

**COMMUNITY CARE - selection by
Boyd Tonkin and Denis Davies (Ceddo)**

Saturday, Cine
5pm & 8pm
Sunday, Cine
7.30pm



HANNAH'S SONG by *Katherine Meynell*, 11 minutes

YEARS I WORKED by *Piers Storey*, 1 minute

OUT OF OUR MINDS by *Television History Workshop*, 52 minutes

THE BARRAS by *John Henretty/John McNeill*, 10 minutes

Community Issues

How should video makers cover community issues? How can they depict the social and the personal faces of something as complex as disability or unemployment? We know one solution: the standard TV 'problem' documentary, whether dressed up as fiction or fact. Cathy comes home again, late at night on Channel 4. But other routes are open; other ways of seeing. This selection gives a taster of the variety of approaches on offer at the Festival.

HANNAH'S SONG

The first community we ever join: mother and baby. No waffle about child-care, bonding or infant learning. A serene, wordless collage of close-ups, stills and negatives, with an enigmatic on-screen text and haunting musical score. Ideas about language and identity lurk somewhere in the wings, if you care to look. If you don't, it still satisfies.

YEARS I WORKED

Unemployment and the work ethic, at a gallop. Deftly cut, strikingly composed. A sort of anti-commercial for the people the usual ones leave out of the frame.

OUT OF OUR MINDS

The Fairfield Writers' Group brings together long-stay patients at one of the Victorian barracks we still consider a fit home for those diagnosed as mentally ill. We hear their work - often powerful and complex - throughout this visually subtle essay on sanity and confinement. Not orthodox psychiatry; not a jerky anti-psychiatry either: just a collection of memorable images and voices, talking through their lives in the company of an alert and questioning camera.

THE BARRAS

The Barras is Glasgow's casbah: a labyrinth of covered markets. This tape shows just what community video can do to let people know more about the places they live in, and to feel proud of them. Stallholders and punters share touches of history and folklore: one reckons Billy Connolly owes him royalties for the gags he nicked. Parochial, in the best sense of the word.



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