



# LONDON LABOUR FILM FESTIVAL



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PEOPLE**



**25-26 NOVEMBER 2017**

**PRINCE CHARLES CINEMA**  
LEICESTER SQUARE,  
LONDON

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[www.londonlabourfilmfest.com](http://www.londonlabourfilmfest.com)



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# WELCOME TO THE LONDON LABOUR FILM FESTIVAL



2017 is a year of anniversary and reflection as it brings us to the fifth annual London Labour Film Festival.

An event where, since 2012 thousands of guests have witnessed nearly one hundred films dedicated to documenting, analysing, and celebrating the lives of the majority of the world's population: the working class.

Over the years, we have delved into the minutiae of the workplace, that place where most spend the best years of their lives but which is often absent from discussion in mainstream culture. From navigators to railway workers, miners to people smugglers, our films—including sci-fi, horror, comedies, and documentaries—have stimulated debate, generated anger, and provoked tears. This year's programme promises to do the same again, as we return to the Prince Charles Cinema in Leicester Square.

This year's festival plays host to a retrospective on the ground-breaking films of Nick Broomfield, united by the theme of 'Modern Slavery'. We kick off at 13:00 on **Saturday 25 November**, at the Prince Charles Cinema, with our screening of Nick's first fiction film, **Ghosts**, based on the horrifying and tragic Morecambe Bay cockling disaster of 2004. We are lucky enough to be joined for a Q&A session with Hsiao-Hung Pai, the award-winning investigative journalist who went undercover for the last in this film series, **Sex: My British Job**, screening at 15:00 on **Saturday 25 November** at our Soho studio.

Both films are explorations of the gendered and racialised oppression of some of the UK's most exploited workers.

Make sure to also catch some of the finest new talent in the world of labour films from 11:00–15:00 on **Saturday 25 November**, also at our Soho studio, where you can view a selection of the shortlisted films from our Labour Film Festival International Contest.

After which you are invited to join us for a complimentary drinks reception and to meet a global panel who will be discussing 'the labour film festival movement' from 17:00–17:30 and will include our special guest Alejandra Marano of the incredible Construir Cine Film Festival in Argentina: the inspiration for our flagship feature film competition this year.

Be sure to get tickets for the festival's BIG event, our awards ceremony which will be held between 15:00–17:30 on **Sunday 26 November**, with special guests and previews of the shortlisted films this is an event not to be missed. The event will be followed by a complimentary drinks reception.

Our grand finale at 18:00 (after the awards drinks reception) is the screening of the epic 1927 sci-fi movie **Metropolis**. Join us for the film's 90th anniversary.

With free popcorn and posters and the chance to win copies of China Miéville's highly-acclaimed new book on the 1917 Russian Revolution, October.

Finally, none of this would be possible without the steady support, over the last five years, of our sponsors in the trade union movement: Unite, Fire Brigades Union, Unison, Bectu and that of our new partners, the Professional Football Association; all of whom we thank greatly. Enjoy the show!

## SPONSORS



# WHAT DOES NICK BROOMFIELD LIKE IN DOCUMENTARIES?



He likes them to be, “spontaneous and rough and tumble.” After more than thirty years in the field, he has become an iconic presence—standing in front of the camera with a boom in his hand, wearing earphones, and about to pursue the subject of his latest documentary—whether that be an ex-prime minister (*Tracking Down Maggie*), a Hollywood madam (*Hollywood Madam*), or a South African fascist (*The Leader, His Driver, and the Driver’s Wife*). Whilst his films can be radically different in subject matter, the essence of his approach is an unswerving obsession with exposing that which lies hidden from the public eye.

Very few filmmakers have had as many documentary successes, and controversial subject matters as Nick Broomfield. His self-image as “a rebel, causing as much trouble as possible” makes him fearless in the face of danger.

We are proud to present two of Broomfield’s most exciting films; one revealing documentary, and his second fictional feature. Each film focusses on an aspect of one of the most disturbing issues of our time—modern slavery. In *Ghosts* (2006), the cockle pickers are forced to live crowded together, bound to their smugglers as indentured slaves, with no freedom to leave their low paying, dangerous jobs. In *Sex My British Job* (2013), illegal women from China are bound to their employers as prostitutes or household servants.

Our special guest speaker at the festival, Hsai-Hung Pai, worked undercover as a maid and cook in Chinese brothels, and the resulting documentary, *Sex: My British Job*, validated her exposés of exploited undocumented immigrants, especially women, who become prisoners of loan sharks and ‘snakeheads’ (smugglers). Broomfield’s feature film, *Ghosts*, was based on her research into the Morecambe Bay cockle-gatherers tragedy, where twenty-three Chinese-born workers were drowned by the incoming tide on the extensive mud-flats of Morecambe Bay, having

received no directions and no supervision before being sent to work in this dangerous location.

Hsai-Hung Pai, a courageous and determined journalist, has investigated and exposed the widespread human trafficking that led to the deaths at Morecombe Bay, portrayed in *Ghosts*, and was responsible for highlighting the ‘massage parlor’ scandals documented in *Sex: My British Job*. She has published a number of books, including *Chinese Whispers: The True Story Behind Britain’s Hidden Army of Labour* (2008) and *Invisible: Britain’s Migrant Sex Workers* (2013), which were the source books for *Ghosts* and *Sex: My British Job*, respectively.

A graphic design featuring a grid of film stills. The top row shows a woman with glasses and a man with glasses. The middle row shows a woman's face. The bottom row shows a man in a dark jacket and a woman's face. Overlaid on the collage is the text: "SEX: MY BRITISH JOB" in large white letters, "Saturday 25 November 15:00" below it, "films about" in smaller white letters, "MODERN SLAVERY" in very large white letters, and "GHOSTS" in large white letters, "Saturday 25 November 13:00" below it. The background is a mix of red and blue tones.



## GHOSTS

Saturday 25 November, 13:00

Prince Charles Cinema

96 min/Broomfield/UK/2006

Broomfield's fictional feature film, *Ghosts* (2006), is based on interviews and articles gathered by the journalist Hsai-Hung Pai during her investigation into the 2004 Morecambe Bay cockling tragedy. Twenty-three undocumented migrant workers from China, all unfamiliar with the geography, language and customs of the area, were drowned after being caught out by incoming tides on the extensive mud flats of Morecambe Bay. Their deaths are dramatised in *Ghosts* which, whilst focusing on a single doomed work crew, is the story of workers who, in desperate need to support their families in China, resort to illegal immigration to countries such as the UK where they became part of the significant number of foreign-born precariat under-class workers. The cockle gatherers are representative of a significant class of modern slavery, being bound to criminal gang bosses by a debt servitude that leaves them unable to escape their dangerous jobs. Broomfield deftly dramatises the process in which a Chinese worker pays smugglers a significant sum of money, before taking terrible risks (such as being transported by container), in order to enter the British workforce, where they are subsequently crowded into tiny cottages and treated akin to slaves before being sent out to work in conditions and environments that are dangerous and unsupervised.

Followed by Q&A with Hsai-Hung Pai



## SEX: MY BRITISH JOB

Saturday 25 November, 15:00

01 Zero One

63 min/Broomfield/UK/2013

For this documentary journalist Hsai-Hung Pai worked undercover as a maid and cook in Chinese brothels, commonly disguised as massage parlors, gathering footage via a miniature concealed camera in the nose-piece of her eyeglasses.

Bloomfield's documentary focusses on exposés of the exploitation of undocumented workers, mostly women, who become prisoners of loan sharks and "snakeheads" (smugglers). Hsai-Hung Pai has been documenting these for many years, notably in books such as *Chinese Whispers: The True Story Behind Britain's Hidden Army of Labour* and *Invisible: Britain's Migrant Sex Workers*. This dangerous foray into the underground sex economy placed Hsai-Hung Pai at significant risk but the resulting documentary reveals how the operators of the massage parlors relentlessly work to turn low-wage domestic workers (maids, cooks) into slightly higher-wage prostitutes. The women have little or no English, are desperate to pay back the exorbitant fees required for their illegal immigration, and become, in Hsai-Hung Pai's words, "one of the most vulnerable groups of migrants in the UK".



## METROPOLIS

Sunday 26 November, 18:00

Prince Charles Cinema

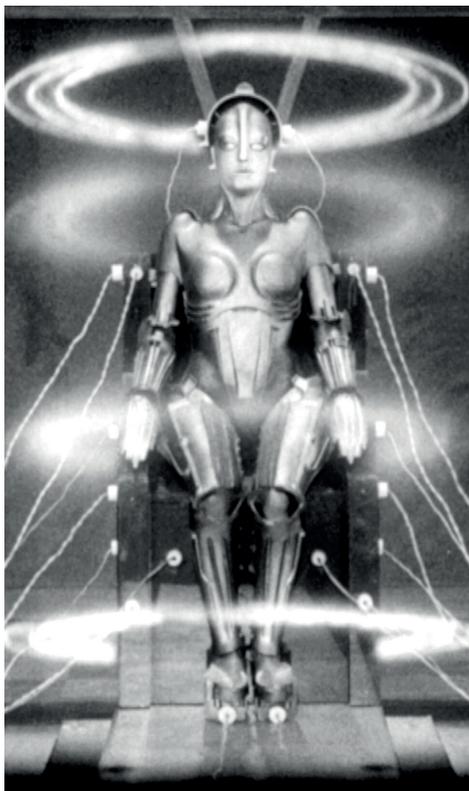
153 min / Laing / Germany / 1927

Our screening celebrates the 90th anniversary of the classic film *Metropolis* directed by Fritz Lang and released in 1927.

*Metropolis* captures the high fantasy world of the powerful as well as the class struggle of the workers toiling underground. The son of the Master of Metropolis falls in love with Maria, the saintly daughter of a worker and who is poised to unite the underclass, until the Master creates the remarkable android (false) Maria in order to ruin Maria's reputation. The android Maria goes on to lead the workers into a self-destructive revolution. Lang's film was revolutionary in technique, with classic sequences such as the march of the depressed (almost robotic) workers, the transformation of the android into a sexy version of Maria, and the hallucinogenic sequence in which a massive machine turns into Moloch, which eats the workers.

After refusing Goebbels' offer to be head of the German Cinema Institute—an offer then enthusiastically accepted by Leni Riefenstahl—Lang fled to the USA where he made a large number of maverick film noirs, including *While the City Sleeps* (1956) and *The Ministry of Fear* (1944).

*With introduction by historian Cristobal Catalan (SOAS)*



# BOOKING INFORMATION

## TO BOOK TICKETS:

[londonlabourfilmfest.com](http://londonlabourfilmfest.com)

### TICKET PRICES:

£5.50–£8

### FULL FESTIVAL PASS:

£25

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Download the full programme at [londonlabourfilmfest.com](http://londonlabourfilmfest.com)

# METROPOLIS

## A BRIEF OVERVIEW OF THE 90-YEAR-OLD MASTERWORK

The sheer originality and courage of the film is startling. Apparently a notoriously difficult creative to work with, and equally a master of dramatic narrative, Lang brought together superior lighting, set design, matte painting, advanced exposition and special effects. With roots in German Expressionist theatre of the early 1920's, *Metropolis* is according to Lang a fairy tale about machines; a fable of power, caste, activism, social justice and technology.

Fritz Lang, Director of *The Big Heat*, *Dr Mabuse, the Gambler* and *M*, brought us this grandiose gem and when, in 1927, *Metropolis* had its Berlin premiere; it was accompanied by majestic symphonic music written by composer Gottfried Huppertz, one of the first orchestral works specially composed for film during the silent era. In fact, the film's many reconstructions and restorations were only possible by referring to Huppertz's film score cues. The most accurate version of the film available today is said to still be missing a considerable portion of the second act.

*Metropolis*, historically considered a film of the left, tackles the theme of power, class system, workers' rights and revolution through elegant story telling that evokes gender, cyborgs, kings and peasants. Indeed, the correlation of survival and activism is key to the film as it is in Lang's own life. He waxed lyrical about a dark visit from Nazi Propagandist, Dr. Joseph Goebbels. According to Lang he fled Germany the same day to the USA.

*Metropolis*, anachronistically today, is a dystopia with utopian activism; a tale for social and economic peace. Anti-industrialist, anti-automation, a commentary on mechanical humans and the relevance of workers' rights. Along with other films with strong communist ties, *Metropolis* sisters with *Battleship Potemkin* (1925) and could be said to reflect the October uprising (circa 1927). The futuristic city state is the arena for a clash between workers and Nazi like executives.

Despite its epic religious overtones and biblical references, preaching a social revolution from the Eternal Gardens to the Tower of Babylon, *Metropolis* is future-proof. It leads fashion and inspires science fiction imagery, such as Ridley Scott's *Blade Runner* and countless Japanese anime. Lang's film is a classic reference for people's social justice in the face of human automation, ringing true in the current dawn of the incoming fourth industrial revolution.

**Cristobal Catalan is a film historian, curator and writer.**

[www.cristobalcatalan.net](http://www.cristobalcatalan.net)

# LABOUR FILM FESTIVAL INTERNATIONAL CONTEST 2017

Supported by



This year, as part of our five-year anniversary celebrations, we hold our inaugural Labour Film Festival International Contest—the first time that we are running a global feature and short film competition. Our aim is to support and show audio-visual productions which delve into the world of work, and focus on the worker.

We are hosting some of the brightest talent in labour films, from exciting new comers to established names; and will screen an array of films that document the social, political and cultural aspects of work life, and the wider communities in which workers belong. Filmmakers are asked to submit films under the four themes of People, Industry, Education, and Society. A selection of the submitted films will be available for public viewing at 01 Zero One in Soho on Saturday, 25 November.

The contest itself is split into two categories – Shorts and Features.

*Shorts* – up to 26 minutes long – are sub-divided into two categories: documentaries and fiction.

*Features* – over 52 minutes long – are sub-divided into three categories: international documentaries, international fiction, and national features (UK only).

Deciding which of the excellent array of films will win the cash prizes—£500 for each category and £250 for runners up—are our global panel of esteemed judges. Some of these judges will be present throughout the festival, allowing attendees the opportunity to enjoy complimentary drinks with some of the most knowledge and respected members of the global labour film community. In addition to

the awards chosen by our panel, a further award will be presented to a winner chosen by a public vote.

The contest winners will be announced at the awards ceremony, to be held at 15:00–17:30hrs on Sunday 26 November at the Prince Charles Cinema, where they will be presented with a statue inscribed with ‘Labour Film Festival International Contest 2017—film festival about work’. Previews of all short-listed films will be screened at this event. Be sure to book tickets for the awards ceremony, which will open with a drinks reception.

As a boon to the producers and film-makers, the award-winning short films, and previews of the winning features, will be circulated on our social media, raising the profile of these creative and talented individuals and the issues that their films raise.

The contest is inspired by the Construir Cine in Buenos Aires, a huge labour film festival which our director visited earlier this year. Fittingly, our competition is global in scope, staying true to the spirit of internationalism in an attempt to promote the struggles and every-day lives of workers across the planet. This competition is a chance for the public to be exposed to under-represented and side-lined issues in the world of work, and for those film-makers who focus in on the grass-roots – the daily struggles and wonders of working class life – to achieve some of the recognition they deserve. We want to do more than just raise consciousness – we want to help mobilise action.

**Join us for the awards at 15:00 on  
Sunday 26 November 2017**

# THE CONSTRUIR CINE: INTERNATIONAL LABOR FILM FESTIVAL

The Construir CINE: International Labor Film Festival, hosted in Buenos Aires, Argentina, is one of the world's largest labour film festivals.

Held for the fourth time in May this year, nearly 4,500 trade unionists, citizens, film makers and movie-goers gathered to watch a bonanza of shorts and features from over 52 different countries. The festival started in 2014 and has grown into an international gathering widely respected in the labour film movement. Funded by the Union of Construction Workers of Argentina, the festival has a particularly international focus. "Something I've realised over the years of making the festival is that work is universal", says Alejandra Marano, Executive Director of Construir Cine. "For instance, stress is something that all humans share, and human rights in the workplace are something that every country shares, although maybe not in the same proportion." Alejandra will be attending the London Labour Film Festival as a judge on our contest panel.

You can watch the shortlisted competition entries at our Drop-in Cinema at the Casa, Hope street. Construir Cine will be opening for submissions to their 2018 film competition in December. Alejandra concludes: "be aware and be prepared to show us your work!"

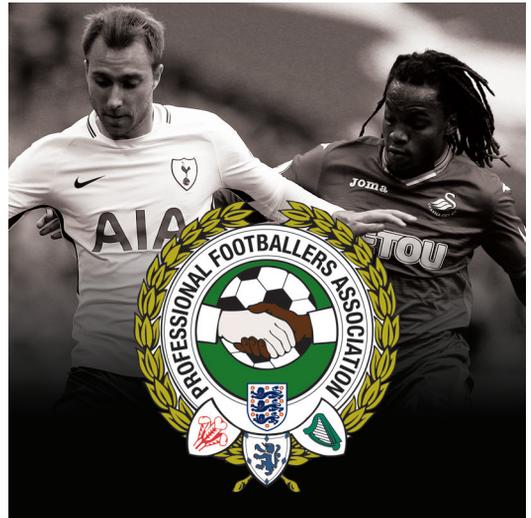


**BECTU sends  
best wishes  
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Welcome



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# NORDIC LABOUR FILM FESTIVAL

On May 6–7, over 400 activists, filmmakers, workers and union leaders gathered in Malmö, Sweden, for the first annual Nordic Labour Film Festival.

A weekend of documentary screenings, workshops, panel discussions aimed to connect the wider public with the union movement, through the power of film. Documentaries ranged from British filmmaker Ken Loach's latest, *J, Daniel Blake* – a harrowing look at the reality of UK benefit reform under Conservative rule – to Nordic-focused films like Saga Gärde's *You Will See That I am Right* – a reflection on the impact of declining union power on working class life in Stockholm.

Throughout, the aim of the festival was to, “use film as a tool”, as Talat Bhat, Project Leader at the Nordic Labour Film Festival, puts it, “It’s more about the debates, how we’re going to make it relevant”.



In one workshop, for example, the role of migrant labour in union struggles was discussed with the Vice President of the British Trades Union Congress, providing a space for discussion on how migrant labourers can magnify their power through union membership.

Working with the construction worker and electrician's unions in Sweden, Byggnads and Elektrikerna, Talat is organising a series of small ‘labour documentary events’, held in Malmo, demonstrating the role that workplace struggles play in a nation's socio-political life.

With 40 years of neo-liberal governance shattering old working-class cultural communities, events like the Nordic Labour Film Festival have a vital role to play in rekindling interest in and support for labour movements.

And as part of a network of over 30 labour film festivals worldwide, the phenomenon could be coming to your nearest town soon!

# DUBLIN WORKERS FILM FESTIVAL

Next month, the Dublin Workers Film Festival will hold its second annual gathering, following on from its inaugural success on 1 October last year. The festival organisers conceptualise the event as a key space for the labour movement to confront the ways race, gender and sexuality intersect with class.

“Culture is a really useful space to explore and interrogate difficult ideas which sometimes our movement isn't prepared to or isn't able to have,” explains Paula Geraghty, Director of the Festival. Last year, they screened *The Black Girl*, a 1966 sub-Saharan African feature film about a Senegalese woman who migrates to work as a domestic helper in France. The film acted as a catalyst for a moving discussion between white Irish attendees and domestic workers of colour.

“It was one of the most profound conversations we ever had, there were people there saying ‘look, things haven't changed in 50 years,’” says Paula. “If you want your movement to be inclusive, you have to set up spaces and meaningfully engage with people where they're at, and that's where culture fulfils a very special role.”

The popular 2014 film *Pride*, a historical fiction about the group ‘Lesbians and Gays Support the Miners’, was also shown last year.

This year's Festival promises to be similarly inspiring, with screenings of *Still the Enemy Within*, a recent documentary based on interviews with miners who struggled against Thatcher in the 1980s, and Lois Weber's 1916 film *Shoes*, an attempt to remind audiences of the socially conscious, radical edge early Hollywood films often possessed.

If you want to donate to the Dublin Workers Film Festival, get in touch via their Facebook or Twitter pages. “We think we're on to something really magical, really special here,” Paula says. “We need the resources to help make it much more sustainable and for it to be a real resource for the movement.”

**AWARDS NIGHT**

**Sunday 26<sup>th</sup> 3pm**

**LABOUR  
FILM FESTIVAL  
INTERNATIONAL  
CONTEST 2017**

Awards Ceremony &  
Preview of Winning Films

**@ 6pm**  
the 90th Anniversary

**METROPOLIS**

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“

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I wouldn't have guaranteed hours each week.

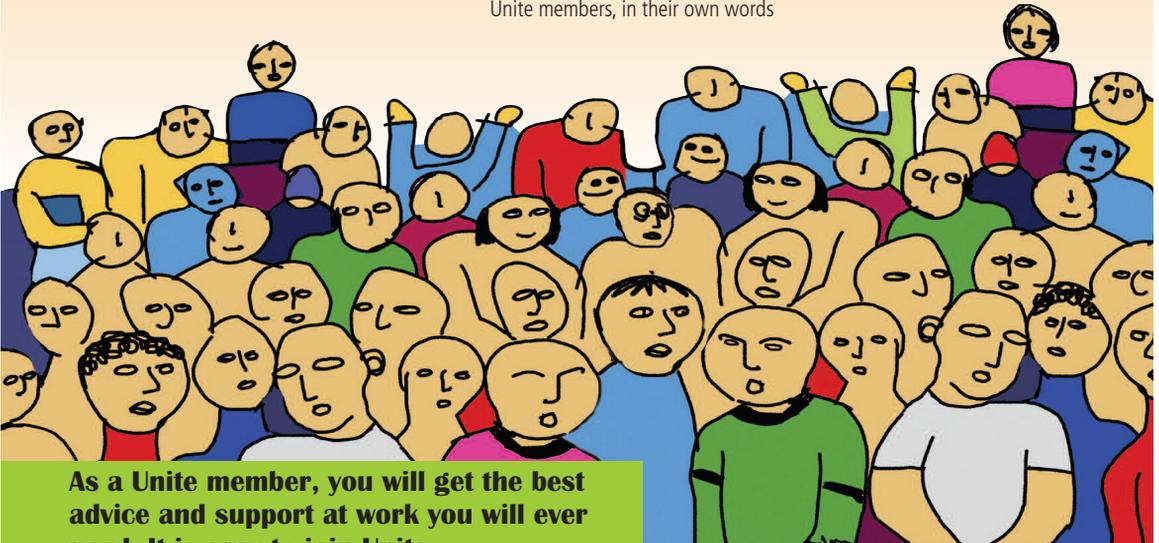
I wouldn't have safe secure work.

I wouldn't have training and career opportunities.

I wouldn't have someone on my side at work when I need them.

”

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