

WOMEN'S CINEMA

Women have played a much more marginal role in the development of the cinema than in many other art forms. In fact, it is because so few women have been able to direct films that a season such as this is necessary. In the early days when films were made informally on low budgets, it was relatively easier for women to make films. In fact, one of the earliest pioneers was a woman – Alice Guy: unfortunately we have been unable to locate any examples of her work. As the industry grew, the high capital investment involved in film production inevitably meant that the industry became a stronghold of patriarchal power and discrimination was overt. The greater the financial investment in a film, the less likely that it would be entrusted to a woman. Under such conditions it is remarkable that any women at all managed to develop a coherent body of work in the cinema; a few succeeded and we pay homage to them, notably Dorothy Arzner and Ida Lupino in America, Jacqueline Audry in France and Muriel Box in England. Significantly, it has been in the field of avant-garde, where financial criteria are less important, that women have been most active. Germaine Dulac and Maya Deren both played crucial roles in the development of the avant-garde in its two major phases – France in the 20's and America in the 40's and 50's. In Eastern European countries a considerable number of women directors have emerged since the Russian Revolution (a silent film made by Olga Preobrajenskaia has been included in the season); but this should be seen in the light of the state control of the film industry, rather than greater freedom of expression for women in these countries. The 1960's proved to be a turning point for women in the film industry in both Europe and America, and a large number of new women directors emerged – Agnès Varda, Nelly Kaplan, and others, and some of the most interesting examples of their work have been included here.

Because the discrimination against women has been so great, it is right to pay homage to those who have managed against all odds to make films. But a season such as this need not stop at homage. The growth of the Women's Liberation Movement gives us every right to expect that, sooner or later, the barriers will be broken down, and a genuine women's cinema will come into being. What would a women's cinema be like? Until now, the cinema has presented women with an image of themselves which bears little relation to their lives, needs and desires. It has been a cinema concerned only with what woman represents for man – woman as the object of male fantasy. In the emerging women's cinema, the image of woman is being transformed: women are exploring their own experience and their own fantasy. Most important of all, dissatisfied with the rigid division of labour and the hierarchy of authority of the male-dominated cinema, women are seeking new methods of working involving greater flexibility of skills, roles and collective work. Women's film groups have already been set up in a number of countries, and examples of their work appear in the programmes of shorts. Hopefully, this season of over 50 films by women directors will make a contribution towards building a women's cinema (not simply women's films in a man's cinema) by providing both a historical perspective and opportunities for discussion as to its future. —Claire Johnston.

Sun 1 Apr 4.00. 6.15. 8.30

Dance, Girl, Dance

Critics have been unanimous in asserting the importance of Dorothy Arzner's early work, to the detriment of her later films. The enthusiastic reception given to this film, made as late as 1940, at the Women's Event at Edinburgh last year proved them all wrong. It is the story of eight determined dancing girls struggling to make a living in vaudeville with very little success. Lucille Ball is the only one of them lucky enough to land a job, and Maureen O'Hara ends up as her stooge in the act. The high point of the film comes when she turns on the male audience in fury, and harangues them for their ignorance and stupidity: just one of the hilarious reversals in the film. U.S.A. 1940 / Dir Dorothy Arzner. With Lucille Ball, Maureen O'Hara, Ralph Bellamy.



Thu 12 Apr 6.30. 8.45

Germaine Dulac, Maya Deren and the Avant Garde

Germaine Dulac's *The Smiling Madame Beudet* established her as one of the central figures of the French avant-garde movement. A remarkable psycho-analytical study of a woman oppressed by a domineering husband. France 1922 / Dir Germaine Dulac. With Germaine Dermoz. Maya Deren's *Melies of the Afternoon*, made in collaboration with Alexander Hammid, is a film which set a style for a whole period of experimental film-making. A surrealist fantasy centring around the subjective experiences of a woman, played by Deren herself. U.S.A. 1943 / Dir Maya Deren and Alexander Hammid. This programme will also include experimental films by Joyce Wieland, Gunvor Nelson, Storm de Hirsh.



Tue 3 Apr 6.30

The Bigamist

One of Ida Lupino's most complex films, the story of a travelling salesman, already married, who becomes involved with a waitress and marries her when she has his child, living a double life and commuting between two homes. Lupino's treatment of the subject matter is remarkably modern, questioning the whole nature of public attitudes to bigamy as such, and the arbitrary and artificial state of marriage itself. As usual, Lupino's style is lucid and taut, the film unfolding through a series of flashbacks. While Lupino's films never really challenge existing stereotypes of women, they nevertheless undergo a process of disintegration from within. U.S.A. 1953 / Dir Ida Lupino. With Ida Lupino, Edmund O'Brien, Joan Fontaine.





Tue 3 Apr 8.45

Not Wanted

Having formed her own independent company, Ida Lupino produced and scripted *Not Wanted*, and took over directing the film when Elmer Clifton fell ill. A young woman has an illegitimate child which is eventually adopted. Unable to come to terms with having relinquished the child, she finally finds its substitute in a crippled young man. An interesting study of the poverty of a woman's fantasy life which embodies many of Lupino's thematic obsessions. U.S.A. 1949 / Dir Elmer Clifton. With Sally Forrest, Keefe Brasselle, Leo Penn.



Wed 4 Apr 6.30

The Blue Light

Leni Riefenstahl's first feature film made co-operatively with Béla Balázs and the photographer Hans Schneeberger. The film is based on an old legend of the Dolomites, and is one of a number of "mountain pictures" made during this period in Germany. Leni Riefenstahl herself plays a young girl, Junta, part gypsy and considered to be a witch, who embodies the qualities which were to become so important in Riefenstahl's later work: intuition, nature worship and myth. Germany 1932 / Dir Leni Riefenstahl.

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Wed 4 Apr 8.45

Peasant Women of Ryazan

This is one of the few films to be made after the Russian Revolution which focuses on the position of women in Russia. The film tells the story of a peasant woman in pre-revolutionary Russia, deprived of rights of any kind, who is driven out of her marital home and finally commits suicide. Formerly an actress and assistant to Pudovkin, Olga Preobrajenskaia's style is founded on a commitment to documentary realism. U.S.S.R. 1927 / Dir Olga Preobrajenskaia and Ivan Pravov. With R. Pujnaia, G. Bobynin, Kuzma Tastrebitsky.

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Thu 5 Apr 6.30

Student Nurses

One of the ways in which a woman can break into films at present is to make films with a guaranteed success and frankly exploitative, such as this somewhat crazy story of the adventures of four nurses who are just about to graduate. The film was produced by Roger Corman for his new distribution company, and is a good example of the way in which a genre such as this can be subverted by a woman director. U.S.A. 1970 / Dir Stephanie Rothman. With Elaine Giftos, Karen Carlson, Barbara Leigh.

Thu 5 Apr 8.45

The Velvet Vampire

Again, Stephanie Rothman displays great flair at coping with a meagre budget and relatively unpromising material. The story concerns a beautiful vampire who stocks her own blood bank with tourists who stay at her home in the desert. The film explores the psychological and sexual implications of vampire movies, and even pokes fun at the exploitation genre itself. Combining crazy humour and a genuine sense of the erotic, *The Velvet Vampire* achieves real originality. U.S.A. 1971 / Dir Stephanie Rothman. With Michael Blogett, Sherry Miles.



Fri 6 Apr 6.30

Maedchen in Uniform

Leontine Sagan was already a well-known actress and stage director when she made this, her first feature. Set in a school for the daughters of army officers, it is a devastating indictment of Prussian militarism. It is the story of a group of young girls confronted by authority and inhuman discipline, of their need for love and understanding, and of a system which moulds spontaneity and individuality into conformity. Germany 1931 / Dir Leontine Sagan. With Hertha Thiele. With *The Gallant Little Tailor*, G.B. 1955 / Dir Lotte Reiniger.



Sun 8 Apr 4.00. 6.15. 8.30

Women's Movement in America

Growing Up Female: As Six Became One. U.S.A. 1971 / Dir Julia Reichert and Jim Klein. A series of interviews with six women provides a telling account of how women are brain-washed into passivity and self-contempt. *Anything You Want To Be.* U.S.A. 1971 / Dir Lianne Brandon. A short film about a teenage girl. *I Am Somebody.* U.S.A. 1970 / Dir Madeline Anderson. The diary of a strike of black women workers. *It Happens To Us.* U.S.A. 1972 / Dir Amalie Rothschild. Women speak about their abortion experiences.



Tue 10 Apr 6.15. 8.30

Three Lives

Made by Kate Millett and other women in the Women's Movement in America, *Three Lives* is one of the few films made entirely by women, that is to say the sound recordist, camera operator and other technicians were all women. The film revolves round three women talking in depth about their lives, and their search for identity in three very different contexts. The all-woman crew provides a unique, ultimately political, point of view — women focussing on women. U.S.A. 1970 / Dir Louva Irvine, Susan Kleckner, Robin Mide.





Wed 11 Apr 6.30

Never Fear

Another Ida Lupino film in which man/woman relationships are seen in terms of physical disability. The story of a dancing team which is broken up when one of the partners, Carol, falls seriously ill, and is told she may never be able to walk again. Ida Lupino succeeds in transforming a conventional melodrama situation into a disturbing vision of human relationships. U.S.A. 1950 / Dir Ida Lupino. With Sally Forrest, Keefe Brasselle, Hugh O'Brian.



Wed 11 Apr 8.45

Wanda

Barbara Loden not only scripted and directed the film, but also gives an unnerving portrayal of the central character, Wanda, a working class woman from a Pennsylvania mining town who is divorced by her husband for not fulfilling her duties as a wife and mother. She gradually takes up the itinerant life of the road, where she meets up with a petty crook who urges her to participate in his exploits. A compelling study of a woman trapped into total passivity by her environment. U.S.A. 1970 / Dir Barbara Loden.



Sat 21 Apr 4.00. 6.15

The Planet Venus (Pianeta Venere)

Elda Tattoli collaborated on the scenarios of Bellocchio's films before making this, her first feature, shown at Venice last year. A study of the relationship between class oppression and sexual oppression, the film centres round the story of Amelia, a girl from the working class, who finds in her relationship with Matteo, a Marxist from the middle-class, that she is still regarded as both a possession and an inferior being in their life together. Italy 1972 / Dir Elda Tattoli. With Bedi Moratti, Mario Piave, Francisco Rabal.



Sat 14 Apr 2.00

Forum and Open Screening of Women's Films

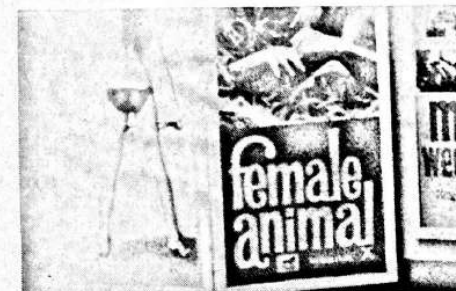
An informal discussion on women film-makers and their relationship to the industry and the media at which all women will be welcome to attend. The major subjects for discussion will be how to combat discrimination in the industry and how best to use film to involve more women in the ideas of the Women's Movement. Afterwards there will be an opportunity for anyone who wishes to show her work and discuss it.

(Women only admitted; tickets free on the day).

Sat 14 Apr 6.00/Mon 16 Apr 6.00

Women's Movement in Europe - 1

Out From Under, Belgium 1972 / Dir Marion de Vries. A survey of the course the women's struggle has taken in different countries in Europe. *The Point Is To Change It, Germany 1973 / Dir Claudia Alemann.* An analysis of women's role in production. *Miss/Mrs, G.B. 1972 / Dir Linda Dove.* A collage of some of the stereotypes to which women are expected to conform contrasted with the reality. *Jemina, Fille des Montagnes, France 1972 / Dir Anielle Weinberger and Ginette Gablot.* An impression of the myths of women as spectacle.



Sat 14 Apr 8.45/Mon 16 Apr 8.45

Women's Movement in Europe - 2

L'Aggettivo Donna, Italy 1972 / Dir Annabella Miscuglio and Rony Daopoulos. About the women's movement in Italy. *Does the Pill Liberate? Germany 1973 / Dir Helke Sander.* A short about the pill and what it means to women in terms of emancipation. *For Women - First Chapter, Germany 1971 / Dir Christina Perincioli.* A fictional documentary which rejects the idea that woman can solve their problems independently, and shows how solidarity on the factory floor can bring about a transformation in private as well as working relationships.



Sun 15 Apr 6.15

Nelly Kaplan / John Player Lecture

Nelly Kaplan is undoubtedly one of the most interesting women directors working within the fiction film today. She will take part in an informal discussion about her ideas, illustrated with clips from her films, *La Fiancée du Pirate* and *Papa les Petits Bateaux*. Her experience and views should prove interesting and helpful in trying to determine the nature and future of women's cinema.



Sun 15 Apr 4.00. 8.30

Papa les Petits Bateaux

Nelly Kaplan's most recent feature - a comic-strip crazy comedy about the kidnapping of a wealthy young heiress, Venus de Palma, a seemingly helpless and witless blonde, by a ruthless gang of thugs. As usual, Nelly Kaplan presents us with some disconcerting reversals: in a succession of gags and unexpected events, Venus, or "Cookie" as she becomes, uses her powers of fascination and treachery to set the men against one another until they are all relentlessly eliminated. France 1971 / Dir Nelly Kaplan. With Sheila White.





Mon 2 Apr 6.15 9.00
La Fiancée du Pirate

Nelly Kaplan's first feature, and the highlight of the Edinburgh Film Festival Women's Event last year. The story of a young woman, exploited and ostracised by the inhabitants of a French provincial town, who finds her revenge and through it a new freedom by becoming the local prostitute and undermining the town's economy and authority. Bereft of any trace of moralism, the film is unique in its portrayal of a witch/prostitute who dominates the fire. France 1969 / Dir Nelly Kaplan. With Bernadette Lafont.



Fri 20 Apr 6.30. 8.45
Daisies

Vera Chytilova's hilarious and disturbing allegory of two anarchic women, Marie I and Marie II, whose response to the consumer-orientated, materialist society in which they find themselves is to bring about an orgy of destruction. The final scene in which an entire banquet is systematically annihilated provides a powerful image of desolation, combining elements of slapstick and experimental techniques. Scripted with Ester Krumbachova, Chytilova's usual collaborator. Czechoslovakia 1966 / Dir Vera Chytilova. With Jitka Cerhova.



Mon 23 Apr 6.30. 8.45
A New Leaf

Elaine May is best known for her cabaret work with Mike Nichols; *A New Leaf* marked her debut as a film director. She also plays the leading role, a female version of the absent-minded professor, botanist Henrietta Lowell, who becomes prey to an ageing playboy planning to marry for money and then dispose of his wife. The script is hilarious at moments, although the final version of the film is not to Elaine May's liking. U.S.A. 1970 / Dir Elaine May. With Walter Matthau, Elaine May.

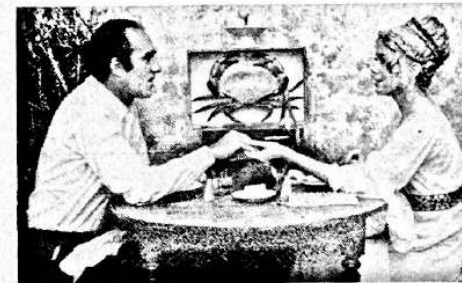


Wed 25 Apr 6.30
Lion's Love

Agnès Varda's latest feature, made on the American West Coast, features Viva, Warhol's superstar, who lives on the edge of Hollywood sharing her life with two men, James Rado and Jerome Ragni, the authors of *Hair*. Shirley Clarke comes to stay with them hoping to set up a documentary about Hollywood. Into this world the violence of America intrudes in the form of an announcement of the assassination of Robert Kennedy on television and the attempt on Andy Warhol's life. U.S.A. 1969 / Dir Agnès Varda.

Wed 25 Apr 8.45
Les Créatures

Varda's least known feature film, and undoubtedly her most formally ambitious, shot largely in Sweden. The film centres round an author whose wife becomes mute after an accident. They go to live on a small island while he writes a book; he becomes increasingly drawn into a world of the imagination so that he eventually believes he has killed a recluse who lives nearby – the man who has become, in fact, the subject of his novel. France/Sweden 1966 / Dir Agnès Varda. With Michel Piccoli, Catherine Deneuve.



Thu 26 Apr 6.15. 8.30
You And I

A pupil of Dovzhenko, Larissa Shepitko is one of the few young women film-makers in Russia and made her first feature *Heat* at the age of 22. *You And I* was shot in Siberia and tells the story of a medical scientist's crisis of identity, in which he abandons his career and begins to retrace the course his life has taken. Conceived in a series of flashbacks, it is a sensitive and penetrating study. U.S.S.R. 1972 / Dir Larissa Shepitko. With Alla Demidova, Leonid Dyachkov, Yuri Vizbor.



Fri 27 Apr 6.30
The Lady From Constantinople

Judit Elek's sensitive study of an old lady living a lonely and isolated existence in a large apartment block, surrounded by mementoes of her past life. Her loneliness is temporarily dispelled when she decides to exchange her flat for another one. Judit Elek is one of the younger Hungarian directors and in the film she combines *cinéma-vérité* techniques with a sense of the contrived and the absurd. Hungary 1969 / Dir Judit Elek. With Manyá Kiss.



Mon 30 Apr 6.30
Women Talking

Midge Mackenzie's film on the Women's Movement was one of the first to be made, and was conceived as a series of episodes which can be added to as the Women's Movement progresses. Betty Friedan, Kate Millett and Selma James (among others) talk about themselves and their relationship to the women's struggle, each representing a crucial "moment" in the development of the Movement. U.S.A. 1969–G.B. 1970 / Dir Midge Mackenzie.

Thu 3 May 6.30
Three Women Directors

Tamako (Japan 1966 / Dir Keiko Yamanaka). A comedy in the Nô style about the typical Japanese stereotype of women, directed by one of the few women working in TV in Japan. *The Price of Victory* (Japan 1964 / Dir Nobuko Shibuya). Cannes Festival prizewinner about women working eight hours per day followed by eight hours of basketball training. *Behind the Lines* (G.B. 1971 / Dir Margaret Dickenson). Powerful documentary about the history of the Mozambique Liberation Front and its guerrilla activities. (Toronto festival)



Mon 30 Apr 8.45

The Lizards (I Basilischi)

Lina Wertmüller's first feature, but still the most interesting example of her work to date. The story concerns an aimless group of young men in a small, Southern Italian town, and is an exploration of the repression and latent violence of a society based on male domination, a universe where women are only present in fantasy. *The Lizards* is a remarkably assured first feature. Lina Wertmüller had formerly worked as an assistant to Fellini on *8½*. Italy 1963 / Dir Lina Wertmüller. With Toni Petrucci, Stefano Sattafloures, Sergio Farrannino.



Wed 2 May 6.15. 8.30 *"Marie"*
Binding Sentiments (Holdudvar)

Márta Mészáros is best known in the West for her first feature *The Girl* and because of her marriage to Miklós Jancsó. This is her second feature, which displays a genuinely feminist perspective. The film is concerned with the crisis in the life of a woman whose husband is killed in a car accident; she realises that she had never loved him and had only remained with him because of their children and her own insecurity and lack of identity. Hungary 1968 / Dir Márta Mészáros. With Mari Töröcsik, Lajos Balázsovits, Kati Kovács.



Fri 4 May 6.30

The Girls

The first film of the 1960's to display a militant feminist position. The story concerns three actresses - Liz, Marianne and Gunilla - who are rehearsing the leading parts in Aristophanes' *Lysistrata*. As they rehearse, each of them begins to relate the action of the play to the circumstances of their off-stage lives. The male members of the company offer some resistance to their fantasies, but when the tour ends, Liz makes a break for freedom and announces her divorce. Sweden 1968 / Dir Mai Zetterling. With Bibi Andersson.



Fri 4 May 8.45

The Cool World

Undoubtedly Shirley Clarke's most interesting film, it has not been shown in this country for a number of years. Based on Warren Miller's well-known novel, this study of Harlem adolescent gang life is the most perceptive portrayal of the black sub-culture achieved by a white director. *The Cool World* deliberately avoids becoming a "social problem" movie. Shirley Clarke has excluded any depiction of white society as such; instead she concentrates on the complexity of the black experience. U.S.A. 1963 / Dir Shirley Clarke.

Sun 6 May 4.00. 6.15. 8.30

The Wild Party

Dorothy Arzner's vindication of the flappers of the twenties and post-war female emancipation. Clara Bow plays Stella, a headstrong college girl who forms a society called the "hard-boiled maidens", which is regarded with considerable distrust by the college authorities. The activities of the society include arranging all-night parties and raiding nearby men's colleges and speak-easys. Arzner's boisterous approach to the all-female society makes a sharp contrast with Sagan's *Maedchen in Uniform*. U.S.A. 1929 / Dir Dorothy Arzner.



Tue 8 May 6.30

To Dorothy A Son

Muriel Box's version of the famous farce, concerning the virtues of property and fatherhood. Tony is the typical stereotype of an undomesticated male who embarks on domestic life in order to inherit a fortune by siring a son. The situation is complicated by the sudden arrival of his ex-wife, a night-club singer, who makes first claim to the money. G.B. 1954 / Dir Muriel Box. With Shelley Winters, Peggy Cummins, John Gregson. With *The Stranger* Left No Card. G.B. 1952 / Dir Wendy Toye. With Alan Badel.



Tue 8 May 8.45

The Truth About Women

This lavish production is generally held to mark the high point in Muriel Box's career as a director. A comedy of manners, conceived in a series of flashbacks, in which Humphrey, played by Laurence Harvey, attempts to understand what appear to him to be the vagaries of the female sex by recounting his various encounters with women, his experience extending from a suffragette to a woman of the harem. G.B. 1957 / Dir Muriel Box. With Julie Harris, Laurence Harvey, Mai Zetterling, Eva Gabor.



Wed 9 May 6.30. 8.45

Love Under the Crucifix

Kinuyo Tanaka is the only woman to have made feature films in Japan, and this is the first time her work has been shown in Britain. The story is set in sixteenth century Japan and is a study of women as property in a feudal society. A renowned tea-master sacrifices his step-daughter to expand his family's influence, and she is driven to suicide. Japan 1962 / Dir Kinuyo Tanaka. With Ineko Arima, Tatsuya Nakadai. (Eastmancolor/Grandscope).





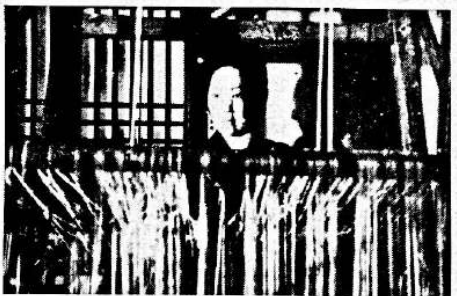
Mon 14 May 6.30
L'Ecole des Cocottes

A biting satire, at times verging on burlesque, on the hypocrisy of sexual attitudes towards women. Set at the turn of the century, Ginette, a "common prostitute", decides to exploit this hypocrisy by taking lessons in etiquette from an impoverished Count, and becoming a society courtesan with great success. Jacqueline Audry's fine sense of the artificial and mannered is put to good use, so that she presents us with a universe in which authentic feeling is not only impossible, but improper. France 1957 / Dir Jacqueline Audry.



Mon 14 May 8.45
L'Ingénue Libertine *video*

A follow-up to Jacqueline Audry's highly successful *Gigi*, and also based on Colette, the film tells the story of an exuberant young girl who is forced to marry because of her parents' fear of scandal. Her married life confers on her the status of a child in her husband's household, and his obsessive jealousy and possessiveness stifle any love that could be engendered between them. Jacqueline Audry's keen sense of the tone of personal relationships makes this film memorable. France 1950 / Dir Jacqueline Audry.



Tue 15 May 6.15. 8.30
The Arch

Shu Shuen's first feature film, made without previous experience, is indeed a unique achievement. Set in seventeenth century feudal China, the film tells the story of Madame Tung, a widow and teacher who receives the honour of having an arch built for her in the village. The story points to the futility of public life at the expense of personal freedom and fulfilment. The languorous conception of *mise-en-scène* succeeds in conveying an oppressive sense of claustrophobia. Hong Kong/U.S.A. 1968 / Dir Shu Shuen.



Thu 17 May 6.30
Duet For Cannibals

Susan Sontag's extremely assured first film, a black comedy about a left-wing student who is recruited by an exiled revolutionary, Artur Bauer, to act as his secretary and sort out his personal papers, and who becomes increasingly enmeshed in the violent relationships of his household. Sontag's characters have no real identity; rather, they act out, often compulsively, a series of roles. Sweden 1969 / Dir Susan Sontag. With Lars Ekborg, Adriana Asti, Gösta Ekman.

Thu 17 May 8.45
Brother Carl

In her role as a critic, Susan Sontag has been interested in Bergman's work and his influence is clearly evident in this, her second feature. The film tells the story of real people stripped down to their imaginary psychology, and depicts two estranged couples who try to care about one another, but fail because they remain trapped in their egocentricity: only a child succeeds in making contact. Sweden 1970 / Dir Susan Sontag. With Gunnel Lindblom, Geneviève Page.



Fri 18 May 6.15. 8.30
La Vie Revée

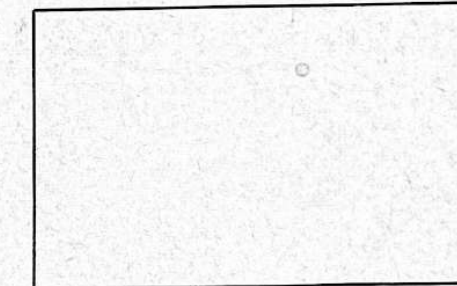
Mireille Dansereau studied film-making in England and made short films here before making this, her first feature in Canada. The film is the story of two working girls caught up in their dreams of "the perfect man", "freedom", "maturity" and "happiness", which end in disappointment and disillusionment. Shot in super-16, the film was made co-operatively, and is the first fictional feature made in Quebec by a woman. Canada 1972 / Dir Mireille Dansereau. With Lillian Lemaitre-Auger, Veronique Le Fiaguais, Guy Foucault.

Mon 21 May 6.30. 8.45
Destroy, She Says

It seems appropriate that Marguerite Duras, "nouveau roman" writer, should have eventually turned to the practice of film-making. This is her second feature film, which evolves around the attempts by a group of people in a hotel-cum-convalescent home, to entrap a woman who remains apart from them. The atmosphere of suspicion, fascination and fear which the film generates, derives from a relentless implication of the audience and Duras's interrogation of the practice of film-making itself. France 1969 / Dir Marguerite Duras.

Mon 9 Apr 6.30. 8.45
Mon Amour, Mon Amour

Nadine Trintignant's first feature film which embraces with a lyrical enthusiasm the entire spectrum of roles imposed on women throughout their history. The story of Agathe, a woman who is entirely content to derive all sense of identity from the man she loves: the film is an eloquent variation on the romantic theme "A Man and a Woman", epitomised by Claude Lelouch in the film of that title. France 1967 / Dir Nadine Trintignant. With Jean Louis Trintignant, Valérie Lagrange, Annie Fargue.



Thu 24 May 6.15. 8.30
Sambizanga

A film by an African woman director, Sarah Maldoror, who trained at the film school in Moscow. Set in Angola ten years ago, the film tells the story of the resistance fighters when they first began their struggle, by depicting the lives of a young couple from a country village. The husband is arrested by the police for his resistance activities, and his wife leaves the village in search of him, only to discover that he has been beaten to death by the police. France 1972 / Dir Sarah Maldoror. With Horse of Mud. Egypt 1971 / Dir Atiat El-Abnoudi.

