

Tekst 13

Film

Current releases

The films listed below have been reviewed in recent issues of *Time Out*, and are still on their first run in the West End and local cinemas. Venues are given at the end of each review.

Film Certificates: **U** – suitable for all ages; **PG** – parental guidance advised; **12** – no-one under age 12 admitted; **15** – no-one under age 15 admitted; **18** – no-one under age 18 admitted.

Angel Dust (nc) (Sogo Ishii, 1994, Japan) Kaho Minami, Takeshi Wakamatsu, Etsushi Toyokawa. 116 mins. Subtitles.

Ishii's nightmarish psycho-thriller offers an uncanny pre-echo of 1995's Aum Shinrikyo metro gas attack, which it predates by a year. At 6pm each Monday a killer strikes on the Yamanote line of the Tokyo metro, silently injecting his female victim. An expert in abnormal criminal cases, Ms Suma (Minami), is brought in to try to enter his mind. The trail leads to a 'Psychorium' of rumoured reverse brain-washing run by her ex-lover and university colleague Dr Aki (Wakamatsu)... Disorientating, hallucinatory and mesmeric, this beautifully acted, superbly shot movie casts an idiosyncratic spell. True to Ishii's recent work, it displays an almost millennial fascination with currents of modern urban paranoia and schizophrenia. At heart it's a mystery as unsolvable as Bertolucci's 'Spider's Stratagem', but here the maze is not temporal but the dark labyrinthine byways of the disturbed modern mind. (Wally Hammond)
WE: Rep: ICA Cinema 2

The Apple (PG) (Samira Makhmalbaf, 1998, Iran/Fr) Massoumeh Naderi, Zahra Naderi, Ghorbanali Naderi. 86 mins. Subtitles.

Based on a true story – the participants play themselves – Samira Makhmalbaf's marvellous film tells of two innocent girls, Massoumeh and Zahra Naderi, suddenly let loose in the world after neighbours inform the authorities of their having been locked up for 12 years by their impoverished, elderly father and blind, insecure mother. The admirably simple narrative offers a touching, often comic account of their release and their various encounters with strangers on the streets of Tehran; at the same time, for all its charm, cuteness is offset by the the unsentimental portrait of family life. A witty, gentle but often surprisingly acerbic little movie that slowly but surely works its way towards a quite devastating final shot, which underlines the need for an open heart and mind. (Geoff Andrew)
WE: Metro, Renoir; Locals

Blade (18) (Stephen Norrington, 1998, US) Wesley Snipes, Stephen Dorff, Kris Kristofferson. 120 mins.

An ill-fated attempt to redefine cutting-edge horror, Norrington's updated take on vampire lore squanders its innovations, impressive visual effects and clever updatings on a series of disjointed set-pieces that never achieve any coherence or cumulative power. (Nigel Floyd)
WE: Warner Village West End

Buffalo '66 (15) (Vincent Gallo, 1997, Can/US) Gallo, Christina Ricci, Ben Gazzara, Mickey Rourke, Rosanna Arquette. 118 mins.
An eccentric, provocative comedy which laces a poignant love story with both a sombre, washed-out naturalism and surreal musical vignettes. Throwing out the standard repetitions of shot/reverse shot, director Gallo brings his unique film grammar to the screen, a beguiling *mélange* of formal tropes and apparently impetuous conceits. The film follows one Billy Brown (Gallo) out of prison and back to his hometown, Buffalo. There he kidnaps a girl, Layla (Ricci), and entreats her to play his loving wife for his parents' benefit. A brave, honest, stimulating film, 'Buffalo '66' reaches parts other movies don't even know exist. (TC)
WE: ABC Swiss Centre, Clapham PH; Rep: Lux

Bulworth (18) (Warren Beatty, 1998, US) Beatty, Oliver Platt, Don Cheadle, Paul Sorvino, Halle Berry. 108 mins. **See Preview Column**
WE: Clapham PH, Curzon Soho, Greenwich, Notting Hill Coronet, Odeon Kensington, Ritz, Screen (Baker St, Green), Tricycle Cinema, UCI Whiteleys, Virgin Haymarket, Warner Village West End; Locals

Buttoners ('Knoflíkáři') (nc) (Petr Zelenka, 1997, Czech Republic) Jiri Kodet, Borivoj Navrátil, Rudolf Hrusínský. 100 mins. Subtitles.
Zelenka's delightfully droll feature comprises six stories: the first, set in Japan, takes place just before the bomb is dropped on Hiroshima, while the rest, set in and around Prague, are set 50 years later to the day. At first, while each tale is funny and involving in itself, it's a little difficult to discern a common theme to the various situations and characters. But gradually, as the film becomes increasingly eccentric and hilarious, Zelenka's intentions become clear. Performed, written and directed throughout with admirably deadpan understatement, the film finally adds up to a subtle, astute essay on the roles played by chance and destiny, responsibility and redemption in a modern world which prides itself on its rationality and efficiency, but which is in fact driven by absurd ambition, jealousy, guilt, obsession and lunacy. The result is consistently surprising and satisfies both intellectually and emotionally. Sly, subtle and quite exhilaratingly fresh. (GA)
WE: ICA Cinema 1

Class Trip ('La Classe de Neige') (Claude Miller, 1998, Fr) Clement Van Den Bergh, Lokman Nalcakan, Emmanuelle Bercot, François Roy. 96 mins. Subtitles. **See Preview**
WE: ABC Shaftesbury Ave; Rep: Ciné Lumière

The Dream Life of Angels (18) (Erick Zonca, 1998, Fr) Elodie Bouchez, Natacha Régnier, Grégoire Colin, Jo Prestia. 113 mins. Subtitles.
Zonca's hugely assured and impressive first feature starts out looking as if it's simply going to be a well observed, witty slice of gritty realism, a female buddy-movie about two 20-year-olds – drifter Isa (Bouchez) and seamstress Marie (Régnier) – who meet when the former turns up virtually penniless in Lille. But as it proceeds, the movie, initially light, funny, and energetic, enters darker territory. The result is an unassertive, quietly magnificent movie that grips like a vice. (GA)
WE: ABC Swiss Centre

Elizabeth (15) (Shekhar Kapur, 1998, GB)
Cate Blanchett, Richard Attenborough, Joseph Fiennes, Chris Eccleston. 120 mins.
When young, skittish Elizabeth (Blanchett), succeeds, one can well understand the misgivings of the court. Cecil (Attenborough) would have her marry a foreign prince to shore up the country's parlous state, but the new queen prefers the company of Lord Dudley (Fiennes). Elizabeth's pragmatic Protestantism makes her the target for numerous Catholic intrigues. Kapur is a bold, intuitive director with a taste for melodrama and an aversion towards the staid... hence the eclectic and electric cast. 'Elizabeth' plays fast and loose with history but creates a sweeping portrait of her early life and times. (TC)
WE: ABC Pantion St, Curzon Minema, Odeon Mezzanine; Rep: Watermans; Locals

Enemy of the State (15) (Tony Scott, 1998, US) Will Smith, Gene Hackman, Jon Voight, Jason Lee, Ian Hart. 128 mins.
Pronounce the end of the nation state at your peril - it could be listening. Fort Mead, Maryland is home to the National Security Agency (NSA), a workforce with 18 underground acres of computers capable of tapping two million phone calls per hour. The MacGuffin is carefully spelled out: precluding his opposition to the Telecommunications Security and Privacy Bill, a senior senator is bumped off by rogue NSA agents. Ironically caught in the act on CCTV, they track the evidence to attorney Will Smith, who rapidly finds his public identity smeared, his house and person bugged, and his life on the lam. Add Smith's innocent-with-a-lip and a host of indie fresh faces, and you have the Bruckheimer formula. Loud, lavish, seemingly efficient; over-large, over-long, over-plotted. Safe and sorry. (NB)
WE: ABC Tottenham Ct Rd, Greenwich, Notling Hill Coronet, Odeon (Camden Town, Kensington, Marble Arch, Swiss Cottage, West End), Ritzy, UCI Whiteleys, Virgin (Chelsea, Fulham Rd); Locals

Everest (David Breashears, 1997, US)
Documentary presented in 2-D IMAX. 43 mins.
Visually splendid vertiginous venture.
WE: Pepsi IMAX Theatre

Hamam: The Turkish Bath (nc) (Ferzan Ozpetek, 1997, It/Turk/Sp) Alessandro Gassman. Subtitles.
Rome interior designer Francesco leaves his fading marriage to Marta behind when he travels to Istanbul to assess the inheritance left by his aunt, an old-fashioned Turkish bath (or 'hamam'). Lodging with the establishment's kindly retainers, he soon falls under the spell of this alien city, strikes up a relationship with their son Mehmet, and then decides to restore the place to its former glory. Writer-director Ozpetek shows genuine assurance in conveying the relaxed rhythm of life in the Turkish capital, while the camerawork and ethnic-influenced soundtrack all add to the mysterious allure of a city whose backstreets beckon with the promise of the forbidden. (TJ)
WE: ABC Piccadilly; Rep: Riverside; Locals

Hilary and Jackie (15) (Anand Tucker, 1998, GB/US) Emily Watson, Rachel Griffiths, David Morrisey. 121 mins. **See Preview**
WE: Barbican, Clapham PH, Chelsea, Curzon Mayfair, Curzon Soho, Greenwich, Odeon (Kensington, Swiss Cottage), Renoir, Ritzy, Screen/Hill

The Last Days of Disco (15) (Whit Stillman, 1998, US) Chloe Sevigny, Kate Beckinsale, Chris Eigeman, Mackenzie Astin. 112 mins.
Manhattan, the early '80s. College graduates Alice (Sevigny) and Charlotte (Beckinsale) pass their days working as trainee publishing editors, and most of their nights discussing social niceties at a fashionable disco where assistant manager Des (Eigeman) courts the boss's disfavour by admitting the wrong kind of clientele. There, the girls hang out with a bunch of admen and lawyers; rumour, rivalry and fallings-out are rife, and relationships frequently at risk... The third comedy of manners in Stillman's loose trilogy about the 'doomed bourgeois in love', it's a brittle, sporadically brilliant film, very funny but firmly rooted in social, political, historical and emotional realities. (GA)
WE: ABC Pantion St; Rep: Lux, NFT, Riverside

Little Voice (15) (Mark Herman, 1998, GB)
Jane Horrocks, Michael Caine, Ewan McGregor, Jim Broadbent, Brenda Blethyn. 97 mins.
Even theatre-phobes know that the slim storyline of Jim Cartwright's play 'The Rise and Fall of Little Voice' concerned a shy waif who comes out of her shell only when she sings in the style of her late dad's beloved Garland, Monroe, Bassey *et al*, and that her domineering mum and a canny small-time agent try to turn her into a star. That's about it for plot, which hangs on two questions: is timid LV (Horrocks) up to showcasing her talents in public, and if so, will it destroy her or set her free? Herman's film is a polished, determinedly populist effort whose virtues and flaws are soon apparent. The former include a steady flow of verbal and visual gags, Broadbent and McGregor's supporting turns as a nightclub boss and LV's innocent soulmate, and Caine's complex *tour de force* as the sleazy impresario. On the downside, Blethyn's monstrous mum is embarrassing, Horrocks is irritatingly gormless until she transforms into a diva, and Herman derives as little mileage from most of the underwritten minor characters as he does from the tatty glamour of the Scarborough setting. Still, mostly the film delivers as a lively if finally rather cruel comic fantasy. (GA)
WE: ABC Tottenham Ct Rd, Barbican, Chelsea, Clapham PH, Curzon Mayfair, Greenwich, Odeon (Camden Town, Kensington, Marble Arch, Swiss Cottage, West End), Renoir, Ritzy, Screen/Baker St, Tricycle Cinema, UCI Whiteleys, Virgin Fulham Rd; Rep: Phoenix, Watermans; Locals

'Time Out', January 20, 1999

Lees bij de volgende vragen steeds eerst de opgave voordat je de bijbehorende tekst raadpleegt.

■ Tekst 13 Film

Je wilt naar de film.

- 2p 42 Welke twee films zou je volgens *Time Out* NIET moeten kiezen?