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**BECTU sends best wishes to  
everyone taking part in the  
London Labour Film Festival**

Welcome



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# Welcome to the London Labour Film Festival

A celebration of social commitment through cinema, the festival brings eighteen phenomenal films touching on the issues of labour to the heart of London in September 2012. Across three days, the festival will offer a fascinating and varied take on issues of work, labour struggle and the emotional and societal importance of labour issues, welcoming special guests and inviting discussion.

Born of a commitment to labour cinema, and spurred on by what is a growing movement linking labour issues to the cultural arena, this year's festival is a launch pad for what is envisaged as a long term project.

Offering stimulating films from around the globe, the festival is intended to provide inspiration and discussion to those with a standing interest in labour, as well as broadening the minds of those new to the issues that these films explore.

We can think of no better venue for such a series than the Prince Charles Cinema, one of London's truly independent cinemas, which we are delighted to be using as the festival's hub.

With special guests including Ken Loach, who will be attending the festival to introduce his classic film *Navigators* and Mike Leigh, who will attend to answer audience questions on his classic work *High Hopes*, we will be welcoming two of Britain's most acclaimed directors. Showing the artistic relevance of the issues that the festival will be exploring, the festival will also feature contributions from award-winning journalist Owen Jones, a live performance from acclaimed musicians at our screening of classic Woody Guthrie biopic *Bound For Glory*, and a very special panel discussion around Ross Ashcroft's *Four Horsemen*, a prescient take from 23 international thinkers on how to make the world a more fairer place for all.

The festival is also delighted to be hosting a competition of labour short films, which will be judged by a global panel and will act as a celebration of the continued relevance of labour issues to young filmmakers.

With a programme that travels from shocking accounts of global working conditions (Michael

Glawogger's *Workingman's Death*) to fantastical forays into the plight and ingenuity of future work forces (*Moon*, *Metropolis*) and from portraits of fractured working class communities (*Snows of Kilimanjaro*) to 80s cheese with *They Live*, the London Labour Film Festival offers a challenging and fun cinematic exploration of important and relevant issues.

Special thanks go to the partners and supporters that have made London Labour Film Festival 2012 possible, including the TUC, UNITE, The Federation of Entertainment Unions, Thompsons solicitors and UNISON, and to all of the staff and others who have worked so hard to bring this very special event to UK audiences this Autumn. We look forward to welcoming you all for what will be a very special cinematic celebration of workers on film.

As very affordable West End cinema, this is an opportunity not to be missed.

*Anna Burton is the festival director. She has spent the last 13 years working for the labour movement and runs a film production company in London.*

## Sponsors



**The TUC is delighted to welcome the London Labour Film festival to Leicester Square. The cinemas around here have witnessed many memorable nights but they have never seen anything like this - a programme of film and discussion dedicated to the world of work and those who stand up for working people. Beware, these films can change your life.**

# The Labour Film: Change at the Speed of Light

Labour films are easy to recognize but hard to fit into traditional categories of film history. They are not genre films, like musicals or westerns, and there are as many great documentaries – Barbara Kopple's *Harlan County USA*, about struggles in the Kentucky coalfields, for example – as feature films. They don't always entertain but sometimes endeavour to enrage, to goad the audience into combating injustices or supporting union struggles. They can be beautiful and appalling at the same time, as *Manufactured Landscapes* and *Workingman's Death*, two documentaries about extreme labour conditions, demonstrate.

D.W. Griffith, often cited as the director who created much of cinema's language, also really began the labour film as a distinct form in early shorts such as *The Song of the Short* (1908) about a shirtwaist worker, and *A Corner in Wheat* (1909) about farm labourers crushed by a monopoly. The Soviets dominated the field in the 1920s with *Strike* (1924), *Mother* (1926), and *The General Line* (1928), before the 1930s and 40's saw the United States and Great Britain explore similar themes in films such as *The Grapes*

*of Wrath* (1940), the culmination of American social realism, and British urban unemployment drama *Love on the Dole* (1941). Hollywood turned to the seedier side of labour in the 1950s with gangster-union pictures *On the Waterfront* (1954) and *The Garment Jungle* (1957), while 1960s Britain encountered angry young workers in *Saturday Night and Sunday Morning* (1961) and resourceful charwomen in *Ladies Who Do* (1963). By the 1960s and 1970s British and American viewers could encounter more labour films from their own film industries and from those abroad, and a cinematic form was born.

What they do share reflects the ongoing struggles of millions of workers for workplace dignity and social justice, especially from the 1930s to the present day, in virtually every country that has a film industry, and even in some that do not. Sometimes it's easy: if a film is about a union or labour organization or labour history, it's a labour film. If it's a film about working-class life that has an economic angle or if it targets political movements that organize for workers' rights, it's a labour film. And even when it dramatises workplace life



from a top-down perspective – whether managerial or entrepreneurial – the odds are it's a labour film. And as an increasing number of films turn to the nuts and bolts of globalisation—container ships, call centres, coltan mines, transnational migratory labour, to name just a selection – then we have a new order of labour films.

The London Labour Film Festival will entertain and shock you, make you angry and amazed, but in the end these films, like hundreds of other labour films, will provide the visual

context for the changes that unions and workers struggle to make.

*Tom Zaniello lives in America, and is the author of Working Stiffs, Union Maids, Reds, and Riffraff: An Expanded Guide to Films about Labour and The Cinema of Globalization: A Guide to Films about the New Economic Order, both from Cornell University Press. He is currently writing a study of labour films in the 21st century megalopolis and a guide to Hitchcock's films.*

## The rise of the labour film festival movement

The inaugural edition of the London Labour Film Festival sees London joining what is a growing global cultural movement. A movement particularly pronounced in the United States, two of the key figures in this linking of film to the concerns of labour are father and son Jon and Chris Garlock, who respectively run the Rochester Labor Film Series (NYC) and the Washington DC Labor Film Fest. The Rochester event, now in its twenty-third year, grew out of both local film culture and a mutual interest from both labour and film organisations to create a film showcase. Chris, meanwhile, was inspired by his father to open its DC equivalent, which has now been running for eleven years. "It's a great way to

mobilize the local community around labor issues in an entertaining and fun way" he says, "and everyone loves the movies! The labor movement rightly focuses mainly on bread-and-butter economic and social justice issues, but our broader culture is just as important." The broad appeal is underlined by Rochester's impressive attendance numbers, only half of which come from union members or supporters.

Both agree that festivals like London Labour Film Festival are more relevant than ever. "As work and the loss of work increasingly reflect a globalised economy, the issues confronting workers around the world demand increasingly to be shared," says Jon.

The LLFF is part of that process, says Chris. "As a world capital the London Labor Film Festival is a major and significant step for the movement."

"Labour films can educate and legitimise while entertaining both audiences" comments Chris, discussing the necessity of broad appeal; "especially when those films deal with those issues in mainstream dramas, comedies, romantic comedies and sometimes even science fiction." Jon, meanwhile, stresses the communal nature of the event as key. "An audience viewing a labor-themed film becomes a temporary, voluntary community," he says. "They share the experience, and can be encouraged through a post-screening

discussion to articulate their feelings about that experience." It promotes, he concludes, "a common understanding of workers' issues and a collective empathy." It is that sense of audience solidarity that the London Labour Film Festival hopes to create this September.

*Jon and Chris Garlock were speaking to Andrew Simpson. For more information on the Rochester Labor Film series visit [www.rochesterlabor.org/filmseries](http://www.rochesterlabor.org/filmseries) and for more information on the DC Labor Film Fest visit [www.dclabor.org](http://www.dclabor.org)*





# Film Education's Nick Walker speaks about the important impact *Made In Dagenham* and *Navigators* can have on young people



Film Education was established in 1985 to bridge the gap between film culture and teaching. Now providing award winning resources to schools to support teaching film as part of the curriculum, Film Education also runs its own film festival (now in its eighteenth year) and will be partnering with the London Labour Film Festival to bring young people to the special screenings of Ken Loach's *The Navigators* and Nigel Cole's *Made in Dagenham*.

Discussing the project, Film Education's Nick Walker is excited about the screenings. "*The Navigators* and *Made In Dagenham* have both got really strong issues around labour law... and there is also a bit of an issue that history is something that's happened, rather than something that's happening," he says excitedly. "Teachers are very keen to try and find that connection, and we are hopeful that these screenings will help to shed some light on these things."

The roles that events like the London Labour Film Festival can play in providing context to films that address important issues around workers' lives and experiences is vital, says Walker. "The fact that we've got speakers attached, and particularly having Ken Loach there at the screening of *The Navigators*, will bring more insight. He will help to bring the film to life, and having union representatives are there to provide further insight into the issues raised. *Made in Dagenham*

is a class struggle, but it's also a gender struggle. That gets kids excited, a way of encouraging people to think outside of their comfort zones."

Walker also dismisses the suggestion that teachers might be nervous about introducing their students to work that could be considered politicised, instead praising the humane portraits that the films offer of working people onscreen, as well as the motivational role that the films could play in getting young people involved in worthwhile causes. "Ken Loach is a really humanist filmmaker. Polemical, there's no doubt about that, and there is a very strong political message as a given in his work; but there is a humour and a level that people can relate to, which for me is why he is very successful, and why people of any age will be able to appreciate it. If people can empathise then they can discover, in the activist sense, what they might like to take further. Both of these films have the ability to do that."

*Nick Walker was speaking to Andrew Simpson. Special screenings of Navigators (page 9) and Made in Dagenham (page 8) take as part of London Labour Film Festival. For more information on Film Education, visit [www.filmeducation.org](http://www.filmeducation.org)*

*Made in Dagenham is followed by a panel discussion on Equal Pay, featuring Jo Morris (ETUC expert Equal Pay); Sheila Wild (Equal Pay Portal) & Diana Holland (UNITE AGS, Equalities).*

## The Films



### Biutiful

**Fri 14 Sep / 21:00**

In the latest film from Alejandro Gonzalez Inarritu (*21 Grams*, *Babel*), Javier Bardem portrays a single father of two desperately trying to escape Barcelona's criminal underworld. Attempting to support a complex and abusive family life, he is forced to reevaluate the moral choices that he has made – which includes the exploitation of illegal Chinese and African workers as part of his shady

career – upon being diagnosed with terminal cancer. A moving tale of fatherly love, honest work and the changes one needs to make before crossing over to the other side.

*Introduced by Daniel Bueno from Comisiones Obreras (CCOO), Spain's oldest trade union, on the film's portrayal of labour conditions in Spain.*

**Dir: Alejandro Gonzales Inarritu | Mexico/Spain | 2010 | 148 mins**



**The NUT is pleased to support the London Labour Film Festival.**

We look forward to joining with other unions at the TUC 'A Future That Works' march on the 20th October.





## London at Work – a journey from the 30s to the 60s

Thu 13 Sep / 13:00 & 16:00

A programme of rare and classic short films, curated by the London Screen Study Collection at Birkbeck College, showing protest, pride – and work – across three decades. *Workers' Topical News No 1* (1930) is an anti-newsreel, showing workers demonstrating against unemployment in the Depression. Norman MacLaren and Helen Biggar made their witty yet devastating protest against the arms trade, *Hell Unltd* (1936), in the shadow of the Spanish Civil War, in which many

British workers volunteered. *We Are United* (1951) records unions and peace campaigners celebrating May day, with song accompaniment by Ewan McColl. *Bow Bells* (Anthony Simmons, 1953) and *The Vanishing Street* (Robert Vas, 1962) both record London's disappearing communities, where work and life mingled; and Lindsay Anderson's classic *Every Day Except Christmas* (1957) celebrates Covent Garden Market at work. (Ian Christie) Contact us at [lsscbbk@gmail.com](mailto:lsscbbk@gmail.com).

Introduced by Angela English, Birkbeck College

Entrance FREE

## Bound for Glory

Fri 14 Sep / 21:00

Covering only four years of his life, *Bound For Glory* celebrates Woody Guthrie as a guerrilla folksinger. Some of the great songs that have become American working-class anthems ("This Land Is Your Land") are included, and Ashby's film captures Woody's commitment to poor and working people, which will help viewers understand Guthrie as a radical and inspiring figure for the generation of folk singers who came to prominence in the 1960s (Bob Dylan, Joan Baez, Judy Collins).

A man whose guitar had a big sticker that read: "This machine kills fascists," David Caradine plays Woody as a populist, loveable man who can't stand to see working people being pushed around. His relationship with his performing partner Ozark Bule (Ronny Cox) is at the heart of this film, and Ashby's convincing portrait captures the troubles and high-energy life Guthrie lived among the riffraff riding the rails during the Depression: "Men fighting against men. Colour against colour. Kin against kin. Race pushing against race." The film's title comes from one of his songs, and as usual it's about a train, a train "bound for glory."

*Bound for Glory* will be preceded by a short set of Woody Guthrie songs by Phil 'Swill' Odgers, lead singer of *The Man They Couldn't Hang*.

Paul Simmonds from *The Man They Couldn't Hang* on the enduring influence of Woody Guthrie:

*Woody Guthrie's influence on The Man They Couldn't Hang is pretty clear I think. He did political songs; he did social songs; he did human songs of loss, poverty, hunger – but also songs of people's strength and solidarity. He did songs that stood up for the downtrodden but he also celebrated the beauty of the land; he wrote outlaw ballads and historical ballads; he documented the feverish times of the 30's and 40's with its backdrop of political and human crisis. He kept the faith and he lived according to what he wrote...*

*All of those things inspired us and we have tried in our own way to explore them.*

*Only time decides if songs will ingrain themselves into a culture, but it's certain that Woody Guthrie's 'Dustbowl Ballads' define the American Depression as much as the novels of John Steinbeck. And later, his anti-Nazi anthems like*



## Brassed Off

Fri 14 Sep / 16:00

A class-conscious film with a big dollop of politics, *Brassed Off* sees Tara Fitzgerald's Gloria, coal-town bred but college-educated, still holding a candle for an old childhood flame (Ewan McGregor). Set in the Thatcherite 1980s, The Iron Lady has closed many of the mines with barely a semblance of due process, and the miners can choose to vote for a review or receive redundancy pay. Having lost their spirit, and the toot having gone out of the local brass band, Gloria's position as management sees her labelled a scab.

Pete Postlethwaite, meanwhile, plays Danny, the leader of the Grimley Colliery Brass Band. Dying in a

hospital bed, and serenaded by the band with a moving version of "Danny Boy" by the band, *Brassed Off* is an ode to the importance of music to working class culture, both in the anthropological sense of community and the artistic sense of the music. Marx or Engels may never have gotten to hear a brass band, and it is debatable whether they would have understood how important they were in Britain, but *Brassed Off* neither idealises nor condescends to this form of popular culture. Play on, the film says, but reopen the mines.

Introduced by award winning journalist and commentator Owen Jones.

Dir: Mark Herman | UK/ USA | 1996 | 107 mins



*'All You Fascists Bound to Lose' and his great championing of the lot of the migrant workers in many songs like 'Pastures of Plenty', nailed his progressive, humanist colours to the mast.*

*A singer, activist, poet, journalist, songwriter – and he looked great too. A political punk of the pre war years, it's no coincidence that Joe Strummer initially nicknamed himself 'Woody'. The great iconic photo of Guthrie and the 'This Machine Kills Fascists' guitar continues to inspire as it certainly did during the writing of TMTCH songs such as 'Ghosts of Cable St' and 'Shirt of Blue'... The influence continues on recently written songs like 'Dusty Fields', 'The Master's*



*Whip' and 'Godforsaken Voyage', shortly to appear on Phil Odgers' next solo album.*

Dir: Hal Ashby | USA | 1976 | 147 mins





## Gala film

### Four Horsemen

Thu 13 Sep / 18:00

With the gap between rich and poor growing ever wider, and injustice still rife across the globe, Ross Ashcroft's *Four Horsemen* is a timely examination of how the world works. Also, unlike other recent polemics, Ashcroft's film refuses to attack politicians, bankers or the media, instead preferring to put the entire system up for debate in order to explore how humanity might benefit from a change to the current structure.

Also separating the film from many of the other comparable works that have emerged in recent years is the sheer caliber of those Ashcroft has brought in to comment upon the state of the world. Featuring twenty-three prominent international thinkers, including the likes of Noam Chomsky and Joseph Stiglitz, it is these voices that lend *Four Horsemen* its unique authority, as well as Ashcroft's command of both the fine details and the bigger picture.

Following a special screening of the film, the festival will host a special panel featuring expert commentators

and thinkers, who will be discussing the importance of the film; the current disparities of justice the world over, especially in how it relates to working life; and potential solutions to the crisis in which a globalised world finds itself.

Ashcroft himself – who will join the panel after the screening and will also be on hand to answer audience questions – is excited by the prospect of presenting his film within the context of London Labour Film Festival. "We're delighted that *Four Horsemen* has been selected," he says. "Playing to a politically engaged audience is exciting because many of

the issues raised in the film need to be readdressed if we are to have any chance of re-floating the British economy. When an electorate is self-educated it puts pressure on elected leaders to make the changes that the majority really needs. That is the job today – we need to wise up to the ways of predatory capitalism and then renegotiate the terms on which we want to live."

Ross Ashcroft's incendiary documentary will ignite debate about a new economic paradigm, and how we might all have a hand in bringing into being. The festival is delighted to be hosting a screening and discussion with such relevance for justice and fairness for ordinary working people.

*Following the screening the London Labour Film Festival will host a special panel discussion featuring the economist, consultant and author Umayr Haque; labour and welfare market expert Nicola Smith (Head of TUC's Economic and Social Affairs); and Ross Ashcroft (Director, Four Horsemen).*

Dir: Ross Ashcroft | UK | 2012 | 97 mins

Please join us after the screening & panel for a drinks reception at nearby O1 Zero-One. See below for further details.

SUPPLYING TSHIRTS FOR THE LONDON LABOUR FILM FESTIVAL

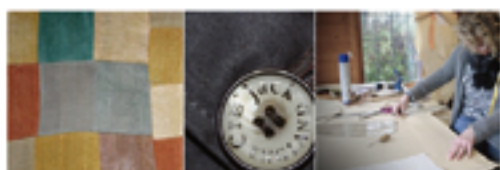
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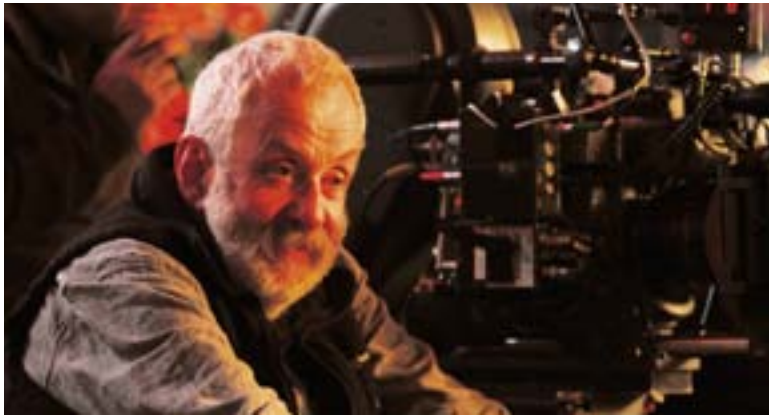
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## High Hopes

**Fri 14 Sep / 18:00**

It is always a treat to see a Mike Leigh film—wonderful characters, anxious social encounters, class obsessions—offering up the world as we know it, but out of which only Leigh can find a way out. *High Hopes* is the film that comes closest to an anti-Thatcher economic comedy, with three sets of couples and an aged parent, all divided across class lines.

Cyril, wonderfully played by Philip Davis, makes his living as a motorcycle messenger, and while he and his wife Shirley (Ruth Sheen) are professed Marxists, they are mostly consumed by worries about getting pregnant and taking care of Cyril's mother, who lives

in a council house on an increasingly gentrified street. Cyril's sister, married to the owner of a used car business, is screechingly nouveau riche, whilst their extraordinarily pompous neighbours are brilliant caricatures easily capable of prompting applause whenever they appear on screen. Visits to Marx's grave, an encounter with a barmy lefty acquaintance, and the unlikeliness of change in society are the backdrop to Cyril questioning how we can justify bringing children into an awful world, questions that Leigh answers while fulfilling the feat of maintaining the film's status as a winning comedy.

*Simon Mein, © Thin Man Films Ltd.*

*Followed by Q&A with Mike Leigh*

**Dir: Mike Leigh | UK | 1988 | 110 mins**



## Manufactured Landscapes

**Thu 13 Sep / 16:00**

Baichwal's documentary is part celebration of Edward Burtynsky's amazing photographs, part globalisation travelogue of manufactured landscapes, landscapes that often double as industrial and working-class hell. Burtynsky joins a small cadre of photographers (such as Sebastiao Salgado) who have created remarkably beautiful compositions out of industrial waste, e-dumps, and factory sites. Burtynsky's specialty is mammoth photographs of what is everyday work life for thousands of Chinese uniformed workers lined up

outside their factories or dormitories, taming China's gigantism of human scale with colour and composition.

A beautiful film of intoxicating images, especially memorable moments include a visit to Bangladeshi workers breaking up enormous ships, and a pan across endless rows of young women working in a Chinese factory. It is in these stunning scenes that Baichwal establishes herself, as well as Burtynsky, as the most adept of visual chroniclers of globalisation.

**Dir: Jennifer Baichwal |**

**Canada | 2006 | 80 mins**



## Land of the Dead

**Fri 14 Sep / 18:00**

George A Romero returns to the genre that made his name, and promptly reasserts his reputation as the master of the horror film as societal critique. Following on from previous classics *Night of the Living Dead* and *Dawn of the Dead*, Romero takes us inside an elite gated community run by the ruthless businessman Kaufman (Dennis Hopper), who has created a high rise bunker for the rich maintained by a hemmed-in working class. The zombies, meanwhile, are kept out by a large perimeter fence, but are slowly gaining consciousness about their plight, and are beginning to organise. A sly, entertaining and scary critique of the corrupting effects of money, power, and paranoia.

**Dir: George A. Romero |**

**USA | 2005 | 93 mins**



## Potiche

**Sat 15 Sep / 16:00**

A lovingly detailed recreation of a garish 1970s France, Ozon's wry period pastiche features the phenomenal Catherine Deneuve as Suzanne, the trophy wife of a mean-spirited factory boss. When he suffers a heart attack after being taken hostage by his striking workforce, she makes a surprising success of filling her husband's shoes, helped along by her connections with the town's leftist mayor (a cantankerous Gérard Depardieu), who also happens to be her ex-lover. The chemistry between the leads drives this delightful film, both firing Suzanne's political career and sending her her personal life into turmoil in what is a funny, brilliantly realised drama with a cunning subtext about the varying attitudes to work in contemporary France.

**Dir: Francois Ozon | France |**

**2010 | 103 mins**



## Made in Dagenham

**Thu 13 Sep / 18:00**

Fords were made in Dagenham, but so was union solidarity for women workers. Led by Rita O'Grady (winsomely played by Sally Hawkins), she is the UK's competition to Norma Rae for the most politically turned-around female worker, one of 187 women who run the machines in the car seat upholstery shop in the Dagenham's Ford car factory in 1968. Paid less than men doing comparable work, Rita creates a posse of female activists who rock the worlds of both bosses

and husbands, winning the support of both the bosses' wife (Geraldine James) and the irrepressible shop steward (Bob Hoskins) tasked with going between the women and their male union leadership. Dazzling with charm, humour, and serious goals. Barbara Castle (played by Miranda Richardson) also makes a glorious appearance, shoving some male MPs and lackeys around Westminster. The Equal Pay Act of 1970 is where the film is headed, but the road to it begins in Dagenham.

**Dir: Nigel Cole | UK | 2010 | 113 mins**





## Metropolis

Sat 15 Sep / 21:00

A magnificent science fiction vision of a future world divided into underground proletariat and an aboveground capitalist elite. The workers, oppressed by the very machines they must tend – are thrown into turmoil when Freder, the leading industrialist's son, falls in love with the workers' angel of mercy, Maria. Above ground, his father unleashes the evil scientist Rotwang, who fabricates a robotic (and lascivious) Maria to tempt the workers to their doom, her sexy dance before the capitalist class being worthy of the price of admission alone.

With even those who dismissed the film, such as influential American critic Pauline Kael, admitting that the way "human beings" in the underground were "used architecturally" was extraordinary, this is a film of future labour that has been taken as representing both ends of the political spectrum. For some a pseudo-Marxist version of H.G. Wells's *Time Machine*; for Hitler and Goebbels a film appealing to the ideals of Nazism, so much so that they invited Lang to work for the Nazis, prompting him to flee to Hollywood.

Dir: Fritz Lang | Germany | 1927 | 120 mins



## Modern Times

Sat 15 Sep / 16:00 / Screen 1

A slapstick exploration of factories under the command of the New Efficiency (doubletalk for the classic speedup), Modern Times' most famous sequence sees Chaplin become the world's unlikely assembly line worker, eventually fed into—and crushed by—the massive gears of a machine. A remarkably modern look, with the factory boss communicating with his foremen by video screens, provides the backdrop for a series of famous set pieces before his gentle revolutionary takes to the open road to once more become one of cinema's best beloved riffraff. Followed by a Q&A with David Robinson David Robinson is a film critic and official Charlie Chaplin biographer and director of the Giornate del Cinema Muto (the Pordenone Silent Film Festival) – the oldest and largest festival wholly dedicated to silent films.

Followed by a Q&A

Dir: Charlie Chaplin | USA | 1936 | 89 mins



## Mondays in the Sun

Sat 15 Sep / 13:00

Featuring a stellar cast that includes a never-better Javier Bardem, *Mondays in the Sun* portrays six friends who meet daily in their local bar in Vigo, Spain. All mourning the variety of ways in which their lives have been turned upside down by the closing of the shipyards, *Mondays in the Sun* is a touching, personal tale of a rapidly dwindling working class culture, as well as male friendship, family and the myriad of ways in which people can spend idle time, where everyday feels like a Sunday.

Dir: Fernando León de Aranoa | Spain | 2002 | 113 mins



## Navigators

Thu 13 Sep / 13:00

Ken Loach's dramatisation of a horrible accident on the privatised British Rail system of the 1990s is a cinematic attack on Thatcherism. In October, 2000, a high speed Virgin train derailed at Hatfield killing four people. It was the fourth fatal train wreck since the privatisation of British Rail in the early 1990s, with an even greater scandal caused by Railtrack's lack of action despite prior knowledge of track damage, and the number of workers assigned to maintain rail infrastructure having fallen by a third since privatisation.

railway workers who, in 1995, are told that British Rail has been replaced by a private company. Told that safety is a priority and deaths kept to a minimum of 'only' to a year, the film has a tragic and disturbing twist forged by screenwriter Rob Dawber, a former a railway worker, union activist, and columnist who lost his job because of privatisation, and who turned to the courts when he discovered that he had been exposed to asbestos while working for British Rail. Although he won a settlement, he died of a tumour that resulted from the exposure. Loach's film is his epitaph.

Dir: Ken Loach | UK/Germany/Spain | 2001 | 92 mins

Loach dramatizes the deteriorating relationships among five Yorkshire



## Moon

Sat 15 Sep / 18:00

There have been relatively few films about work in outer space – Wolfgang Peterson's 1985 films *Enemy Mine* being a fine example – yet Duncan Jones's debut is a thrilling addition. With a screenplay drawing on a diverse cinematic heritage that includes *Capricorn One's* (1977) faked Mars landing and any number of Philip Dick's adaptations focused on altered consciousness (especially *Blade Runner*), *Moon* sees busy astronaut Sam Bell

(Sam Rockwell) carry out the lonely task of harvesting the moon for a special fuel for use back on earth. At the end of his three-year contract, he fantasises about returning to his wife and child. But soon he begins to lose his grip on reality and the cleverly constructed world before him—and our—eyes all of a sudden seems mightily fragile. Followed by a Q&A with Gavin Rothery Special FX Supervisor for *Moon*

Dir: Duncan Jones | UK | 2009 | 97 mins



## Norma Rae

Sat 15 Sep / 13:00

The gold standard for American feature films about union organising, based on the life of Crystal Lee. Set in the North Carolina cotton mill town of Roanoke Rapids, Sally Fields plays Norma Rae, whose relationship with a union organiser provides the backdrop for a tale of union members meeting secretly in black churches. The importance of an integrated local, and the complications of Norma's personal life provide the context for a dramatic and potentially tragic story.

Norma, constantly involved with men who are up to no good, finds her calling when Reuben (Ron Leibman) recruits her to help organise for an election. With its emblematic scene of Norma standing firm with her UNION sign until she is hauled off to jail, Norma Rae is one of the most popular pro-union films of all time, confronting the mixture of personal and altruistic motives that lie at the heart of campaigning, and its role in both job retention and self-respect.

Introduced by Gary O'Donnell  
(comedian/union organiser)

Dir: Martin Ritt | 1979 | 113 mins | USA



## Gala film

### The Snows of Kilimanjaro

Sat 15 Sep / 18:00

Keeping his focus on what appears to be a narrow slice of L'Estaque, the mostly working-class district of Marseille, Guédiguian once again takes on subjects whose importance and appeal transcend such narrow boundaries. Exploring union and working-class solidarity, he uses virtually the same small repertory company of actors to penetrate the daily lives of his characters. Jean-Pierre Darroussin plays a union leader who voluntarily

joins the downsizing list at his shipyard rather than go into the random draw, a decision accepted by his wife, played by the wonderful Ariane Ascaride.

But their solidarity is tested by a robbery of their home by a workmate, the single father of two children often left on their own. Full of twists and turns, viewers will have to discover on their own, viewers will need to wait until the final reel for the film's many rewards, including an explanation of the film's title.

Dir: Robert Guédiguian | France | 2011 | 107 mins



## They Live

Sat 15 Sep / 21:00

John Carpenter, having created one of the greatest bogeymen of all time in *Halloween* (1978) and one of the scariest dystopian prison islands of all time in *Escape from New York* (1981), creates a terrifying image of Los Angeles in *They Live*. Featuring a wealthy ruling elite of control freaks and monsters, Carpenter forges a city that enforces power using subliminal ads and brainwashing slogans such as ("This Is Your God") printed on paper money.

This elite is, however, is literally out of this world, an alien race that have

colonised earth as if it were a third world country, using selected privileged humans as their neocolonial lackeys. Only John Nada (Roddy Piper), a drifter working in construction, can decode their subliminal messages by wearing a special pair of sunglasses he finds by accident. A classic B-Movie sci-fi with an anti-Reaganomics agenda, *They Live* is a campy, brilliant twist on Ballardian dystopia, with one of Carpenter's slyest jokes saved for the very last moment.

Dir: John Carpenter | USA | 1988 | 97 mins



## Workingman's Death

Fri 14 Sep / 13:00

Like Michael Glawogger's first film, *Megacities* (2001), a perverse travelogue on urban poverty, *Workingman's Death* uses no narration, preferring to let his camera wander the globe in pursuit of some of the most difficult and dangerous jobs on earth. Ukrainian miners struggle in shafts less than a foot and a half high, Indonesian workers clamber in the mouth of a volcanic basin, Nigerian workers make a slaughterhouse look like Picasso's

*Guernica*, Pashtuns in Pakistan dismantle tankers that have outlived their global usefulness, and Chinese steelworkers risk injuries in blast furnaces. In a heavily ironic epilogue, Glawogger portrays a former German blast furnace now part of a theme park. A portrait of the brutal and unsafe jobs that are the true face of the globalised future in the Third World countries.

Dir: Michael Glawogger | Austria/Germany | 2005 | 122 mins

## Booking Information

Tickets are £5.50 unless otherwise stated and can be booked direct from the Prince Charles Theatre:

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