

**another
cinema**

Films and talks at

Kettle's Yard Gallery

Northampton Street Cambridge CB3 0AQ

Tel (0223) 352124

Thriller by Sally Potter.



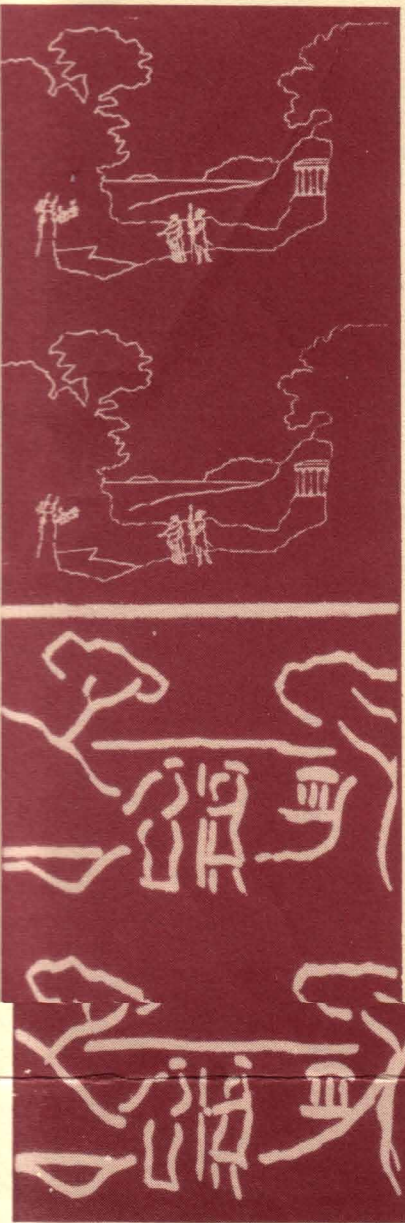
5 October
6 October
7 October
8 October
9 October

Martin Sercombe
Sally Potter
Malcolm Le Grice
Mike Leggett
Tim Cawkwell

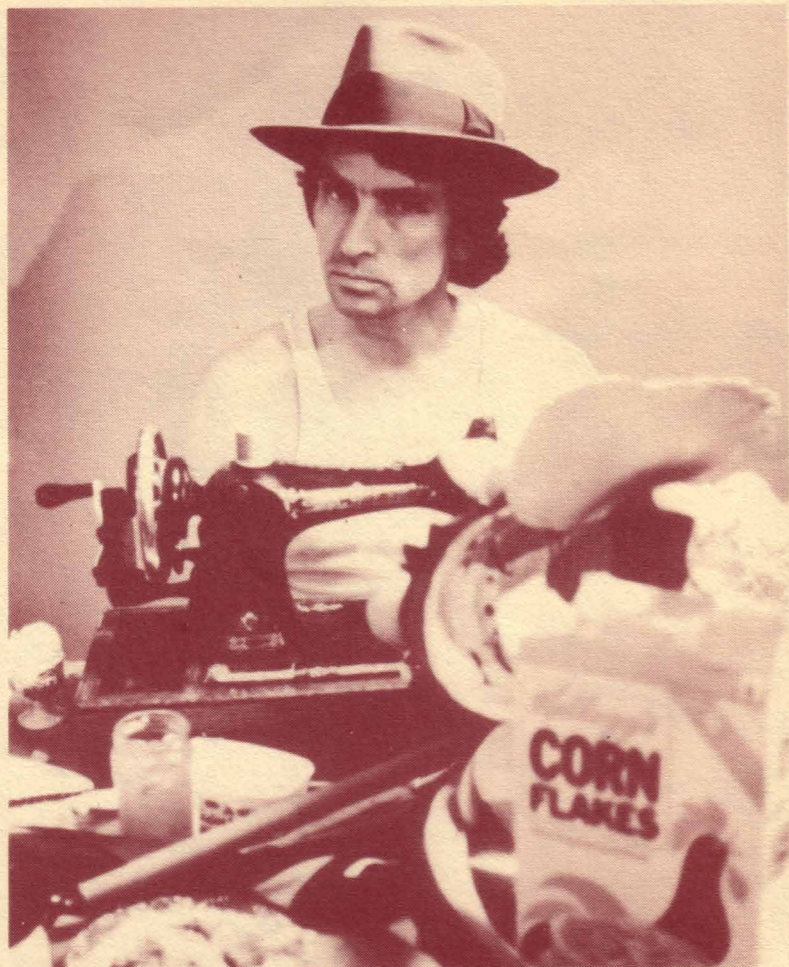
Admission free

Programmes begin at 8.30 pm

**Kettle's Yard Gallery receives
subsidy from the Arts Council of
Great Britain.**



Coast View with Aeneas and Cumaeen Sybil by Tim Cawkwell.



Finnegans Chin by Malcolm Le Grice.



In Motion by Martin Sercombe.



Kettle's Yard Gallery another cinema

Films and talks

Martin Sercombe, **Lichen**, **Track**, **In Motion** and **East Coast**, plus films by Stan Brakhage, Rob Gawthrop, Guy Sherwin, John Smith and Bruce Woods (approx 67 mins).

Sally Potter, **Thriller** (approx 40 mins)

Malcolm Le Grice, **Finnegans Chin**, (80 mins)

Mike Leggett, **Friday Fried** and **Vistasound** (approx 60 mins)

Tim Cawkwell, **Six Short Pieces** or **Fish Variations** and **Coast View with Aeneas and Cumaeen Sybil** plus **Opus IV** by Walther Ruttmann and **LMNO** by Robert Breer.

Programmes begin at 7.30pm

'Another Cinema' is a sequel to the highly successful week of independent film presented at Kettle's Yard last year. Once again, five film-makers who reflect the diversity within this area of cinema have been invited to introduce screenings of their work in the gallery. All five share a determination to reject the traditional modes of commercial cinema, some by a direct and critical attack on fictional and narrative conventions, others by proposing completely alternative possibilities for film. In all cases, we are offered radical explorations of film which encourage us to consider new and demanding possibilities.

Appropriately the series opens on a regional note with a presentation by Martin Sercombe of the East Anglia Film-makers Co-op. The particular character of the East Anglian countryside has deeply influenced his approach, landscape is also one of the most productive motifs in British independent film. Martin Sercombe offers a selective introduction to this area of cinema with a programme of short 'landscape abstracts' under the general title 'Surface/Movement/Light'. His own films: **Track**, **In Motion** and **East Coast** will be shown in context with a number of other notable landscape works by British and American film-makers.

Sally Potter, who is currently completing a feature film starring Julie Christie, will present and discuss her last film **Thriller**. This is widely regarded as one of the most important contributions to feminist cinema of recent years. Potter's subject is Mimi of Puccini's **La Bohème**, who stands for the agonized heroine caught in a hymn to romantic male suffering. Part thriller, part visual essay, this film is a multi-faceted critique of patriarchal ideology and aesthetic. Couched in an ambitious collage structure, **Thriller** juxtaposes the music and images of the opera with stills, voice-over, dramatic tableaux and dance sequences. It is a form that reflects Potter's equal involvement with choreography, performance and music.

VD - a 7mm film
TT in 1987 with the
of
and ROD STONEMAN

Sound mix by - AAD WIRTZ
Section Three photographed by
SUSANNAH SHAW and recorded by
ANDY STORER with the assistance of
MIKE BRENNAN and DEBORAH ELY

from Ilfracombe to Oklahoma)	Section Three (Bristol Diagonis)
Ilfracombe	Housetop pen to 18'
→	F/Frnc A+B in field
4	Locks B
5 frames	Houses background pan zoom to B
6	F/F mixed group/crowd
7	Shopping centre park group
8	Sitting women
Ilfracombe	V/F/F
9	Hedgerow LS A+B
10	" MS B
11	" LS A+B
12	Club interior B followed by A
13	V F/F
14	A+B with camera, billboard background
15	Leg contained poster 'Short it'
16	Billboard - woman
17	" - man
18	F/F " - woman
19	Zoom out to traffic

Vistasound by Mike Leggett.

Malcolm Le Grice continues the series with a showing of his new film **Finnegans Chin**. Since the mid '60's Le Grice has been one of the chief polemicists of avant-garde cinema. He has produced a remarkable body of work including multi-screen films, shadow plays and performances. In **Finnegan**, (connected in spirit though not in content to Joyce's novel), Le Grice embarks on a sensuous, intellectually playful consideration of narrative incident drawn from his protagonist's daily life. With saw playing, puns, parrots, rich colour and more, "only one word for it", said **City Limits**, "magic".

Like Le Grice, Mike Leggett is a stalwart supporter of the 'investigative' wing of independent film, sharing with him a commitment to an exploration of the formal possibilities of the medium in relation to the way it is perceived. With the two films which he will be screening, **Friday Fried** and **Vistasound**, Leggett has opened a rich new vein. He combines a rigorous formal framework with an array of intriguing and witty devices: found objects, landscapes, enigmatic narratives, and musical turns. These surprising juxtapositions of people and places stimulate a reconsideration of image and sound relationships.

On the final evening Tim Cawkwell will introduce a mixed programme of films centred on his own **Coast View with Aeneas and Cumaeen Sybil**. Cawkwell is an idiosyncratic figure in terms of current attitudes to film because he combines an enthusiasm for classical subjects with a resolute commitment to 'home' film-making. In the ambitious **Coast View...** he takes Claude's painting as his theme and from it elaborates a set of favourite variations. Among the subjects he most frequently returns to are architecture, landscape, language and natural forms. An essential part of Cawkwell's technique is to inscribe images into the film surface. This will be highlighted by the screening of contrasting examples of experimental animation by Walther Ruttmann and Robert Breer.

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