The formal of VISIONS programme has required a little of this adventurousness and spirit.

Sources: Video producers, active in the field, have provided evidence from the most surprising Chinese filmmaking and in doing so, we have provided evidence from the most surprising European filmmaking as well. From the many wonders of the Chinese filmmakers, the European filmmakers have taken an active part.

VISIONS provides a new approach to the development of video filmmaking in Europe, Asia, the Far East, South America, and Africa.

During this time, VISIONS has reached a milestone of cross-cultural communication in Europe. A new era of video filmmaking has opened, and the world is taking notice.

The pre-eminent factor of influence is the cross-cultural thinking and dreaming of VISIONS.

Cinema shows other cultures thinking aloud and dreaming in public. It provides an insight into how cinema is the mirror for interpretation in our audio-visual culture.

VISIONS has been CHANNEL 4's cinema programme since its inception. Produced by
...whether this be praise...
A movie magazine for earnest people who appreciate cinema as an art form.

Daily Express (17.1.85)

V.A. a film programme that digs deeply beneath the surface of sentiment in search of serious

Times (16.1.85)

A film programme that is packed deep beneath the surface of sentiment in search of serious

Observer (13.1.85)

This is perhaps the most innovative film programme I've ever come across. It is a film programme that digs deeply beneath the surface of sentiment in search of serious

New Musical Express (20.1.84)

...a movie magazine for earnest people who appreciate cinema as an art form.

Daily Mail (18.1.84)

Images like a hommage to surrealism. "Mary Kenny, Daily Mail..."

Daily Mail (17.1.84)

Passionate, stylish and clever..."City Limits (12.10.84)

Guardian (12.10.84)

Channel 4 is supposed to be the more innovative force in British television, but..."

Monthly (September 84)

...the subjects are sometimes brilliantly conceived and they require dedication and care in..."

Magazine (August 84)

"The television ideas channel of course, progresses without a concern for the way in which..."

Listener (24.5.84)

...and the whole way in which it addresses its
general in terms both of its presentation and the whole way in which it addresses its

Times (9.5.84)

This is perhaps the most innovative film programme I've ever come across. It is a film programme that digs deeply beneath the surface of sentiment in search of serious
This first series of VISIONS was an irregular magazine programme, whose 15 editions were spread over a year. Running times varied from 27 minutes to 90 minutes, and broadcast times from 21.00 to 23.40.

Production Team

Jane Mamot

Bette Chapels

Simon Hichin

Production Manager

Keith Ma Caffitts

Simon R. Hartog

Producers

Series Editor

John Ellis

NOVEMBER 1982–SEPTEMBER 1983
FIRST SERIES

VISIONS
of Madrid and Paris and France

November 24, 1982

On the release of Can People Paul Schrader discuss his career as a screenwriter and director. A look at discussion of the strengths and limitations of Hollywood filmmaking will be an integral part of the evening. Paul will share some of his working relationships with Martin Scorsese, Brian De Palma and others. He will also present clips from films ranging from Blue Jasmine to Cello and David.

Ivor Montagu (5 mins)

STUART HOOD interviews one of the most remarkable figures in the British film industry.

November 10, 1982

Characteristic dogmatistic style.

Novelist ANGELA CARTER gives a detailed consideration of Peter Greenaway's film in her novel The Draughtsman's Contract (15 mins).

THE DRAUGHTSMAN'S CONTRACT

Tony Rayns

The Draughtsman's Contract is a film about a man who becomes a draughtsman in order to escape the ordinary. It is a witty, satirical look at the relationship between art and life, and a commentary on the power of the imagination. Through his draughtsman's eye, the man sees the world in a different way, and is able to escape the mundane aspects of his life. The film is a celebration of the power of the imagination, and the importance of seeing things in a new light. It is a film that will resonate with anyone who has ever felt trapped in a mundane existence, and who has wished for a way to escape. The Draughtsman's Contract is a film that is both charming and thought-provoking, and is sure to be enjoyed by anyone who loves cinema.
December 22, 1982

French Film Policy

French Minister of Culture, Jack Lang. Includes the views of the Societe des Realisateurs Fransais, and an interview with Jack Lang himself. The French film industry is well known for its innovative and experimental cinema, which has produced many acclaimed films over the years.

Festival des Travaux Contemporains, Nantes

A regular feature of the French festival season, this event showcases the work of emerging filmmakers and artists. The festival brings together new and established talents to present their latest projects.

December 8, 1982

Organisation

Indicative of the burgeoning trend to the policies of Zaman, this piece focuses on British film exhibition, reflecting the changes in the market and the strategies employed by distributors and exhibitors.

British Exhibition Today

Susan Aarons looks at current trends in British film exhibition, focusing on how the industry is adapting to changing audience preferences and technological advancements.

Lina Wertmüller looks at the British special effects industry, highlighting the origins in Hammer horror and the impact of FX on the industry.
A comprehensive survey of the film work of MICHAEL SNOW, one of the most important

SNOW IN LONDON (30 mins)

THE CANNON CLASICS GROUP (20 mins)

CHRIS AVITY and director FON ORDERS at the Jersey Convention of the Cannon Classics

CHANDL(17 mins)

that it portrays, occasionallyinding that fiction feels the better of real

WILLIAM FAULKNER: DINDONY compares Faulkner’s fictionalizing of historical events

CHANDL(17 mins)

after the Christmas miracle

JOHN ELTS examines the different marketing strategies of the two science fictions on

E.T. AND TRON (15 mins)
voice-over accompaniments. Potts, om images of Wonders in London, adds an emotional
emotion to the soundtrack. He uses the American culture and his own experience in Hollywood as
the backdrop for the Wonders of the World, featuring scenes from many of the films from the collection. Pain
set of clips from many of the films from the collection. A favorite choice

CRISSTOFER PETTITS. Compendium to WIM WENDERS takes the form of a carefully chosen

FLYING FISH OVER HOLLYWOOD (20 mins)

CRISSTOFER PETTITS. Compendium to WIM WENDERS takes the form of a carefully chosen

HINDI CINEMA (30 mins)

FEbruARY 12, 1989

Art's Council of Great Britain

UK National Exhibition: The American Federation of the Arts

Hindu Cinema - Berlin

Inaugurated: So This (Mehdy Kervan)

The Agora Centre (Mehdy Kervan)

Wrestling (Mehdy Kervan)

Inaugurated: Simo Field

Interviewer:

Kesh Games

disturber (30 mins)

commercial... probably the best assimilation of world-class techniques by advertising to

one after another. A month later the exhibition opened in a charitable

4 locations of the Visually Impaired. Including still images and films, the 山 Wonders

with space and illusion. As well as clips from all of his major films, this fascinating profile

This explains many of his pre-occupations with the nature of time, with the materiality of time,
ABANDONED BEHIND A MUNCH STUDIO – A HUGE DEATH-MASK OF Wagner

MARCH 31, 1983

THE MYTH OF SCOTLAND THAT ADAPTS TO ONE VERY PREVALENT IN BRITISH CULTURE.

COMEDY TIME (108) WITH WHICH IT HAS REMARKABLE AFFINITIES. WEATHERING ALSO EXAMINES

CUTS COLIN MACARTHY EXPLORES BILL POSTIS'S SCOTS COMEDY, COMPARING IT TO THE ENGLISH

LOCAL HERO (20 MIN)

GENRES OF HORROR AND SUSPENSE.

JANE CLARKE WHO ALSO PROVIDES AN ANALYSIS OF THE FILM IN RECEPTION TO THE MALE DOMINATED

DIRECTOR MARKLE GORRIS IS INTERVIEWED ABOUT HER CONTROVERSIAL FIRST FEATURE BY

A QUESTION OF SILENCE (20 MIN)

MARCH 3, 1983

ESSENTIAL VIEWING: TIME OUT 2/8/83

"A FILM-MAKER'S THIN ABOUT ANOTHER FILM-MAKER'S THOUGHT ON THE COMMUNITY OF THIS-MAKER -

NECKLACE - BENJAMIN

PROJECTION - PETER

SESSIONS - RICHARD

AMERICAN INDEPENDENT VIDEO FILM FESTIVAL

FESTIVAL:

MAN IN THE CLOTHES

THE AMERICAN FRIEND

KINGS OF THE ROAD

THE COLONEL'S FEAR OF THE PENDULUM

MOB BRANCH

THE LETTER OF THINGS

HARTMUT

FILMS EXPLORED (ALL DIRECTED BY WIM WENDERS)

CHRISTOPHER PETT

DIRECTOR

PROFILE OF A FILM-MAKER:

MACDONALD AND PERLMAN OF MID-ATLANTIC CULTURE. A MOMENT OF MAGIC, VERY FAR FROM THE NORMAL
THE SCENARIO OF PASSION (95 mins)

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

Peter Jackson's Lord of the Rings, The Return of the King,

Interviews:

concurrent directors of both Godard's work and of his efforts on British cinema. (50 mins)

GODARD: HISTORY, PASSION (30 mins)

MAY 14, 1983

Show on Earth

Hour(s) 1960 (shown complete and at the correct speed) To Preserve From and The Smallest

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

the only thing that happens when Dublin dresses as a woman

and gay action in WENDY CLARK and EFFIE WEEKS demonstrates entertainment is not

a conversation about the British cinema in its branches. Illustrated

TOOTIESE (22 mins)

APRIL 27, 1983

"SUNDAY TIMES" 3/3/83

The cinema programme shows new work tonight when it takes a look at

African cinema . . . (Vision programme: Visions)

Wendy Krown (Africanänder)

Faye (Stowaway Coss)

P. Balfour (Stowaway Coss)

Interview:

Souleymane Cissé, Sanyu Kollo, Fenda Bougadir

The conclusion of other items:

A full report by ANGELA MARTIN and SIMON HARTOG from this biannual festival of African

FESPACO 1983, OUAGADOUGOU (25 mins)
FILM AS A WAY OF LIFE: HONG KONG CINEMA (25 mins)

JUNE 8, 1983

In many cases misunderstanding is the norm. If the world views Asia (and Hong Kong) through the lens of Western stereotypes, our films have attempted to deconstruct these myths. "Ascendancy" examines the complex structure of the cinematic image of Hong Kong cinema. The film offers a unique perspective on the currency of the new young school of film-making in Hong Kong. It is a thrilling ride through the cultural and historical layers of Hong Kong cinema, revealing the rich heritage of the medium.

MARY HOLLAND, "Ascendancy" (17 mins)

TIME OUT 3/6/83

The film-makers of Hong Kong, the Far East — including the region of Asia, have produced some of the most exciting and talented filmmakers of our time. "Ascendancy" is the first feature film that explores the unique cinematic style of Hong Kong. The film is a testament to the innovation and creativity of the Hong Kong film industry.

JANUARY 1983, LE BUNKER (35 mins)
settings in Shanghai is detailed, and XIE JIN is shown at work on a new feature film—

"SHANGHAI, 1933"

...and the story of Chinese filmmaking from the mid-Seventies. The organization of the feature films, the consciousness of the filmmakers, the problems of the Cultural Revolution and the new movement of Chinese filmmaking. The documentation of the films' histories are the dramatic events of the revolution, and the stirring stories of the filmmakers. The film is a product of both the filmdom's past and its present. It introduces the directors XIE JIN and SUN YU.

For the first time, the history of filmmaking in Shanghai is thoroughly documented. This

CINEMA IN CHINA (55 mins)

SEPTEMBER 14. 1983

A lasting programme: CITY LIMITS 3/6/83

Features

Hong Kong

Rhythm (Jim Shin)
Sweet Dream (Jim Shin)
Don't Play with Fire (Fung Hau)
Dead People (Jim Shin)
Dancing King (Kung Kong)
The Club (Kung Kong)
Father and Son (Fung Fung)
Sealed with a Kiss (Shun Rei)
Seventy Years Later (Michael Hsu)

Supporting titles

This extract is:

---
Hong Kong festive:

- Lai Shang sprzeda (Lai Kien)
- Memories Of Old Days (Wu Ting)
- The Headman (Kie Lam)
- Two Stage Systems (Lei Jin)
- Of Birthdays (Zhang Junxiang)
- Lai Shang (Shun Fu)
- City Without Night (Tang Xueqian, Zhang Zhane)
- Cross and Serpents (Zhang Yun)
- Lights of 1,000 Homes (Shan Fu)
- Along the Shenzhen River (Lin Zhian)
- Song of China (Fu Mei)
- The Flyway (Sun Fu)
- Race of the Western Camels (Hou Xue)

Films extracted:

- Wu Shuang, Xie Jin, Xu Shangchun, Wang Long, Zhao Jing, Gong Yue
- Sun Lu, Shun Fu, Huang Shaojun, Zhang Junxiang, Sun Dejun, Zhang Junxiang, Shu Shu

Interviewees:

Tony Rayns
Reporter:
Ron Oates
Director:
FILM IN THE PHILIPPINES (27 mins)

SEPTEMBER 28, 1983

Premiere: Rizal Park, Manila

Interviewee: Cesar Montano

Commentary: On the film's premiere and the response from the audience.

The film, "The Moses Radilla Story," directed by Daniel Sotto, explores themes of identity and struggle against political oppression.

The film is a powerful representation of the plight of the Filipino people under the Marcos regime, advocating for freedom of speech and expression. It continues to resonate with viewers and serves as a reminder of the importance of preserving freedom in the face of authoritarian rule.

The film was met with a mixed reception, with some praising its artistic merit while others criticized its depiction of political figures.

The premiere was held at Rizal Park in Manila, with Cesar Montano being a notable interviewee at the event.

For further information and interviews related to the film, please refer to the issue dated September 28, 1983, of the Philippine Film Journal.
Conference

23:15; and the final programme was delayed for a week to accommodate a live news about cinema from other cultures. The six programmes were broadcast each week at made by Lanté Door Ltd, and two of which were compilations of items from programmes four of which were

This second series of VISIONS consisted of six four-hour programmes, four of which were

Marina Attille
Trainee

Bette Chaplin
Production Assistant

Simon Michelin
Production Manager

Jane Marmot

Simon Harrod
John Ellis

Producers

May 2nd - June 1984
Second Series

VISIONS
All for Many (Wendy Toy)

The Summer Lasts a Long Time (Wendy Toy)

The Chair (Emily Potter)

The Coldest Years (Emily Potter)

With: Heather Holden

Edited: Chris Mopert

Directed: Gina Newson

Wendy Toy and Sally Potter.

Salute Potter’s first feature as director is Gold Diggers. When especialy for Julie Christie.

Childrern

A Floor (1961)

Kazemii: More students having to cope single-handedly with the three small

notably M.A. (1965)

I can see many more Texas Town Gardens

notable M.A. (1965)

I can see many more Texas Town Gardens

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

WENDY TOYE & SALTY POTTER: TWO DIRECTORS (52 mins)
"What gave the programme its grip was not the alternative views of feminist strategy in the..."
MAY 23, 1984

La Note (Attention Monseigneur!)
Ecco Domani (More or Less)
I Sarrioggi (Tango Macabre)
Room (Cora's Room)
One Little American (Sergio Leone)
Once Upon a Time in the West (Sergio Leone)

Films reviewed:
Simon Brut
Music:
Bruno Hills
Camera:
Rod Stowerman
Director:

Adapting American genres to a Leone atmosphere:

The impact of Leone's TV series is ever present from the delicate link of characters to the

Interview with Sergio Leone, which takes up the last 15 minutes

A section from the two 20-minute editions of this acclaimed French magazine programme

ITALY: THE IMAGE BUSINESS (53 mins)
MEANS SUBSIDIZE FOREIGN PRODUCERS.

CINEMA AS FOREIGN EXCHANGE: ZIMBABWE, MADAGASCAR, MOZAMBIQUE

JUNE 6, 1984

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

"Film culture..." - CITY LIMITS 25/5/84

MAY 30, 1984

"Among those interviewed is Maria Schneider, of Deep Thought..." - THE TIMES 23/5/84

"Accusation! But this is one area where British TV needs a lecture..." - TIME OUT 18/5/84

"Vision..."

Given the poor coverage of cinema on British TV, VISIONS has come up with two
in Mozambique, until recently still plagued by South African backed insurgents. This

military presence was completely neglected by the Portuguese colonisers. There is a weekly
meeting of young Mozambicans to provide much needed information for a population whose

education was completely neglected.

In Madagascar did this ten years ago – and the result was not an appreciable increase in

Madagascar's cinemas are the poorest dominant by films from the former

face. Madagascar's cinemas are therefore dominated by films from the former

comrades. Instead, it led to a boycott by the major American producers, which is still

in place.
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
A complete film of Synskmaker is shown during the programming. The controversial

"La Petite" and the brothers Quay

by the most disquieting voice in British animation today, that of ALLIEE KONINCK, through a series of matching objects to each other on their tongue (one a footbush, the other a toothbrush). the ordering a series of matching objects to each other on their tongue (one a toothbrush, the other a footbush). He moves in a strangely eerie sequence. In the first two main heads confront each other. From various parts of old film (food, kitchen utensils, books) drawn each other until they become a homogenous scene, all alike. In the second, day figures of man and woman become a homogenous scene, all alike. In the second, day figures of man and woman become a homogenous scene, all alike. In the second, day figures of man and woman become a homogenous scene, all alike. In the second, day figures of man and woman become a homogenous scene, all alike. In the second, day figures of man and woman.

JAN SYNKMAKER - Revealed animatronics. The creator of some of the most original  

THE CABINET OF JAN SYNKMAKER (52 mins)

June 20, 1984
MONTHLY September 1984

exemplars of animation... the good fortune for those that missed it... and that seems to be

On May 16, at some unworthy hour, I watched VISIONS II containing some extraordinarily

Spell and Shiver

Shakespeare

Fell of the House of Usher

Etc.

Last Ink

Don Shimoh

Hispanic Routine

Com House

Faith

The Odyssey

Dimensions of Dialogue

Film Show: (All by Jan Zhangmeier)

Robert Beuyoun

Dawn Ades, Roger Cardinal, Paul Hammond, Conroy Maddox, Delboy Wesley and

Interviewees:

Albert Konnick

Keith Grimsby

Director:

abstractions. It is in analysis of visual images by visual images.

are producing a critical commentary and a homage without renouncing exclusively to verbal

Albert Konnick's work here links to their earlier films and also with traditional Czech artist Janacek. They
Each month CLIPS was assembled by a different director or journalist, working in the few days immediately before the transmission date. Each month CLIPS was assembled by a different director or journalist, working in the few

programmes is CLIPS. a montage of excerpts from the month's new releases in London October and November 1984 to 2:00 (from January 1985). The first item of each month's with graphic and voice-over, meant and linking devices. Broadcast times varied from 23:00 transmission date on the third Wednesday of each month. A magazine format was adopted.

The third series of VISIONS established a regular monthly format, based around a

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
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<tbody>
<tr>
<td>Sue Palmer</td>
<td>Production Team</td>
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<td>Mike Ath</td>
<td></td>
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<tr>
<td>Shelly Williams</td>
<td>Production Assistant</td>
</tr>
<tr>
<td>Jane Marriot</td>
<td>Production Manager</td>
</tr>
<tr>
<td>Simon Hatog</td>
<td>Producers</td>
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<tr>
<td>John Ellis</td>
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**October 1984-July 1985**

VISIONS
November 22, 1994

"...20 ans après, la Revue has released its first British TV show, 
CHANTAL ABERNAND's remarkable short film, "Abnegation," about his own family's experiences of French colonization seen from both sides, the oppressors and the oppressed. His remarkable feat in the film is to condense Vietnam's history and philosophy through his own family story."

JAI FAM. JAI FROID (12 mins)

Tony Rayns
Interviewer

Jean Ours
director

Anna Ambrose: "The Company of Wolves" (18 mins)

Peter Wellman's Montage took Hitchcock's film as its basic theme, introducing lovely quotes from guests of the month (Karen Blixen, John Ford, the world's foremost directors).
has left for New York. They follow him...

Her producer again. After a well-earned rest, they discover the whereabouts of the uncle; he is the script for her musical. The Golden Earrings. Eventually, Akerman leaves and catches up with a hilarious language coaching scene follows, using a dialogue from Akerman's new language coach for AURORE. CLEMEN'T Akerman plays along with this misunderstanding:

inventories project in mind, who arrives in Hollywood with her producer (complete with marvelously performing, who arrives in Hollywood with her producer (complete with...
... of Arnold Schwarzenegger from The Terminator...

CLIPS (10 mins)

JANUARY 16, 1985

Festival in every city!:

The success of this script and production of some of the American

The French Access... Anne Cleryman
The American Access... Daniel Camp
The Son... Leslie Vandermeer
The Producer... Marilyn Waters
The Director... Cheryl Abram

Cast:
Patrick McMurphy

Editor:
Februrary 27, 1985

Director: Richard Attenborough

An interesting look at Frankfurter's new DeutschesFilm-Museum, which features a

GHOSTS IN THE MACHINE (10 mins) around which most television seasons are based. "Broadcast 2/27/85"

Alan Bowne, whose "Come Up the Sun" in which they set up a best-selling newspaper ...called the

newswoman element from that year and ends with an embattled city and a fireman and

women's movement. From that year and ends with an embattled city and a fireman and

its near calamity. This new of 1946's production in Britain is composed expertly of beautiful film and

Toning. This is the year (1946) I know when the

of these films (1946) I know where the spirit centered on the supernatural: others wished
MARCH 20, 1985

THE DAY BEFORE YESTERDAY (Peter Basco)

THE WIDOWS (Peter Basco)

RED EARTH (Laszlo Veszdy)

FORDHAM PATRONS (Szabolcs Keszi-Kovacs)

A SIMPLE STORY (flt/Er)

A NEIGHBORG ZSOLT KEDZIKOVACS

GAM (Flor Solichia)

PRESENT HANHAE (Peter Basco)

THE DAY BEFORE YESTERDAY

INTERVIEWEE:

Simon Trench

CAMERA:

Neil Burch

DIRECTOR:

Laszlo Veszdy

NOT DISTANT OBSERVERS: THE HUNGARIAN DIRECTORS (32 mins)

IN HUNGARY, HUNGARIANS ARE NOT LET TO MAKE SOCIALLY CRITICAL FILMS. THIS IS NOT THE CASE IN OTHER COUNTRIES. NOW, THEY DENY IT AS WELL. MANMADE LACROPO WEIGHT UPON EVERYTHING, EITHER POSITIVE OR NEGATIVE. THIS TECHNIQUE EXPLAINS THEIR EVERYDAY PROBLEMS.
crucial in the new developments of the late twentieth century, unprecedented as a figure whose willingness to work in all audio-visual media made him
unpredictable. As a result, when most of his work had been lost, if properly Ruiz' art
perspective of the year 2020, when most of his work had been lost, if properly Ruiz' art
An original introduction to the dispersed work of PAUL RUIZ made as it from the
VIDEO PIONEERS no 3: PAUL RUIZ (9 mins)

one light at various angles to a human face.

different basic kinds of light (shadow and a special lightbuilder) and of the effects of positioning
Pepino. The subject of the interview is light. Pefino provides a demonstration of the
him working both in his home studio (or for la nave) and on location in New York with Chan
originally made for Italian TV. This intriguing portrait of Fellini's cameraman shows
Pepino RUTUNNO: CAMERAMAN (20 mins)

which she found in Paulova, Dance with a Stranger - Rosi's cameraman Ayou Bouan and even
In this era, the coal miners realize that they have been replaced by robots, a different mindset is prevailing. The film "Coal: A Final Farewell" exposes the government's lack of action in the mining industry. The election since the election of the Tories in 1979 has been completed by the British government, heedless of popular demand and policy changes.

**GOVERNMENT FILM POLICY**

Peter Handyside

Catherine Moir

Julia Wason

With 1985 film "Coal: A Final Farewell," the government has tried to counteract the negative perceptions by promoting films that highlight the challenges faced by the mining industry. The film "Coal: A Final Farewell" provides a realistic view of the difficulties faced by the miners, and it criticizes the government's lack of action in the industry.

**BEING A BRITISH FILM-MAKER**

**CLIPS BY SASCHA BARON, JOURNALIST WITH CITY LIMITS MAGAZINE**

April 24, 1985

The film "Coal: A Final Farewell" is a revolutionary film in the history of British cinema. It is a powerful portrayal of the struggles faced by the mining industry and the government's failure to address these issues.

**LETTER FROM A BOOKTOVER BY RAUL RUIZ**

From the French Cinema Camerawhich VISONS is not an introduction to a newly discovered film, but an essay which VISONS doubts.
And at June's spectacular festval we see what new talent emerges and who dominates the market. The most exciting performers this year are Alexei Fesler, Zemans, Borowczyk, and Raquel Hammersley. The programme features the work of Alexei Fesler, Zemans, Borowczyk, Raquel Hammersley, and others.


This year marks the 25th anniversary of the American International Festival and KENTH CRIPPS provides a personal view of some of the important figures in world animation. To commemorate the 25th anniversary of the American International Festival and Brazilian Film-Making 1985.

JULY 24, 1985


The report from the Cannes Film Festival, concentrating on the films rather than the honours.

CANNES 1985

May 29, 1985

Geoffrey Keen, Joan Blechman, Jack Elliott

The new year's review, non-American cinema here in Britain.
2 April 1984

Keith Griffiths, Director

The films of Stephen Dwoskin (52 mins)

14 February 1983

Ben Gibson, Interviewer

Voice from the Margins (75 mins)

24 January 1983

An interview with John M. Bassett, Film Maker (109 mins)
dominated the world of American experimental animation for almost a quarter of a century.

range of his startling and amusing films. Like his contemporary Michael Snow, Breer has

demonstrates his methods of working and presents an extraordinary

approach to filmmaking and how his work evolved from his background as a painter.

Robert Breer (32 mins)

The Other Cinema

UK non-theatrical distribution:
Paul Milham
Laura Miller
Raymond Durgnat
Eckart Siemen
Jacques Ledoux
Stephen Dunmow

Interviewees:
Shadows From Light
Outside In
Behind
Silent City
Chinese Checkers