9 Fawley Rd, London NW6 1SL

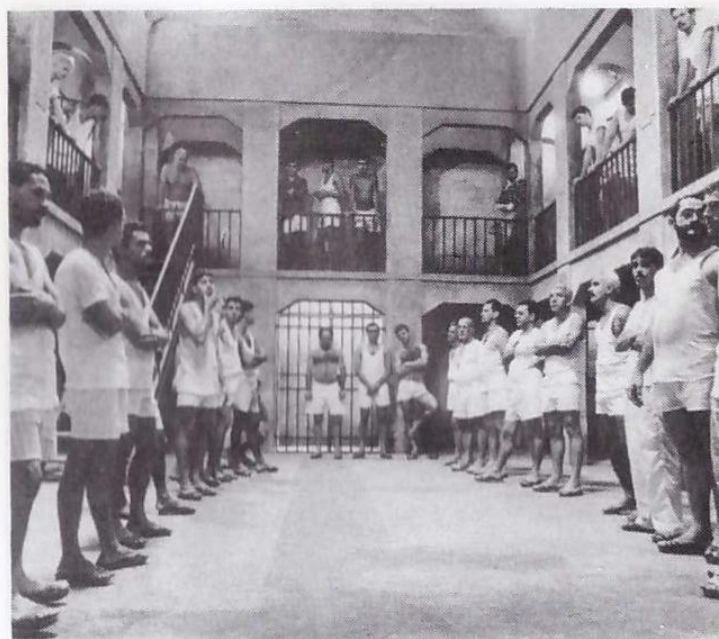
Leading Players: Rita Wolf, Tony Wredde, Feroza Syal, Sudha Bhuchar, Andrew Johnson, Tariq Yunus

Running Time: 76 mins

Festival: Tyneside

A story of life in Britain today, as experienced by a young Pakistani woman (brought to England in a traditional arranged marriage) who resists family pressure to return home when her husband leaves her. Her decision to remain in England is the first of many moves by which she attempts – through trial and error – to establish a life of her own. *Majdhar* – which translates, approximately, as 'midstream' – was filmed in an astonishing nine days on a minuscule budget (provided by the GLC, Channel 4, Camden Council and GLAA), though it shows few signs of such limitations. Writer-director Ahmed Jamal offers some uncomfortable home truths about attitudes within (and without) the Asian community, but weaves his criticisms into the positive and rewarding human story of a young woman striving for an independent existence. An altogether remarkable and welcome film – enhanced by Rita Wolf's graceful, sympathetic performance in the central role. – *Clive Hodgson*.

Short: *Photographic Exhibits* (GB 1984/Dir Claire Barwell). A young woman attempts to reconstruct the murder of a girl in 1922, based on police photographs taken at the scene of the crime. With Kay Adshead. 20 mins.



BRAZIL 1984

Memories of Prison

Memórias do cárcere

3.00 8.15 ICA

also Thu 22 Nov, 8.15 ICA

Director: Nelson Pereira dos Santos

Production Company: Produções L C Barreto

Executive Producer: Marcia da Salette

Screenplay: Nelson Pereira dos Santos

Based on the novel by: Graciliano Ramos

Photography (Colour): José Medeiros

Editor: Antonio Luiz Soares

Art Director: Irenio Maia

Export Agent: Seawell Films, 45 rue Pierre Charron, 75008 Paris

Leading Players: Carlos Vereza, Glória Pires, Jofre Soares, José Dumont, Wilson Grey, Tonico Pereira

Running Time: 187 mins

Festivals: Cannes, New York

'The best film in the Cannes Quinzaine, Nelson Pereira dos Santos' *Memories of Prison*, is based, as was his earlier ground-breaking *Vidas secas*, on a book by Graciliano Ramos, said to be the greatest writer Brazil has ever produced. Though set in the 30s it is, I think, meant to be a metaphor for Brazilian society today and a film against prisons in the widest sense of the word. For it seems clear that Pereira dos Santos feels that Brazil today is also a kind of prison. Not the least interesting thing about the film is the fact that while most of the cast are men, one result of our hero's becoming a political prisoner is the great change it brings about in his wife. When we first see her, she is shown as a rather timid, ineffectual person, but her husband's absence makes her become incredibly resourceful, transforms her into a new woman and, in spite of everything, a much happier one. This is a film to look out for.' – *Richard Roud, The Guardian*. 'A superb film – one of the greatest of Third World epics.' – *Cineaste*.

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GREAT BRITAIN 1984

Twelve Views of Kensal House

6.00 NFT2

Director: Peter Wyeth

Production Company: Capitol Films for the Arts Council

Producer/Screenplay: Peter Wyeth

Photography (Colour): Patrick Duval

Editor: William Diver

British Distributor: Arts Council Library, Concord Films, 201 Felixstowe Rd, Ipswich, Suffolk IP3 9BJ

Export Agent: Arts Council of Great Britain, 105 Piccadilly, London W1V 0AU

Leading Players: Maxwell Fry, Stephen Bayley and the residents of Kensal House

Running Time: 55 mins

Festival: Edinburgh

The range of the Arts Council's film-making activities was recognised by this year's BFI Award for achievement in Independent Film and Video, and is well illustrated by this programme of two very different films, drawn from opposite ends of the Council's spectrum of interest. *Twelve Views of Kensal House* is a documentary portrait of a working class housing estate built in 1936 as a model of enlightened planning, and which now stands as an archetypal example of inner-city decay. The estate's downward path since its idealistic conception (under the influence of Le Corbusier, the Bauhaus and the Socialist utopianism of the 1930s) is traced through interviews with the architect Maxwell Fry and tenants (old and new), as well as some remarkable archive footage from a documentary made during the euphoric early days of Kensal House. Peter Wyeth's film, as well as being a fascinating account of one building's history over half a century, opens up wider questions about the social role of architecture in modern life.—Clive Hodgson.

DOUBLE BILL



GREAT BRITAIN 1984

Being & Doing

6.00 NFT2

Director: Ken McMullen

Production Company: Match Films for the Arts Council

Producers: Ken McMullen, Stuart Brisley

Text: Stuart Brisley

Optical Printing: Kim Nygaard, Horacio Monteverde, Peter Savage

Editors: Robert Hargreaves, Clair Mussel

Music: David Cunningham

British Distributor: Arts Council Library, Concord Films, 201

Felixstowe Rd, Ipswich, Suffolk IP3 9BJ

Export Agent: Arts Council of Great Britain, 105 Piccadilly, London W1V 0AU

Leading Players: Tibor Hajas, Rasa Todosijevic, Iain Robertson, Zbigniew Warpechowski, Milan Knizak, Stuart Brisley, etc

Running Time: 58 mins

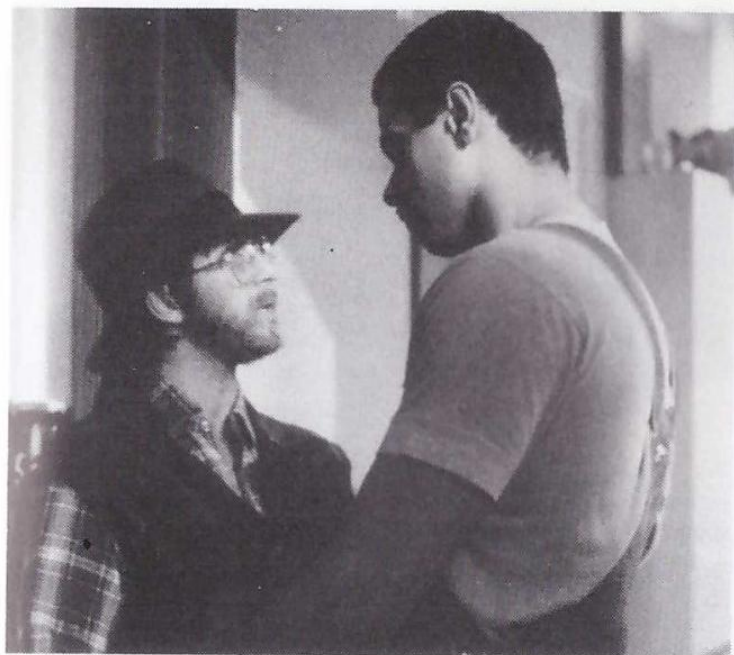
Festival: Edinburgh

'In this collaboration between one of Britain's leading performance artists and a major independent filmmaker, records of Performance Art have been extensively manipulated; the images slowed down, fragmented, details isolated to construct a filmic "memory" of the events. This process, combined with a jagged editing style, has both reinstated the original impact while giving the film the grainy rough-edged quality of a newsreel. The film suggests that Performance Art is not just one of the perplexing aspects of modernism, but that its origins lie deep in the past. The relics of folk ritual in Britain, such as the Lincolnshire "Haxey Hood" and the Padstow "Hobby Horse" testify to powerful "behavioural" traditions which have survived the transition from an agricultural to an industrial society. Central to these rituals – and similar ones across Europe – is that the "acting out" or performance of feelings and perceptions is necessary to re-assert the spirit of collective experience.'—Edinburgh Film Festival brochure.

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WEST GERMANY 1983

A Man Like Eva

Ein Mann wie Eva

6.15 NFT1

Director: Radu Gabrea

Production Company: Horst Schier & Laurens Straub Production with Trio Film/Impuls Film/MARAN Film

Producers: Laurens Straub, Horst Schier

Screenplay: Radu Gabrea, Laurens Straub

Photography (Colour): Horst Schier

British Distributor: Blue Dolphin Film Distributors, 15-17 Old Compton St, London W1

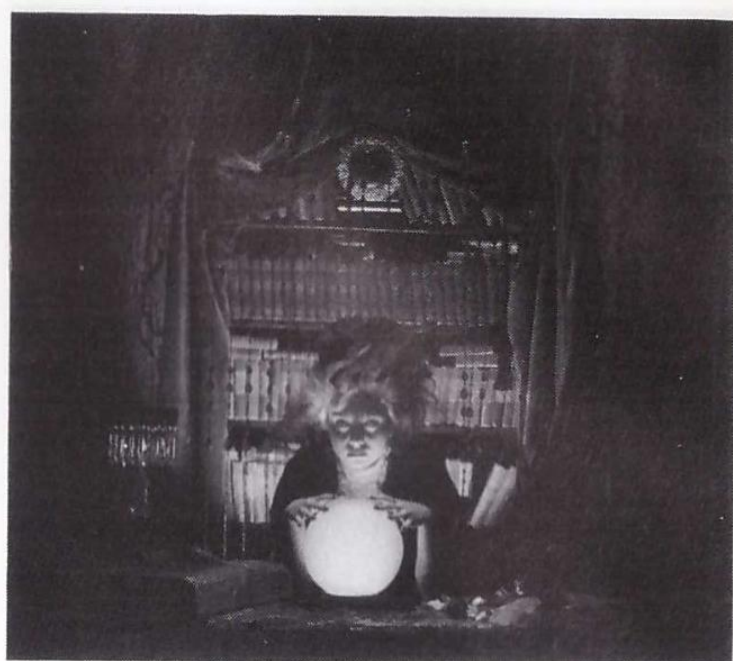
Export Agent: Exportfilm Bischoff, Bayerstr 15, D-8000 Munich 2

Leading Players: Eva Mattes, Lisa Kreuzer, Charles Regnier, Werner Stocker, Charley Muhamed Huber, Carola Regnier

Running Time: 92 mins

Festivals: Chicago, Los Angeles

'Since Rainer Werner Fassbinder died tragically in June 1982, a legend has grown around the man. Several biographies by friends and acquaintances have been written, tributes at festivals have taken place, and some of his earlier films have been resurrected from television archives for the movie-going public. Now comes one of the oddest and most controversial of the RWF portraits – Radu Gabrea's *A Man Like Eva*, produced by Laurens Straub and Horst Schier (who also collaborated on the script and photography). It's a fictional account of the prolific director in the midst of a production about to go bankrupt unless the genius shakes himself out of his lethargy to continue shooting in an old villa rented for the occasion. The crew of yes-men cater to the great director's every whim, while Eva himself is caught between desire for his leading man and betrayal by his own actress-mistress. Eva is brilliantly played by one of Fassbinder's former acting stars, Eva Mattes, disguised behind beard, hat, and leather jacket – RFW's own distinguishing marks. –Ron Holloway, *Los Angeles Film Festival brochure*.



GREAT BRITAIN

Super 8

7.00 London Film Makers Co-op

**LONDON
FILM
MAKERS
CO-OP**

Films by: Barry Assinder, Steve Binnion, Steve Chivers, Brian Cleaver, Jo Comino, Jim Divers, Malcolm Ellis, Steve Farrer, Steve Gerrard, Laura Hastings-Smith, Dick Jewel, Jeff Keen, Ian Kerr, Toby Kettle, Michael Kostiff, Nigel Lindley, Julia Percy, Laraine Porter, Carol Salter, George Saxon, Liz Soden, Tony Spittle, Cordelia Swann, Ann Thew, Martine Thoguene.

This programme features the premiere of an Arts Council package, the first national selection of Super 8 films which will then tour the country over the next few months. The evening also includes a special programme of multi-screen Super 8 films. In recent years Super 8 film-makers in this country have developed a new visual language which plays on both the resources (cheapness, lightness, accessibility) and the limitations (grainy image and inferior sound quality, editing restrictions) of the Super 8 medium. Parallel to the use of various technical devices including superimposition, re-filming, multi-screen projection and combining film with video, this Super 8 sensibility draws and mixes its subject matter from widely differing sources – Classical art, Romantic symbolism, popular culture (especially music), 'home movies', television and the commercial cinema. Unlike other countries where the medium is used for its facility to record live action, British Super 8 tends to be highly processed, relying on pace, rhythm and intensity of image rather than on narrative convention. –Jo Comino, Caroline Pick, Laraine Porter.

Tickets £2.00. Unwaged £1.50. Membership £1.00. Temporary 30p. Further details and bookings from LFMC (01-586 8516) and not the NFT.

Wed 21 Nov



FRANCE 1983

The Princes

Les Princes

8.45 NFT1

Director: Tony Gatlif

Production Company: ACC-Babylone Films

Producers: Ken and Romaine Legargeant

Photography (Colour): Jacques Loiseleux

Editor: Claudine Bouché

Art Director: Denis Champenois

Music: Tony Gatlif

Export Agent: Jacques Leglou, Izza Genini, 16 bis rue Lauriston, Paris 75116

Leading Players: Gérard Darmon, Muse Dalbray, Céline Milton, Concha Tavora, Dominique Maurin

Running Time: 105 mins

Festivals: Taormina (Grand Prix), Chicago, Toronto

The Princes, which won the main prize at Taormina this July, was made by a French gypsy about the plight of French gypsies. But it is far from a downbeat docu-drama concerned with 'marginals'. It is angry, theatrical, throbbing with energy and takes you by the throat from the word go. It is not perfect. Sometimes one feels that all the clichés we've ever heard about gypsies have been rolled into one and paraded before us, good and bad. But much more often the excellence of the playing and the sheer force of Tony Gatlif's direction provide a piece of cinema whose power cannot be denied. It seems amazing that many of the cast are not, in fact, gypsies but professional actors, particularly the magnificent 80-year-old Muse Dalbray as the protagonist's grandmother, a travelling person because she has to be, like it or not. Gérard Darmon as the gypsy forced with her on the road again also gives a virtuoso performance. The film clenches its fist at the unfairness of the world and at the same time glories in the refusal of Europe's gypsies to allow their culture to be destroyed.—*Derek Malcolm*.

Thu 22 Nov



ITALY 1983

Summertime

11.00 am 6.00 NFT2

Director: Massimo Mazzucco

Producer: Massimo Mazzucco

Screenplay: Massimo Mazzucco, Michelle Reedy

Photography (Colour): Charles Rose

Editor: Gianfranco Amicucci

Export Agent: Donald Ranvaud, 38 Ambler Rd, London N4

Leading Players: Luca Barbareschi, Susi Gilder, Douglas Ferguson, Malcolm Botway

Running Time: 70 mins

Festivals: Venice, Nice, Sydney, Melbourne

The Venice Biennale has tried over the last two years to offset the transitional crisis that has hit the creative as well as the industrial prowess of Italian cinema. But its dedication to creating spaces for (especially new) film-makers was wasted, with far too many poor films. *Summertime* is one of the very few exceptions. A film about an Italian's visit to New York to make good a casual encounter in Disneyland the year before. 'Look me up if you come to New York', she said, and he tries, without great expectations but a good deal of curiosity. His first encounter is with a gentle and generous transvestite who offers to put him up 'until he finds his friend'. The visitor manages to snatch an interview with his busy friend and realises that their respective fantasies don't match at all. It really doesn't matter. He wanders around New York, fascinated and bemused by the city, before returning home. A film shot over four years (whenever there was money), that makes a virtue out of necessity, and never runs away with itself. Mazzucco's directorial début is a warm, compassionate statement which tries to keep the faith for the future of Italian cinema – even if, in this case, it speaks English.—*Don Ranvaud*.

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GREAT BRITAIN 1984

A Private Function

11.00 am 6.15 NFT1

Director: Malcolm Mowbray

Production Company: HandMade Films/Limelight Prods

Producer: Mark Shivas

Executive Producers: George Harrison, Denis O'Brien

Screenplay: Alan Bennett

Photography (Colour): Tony Pierce-Roberts

Editor: Barrie Vince

Production Designer: Stuart Walker

Music: John du Prez

Export Agent: HandMade Films, 26 Cadogan Sq, London SW1X 0JP

Leading Players: Michael Palin, Maggie Smith, Denholm Elliott, Richard Griffiths, Tony Haygarth, John Normington, Bill Paterson, Liz Smith, Alison Steadman

Running Time: 93 mins

London Film Festival Choice

It's 1947: a time of austerity when ration books rule and pigs are at a premium. For a struggling chiropodist (Michael Palin) and his socially-ambitious wife (Maggie Smith), being outsiders in a small Yorkshire town adds further deprivation. All that changes when he strays from his straight-and-narrow ways, and seizes an opportunity which takes the couple to the very heart of local society. *A Private Function* is the first work for the cinema from Alan Bennett (author of *Forty Years On* and *An Englishman Abroad*), and also marks a welcome feature debut by director Malcolm Mowbray. Together they have concocted a delightful black(market) comedy of English life, with Michael Palin and Maggie Smith (as the most supportive wife since Lady Macbeth) heading a truly glorious line-up of British acting talent. It may not be rationed, but quality such as this is still hard to come by.—*Clive Hodgson.*



MEXICO 1983

Mary My Dearest

María de mi corazón

3.00 6.15 ICA

Director: Jaime Humberto Hermosillo

Production Company: Azteca Films/Universidad Veracruzana

Producer: Manuel Barbachano Ponce

Screenplay: Gabriel García Márquez, J H Hermosillo

Photography (Colour): Angel Goded

Editor: Gerardo Pardo

Art Director: Lucero Isaac

Music: Joaquin Gutiérrez Heras

Export Agent: Azteca Films, 555 N La Brea, Los Angeles, Ca 90036

Leading Players: Héctor Bonilla, María Rojo, Ana Ofelia Margaña Blanca Torres

Running Time: 100 mins

Festival: Los Angeles

Co-written by Nobel prize winning author Gabriel García Márquez (who makes a cameo appearance), *Mary My Dearest* is a love story in two parts: The first is the happy reunion of a thief and his former mistress – for a time, life is beautiful. The second part begins with the separation of the lovers by pure chance, after which they fall into a kind of negative spiral, manipulated by a fatality they themselves seem powerless to control. 'In this, his tenth feature film, Jaime Humberto Hermosillo confirms those qualities which have placed him among the three most important directors in present-day Mexican cinema. Once again he demonstrates his unique powers of observation of the behaviour, customs, myths and values of the Mexican middle-class, caught in their everyday moods as each day goes by. But at the same time, while appraising this seemingly banal everydayness, Hermosillo is also capable of penetrating beyond it to the fantastic, without any barrier to separate it from reality.'—*Tomas Perez Turrent, International Film Guide.*



USA 1984

Maria's Lovers

8.30 Premiere

Director: Andrei Konchalovsky

Production Company: Golan-Globus Prods

Executive Producers: Menahem Golan, Yoram Globus

Producers: Lawrence Taylor-Mortorff, Bosko Djordjevic

Screenplay: Gérard Brach, Andrei Konchalovsky, Paul Zindel, Marjorie David

Photography (Colour): Juan Ruiz-Anchia

British Distributor: Cannon Distributors, 167-169 Wardour St, London W1

Export Agent: Cannon Distributors

Leading Players: Nastassja Kinski, John Savage, Robert Mitchum, Keith Carradine, Anita Morris, Bud Cort

Running Time: 100 mins

Festivals: Cannes, Venice

Personal Choice: Rui Nogueira

In *Maria's Lovers*, Andrei Mikhalkov-Konchalovsky, whose last film was *Siberiade*, has made the most Russian of American films. A wicker armchair sees seasons come and go on a hillside, in the middle of a cornfield in small-town Pennsylvania. Below, a river divides the plain. There, a Muscovite Faulkner unmasks his dreams. Loosely based on a Platonov story, the film describes a Stendhalian situation. A soldier returning from the war (John Savage) loves the woman of his dreams (Nastassja Kinski at her best) too much. He becomes impotent. Faced with this 'madonna complex', Konchalovsky creates a wedding anthem, during which love and death mingle, where Eros the procreator and Thanatos the destroyer negotiate life at 100 mph. Taking John Huston as a starting point – with a pre-credit sequence lifted from *Let There Be Light* – Konchalovsky scours America's grasslands for an answer to his quest for an absolute. But once again, it's Moby Dick who devours Ahab. Robert Mitchum and Keith Carradine complete an excellent cast. –Rui Nogueira.



TAIWAN, CHINA 1983

The Boys from Fengkuei

Feng-kuei-lai-te jen

8.30 NFT2

Director: Hou Hsiao-hsien

Production Company: Evergreen Film Company

Screenplay: Chu T'ien-wen

Photography (Colour): Ch'en K'un-hou

Editor: Liao Ch'ing-sung

Music Advisor: Edward Yang (Yang Te-ch'ang)

Export Agent: Evergreen Film Company, 69 Tsi-nan Rd, 2nd Section, Taipei

Leading Players: Niu Ch'eng-tse, Lin Hsiu-ling, T'o Tsung-hua, Chang Shih

Running Time: 104 mins

London Film Festival Choice

The past two years have seen a major revolution in Taiwanese cinema, with a breakthrough by younger directors paralleling that in Hong Kong five years ago. Hou Hsiao-hsien's fourth feature (aka *All the Youthful Days*) is strikingly emblematic of the shift towards a greater naturalism and subjects dealing with youth and provincial life. The film follows the fortunes of a trio of bored teenagers who move from the small island of Fengkuei to the port of Kaohsiung in southern Taiwan, showing with sympathy and quiet humour a whole social stratum dispossessed of the Taiwanese economic dream and wandering aimlessly without a clear sense of purpose. Ch'en K'un-hou's striking camerawork stresses the desolate beauty of the youths' Fengkuei existence and the more intense (but less secure) life of bustling Kaohsiung. The Baroque soundtrack (Bach, Vivaldi) perfectly underpins the picture's involving style, aided by a central trio of performances which mingle exuberance and naturalism in equal measure. –Derek Elley.

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Thu 22 Nov



GREAT BRITAIN 1984

The Killing Fields

8.45 NFT1

Director: Roland Joffé

Production Company: Enigma for Goldcrest/International Film Investors

Producer: David Puttnam

Screenplay: Bruce Robinson

Photography (Colour): Chris Menges

Editor: Jim Clark

Production Designer: Roy Walker

Music: Mike Oldfield

British Distributor: Columbia-EMI-Warner Distributors, 135

Wardour St, London W1V 4AP

Export Agent: Goldcrest Film and Television, 51 Holland St, W8

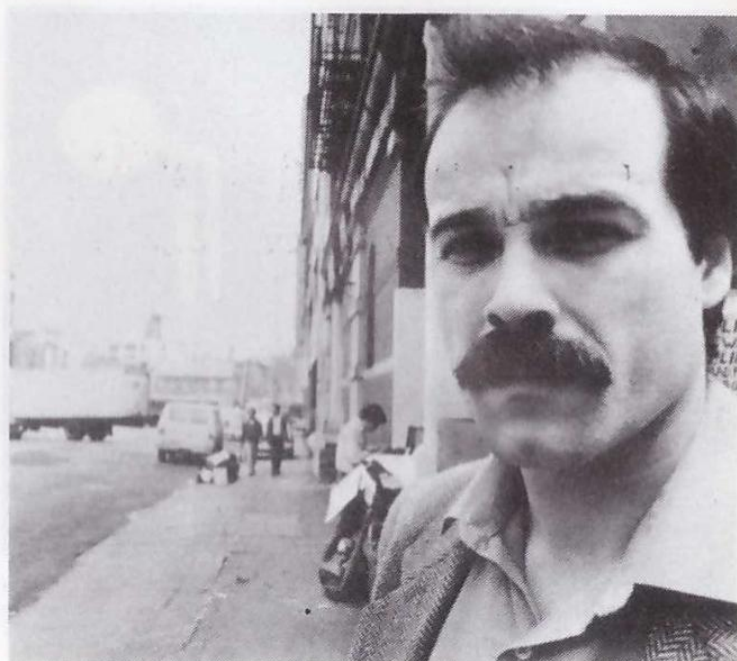
Leading Players: Sam Waterston, Haing S Ngor

Running Time: 142 mins

London Film Festival Choice

Television has given the conflict in South-East Asia a kind of awful visual rhetoric, which few feature film makers have been able to overcome. *The Killing Fields*, based on the experiences of *New York Times* correspondent Sydney Schanberg, rises majestically above the rhetoric, fusing the horrific spectacle of Cambodian history (the helicopter gunships, ruined temples and a population in perpetual flight) with a story that neither debases it nor makes it the pretext for overblown metaphysics. What starts as a well-marshalled docu-drama about the fall of Phnom Penh suddenly becomes the story of Schanberg's search for his Cambodian assistant, Dith Pran, whose contact with the Western imperialists had made him a prime target for Khmer Rouge re-education. Both Sam Waterston and Dr Haing S Ngor are excellent, Chris Menges's cinematography is awesome, and Roland Joffé's direction would be unbelievable in a first feature, if TV plays like *The Spongers* and *United Kingdom* had not prepared us for his ability to combine the epic with the human.—Nick Roddick.

Fri 23 Nov



SPAIN 1983

Skyline

La linea del cielo

11.00 am 6.00 NFT2

Director: Fernando Colomo

Production Company: La Salamandra

Producer: Antonio Isasi

Screenplay: Fernando Colomo

Photography (Colour): Angel Luis Fernández

Editor: Miguel Angel Santamaría

Music: Manzanita

Export Agent: Stillman International, 32 W 40th St, NY 10018

Leading Players: Antonio Resines, Beatriz Pérez-Porro, Jaime Nos, Roy Hoffman, Patricia Cisarano, Irene Stillman, Whit Stillman

Running Time: 86 mins

Festivals: Cannes, San Sebastian, Montreal, Tokyo, Biarritz

A loose, discursive comedy of manners set in New York, which centres on a Spanish photographer (with little English) who tries to sell his photographs of Gotham buildings to *'Life'* and *Newsweek*. His initial inability even to communicate on the simplest level is never cheaply mocked; rather the humour arises naturally from the situations in which he finds himself. Living alone in a rented Greenwich Village loft, plagued by a continuous stream of inexplicable phone calls, he tries language classes, mixes with an eccentric social set and chats up a Catalan girl with her own peculiar life-style. Colomo concentrates entirely on his protagonist's predicament and thwarted aspirations (there is some location shooting but no attempt to drench the film in local colour) and obtains a wonderfully resilient, deadpan performance from Antonio Resines as the dogged photographer, trapped in a linguistic quagmire and finding the business methods of the 'natives' extremely perplexing. Although a little rough at the edges, the narrative is full of surprises, and most audiences will find it very funny indeed.—John Gillett.

Working for London



GREAT BRITAIN/France 1984

Success Is the Best Revenge

11.00 am 8.45 NFT1

Director: Jerzy Skolimowski

Production Company: De Vere Studio/Gaumont

Producer: Jerzy Skolimowski

Screenplay: Jerzy Skolimowski, Michael Lyndon

Photography (Colour): Mike Fash

Editor: Barrie Vince

Art Director: Stefan Roman

Music: Stanley Myers

Export Agent: Glinwood Films, 13-14 Dean St, London W1

Leading Players: Michael York, Anouk Aimée, Michael Lyndon,

Michel Piccoli, Joanna Szczepiec, John Hurt, Jane Asher

Running Time: 91 mins

Festivals: Cannes, Montreal

'Skolimowski's new film is self-evidently autobiographical in spirit if not in detail. The hero (Michael York) is a brilliant Polish theatre director. His family is played by Skolimowski's own wife and sons. Even the house they live in is Skolimowski's own Kensington home. The hero may get great notices and the Légion d'Honneur, but he is no hero to his family or his bank manager, despite his ingenuity in getting bits of his stage production to fall off the back of the lorry for home improvements. The comic chaos that results from the clashes of this incorrigible Pole with his adopted land has its more serious aspect in a conflict with his frustrated and resentful elder son, a conflict which resolves itself into an opposition of attitudes to their Polish heritage. Like *Moonlighting*, the film was made at great speed and again, thanks to Skolimowski's phenomenal dexterity, that speed is betrayed only in the film's vitality and topicality: even the coal strike features in it. Full of Skolimowski's characteristic comic visual asides, the film is a brilliant, energizing exercise.'—David Robinson, *The Times*.



PHILIPPINES 1983

Of the Flesh

Karnal

2.30 8.30 NFT2

Director: Marilou Diaz-Abaya

Production Company: Cine Suerte Productions

Producer: Benjamin Yalung

Screenplay: Ricardo Lee

Photography (Colour): Manolo R Abaya

Editor: Marc Tarnate

Art Director: Fiel Zabat

Music: Ryan Cayabyab

Export Agent: Cine Suerte Productions, 6th floor, State Finance Bldg, Ortigas Ave, Mandaluyong, Metro Manila

Leading Players: Cecille Castillo, Charito Solis, Phillip Salvador, Vic Silayan, Joel Torre, Grace Amilbansa, Crispin Medina

Running Time: 105 mins

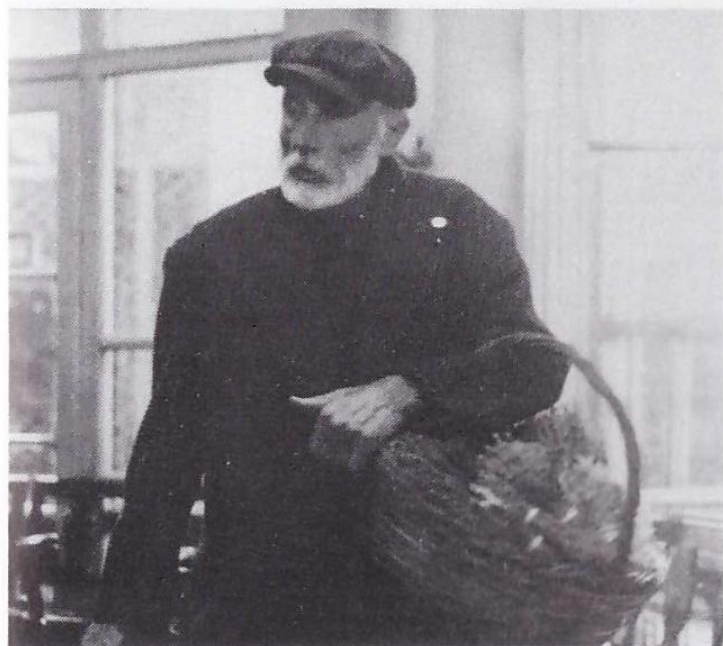
Festivals: Sceaux, Karlovy Vary

Personal Choice: Alexander Walker

Of the Flesh (or *Karnal*, in its Tagalog title) is the second film of the gifted Filipino film-maker Marilou Diaz-Abaya to be shown at the London Film Festival. Unlike last year's *Moral*, which dealt with the current anxieties of Manila's middle-class young people, this film is set in the provinces, in the 1930s, an era when American rule is liberalising and civilising life and government in Manila, but leaving the countryside and all its superstitions relatively untouched. It's the conflict between a bride from the big city and the countryfolk that gives the film a truer thrust into the Philippines' past (and present) than some of today's more publicised political melodramas.—Alexander Walker.

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GREECE 1984

Journey to Cythera

Taxidi sta Kithira

2.30 NFT1

Director: Theo Angelopoulos

Production Company: Cinema Centre of Greece/RAI/Channel 4/Greek TV/ZDF/Angelopoulos Prod

Screenplay: Theo Angelopoulos, Th Valtinos, Tonino Guerra

Photography (Eastman Colour): Giorgios Arvanitis

Editor: Giorgios Triantafyllou

Art Director: Mikes Karapiperis

Music: Helen Karaindrou

Export Agent: Seawell Films, 45 rue Pierre Charron, 75008 Paris

Leading Players: Manos Katrakis, Julio Brogi, Mary Chronopoulou,

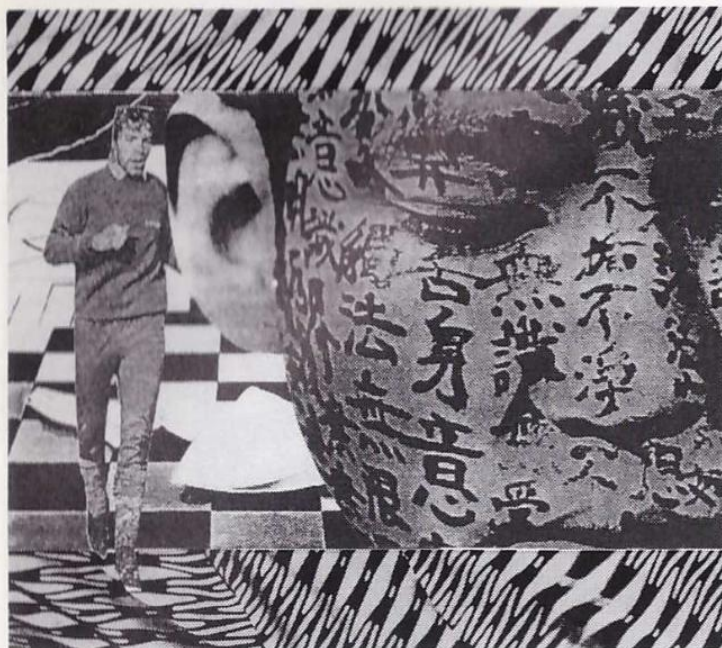
Dionyssis Papayannopoulos, Dora Volanaki, Despina Geroulanou

Running Time: 149 mins

Festival: Cannes

'Cannes 1984 was a festival of great cameramen led, perhaps, by Giorgios Arvanitis, who shot the Greek entry, *Journey to Cythera* by Theo Angelopoulos. Since *The Travelling Players*, Angelopoulos seems increasingly to have become the prisoner of his own style (sparse dialogue, long, mesmeric takes, often combining past and present), and the new film has its share of repetitions as it follows the fortunes of an old revolutionary, recently returned from Russia, who visits his home village, finds little comfort, and is eventually extradited by an unyielding bureaucracy. The film's dense visual texture holds the attention, however, and towards the end Angelopoulos constructs a sequence on the rain-swept quayside (with the old man set adrift in an open raft, contrasted with frenzied activity on the shore as his son tries to help him), involving a dazzling display of tracking and crane movements which is the very stuff of cinema. All in all, Angelopoulos remains one of the most original and distinctive figures in world cinema.'—John Gillett, *The Economist*.





GREAT BRITAIN 1984

Transcendental Terrorism

11.00 pm Lumiere

also Sat 24 Nov, 11.00 pm Lumiere

Directors: Derek Jarman, John Maybury, Cerith Wyn Evans

Programme arranged by: Derek Jarman

Export Agent: James Mackay, 21 Victoria Chambers, Paul St, London EC2

Running Time: 75 mins

London Film Festival Choice

Silent, pre-narrative cinema, Buñuel's *L'Age d'or*, Cocteau and early Kenneth Anger are the direct precursors of these prolific film-makers whose work shares a common language in the choice of highly resonant imagery and in its intensity of purpose. Jarman, Maybury and Wyn Evans look upon film, like painting or video, as a visual resource and their use of low-level technology has been strategic, a challenge to a cinema industry censored by capital and degraded by poverty of vision. This programme features brand-new short films by each of them: Jarman states his current preoccupation as 'the cinema of small gestures', a series of journeys in which the past, specifically the Renaissance, is held up as a yardstick for the present; Wyn Evans's excursions on the nature of perfection and immortality are informed by wry, ironic humour while Maybury's films work as a desperate and frenetic indictment of the chaos spawned by technology. Above all, these films demonstrate that the true cinema of dreams lies not in the fantasy world of advertising, where money does the conjuring, but, to quote *The Wizard of Oz*, 'in one's own backyard'.—Jo Comino.



NEW ZEALAND 1984

Death Warmed Up

11.15 pm NFT1

Director: David Blyth

Production Company: Tucker Production in association with New Zealand Film Commission

Producer: Murray Newey

Screenplay: Michael Heath

Photography (Colour): James Bartle

Editor: David Huggett

Art Director: Michael Glock

Music: Mark Nicholas

Export Agent: Skouras Pictures, 415 N Crescent Dr, Beverley Hills, Ca 90210, USA

Leading Players: Michael Hurst, Margaret Umbers, William Upjohn

Running Time: 85 mins

London Film Festival Choice

Personal Choice: Bill Gosden

Death Warmed Up is a hyped-up, over-the-top package of youth movie pastiches incorporating *Mad Max*, *The Evil Dead* and George Romero with passing references to *Towering Inferno*, *Gandhi* and Jean Cocteau, all strung together with speed and splatter. There's a coherent but splintered subtext of a plot involving a smarmily depraved genetic surgeon who keeps the film supplied with gangs of uncontrollable mutants. Spider is a rabid mutation of Frankenstein's monster crossed with Hamlet. The women are strong, sane and apprehensive. The men are no heroes, but there's a smooth, ominous undertow of homoeroticism in the way they're filmed. There's no tradition for this sort of film in New Zealand, but this twisted synthesis of local talent and imported prototypes provides every indication that there's about to be.—Bill Gosden.

This film is not suitable for those of a nervous disposition.

Short: *Remote Control* (GB 1984/Dir: Odd Syse) The small screen strikes back. 1 min.



USA 1984

Jazz Is My Native Language – a Portrait of Toshiko Akiyoshi

11.15 pm NFT2

Director: Renée Cho

Production Company: Counterpoint Productions

Producer: Renée Cho

Photography (Colour): Bryan Duggan

Editor: Gail Yasunaga

Music: Toshiko Akiyoshi, Paul Mesches

Export Agent: TCB Releasing, Stone House, Rudge, Frome, Somerset

Leading Players: Akiyoshi/Tabackin Big Band

Running Time: 58 mins

Festival: Edinburgh

Since leaving her home in Japan in 1956 Toshiko Akiyoshi has led a distinguished and varied career in the United States as pianist, composer and arranger. In recent years the recordings with her big band – shared with her reedman husband Lew Tabackin – have endeavoured to explore new areas of rhythm, harmony and dynamics with never less than interesting results. Film-maker Renée Cho observes the musician at home, in rehearsal and in performance and provides an insight into the working life of an uncompromising jazz talent totally committed to making music on her own terms. Made at the time of the family's move from Los Angeles to New York (a symbolic shift towards even more uncharted territory) the film neatly assumes the role of a punctuation mark and leaves us impatient to read the next chapter. –David Meeker.



FRANCE 1984

Archie Shepp: I Am Jazz ... It's My Life

Archie Shepp: Je suis Jazz ... c'est ma vie

11.15 pm NFT2

Director: Frank Cassenti

Production Company: Pi Production/INA

Producer: Hubert Niogret

Screenplay: Frank Cassenti

Photography (Colour): Jean-Michel Humeau, Bruno Privat, François Manceaux

Editor: Anne Mercier

Music: Archie Shepp

Export Agent: Pi Production, 39 quai de Grenelle, 75015 Paris

Leading Players: Archie Shepp, Siegfried Kessler, Wilbur Little, Clifford Jarvis, Cheikh Tidiane Fall

Running Time: 52 mins

Festivals: Cannes, Nyon, Gand

Nothing if not eclectic, multi-instrumentalist, composer, poet, playwright and educator Archie Shepp has consistently remained one of the most controversial figures on the jazz scene since his first recordings back in 1960. As Frank Cassenti's intelligent film portrait so admirably reveals, he still pontificates endlessly on his favourite subjects – the African origins and revolutionary purpose of jazz; the social invisibility and isolation of blacks – but in the film's club sequences Shepp, whether on tenor or soprano sax or shouting his poems of protest, generates enormous emotion, swings like mad (when he wants to) and expertly builds his solos to an exciting climax while all the time acknowledging *en route* the debt he owes to Parker and Coltrane. Despite his apparent sincerity one is tempted to ask whether inside this revolutionary there might be a traditionalist struggling to get out? –David Meeker.

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EST = English subtitles
EC = Earphone commentary
V = Video

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Keep this section so that you can retain an accurate record of your application. Check it against the tickets you receive.

PROGRAMME SUMMARY

November

Thu 15th

11.00am	6.00	NFT2	Beauty and the Beast (EST)	Page 5
11.00am	8.45	NFT1	L'Amour par Terre (EST)	5
2.30		NFT1	Gremlins	4
2.30	8.30	NFT2	Jean Cocteau - Self Portrait of a Stranger (EST)	6
	6.15	NFT1	Number One	6

Fri 16th

11.00am	6.15	NFT1	Bay Boy	7
11.00am	8.30	NFT2	German Pictures (EST)/ The World of Tomorrow	8
2.30	11.15	NFT1	A Midsummer Night's Dream	7
2.30	11.15	NFT2	Peppermint Freedom (EST)	9
3.00		ICA	Argie (EST)	9
	6.00	NFT2	Dhrupad (EST)	10
	6.15	ICA	Camila (EST)	10
	8.45	NFT1	The Brother from Another Planet	11
	8.45	ICA	Funny Dirty Little War (EST)	11

Sat 17th

10.30am		NFT1	The Young Visitors (tickets £1.60)	12
10.30am	11.15	NFT2	Last Night at the Alamo	12
1.00		ICA	Slow Moves	13
1.30		NFT1	Haunted	13
1.30	8.30	NFT2	Juliette's Fate (EST)	14
3.00		ICA	Dark Enemy (tickets £1.60)	14
3.45		NFT2	Who's in Charge? (V)	15
4.00		NFT1	Anne Devlin	15
	6.00	NFT2	Pigs	16
	6.00	QEH	Wildrose	16
	6.15	NFT1	Bayan Ko (EC/EST)	17
	6.15	ICA	Committed	17
	8.00	QEH	Pandit Nehru (English version)	18
	8.45	NFT1	Metropolis	18
	8.45	ICA	Suburbia	19
	11.15	NFT1	Not for Publication	19

Sun 18th

10.00am		Odeon	Carmen (EST)	20
10.30am		NFT1	The Pope of Greenwich Village	20
10.30am	6.00	NFT2	Nightsongs	21
11.00am		Lumiere	A Christmas Story (tickets £1.60)	21
1.00		ICA	Slow Moves	13
1.30		NFT1	Annie's Coming Out	22
1.30	8.30	NFT2	Enormous Changes at the Last Minute	22
2.00		Lumiere	A Tale of Wanderings (EST)	23
3.00		ICA	Dark Enemy (tickets £1.60)	14
3.45		NFT2	The Courage of Others	23
	5.00	Lumiere	My First Wife	24
	6.15	NFT1	The Mirage (EST)	25
	6.15	ICA	Committed	17
	8.00	Lumiere	Kings and Desperate Men	25
	8.45	NFT1	The Ruins (EST)	26
	8.45	ICA	Suburbia	19

Mon 19th

11.00am	6.00	NFT2	... And Pigs Might Fly (EST)	26
11.00am	6.15	NFT1	White Elephant	27
2.30	8.30	NFT2	The Happy Alcoholic (EST)	27
2.30	8.45	NFT1	Improper Conduct (EST)	28
3.00		ICA	Camila (EST)	10
	6.15	ICA	Argie (EST)	9
	8.45	ICA	Funny Dirty Little War (EST)	11

Tue 20th

11.00am	6.15	NFT1	Best of World Animation	29
11.00am	8.30	NFT2	The Good Fight	28
2.30		NFT2	Labour for Sale (EST)	30
2.30	8.45	NFT1	Best of British Animation	29
3.00	8.45	ICA	Up to a Point (EST)	30
	6.00	NFT2	New Zealand - the War Years	31
	6.15	ICA	Orinoko, New World	31

Wed 21st

11.00am		NFT1	A Tale of Wanderings (EST)	23
11.00am		NFT2	South Africans Against Apartheid	32
2.30		NFT1	Half-Truth (EST)	32
2.30	8.30	NFT2	Majdhar	33
3.00	8.15	ICA	Memories of Prison (EST)	33
	6.00	NFT2	12 Views of Kensal House/Being and Doing	34
	6.15	NFT1	A Man Like Eva (EST)	35
	6.15	ICA	Orinoko, New World	31
	7.00	LFMC	Super 8 (for booking details see page 35)	35
	8.45	NFT1	The Princes (EST)	36

Thu 22nd

11.00am	6.00	NFT2	Summertime	36
11.00am	6.15	NFT1	A Private Function	37
2.30		NFT1	Half-Truth (EST)	32
2.30		NFT2	South Africans Against Apartheid	32
3.00	6.15	ICA	Mary My Dearest (EST)	37
	8.30	Premiere	Maria's Lovers	38
	8.15	ICA	Memories of Prison (EST)	33
	8.30	NFT2	The Boys from Fengkuei (EST)	38
	8.45	NFT1	The Killing Fields	39

Fri 23rd

11.00am	6.00	NFT2	Skyline	39
11.00am	8.45	NFT1	Success Is the Best Revenge	40
2.30	8.30	NFT2	Of the Flesh (EST)	40
2.30		NFT1	Journey to Cythera (EST)	41
	6.15	NFT1	to be announced	
	11.00	Lumiere	Transcendental Terrorism	42
	11.15	NFT1	Death Warmed Up	42
	11.15	NFT2	Jazz Is My Native Language/Archie Shepp: I Am Jazz ... It's My Life (EC)	43

Sat 24th

10.30am		NFT1	Diary for My Children (EST)	48
10.30am		NFT2	Burning Angel (EST)	48
1.30	8.30	NFT1	City Limits	50
1.30	11.15	NFT2	Heimat (EST) (Part 1)	
			(for booking details see page 51)	51
4.00		NFT1	Class Relations (EST)	50
	6.00	NFT2	Brussels By Night (EST)	52
	6.00	QEH	Marlene (EST)	52
	6.15	NFT1	The Wheel (EST)	53
	8.30	QEH	Separate Rooms (EST)	53
	8.45	NFT1	We Three (EST)	54
	11.00	Lumiere	Transcendental Terrorism	42
	11.15	NFT2	The Stan Hasselgard Story (EST)	54

Sun 25th

10.30am		Odeon	Stop Making Sense	55
10.30am		NFT1	Kings and Desperate Men	25
10.30am	8.30	NFT2	Ponirah (EST)	55
11.00am		Lumiere	Breakout (tickets £1.60)	56
1.30		NFT1	Remedy (EST)	56
1.30		NFT2	Heimat (EST) (Part 2)	
			(for booking details see page 51)	51
2.00		Lumiere	Secret Honour	57
4.00		NFT1	Ah Ying (EST)	57
	5.00	Lumiere	Silver City	58
	6.00	NFT2	Roro Mendut (EC/EST)	58
	6.15	NFT1	The Swing (EST)	59
	8.00	Lumiere	Sex Mission (EST)	59
	8.45	NFT1	Uncharted River (EST)	60

Mon 26th

11.00am		NFT1	My First Wife	24
11.00am	6.00	NFT2	Signal 7	60
2.30		NFT1	Le Tartuffe (EST)	61
2.30	8.30	NFT2	The Stone Boy	61
	6.15	NFT1	Sleeps Six	62
	8.45	NFT1	Favourites of the Moon (EST)	62

Tue 27th

11.00am	6.00	NFT2	The Price of Love (EST)	63
11.00am	6.15	NFT1	Mike Leigh's New Film (4 Days in July)	63
2.30		NFT1	Le Tartuffe (EST)	61
2.30	8.30	NFT2	Unfair Exchanges	64
	8.45	NFT1	Beyond Sorrow, Beyond Pain (EST)	64

Wed 28th

11.00am	6.15	NFT1	The Year of the Quiet Sun (EST)	65
11.00am	8.30	NFT2	My Brother's Wedding	65
2.30		NFT1	Clash of Loyalties (English version)	66
2.30		NFT2	City Dreams (EST)	66
	6.00	NFT2	The Emissary Who Did Not Return (EST)	67

Thu 29th

11.00am	2.30	NFT2	Man With a Suitcase (EC)/ La Présence Réelle (EC)	69
11.00am	2.30	NFT1	Joe Louis - For All Time	70
	6.00	NFT2	Samuel Beckett: Silence to Silence	68
	6.15	NFT1	Heart, Beating in the Dark (EC)	71
	8.30	NFT1	Jack Johnson	70
		NFT2	Guardian Lecture: Douglas Fairbanks Jr	84

Fri 30th

11.00am		NFT1	After the Rehearsal (EST)	73
11.00am	6.00	NFT2	Old Enough	72
	2.30	NFT1	A Poet of the Cinema - Andrei Tarkovsky (EST)	72
	2.30	NFT2	Los Chicos de la Guerra (EC/EST)	73
	6.15	NFT1	The Element of Crime	71
	8.30	NFT1	Family Game (EST)	74
	8.45	NFT2	Heaven, Man, Earth	74
	11.15	NFT1	to be announced	

December

Sat 1st				
10.30am		NFT1	The Young Visitors (tickets £1.60)	12
10.30am		NFT2	Heaven, Man, Earth	74
	1.30	NFT1	Mississippi Blues	75
	1.30	NFT2	Heimat (EST) (Part 3)	
			(for booking details see page 51)	51
	4.00	NFT1	Village in the Mist (EC)	75
		NFT2	66 Scenes from America/Phoenix Bird	76
	6.00	NFT1	Every Picture Tells a Story	76
	6.15	NFT1	The Thief of Bagdad (1924) (with full orchestra)	78
			(for booking details see page 78)	78
	7.15	Dominion	Rock Videos	77
	8.30	NFT2	A Love in Germany (EST)	77
	8.45	NFT1	Blood Simple	79
	11.15	NFT1	Rock Videos	77

Sun 2nd

10.30am		Odeon	Antarctica (EST)	79
10.30am		NFT1	Love in a Fallen City (EST)	80
10.30am		NFT2	Budapest (EC)	80
10.30am		Lumiere	Hunters of the Deep (tickets £1.60)	81
11.00am		NFT1	La Ville des Pirates (EST)	81
	1.30	NFT2	Heimat (EST) (Part 4)	
	1.30		(for booking details see page 51)	51
	2.00	Lumiere	The Future of Emily (EST)	82
	3.00	7.15	The Thief of Bagdad (1924) (with full orchestra)	78
			(for booking details see page 78)	78
	4.00	NFT1	After the Rehearsal (EST)	73
		NFT2	Crackers	82
	5.00	NFT1	Heimat (EST) (Epilogue)	81
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	6.15	NFT1	Repo Man	83
	8.00	Lumiere	Guardian Lecture: Louis Malle 9 8 6	84
	8.30	NFT2	Constance	84
	8.45	NFT1		

DETAILS OF LATE ADDITIONS AVAILABLE FROM NFI

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The British Film Institute presents the 28th LONDON FILM FESTIVAL

15 November – 2 December 1984 at the

National Film Theatre, South Bank, Waterloo, London SE1 8XT

TICKET AVAILABILITY

The Festival is open to the public, but **Full, Associate and Corporate Members** of the **British Film Institute** will be given priority of booking.

All seats are bookable.

Tickets will not be accepted for re-sale and bookings, once accepted, cannot be altered.

Young people under 16 cannot be admitted to any performance except those in the Capital Radio Children's Film Festival.

PRICES OF ADMISSION

NFT, ICA, Lumiere, Odeon, Premiere, QEH: £3.25.
Capital Radio Children's Film Festival: £1.60. Thames Silents at the Dominion: £5, £7, £10. London Film Makers Co-op: £2.00 (unwaged £1.50).

BOX OFFICE ARRANGEMENTS

Friday 19 October

Priority postal booking service opens for Members only. See page 47 for details. If your tickets have not been received by 9 November please telephone the box office.

Friday 9 November

Personal and telephone booking service opens to both members and the public.

From 9 November unlimited tickets may be purchased for any performance if tickets remain.

Telephone bookings must be claimed **within 72 hours or by 20.30 on the day prior to the performance**, whichever is earlier, or they may be sold.

Box Office hours: 10.30-20.30 hrs daily **during period 15 Nov-2 Dec**, otherwise as normal.

Box office telephone: 01-928 3232.

15 November-2 December

Desk ticket sales. The cash desk is open ½ hour before each show, for purchase of tickets remaining for that performance only.

Last minute ticket availability. Even when a performance is listed as being sold out, there are likely to be a few tickets available ½ hour before the show, since tickets held back for producers and distributors are often not required.

TIMES OF FILM SHOWS

These are indicated on the summary pages and many of the London Film Festival films will be shown once in the daytime and again in the evening. Members who can come **during the day** should ask for these shows as it is likely that there will be less demand for these tickets.

ADDITIONAL AND SPECIAL SHOWS

Additional shows will be announced in the foyer and in *Time Out* and *City Limits* on 8 and 15 November.

Special shows already planned are as follows:

Dominion Theatre: Thames Silents 1 and 2 December. Tickets, price £5, £7 and £10 available from the Dominion Theatre, Tottenham Court Road, London W1. Telephone bookings (credit card only) 01-631 1101. Limited availability of tickets from NFT box office 9-29 November to personal applicants only.

London Film Makers Co-op: Screenings on 21 and 28 November. Tickets, price £2.00 (unwaged £1.50), available only from the London Film Makers Co-op, 42 Gloucester Ave, NW1 (01-586 8516).

HOUSE RULES

The Management reserves the right, in unavoidable circumstances, to change the programme without prior notice.

Standing is not permitted by the Licensing Authority. The Management reserves the right of admission.

SPECIAL SERVICES

Wheelchairs. NFT1 has places for 6 wheelchairs at the rear of the auditorium which must be booked in advance. A lavatory adapted for use by those in wheelchairs is situated at the far end of the corridor to the right of the Clubroom entrance. (Invalid seats also available at QEH).

Hearing aids. NFT1 is now equipped with an induction loop system for those with hearing aids incorporating a T switch. NFT1 and NFT2 both have special earphone facilities by certain seats and an earpiece must be collected from the Theatre Manager before the performance against a deposit of 50p. Members wanting either service should make this known when booking.

RESTAURANT AND BAR SERVICES

Restaurant (Hot food, salads, etc)

Daily 12.00 – 14.30; 17.30 – 22.00

Bar

Mon – Sat 12.00 – 15.00; 17.30 – 23.00

Sun 12.30 – 14.30; 19.00 – 22.00

Coffee Bar (Coffee, Tea, Cakes etc)

Mon – Sat 12.00 – 23.00 Sun 12.00 – 22.00

Luncheon Vouchers are accepted for meals in the restaurant and coffee bar.

GETTING TO THE NFT

By Bus: Routes 1, 4*, 5, 68, 70, 76*, N96, 149*, 168A*, 171, 176*, 177, 188, 501*, 502, 507, 513*

* Limited service – consult timetable

By Tube: Waterloo (Festival Hall exit)

By Car: Via York Road and Belvedere Road, then Royal Festival Hall service road

Parking: Euro Car Park facilities under the National Theatre, Hayward Gallery and in front of Shell

BOOKING DETAILS FOR PRIORITY POSTAL APPLICATIONS

BFI MEMBERS ONLY

Please use the postal application bookings form overleaf. Priority postal bookings for members opens on **Friday 19 October**. All mail is stored until then. Possible postal delays make it imperative that you apply immediately.

In order to be fair to all members, we are restricting members to **two tickets per performance** for the priority initial postal booking. After 9 November, when booking opens to the public, unlimited tickets may be purchased for any performance if tickets remain.

Ticket prices: NFT, ICA, Lumiere, Odeon, Premiere, QEH: £3.25. Capital Radio Family Film Festival: £1.60.

Do not use this form for bookings for Dominion or London Film Makers Co-op screenings.

Bookings cannot be dealt with unless the following are enclosed with your application form:

- 1 Your open signed cheque made payable to London Film Festival, the maximum amount to be entered in words only at the bottom of the cheque. An example is shown below.
or
A crossed Postal Order, made payable to London Film Festival, to cover the total number of tickets you wish to purchase. Due to the expense involved in refunding payments by PO, open cheques are preferable.
- 2 Your current BFI membership card or renewal receipt.
- 3 A stamped (first class), self-addressed envelope measuring 9 ins x 4 ins.

Your application for Festival tickets will be left until last if you include any other bookings or enclosures with this form.

Postal application tickets will be posted as soon as they are processed. If your tickets have not been received by 9 November, please phone the Box Office.

Due to postal delays we recommend the use of a first class stamp on your return envelope.

BOOKING STOP PRESS

For further details of ticket availability, late additions and programme changes, please see advertisements in Time Out and City Limits on 8th and 15th November.

How to write your open cheque

9 October 1984

ANYBANK Ltd

London Branch

Pay London Film Festival

or order

£

J. SMITH

A maximum of Thirty two pounds 50 pence

"639243" 51 "3040"

034351

your signature

GLC

Booking Form

Return to: The Box Office

London Film Festival
National Film Theatre
South Bank, Waterloo
London SE1 8XT.

Name (Mr, Ms)

BLOCK CAPITAL PLEASE Initials

Surname

Address

Tel No: Home Work

To enable you to attend as many screenings as possible, we ask you to list all films in which you are interested, **but to set a ceiling on the amount you are prepared to spend.** Tickets will be allocated in order of preference, e.g. you may name 20 films but only wish to spend £32.50 (10 tickets); **WE WILL THEN ISSUE TICKETS IN ORDER OF PREFERENCE AS AVAILABLE TO THE VALUE OF YOUR REMITTANCE.** Please send open cheque with maximum stated in case we are unable to supply tickets to the full value requested. Not valid without membership card (or receipt). Please note *Heimat* ticket price £15.00.

Choice	Title	Cinema	Date	Time	No of tickets	Alternative performance	Office
1							
2							
3							
4							
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21							

Please continue on a separate sheet if necessary

Postal Bookings for The Thames Silents
direct to Dominion Theatre for Film Makers Co-op
direct to LFMC

Total number of tickets for which I am prepared to pay

I enclose my open cheque to a maximum of £, s.a.e. and

Membership card/receipt

Signature

For office use only

Cheque/PO received

No of tickets issued

Ticket value

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HUNGARY 1982

Diary for My Children

Napló gyermekeimnek

10.30 am NFT1

Director: Márta Mészáros

Production Company: Mafilm Studio

Screenplay: Márta Mészáros

Photography (B&W): Miklós Jancsó Jr

Music: Zsolt Döme

British Distributor: Artificial Eye, 211 Camden High St, London NW1

Export Agent: Hungarofilm, Bathory Utca 10, H-1054 Budapest

Leading Players: Zsuzsa Czinkóczi, Anna Polony, Jan Nowicki, Tamás Tóth, Pál Zolnay, Mari Szemes

Running Time: 106 mins

Festivals: Cannes, Montreal

Diary for My Children is easily Márta Mészáros's best film – perhaps because it is so closely linked to still sensitive episodes of autobiography. The protagonist, Juli, returns to Hungary in 1947 from the Soviet Union, where she was taken as a child, and where her sculptor father perished in the purges. She is adopted into a family involved in all the conflicts, corruption and cruelty of the Stalinist years; and comes into head-on collision with the queen bee of the family, an over-emotional woman caught up in enthusiasm for her Party career. The portrait of the stubborn, intelligent, difficult teenager who even this early has discovered her faith and passion in the movies, is impressive. With its brilliant matching of dramatic reconstruction and old newsreels from the years of political parades and grandiloquent deception, this is the frankest exposé yet of the darkest days of communist history: significantly, its release has been delayed for two years.—*David Robinson.*



FINLAND 1984

Burning Angel

Palava enkeli

10.30 am 8.30 NFT2

Director: Lauri Törhönen

Production Company: Skandia Filmi

Producer: Kaj Holmberg

Screenplay: Claes Andersson, Hannele Törrönen, Lauri Törhönen

Photography (Colour): Esa Vuorinen

Editor: Olli Soinio

Music: Hector

Export Agent: Skandia Filmi, Töölönkatu 56a, SF 00250 Helsinki 25

Leading Players: Riitta Viiperi, Tom Wentzel, Eeva Eloranta, Juuso Hirvikangas

Running Time: 105 mins

Festival: Cannes

Personal Choice: Peter Cowie

Rarely has a first film caused such a debate in Finland as Lauri Törhönen's *Burning Angel*, which manages to be both acutely personal and unabashedly critical of the complacent mood in the country's mental institutions. Tuulikki, recently qualified as a nurse and brimming with ideals, takes a post in an asylum. At first she gets on well with the staff, but gradually she is sucked into an identification with the patients, whose predicament and fantasies are dismissed by the other nurses. Riitta Viiperi, a former model new to the screen, is the Scandinavian cinema's most stunning star material since Liv Ullmann, and her magnetic performance draws us, too, into that twilight zone dividing sanity from madness. Törhönen's fluent direction has an assurance not normally found in Finnish cinema, and he succeeds in creating here a film that entertains, amuses and horrifies, and has something of the impact of *One Flew Over the Cuckoo's Nest*.—*Peter Cowie.*

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USA 1984

City Limits

1.30 11.15 pm NFT1

Director: Aaron Lipstadt

Production Company: SHO Films/Videoform Pictures

Producers: Rupert Harvey, Barry Oppen

Screenplay: Don Oppen

Based on a story by: James Reigle, Aaron Lipstadt

Photography (Colour): Timothy Suhrstedt

Editor: Robert Kizer

Music: John Lurie

Export Agent: SHO Films, 8961 Sunset Blvd, Suite A, Los Angeles, Ca 90069

Leading Players: John Stockwell, Don Oppen, Kim Cattrall, Norbert Weisser, Robby Benson, Rae Dawn Chong, Darrell Larson, James Earl Jones

Running Time: 85 mins

Festivals: Chicago, Cannes, Seattle

A dark and deserted city in America, where an occasional urchin, like a rat, scampers from one street to another, is the setting of Aaron Lipstadt's second feature – his first was the highly-rated science fiction cheapie, *Android*. There are no adults visible, either on the sidewalks or within the apartment blocks. They are all gone, victims of a world-wide plague some ten years before. The Clippers, by agreement with their main rivals, the DAs, have divided up the territory but another force is trying to gain control – an emerging national government abetted by a huge conglomerate, the Sunya Corporation. The DAs resolve to work with Sunya, in return for special favours. The Clippers refuse to co-operate. Lipstadt's parable for future times confirms the great promise of *Android* both in his visual sense of the dramatic and in the way his warnings to us do not preclude humour and entertainment. It's this festival's policy to follow the careers of directors we have introduced to British audiences, and we're particularly glad to do so here. –Derek Malcolm.



WEST GERMANY/France 1984

Class Relations

Klassenverhältnisse

4.00 NFT1

Directors: Jean-Marie Straub, Danièle Huillet

Production Company: Janus Film and TV/Hessischer Rundfunk (Frankfurt)/NEF Diffusion (Paris)

Screenplay: Jean-Marie Straub, Danièle Huillet

Based on stories 'America' and 'The Lost One' by: Franz Kafka

Photography (B&W): William Lubtchansky

Editors: Jean-Marie Straub, Danièle Huillet

British Distributor: Artificial Eye, 211 Camden High St, London NW1

Export Agent: Janus Film, Paul-Ehrlich-Str 24, 6000 Frankfurt 70

Leading Players: Christian Heinisch, Reinald Schnell, Anna Schnell,

Klaus Traube, Hermann Hartmann, Jean-François Quinque

Running Time: 127 mins

Festivals: Berlin, Edinburgh

Huillet and Straub's adaptation of Kafka's *America* is surprisingly straightforward and faithful to this great writer's last novel. Kafka wanted it to be called *The Man Who Disappeared*, but the title the film-makers have given it has a purpose. It is a pointer to their sympathy with recent re-readings of Kafka which concentrate more on his acute social observation rather than the familiar anguish. The resulting film is a combination of the formal, austere qualities of their best work and the minimalist beauty that often results from such a discipline. None of it is in the least difficult to understand, and indeed achieves a rare clarity. It is almost like seeing the novel unfold before one's eyes, with Huillet and Straub encouraging the use of one's own imagination as well as making use of Kafka's and their own. Once again, as Richard Roud has said, they have applied an almost cinéma-vérité approach towards a writer's raw material. Yet, like Bresson, while apparently negating the cinema by subordinating it to literature, they renew and enrich it. –Derek Malcolm.



WEST GERMANY 1984

Heimat

1. Sat 24 Nov 1.30 NFT2
2. Sun 25 Nov 1.30 NFT2
3. Sat 1 Dec 1.30 NFT2
4. Sun 2 Dec 1.30 NFT2
5. Sun 2 Dec 6.15 NFT2

Director: Edgar Reitz

Production Company: Edgar Reitz Filmproduktion/WDR/SFB

Producer: Edgar Reitz

Screenplay: Edgar Reitz, Peter Steinbach

Photography (B&W/Colour): Gernot Roll

Editor: Heidi Handorf

Art Director: Franz Bauer

Music: Nikos Mamangakis

British Distributor: Artificial Eye, 211 Camden High St, London NW1

Export Agent: Theatrical: Edgar Reitz Filmproduktion,

Schrandolphstr 13, 8000 Munich 40. TV: WDR International, Cologne

Leading Players: Marita Breuer, Dieter Schaad, Michael Lesch, Eva

Maria Bayerswaltes, Rüdiger Weigang, Gertrud Bredel, etc

Running Time: 15 hrs 40 mins

Festivals: Munich, Venice

Edgar Reitz's *Heimat* (*Homeland*) is 15 hours 40 minutes and 10 seconds long. But we present this magnificent work in our programme with the utmost confidence and without the slightest trepidation. We know that it will be remembered long after the Festival is over, and talked about constantly during it. It is about the fictional village of Schabbach in Hunsrück between the years 1919 and 1982. There are 28 leading members of the cast, 140 speaking parts

and 5,000 non-professional extras. The production was shot in 282 days and its entire duration was 5 years and 4 months. You could call it a soap opera but that would be to neglect its stature as a family chronicle as fascinating as many of the best in literature. You could call it a history of the German people, but that would be to underplay the amazing appeal of its superbly-portrayed individual characters. You could call it a piece of narrative cinema that grips you like a vice with its story telling, but that would be to miss its stunning virtuosity of technique. There is no way to describe it adequately so briefly. Save to say that it is undoubtedly a masterwork of the New German Cinema and one we are very proud to accord its British premiere.—*Derek Malcolm.*

'A hugely ambitious epic magnificently realised'.—*John Pym, Sight & Sound.*

'The series has hooked cynical film critics at Venice as surely as *Dallas* captivates its addicts'.—*David Robinson, The Times.*

'I derived more consistent enjoyment of the capacities of a born story-teller from this prodigious work than I have from a year's film-going'.—*Alexander Walker, The Standard.*

'Remarkable for its sustained allegiance to film, rather than TV, techniques'.—*John Gillett, BFI.*

This film can be booked only in its entirety at the special price of £15. Unsold tickets for individual sections will be available at the door at normal prices.

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BELGIUM 1983

Brussels by Night

6.00 NFT2

Director: Marc Didden

Production Company: Real Reel Films/Multimedia

Producers: Erwin Provoost, Marc Didden

Screenplay: Marc Didden

Photography (Colour): Willy Stassen

Editor: Ludo Troch

Art Director: Koen Bauwens

Music: Raymond van het Groenewoud

Export Agent: Multimedia (Erwin Provoost), 20 Square de Meeûs, 1040 Brussels

Leading Players: François Beukelaers, Michel Mentens, Nel Rosiers, Marleen Merckx, Ingrid De Vos, Amid Chakir, Alfred Van Kuyk

Running Time: 100 mins.

Festivals: San Sebastian (Grand Prix), Rotterdam, Cannes

Personal Choice: David Offermans

Brussels by Night won the Grand Prix at San Sebastian. It is an astonishing feature film debut. Max gets up one morning, drinks some milk, fires a gun into his mouth... but the bullet isn't in that chamber. He wanders aimlessly through Brussels, meeting Louis, a retired colleague, and Alice, a young woman who dreams about becoming an actress but who has to settle for a job as a barmaid. They also team up with Abdel, a Moroccan tram conductor who has trouble adjusting himself to the Belgian way of life. This unlikely quartet stays together for a while, travelling through Belgium. They go through simple activities, relationships are formed, also tensions, but the fact that they are all losers keeps them together. And gradually, chillingly, we discover just what an oddball this Max really is. The very simple theme of the film is spiced with intelligence and wit, and the racism and cursing of Max, Abdel's clumsiness and Louis's philosophical nonsense all provide some great moments in this very impressive film.—*David Offermans.*



WEST GERMANY 1984

Marlene

6.00 QEH

Director: Maximilian Schell

Production Company: Oko Film Karel Dirka

Producer: Peter Genée

Screenplay: Meir Dohnal, Maximilian Schell

Photography (Colour): Ivan Slapeta

Editors: Heidi Genée, Dagmar Hirtz

Art Director: Heinz Eickmeier

Export Agent: Futura Film, Türkenstr 95, D-8000 Munich 40

Leading Players: Voices of Marlene Dietrich, Maximilian Schell, etc

Running Time: 94 mins

Festivals: Berlin, Los Angeles, Montreal, Chicago

Maximilian Schell's tribute to the great Marlene Dietrich is a film about the film he tried to make. And if that sounds puzzling, Schell himself admits to his own deep puzzlement too. Yes, said Marlene, a legend of the cinema who now finally admits that she's an old lady, you can make a film about me. But no, the camera cannot look at me as I am now. Schell talked to her every afternoon for a week, and a coherent chronicle of her life and times evolved very gradually out of the 17-hour conversation. There are also abundant clips from her films, interviews with her close friends and newsreel clips of her travels. But Marlene herself, though heard talking, sometimes decidedly argumentatively, will not face the camera. And at one point Schell almost gives up. But in the end he persisted, and hopes you'll find the result worthwhile. It is certainly surprising, a tribute that almost never was from a director whose curiosity increased as the star's obstinacy grew. She's certainly a doughty lady.—*Derek Malcolm.*

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SOUTH KOREA 1983

The Wheel

Moul le ya, moul le ya

6.15 NFT1

Director: Lee Doo-Yong

Production Company: Han Lim Cinema Corp

Producer: Chung Wung-Ki

Screenplay: Lim Chung

Photography (Kodak Colour/VistaVision): Lee Sung-Choon

Art Director: Lee Kyung-Ja

Music: Chung Yun-Ju

Export Agent: Motion Picture Promotion Corp, 34-5, 3-Ka Nam

Sang-Dong, Chung-Ku, Seoul

Leading Players: Won Mi-Kyung, Shin Il-Yong, Choi Sung-Kwan,

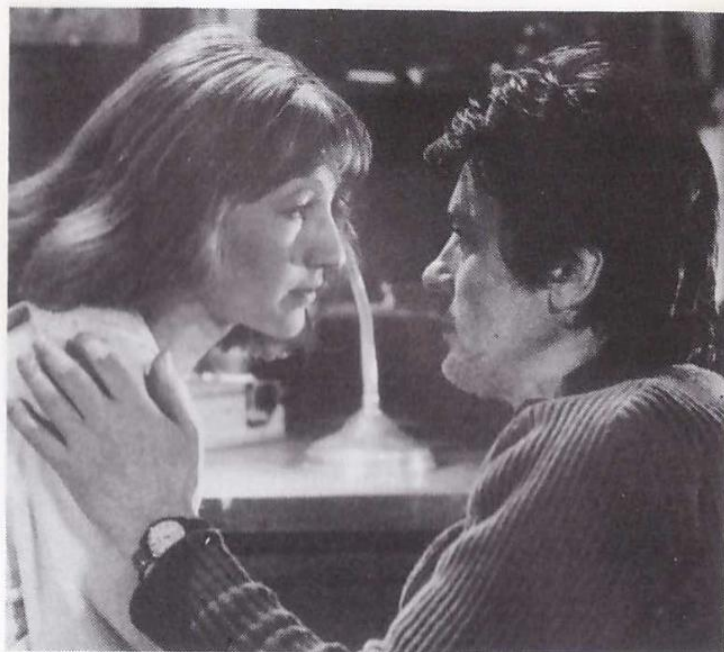
Mun Chung-Sook, Choi Sung-Ha, Mun Mi-Bong

Running Time: 105 mins

Festival: Cannes

Personal Choice: John Gillett

Set during the Chosun dynasty (14th to 19th century), this period drama clearly demonstrates how women were forced to lead a life of forbearance and submission under a male-dominated aristocratic society. The heroine, trapped and married into an unbearable family, eventually escapes with a lover and suffers vicissitudes somewhat akin to the lovers in Mizoguchi's *Chikamatsu monogatari*. In fact, the spirit of Mizoguchi is evoked several times in the incredible richness and flair of the staging – a distinctive use of the wide screen, ravishing compositions with a highly creative use of colour and costuming and a narrative which digresses and expands but never loses sight of its main social point. Sudden eruptions of sex and violence may be seen as a bait for the younger local audience, but they are not dwelt on. The playing of the large cast is detailed and expressive, with Won Mi-Kyung giving one of the most eloquent performances seen in any recent Asian film. —John Gillett.



FRANCE 1984

Separate Rooms

Notre histoire

8.30 QEH

Director: Bertrand Blier

Production Company: Sara Films/Adel Productions/Film A2

Producers: Alain Sarde, Alain Delon

Screenplay: Bertrand Blier

Photography (Colour): Jean Penzer

Editor: Claudine Merlin

Export Agent: Sara Films, 78 Champs Elysées, 75008 Paris

Leading Players: Alain Delon, Nathalie Baye, Michel Galabru,

Geneviève Fontanel, Gérard Darmon, Jean-Pierre Darroussin

Running Time: 111 mins.

London Film Festival Choice

Personal Choice: Derek Elley

A young woman enters the compartment of an inebriated travelling salesman, removes her dress, and suggests they make love – inbetween telling him the story of a young woman who enters the compartment of a travelling salesman, removes her dress, and ... Thus begins Blier's latest *aventure de merde*, following the increasingly bizarre relationship between the couple from a station hotel to a chalet in the Alps. This being Blier territory, the humour is black and anarchic, the games (real or imagined?) more and more convoluted. *Notre histoire* is *Buffet froid* without the violence, *Les Valseuses* raised to a high degree of sophistication, with the sparkling dialogue confirming Blier as one of the French industry's finest contemporary scriptwriters. As events escalate beyond everyone's control, the film lays bare the social and sexual hypocrisies of French middle-class society with a manic glee. And as victim and seductress, Alain Delon (who also co-produced) and Nathalie Baye make a complete break with their established images to give the performances of their lives. —Derek Elley.

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ITALY 1984

We Three

Noi tre

8.45 NFT1

Director: Pupi Avati

Production Company: Duea Film/Istituto Luce Italnoleggio/RAI Radiotelevisione Italiana

Producer: Antonio Avati

Screenplay: Pupi Avati, Antonio Avati

Photography (Colour): Pasquale Rachini

Music: Riz Ortolani

Export Agent: SACIS, via Tomacelli 139, Rome

Leading Players: Christopher Davidson, Lino Capolicchio, Dario Parisini, Carlo Delle Piane, Gianni Cavina, Ida Di Benedetto

Running Time: 90 mins

Festival: Venice

'Charming' is an ill-used adjective, often denoting something akin to wetness; but in the case of Pupi Avati's film about the young Mozart it is surely the right one to use. This is a genuinely charming film in the best sense – beautifully imagined, subtly played and certainly excellently shot in wonderful ochre colours. Mozart, aged 14, is already a celebrity but he has come to the old Count's country house near Bologna to study for his entrance exam into the prestigious Bologna Academy. He becomes the friend, and rival in love, of the Count's less talented son, he fights the local boys who regard a musician as wet indeed and, above all, he observes the old Count and his family – learning about the kind of life his later operas were so magnificently to illustrate. *Amadeus* watch out! There is another Mozart film to reckon with and, smaller in scale as it is, not an easy one to forget. –Derek Malcolm.

Short: *An Italian Tragedy* (GB 1984/Dir Joey Pisano). Family life, Italian style; or the stuff that operas are made of. 1 min.



SWEDEN 1983

The Stan Hasselgard Story

Åke Hasselgård story

11.15 pm NFT2

Director: Jonas Sima

Production Company: Swedish Television SVT-1

Producer: Jonas Sima

Screenplay: Jonas Sima

Photography (Eastman Colour): Åke Åstrand

Editor: Jonas Sima

Export Agent: Jonas Sima Production, Tantogatan 71, 117 42 Stockholm

Leading Players: Benny Goodman, Buddy De Franco, Putte Wickman, Max Roach, Chuck Wayne, Billy Bauer

Running Time: 100 mins

Festival: Uppsala

Personal Choice: David Meeker

The history of jazz is littered with the names of legendary figures whose lives were sadly cut short before they really had the chance to fulfil themselves. Stan Hasselgard was one such figure. A naturally gifted musician whose progressive style of jazz clarinet won him the adulation of the then-bebop jazz crowd before his untimely death in a car crash in 1948, aged 26. Film-maker Jonas Sima has affectionately charted the fated musician's life, using interviews, documentary footage, music etc, from his early years at home and his first broadcasts in Sweden, through his club dates on New York's 52nd Street, to his Los Angeles recording sessions and his final journey, allowing those who knew him and worked with him to tell his story their way ... Benny Goodman, Buddy De Franco, Max Kaminsky, Billy Bauer, Chuck Wayne, Arnold Ross, Patti Page ... he had made many friends. –David Meeker.

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USA 1984

Stop Making Sense

10.30 am Odeon

Director: Jonathan Demme

Production Company: Talking Heads Films/Arnold Amusement Group

Photography (Colour): Jordan Cronenweth

Editor: Lisa Day

Music: Talking Heads

British Distributor: Palace Pictures, 275-7 Pentonville Rd, London N1

Export Agent: Cinecom International

Leading Players: Talking Heads: David Byrne, Chris Frantz, Tina Weymouth, Jerry Harrison, with Steve Scales, Alex Weir, Bernie Worrell

Running Time: 88 mins

Festivals: Deauville, Rio de Janeiro

Jonathan Demme filmed three Talking Heads concerts in Hollywood last December, then edited the footage into a continuous performance 'seen from the best roving seat in the house'. The result is that rare thing, a rock movie which respects its subject. From David Byrne's ghetto-blasters accompanied rendition of 'Psycho-Killer', to the nine piece band's final bow, every nuance of the exhilarating 'Speaking in Tongues' show is recorded by the camera's contemplative gaze and direct-to-film digital sound recording. As Michael Sragow observed in *Film Comment*, 'the movie is as pure as it is exciting: there are no interviews and no flashy camerawork to get in the way of the Talking Heads' own graphic inventiveness'. Like Martin Scorsese, Demme cares enough about the music to put himself at the service of the musicians and, as he says, 'their songs tend to give a feeling about how rough and violent and complicated life is today. But they still manage to take you to the river!'—*John Stewart*.



INDONESIA 1983

Ponirah

Ponirah terpidana

10.30 am 8.30 NFT2

Director: Slamet Rahardjo

Production Company: Sukma Putra Film

Producer: Manoo Sukmadjaya

Screenplay: Slamet Rahardjo

Photography (Colour): Tantra Suryadi

Editor: George Kamarullah

Art Director: Benny Benhardi

Music: Eros Djarot

Export Agent: Sukma Putra Film, Jalan Krekot 1, No 1, Jakarta

Leading Players: Christine Hakim, Nani Vidia, Ray Sahitapy, Slamet Rahardjo, Bambang Hermanto

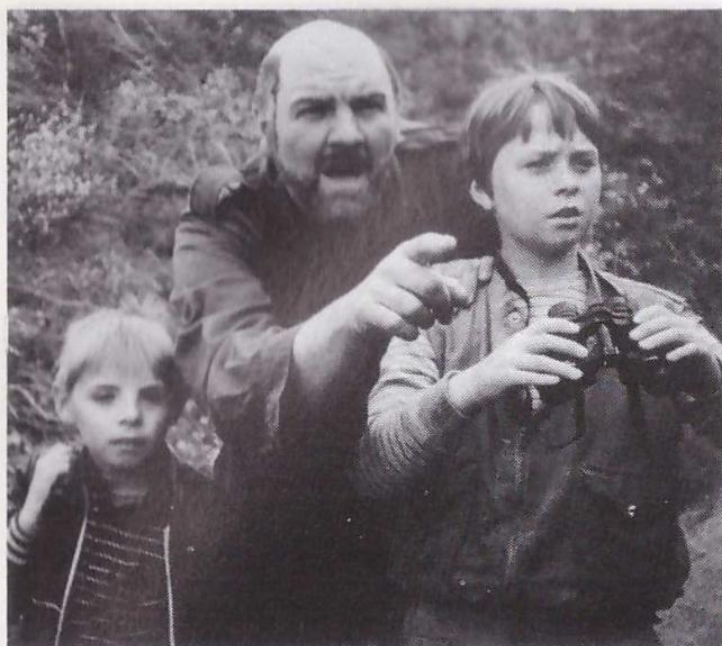
Running Time: 105 mins

Festivals: Hong Kong, Nantes

Personal Choice: Jerry Liu

Ponirah is the name of a girl whose mother died giving birth to her. Rejected by her father but loved by her nurse, she grows up in the grip of guilt and resentment. Cheated and exploited by almost everyone, she revenges herself in the only way available to her. Such is the story of Slamet Rahardjo's magisterial film which works within the family drama tradition but has a stylised structure that renders it totally original. His rigorous and revitalising approach to form prevents this tragedy on a grand scale turning into melodrama and shows him to be the most experimental of contemporary Indonesian directors. The director himself plays a leading part, and has collaborated with his leading lady for some time. This is only his third film, and marks the emergence of an outstanding Asian talent.—*Don Ranvaud, Jerry Liu*.

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CAPITAL RADIO CHILDREN'S FILM FESTIVAL

GREAT BRITAIN 1984

Breakout

11.00 am Lumiere

Director: Frank Godwin

Production Company: Eyeline Film & Video for Children's Film & Television Foundation

Producer: Frank Godwin

Screenplay: Randal Graham

Based on the book *A Place to Hide* by: Bill Gillham

Photography (Colour): Ray Orton

Editor: Gordon Grimward

Music: Harry Robertson

Export Agent: Rank Film Distributors, 127 Wardour St, London W1

Leading Players: David Jackson, Ian Bartholomew, John Bowler,

Simon Nash, John Hasler

Running Time: 62 mins

London Film Festival Choice



What would you do if you discovered the getaway car of a couple of escaped convicts in the woods, and then they discovered you, carrying you off as hostages? In *Breakout*, David and Stephen do their best to thwart the crooks but begin to grow quite fond of Donny the Bull, the giant nutter whose rages are a nightmare to behold but who's a gentle soul at heart. With a screenplay by Randal Graham, of *Sweeney* and *Professionals* fame, Frank Godwin's film for the Children's Film and Television Foundation has an edge to it that renders it quite different from some of the cautious, rather conservative CFF productions of yore. It also has splendid performances from David Jackson as Donny the Bull and Simon Nash and John Hasler as the boys.—*Derek Malcolm*.

Short: *Gorilla Gorilla* (Denmark 1983/Dir Anne Wivel). No-one in their right minds would want to be a gorilla in a zoo, but Anne Wivel's superb little study of those unfortunates is as much a commentary on us as on them. 11 mins.

Tickets £1.60



TURKEY 1984

Remedy

Derman

1.30 NFT1

Director: Şerif Gören

Production Company: Gülşah Film

Screenplay: Ahmet Soner

Based on a story by: Osman Sahin

Photography (Fujicolor): Erdoğan Engin

Editor: Şerif Gören

Music: Yeni Türkü Gurubu

Export Agent: Mme Keriman Ulusoy, 6 rue Paul Escudier, 75009 Paris

Leading Players: Hülya Koçyiğit, Tarik Akan, Talat Bulut, Nur Sürer

Running Time: 90 mins

Festivals: Berlin, Nantes, Valencia, Karlovy Vary

Personal Choice: John Warrington

Judging from the qualities of *Remedy*, it was grossly unfair to attribute most of the merits of *Yol* to Yılmaz Güney, whose script Gören directed while the former was in prison. Set in the wilds of Anatolia, it records the adventures of a determined midwife, trapped in a snowbound village, who does her best to alleviate the ills of the community and earns the admiration of a man on the run from the police. Gören's portrayal of this small, enclosed world is an atmospheric *tour-de-force*. Wonderful camerawork transforms the screen into a white, snowy hell as the people try to move in and out of the village and, despite the technical difficulties the crew must have experienced, almost every image has a pictorial richness which proclaims a real visual stylist. Towards the end, melodrama and contrivance take over but the main body of the film communicates a remarkable sense of 'being there,' and Hülya Koçyiğit's performance as the midwife is both valiant and well-shaded.—*John Gillett*.

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USA 1984

Secret Honour

2.00 Lumiere

Director: Robert Altman

Production Company: Sandcastle 5 Productions in cooperation with the University of Michigan/Los Angeles Actors' Theatre

Producer: Robert Altman

Screenplay: Donald Freed, Arnold M Stone

Photography (Colour): Pierre Mignot

Editor: Juliet Weber

Art Director: Stephen Altman

Music: George Burt

British Distributor: Blue Dolphin Films, 15-17 Old Compton St, London W1

Export Agent: Sandcastle 5 Productions, 128 Central Park South, New York, NY 10019

Leading Player: Philip Baker Hall

Running Time: 90 mins

Festivals: Los Angeles, Seattle

Personal Choice: Ken Wlaschin

'This film of mine is taken from a play by Arnold Stone and Donald Freed, and it's certainly one of the more extraordinary ventures even I have undertaken. The subject is Richard Nixon, now rapidly being rehabilitated, so it couldn't possibly be more appropriate for this particular point in time. Actually, Nixon is the only character in it, and he's played by this marvellous actor, Philip Baker Hall, who was in the play as well. He's just superb. He makes no attempt to look like Nixon, but as the film progresses you really forget that. There's Nixon in his study, getting drunk, making a tape and spilling the beans. It's just like watching political pornography. I merely added surveillance monitors! Audiences who have seen *Secret Honour* seem to adore it, though maybe I shouldn't be the one to say so. What I will say is that it is a really startling piece of writing and acting which I shot as a film not a play. I'm quite proud of the result'—Robert Altman, interviewed by *The Guardian*.



HONG KONG 1983

Ah Ying

Banbianren

4.00 NFT1

Director: Allen Fong (Fong Yuk-Ping)

Production Company: Feng Huang Motion Picture Co

Screenplay: Sze Yeung-Ping, Peter Wang

Photography (Eastman Colour): Chang Lok-Yee

Editors: Chow Muk-Leung, Ng Kam-Wah

Music: Violet Lam

Export Agent: Sil-Metropole Organisation, 15/F Sunbeam Commercial Bldg, 469 Nathan Rd, Kowloon

Leading Players: Hui So-Ying, Peter Wang, Hui Pui, Yao Lin-Shum, Cheng Chi-Hung, Hui Wai-Hon, Hui So-Lin, Hui So-Kei, Hui So-Kam, Hui So-Lam, Lau Ka-Chun, Cheung Ka-Yan

Running Time: 110 mins

Festivals: Berlin, Los Angeles, Hong Kong, San Francisco

Personal Choice: Patrick Gibbs

'Ah Ying is a 22-year-old girl whose poor family runs a fish stall in the market, living and sleeping, all 10 of them, in two small rooms. While adept at filleting and cleaning fish, the girl seeks to better her lot by attending drama classes. Here she gradually develops friendly relations with her teacher, a scriptwriter returned from Hollywood ... This Ah Ying, with her pretty face and shining intelligence, remains a pleasure to watch through a series of little encounters which have a cumulative significance. So when in the end, with her teacher returned to Hollywood, she both impresses and amuses at an audition, it's not the conventional happy ending but a logical development from all we have seen. The actress Hui So-Ying, who gives such a satisfying performance, exploiting in particular the gift of stillness, is, amazingly, a student, yet such is the depth of feeling the director indicates largely through her, that the work of the great Japanese director Ozu is recalled, which is no small feat.'—Patrick Gibbs, *Daily Telegraph*.



AUSTRALIA 1984

Silver City

5.00 Lumiere

Director: Sophia Turkiewicz

Production Company: Limelight Productions

Producer: Joan Long

Screenplay: Sophia Turkiewicz, Thomas Keneally

Photography (Eastman Colour/Panavision): John Seale

Editor: Don Saunders

Music: William Motzing

British Distributor: Artificial Eye, 211 Camden High St, London NW1

Export Agent: Europe: Seawell Films, 45 rue Pierre Charron, 75008

Paris. USA: Haldeman Peckerman, Suite 700, 9595 Wilshire Blvd, Beverly Hills, Ca 90212

Leading Players: Gosia Dobrowolska, Ivar Kants, Anna Jemison, Steve Bisley, Debra Lawrance, Ewa Brok

Running Time: 100 mins

Festivals: Cannes, Los Angeles, Montreal, Toronto

Silver City, set in a war-time Polish refugee camp outside Sydney, is a poignant love story amidst a disturbingly real picture of immigrant conditions. Nina, vibrantly played by newcomer Gosia Dobrowolska, arrives alone in Australia and falls in love with Julian, a married man. The story is a simple and charming one which sometimes takes second place to the interest of the background. The petty hassles of the camp – the unfeeling officials, the insistence on separate dormitories even for married couples, the hated German being the camp language, as well as the harassment of the refugees when they come into contact with ordinary Australians, make a very interesting, if harsh, portrayal of Australian society at the time, a theme rarely treated in the cinema. Director Turkiewicz is herself a Polish immigrant. Her feeling for the loneliness and disorientation of a young woman in a foreign land obviously comes from the heart. Where the film works best, the personal story of Nina and Julian resonates with the experiences of immigrants everywhere. –Sally Hibbin.



INDONESIA 1982

Roro Mendut

6.00 NFT2

Director: Ami Priyono

Production Company: Gramedia Film

Producers: Bambang Widitomo, J Adisubrata, Hatoek Soebroto

Based on a story by: J B Mangunwijaya

Photography (Colour/Scope): Adriano Susanto

Editor: S K Syamsuri

Art Director: A Abidin

Music: Franky Raden

Export Agent: Gramedia Film Palmerah, Selatan 20, Jakarta

Leading Players: W D Mochtar, Meriam Bellina, Marthias Muchus, Sunarti Soewandi

Running Time: 107 mins

Festival: Hong Kong

This superbly mounted Javanese version of the Romeo and Juliet story is directed by one of the most versatile film-makers in South East Asia. Set in the seventeenth century and paying particular attention to period authenticity, Ami Priyono's melodrama is a rare treat of evocative images, illustrated by a superb musical score. There is a narrative structure worthy of an American talent such as Nicholas Ray and it was not for nothing that it won the best art direction award in Indonesia for its year. Made in CinemaScope, which is used with complete confidence, the film may be in a familiar genre, at least for Indonesia. But for us it inspires the comment that the West, at any rate, doesn't make movies like this any more. More's the pity. –Don Ranvaud, Jerry Liu.



WEST GERMANY 1984

The Swing

Die Schaukel

6.15 NFT1

Director: Percy Adlon

Production Company: pelemele Film/Pro-ject Film/Roxy Film

Producers: Eleanore Adlon, Dagmar Heyer

Screenplay: Percy Adlon

Based on the book by: Annette Kolb

Photography (Eastman Colour): Jürgen Martin

Editor: Clara Fabry

Art Director: Heidi Lüdi

Music: Peer Raben, Johann Strauss

British Distributor: Artificial Eye, 211 Camden High St, London NW1

Export Agent: Filmverlag der Autoren, Rambergstr 5, D-8000 Munich 40

Leading Players: Anja Jaenicke, Lena Stolze, Joachim Bernhard, Suzanne Herlet, Christine Kaufmann, Rolf Illig, Jenny Thelen

Running Time: 133 mins

Festivals: Berlin, Cannes

Following his earlier group of films centred on contrasted couples (like *Céleste*), it is a surprise to find that Adlon's latest production is a multi-layered, extravagant period piece which could become the *Fanny and Alexander* of 1984. Here we follow the fortunes of two Munich families at the turn of the century, concentrating mainly on the daughters and their precocious loves and idealism, and set in spacious mansions which Adlon's camera explores with the elegance and agility of an Ophüls. Basically, the film is a series of vignettes or impressions of occasions which become important to the various family members, like a visit to the theatre to see Eleanora Duse or a special ball where Mr Strauss's *Kaiserwalzer* is performed. Adlon subtly equates his characters with their backgrounds, deflating Prussian pomposity on the way. From the admirably controlled cast, Lena Stolze is outstanding as the inward-looking, theatrically gifted Gervaise.—*John Gillett.*



POLAND 1983

Sex Mission

Seksmisja

8.00 Lumiere

Director: Juliusz Machulski

Production Company: Polish Corporation for Film Production Zespoły Filmowe, Kadr Unit

Screenplay: Juliusz Machulski, Jolanta Hartwig, Pawel Hajny

Photography (Colour): Jerzy Łukaszewicz

Editor: Mirosława Garlicka

Music: Henryk Kuźniak

Export Agent: Film Polski, 6-8 Mazowiecka, Warsaw

Leading Players: Olgierd Łukaszewicz, Jerzy Stuhr, Bożena

Strykówna, Bogisława Pawelec, Hanna Stankówna, Beata Tyszkiewicz

Running Time: 128 mins

Festival: Munich

Personal Choice: David Robinson

Sex Mission is guaranteed to give grave offence to everyone not sophisticated enough to perceive Juliusz Machulski's intentions. While masquerading as a wild, ribald and flagrantly chauvinist sex comedy set in the twenty-first century, the film is an acute allegory of tyranny and political deception. Machulski imagines a situation in which people are judged by gender as in some societies they might be judged by political conviction. His two heroes are guinea pigs in a hibernation experiment. Misled, they are only revived fifty years later, after the nuclear holocaust and a catastrophe which destroyed all male genes. The only men in a self-reproductive, all-female society, their old chauvinist instincts come into absurd confrontation with the new feminist terror. It would be a shame to reveal the dénouement, an outrageous metaphor for political leaders (Poland uprooted a lot of them in '80) who live by a different code from the one they preach. The youngest Polish feature director, Machulski amply demonstrates that Polish films and Polish scepticism survived martial law.—*David Robinson.*

Sun 25 Nov



CHINA 1983

Uncharted River

Meiyou hangbiao de heliu

8.45 NFT1

Director: Wu Tianming

Production Company: Xi An Film Studio

Producer: Mi Baichao

Screenplay: Ye Weilin

Photography (Colour): Liu Changxu, Zhu Kongyang

Editor: Zhong Furong

Export Agent: China Film Export and Import Corp, 25 Xin Wai St, Beijing

Leading Players: Li Wei, Tao Yuling, Song Baosen, Chen Weifen, Hu Ronghua

Running Time: 90 mins

Festivals: Hong Kong, Montreal

In the years following the downfall of the Gang of Four, a recurrent theme in Chinese cinema has been the hardships faced by the people during the Cultural Revolution. *Uncharted River* is more successful than most of its kind in expressing this suffering in very human terms. It also gives a much more in-depth look at those turbulent years ... It focuses on three loggers as they raft down a river in Hunan province. The beautiful scenery belies their harsh experiences. The oldest, Pan Laowu, has a painful reunion with his former love, from whom he has been separated for 30 years. The middle-aged Zhao Liang has a large family and barely makes ends meet. The youngest, Shi Gu, finds that his fiancée has been forced to marry another man. The film is Wu Tianming's second feature, and we are pleased to show this fine example of the work of the Xi An Film Studio, of which he is head.—*Derek Malcolm, Paul Fonoroff.*

Mon 26 Nov



USA 1983

Signal 7

11.00 am 6.00 NFT2

Director: Rob Nilsson

Production Company: Myron/Taylor Prods

Producers: Don Taylor, Ben Myron

Screenplay: Rob Nilsson and cast

Photography (Colour): Geoff Schaaf, Tomas Tucker

Editor: Richard Harkness

Art Directors: Hildy Burns, Steve Burns

Music: Andy Narell

Export Agent: Affinity Enterprises, 330 W 42nd St, 16th floor, New York, NY 10036

Leading Players: Bill Ackridge, Dan Leegant

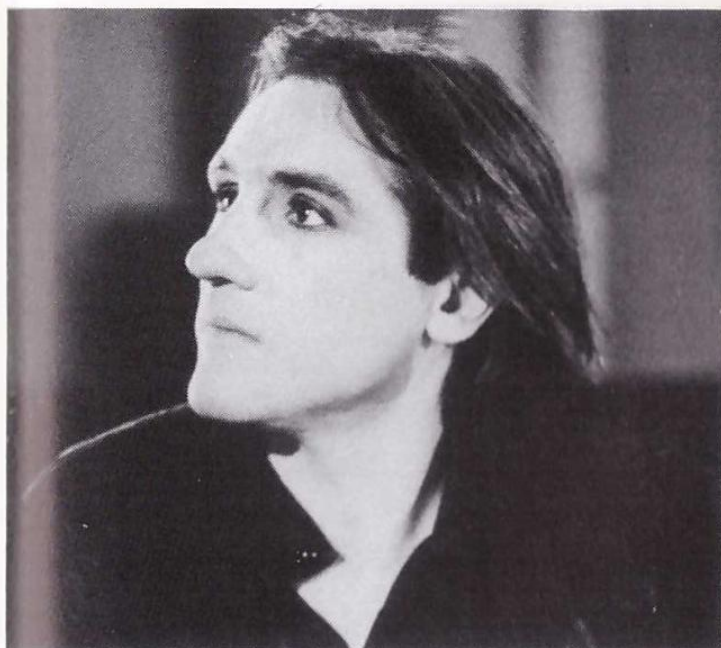
Running Time: 85 mins

Festivals: Cannes, Telluride, San Francisco, Los Angeles

Co-director of the impressive but perhaps over-worthy *Northern Lights* (shown in the 1979 LFF), Rob Nilsson's second feature is a powerful, improvised drama of a night in the lives of two San Francisco cab drivers. *Signal 7* (the cabbies' call sign when in danger) is dedicated to John Cassavetes, but Nilsson's skilful direction avoids the longueurs and repetition sometimes found in Cassavetes' work. Some sixty hours of ¾ inch video tape were edited down and transferred to 35mm film to state-of-the-art standards. At the film's core are the fine performances of Marty and Speed, failed but undefeated actors turned cabbies. They audition for a role, however small, in a revival of *Waiting for Lefty*, and meantime we follow them through a night of quiet desperation: a colleague's murder, union and family problems. Without turning mawkish, *Signal 7* presents ordinary people in an extraordinarily intense and moving light.—*Nigel Algar.*

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FRANCE 1984

Le Tartuffe

2.30 NFT1 also Tue 27 Nov, 2.30 NFT1

Director: Gérard Depardieu

Production Company: Les Films du Losange/DD Productions/Gaumont/TF1 Films Production

Producer: Margaret Menegoz

Screenplay: the play by Molière

Based on a production by: Jacques Lassalle

Photography (Kodak Colour): Pascal Marti

Editor: Hélène Viard

Art Director: Yannis Kokkos

Export Agent: Gaumont, 30 ave Charles de Gaulle, 92200 Neuilly

Leading Players: Gérard Depardieu, Yveline Ailhaud, Elisabeth Depardieu, Dominique Dugos, Nourredine El Ati, Bernard Freyd

Running Time: 140 mins

Festivals: Cannes, Oxford

Personal Choice: Phillip Bergson

The highlight of the revived Oxford Film Festival was the premiere of the first feature directed by Gérard Depardieu, an elegant record of his successful stage interpretation of *Le Tartuffe*. This is no brisk updating of Molière's classic satire on hypocrisy, but at 140 minutes a solidly faithful translation of Jacques Lassalle's production for the Théâtre National de Strasbourg. Depardieu makes a handsome evil genius, nudging his seduction of Orgon's household nearer that of Terence Stamp in Pasolini's *Theorem*. It is an audacious, defiantly theatrical and sinisterly sombre film, immaculately acted by a disciplined cast that ironically includes Depardieu's wife, Elisabeth, as one of the targets of the hypocrite's desire. It looks, appropriately, ravishing, and as filmed on the cavernous Strasbourg stage and in the Eclair studios in Epinay offers formal groupings that echo the measured tread of the rhyming couplets, where emotions run counter to the uttered rhythms. A truly serious comedy. —Phillip Bergson.



USA 1984

The Stone Boy

2.30 8.30 NFT2

Director: Christopher Cain

Production Company: Stone Boy Prods/Angelos Entertainment Group/Inverness Prods

Producers: Joe Roth, Ivan Bloch

Screenplay: Gina Berriault

Photography (Colour): Juan Ruiz-Anchia

Editor: Paul Rubell

Production Designer: Joseph G Pacelli

Music: James Horner

Export Agent: The NorKat Co, 148 S Beverly Drive, Suite 200, Beverly Hills, Ca 90212

Leading Players: Robert Duvall, Frederic Forrest, Glenn Close, Wilford Brimley, Jason Presson

Running Time: 93 mins

Festival: Cannes

Personal Choice: Scott Meek

One of the best American films of the year showed unannounced in the Cannes film market. Too adult and unemphatic for the mass American market, *The Stone Boy* is a little gem of clarity, purity and understatement containing the best ensemble playing seen anywhere this year. Robert Duvall and Glenn Close play the parents unable to adjust to the accidental death of their son: his younger brother, who's responsible, seems unable to express his grief or his guilt. The parents find forgiveness a difficult virtue and only Wilford Brimley, his grandfather, seems able to sustain emotional ties with the boy. Given its rural setting, it's difficult not to see the film as some kind of amalgam of *Tender Mercies* and *Ordinary People* but, because of the playing – notably Brimley's brilliant portrayal of the grandfather – and the considered beauty of its images, it seems to me a finer film and one which I hope won't be overlooked here. —Scott Meek.

Parminde VOOBEE BACK & FORTH ARCHIVE
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GREAT BRITAIN 1984

Sleeps Six

6.15 NFT1

Director: James Cellan Jones

Production Company: BBC TV

Producer: James Cellan Jones

Screenplay: Frederic Raphael

Photography (Colour): John Hooper

Editor: John Stothart

Music: Richard Holmes

Export Agent: BBC Enterprises, 80 Wood Lane, London W12 0TT

Leading Players: Ben Kingsley, Diane Keen, Jeremy Child, Alfred Marks

Running Time: 78 mins

London Film Festival Choice

The fine print of verbal contracts is scrutinised in Frederic Raphael's acerbic new screenplay about the Glittering Prizewinners of the film world. Ben Kingsley plays Geoff Craven, a brash, working class go-getter with his sights set on being 'the most successful film producer in England.' He finds his moment in the upwardly-mobile swing of the 60s, and his mentor in Lord Witham (Jeremy Child), a minor aristocrat who becomes his agent and best friend. Twenty years on, the security that a successful career and a happy marriage have brought (or bought) comes under threat when Witham joins the Cravens on a family holiday in the South of France. *Sleeps Six* offers a witty and incisive view of the relative values of success, friendship and marriage. From a diamond-sharp script, director James Cellan Jones makes a highly-polished, perfectly-pitched film, with Ben Kingsley giving an amazing double performance as the Deptford lad on the make and the middle-aged jet-setter who's made it. A class act, in every sense.—Clive Hodgson.

Short: *Fragments* (GB 1984/Dir Joseph Blatchley). A small boy unravels the mysteries of grown-up party games. 20 mins.



FRANCE/ITALY 1984

Favourites of the Moon

Les Favoris de la lune

8.45 NFT1

Director: Otar Iosseliani

Production Company: Philippe Dussart Co/FR3 with Centre National de la Cinématographie/Ministère de la Culture/RAI TV Rete I

Producer: Philippe Dussart

Screenplay: Otar Iosseliani, Gérard Brach

Photography (Colour): Philippe Theaudière

Editor: Dominique Bellfort

Art Director: Claude Sune

Music: Nicolas Zourabichvili

British Distributor: Artificial Eye, 211 Camden High St, London NW1

Export Agent: Cactus Film, Dorfstr 4, Postfach 258, 8037 Zurich

Leading Players: Jean-Pierre Beauviala, Christine Bailly, Mathieu Amalric, Alix de Montaigu, Pascal Aubier

Running Time: 101 mins

Festival: Venice

To say that this wonderfully entertaining film contains echoes of Tati, Clair, Buñuel and Feuillade is only half the story: it has also all the quirks and generosity of its great Georgian director, Otar Iosseliani, here making his first feature since *Pastorale*. The theme is how greed moves through all societies and all centuries. The method is kaleidoscopic – dozens of characters are caught in various stages of their lives as money and objects are passed from one to another, urged along by rhythmic camera movements and pin-sharp editing. The result is a truly original film, with the minimum of dialogue and so much to watch that you have to keep your eyes glued to the screen. It is also one of the finest films about Paris seen from a foreigner's perspective – a bravura, liberated work which makes many other current film-makers look like sluggards.—John Gillett.

Plus on-stage discussion with Mr Iosseliani

This film is preceded by the announcement of the Critics' Circle Awards

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GREECE 1984

The Price of Love

I Timi tis Agapis

11.00 am 6.00 NFT2

Director: Tonia Marketaki

Production Company: Andromeda/Greek Film Centre/ERTI

Producer: Mirca Angel

Screenplay: Tonia Marketaki

Based on a story by: Constantine Theotokis

Photography (Colour): Stavros Hassapis

Editor: George Korras

Art Director: George Patsas

Music: Eleni Karamdrou

Export Agent: Greek Film Centre, 10 Panepistimiou Ave, 10671 Athens

Leading Players: Toula Stathopoulou, Anny Loulou, Stratis Tsopanellis, Spyros Antiochos

Running Time: 110 mins

Festivals: Cannes, Munich, Tyneside, Los Angeles, Montreal

Personal Choice: Ian Christie

The Price of Love is that rare thing: a powerful and picturesque narrative which resonates with ideas that link the past with the present. Set in a seemingly idyllic Corfu at the turn of the century, it follows the fortunes of a girl from a poor family who loves and is loved by a handsome son of the impoverished gentry. Only the size of her dowry stands between them, but as the story of betrayal and revenge unfolds dramatically, the whole structure of a society in the throes of change is laid bare. All are victims of a code of honour that exacts a terrible human price, even while it is being undermined by the new factory economy. Tonia Marketaki has made only one feature before (*Violent John*, acclaimed in Berlin in 1974) and spent the years of the dictatorship in exile in Algeria. Her return to the Greek cinema marks one of its most exciting achievements in recent years.—Ian Christie.



GREAT BRITAIN 1984

Mike Leigh's New Film

11.00 am 6.15 NFT1

Director: Mike Leigh

Production Company: BBC TV

Producer: Kenith Trodd

Deviser: Mike Leigh

Photography (Colour): Remi Adefarasin

Editor: Robin Sales

Art Director: Jim Clay

Export Agent: BBC Enterprises, 80 Wood Lane, London W12 0TT

Leading Players: Brid Brennan, Des McAleer, Paula Hamilton, Charles Lawson, Stephen Rea

Running Time: approx 95 mins

London Film Festival Choice

Mike Leigh's latest film, untitled as we go to press, is a dramatic portrait of two couples as they approach parenthood on different sides of the sectarian divide in Belfast. Eugene (Des McAleer), a Catholic crippled by an army bullet, is all but broken in spirit, except for the prospect of becoming a father. For UDR-man Billy (Charles Lawson), the forthcoming happy event is an investment in his own vision of the future. Leigh's first film set outside of England is less assured, and lacks the boldness and fully-realised dramatic development of his best work. That said, his gift with actors and film-maker's eye for the telling details of place and character are as strong as ever, and the film features an especially fine performance from Brid Brennan as Eugene's wife, Collette. Although the larger issues of Northern Ireland are inevitably left unresolved, Leigh and his cast give us a memorable portrait of four people for whom the love of one's country creates more fears than it banishes.—Clive Hodgson.

Stop Press: Now titled Four Days in July.



GREAT BRITAIN 1984

Unfair Exchanges

2.30 8.30 NFT2

Director: Gavin Millar

Production Company: BBC TV

Producer: Kenith Trodd

Screenplay: Ken Campbell

Photography (Colour): John McGlashan

Editor: Angus Newton

Export Agent: BBC Enterprises, 80 Wood Lane, London W12 0TT

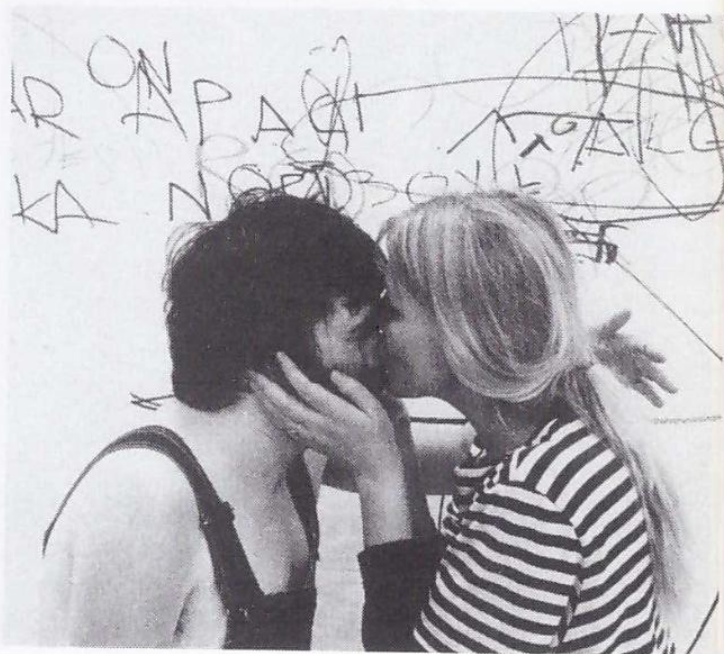
Leading Players: Julie Walters, David Rappaport, Ken Campbell

Running Time: 70 mins

London Film Festival Choice

Unfair Exchanges is a characteristically convoluted tribute to 1984 and Information Technology from Ken Campbell, the original Fringe lunatic and purveyor of paranoia *par excellence*. Julie Walters stars as a single parent whose late-night phone calls from her ex-husband take on a sinister ring. A diminutive neighbour, played by David Rappaport, introduces her to the delights of I Ching with a telephone (amongst other things), and together they set out to challenge a communications conspiracy which may be beyond human control. Campbell's manic megalomymaking piles proof upon spoof in concocting an elaborate conspiracy theory that will ring a bell in the heart of anyone who ever felt like murdering a telephone, outrageously sending up every convention of sci-fi horror and 'women-as-victim' movies along the way. Gavin Millar's measured tones and Campbell's anarchic shaggy-dogmatism make as unlikely a match as Walters and Rappaport – but that's part of the fun. –Clive Hodgson.

Supporting Programme: *To Hell and Back (in time for Breakfast)*, (GB 1984/Dir Conny Templeman). A stylish comedy-thriller set in contemporary Paris, about a young female pickpocket-turned-private-detective who becomes enmeshed in a web of political intrigue. With Jenny Seagrove, Patrick Bauchau. 50 mins.



SWEDEN 1983

Beyond Sorrow, Beyond Pain

Smärtgränsen

8.45 NFT1

Director: Agneta Elers-Jarleman

Production Company: JOA-Film for Swedish Television SVT 1/The Swedish Film Institute/SAFTRA/JOA-Film

Producers: Lisbeth Gabrielsson, Agneta Elers-Jarleman

Screenplay: Agneta Elers-Jarleman

Photography (Colour): Peter Ostlund, Sten Holmberg, Jonas Hallqvist

Editors: Dubravka Carnerud, Agneta Elers-Jarleman

Export Agent: Swedish Film Institute, Stockholm

Leading Players: Agneta Elers-Jarleman, Jean Montgrenier

Running Time: 80 mins

Festivals: Cannes, Berlin, Sceaux, Vienna, Munich

There is no question that this is one of the most extraordinary films at this year's festival, and one of the most important. Agneta and Jean lived together for five years until a car accident in 1977, when Jean suffered very severe brain damage. He was considered a hopeless case, refused rehabilitation and placed in a geriatric ward, though still young. Only Agneta refused to accept the situation attempting, day after day, to rehabilitate him herself, with significant success. The film, says Agneta Elers-Jarleman, who wrote, directed and plays herself, is a truthful record of her painful odyssey. It is not a film about handicap but about love, and our attitude towards others – 'to love, you must be weak and this is considered a menacing trait in our society'. The fact that she refuses to believe this provides a valuable lesson for us all. There are, without doubt, many Jeans in this country too. Are we doing any better by them than Sweden, the ultimate welfare state? This is not an unbearably painful film, to be avoided at all costs, but a deeply affirmative experience. –Derek Malcolm.



POLAND/USA/WEST GERMANY 1984

The Year of the Quiet Sun

Rok spokojnego słońca

11.00 am 6.15 NFT1

Director: Krzysztof Zanussi

Production Company: Film Polski/Teleculture (New York)/Regina

Ziegler Filmproduktion (Munich)

Producer: Michal Szczepiec

Screenplay: Krzysztof Zanussi

Photography (Colour): Sławomir Idziak

Editor: Marek Denys

Music: Wojciech Kilar

Export Agent: Film Polski, 6-8 Mazowiecka, Warsaw/Teleculture/Regina Ziegler

Leading Players: Maja Komorowska, Scott Wilson, Hanna Skarazanka,

Ewa Dalkowska, Zbigniew Zapasiewicz

Running Time: 107 mins

Festival: Venice (Grand Prix)

'This is meant to be a film of gentle emotion, of timid presentiments, and of still unspoken thoughts at the end. The year is 1946. The setting is a territory abandoned by the Germans and now given over to Poland. It is being gradually populated by refugees from the East, cut off from their own homeland by the tides of war. A small town, half destroyed and half abandoned, begins to come to life again in the atmosphere of refugee immigration, general insecurity and freshly experienced personal tragedies. One of these is the story of a wartime PoW camp, which is being investigated by the Allies. The story I wish to tell is a love story, whose protagonists don't speak a common language and can understand each other only by gestures, facial expressions, laughter, and a few isolated words. He's an American soldier ... she's a Polish refugee with an elderly sick mother.'—Krzysztof Zanussi.



USA 1983

My Brother's Wedding

11.00 am 8.30 NFT2

Director: Charles Burnett

Production Company: Charles Burnett Production/Zweites Deutsches Fernsehen

Producers: Charles Burnett, Gaye Shannon-Burnett

Screenplay: Charles Burnett

Photography (Colour): Charles Burnett

Editor: Tom Pennick

British Distributor: Blue Dolphin Film Distributors, 15-17 Old Compton St, London W1

Export Agent: Jane Balfour Films, 163 Gloucester Ave, London NW1

Leading Players: Everett Silas, Jessie Holmes, Gaye Shannon-Burnett, Ronnie Bell, Dennis Kemper, Sally Easter

Running Time: 115 mins

Festivals: Toronto, Munich, Berlin, Rotterdam, Salsomaggiore, Edinburgh

Charles Burnett's highly original *Killer of Sheep* was seen and admired at an earlier LFF, and his second feature confirms that obvious talent. Some think it the most impressive film so far from an independent black director in America. Again, the story is set in the Watts area of Los Angeles where Burnett grew up and where, in this tragi-comedy, a thirty-year-old good-for-nothing works in his parents' laundry. He loves ghetto life, and hates the bourgeois ambitions of his lawyer brother. It takes a lot to make him agree to be best man at the brother's wedding, and the result is predictably cathartic. Not surprisingly, Burnett seems to know this world inside out, but the quality of the film lies as much in his loving but entirely unsentimental attitude towards it as in its observational truth. The performances, incidentally, are superb.—*Derek Malcolm.*



IRAQ 1983

Clash of Loyalties

Al-mas' ala al-kubra

2.30 NFT1

Director: Mohamed Shukri Jameel

Production Company: Cinema and Theatre Establishment Production

Producers: Lateif Jorephani, Dia 'A Al'Bayati

Screenplay: Lateif Jorephani, Mohamed Shukri Jameel, Ramadan Gate'A Mozan, Roger Smith

Photography (Technicolor): Jack Hildyard

Editor: Bill Blunden

Art Director: Frank White

Music: Ron Goodwin

Export Agent: Frank Sherwin Green, % International Business Centre, 77-79 Wells St, London W1P 3RE

Leading Players: Oliver Reed, Ghazi Al'Tickreety, James Bolam, Helen Ryan, Yousif Al'Anni, Sami Abdul Hameed

Running Time: 130 mins (English version)

Festival: Moscow

In one sense, *Clash of Loyalties* is a technically superb and expensively mounted action film, with ferocious battles between British armoured divisions and Arab cavalry fought across great seas of sand. In another, and more important sense, the film is a further example of how certain Arab countries are using some of their oil revenues to establish state film industries in order to reconstruct their own histories. *Clash of Loyalties* is set immediately after World War I, when the Middle and Near East was carved up by the British and French in the wake of the defeated Ottoman Empire. Curiously, this film, made with a high degree of British involvement, tends not to cast the British as one-dimensional villains but as anachronistic pawns in a wider game of economic colonialism. The Arab nationalists are seen as noble fighters, their violence born of necessity rather than fanaticism. This is not an 'art movie' but an entertainment film and should be seen in that context.—*Adrian Turner.*



SYRIA 1984

City Dreams

Ahlam el madina

2.30 NFT2

Director: Mohamed Malas

Production Company: National Film Organisation

Screenplay: Mohamad Malas, Samir Zikra

Photography (Colour): Ordohan Engine

Editor: Haitham Kovalty

Export Agent: National Film Organisation, Rawda St, Damascus

Leading Players: Basel Al-Abiad, Yasmen Al-Kalat, Rafek Al-Sobeay, Iman Zedan, Adeeb Shahada, Raja Kotrach, Talhat Hamdy

Running Time: 120 mins

Festival: Cannes

The Syrian film industry is perhaps the liveliest of all the Arab countries. Production is planned to increase five-fold within the next few years in order to entertain and educate the large domestic audience and also to reduce the number of expensive imported films. *City Dreams* evokes the political climate of the 1950s, a decade that saw the overthrow of the Shishakli regime, Nasser's seizure of the Suez Canal and the unification between Egypt and Syria in 1958. These events, so crucial to the development of Arab nationalism, are seen through the eyes of a young, fatherless child who lives in a Damascus suburb. This approach leads, it must be said, to a certain fuzziness at times, but the film can also be readily admired as a vivid portrait of life in an Arab city, where children work to maintain their families, where petty crimes and fratricide are everyday occurrences and where innocent eyes are easily seduced by the tide and slogans of revolutionary change.—*Adrian Turner.*

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NORTH KOREA/CZECHOSLOVAKIA 1984

The Emissary Who Did Not Return

Torao jiannum milsa

6.00 NFT2

Director: Choe Un-Hui

Production Company: Sin Film

Producer: Sin Sang-Ok

Screenplay: Sin Sang-Ok

Photography (Colour/Scope): Sin Sang-Ok

Export Agent: Sin Film, Mariahilferstr 41-43, A-1060 Vienna, Austria

Leading Players: Kim Chun-Sik, Ryang Hai-Seung, Kim Yun-Hong, Kim Chong-Hwa, Kim Ok-Hi

Running Time: 120 mins

Festival: Karlovy Vary

The first North Korean feature to be shown publicly in Britain, *The Emissary Who Did Not Return* is a form of national epic, dealing with Korea's struggle for independence from Japan in the early part of this century. Lavishly staged and shot in 'Scope, mainly on location in Prague, the film is an enthralling and ideologically fascinating reconstruction of the 1907 peace conference in The Hague, where Korea became the hapless plaything of the major imperial powers. The Emperor, in a last-ditch effort to save his country, despatches an unofficial delegation but the leading emissary is finally betrayed, committing harakiri before the assembled diplomats to symbolise his ultimate resistance to the tyranny of Japanese occupation. A prologue and coda sketch in Korea's subsequent history of war and partition and relate the film's drama to its contemporary context. I think this film will surprise many people, just as it surprised me.—Adrian Turner.



GREAT BRITAIN

Slide/Tape

**LONDON
FILM
MAKERS
CO-OP**

7.00 London Film Makers Co-op

Recent work by: Eden Diebel, Roberta M Graham, Nicky Hamlyn, Patrick Keiller, Nigel Rolfe, Cordelia Swann.

This evening's screening is the first presentation of slide/tape by artists and film-makers during a London Film Festival. More commonly seen in audio-visual presentations used by colleges, schools, museums and industry, slide/tape has also become an important medium for artists and film-makers and has been shown in galleries and cinemas in Great Britain and abroad. Slide/tape can yield a richness and clarity of detail in what, in film-making terms, is a large and expensive 35mm format and, in audio terms, a sophisticated quality of sound. All of this can be achieved, even at the simplest level, with the use of a 35mm still camera and tape recorder. Complex effects are also obtained by using dissolve systems equipped with two or more projectors, allowing images to fade or cut into one another in synchronisation with the soundtrack. It is the shifting, dream-like quality combined with the specific control over the medium which gives slide-tape its unique character, making it far more than just a cheap alternative to 16mm film or video.

Programmed by Roberta M Graham with assistance from Jo Comino and Cordelia Swann.

Tickets £2.00. Unwaged £1.50. Membership £15 Temporary 30p. Further details and bookings from the LFMC (01-586 8516) and not the NFT.



SPAIN 1984

The Holy Innocents

Los santos inocentes

8.45 NFT1

Director: Mario Camus

Production Company: Ganesh Producciones/Television Española

Producer: Julián Mateos

Screenplay: Antonio Larreta, Manuel Matji, Mario Camus

Based on a story by: Miguel Delibes

Photography (Eastman Colour): Hans Burmann

Editor: José-María Biurrun

Art Director: Rafael Palmero

Music: Antón García Abril

Export Agent: Ministerio de Cultura, Plaza del Rey, Madrid

Leading Players: Alfredo Landa, Francisco Rabal, Terele Pávez, Belén Ballesteros, Juan Sánchez, Susana Sánchez, Agata Lys

Running Time: 105 mins

Festivals: Cannes, Montreal

Mario Camus, whose *The Beehive* won the Berlin Festival in 1983 (ex aequo with Ed Bennett's *Ascendancy*), has now made an even better film. Set in Extremadura in the 60s, this strikingly-visualised parable, about the exploitation of farm labourers by paternalistic but cruelly selfish landowners, could never have been made under Franco. It owes something both to Olmi's *The Tree of Wooden Clogs* and the Taviani Brothers' *Padre Padrone*. But it is no pale imitation of either film. The innocents of the title are a humble family who scratch a living in appalling circumstances, trying to educate their children and look after an abnormal child, living in her crib since birth, and a backward adult (the magnificent Francisco Rabal), whose final gesture of defiance after the landlord has shot his pet bird proves cathartic. And the film's superb camerawork, its intense realism and deep humanity make it one of the outstanding Spanish productions of the present decade.—*Derek Malcolm*.



IRELAND 1984

Samuel Beckett, Silence to Silence

2.30 NFT1

Director: Seán Ó Mórdha

Production Company: Radio Telefís Éireann

Producer: Seán Ó Mórdha

Commentary Written by: Richard Ellmann, Declan Kiberd

Photography (Colour): Peter Dorney

Editor: Martin Duffy

Music: based on Schubert

British Distributor: Anthony Morris (London), 6 Goodwins Ct, St Martin's Lane, London WC2 4LL

Export Agent: Anthony Morris (London)

Leading Players: Billie Whitelaw, Jack McGowran, Patrick Magee

Principal Voice: David Warrilow

Narrator: Tony Doyle

Running Time: 80 mins

Festivals: Edinburgh, Cork, Belfast

Irish Television's solid, unpretentious documentary was the Film Festival's crucial contribution to the main Edinburgh Festival's dense fortnight of lectures, discussions, videos, readings and productions celebrating the most familiar recluse of our time. Directed by Seán Ó Mórdha (whose 1982 TV portrait of James Joyce won an Emmy Award), this loving film is a discreet account of the relationship between a problematic life and a complex oeuvre. It eschews interviews and makes skilful use of evocatively filmed landscapes, still photographs and Beckett's texts (from the earliest to the most recent), superbly read by David Warrilow, one of the greatest living exponents of Beckett's work. The basic outline of the career is definitively established, we're given an intriguing glimpse of the manuscript of *Waiting for Godot*, and the film insists that the humane, compassionate aspect of Beckett is as important as the ascetic, pessimistic side.—*Philip French*.



FRANCE 1984

Man with a Suitcase

L'Homme à la valise

11.00 am 2.30 NFT2

Director: Chantal Akerman

Production Company: INA

Producers: Yves Valero, Marie-Hélène Noquet

Screenplay: Chantal Akerman

Photography (Colour): Maurice Perrimont, Marie-Cécile Thévenin

Editor: Frédéric Sandberg

Export Agent: INA, Tour Gamma A, 193-197 rue de Bercy, 75582 Paris

Leading Players: Jeffrey Kime, Chantal Akerman

Running Time: 60 mins

Festivals: Cannes, Munich, Montreal

Chantal Akerman delights in confounding expectations (and critics). None of her films resembles any other in shape or subject, although they all recognisably share the viewpoint of an independent woman negotiating the shoals of sexuality, work, travel – and the movie business. Since announcing two formidable (and characteristically divergent) projects – an Isaac Bashevis Singer adaptation and a musical set in a shopping mall – she has produced a sheaf of brilliant sketches, *Man with a Suitcase* being the latest. What may surprise some is the real talent for comedy that this reworking of a classic theme displays. Akerman herself plays the woman who returns to her apartment to discover a large American male friend-of-a-friend ensconced. Her diary of the months that follow charts a cool battle of wits as she deduces his movements from the sounds of the apartment and takes evasive action. –Ian Christie.



FRANCE 1984

La Présence réelle

11.00 am 2.30 NFT2

Director: Raul Ruiz

Production Company: INA/FR3/Ministère de la Culture

Producers: Jean Lefaux, Maya Feuillette

Screenplay: Raul Ruiz

Photography (Colour): Jacques Bouquin

Editor: Martine Bouquin

Paintings: Francisco Aristia

Export Agent: INA, Tour Gamma A, 193-197 rue de Bercy, 75582 Paris

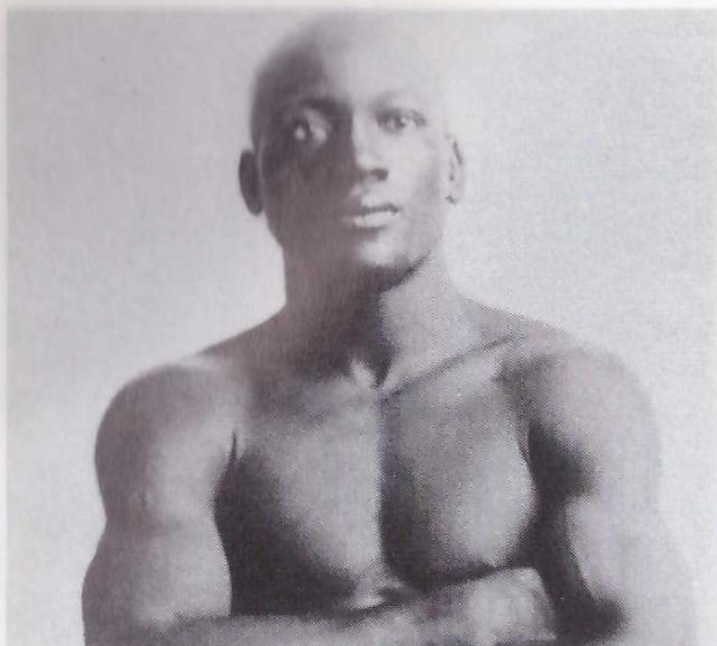
Leading Players: Franck Oger, Nadège Clair, Camila Mora, Catherine Oudin, Louis Castel, Jean-Loup Rivière, and the voice of Christian Rist

Running Time: 60 mins

Festival: Cannes

Raul Ruiz's contribution to the 1983 Avignon Festival was unusual, to say the least. Rather than stage a play, as invited, he produced a majestic film of Racine's *Bérénice* 'in the style of a Mexican melodrama', on a zero budget virtually overnight; and for television, he directed a documentary on the festival itself in appropriately theatrical vein. Like many an arts documentary, *La Présence réelle* features an on-screen guide to the proceedings – except that this out-of-work actor is deeply perplexed by his appearance in an interactive video-disc! Thanks to his conceit (and some lurid low-tech special effects), he becomes the critical spectator of his own performance, which tends to reduce the bustle of the theatre festival to a supporting role in this latest of Ruiz's mindstretching contributions to French television. –Ian Christie.

DOUBLE BILL



A NATIONAL FILM ARCHIVE PRESENTATION

USA 1970

Jack Johnson

6.15 NFT1

Director: Jim Jacobs

Production Company: The Big Fights

Producer: William Cayton

Screenplay: Al Bodian

Photography: Larry Garinger

Editor: John Dandre

Music: Miles Davis

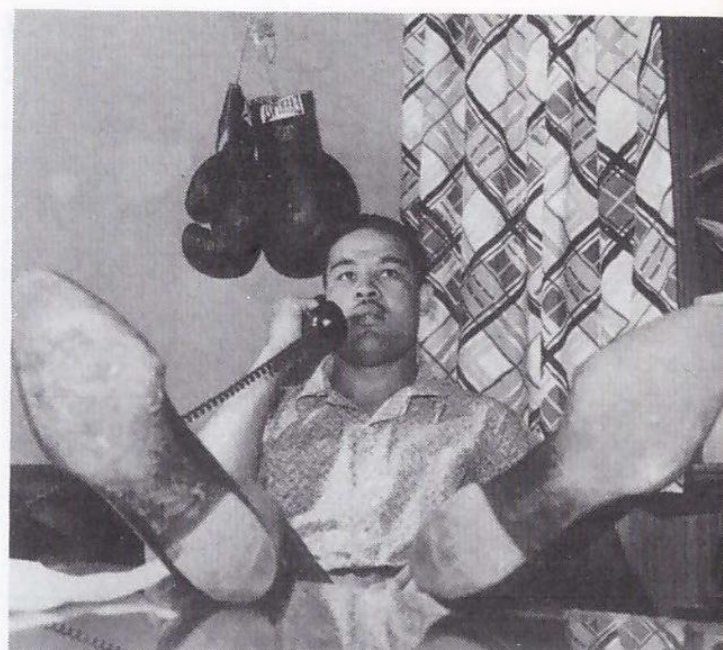
Export Agent: The Big Fights, 9 E 40th St, New York, NY 10016

Narrator: Kevin Kennedy, with Brock Peters as the voice of Jack Johnson

Running Time: 88 mins

London Film Festival Choice

Thanks to the recent donation of a brand-new print to the National Film Archive, this brilliant and exemplary documentary account of the controversial life and times of the world's first black heavyweight boxing champion – virtually unseen before in the UK – can now be savoured by audiences familiar only with Martin Ritt's fictional Johnson biopic, *The Great White Hope*. Through extensive and superbly rehabilitated early film of Johnson's fights and social hob-nobbing, including an extraordinary 1911 motor race between Johnson and Barney Oldfield, Jacobs' elegant film succeeds in conveying not only the might and Muhammad Ali-style charisma of Johnson the prizefighter, but also the ambivalence of a white American public confronted with a superhero who is inconveniently black. And to round off a rare cinematic treat, the film also contains a now-classic jazz score by Miles Davis which adds cohesion, power and emotion to the positively gleaming images. –Clyde Jeavons, David Meeker.



A NATIONAL FILM ARCHIVE PRESENTATION

USA 1984

Joe Louis – For All Time

11.00 am 8.45 NFT1

Director: Peter Tatum

Production Company: ABC Video Enterprises

Producers: Jack Healy, Jim Jacobs, William Cayton, Peter Tatum, Budd Schulberg

Screenplay: Budd Schulberg

Photography (B & W/Colour): Isadore Mankofsky

Editor: Anthony Zaccaro

Music: Bill Zampion

Export Agent: The Big Fights, 9E 40th St, 17th floor, New York, NY 10016

Narrator: Brock Peters

Running Time: 90 mins

London Film Festival Choice

As the perfect complement to the LFF's special retrospective screening of *Jack Johnson*, the National Film Archive is pleased to present the World Premiere of the same production team's new documentary feature on the tragi-heroic life of the greatest boxing legend of them all, Joe Louis. Drawing once again upon the wealth of rare and superb fight footage rescued and cared for over many years by The Big Fights Inc boxing film archives, this remarkable movie biography of the 'Brown Bomber' traces in vivid and moving detail Louis's career from his risk-taking, record-breaking reign as world heavyweight champion to his final years of impoverished retirement. The real bonus, for prizefight and movie buffs alike, is a screenplay by Academy Award winner Budd Schulberg—certainly no stranger to the theme of boxing, as *On the Waterfront* and *The Harder They Fall* bear brilliant witness. –Clyde Jeavons, David Meeker.



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Thu 29 Nov



JAPAN 1984

Heart, Beating in the Dark

Yamiutsu shinzo

6.00 NFT2

Director: Shunichi Nagasaki

Producer: Bungei-za

Screenplay: Shunichi Nagasaki

Photography (Colour): Kiichi Muto

Export Agent: Shinko Suga, 48D Baron's Ct Rd, London W14

Leading Players: Takeshi Naito, Shigeru Muroi, Taro Suwa

Running Time: 75 mins (Super 8)

Festival: Edinburgh

This will be the first screening in England of one of the key films from the newest generation of independent Japanese film-makers. Ringo and Inako lock themselves away from the world. Their physical relationship is still intense and imaginative. Gradually, as they speak to, through and for each other, their past becomes clearer. In this uncannily contemporary movie Nagasaki brilliantly explores the feelings of young people of his own generation and reinvents the languages of identity, sexuality and cinema to do so. The film is almost unbearably exciting as well as a model of rigour, of candour and of irony.—*Abridged from the Edinburgh Film Festival brochure.*

Supporting programme: *Films by Naoto Yamakawa*

Attack on a Bakery (Japan 1982/17 mins)

A Girl, She Is 100% (Japan 1983/11 mins)

Yamakawa (born 1957) is already emerging as one of the leading figures in the latest generation of Japanese independent film-makers. The two shorts are both based on stories by Haruki Murakami. *Bakery* is a dialectical comedy about two layabouts who decide to rob a Communist baker, only to get trapped in an ideological debate; *A Girl* is a pyrotechnic explosion of a film, a *rêverie* about sexual/sexist attitudes in the 80s.

Fri 30 Nov



DENMARK 1984

The Element of Crime

Forbrydelsens element

6.15 NFT1

Director: Lars von Trier

Production Company: Per Holst Filmproduktion for the Danish Film Institute

Producer: Per Holst

Screenplay: Lars von Trier, Niels Vørsel

Photography (Eastman Colour): Tom Elling

Editor: Thomas Gislason

Music: Bo Holten, Ars Nova

Export Agent: Kaerne Film, Livjaerggade 17, DK-2100, Copenhagen

Leading Players: Michael Elphick, Esmond Knight, Me Me Lai, Jerold Wells, Ahmed El Shenawi, Astrid Henning-Jensen

Running Time: 103 mins

Festival: Cannes

Personal Choice: Nigel Andrews

The film that ventured most boldly into exoticism at Cannes was Lars von Trier's *The Element of Crime*. The style of this Danish movie is a madcap mating between Orson Welles and Jorge Luis Borges, as the English-speaking cast plough through a murder plot as mathematically surreal as any Borges yarn, amid holocaust chiaroscuro and vertigo camera-angles that recall the giddier moments from *Touch of Evil*. Symbolism and fantasy don't wait shyly in the wings but charge straight out in full make-up and costume. A mule cart plunges whinnying off a scuffle-torn dockside (homage to Eisenstein?). The landscapes encompass wrecked and rainy roads, tumbledown Conradian hotels and blitzkrieg'd brothels. And at times the new investigative leads followed by the battered detective (Michael Elphick) take him into film noir equivalents of a Glen Baxter cartoon: 'I'm trying to remember an easier way to the files', he says in voice-over while climbing down a 100-foot rope into the flooded police station vaults.—*Nigel Andrews.*



USA 1984

Old Enough

11.00 am 6.00 NFT2

Director: Marisa Silver

Production Company: Silverfilm Productions/Orion

Producer: Dina Silver

Screenplay: Marisa Silver

Photography (Colour): Michael Ballhaus

Editor: Mark Burns

Art Director: Jeffrey Townsend

Music: Julian Marshall

Export Agent: Silverfilm Productions, 600 Madison Ave, New York, NY 10022

Leading Players: Sarah Boyd, Rainbow Harvest, Neill Barry, Danny Aiello, Susan Kingsley, Roxanne Hart, Fran Brill, Gerry Bamman

Running Time: 91 mins

Festivals: Cannes, Edinburgh, Deauville

Old Enough is written and directed by Marisa Silver and produced by Dina, her sister. They are the daughters of Joan Micklin Silver, who made *Hester Street* and *Between the Lines*, and of producer-director Raphael Silver. And this highly sympathetic story of two young girls, aged 12 and 14, growing up in New York City – one from a wealthy family, the other from poor immigrant stock – was developed at Robert Redford's Sundance Institute for aspiring young film-makers. It wouldn't be quite fair to say that the Silvers are very much their mother's daughters, but the film shows the same sympathy for its characters, and a similar determination to avoid Hollywood cliché. Fine performances from Sarah Boyd and Rainbow Harvest as the girls from different sides of the track, learning how to live in a highly dangerous city, add further distinction. As does the cinematography of Michael Ballhaus, who shot many of Fassbinder's best films, including *The Marriage of Maria Braun*. It was one of the most applauded at the Directors' Fortnight at Cannes this year, and deservedly so. –Derek Malcolm.



ITALY 1984

A Poet of the Cinema – Andrei Tarkovsky

Un poeta nel cinema – Andrei Tarkovsky

2.30 NFT1

Director: Donatella Baglivo

Production Company: CIAK Studio

Executive Producer: Franco Terilli

Screenplay/Editor: Donatella Baglivo

Photography (LV Colour): Gualtiero Manozzi

Poems by: Arseny Tarkovsky

Export Agent: CIAK Studio, Circonvalla Clodia 167, 00195 Rome

Running Time: 98 mins

Festivals: Cannes, Los Angeles, Hong Kong

Best of a whole fleet of films about film-makers at Cannes was Donatella Baglivo's portrait of Andrei Tarkovsky, *A Poet of the Cinema*. The Soviet director, who announced his self-exile from Russia this year, wanders by a stream in an Italian woodland, mossy, decayed and Tarkovskian, improvising answers to voice-off questions from the unseen Signorina Baglivo. Grand existential posers are slipped in between more orthodox questions about the cinema and Tarkovsky's own work. The director gives as good as he gets with a volley of his own maxims and credos ('The artist lives only because the world is imperfect. The cinema of *auteurs* is the cinema of the past') and between-whiles we see excerpts from his own movies, whose weathered, visionary textures often gain power rather than lose it by being seen 'out of context'. And on more personal questions his answers range from the colourfully tangential to the gunshot-direct. 'What is love?' asks the invisible Miss Baglivo. Tarkovsky pauses and then replies, 'A catastrophe,' at which the Cannes audience, experts on the subject, burst into thunderous applause. –Nigel Andrews.



ARGENTINA 1984

Los chicos de la guerra

2.30 8.30 NFT2

Director: Bebe Kamin (Bernardo Czemerinski)

Production Company: K Films

Producer: Kiko Tenenbaum

Screenplay: Daniel Kon, Bebe Kamin

Photography (Colour): Yito Blanc

Art Directors: María de los Angeles, Favale

Music: Luis María Serra

Export Agent: K Films, Av Rivadavia 2431, Ent 4, Dep 4, 1034

Buenos Aires

Leading Players: Gabriel Rovito, Gustavo Belatti, Héctor Alterio, Leandro Regunaga

Running Time: 107 mins

Festivals: Venice, Rio de Janeiro

Three Argentinian boys, born in 1962, schooled in obedience and growing up in an ultra-authoritarian society where the innocent are routinely terrorised on night-time streets, meet their painful destiny in the Malvinas during the Falklands War. The LFF screening of *Los chicos de la guerra* (*Children of the War*), made after the fall of the Junta and drawing large audiences in Argentina, offers a British audience a first glimpse of how Argentina, in the wake of numbing defeat, is taking stock of itself. The film, which skirts some of the issues of the war and makes no comment on the British (though one British voice is heard acknowledging the bravery of the enemy), is chiefly about the timeless exploitation and sacrifice of youth. It does not wholly live up to the promise of the purgatorial opening on a grey dawn after a scrubland skirmish, but its tone, despite sentimental excursions into the rites of boyhood, is shot through with authenticity and horror. One British critic remarked: 'It proves we were right.' Well, perhaps ... —*Derek Malcolm*.



SWEDEN 1983

After the Rehearsal

Efter repetitionen

11.00 am NFT1

Also Sun 2 Dec, 4.00 NFT1

Director: Ingmar Bergman

Production Company: Swedish Radio & TV/Swedish Film Institute/AB Cinematograph

Producer: Jörn Donner

Screenplay: Ingmar Bergman

Photography (Colour): Sven Nykvist

Editor: Sylvia Ingemarsson

Art Director: Anna Asp

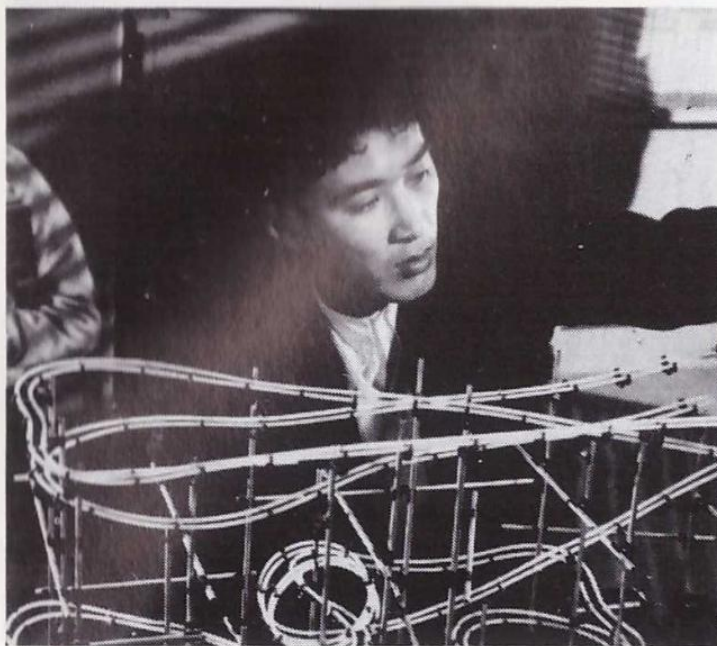
Export Agent: Gaumont, 30 ave Charles de Gaulle, 92200 Neuilly

Leading Players: Erland Josephson, Lena Olin, Ingrid Thulin, Nadja Palmstjerna-Weiss, Bertil Guve

Running Time: 72 mins

Festivals: Montreal, Cannes, Toronto

'Strictly speaking, *After the Rehearsal* is not a film but a work for television. Indeed, it has only one set and lasts scarcely more than an hour. But even if it is a chamber piece (or maybe because it is small-scale), it ranks with Bergman's very best work. A theatre director sits alone on an empty stage after rehearsal when Anna, a young actress, suddenly returns to the theatre to talk to the director about her part – and about her dead mother, an actress and also the director's former mistress (there is even a slight possibility that the director may be her father, but this is never cleared up). During their conversation, Anna is suddenly replaced by a little girl, and the dead mother, Rakel appears backstage ... This supernatural apparition apart nothing much "happens" during the film. It is a conversation piece, a meditation on life and the theatre, and even more on what it is like to grow old. Simply but beautifully realised, this is an old man's film. But only in the sense that *The Tempest* was an old man's play. I doubt if we will see a better film this year.' —*Richard Roud, The Guardian*.



JAPAN 1983

Family Game

Kazoku geemu

8.45 NFT1

Director: Yoshimitsu Morita

Production Company: ATG/New Century Producers/Nikkatsu

Producers: Shiro Sasaki, Yu Okada, Fumio Sasaki

Screenplay: Yoshimitsu Morita

Based on a story by: Yohei Honma

Photography (Fujicolor): Yonezo Maeda

Editor: Akimasa Kawashima

Export Agent: Daiei International Films, 5th floor, Daiichi Hibiya Bldg, 1-18-21 Shimbashi, Minato-ku, Tokyo 105

Leading Players: Yusaku Matsuda, Ichirota Miyagawa, Junichi Tsujita, Juzo Itami, Saori Yuki

Running Time: 107 mins

Festivals: Hong Kong, Locarno, Cannes, Sydney, Edinburgh

Personal Choice: Don Ranvaud

This film, which won a Kinema Jumbo award, the equivalent of a Japanese Oscar, is a devastatingly funny critique of that nation's contemporary society, obsessed with success at almost any cost and with the corporate identity of the family which, as a unit, must gain it or be dishonoured. Morita modestly says he never expected people to laugh as much as they did, but his tale of a teacher hired to help get the youngest child of a middle-class family into an 'appropriate' school is so lively and imaginative that it would be exceedingly difficult not to recognise the hilarious truth within it. The enigmatic, ambiguous teacher who transforms the life of the family, propelling it into the realms of Ionesco-like absurdity, is superbly played by Yusaku Matsuda – a marvellously bizarre but disciplined performance. Clearly Morita, who made his mark with *Live in Chigasaki*, a super-8 feature perched between the avant-garde and popular cinema, is a new talent to be reckoned with. –Don Ranvaud.



GREAT BRITAIN 1984

Heaven, Man, Earth

11.15 pm NFT2

also Sat 1 Dec, 10.30 am NFT2

Director: Laurens C Postma

Production Company: Yo Yo Productions for Channel 4

Producers: Laurens C Postma, Phillip Bartlett

Screenplay: Jonathan Frost

Photography (Colour): David Scott, Billy Wo

Editor: Hussein Younis

Music: David Hewson

Export Agent: Yo Yo Productions, Studio 10, 10 Upstall St, Myatt's Fields, London SE5 9JE

Running Time: 78 mins

London Film Festival Choice

Making a film about the Triads of Hong Kong is a dangerous and difficult business. Their members run the drug traffic, gambling, porn shops, the film industry and every aspect of Hong Kong life. Their 'influence' over the police and government officials is undeniable. Director-producer Laurens C Postma's documentary is therefore a remarkable achievement, not only because it records previously unseen and illegal events such as Triad blood initiation ceremonies, but also as an evocation of a city permanently drowning in corruption, exploitation, poverty and considerable dishonest prosperity. An inevitable western fascination for the extraordinary – most evident in the marvellous night-time footage of bright lights and exotic sights – is sharply contrasted with the realities of the harsh, dark, subterranean existence of living in shanty towns and in Kowloon, the walled city where few outsiders dare venture. Triad history, the British exploitation of Hong Kong and personal testimony from Triad members – given at some risk – combine with the impressionistic and refreshingly unsensationalist 'images' of a city to produce a disorientating yet compulsive experience. –Chris Rodley.



FRANCE 1984

Mississippi Blues

1.30 NFT1

Directors: Bertrand Tavernier, Robert Parrish

Production Company: Odessa Films/Little Bear/Films A2 with the University of Mississippi

Producers: Bertrand Tavernier, Robert Parrish

Photography (Fujicolor): Pierre-William Glenn

Editors: Ariane Boeglin, Agnès Vaurigaud

Export Agent: Odessa Films, 29 rue Théophile Gautier, 75016 Paris

Leading Players: Joe Cooper, Poppa Neale, Hayward Mills

Running Time: 107 mins

Festival: Cannes

For two months in early winter 1982 Bertrand Tavernier and a small French film crew visited Oxford, Mississippi. Tavernier, a jazz lover who had long wanted to make a documentary, has, with this film, produced a remarkable portrait of the American South, a portrait not only of the strong, on-going grass roots tradition of blues and gospel singing but of a part of the world where the past actively informs the present: where people apparently straight out of Faulkner still talk of the Secession War, but where a black preacher tells stories which would suggest that failing the Church he could easily find a rewarding career in showbusiness. Forgoing the formal notions of documentary film-making, Tavernier has produced a film diary in which the spontaneity of their travels shines through this absorbing and highly pleasurable journey down south.—*Sheila Whitaker.*



SOUTH KOREA 1983

Village in the Mist

Angemaoul

4.00 NFT1

Director: Lim Kwon-Taek

Production Company: Hwa-Chun Trading Co

Producer: Park Chong-Chan

Screenplay: Song Kil-Han

Based on a story by: Lee Mun-Yol

Photography (CinemaScope/Colour): Jong Il-Song

Editor: Kim Chang-Soon

Music: Kim Jong-Kil

Export Agent: Motion Picture Promotion Co, 34-5, 3-Ka Nam San

Dong, Chung-Ku, Seoul

Leading Players: Ahn Song-Ki, Chong Yun-Hee, Lee Yea-Min, Kim

Ji-Yung, Choi Dong-Jun, Jin Bong-Jin

Running Time: 90 mins

Festival: Berlin

Personal Choice: Geoff Brown

The perfect shape for photographing a snake: a letter-box for dead letters: all those jokes about CinemaScope are dashed to smithereens by the astonishing wide-screen imagery of Lim Kwon-Taek, previously known in the West for *Mandala*. But the striking juxtapositions of figures, interiors and landscapes are far from ornamental: Lim's subject is the strangeness of life in an isolated, closely-knit village, and the audience needs to be taken off guard just as much as the heroine – a teacher beginning her first post, far from friends, fiancé and urban comforts. Lim draws on every cinematic tool (camera angle and movement, editing, music) to convey the young woman's predicament: the emotional effect varies from the frankly provocative (the extended scene of sexual assault in a water mill) to the supremely delicate (the girl's forlorn wait at the railway station). This is expressive film-making *par excellence*, and puts most Western cinema to shame.—*Geoff Brown.*



DENMARK

6.00 NFT2

66 scenes from America (1981)

Director: Jørgen Leth

Screenplay: Ole John

Photography (Colour): Dan Holmberg

Editor: Kristian Levering

Leading Players: Andy Warhol, Kim Larson

Running Time: 42 mins

Here Jørgen Leth takes a 'pointilliste' look at that strange and seemingly boundless country, the USA. The film is simply, as its title suggests, 66 scenes from America. Things that fascinate us are set in surprising contexts to capture their primary cinematographic potential: Andy Warhol eats a hamburger; the sun sets over Tucson; the Stars and Stripes flies over Redondo Beach, California. The film contains images of such intense lyrical beauty that it is no surprise to learn that amongst his other accomplishments (journalist, film-maker) the director is also a poet.—*Helen Loveridge.*

Phoenix Bird (1984)

Director/Screenplay: Jon Bang Carlsen

Photography (Colour): Alexander Gruszynski

Editor: Anders Refn

Running Time: 50 mins

In Carlsen's 'documentaries' reality is staged: real people play 'themselves' to give an impression of how they perceive themselves. In this case we meet James R Jarrett, a returned warrior who brings his Vietnam experience home to Arizona and teaches American families how to defend themselves, not only against nuclear war but against any criminal violator. 'Survival requires no apology,' is his motto. Whilst never actually condoning the tactics of the abrasive Jarrett, the film digs into the mentality of those for whom the threat of extermination is constantly present. The result is chilling.—*Helen Loveridge.*



GREAT BRITAIN 1984

Every Picture Tells a Story

6.15 NFT1

Director: James Scott

Production Company: Flamingo Pictures with TSI Films for Channel 4

Producer: Christine Oestreich

Screenplay: Shane Connaughton

Photography (Colour): Adam Barker-Mill

Editor: Chris Kelly

Production Designer: Louise Stjernsward

Music: Michael Storey

Export Agent: Film Four International, 60 Charlotte St, London W1

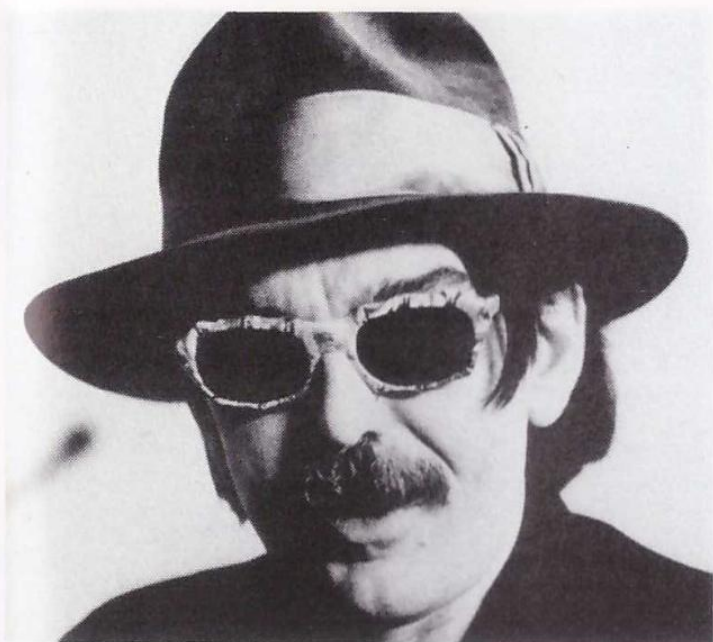
Leading Players: Phyllis Logan, Alex Norton, Leonard O'Malley, John Docherty, Mark Airle, Paul Wilson, Willie Joss

Running Time: 85 mins

London Film Festival Choice

James Scott's latest film (his first since the Oscar-winning *A Shocking Accident*, shown at the 1982 LFF), is based on the early life of his father, the artist William Scott, who was born in Greenock in 1913 and moved to Enniskillen, Co Fermanagh, when he was eleven. The move, like most events in the family's life, was dictated by poverty, and the struggle to survive reaches a crisis point with William's father's death in 1927, when his mother is left to support a family of ten. Phyllis Logan (star of *Another Time, Another Place*) and Alex Norton contribute strong performances as William's parents, and the intrinsic drama of the story is given a further dimension by the use of Scott's paintings to illuminate the influence of events on his later work, and to re-inforce the theme of inheritance. If the subject matter makes this James Scott's most personal film, it also makes it his most universal.—*Clive Hodgson.*

Short: *Muzzle* (GB 1984/Dir Klaus Witting, Martin Jones). A portrait of Ivor Cutler – poet, composer and humanist humorist. 11 mins.



Rock Videos

8.30 11.15 pm NFT2

Running Time: approx 90 mins

The first pop videos appeared in the late 1970s. For a few, adventurous performers they offered an exciting new medium of expression. For the record-industry they meant a handy promotional device to 'sell' their acts on television and abroad. The arrival in America in 1981 of MTV – the world's first 24-hour all-music cable channel – turned video production from a luxury into a marketing necessity, transforming the listening habits of young America, and bringing in its wake numerous carbon-copies on both cable and conventional TV. There are now an estimated 35 new music videos produced each day in America alone. And each of Britain's leading production companies is making a further 3 or 4 each week, at budgets sometimes rising to £100,000.

The MTV phenomenon has brought its own value-system, applying the imperatives of the mass-market to video production. As a consequence, it is a form where convention has quickly hardened into cliché; and there are many more bad music videos than good ones. Yet video has also attracted the talent of such respected film directors as Lindsay Anderson, Nicolas Roeg, Brian De Palma and Antonioni; and acted as the platform for young film-makers such as Steve Barron, Russel Mulcahy and Julien Temple to make the leap to the large screen. This programme of pop videos is not intended as a history of the form, nor even a critique, but rather a celebration of the best work by some of the most imaginative talents in the field of 'visual music' today – among them Julien Temple, Anton Corbijn, Godley and Creme and, of course, Captain Beefheart: an evening of wit, flair, fantasy and music. And Ice Cream For Crows – whatever that may mean ... –Mick Brown, Compiler.



WEST GERMANY/France 1983

A Love in Germany

Un amour en Allemagne

8.45 NFT1

Director: Andrzej Wajda

Production Company: CCC Filmkunst/Gaumont

Producer: Artur Brauner

Screenplay: Bolesław Michałek, Agnieszka Holland, Andrzej Wajda

Based on a story by: Rolf Hochhuth

Photography (Colour): Igor Luther

Editor: Halina Prugar-Ketling

Art Director: Allan Starski

Music: Michel Legrand

British Distributor: Artificial Eye, 211 Camden High St, London NW1

Export Agent: Gaumont, 30 ave Charles de Gaulle, 92200 Neuilly

Leading Players: Hanna Schygulla, Piotr Lysak, Daniel Olbrychski, Armin Mueller-Stahl, Bernhard Wicki, Marie-Christine Barrault

Running Time: 109 mins

Festival: Venice

A foreigner, accompanied by his son, arrives in a German village to investigate an incident that took place in 1941, when the shop-keeper wife of a soldier at the front fell in love with a Polish prisoner, resulting in a Gestapo arrest. Nobody wants to talk about the affair now, perhaps because of their guilt. That is the basis of Wajda's story, which then dramatises the love affair and its heinous results with a steely sense of modern parallels. The film, a Franco-West German co-production, gives Hanna Schygulla the chance to give a remarkable performance as the starved wife seizing on the youth and ardour of Piotr Lysak's young prisoner, and has Daniel Olbrychski, one of the very best Polish actors of his generation, in the part of the PoW invited by the Gestapo to hang his fellow countryman. Wajda's sense of both the daring of passion, and the cowardly conformism of the villagers, gives the film a rare dramatic intensity. Who is to say that, in other circumstances and in another place, it could not happen today?—Derek Malcolm.



USA 1924

The Thief of Bagdad



7.15 Dominion

Also Sun 2 Dec, 3.00 7.15

Director: Raoul Walsh*Production Company:* United Artists*Screenplay:* Elton Thomas*Photography (B&W):* Arthur Edeson*Art Director:* William Cameron Menzies*Leading Players:* Douglas Fairbanks, Snitz Edwards, Charles Belcher, Julianne Johnston, Anna May Wong*Running Time:* 151 mins plus interval**Presentation sponsored by Thames Television**

Orchestral score specially composed by Carl Davis who will conduct the Philharmonia Orchestra at each performance

The Thief of Bagdad is shown by arrangement with Raymond Rohauer

'The greatest conjuring trick ever performed', said a 1924 reviewer. The man responsible for it, Douglas Fairbanks, was not simply an actor. He was one of the most creative producers the movies have ever known. And this was probably his most triumphant achievement. Under the command of art director William

Cameron Menzies, his studio was converted into a mythical city, suspended from the clouds. Complicated special effects were called upon to create the Valley of the Monsters, the Cave of the Enchanted Trees, the Midnight Sea, the Citadel of the Moon ... not to mention an army of tens of thousands conjured from the earth itself ... Fairbanks's character, Achmed, was described as 'a Nijinsky of the movies'. Instead of acting the role, he seems to dance it. Stripped to the waist, he swaggers through the story with boundless energy and self-confidence. The film appeared on almost every list of the Ten Best of the Year and the reviews described it as 'A feat of motion picture art which will never be equalled. Your ticket will be a magic carpet.'—Kevin Brownlow.

Tickets priced at £5, £7, £10, available only from the Dominion, Tottenham Court Rd, London W1, until the period 9-29 November when a limited selection will be on sale at the NFT Box Office. Personal and telephone bookings (credit card only, 01-631 1101) already open.

NB Guardian Lecture Douglas Fairbanks Jr. (See Page 84).

Parmindevir Vir OBE BLACK & ETHNIC ARTS ARCHIVE
GLC
1981-1986

Sat 1 Dec



USA 1984

Blood Simple

11.15 pm NFT1

Director: Joel Coen

Production Company: River Road Prods

Producer: Ethan Coen

Screenplay: Joel Coen, Ethan Coen

Photography (DuArt Color): Barry Sonnenfeld

Editors: Roderick Jaynes, Don Wiegmann

Art Director: Jane Musky

Music: Carter Burwell

British Distributor: Palace Pictures, 8 Poland St, London W1V 3DG

Export Agent: Skouras Pictures, 415 N Crescent Drive, Beverly Hills, Ca 90210

Leading Players: John Getz, Frances McDormand, Dan Hedaya,

Samm-Art Williams, M Emmet Walsh

Running Time: 97 mins

Festivals: Cannes, Edinburgh, Deauville

Personal Choice: Harlan Kennedy

The sleeper at Cannes this year, shocking you into delight with its bright pyjamas, visionary dreams and clean-lined assurance, was Joel Coen's *Blood Simple*. This Midwest murder thriller is the *Crime and Punishment* of the modern B-movie: a mystery morality drama about a cuckolded husband whose bid to avenge himself on his wife and her lover backfires horribly. The film thunders cheerfully through shootings, stabbings, a burial alive and a last-reel chase of crescent terror. But what matters is the logic with which all this madness is sewn together – into a net from which none of the characters can escape – and the visual bravura with which it is expressed. Coen makes the ordinary – a rolled newspaper flying through the air like a vengeful comet onto a doorstep, the blaze of approaching car lights in the rain – just as unnerving as the extraordinary. And like fresh paint (or fresh blood) left out in the rain, guilt slowly spreads through all the movie's characters, innocent and guilty alike. –Harlan Kennedy.

Sun 2 Dec



JAPAN 1983

Antarctica

Nankyoku monogatari

10.30 am Odeon

Director: Koreyoshi Kurahara

Production Company: Fuji Television Network/Gakken Co/Kurahara Productions

Producers: Masaru Kakutani, Koretsugu Kurahara

Screenplay: Tatsuo Nogami, Kan Saji, Toshiro Ishido, Koreyoshi Kurahara

Photography (Fujicolor): Akira Shizuka, Masahiro Tanaka

Editors: Akira Suzuki, Koreyoshi Kurahara

Art Director: Hiroshi Tokuda

Music: Vangelis

Dog Trainer: Tadaomi Miya

Export Agent: Fuji Television Network, 7 Kawada-cho, Ichigaya, Shinjuku-ku, Tokyo

Leading Players: Ken Takakura, Tsunehiko Watase, Eiji Okada, Masako Natsume, Takeshi Kusaka, Shigeru Koyama, Shin Kishida

Running Time: 109 mins

Festival: Berlin

This extraordinary epic, equipped with a flowing Vangelis score, some of the finest feats of canine training committed to film and cinematography that positively ravishes the eye in the most spectacular of natural settings, out-grossed *E.T.* in Japan. It took four years to complete: the Antarctic is not the most hospitable of locations for film-makers. The time is 1958, and the first Japanese Antarctic expedition prepares to leave its base, to be relieved by a second party aboard an ice-breaker. Blizzards and extreme cold prevent the new party leaving the boat, once the first has returned. The dogs they have patiently trained have to be left behind. Will they survive? The film movingly portrays the men's dilemma too, unable to reach their animals, who have saved them more than once. Even Spielberg would envy the sweep of the film-making and the way it wrings our emotions dry. –Derek Malcolm.



HONG KONG 1984

Love in a Fallen City

Qingchengzhi Lian

10.30 am NFT1

Director: Ann Hui

Production Company: Shaw Brothers

Producer: Lawrence Wong

Screenplay: Ann Hui

Based on a novel by: Eileen Chang

Photography (Colour): Anthony Hope

Art Director: Tony Au

Music: Lam Man-Yee

Export Agent: Shaw Brothers, Lot 220, Clearwater Bay Rd, Kowloon

Leading Players: Cora Miao, Chow Yun Fat, Keung Chung Ping, Chiu Kao

Running Time: 97 mins

London Film Festival Choice

Ann Hui's latest film is about as far from *Boat People* as it is possible to get. Adapted from a best-selling novel by the respected Chinese writer, Eileen Chang, it is set in the Hong Kong of the 40s and tells the story of a divorcee and widow's long affair with a Cambridge-educated playboy. She has come from Shanghai and desperately wants respectability, not the life of a concubine. Her family nags her, regarding her as a burden. From this base, Hui has attempted to construct a film which deals in subtle emotions and which is as true as possible to its literary source. *Variety*, while admitting flaws, spoke of 'many beautifully-staged romantic sequences' and admired the historical reconstruction – the story starts just before the Japanese invasion at the height of British colonialism in Asia. We decided to take this film sight unseen, because of the high regard we have for Ann Hui's talent. –Derek Malcolm.



HUNGARY 1984

Budapest

Muzsika

10.30 am NFT2

Director: Miklós Jancsó

Production Company: Magyar Television/Mafilm with Trans World Film

Producer: Giacomo Pezzali

Screenplay: Miklós Jancsó

Photography (Eastman Colour): Janos Kende

Editor: Eva Palotai

Export Agent: Trans World Film, via M Meliconi 43, 00128, Rome

Running Time: 58 mins

Festival: Barcelona

'Miklós Jancsó has contributed an inventive and personal entry into a series of one-hour films in which well-known European directors pay tribute to their respective cities. Jancsó sees Budapest as a city of music, and he uses music of every imaginable kind: military music, folk songs, rock, popular and, of course, the great classical works of Magyar composers. Accompanying the marvellous sound-track are superb images of one of Europe's most beautiful cities... Jancsó himself wanders through a few scenes, and even manages to add naked women, who (for no particular reason) are seen besporting themselves in a city fountain. All in all, a loving Valentine'. –Strat, *Variety*.

Short: *Sprout Wings and Fly* (USA 1983/Dir Les Blank). There are no naked women in Les Blank's film, but the music is equally good. It is a touching tribute to Appalachian culture in the form of a profile of the legendary mountain fiddler, Tommy Jarrell – 'I eat when I'm hungry, I drink when I'm dry, If I get to feelin' much better, I'm gonna sprout wings and fly'. 30 mins.

1981-1986



**CAPITAL RADIO
CHILDREN'S FILM FESTIVAL
GREAT BRITAIN 1984**



Haunters of the Deep

11.00 am Lumiere

Director: Andrew Bogle

Production Company: Longbow Film Co for the Children's Film & Television Foundation

Producer: Gordon L T Scott

Screenplay: Andrew Bogle, Tony Attard, Terry Barbour

Photography (Colour): Ronald Maasz

Editor: Jeanne Henderson

Music: Ed Welch

Export Agent: Rank Film Distributors, 127 Wardour St, London W1

Leading Players: Gary Simmons, Amy Taylor, Andrew Keir, Barbara Ewing, Bob Sherman, Brian Osborne

Running Time: 60 mins

London Film Festival Choice

A fine holiday adventure in the best tradition. This one is set in Cornwall, where an abandoned tin-mine is about to be re-opened by a big American conglomerate. Old Captain Tregellis, whose best friend as a lad was killed in a mining disaster there at the turn of the century, warns against it. The spirits of the dead miners are abroad, including that of young Billy Bray, and with the help of Josh, a local boy, and an American visitor, Becky, whose father runs the mining company, they work to prevent another tragedy. Andrew Keir, first menacing then lovable, is outstanding as Captain Tregellis. There are ravishing land- and sea-scapes, the ghost scenes are suitably spooky and there's an edge-of-the-seat ending which should satisfy all ages.—*Clare Kitson.*

Short: Gorilla Gorilla (Denmark 1983/Dir Anne Wivel). No-one in their right minds would want to be a gorilla in a zoo, but Anne Wivel's superb little study of those unfortunates is as much a commentary on us as on them. 11 mins.

Tickets £1.60



FRANCE/PORTUGAL 1983

La Ville des pirates

1.30 NFT1

Director: Raul Ruiz

Production Company: Metro Filmes/Les Films du Passage

Producer: Paolo Branco

Screenplay: Raul Ruiz

Photography (Colour): Acacio de Almeida

Editor: Valeria Sarmiento

Art Director: Maria-José Branco

Music: Jorge Arriagada

British Distributor: The Other Cinema, 79 Wardour St, London W1

Export Agent: Films du Passage, 22 rue Fbg du Temple, 75011 Paris

Leading Players: Hugues Quester, Anne Alvaro, Melvil Poupaud

Running Time: 111 mins

Festivals: Venice, Rotterdam

It's easy to make Raul Ruiz's films sound like adventure playgrounds for the intellectually over-ambitious (especially when they have only been seen in Britain until now without benefit of subtitles). And indeed there is great pleasure to be had, by some, in unravelling their intricacies. But another side of Ruiz has come to the fore in the last few years and swept him towards much wider recognition. This is his delight in sheer visual spectacle and in piling together the raw materials of storytelling. *La Ville des pirates* stunned Venice last year with its breathtaking imagery and bloodthirsty relationship between a murderous child and the woman who may be his mother. Between Anne Alvaro, a noted stage actress here making her screen début, and another murderer who has taken refuge on Pirate Island, there develops a strange complicity. Could he be the same boy? Ruiz seems to be feeling his way back to the same roots as the Latin American 'baroque' novelists and, like them, holding up a kaleidoscope to our staid universe. Interpretations may follow, but the effect in this, his most delirious work to date, is unlike anything else in contemporary cinema.—*Ian Christie.*

1981-1986



WEST GERMANY/FRANCE 1984

The Future of Emily

L'Avenir d'Emilie

2.00 Lumiere

Director: Helma Sanders-Brahms

Production Company: Helma Sanders/LCB/Les Films du Losange
Producers: Margaret Menegoz, Barbet Schroeder, Ursula Ludwig, Helma Sanders

Screenplay: Helma Sanders-Brahms

Photography (Kodak Colour): Sacha Vierny

Export Agent: Les Films du Losange, 26 ave Pierre-Ier-de-Serbie, 75116 Paris

Leading Players: Brigitte Fossey, Hildegard Knef, Ivan Desny, Hermann Treusch, Camille Raymond

Running Time: 107 mins

London Film Festival Choice

Helma Sanders-Brahms, whose *No Mercy No Future* won the BFI Award in 1981, has given us her new film as a world premiere. She writes:

'Isabella, a film actress in her mid-30s and at the height of her career, comes home, after filming in Berlin, to the small town in Normandy where her parents look after her child when she's working away. She is having an affair with the co-star of the film – but the film concentrates on the passion, the love, the hate, she and her mother have for each other.

This is a film for five faces or for five voices: chamber music, a quintet. In it I try to speak about the difficult and complex emotions that I feel when I come home to see my parents and my child. I cannot always love them, sometimes I hate them. But maybe I will be forgiven all the same: because, in a biblical sense, I fear them, as I fear life. And death. This is also a film showing five faces of love, if you agree that love is not only that sexual thing among adults, but also that one that you carry for your mother or your father or your child, though they understand you less than anybody else in the world, you think.'



USA 1983

Crackers

5.00 Lumiere

Director: Louis Malle

Production Company: Universal-International Pictures

Producers: Edward Lewis, Robert Cortes

Screenplay: Jeffrey Fiskin

Based on the Italian film: I Soliti Ignoti (1958)

Photography (Technicolor): Laszlo Kovacs

Editor: Suzanne Baron

Art Director: John J Lloyd

Music: Paul Chihara

British Distributor/Export Agent: UIP, Beadon Rd, London W6.

Leading Players: Donald Sutherland, Jack Warden, Sean Penn, Wallace Shawn, Larry Riley, Trinidad Silva, Christine Baranski

Running Time: 92 mins

Festival: Berlin

Louis Malle's *Atlantic City* showed that it isn't only Americans who are capable of shaking a little truth out of that country of contradictions. Here, Malle's tone is equally affectionate, and his eye as observant, as it was in that paean to a changing town. This time he takes himself into the teeming street life of the Mission district of San Francisco where a pawnshop full of ownerless junk is presided over by the mean, moody and magnificent Jack Warden. He is not so much disliked as the kind of man upon whom everybody swears a particular revenge. Even the installation of a powerful burglar alarm does not prevent a group of his victims turning the tables on him. It's fixed in more ways than one. Donald Sutherland, Sean Penn and Wallace Shawn, of *My Dinner with André* fame, are among the plotters, the last-named playing a memorably funny professional hanger-on. This is a light-hearted film which positively delights in its eccentricity, and in watching good actors push out a little beyond their usual screen personas. —Derek Malcolm

NB Guardian Lecture: Louis Malle (See Page 84).



GREAT BRITAIN 1984

Sacred Hearts

6.15 NFT1

Director: Barbara Rennie

Production Company: Reality Productions for Film Four International

Producer: Dee Dee Glass

Screenplay: Barbara Rennie

Photography (Colour): Diane Tammes

Editor: Martin Walsh

Art Director: Hildegard Bechtler

Export Agent: Film Four International, 60 Charlotte St, London W1

Leading Players: Anna Massey, Katrin Cartlidge, Oona Kirsch, Fiona Shaw, Anne Dyson, Gerard Murphy, Annette Badland, Murray Melvin

Running Time: 95 mins

London Film Festival Choice

Sacred Hearts is an unusual comedy-drama which treats familiar themes – the cold comforts of convent life, the growing pains of adolescence – with disarming freshness and originality. At the outbreak of World War II, convent-girl Maggie (Oona Kirsch) is frightened of being bombed, despite Sister Thomas's assurance that 'death is something we should all look forward to.' Life behind closed walls is further disrupted by the arrival of a group of evacuees: 'They're all in the family way, but they're good Catholic girls' – all except Doris (Katrin Cartlidge), who has her own reasons for getting into a nunnery. A friendship develops between the girls which leads to uncomfortable revelations about their respective pasts. Anna Massey contributes a fine performance as the undoubting Sister Thomas, but the film really belongs to newcomers Oona Kirsch and Katrin Cartlidge, and above all to writer-director Barbara Rennie. Her feature film debut marks the arrival of a genuinely gifted and original film-maker, with an authentic authorial point-of-view. –Clive Hodgson.



USA 1984

Repo Man

8.00 Lumiere

Director: Alex Cox

Production Company: Edge City Productions for Universal Pictures

Producers: Jonathan Wacks, Peter McCarthy

Screenplay: Alex Cox

Photography (Technicolor): Robby Müller

Editor: Dennis Dolan

Art Directors: J Rae Fox, Linda Burbank

Music: Steve Hufsteter, Tito Larriva

British Distributor: Artificial Eye, 211 Camden High St, London NW1

Export Agent: MCA Universal, 100 Universal City Plaza, Universal City, Ca 91608

Leading Players: Harry Dean Stanton, Emilio Estevez, Olivia Barash, Tracey Walter, Sy Richardson

Running Time: 92 mins

Festivals: Edinburgh, Berlin, Deauville

Fasten your seatbelts for a riotous feature début that will split the critics while audiences split their sides. Alex Cox has delivered a dazzlingly comic amalgam of SF, gritty urban neo-realism and grotty punkish send-ups, liberally laced with everyday violence and colourfully frank American folk slang. It teems with impressive talents – a lead for Harry Dean Stanton (*before Paris, Texas*) as the seedy, cynical repo man, a breed of semi-criminal stealing back unpaid autos that Cox knows well, having tackled the job – between scripts – himself; excellent playing from Emilio Estevez, looking uncannily like his dad Martin Sheen, as the *jem'enfoutiste* hero, and expressive colour photography by Robby Müller, master of modernity in fast decline. Picture *E.T.* rewritten by the Marx Brothers and played by refugees from *The Rocky Horror Picture Show* and you have some idea of a picture destined for cultdom, as its tumultuous première at Berlin suggested. Is the world ready? Phillip Bergson.

GLC



NEW ZEALAND 1984

Constance

8.45 NFT1

Director: Bruce Morrison

Production Company: Mirage Films/New Zealand Film Commission

Producer: Larry Parr

Screenplay: Jonathan Hardy

Photography (Colour): Kevin Hayward

Editor: Philip Howe

Art Director: Richard Jeziorny

Music: John Charles, Dave Fraser

British Distributor: Enterprise Pictures, 113 Wardour St, London W1

Export Agent: Mirage Films, PO Box 113, Auckland

Leading Players: Donogh Rees, Shane Briant, Judie Douglass, Martin

Vaughan, Donald MacDonald, Marc Wignall, Graham Harvey,

Hester Joyce

Running Time: 102 mins

Festival: Cannes

Personal Choice: Sally Hibbin

Like a 40s melodrama, *Constance* enters a world where aspirations clash with reality to produce tragedy. The reality in question is the life of beautiful and vivacious Constance Ellsworth, an Auckland teacher with a secure and comfortable future ahead of her. But Constance, fuelled by Hollywood images, dreams of romance, wealth and fame and begins to act her life like a heroine from the silver screen. It is a disastrous decision! Bruce Morrison's first feature is an enthralling story of the ambitions of an intelligent woman who gets caught in the cinematic myth of femininity. Donogh Rees gives a sensitive performance in the title role, with an ability to suggest the inner desires behind her erratic behaviour. *Constance* probes an issue central for women today: the way that women's self-identity, culled from the media, conflicts with the limited horizons society offers them and results in a lack of confidence. Constance chooses to fight for her dream and wins in the only way open to her. -Sally Hibbin.

Guardian Lectures

As this booklet goes to press two Guardian Lectures are confirmed.

Douglas Fairbanks Jr

Sun 2 Dec 8.30 NFT2

As a curtain-raiser to the special presentation of *The Thief of Bagdad* on the closing night of the LFF, we present a Guardian Lecture with Douglas Fairbanks Jr, who was 13 years old when *The Thief* was made. Mr Fairbanks will share with us his memories of his swashbuckling father as well as his own career as a debonair leading man and anglophile (he received an honorary Knighthood in 1949). Amongst Mr Fairbanks' major films are *The Dawn Patrol*, *Little Caesar*, *Morning Glory*, *The Prisoner of Zenda*, *Gunga Din*, and *State Secret*. Mr Fairbanks will be interviewed on stage and will answer questions from the audience.-AT.

Louis Malle

Sun 2 Dec 8.30 NFT2

Following the LFF screening of *Crackers*, we are delighted to present a Guardian Lecture with Louis Malle. Since his first two features, *Lift to the Scaffold* and *Les Amants*, Malle has been one of France's leading directors. *Zazie*, *Le Feu Follet* and *Viva Maria!* are key films of the 60s, as is his mammoth and controversial documentary *Phantom India*. *Viva Maria!* was an international success which led to a broadening of Malle's base with films such as *Lacombe Lucien*, *Black Moon*, *Pretty Baby* and the acclaimed *Atlantic City*. Mr Malle will be interviewed on stage and questions will be invited from the audience.-AT.

Various other lectures and seminars will take place during the festival, many of them at the ICA. Please check with the ICA for details.

Awards

BFI Film Award

The BFI Film Award, made by a special committee composed of representatives of the BFI and outside bodies, will be presented after the 8.45 screening in NFT1 on the closing night, December 2. The BFI award has been presented annually since 1958 to 'the maker of the most original and imaginative film introduced at the NFT during the past year.' Last year's award went to Chris Marker for *Sunless*.

Critics' Circle Awards

For the sixth year running the Film Section of the Critics' Circle will be presenting its Annual Awards at the London Film Festival. The Awards will be announced on November 26 and presented publicly before the LFF screening in NFT1 at 8.45. The Awards this year have been extended to include two Best Acting Awards, in addition to Best English-Language Film, Best Foreign-Language Film, Best Director, Best Screenplay and the Special Awards. This year the winners will, in addition to their usual Certificates, also receive a Trophy specially commissioned from the Royal College of Art.

Mari Kuttna Award

Following last year's successful launch of the award in memory of the critic Mari Kuttna for 'the most interesting and original animation film of the year', we shall again be presenting this prize together with the Critics' Circle Awards. This year's panel of judges worked closely with the NFT/LFF in trying to ensure that the widest range of entries were included in their viewings. We are pleased to say that the winner this year will receive an increased cash sum of £600, as well as the Award. The winning film will be screened prior to the LFF feature at 8.45 on 26 November and will also be shown at the ICA Cinema next month.

LFF on Tour

German Films at the Goethe-Institut

28th London Film Festival Poster

The LFF Tour began as part of the Festival's 25th anniversary celebrations and is now in its fourth year. This year 12 cinemas are involved in the Tour: The Triangle, Birmingham; Bradford Film Theatre; Chapter, Cardiff; The Metro Cinema, Derby; The Steps Theatre, Dundee; The Film House, Edinburgh; Glasgow Film Theatre; The Duke's Playhouse, Lancaster; Cinema City, Norwich; The New Cinema, Nottingham; and the Anvil Cinema, Sheffield. As before, Channel 4 is generously supporting the costs of film transport, special publicity and regional visits by some of the directors attending the Festival. Details of local programmes are available from each cinema. The LFF Tour is co-ordinated by Ian Christie, Barry Edson, Margaret Hennessy, Veronica Riley and Paul Taylor of BFI Distribution.—*Ian Christie*.

To complement our selection of German Films within the LFF, the Goethe-Institut is arranging screenings of a further group during the same period.

Nov 12 **Gratwanderung (On the Edge)** by Barbara Kappen

Nov 14 **Der Tag der Idioten (Day of the Idiots)** by Werner Schroeter

Nov 19 **Dorian Gray in the Mirror of the Popular Press** by Ulrike Ottinger

Nov 26 **Kanakerbraut (White Trash)** by Uwe Schrader

Nov 28 **Paso Doble** by Lothar Lambert.

All at 7.30

Further details from Goethe-Institut, 50 Princes Gate, London SW7 (581 3344/7).

Our poster (same as cover of this booklet but printed in four colours on white, measuring 20" x 30") is on sale at the NFT, or by mail order to Administration Dept, NFT, South Bank, London SE1 8XT. Price £2.50 (plus 75p p & p for mail order).

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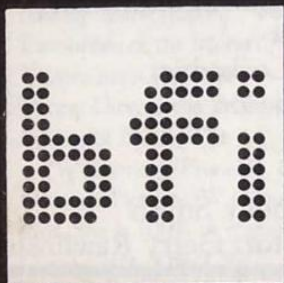
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We would like to thank the British Council for its generous help in sponsoring the visits of foreign critics to the Festival.

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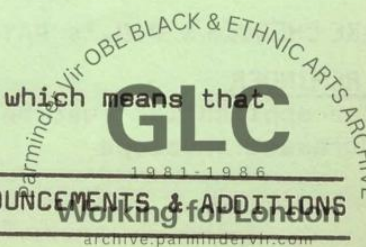
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SOLD OUT SHOWS

15 Nov	NFT2	6.00	BEAUTY AND THE BEAST
	NFT1	2.30	GREMLINS
	NFT1	8.45	L'AMOUR PAR TERRE
	NFT1	6.15	NUMBER ONE
16 Nov	NFT2	11.00/8.30	GERMAN PICTURES/THE WORLD OF TOMORROW
	NFT2	6.00	DHRUPAD
	NFT1	8.45	THE BROTHER FROM ANOTHER PLANET
17 Nov	NFT1	8.45	METROPOLIS
	NFT1	11.15	NOT FOR PUBLICATION
18 Nov	NFT1	10.30	THE POPE OF GREENWICH VILLAGE
	NFT2	1.30/8.30	ENORMOUS CHANGES AT THE LAST MINUTE
	NFT2	3.45	THE COURAGE OF OTHERS
20 Nov	NFT1	6.15	BEST OF WORLD ANIMATION
	NFT1	8.45	BEST OF BRITISH ANIMATION
	ICA	8.45	UP TO A POINT
21 Nov	NFT2	8.30	MAJDHAR
	ICA	8.15	MEMORIES OF PRISON
	NFT2	6.00	12 VIEWS OF KENSAL HOUSE/BEING AND DOING
22 Nov	NFT1	6.15	A PRIVATE FUNCTION
	Premiere	8.30	MARIA'S LOVERS
	NFT1	8.45	THE KILLING FIELDS
23 Nov	NFT2	6.00	SKYLINE
	NFT2	8.45	SUCCESS IS THE BEST REVENGE
24 Nov	NFT2	10.30/8.30	BURNING ANGEL
	NFT1	1.30	CITY LIMITS
	NFT2	6.00	BRUSSELS BY NIGHT
	QEH	8.30	SEPARATE ROOMS
	NFT1	8.45	WE THREE
25 Nov	NFT2	1.30	HEIMAT
26 Nov	NFT2	2.30/8.30	THE STONE BOY
	NFT1	6.15	SLEEPS SIX
	NFT1	8.45	FAVOURITES OF THE MOON
27 Nov	NFT2	2.30/8.30	UNFAIR EXHCANGES
	NFT1	6.00	THE PRICE OF LOVE
28 Nov	NFT2	8.30	MY BROTHER'S WEDDING
	NFT1	8.45	THE HOLY INNOCENTS
29 Nov	NFT2	2.30	MAN WITH A SUITCASE/LA PRESENCE REELLE
	NFT2	6.00	HEART, BEATING IN THE DARK
	NFT2	8.30	GUARDIAN LECTURE: DOUGLAS FAIRBANKS JR
30 Nov	NFT2	6.00	OLD ENOUGH
	NFT2	8.30	LOS CHICOS DE LA GUERRA
	NFT1	8.45	FAMILY GAME
1 Dec	NFT2	1.30	HEIMAT
	NFT2	8.30	ROCK VIDEOS
	NFT1	8.45	A LOVE IN GERMANY
2 Dec	NFT2	10.30	BUDAPEST
	Lumiere	5.00	CRACKERS
	NFT2	6.15	HEIMAT
	Lumiere	8.00	REPO MAN
	NFT2	8.30	GUARDIAN LECTURE: LOUIS MALLE

LATE NEWS: The screening of HEIMAT on 24 November at 1.30 is now full, which means that all sections of the 15-hour film are now SOLD OUT.

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