

Film: Independents

urns, Allen Danziger, Paul A. Martin.
'Pink Flamingos' (X) (John Waters, 1973, US) Divine.
 Sat at 11.15:

'The Godfather Part II' (X) (Francis Ford Coppola, 1974, US) Al Pacino, Robert Duvall, Diane Keaton, Lee Strasberg, Robert De Niro.

Very obvious and pretty-pretty equal to Coppola's original.

'The Seven-Per-Cent Solution' (A) (Herbert Ross, 1976, US) Nicol Williamson, Robert Duvall, Alan Arkin, Vanessa Redgrave, Suzanne Olivier.

Unmistakable adaptation of the ingenious bestseller in which Holmes teams up with Freud. The ending boasts one of the most moving train chases in cinema history.

Sat at 11.15:
'That Obscure Object of Desire' (X) (Luis Bunuel, 1977, Fr/Sp) Fernando Rey, Carole Bouquet, Angela Molina, Julien Berthaud. Subtitles.

Bunuel's characteristically cool response to urban terrorism, led through a rerun of his 'Madama' plot. (TR)
'Providence' (X) (Alain Resnais, 1977, Fr/Switz) Dirk Bogarde, Ellen Burstyn, David Warner, John Gielgud, Denis Lawson, Elaine Strick.
 Only 'Providence' didn't spend such an age getting to its impressive central idea it would have been a real achievement. As it is, it makes pretty demanding late night viewing.
 Seats £1.30.

'Shepherds Bush Odeon (743 1646)
 Sat at 11.00:

'It Lives Again' (X) (Larry Cohen, 1978, US) Frederic Forrest, Kathleen Lloyd, John P. Ryan, John Marley.
 Bright sequel to 'It's Alive'.
'It's Alive' (X) (Larry Cohen, 1973, US) John Ryan, Sharon Farrell, Andrew Duggan, Guy Stockwell.
 Baby-monster movie. Quite a disturbing start but doesn't always work.
 Seats £1.45.

'Streatham Odeon (769 3346)
 Fri at 11.30:

'Tango in Paris' (X) (Bertrand Blier, 1972, It/Fr) Marlou Brando, Maria Schneider, Jean-Pierre Laud. Cut.
 Essential (Ind) for comment.
 Seats £1.10.

'Victoria Classic (834 6588)
 Sat at 11.00:

'Dirty Harry' (X) Gate 2 for credits and comment.
'The Streetfighter' (AA)
 Phoenix for credits and comment.
 Seats £1.70, £2.00.

'Walton Odeon (982 0870)
 Sat at 11.15:

'Piranha' (X) (Joe Dante, 1978 US) Bradford Dillman, Heather Menzies, Kevin McCarthy, Keenan Wynn.
 Corman-produced rip-off of 'Jaws' featuring deadly piranha. Tacky but not tacky enough.
 Seats £1.25, £1.45.

'Well Hall Odeon (850 3351)
 Sat at 11.00:

'The Mean Machine' (US title: 'The Longest Yard') (X) (Robert Aldrich, 1974, US) Burt Reynolds, Eddie Albert.
 All-stops-out Aldrich about a prison football game between guards and warders.
 Seats £1.50.

'Wimbledon Odeon (542 2277)
 Sat at 11.15:
'Piranha' (X) Walton for credits and comment.
 Seats £1.45.

This is a selection of London Cinemas, Cinema Clubs, Societies, free films and other screenings which provide an alternative to West End and Local cinemas. Many of them are centrally located; where membership is required details are given.

Always check Stop Press at the back of the magazine for late changes.

Academy

★Academy Cinema 165-7
 Oxford St, W1 (Oxford Circus tube).

Academy One (437 2981)
 Seats £1.40, £2.

★Progs 2.55, 5.40, 8.25 daily:
'Junoon' (AA) (Shyam Benegal, 1978-79, India) Shashi Kapoor, Jennifer Kendal. 140 mins.

Disappointing romantic spectacle set in the 1857 Indian Mutiny
Academy Two (437 5129)
 Seats £1.80.

★Progs 2.00 (not Sun), 4.20, 6.35, 8.50:

'Love on the Run' (AA) (Francois Leaud, Marie-France Pisier, Claude Jade, Dani, Dorothee. 94 mins. Subtitles.

Picaresque encounter follows Truffaut's hero Antoine Doinel remains immersed in problems of the heart and bewildered at the vicissitudes of both women and life. Even its irony fails to lift the film above the most self-indulgent level of sentimentality. (Helen MacKintosh)

'Les Misons' (A) (Francois Truffaut, 1957, Fr) Gerard Blain, Bernadette Lafont. 26 mins English version.

Academy Three (437 8819)
 Seats £1.50.

★Progs 1.15 (Sat only), 4.25, 7.40:

'My Way Home' (AA) (Bill Douglas, 1978, Br) Stephen Archibald, Paul Kermack. 78 mins.

'My Ain Folk' (AA) (Bill Douglas, 1973, Br) Stephen Archibald, Hughie Restorick, Jean Taylor-Smith. 55 mins.

'My Childhood' (A) (Bill Douglas, 1972, Br) Stephen Archibald, Hughie Restorick, Jean Taylor-Smith. 48 mins.

Douglas's trilogy succeeds in evoking a genuine sense of compassion for the characters in these harsh tales of his childhood in a Scottish mining village without tipping the scales into mawkishness. Pared down to essentials, the stark black and white images restore some freshness to a tired, unfashionable aesthetic.

And shot over eight years, the cruelty and compulsiveness of the 'memories' still haunt the finished work. (Don Macpherson)

Camden Plaza

★Camden Plaza 211 Camden High St, NW1 (485 2443)
 (Camden Town tube).

Seats £2.20 (1st Matinee £1.40)
 ★Progs 4.35, 6.40, 8.55.

'Wise Blood' (AA) (John Huston, 1979, US/W Ger) Brad Dourif, Harry Dean Stanton, Amy Wright, Ned Beatty. 105 mins.

John Huston's latest, a minor masterpiece of blasphemous humour and Gothic tragedy, in which a young fanatic (pop-eyed Brad Dourif) returns from the Army to his Baptist home town in the Deep South, rebels against religion and patriarchy, and sets up a doomed 'Church of Truth Without Christ'. Dourif's naive obsessions turn the real world into a fantastic battlefield

—S. Freud vs. J. Christ, with the Madonna as whore of Babylon... captured in images that have all the intensity and truth of period Godard. The single simplest tribute is that there is simply nothing like it. Nothing. (Chris Auty)
'Jimmy the C' (U) (Jimmy Pickler, 1978, US) Animated short 3 mins.

Co-op

★London Film-Makers' Co-op Cinema 42 Gloucester Ave, NW1 (586 4806) (Camden Town tube).

M'ship £1 (students, claimants, OAPs 60p). Seats £1 (£1.50 for both evening shows) or as listed.

★Mon at 6.30:
Video-tapes by Ian Bourn: 'Lenny's Documentary', 'From the Junkyard', 'B29 (Three Nights In)'

Ian Bourn has written, directed (and acted in) this absorbing trio of narrative tapes, which develop the personalities of isolated individuals, as they strive to come to terms with their lives amongst the detritus of inner city neighbourhoods, under pressure from social and political conventions which they don't fully understand.

Lenny (in 'Lenny's Documentary') aggressively attempts to rationalise his way out, while Phil (in 'B29') impotently disclaims everything. 'Junkyard' looks at family pressures, politics, and the generation gap, and shows that nothing has changed very much. Cable TV might provide a solution to the kind of exposure that Bourn's work, and work like it, deserves, but how his characters will find a way out is another question altogether. (David Critchley)

★Tues at 7.00 (Adm 35p or free if with film):
Open Screening (Enquiries: Ian Kerr 722 1728).

★Wed at 6.45:
Films by Peter Gidal: 'Kopenhagen/1930' (1977) + 'Silent Partner' (1977)

★Wed at 8.30:
Films by Peter Gidal: '4th Wall' (1978) + 'Epilogue' (1978) + 'Untitled' (1978-9)

An evening of Gidal's films can be like a spell in solitary confinement—apart from testing character, it depends what you bring with you. For Gidal, the protagonists are grain, focus and frame; and the great themes are repetition, duration and identification (or the lack of it). Small wonder that these 'emptied' dramas have frequently played to halls in a similar condition.

★Thurs at 6.45:
Films by Kurt Kren: '48 Kopfe aus dem Szondi Test' (1960) + 'Baume im Herbst' (1960) + 'Fenstergucker, Abfall, etc' (1962) + 'Mama und Papa' (1964) + 'Selbstverstumelung' (1965) + 'T.V.' (1967) + 'Auf der Pfaueninsel' (1972) + 'Asyl' (1972) + 'An W&B' (1976) + 'Keine Donau' (1977) + 'Tschibo' (1976) + 'Rischart' (1978) + 'Tree Again' (1978) + 'Sentimental Punk' (1979). (Introduced by filmmaker).

Kurt Kren's work (together with that of fellow Austrian Peter Kubelka) represents the first serious experimental film-making to emerge from the Continent since WW2. Since 1957 he has made some forty films, many of them very short, all of them tight, compressed, and economical. His early use of mathematical systems to determine either editing or camera work, together with his limited subject/content and occasional

experiments with repetition structures, clearly place him as an originator of the so-called 'Structural Cinema' But much of his strength as a film-maker comes from the fusion of this austere structural quality with an exceptional psychological investment in the image, so that his films remain primarily sensual and imagist. Kren emerges as a major historical figure of experimental cinema, whose work continues to develop. (Malcolm LeGrice)

★Thurs at 8.30:
'After Cease to Exist' (COUM/Throbbing Gristle, 1978) + 'SPUNK!' (Jean-Pascal Auberger, 1979) + 'Ten Commandments of Love' (Cordelia Swann, 1979) + 'Cans' (Ian Kerr, 1976) + 'Ocean' (Ian Kerr, 1965) + 'Overs id' (Marek Buzinski, 1979).

A particular sense of construction gives this group of films a common link, as images of bondage ('SPUNK!'), castration ('After Cease to Exist') and mutilation ('Ocean') play themselves out against a background of electronic sounds. The acknowledged influence of directors like Meyer, Romer, and Cronenberg (as well as strong spiritual links with the underground of Anger and Warhol) gives these films a rare sense of visual energy. Exciting work by a new generation of English avant-gardists; essential viewing. (James Mackay)

★Curzon Curzon St. W1 (499 3737) (Hyde Park Cnr or Green Park tubes). Seats £2.20, £2.75.

★Progs 2.00 (not Sun), 4.10, 6.20, 8.40:
'The Europeans' (U) (James Ivory, 1979, Br) Lee Remick, Robin Ellis. 92 mins.

Electric

★Electric Cinema Club 191 Portobello Rd, W11 (727 4992). (Notting Hill Gate/Ladbroke Gr tubes or 52 bus). M'ship 30p per annum. Seats £1.20 (single bills), £1.40 (matinee and late show double bills), £1.50 (other double bills).

★Fri at 1.45:
'Klute' (Alan J. Pakula, 1971, US) Jane Fonda, Donald Sutherland. One of those strange films which leaves its characters and situations indelibly in the memory long after the plot has disappeared. Fonda, Sutherland and Pakula at their best.
 + at 3.45:
'Girl Friends' (Claudia Weill, 1977, US) Melanie Mayron, Anita Skinner, Eli Wallach.

★Fri at 5.30, 9.15:
'Sanjuro' (Akira Kurosawa, 1962, Jap) Toshiro Mifune, Tatsuya Nakadai. Subtitles.

+ at 7.15:
'Yojimbo' (Akira Kurosawa, 1961, Jap) Toshiro Mifune, Eijiro Tono, Takashi Shimura. Subtitles. Far from being just another vehicle for Mifune, Kurosawa's 'Yojimbo' belongs in that select group of films noirs that are also comedies. It's not as uproarious as its sequel 'Sanjuro', but the story of a mercenary samurai selling his services to two rival factions in a small town and then sitting back to watch the enemies destroy each other certainly marks a departure from the predominantly sentimental moralising of earlier Kurosawa movies.

★Fri at 11.15:
'Girlfriends' + 'Klute'

★Sat at 11.45am:
'Dirty Harry' (Don Siegel, 1971, US) Clint Eastwood, Harry Guardino, Reni Santoni, John Vernon, Andy Robinson.
 + at 1.30:
'Night Moves' (Arthur Penn, 1975, US) Gene Hackman, Jennifer Warren, Edward Binns.

★Sat at 3.15, 8.15:
'Nashville' (Robert Altman, 1975, US) Ronne Blakley, Geraldine Chaplin, Gwen Welles, Lily Tomlin, Keith Carradine, Ned Beatty.
 + at 6.00:
'The Last Tycoon' (Elia Kazan, 1976, US) Robert De Niro, Tony Curtis, Robert Mitchum, Jeanne Moreau, Jack Nicholson, Donald Pleasence, Ray Milland, Dana Andrews, Ingrid Boulting.

Hollywood's adaptation of Fitzgerald's unfinished novel about the movie colony in the '30s

★Sat at 11.15:
'Night Moves' + 'Dirty Harry'
 ★Sun at 12.15pm:
'Kind Hearts and Coronets' (Robert Hamer, 1948, Br) Dennis Price, Alec Guinness, Valerie Hobson, Joan Greenwood.

The poor relation (Price) sets out to murder the eight heirs (all Alec Guinness) who stand between him and a dukedom. Ealing comedy at its knockout best.
 + at 2.00:
'The Third Man' (Carol Reed, 1949 Br) Orson Welles, Joseph Cotton, Valli, Trevor Howard. 103 mins.

★Sun at 4.00:
'A Generation' (Andrzej Wajda, 1954, Pol) Zbigniew Cybulski, Roman Polanski, Tadeusz Lomnicki. Subtitles.

+ at 5.45:
'Kanal' Andrzej Wajda, 1956, Pol) Teresa Izwaska, Tadeusz Janszar. Subtitles.

+ at 7.30:
'Ashes and Diamonds' (Andrzej Wajda, 1958, Pol) Zbigniew Cybulski, Ewa Krzyzanowska, Adam Pawlikowski. Subtitles.

Wajda's famous trio of 50s films take the wartime resistance through the eyes of a rising socialist generation; no Polish figure has translated so often into Western terms as the enigmatic Zbigniew Cybulski (star of 'Ashes and Diamonds'), tagged as a socialist James Dean complete with the anti-hero's looks, doubts and despairing passion.

★Sun at 9.30:
'The Third Man'
 + at 11.15:
'Kind Hearts and Coronets'
 ★Mon at 1.30:
'Macbeth' (Roman Polanski, 1971, Br) Jon Finch, Francesca Annis, Martin Shaw.

★Mon at 4.00, 7.30:
'A Bout de Souffle' ('Breathless') (Jean-Luc Godard, 1959, Fr) Jean-Paul Belmondo, Jean Seberg. Subtitles.

Godard's first film now looks very much a 50s film and gains greatly from it: on the run from cops, Belmondo and Seberg snatch a few moments from life's hurly burly to reflect on why he is not Bogart and she is not St Joan. (Don MacPherson)
 + at 5.45, 9.15:
'Le Mepris' ('Contempt') (Jean-Luc Godard, 1963, Fr/It) Brigitte Bardot, Michel Piccoli, Jack Palance, Fritz Lang. See Caption Review

★Mon at 11.15:
'Macbeth'
 ★Tues at 12.45pm:
'Remember My Name' (Alan Rudolph, 1978, US) Geraldine Chaplin, Anthony