



## Dates & locations of Spring South West Viewing Days.

As usual two Viewing Days will be held- one in the West of the region and one further East.

**On 7 April Shipham Community Cinema, Somerset will host the Eastern event.**

**On 28 April Launceston Town Hall, Cornwall will host the Western event.**

Both venues are conveniently located: Launceston is on the fast A30 dual carriageway, while Shipham can easily be reached from the M5 motorway.

The films to be shown are currently being finalised, further details, including how to book will be in the next issue of Film South West.



**Shipham, Somerset**



**Launceston, Cornwall**

### **Film South West has a new editor.**

David Tolcher from Looe Film Society is the new editor of Film South West. David is currently the Secretary of Looe Film Society which he helped to found 10 years ago.

Please send your news, stories and pictures to - [loofilms@gmail.com](mailto:loofilms@gmail.com)

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### **Appeal for a volunteer to collate/edit the brochures for the Spring Viewing Day's brochures.**

Barbara Hoffbauer has been writing the programme notes and collating the much-praised brochures for the South West Viewings for nearly ten years but has decided to step back from its overall production. The good news is that Barbara is happy to continue writing the excellent film notes but feels it is time for someone else to take over the other pages of the brochures. So, we are looking for a collator/editor for our Spring Viewings in April; this involves producing the final PDF the printing of which is organised by other members of the Executive team. Please get in touch with Brian Clay at [briandclay@hotmail.com](mailto:briandclay@hotmail.com) for further details. This is not a major undertaking but, if this essential part of our Viewing Sessions is to continue, we do need your help!

## An Afternoon with AGNES VARDA

On 17 February Shaftesbury Arts Centre is holding a special event to celebrate the work of film maker Agnes Varda.

Working in the vanguard of world cinema for six decades, this artist and filmmaker has been a major influence on cinéastes from the time of the French New Wave to the present day. As a woman working in what was an almost entirely male world she carved out her own path, achieving huge love and respect from her peers and cinema audiences alike.

Her brilliantly idiosyncratic career demonstrates wonderful inventiveness in her very varied visual and linguistic styles.

Now in her 90s, she is enjoying renewed interest in her work, recently receiving several awards, including in 2017 an Oscar Honorary Award for her body of work.

Full details of this event can be found on the Cinema for All SW website [www.cinemaforallsw.org](http://www.cinemaforallsw.org)



## Stroud Film Festival 2019



Stroud Film Festival 2019 will run at eleven independent venues across the town and beyond, from Saturday 9th March, through to Sunday 24th March. (And watch out! Like last year, some Pre Festival Events will be happening in January and February outside the festival fortnight.)

A number of events involve film making as well as film screenings. There will be a chance to hear well known film makers talking about their work. More details are at [stroudfilmfestival.org](http://stroudfilmfestival.org)

## Report back on Autumn Viewing - Trowbridge Town Hall

Back in November, nearly 90 delegates from 23 community cinemas across the region attended the Autumn Viewing Session at the spacious Trowbridge Town Hall. For the first time, we were able to offer screenings in three separate venues including a large plasma screen in the Jury Room. The verdicts of the delegates on the record number of ten new releases were exceptionally high, with no fewer than six of the titles getting an audience rating of over 80%.

Topping the poll with an excellent 90% was a very late addition to the programme from Cinema for All's Booking Scheme, *Nae Pasaran!*. Part documentary, part animation, it charts the unsung tale of the Scottish workers who managed to ground half of Chile's Air Force, in the longest single act of solidarity against Pinochet's brutal dictatorship. Other highly rated previews included *Leave No Trace* from the director of *Winter's Bone* and the exceptional documentary, *Even When I Fall*, tracing the journey of two young Nepalese women from slavery to circus success.

SW Group organiser, Chris Baker, arranged special screenings of three titles – *Wajib*, *Tehran Taboo* and *Columbus* – all supplied by Troy Film Agency, and also set up an on-line streaming of the Polish hit and Oscar© nominee, *Cold War* – another first for a SW Viewing. The only disappointment of the day was a problem with the disc for the much-anticipated *The Rider* which meant the screening had to be abandoned.

Full information of the Viewing and programme notes for the ten titles are to be found on SW website - <http://cinemaforallsw.org/resources/film-notes/> - along with the notes for other recent Viewings and can be used for your own organisation's programme notes.

The complete audience reactions are as follows:

Title	Distributor	Audience reactions					Total votes	Reaction index
		A	B	C	D	E		
<b>Nae Pasaran</b>	Debasers Filums/ CfA Booking Scheme	11	4	1	0	0	16	<b>90%</b>
<b>Wajib</b>	New Wave/ Troy Film Agency	12	10	0	0	0	22	<b>89%</b>
<b>Leave No Trace</b>	Sony Pictures/ Filmbank	12	7	2	0	0	21	<b>87%</b>
<b>Even When I Fall</b>	Hakawati	15	10	4	0	0	29	<b>84%</b>
<b>The Guardians</b>	Artificial Eye/BFI	11	15	1	0	0	27	<b>84%</b>
<b>Tehran Taboo</b>	Peccadillo Pictures/ Troy Film Agency	7	4	1	1	0	13	<b>83%</b>
<b>Cold War</b>	Artificial Eye/BFI	13	13	5	2	0	33	<b>78%</b>
<b>The Breadwinner</b>	Studio Canal/ Filmbank	6	6	7	2	0	21	<b>69%</b>
<b>Columbus</b>	Network Releasing / Troy Film Agency	2	6	4	4	3	19	<b>50%</b>

## Ralph's Review - Nicolas Roeg and Bernardo Bertolucci



Nicolas Roeg and Bernardo Bertolucci died in the same month (November) last year. Ryan Gilbey (my favourite film critic since the death of Philip French) was quick to link the two directors as groundbreaking film-makers who used explicit eroticism as a means of achieving psychological depth in their movies. Sex in their transgressive cinema (notably in the 1960s and 70s) was “a way of expressing character, motivation and meaning”.

Roeg worked his way up through the cinema industry to become an acclaimed cinematographer before turning to direction. Recent obituaries have described his films as cult classics while noting his influence upon younger directors. Certainly his visual expressiveness made his most significant



films wonderful to look at. However his his most evident talent led David Thomson to sum him up as: "a very skilled photographer full of superficial originality".

Thomson dislikes the mysticism and smokiness he detects in some of Roeg's work. I would however argue, along with others, that DONT LOOK NOW is one of the great movies of the 1970s.

Like his mentor and fellow Italian Pasolini, Bernardo Bertolucci was a radical man of the Left, not afraid to push the limits of taste, as demonstrated in the screening of LAST TANGO IN PARIS (1972) which was charged in Italy with “aggravated, gratuitous pansexualism”.

His first film THE GRIM REAPER (1962), from an idea by Pasolini, investigated the murder of a Roman prostitute, an inquiry which uncovers the power relationships that led to the crime. THE SPIDER'S STRATAGEM (1970) would employ a similar plot. Along with THE CONFORMIST in the same year, it announced Bertolucci's brilliance as an outstanding directorial talent. The latter, in which a young, gay man from a wealthy family seeks to “conform” by joining the fascists, could be described as a virtuosic art film filled with car chases, sex and violence.

Bertolucci's ability to tick enough boxes for both cineastes and the blockbuster audience explains the trajectory leading to a brilliant internationalist epic such as THE LAST EMPEROR (1990). And it also explains his influence on Coppola, Spielberg and Scorsese . . . . .

RALPH WILLETT

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