



VISIONS

Programmes on World Cinema

Produced by Large Door Ltd for Channel 4

Channel 4's Cinema Programme

VISIONS

Produced by
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Simon Hartog

VISIONS has been **CHANNEL 4**'s cinema programme since its inception. Produced by **LARGE DOOR LTD**, the programmes have an adventurous brief: to explore the whole world's cinema output, revealing how films give a privileged insight into the societies that produce them, and, equally, how cinema is the major force for innovation in our audio-visual culture.

Cinema shows other cultures thinking aloud and dreaming in public. It provides an insight that no other form of art or reportage can achieve. It can combine the immediacy and banality of everyday existence with wild passions and extravagant fantasies. In some cultures, cinema becomes an overtly political weapon, when film-makers risk their lives to produce images sharply critical of their governments – and censors carry on their sinister work. In other cultures, cinema is given over to fantasies – which themselves have a covert political element, as feminist critics and film-makers insistently demonstrate.

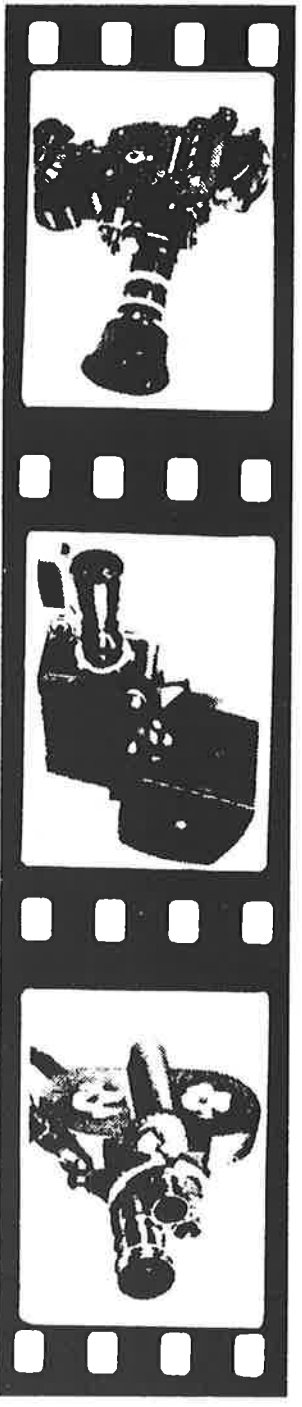
The pre-eminent factory of fantasies is the American cinema, against whose products most national cinemas define themselves. **VISIONS'** brief implies a partisan attitude towards Hollywood, acknowledging its power and the familiarity of its products, but moving decisively beyond Hollywood's limits to look at the non-dominant cinemas of the world. This attitude of presenting "everything but Hollywood" was initially disconcerting to many critics and viewers; especially because, until Channel 4 began broadcasting, the output of films on British television consisted almost exclusively of English-language productions. However, after more than two years worth of programmes, this approach has now become accepted. During this time **VISIONS** has amassed a wide-ranging series of surveys of world cinema: in Europe, Asia, the Far East, South America and Africa.

The styles of film-making covered by **VISIONS** have varied as widely as the geographical locations. Cinema has multifarious uses. It has vital informative functions in places like Nicaragua or Mozambique; it is a cultural ambassador to the First World from the Third World, especially in the case of the Francophone countries of Africa; it is a means of subverting a repressive moral order; an abstract art form; a means of distraction; an oblique criticism of social and personal attitudes; a means of sublimation of anti-social desires. These disparate purposes inevitably force the film-makers of various countries to be adventurous in their uses of sounds and images. World cinema's audio-visual culture is far richer than that to which most British television viewers are accustomed. The diversity of cinema is a source of innovative approaches. **VISIONS** has presented many different styles, from the abstraction of Michael Snow to the baroque dreams of Raul Ruiz; from the stylised musicals of India to the agit-prop approach of Ivor Montagu; from the critical engagement with American culture of Wim Wenders to the entirely separate development of post-war Chinese film-making. And in doing so, we have provoked enquiries from the most surprising sources: pop video producers, advertising agencies, even the BBC.

The format of **VISIONS** programmes has reflected a little of this adventurousness and spirit of innovation. Though the programmes have varied in their scheduling – occasional magazine programmes (Nov 1982 – Sept 1983); a group of six single documentaries (May/June 1984); and a regular monthly magazine (from October 1984) – each programme

has allowed the specific subject to dictate its appropriate presentation. Common elements of the format have been the use of a 'frame' device around film clips (a kind of quotation mark), and an avoidance of any consistent presenter-figure. But each item has been designed to communicate a view of its subject rather than the budgetary constraints of its programme makers. So journalistic reports from film festivals have gone side by side with original research into unknown national cinemas; film-makers have been invited to produce short items reflecting their distinctive attitudes to cinema; and **VISIONS** has investigated the questions of film financing, of the lack of facilities in many countries, and of political repression of film-makers in others. Even the cinema in Britain has featured frequently, whether through features on individual films or surveys of Britain's peculiar problems and history.

VISIONS has presented approaches and subjects that are new to British television, but are already familiar to the readers of books or magazines about the cinema, or, for that matter, to television viewers in France. To have done this has been to run the risk of two accusations: of elitism, since these ideas have in the past been forcibly confined to a small audience; and introspection, since British television detests even oblique reflections on its own nature as sounds and images. These accusations have not been slow in coming: but neither has the praise ...



"At last a telly programme about the cinema that promises to break free from the heavy-Hollywood-bias-with-a-nod-to-art-cinema format." **TIME OUT** (5.11.82.)

"**VISIONS** promises to be the most interesting and innovative series on cinema to date. Perhaps the most striking feature was the inventive manner in which the programme was put together. The effect of the screen-within-a-screen presentation and natty cutting devices was to hammer home the point that this was television, and not a window on the world" **CITY LIMITS** (25.11.82.)

"This thoughtful cinema series." **THE TIMES** (9.5.84.)

"**VISIONS** is not only different to **FILM 84**, it is different to a good deal of television in general in terms both of its presentation and the whole way in which it addresses its audience." **THE LISTENER** (24.5.84.)

"The television of ideas cannot, of course, progress without a concern for the way in which ideas are transmitted ... **VISIONS** is often more experimental in presentation than in programme content: techniques borrowed or assimilated from avant-garde cinema become part of the house style and on a good week this means that the subject matter is perceived from a fresh viewpoint." **MARTYN AUTY** in **EDINBURGH TELEVISION FESTIVAL MAGAZINE** (August 84)

"... the subjects are sometimes brilliantly conceived and they require devotion and care in putting together, but the presentation fails to match it." **KEVIN GOUGH-YATES**, **ART MONTHLY** (September 84)

"Channel 4 is supposed to be the major innovative force in British television but ... comparison suggests that only Eleventh Hour and Visions go any way towards matching INA's explorations of form and new television genres." **THE GUARDIAN** (12.10.84)

"Passionate, stylish and clever ..." **CITY LIMITS** (12.10.84)

"Pick of the day — a must for cinema buffs." **PAMELA HODGSON**, **DAILY MAIL** (17.10.84)

"**VISIONS**, a somewhat cultish cinema series with the minority viewer in mind. But even for an audience that cleaves to the off-beat, the **VISIONS** format is too jumpy, episodic and elliptical — moving back and forward between clips and interviews, commentary and images like a *hommage* to surrealism." **MARY KENNY**. **DAILY MAIL** (18.10.84.)

"The frequently excellent movie magazine." **NEW MUSICAL EXPRESS** (20.10.84)

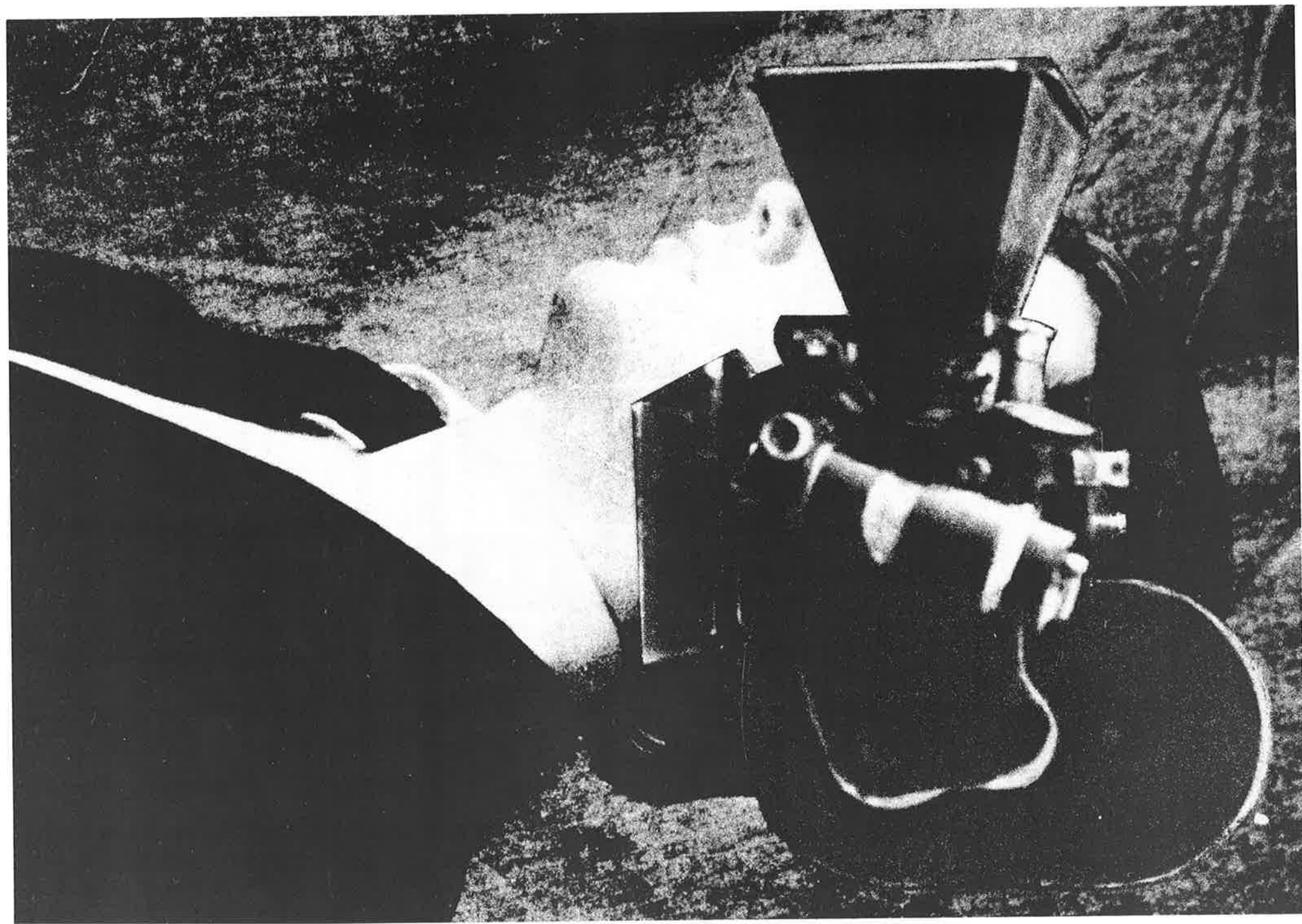
"The upmarket cinema programme." **THE OBSERVER** (13.1.85.)

"A film programme that digs deeply beneath the topsoil of sentiment in search of serious issues." **THE TIMES** (16.1.85.)

"A movie magazine for earnest people who appreciate cinema as an art form." **DAILY EXPRESS** (17.1.85.)

"British television's most innovative film programme". **TELEVISION WEEKLY** (15.2.85.)





VISIONS

FIRST SERIES

NOVEMBER 1982–SEPTEMBER 1983

Series Editor John Ellis

Producers Simon R. Hartog
 Keith M. Griffiths

Production Manager Simon Hicklin

Production Team Bette Chapkis
 Janine Marmot

This first series of **VISIONS** was an irregular magazine programme, whose 15 editions were spread over a year. Running times varied from 37 minutes to 90 minutes, and broadcast times from 21.00 to 23.40.

NOVEMBER 10, 1982

CINEMA, CINEMA (10 mins)

A montage of clips from current films ranging from *Bladerunner* to *Ceddo* and David Larcher's *Mare's Tail*, to demonstrate the range of 'VISIONS' concerns.

PAUL SCHRADER (20 mins)

On the release of *Cat People*, PAUL SHRADER discusses his career as a scriptwriter and director. A frank discussion of the strengths and limitations of Hollywood financing with critic TONY RAYNS.

THE DRAUGHTSMAN'S CONTRACT (15 mins)

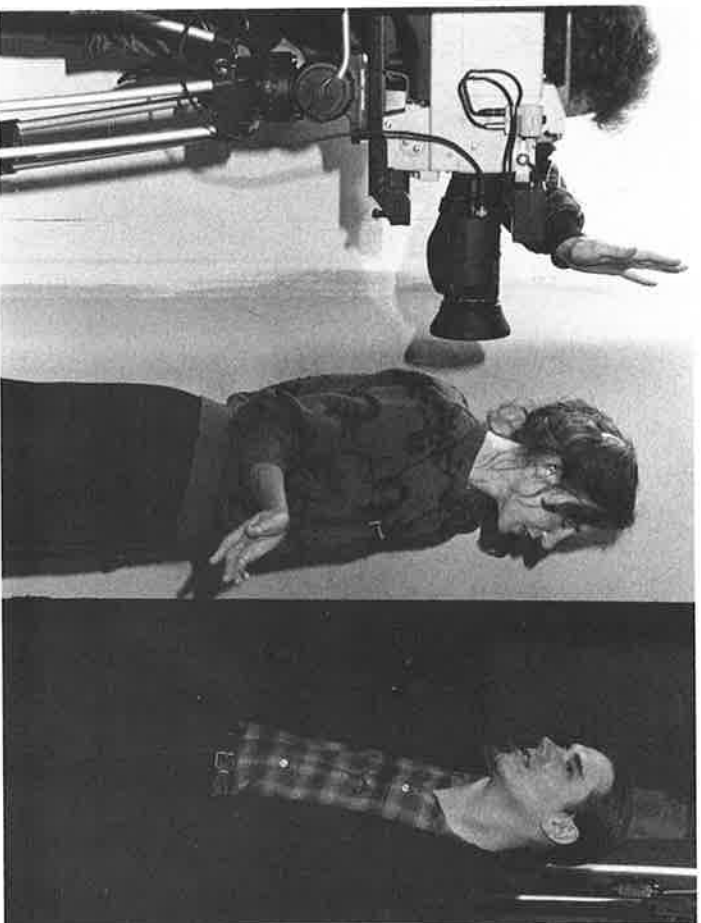
Novelist ANGELA CARTER gives a detailed consideration of Peter Greenaway's film in her characteristic idiosyncratic style.



NOVEMBER 24, 1982

IVOR MONTAGU (35 mins)

STUART HOOD interviews one of the most remarkable figures in the British film industry about his involvement as Hitchcock's regular associate producer in the Thirties, his role in promoting Soviet and German films through the Film Society in London, his collaborations with Eisenstein, and his own films, comedies like *Bluebottles* and political films like *Defence of Madrid* and *Peace and Plenty*.



BRITISH EXHIBITION TODAY (20 mins)

SUSAN BARROWCLOUGH surveys current trends in British film exhibition, from new initiatives like Birmingham's Triangle to the policies of Stan Fishman at the Rank Organisation.

DECEMBER 8, 1982

FESTIVAL DES TROIS CONTINENTS, NANTES (30 mins)

A regular feature of the French festival scene, Nantes is an important showcase for Third World cinema. Nantes 1982 brought together the serious Indian art cinema of Adoor Gopala Krishnan (*The Rat Trap*), and the jovial Brazilian cinema of rip-offs of *Grease*. It also offered a new feature from Vietnam, and Ghana's first feature, *Love Brewed in the African Pot*.

FRENCH FILM POLICY (25 mins)

A comprehensive survey of subsidies and other interventions by the state in France. Includes the views of the Société des Réalisateurs Français, and an interview with Jack Lang, Minister of Culture.

DECEMBER 22 1982



SPECIAL EFFECTS (18 mins)

LYNDA MYLES looks at the British special effects industry, from its origins in Hammer horror and *Fireball XL5* to current spectacles like *Superman III*. Interviews with Derek Meddings, Colin Chilvers, Roy Field.

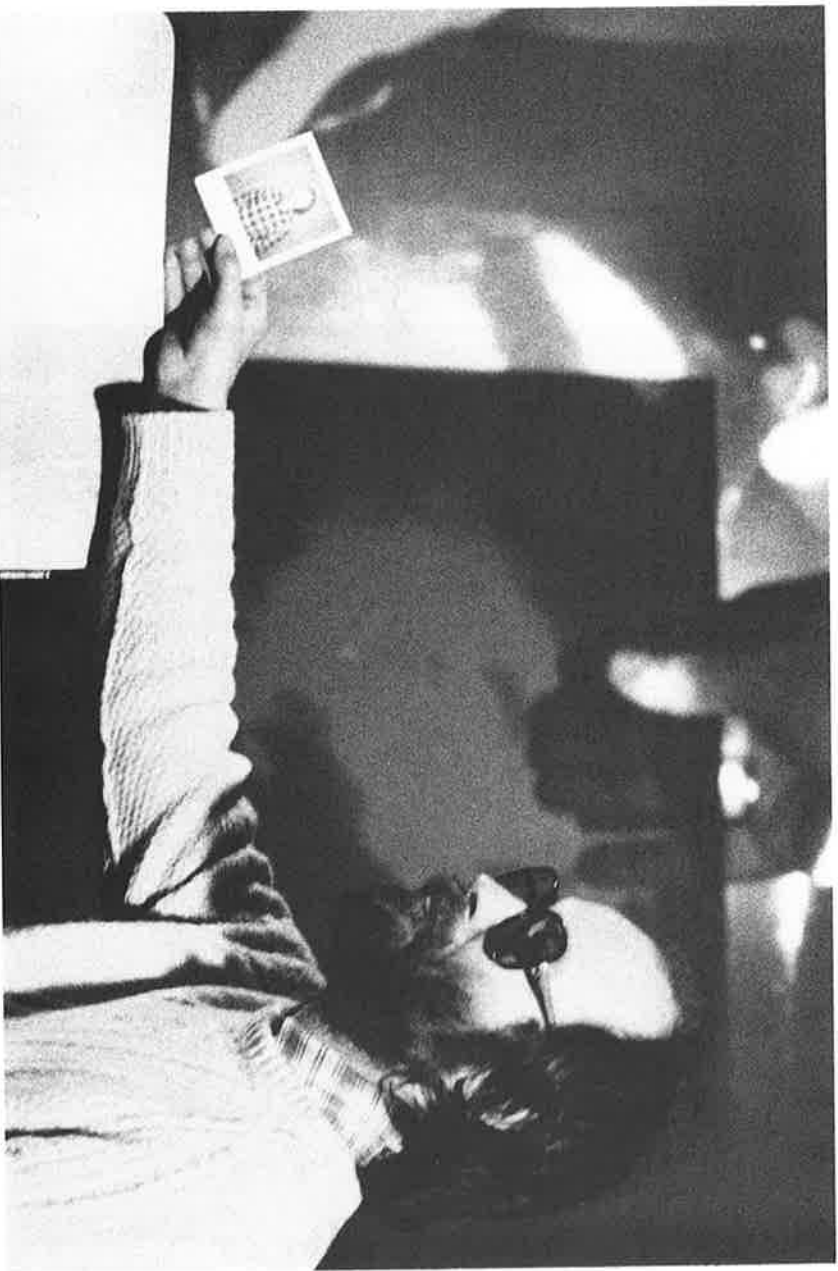
E.T. AND TRON (15 mins)
JOHN ELLIS examines the different marketing strategies of the two science fantasies on offer in the Christmas market.

GHANDI (17 mins)
Writer FARRUKH DHONDY compares Richard Attenborough's film with the historical events that it portrays, occasionally finding that fiction gets the better of fact.

JANUARY 19 1983

THE CANNON CLASSICS GROUP (20 mins)
CHRIS AULTY and director RON ORDERS at the Jersey Convention of the Cannon Classics group, the first meeting between Golan and Globus and the managers of their recently acquired cinema chain. A frank behind the scenes look at one of the cinema's new majors. (20 mins)

SNOW IN LONDON (30 mins)
A comprehensive survey of the film work of MICHAEL SNOW, one of the most important avant-gardists working today. His *Wavelength* defined a whole new approach to 'structural' film-making for a generation of film-makers in the Seventies. Interviewed by SIMON FIELD,







he explains many of his pre-occupations: with the nature of time; with the materiality of film; with space and illusion. As well as clips from all of his major films, this fascinating profile includes examples of his gallery exhibition pieces, including still images and the unique *Two Sides To Every Story* in which reverse angles of the same scene are projected on both sides of a water-thin screen. Also included is *So Is This* with its witty use of single words projected one after another. A month later, the identical technique appeared in a Channel 4 commercial... probably the fastest assimilation of avant-garde techniques by advertising to date. (30 mins).

director:

Keith Griffiths

interviewer:

Simon Field

films extracted:

Back and Forth (Michael Snow)

Wavelength (Michael Snow)

La Region Centrale (Michael Snow)

So Is This (Michael Snow)

festivals:

Arsenal Cinema – Berlin

The American Federation of the Arts

UK non-theatric distribution:

Arts Council of Great Britain



FEBRUARY 19, 1983

HINDI CINEMA (30 mins)

Bombay's important entertainment cinema is just beginning to be known in the West. ROSIE THOMAS and BEHROSE GANDHY, together with director RON ORDERS investigate its major features through film clips and interviews. The first part of the programme looks at the major themes and stylistic features of Hindi musicals: the importance of the Mother, of male friendship, of the conflict between traditional and Western values; and the use of songs and poetry woven into the fabric of the narrative. Interviews with RAJ KAPOOR (actor and director), KAMAL AMROHI (director of *Pakeezah*) are complemented by comments from younger members of their audience in Britain. The second part looks in more detail at the circulation of Hindi films in Britain – where cinemas were once an important social meeting place, now films reach their audience on videos delivered by the milkman.

FLYING FISH OVER HOLLYWOOD (20 mins)

CHRISTOPHER PETIT'S homage to WIM WENDERS takes the form of a carefully chosen set of clips from many of his films, from *The Goalkeeper's Fear of the Penalty* to *Hammet* and *The State of Things*. In a specially written commentary Wenders reflects on his generation's obsession with American culture, and his own experiences in Hollywood. This voice-over accompanies Petit's own images of Wenders in London, adrift amongst the

floissam and jetsam of mid-Atlantic culture. A moment of magic, very far from the normal 'profile of a film-maker' director:

Christopher Petit

films extracted: (all directed by Wim Wenders)

Hammet

The State of Things

Wrong Movement

The Goalkeeper's Fear of the Penalty

Kings of the Road

The American Friend

Alice in the Cities

festivals:

American Independent Video/Film Festival

Salsomaggiore

Pesaro

Rotterdam

Arsenal Cinema – Berlin

"A film-maker's film about another film maker's film on the conundrum of film-maker – essential viewing": **TIME OUT 28/1/83**



MARCH 3, 1983

A QUESTION OF SILENCE (20 mins)

Dutch director MARLEEN GORRIS is interviewed about her controversial first feature by JANE CLARK, who also provides an analysis of the film in relation to the male dominated genres of horror and suspense.



LOCAL HERO (20 mins)

Critic COLIN McARTHUR examines Bill Forsyth's Scots comedy, comparing it to the Ealing comedy *The Maggie* (1952), with which it has remarkable affinities. McArthur also examines the myth of Scotland that it adheres to, one very prevalent in British culture.



MARCH 31, 1983

PARSIFAL (25 mins)

KEITH GRIFFITHS and ATELIER KONINCK comment on SYBERBERG'S film of Wagner's 'Easter' opera. Extracts from the film combine with sequences using puppets of Syberberg, Wagner and others to contextualise the opera and the film. Also included is a taped interview with Syberberg and still photos of his home and the striking set for *Parsifal*, now abandoned behind a Munich studio – a huge death-mask of Wagner.



FESPACO 1983, OUAGADOUGOU (25 mins)

A full report by ANGELA MARTIN and SIMON HARTOG from this biennial festival of African cinema, held in what is now Burkina Faso. As well as covering the festival itself, the report shows much of the cinema of this, one of the poorest countries on earth, which, paradoxically supports Africa's first privately owned studios, Cinatic. Several trenchant interviews outline the problems that African film-makers have with both the production and the circulation of their films.

interviewees:

Souleymane Cisse, Sanou Kollo, Ferid Boughedir

films extracted:

Pawogo (Sanou Kollo)

Finye (Souleymane Cisse)

Wend Kuuni (Gaston Kaboré)

"The cinema programme **VISIONS** breaks new ground tonight when it takes a look at African cinema..." **SUNDAY TIMES** 31/3/83

APRIL 27, 1983

TOOTSIE (22 mins)

A controversial analysis of DUSTIN HOFFMAN's transvestite role in this highly successful film. Gay activists WENDY CLARK and JEFFREY WEEKS demonstrate entertainment is not the only thing that happens when Dustin dresses as a woman.

BRITISH CINEMA: CRISIS? WHAT CRISIS? (22 mins)

A commentary on the current malaise of the British cinema in all its branches, illustrated entirely by excerpts from British films made before 1960, from Hepworth's *Rescued by Rover* of 1905 (shown complete and at the correct speed) to *Peeping Tom* and *The Smallest Show on Earth*.

MAY 11, 1983

GODARD: HISTORY: PASSION (30 mins)

IAN CHRISTIE interviews several British film-makers and critics about the impact that the various phases of JEAN-LUC GODARD'S career have had on their own ideas. This provides a convenient digest of both Godard's work and of its effects on British cinema. (30 mins)

interviewees:

Ian Christie, Jean-Luc Godard, Angela Carter, Tom Milne, Nina Hibbin, Paul de Burgh,
Peter Sainsbury, Lynda Myles, Sue Clayton, Chris Auty

This item, shown at the unusually early hour of 9pm, was followed directly by:

THE SCENARIO OF PASSION (55 mins)

Godard's own video about the shooting of his film *Passion*: about the difficult transition from

imagined image to film production, via finance and accountancy.

"An important, nay essential, programme for anyone interested in contemporary cinema."
TIME OUT 6/5/83

MAY 25, 1983

CANNES 1983: LE BUNKER (35 mins)

TONY RAYNS reports from the Cannes Film Festival, explaining how the complex structure and history of this event have made it the premiere international market-place festival for a wide range of films. Including CHANTAL AKERMAN denouncing the 'fascist' security guards; BRESSON, TARKOVSKY, GUNEV at their press conferences; and ORSON WELLES giving the prizes – some of which were not to the audience's taste – Cannes 1983 was also notable for the large numbers of films from the Far East – including *The Ballad of Narayama* and Oshima's *Merry Christmas, Mr Lawrence*.
"A fine programme." **TIME OUT 3/6/83**

ASCENDANCY (17 mins)

Journalist MARY HOLLAND reviews Edward Bennett's first feature *Ascendancy*, which won the main prize at Berlin. She evaluates its coverage of Northern Irish politics, and then looks at the way various critics (from Barry Norman to Alexander Walker) have approached the film, in many cases misunderstanding its aims.

JUNE 8, 1983

FILM AS A WAY OF LIFE: HONG KONG CINEMA (52 mins)

This major hour-long examination of the new young school of film-making in Hong Kong has been widely acclaimed. Using generous extracts from feature films (some then unseen in Britain) together with location footage of KIRK WONG and ALLEN FONG on set, this programme shows the wealth of cinematic talent that exists in present day Hong Kong – mostly in the dynamic generation now in their early thirties. In a rare interview, ANN HUI explains her political approach in her controversial *Boat People*. The programme also looks at cinema-going habits in Hong Kong, and the attempts to build a film culture and rediscover the history of Chinese film-making. The final images come from a Super-8 film by JIM SHUM, showing that not all of Hong Kong's film-making is commercially oriented. The whole programme proves that there is a lot more to this cinema than Kung Fu.

director:

Ron Orders

reporter:

Tony Rayns

interviewees:

Michael Hui, Lau Shing Hon, Chua Lam, Chiu Kang-Chien, Shu Kei, Allen Fong, Kirk Wong, Ann Hui, Tsui Hark, Jim Shum, Li Cheuk-To, Roger Garcia

films extracted:

Dragon's Teeth
Security Unlimited (Michael Hui)
Sealed with a Kiss (Shu Kei)
Father and Son (Allen Fong)
The Club (Kirk Wong)
Boxing Ring (Kirk Wong)
Boat People (Ann Hui)
Don't Play with Fire (Tsui Hark)
Sweet Dream (Jim Shum)
Rhythm (Jim Shum)

festivals:

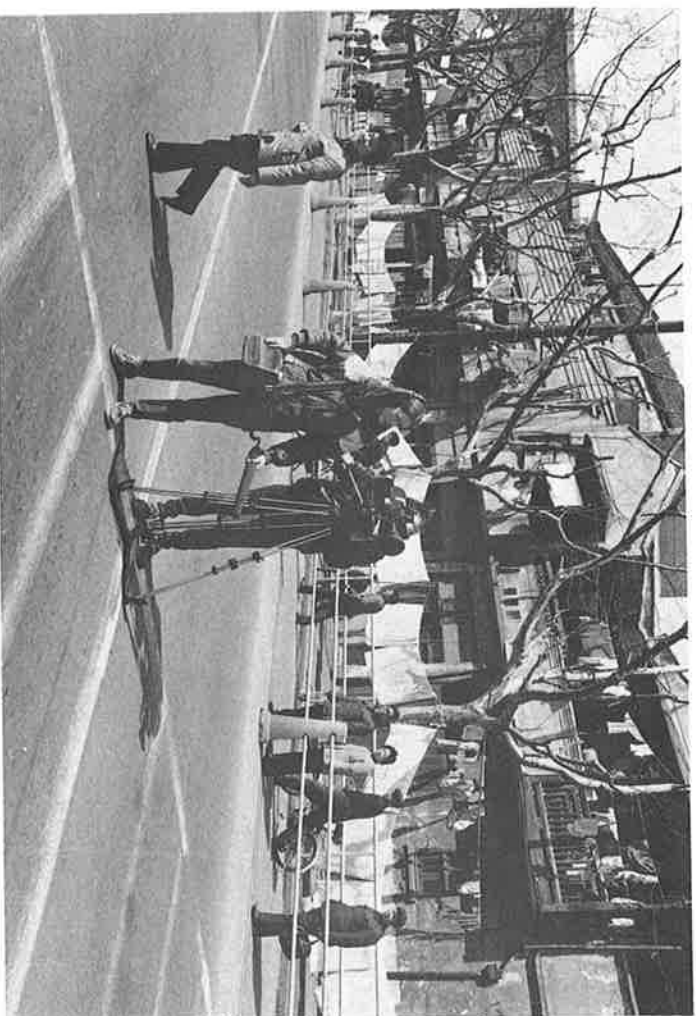
Hong Kong
Pesaro

"A fascinating programme:" **CITY LIMITS 3/6/83**

SEPTEMBER 14, 1983

CINEMA IN CHINA (55 mins)

For the first time, the history of film-making in Shanghai is thoroughly documented. This enthralling and fast-moving survey covers the period from the Twenties to the Seventies. It looks in particular at the remarkable progressive film-making movement of the Thirties and Forties, interviewing two of its most notable exponents the directors SHEN FU and SUN YU (now both in their eighties); it chronicles the struggles of the liberation movement to make feature films; the consolidation of the Fifties; the problems of the Cultural Revolution, and the new flowering of Chinese film-making from the mid-Seventies. The organisation of the studios in Shanghai is detailed; and XIE JIN is shown at work on a new feature (*Qiu Jin* – a



Revolutionary). The scope of this programme is wide: wider even than virtually anything that has been written on Chinese cinema in English. It contains rare extracts from feature films, some of which exist in a handful of prints only.

director:

Ron Orders

reporter:

Tony Rayns

interviewees:

Sun Yu, Shen Fu, Huang Shaofen, Zhang Ruifang, Sun Daojin, Zhang Junzhang, Shu Shi, Wu Haiyan, Xie Jin, Xu Shangchu, Wang Ling, Zhao Jing, Gong Xue

films extracted:

Tales of the Western Chamber (Hou Yao)

The Highway (Sun Yu)

Song of China (Fei Mu)

Along the Sungari River (Jin Shan)

Lights of 10,000 Homes (Shen Fu)

Crows and Sparrows (Zheng Junli)

City Without Night (Tang Xiaodan, Zhang Zheng)

Li Shizhen (Shen Fu)

Dr Bethune (Zhang Junxiang)

Two Stage Sisters (Xie Jin)

The Herdsman (Xie Jin)

Memories of Old Beijing (Wu Yigong)

Li Shuangshuang (Lu Ren)

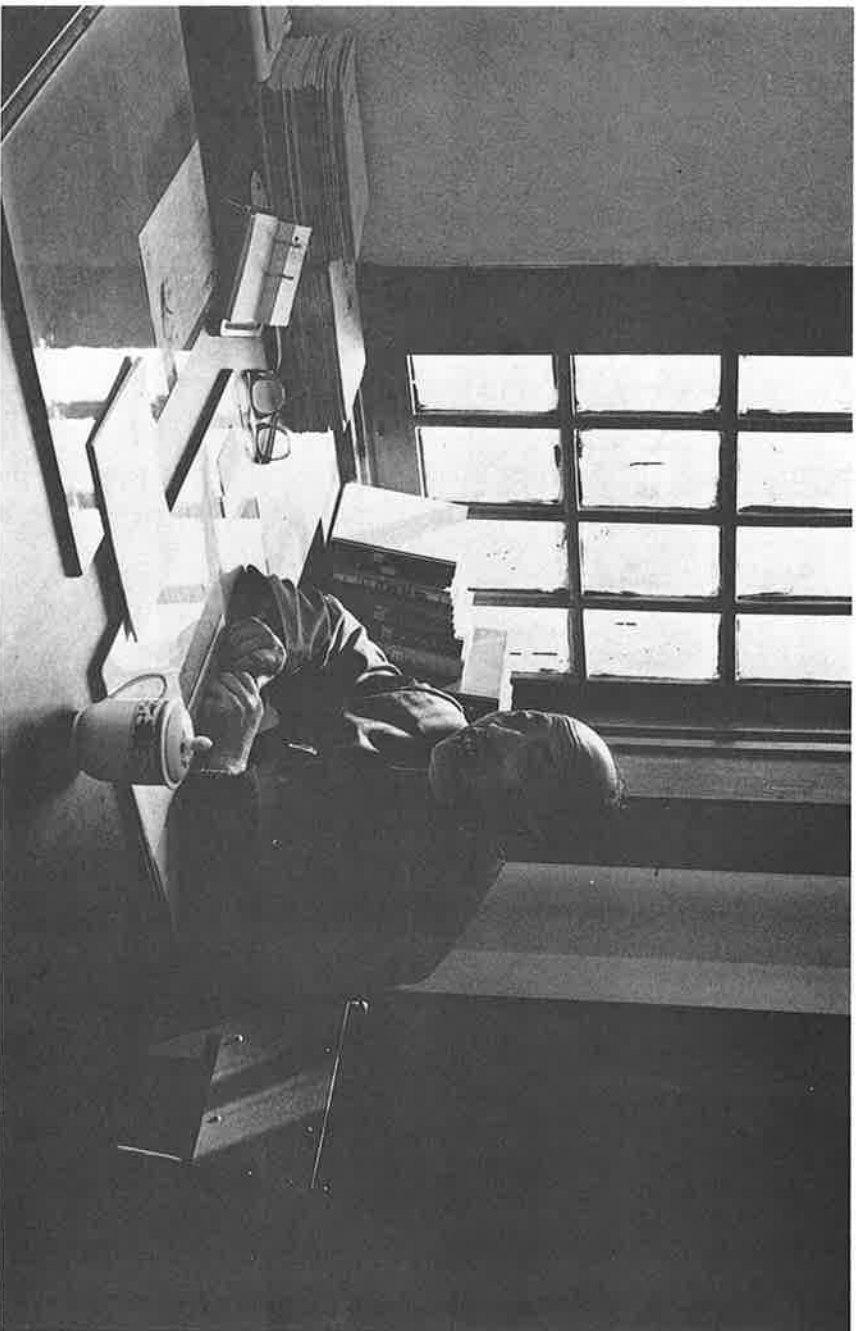
festivals:

Hong Kong

Pesaro







SEPTEMBER 21, 1983

L'EMPIRE GAUMONT (37 mins)

French film-maker GABRIEL AUER (*Les Yeux Oiseaux* etc) reports on the mushroom growth of the French company Gaumont, which under Daniel Toscan du Plantier and Nicolas Seydoux had funded the bulk of major art films made in France and Italy in 1982 and 1983; has acquired the major cinema circuit in Italy; and was expanding into new media (music, publishing) and new territories (Brazil etc.). A year after this documentary was shown, the bubble had burst: almost all the major protagonists interviewed had resigned or been dismissed, and many of the major assets had had to be sold off. The reasons can easily be deduced from the attitudes of the interviewees displayed here.

director:

Gabriel Auer

interviewees:

Nicholas Seydoux, Denis Chateau, Wolf Roitman, Alan Poire, Daniel Toscan du Plantier, Rolande Goude, Charles Schreger, Renzo Rossellini, Michel Mitrani

SEPTEMBER 28, 1983

FILM IN THE PHILIPPINES (37 mins)

The last of TONY RAYNS' reports from the Far East investigates a politically contentious cinema. In President Marcos's Philippines, film-makers like LINO BROCKA are in the front line of political agitation for freedom of speech and expression. The popularity of their films (dealing as directly as possible with social issues) is the only thing that saves them from the fate of lesser figures. Their film making owes little to the dominant tradition of Philippines film-making, as historian HAMMY SOTTO makes clear. GERALDO DE LEON is their real precursor, and the programme begins with a clip from his banned *The Moises Padilla Story* – about the murder of an opposition leader in the Fifties. Shot in a semi-clandestine fashion, this programme documents an entertainment cinema that is also a cinema of political contestation.

director:

Ron Orders

reporter:

Tony Rayns

interviewees:

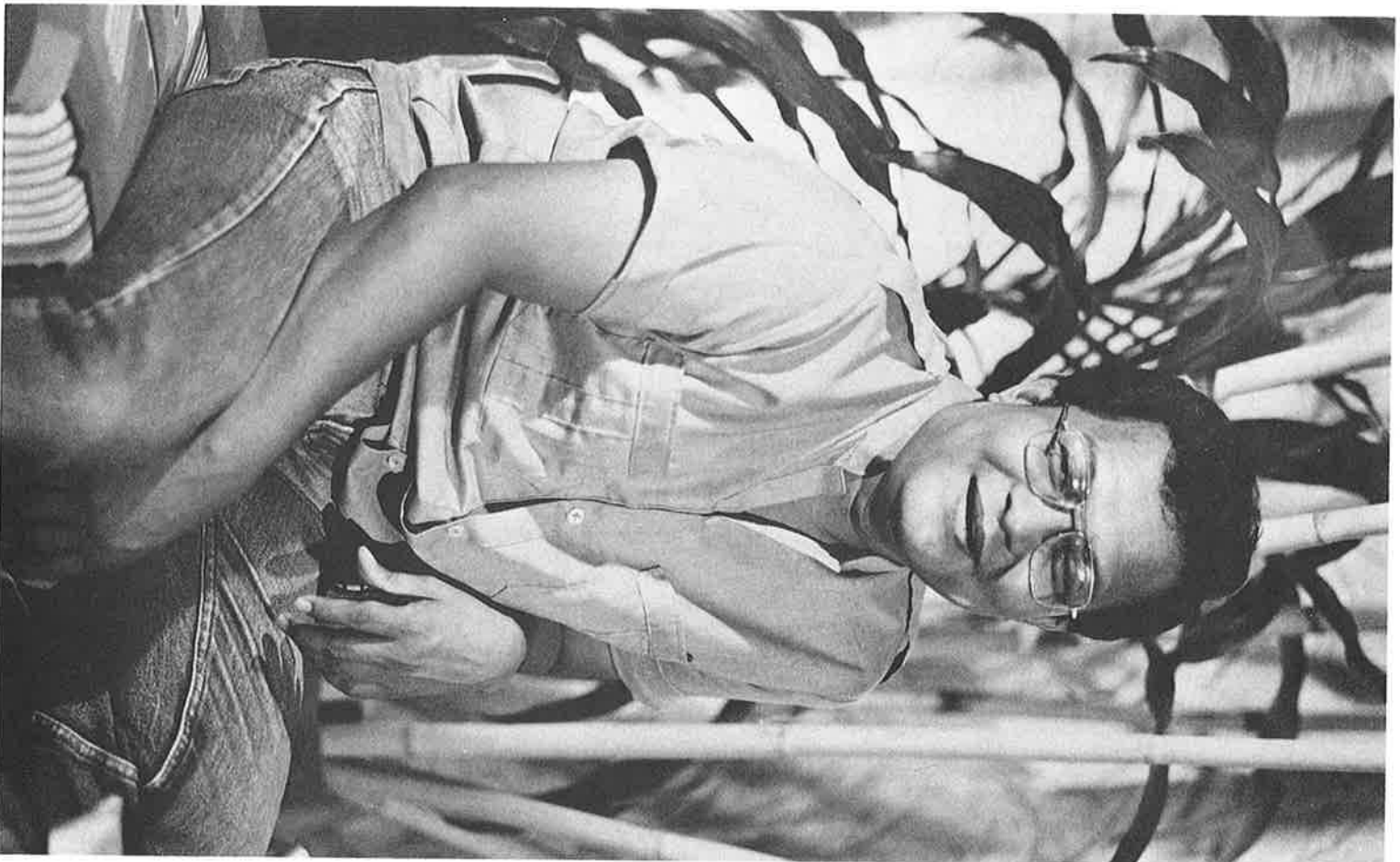
Manuel Conde, Augustin Sotto, Ishmael Bernal, Lino Brocka, Doy del Mundo, Marilou Diaz-Abaya

films extracted:

The Moises Padilla Story (Gerardo de Leon)
Ghengis Khan (Manuel Conde)
3, 2, 1.: Hello Solider (Lino Brocka)
3, 2, 1.: Tomorrow, Darkness, Tomorrow (Lino Brocka)
Manila in the Claws of Neon (Lino Brocka)
City After Dark (Ishmael Bernal)



Moral (Marilon Diaz-Abaya)
Batch '81 (Mike de Leon)
"A sometimes harrowing programme ... an important eye-opener on a national cinema too long unknown in this country," SUNDAY TIMES 25/9/83





VISIONS

**SECOND SERIES
MAY & JUNE 1984**

Producers John Ellis
 Simon Hartog

Production Managers Janine Marmot
 Simon Hicklin

Production Administrator Bette Chapkis

Trainee Martina Attille

This second series of **VISIONS** consisted of six hour-long programmes, four of which were made by Large Door Ltd, and two of which were compilations of items from programmes about cinema from other cultures. The six programmes were broadcast each week at 23.15; and the final programme was delayed for a week to accommodate a live news conference.

MAY 9, 1984

WENDY TOYE & SALLY POTTER: TWO DIRECTORS (52 mins)

Two British directors of different generations meet and converse for the first time.

WENDY TOYE first danced in public at the age of 3 as "Wendy Toye, the Pocket Wonder"; she went on to choreograph for the stage and screen, and directed a short, *The Stranger Left No Card*, in 1952. Its success together with that of its hit tune 'Hungarian Rhapsody' led her to direct a number of films including the uncanny *In the Picture* and a series of comedies, notably *All for Mary* (1955) – a fearsome nanny nurses two grown up 'children' – and *Raising a Riot* (1955) – Kenneth More suddenly having to cope single-handedly with his three small children.

SALLY POTTER's first feature as director is *Gold Diggers*. Written especially for Julie Christie and Collette Lafont, shot by an all-women crew, it is a lyrical black and white commentary on women's role as performers, as objects of value and as producers of wealth. Its allusive, dream-like style at first seems to have little in common with Wendy Toye's films, produced for a mass entertainment cinema, but in their discussion many surprising parallels emerge. Wendy Toye's films, especially those over which she had more control, show a surprising depth and complexity beyond their immediate appeal as entertainment.



Wendy Toye and Sally Potter were brought together not only as directors, but as *women* directors, by another woman – GINA NEWSON. All three though, are reluctant to be singled out in this way. Wendy Toye remembers the time when she refused to give interviews about her work in cinema because journalists always asked "What's it like to be doing a man's job?" – a question she has never been asked about her work as a stage director. Sally Potter craves "the neutrality of space" afforded to men, who can simply say "I am a director", rather than "I am a *male* director". However, both are aware that this is an aim rather than something that can simply be claimed in the current situation.

director:

Gina Newson

camera:

Chris Morphet

editor:

Heather Holden

with:

Wendy Toye and Sally Potter

films extracted:

The Golddiggers (Sally Potter)

Thriller (Sally Potter)

Raising a Riot (Wendy Toye)

Invitation to the Waltz (Paul Merzbach)

The Stranger Left No Card (Wendy Toye)

All for Mary (Wendy Toye)

On the Twelfth Day (Wendy Toye)
In The Picture (Wendy Toye)

UK NON-THEATRIC DISTRIBUTION: Cinema of Women

"A most intriguing programme, which brought together two disparate talents – even if, in the end, they agreed only to disagree." **THE TIMES 10/5/84**

"What gave the programme its grip was not the alternative views of feminist strategy in the film world . . .

The focus of its interest was the contrast between Potter's overtly feminist/political statements in the *Goldiggers*, and what she saw as the coded messages in Toye's comedies – made at the dictates of the studio, from other peoples' scripts, but still managing to be subtly subversive . . .

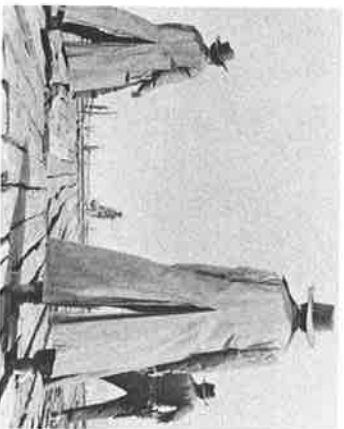
It made the usual arts programme format look inadequate." **THE GUARDIAN 10/5/84**



MAY 16, 1984

ITALY: THE IMAGE BUSINESS (53 mins)

Italian cinema is still one of the largest industries in Europe, despite the immense inroads on its audience that has been made by private TV. Italian production is still able to produce genre films for the local market (the comedies with Alberto Sordi for example), as well as vast projects like Sergio Leone's. This programme touches both extremes, including the work of comedian/director NANI MORETTI (interviewed on the set of his *Laura*), and a major interview with SERGIO LEONE, which takes up the last 15 minutes.



The impact of private TV is ever present: from the Italian habit of channel-hopping, to the programmes made up of film trailers, and LUIGI COMMENCINI, whose *Cuore* is both a feature film and a six-part TV series. This is not necessarily an advantage so far as narrative structure is concerned: cinema wants one ending; television needs six. The programme also examines the ubiquitous habit of dubbing; the habits of Italian cinematography (interview with LUCIANO TOVOLI), and the impact of American audio-visual culture on Italian film-making. The chief criticism levelled against private TV by both film-makers and critics is that it has brought a flood of cheap American material into Italy, but has not brought about an increase in Italian production. However, Italian culture is quite capable of adopting and adapting American genres, as Leone demonstrates.

director:

Rod Stoneman

camera:

Brian Hulls

music:

Simon Brint

films extracted:

Once Upon a Time in the West (Sergio Leone)

Once Upon a Time in America (Sergio Leone)

Rome Open City (Roberto Rossellini)

I Soliti Ignoti (Mario Monicelli)

Ecce Bombo (Nanni Moretti)

La Notte (Antonioni Michelangelo)

MAY 23, 1984

CINEMA, CINEMAS (60 mins)

A selection from the two dozen editions of this acclaimed French magazine programme about cinema. *Cinema, Cinemas*, transmitted by Antenne 2, is produced by CLAUDE VENTURA, ANNE ANDREU and MICHEL BOUJUT, who are interviewed as part of the programme. Their characteristic format is of a continuous hour containing six to eight items. This selection included *MGM Script Department*; the films convicts see in jail; a memorial for Jean Eustache; Maria Schneider interviewed; Luc Moullet's *Lettre d'un Cineaste*; and *Delayed Dispatches*. TV journalist Andre Labarthe's regular round-up of news

from cinema, in a very original form.

"Given the poor coverage of cinema on British TV, **VISIONS** has come up with two programmes on how foreign TV (France this week, USA and USSR next week) treat the movies . . . The notion of a TV programme about TV programmes about cinema may seem academic but this is one area where British TV needs a lecture." **TIME OUT 18/5/84**

"Among those interviewed is Maria Schneider of Deep Throat." **THE TIMES 23/5/84**

MAY 30, 1984

FROM MOSCOW AND CHICAGO: AT THE MOVIES AND KINOPANORAMA (55 mins)

A complete edition of the American review programme *At the Movies*, where critics ROGER EBERT and GENE SISKEL give tacy comments on the new releases; and selections from the monthly Russian programme KINOPANORAMA, a monthly edition which lasts two hours. KINOPANORAMA included surprises like the Russian Grace Fields (Lyubov Orlova); *At the Movies* is remarkable for the style of repartee involved in the technique of dual presentation. Both contrast with the cinema programmes shown on British TV.

"it's an original choice of imports highlighting the disconcerting familiarity of Soviet film-culture . . ." **CITY LIMITS 25/5/84**

"The most fascinating programme this evening . . ." **FINANCIAL TIMES 30/5/84**

JUNE 6, 1984

CINEMA AS FOREIGN EXCHANGE: ZIMBABWE, MADAGASCAR, MOZAMBIQUE
(60 mins)

Three neighbouring African states – colonised by different European powers, coming to independence by different routes. As they have very little TV, they depend on cinema for both entertainment and information. But the facilities and contacts they have are the products of what the colonial powers thought was appropriate.

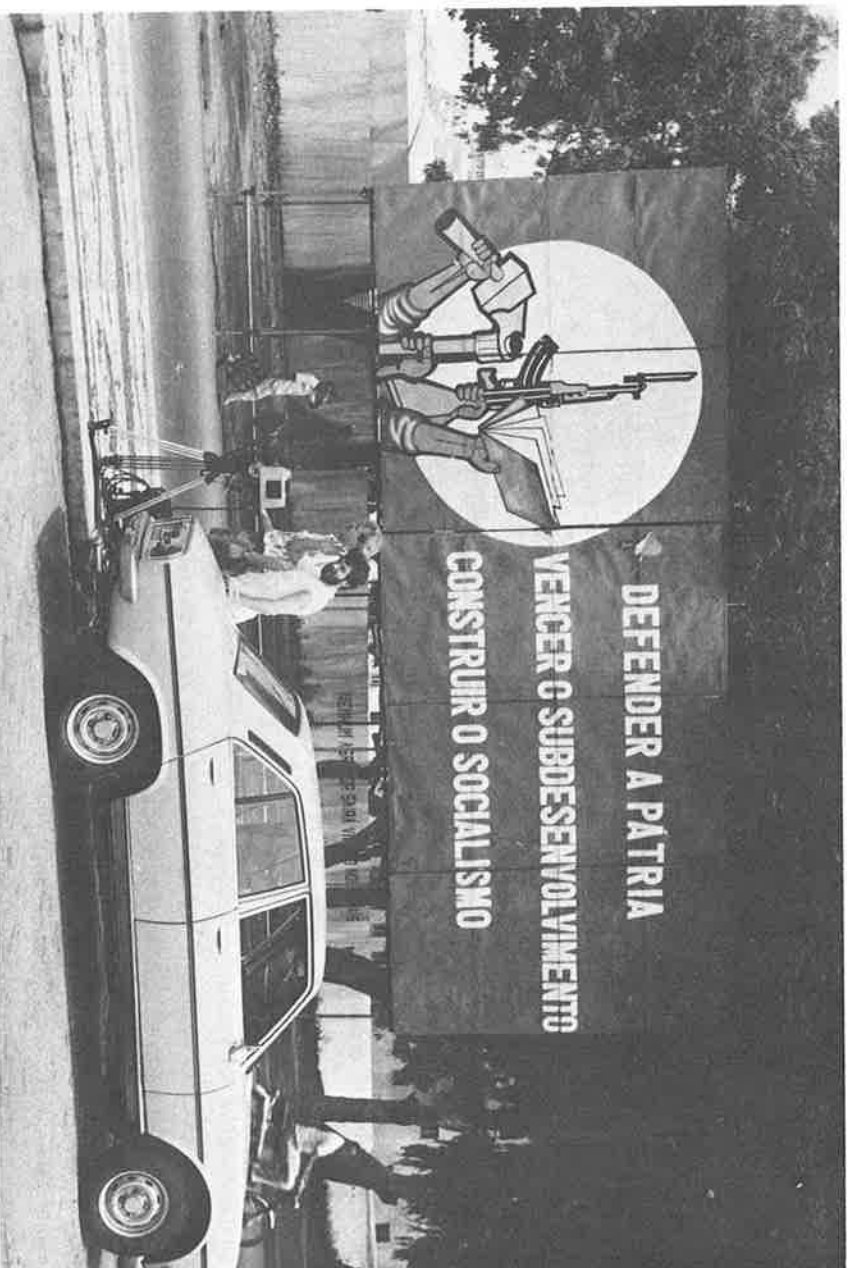
When **ZIMBABWE** was Ian Smith's Rhodesia, no blacks were allowed in city centre cinemas. When it was Britain's Southern Rhodesia, South African interests controlled the cinemas and supply of films to them – as they probably do now. Production was restricted to documentaries. The only fiction film-making is by foreign producers attracted by the efficient Central Film Laboratories. Aspirant Zimbabwean film-makers are demanding the nationalisation of film distribution because the current importation of foreign films simply means subsidising foreign producers.





MADAGASCAR did this ten years ago – and the result was not an appreciable increase in film-making there. Instead, it led to a boycott by the major American producers, which is still in force. Madagascar's cinemas are therefore dominated by films from the former colonising power, France. And it is foreign exchange money from the French Ministry of Co-operation that has enabled the first Madagascar feature film for a decade to be completed : *DAHALO, DAHALO* (Once Upon a Time – the Mid-West), about cattle rustlers being shielded by corrupt government officials. We also show an excerpt from *VERY REMBY* (The Return) from 1974, showing the spectacular Feast of the Ancestors, which involves a celebratory exhumation ceremony. Despite the presence of highly trained Malgache film-makers, lack of resources prevents much film-making from taking place.

In **MOZAMBIQUE**, until recently still plagued by South African backed insurgents, film-making has been organised to provide much needed information for a population whose education was completely neglected by the Portuguese colonisers. There is a weekly newreel, presenting a first-hand account of dramatic events which to the British scarcely rate a mention in the press. A commitment to Socialism permeates the films, as it does everyday life, and film-makers are nowadays worried that their work has been too stridently propagandist. Other documentaries are made too – we show one about some alarmingly dangerous children's games – and feature film-making is currently being contemplated by the government. As in Madagascar and Zimbabwe, mobile cinemas tour rural areas, bringing audio-visual images sometimes to people who have never encountered them before.



This survey of these three African states, all claiming to be socialist, each very different from the other, provides a comprehensive look at the problems and successes of cinema in the Third World.

director:

Simon Hartog

camera:

Simon ffrench

editor:

Kelvin Duckett

films extracted:

Very Remby (The Return)

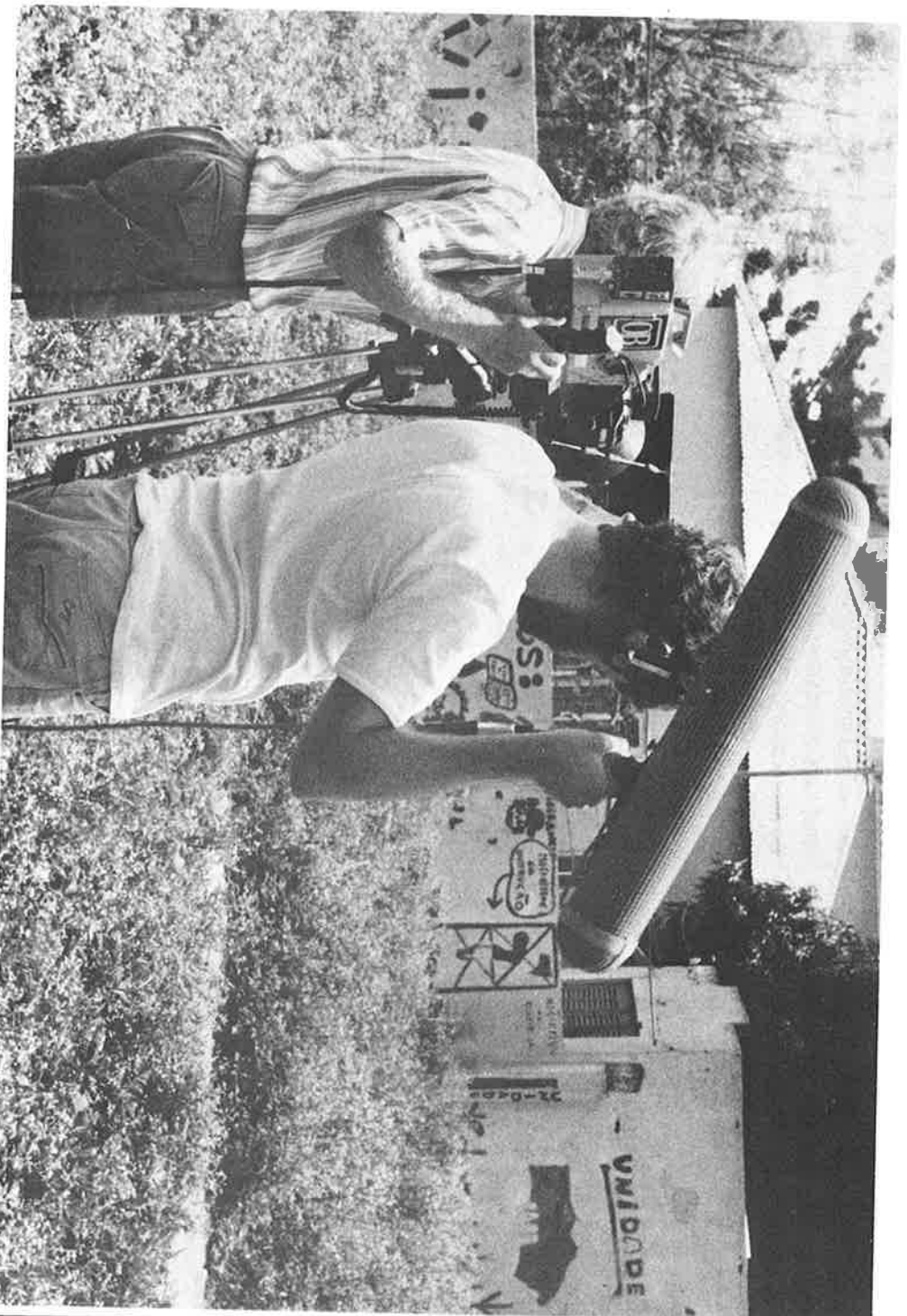
Dahalo Dahalo (Once Upon a Time... The Mid-West)

Jogos E Brincadeiras (Games and Pastimes)

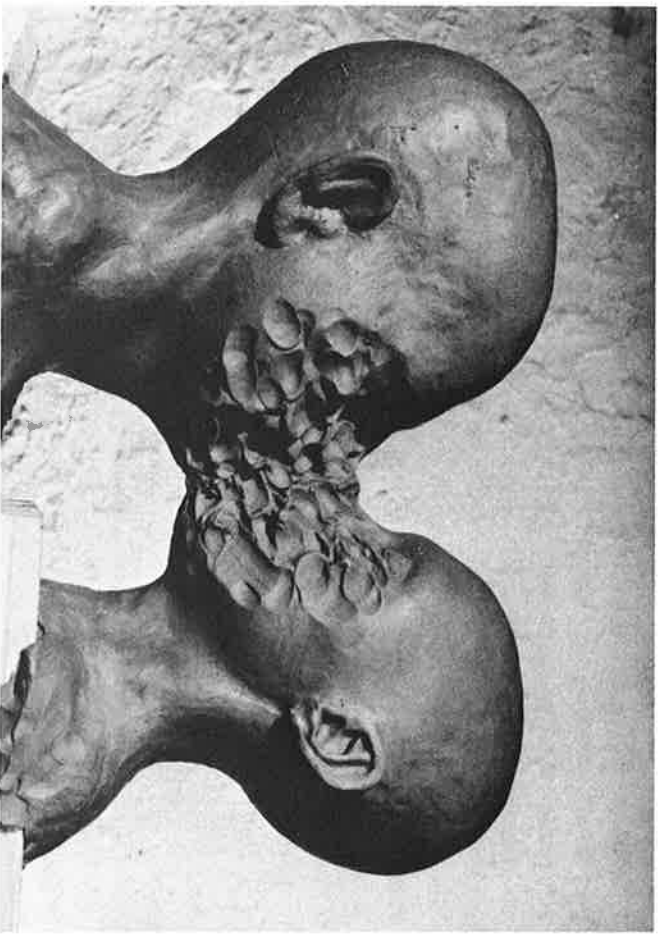
Os Comprometidos (Mozambique or the Treatment of Traitors)

Estas Sao As Armas (These Are The Weapons)

"An important profile of African cinema... a rare chance to see footage you're never likely to see in the UK again." CITY LIMITS 5/6/84



JUNE 20, 1984



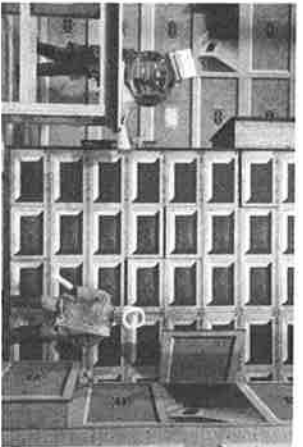
THE CABINET OF JAN SVANKMAJER (52 mins)

JAN SVANKMAJER – revered amongst animators, the creator of some of the most original and savage film animation to have emerged from Czechoslovakia, one of the world's major producers of animation. This programme, part tribute and part analysis, has been produced by the most distinctive voice in British animation today, that of ATELIER KONINCK, Keith Griffiths and the Brothers Quay.



A complete film of Svankmajer's is shown during the programme, the controversial *Dimensions of Dialogue*, consisting of three episodes. In the first, a series of heads made from various types of object (food, kitchen utensils and books) devour each other until they become a homogenous series, all alike. In the second, clay figures of a man and a woman merge in a startlingly erotic sequence. In the third two male heads confront each other, offering a series of matching objects to each other on their tongues (one a toothbrush, the other toothpaste, etc.) until the objects cease to match with gruesome results.

Films like these owe a fundamental debt to Surrealism, and Prague, with Paris, was one of the capitals of European Surrealism. Several eminent commentators on Surrealism are interviewed to elucidate the sources of Svankmajer's haunting and disturbing imagery.



Atelier Koninck add their distinctive contribution: a series of animated sequences showing Svankmajer at work, a puppet Svankmajer who is an assemblage of objects similar to those that gain a life of their own in Svankmajer's films. The activities of the puppet Svankmajer form a poetic rendering of many of the intellectual ideas offered by the group of interviewees.

Atelier Koninck's work here links to their earlier film, also about a Czech artist, *Janacek*. They are producing a critical commentary and a homage without resorting exclusively to verbal abstractions. It is an analysis of visual images by visual images.

director:

Keith Griffiths

Atelier Koninck

interviewees:

Dawn Ades, Roger Cardinal, Paul Hammond, Conroy Maddox, Dalibor Veseley and

Robert Benayoun

films shown: (All by Jan Svankmajer)

Dimensions of Dialogue

The Ossuary

Flat

Coffin House

Historia Naturae

Don Shaysn

Last Trick

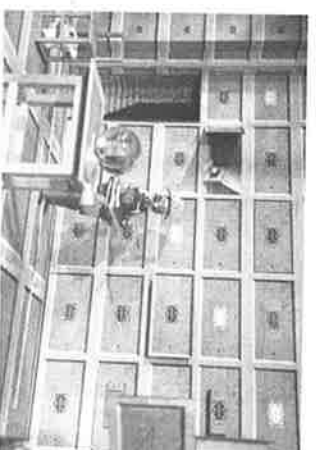
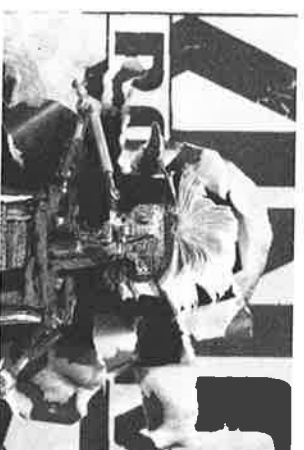
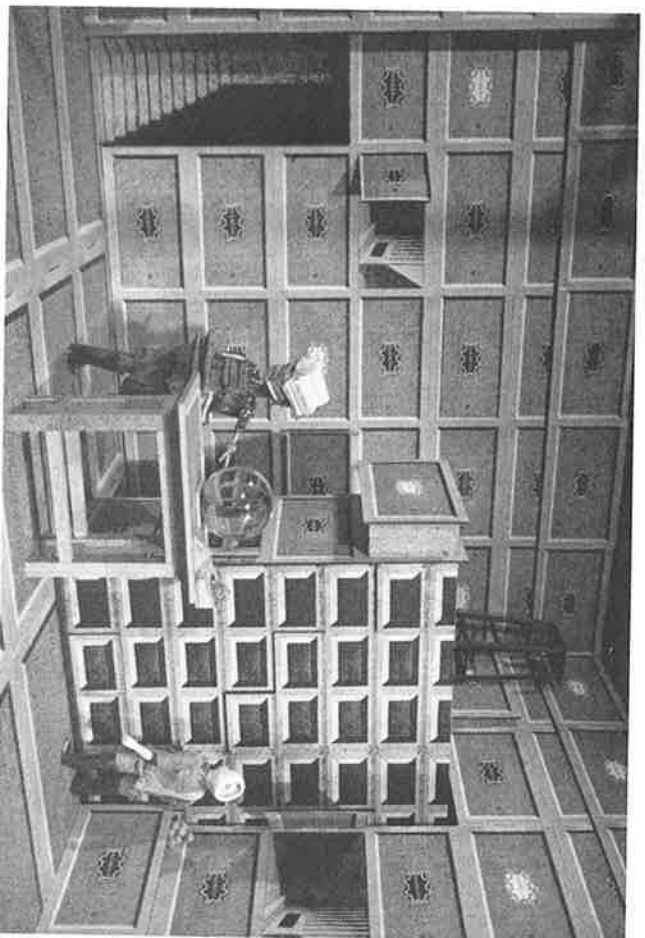
Etc. Etc.

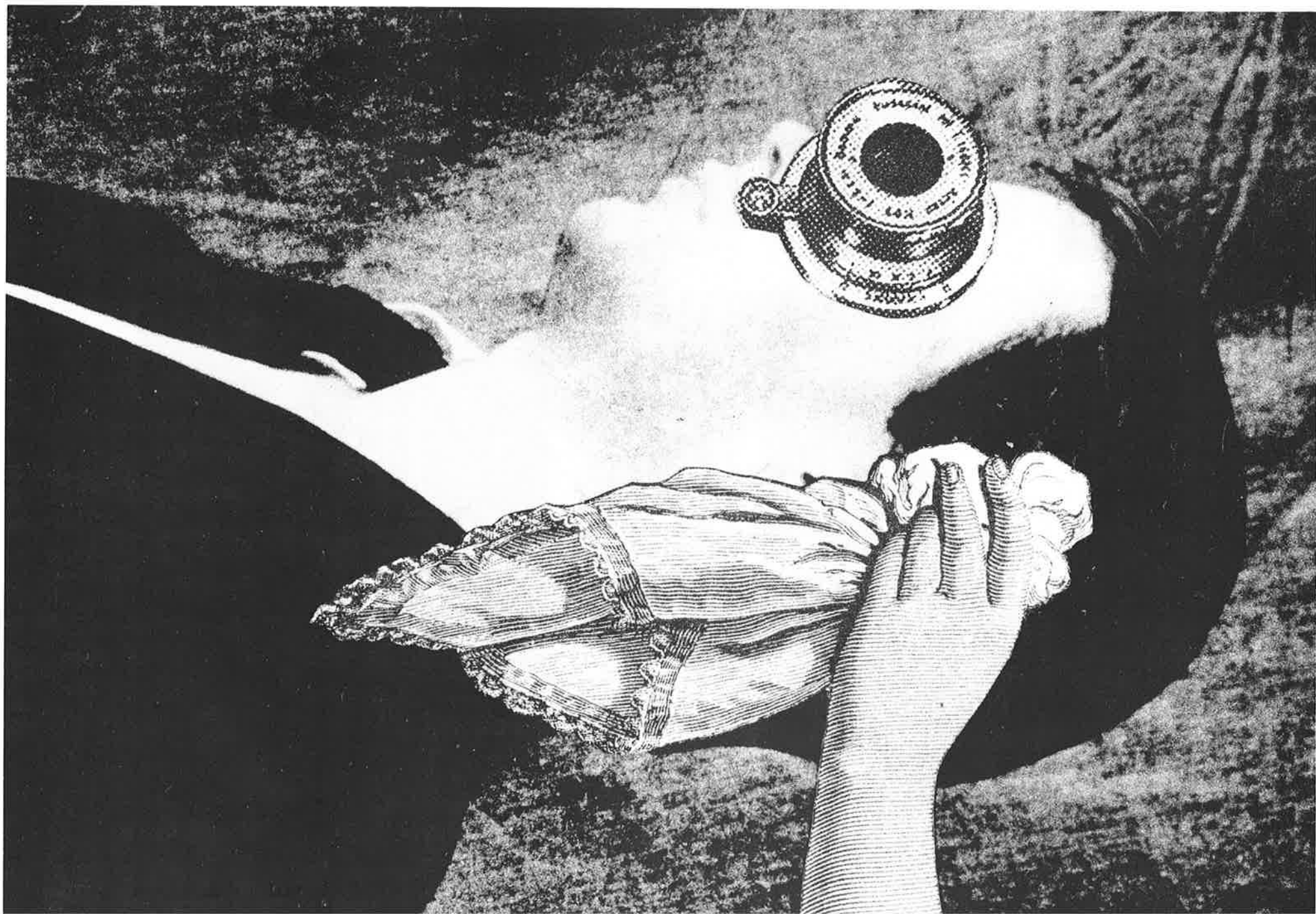
Fall of the House of Usher

Jabberwocky

Spiel mit Steinen

"On May 16, at some unearthly hour, I watched **VISIONS**. It contained some extraordinary examples of animation . . . the good fortune for those that missed it — and that seems to be everyone — is that it is to be re-screened at the National Film Theatre in September." **ART MONTHLY** September 1984





VISIONS

THIRD SERIES

OCTOBER 1984—JULY 1985

Producers

John Ellis
Simon Hartog

Production Manager

Janine Marmot

Production Assistant

Shelley Williams

Production Team

Mike Ash
Sue Palmer

The third series of **VISIONS** established a regular monthly format, based around a transmission date on the third Wednesday of each month. A magazine format was adopted, with graphic and voice-over 'menu' and linking devices. Broadcast times varied from 23.00 (October and November 1984) to 21.00 (from January 1985). The first item of each month's programmes is **CLIPS**, a montage of excerpts from the month's new releases in London. Each month **CLIPS** was assembled by a different director or journalist, working in the few days immediately before the transmission date.

OCTOBER 17, 1984

CLIPS (10 mins)

PETER WOLLEN's montage took Hitchcock's *Rope* as its basic theme, intercutting footage from other releases of the month (*Andrei Rublev*, *Home and the World*, *Terence Davies Trilogy*, *Streets of Fire* etc) whilst running a complete ten-minute take from Hitchcock's film "behind" them; he finished by revealing the secret of the hidden cut.

THE COMPANY OF WOLVES (18 mins)

ANNA AMBROSE interviews scriptwriter/novelist ANGELA CARTER and scriptwriter/director NEIL JORDAN about this startling new British fantasy film. Its literary and cinematic roots are traced through films like *The Saragossa Manuscript* and *Night of the Hunter*; plus Angela Carter's memories of her grandmother's terrifying fairy stories.

director:

Anna Ambrose

DUST OF EMPIRE (10 mins)

Vietnamese director LAM LE explains the history and philosophy that contributed to his remarkable feature *Poussière d'empire*, which manages to condense Vietnam's experiences of French colonisation seen from both sides, the oppressors and the oppressed, into one feature.

director:

Ron Orders

interviewer:

Tony Rayns

J'AI FAIM, J'AI FROID (12 mins)

CHANTAL AKERMAN's remarkable short film, originally part of the episode film *Paris vu par ... 20 ans après*, here receives its first British TV showing.

NOVEMBER 21, 1984

CLIPS (10 mins)

CHRISTOPHER PETIT's montage looks at the phenomenon of Clint Eastwood, and at male sexuality in general, by combining generous excerpts from *Tightrope* with material from Talking Head's *Stop Making Sense*, as well as *Three Crowns of the Sailor*, *Maria's Lovers*, *Full Moon in Paris*, and *1984* among others.

A FAMILY BUSINESS (20 mins)

CHANTAL AKERMAN made this witty short film based on her experiences of Hollywood. It is the first of a series of films commissioned by VISIONS to exemplify the distinctive styles of selected directors. In *A Family Business*, Chantal Akerman plays a director with a



marvellous project in mind, who arrives in Hollywood with her producer (complete with infant son) to find a mythical uncle, rumoured to be rolling in money. Eventually she arrives at what she believes to be her uncle's house, only to be mistaken as the long-awaited language coach for AURORE CLEMENT. Akerman plays along with this misunderstanding, and a hilarious language coaching scene follows, using a dialogue from Akerman's new script for her musical *The Golden Eighties*. Eventually, Akerman leaves and catches up with her producer again. After a well-earned rest, they discover the whereabouts of the uncle: he has left for New York. They follow him ...

director:

Chantal Akerman

camera:

Luc Benhamou

sound:

Steve Karninsky

editor:

Patrick Mimouni

Cast

The Director ... Chantal Akerman

The Producer ... Marylin Watelet

The Son ... Leslie Vandermeuler

The American Actress ... Coleen Camp

The French Actress ... Aurore Clément

IVOR MONTAGU 1903–1984 (5 mins)

As a short obituary tribute to IVOR MONTAGU, a repeat of some of the material from our programme of 24 November 1982. And, for the first time, Montagu reveals the way in which he was purged from Ealing Studios for his membership of the Communist Party, despite the success of his script and production of *Scott of the Antarctic*.

THE POLITICS OF PLENTY (18 mins)

Director DON RANVAUD surveys the rich film festival scene in Italy. His examples show the wide possibilities for film festivals: from the international art-cinema/director-oriented *Venice*, the more fun-loving *Taormina* (new directors/American films, but only two evening shows a day); the careful cultural politics of *Salsomaggiore* (both film and video, specialise seasons and screenings exploring new areas), and the broad-based summertime popular festival of Rome's *Massensio*. Transmitted to coincide with the London Film Festival, which tries to do all these things at once, Ranvaud demonstrates the advantages of having a film festival in every city.

JANUARY 16, 1985

CLIPS (10 mins)

Critic TONY RAYNS gives his highly individual response to the Christmas market blockbusters: revealing the hidden Chinese connection in *Germilins*; describing *Dune* as "something between a survey of Victorian slums, a raid by the drugs squad and a fringe poetry reading". His final preference is for *Repo Man*, except that there is a generous display of Arnold Schwarzenegger from *The Terminator*...

BRITISH CINEMA – 1945 (30 mins)

Forty years ago, the British cinema was enjoying the first of its many Renaissances. However, in 1945, box-office takings could support a large domestic film industry. With most resources controlled by Rank, and American films predominating on the screens, the production policies adopted were schizophrenic. Some blockbusters were made to break into the American market (that chimera of British film-making), like the hugely expensive *Caesar and Cleopatra* or the forgotten musical *I'll Be Your Sweetheart*, as well as more intelligent cultural cross-fertilisations like *I Live In Grosvenor Square*. Many other films conveyed the sentiments of the time: the aftermath of war and hopes for the future. Some

of these films (*Dead of Night*, *Bitthe Spirit*) centred on the supernatural; others weighed down their women characters with themes from the times (*Brief Encounter*, *I Know Where I'm Going*). This view of 1945's production in Britain is composed entirely of feature film and newsreel material from that year, and it ends with an emblematic clip from a Flanagan and Allen film, *Here Comes the Sun*, in which they set up a best-selling newspaper ... called 'The Sun':

director:
Lutz Becker

editor:
Roger Buck

narrator:
Eleanor Bron

"Undoubtedly the most interesting televisual treatment of British cinema ... which pointed the way to conceptualising the history of British cinema (and all cinema for that matter) not just in terms of the usual categories of directors, actors, and genres, but the concepts around which most television seasons are based." BROADCAST 22/3/85



GHOSTS IN THE MACHINE (10 mins)

An imaginative look at Frankurt's new DEUTSCHESFILMMUSEUM, which features a permanent exhibition of pre-cinema and early cinema machinery. Shown working; many for the first time on screen, are: EMILE REYNAUD'S THEATRE OPTIQUE, the THAUMATROPE, the ZOETROPE, the PRAXINOSCOPE, the MUTOSCOPE, the MAGIC LANTERN, and FLIP BOOKS. Also shown are more cinematic devices like EDISON'S KINETOSCOPE, as well as a reconstruction of MELLIES's studio. This is no mere technical demonstration, as the magical aspects of these illusionist machines is stressed through the use of Wurlitzer organ music, and an imagined lecture by a bored doctor about the science of the eye, and the defective understanding of it which informed and motivated the experiments of these nineteenth-century scientists and showmen.

director:

Keith Griffiths

camera:

Ron Orders

narrator:

Kenneth Haigh

FEBRUARY 27, 1985

CLIPS (8½ mins)

Director MICK EATON looks at 'comedy' and 'terror' films, and has his voice-over (sounding like Vincent Price) enquire whether they are really all that different. By comparing footage from *Brazil* of people drowning in excrement; from *Beverly Hills Cop* of general mayhem; from Borowczyk's *Mr Jeekyll* of matricide; from *Amadeus* of flatulence; and from *Blood Simple* of a nun with a mission to murder, the generic differences become very blurred. Perhaps it is all a matter of sitting in the dark and seeing our fears and fantasies played out for us.

The remainder of the programme contrasted two socialist countries and their respective cinema policies.

NICARAGUA – A VISIT TO INCINE (10 mins)

Showing the extremely restricted equipment that Nicaragua's state film enterprise possesses, this succinct report outlines their cultural policy and achievements so far. Simple and effective animation films to help the literacy campaign are shown in production, as well as a critique of Hollywood entertainment which is still the dominant force on Nicaraguan screens. Incine's director RAMIRO LACAYO lucidly argues that every country has the right to its own cinema; and Incine's technicians explain their everyday problems.

NOT DISTANT OBSERVERS: FIVE HUNGARIAN DIRECTORS (32 mins)

In Hungary, film-makers have fought long and hard to make socially critical films. This documentary focusses on five directors who have a common background in documentaries, and now make features which are strongly influenced by this training. They have made films critical of Hungary on particular issues: housing, racism, industrial policies. JUDIT ELEK returns to the village she showed ten years earlier in *A Simple Story*, and LASZLO VITEZY returns to the village he featured in *Red Earth*, but this is now no more than a hole in the ground, the site of Europe's largest bauxite mine. Other film-makers explain their approaches to more urban topics: overcrowding in Budapest flats and discrimination against gypsies for instance. The definition of the limits to this cinema is provided by PETER BASCO, whose *The Day Before Yesterday*, dealing with the general issue of Stalinism, was restricted to circulation within the Hungarian Communist Party. The doctrine of cinema as a necessary place for social criticism in a one-party state seems to have definite limits.

director:

Noel Burch

camera:

Simon ffrench:

interviewees:

Judit Elek, Peter Basco, Zsolt Kedzi-Kovacs, Pal Schiffer, Laszlo Vitezy

films:

Present Indicative (Peter Basco)

Gyuri (Pal Schiffer)

A Nice Neighbour (Zsolt Kedzi-Kovacs)

A Simple Story (Judith Elek)

Forbidden Relations (Zsolt Kedzi-Kovacs)

Red Earth (Laszlo Vitezy)

The Witness (Peter Basco)

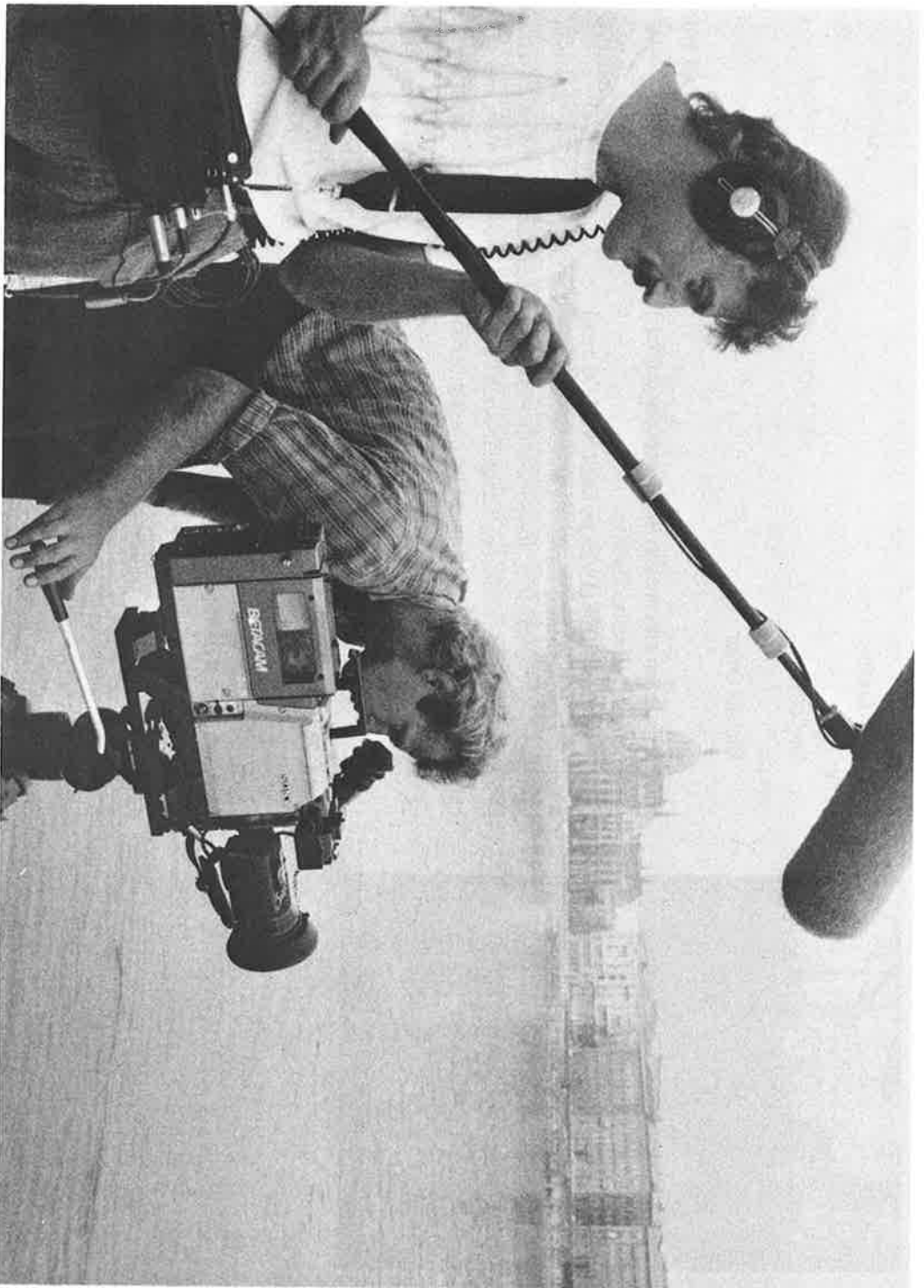
The Day Before Yesterday (Peter Basco)

MARCH 20, 1985

CLIPS (9 mins)

SALLY POTTER's lyrical investigation of the preoccupation with Love, Revenge and Death,





which she found in *Pavlova, Dance with a Stranger*, Rosi's *Carmen*, *Anou Banou* and even *Wetherby*.

PEPPINO ROTUNNO: CAMERAMAN (20 mins)

Originally made for Italian TV, this intriguing portrait of Fellini's favourite cameraman shows him working both in an Italian studio (for *E La Nave Va*) and on location in New York with Alan Pakula. The subject of the interview is 'light': Rotunno provides a demonstration of the different basic kinds of light (illuminating a spent lightbulb), and of the effects of positioning one light at various angles to a human face.

VIDEO PIONEERS no 3: RAUL RUIZ (9 mins)

An original introduction to the dispersed work of RAUL RUIZ, made as if from the perspective of the year 2020, when most of his work had been lost. It proposes Ruiz, not unreasonably, as a figure whose willingness to work in all audio-visual media made him crucial in the new developments of the late twentieth century.



director:

Keith Griffiths

script:

Ian Christie

narrator:

Michael Oliver

This serves as an introduction to a 'newly discovered' film essay, which **VISIONS** bought from the French *Cinema, Cinemas:*

LETTER FROM A BOOKLOVER by **RAUL RUIZ** (15 mins)

A typically Ruizian fiction, combining super-8 footage shot in Chile with staged 'interviews' with people who, unlike Ruiz, stayed on after Pinochet's coup. Ruiz is on the trail of a book which is missing from his library. It might provide the key to his forgotten memories of the night before the coup; and it might be missing because the colour of its cover (pink) is missing from Chile. But then, perhaps it is not this simple.



APRIL 24, 1985

CLIPS by SASKIA BARON, journalist with *City Limits* magazine

BEING A BRITISH FILM-MAKER

A specially-made short film by MARC KARLIN, which summarises his love/hate relationship with cinema in Britain. Whilst savouring the images from films of the past, like *Brief Encounter* and *I'm All Right, Jack*, he is acutely aware of the current problems: that film exhibition is being destroyed, and no longer offers the entertainment experience it once did; and images of 'Britishness', cobbled together from various propagandist sources, hardly provide a fertile terrain for a film-maker to work upon.

with:

Julia Watson

Caroline Hutchison

Peter Harding

GOVERNMENT FILM POLICY

The British government has never had a coherent strategy towards state involvement in the film industry. The situation since the election of the Tories in 1979 has been complicated by frequent changes of policy, and even more frequent changes of minister. The 1985 Films Bill absolves the government of any further active role in film-making. **VISIONS** response to this mixture of callousness and chaos is to stage it as a farce. One actor playing all the six different ministers is perpetually being briefed by two civil servants, but his mind is always elsewhere. In the end, the civil servants realise that they have briefed themselves out of a job.

director:

Mick Eaton

script:

Alan Drury

with:

Geoffrey Keen, Joan Blackham, Jack Elliott

MAY 29, 1985

CANNES 1985

A report from the Cannes Film Festival, concentrating on the films rather than the froth; and the market-trading aspect as well as the cultural competition. Cannes, where truly PR man speaks unto PR man, is also the site where next year's non-American cinema fare in Britain is largely decided upon.

reporter:

Tony Rayns

JUNE 19, 1985

BRAZILIAN FILM-MAKING 1985

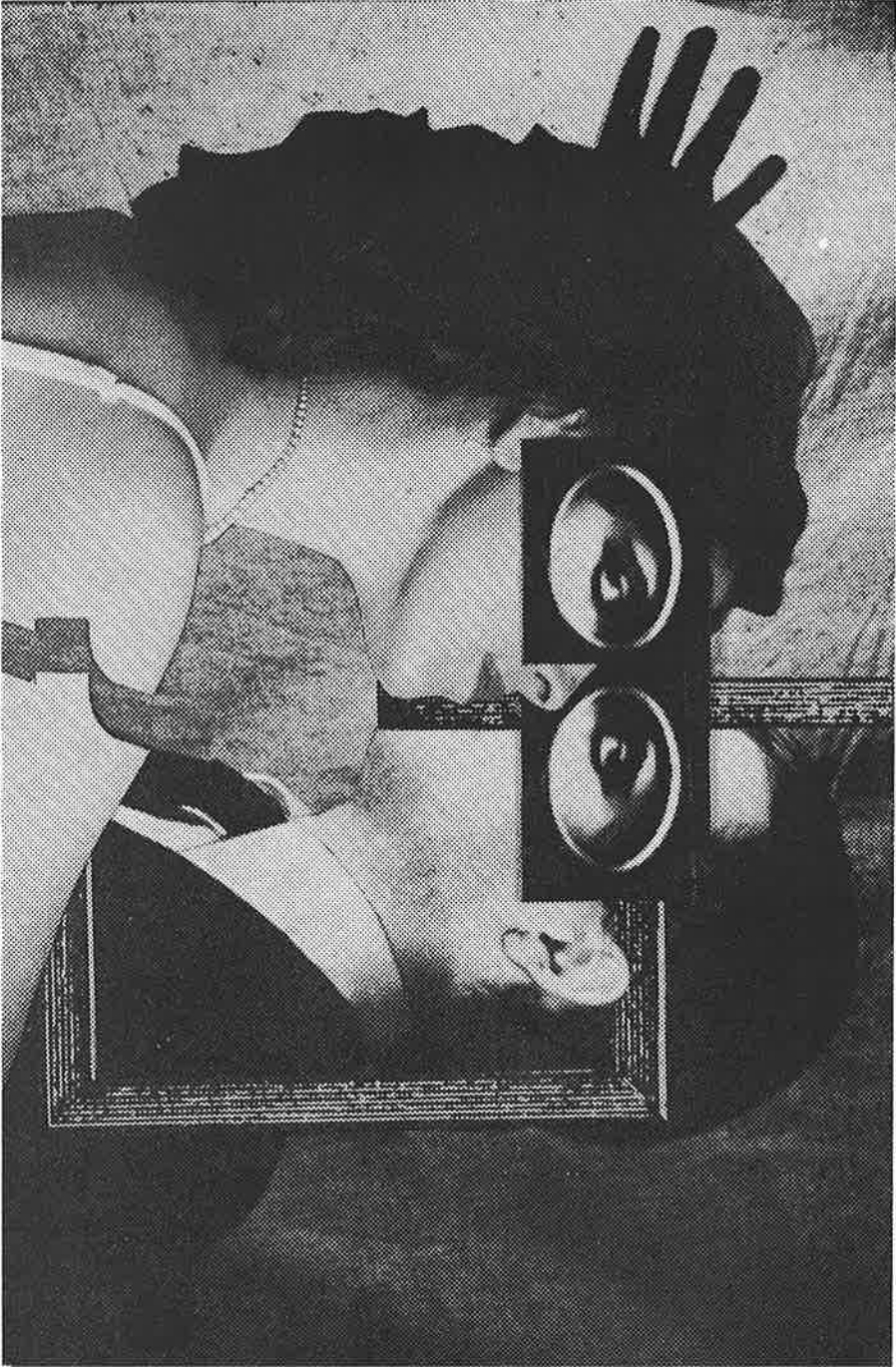
Since the demise of the Cinema Novo movement, creative film-making in Brazil has found an unlikely home: the burgeoning soft-core pornography cinema. Our documentary centres on three film-makers whose films owe more to Bunuel than *Emmanuelle*: CARLOS REICHENBACH, ANNA CAROLINA and CARLOS ALBERTO PRATES CORREIA. Brazil's particular sexual obsessions and the film-makers particular approaches to them are explained.

JULY 24, 1985

ANNECY AND ANIMATION

KEITH GRIFFITHS provides a personal view of some of the important figures in world animation, to commemorate the 25th anniversary of the Anncy International Festival and competition exclusively devoted to frame by frame films. In particular the programme looks at those who in many respects worked as "outsiders", and strove to startle and stimulate the "Imagination". The programme features the work of Alexëief, Trnka, Zeman, Borowczyk, Norstein, Leaf, Kucia, Kamler, Rybczynski, Servais and Bokanowski.

And at June's spectacular festival we see what new talent emerges and who dominates the prize-winning.



OTHER PROGRAMMES PRODUCED BY LARGE DOOR LTD FOR 'ELEVENTH HOUR; CHANNEL 4

24 JANUARY, 1983

INDIAN VOICES (109 mins)

A profile of the young radical independent film-maker ANAND PATWARDHAN. A detailed interview contextualises two of his films: *A Time To Rise*, about Indian workers in Canada becoming unionised; and *Prisoners Of Conscience* about political prisoners in India under Mrs Ghandi's State of Emergency. Both of these films are shown in full as part of a programme, and SHEILA WHITTAKER and TREVOR GRIFFITHS explain why Patwardhan was given the 1982 Tyne Award for Independent Cinema.

interviewer:

Ben Gibson

14 FEBRUARY, 1983

JON JOST – VOICE FROM THE MARGINS (75 mins)

American independent film-maker JON JOST explains his artisanal method of film-making: how he has produced several low-budget 16mm feature films using specially adapted equipment enabling him to both shoot pictures and record sound, without losing any of the flexibility of 16mm. Extracts from his film accompany this account, which is rendered in a visually exciting mode: using chroma-keyed backgrounds and surrealistically composed shots. Jost was centrally involved in making this profile, a very rare kind of collaboration director:

Keith Griffiths

2 APRIL, 1984

THE FILMS OF STEPHEN DWOSKIN (52 mins)

A thorough introduction to the distinctive cinema of STEPHEN DWOSKIN, whose films are centrally concerned with masquerade and the act of looking: both vital aspects of the experience of cinema. Critics and producers with a wide range of critical perspectives are interviewed, and Dwoskin speaks frankly about his past, about disability, and about why there are so many naked women in his films ... One of the most complete and enthralling portraits of an independent director that has yet been produced.

director:

Anna Ambrose

camera:

Roger Deakins

editor:

Bill Shapter

films extracted:

Dyn Amo

Alone

Chinese Checkers

Silent City

Behindert

Outside In

Shadows From Light

interviewees:

Stephen Dwoskin

Jacques Ledoux

Eckart Stein

Raymond Durgnat

Laura Mulvey

Paul Willemen

UK non-theatric distribution:

The Other Cinema

Forthcoming

ROBERT BREER (52 mins)

American independent animator ROBERT BREER discusses his personal and artisanal approach to film-making, and how his work evolved from his background as a painter in Paris in the fifties. He demonstrates his methods of working and presents an extraordinary range of his startling and amusing films. Like his contemporary Michael Snow, Breer has dominated the world of American experimental animation for almost a quarter of a century.

director:

reporters:

David Curtis

Simon Field

