

ALWAYS CRASHING IN THE SAME CAR

Matthew Specktor

Nothing to do with David Bowie, whose song it nick's its title from, this book passed me by when it was released last summer – a memoir/ collection of profiles of Hollywood figures deemed, by the author, to be iconic but under-appreciated. These include Eleanor Perry, Michael Cimino, Tuesday Weld and Hal Ashby, their stories and art chiming with Specktor's present self as he searches for meaning within the facades and failures that haunt his LA hometown. It was David Thomson's fine review in a recent *London Review of Books* that turned me on to it, not least his no-nonsense opening line: "This is a fabulous book, beautiful, generous, sombre and wise." Definitely worth taking for a spin.

Mike Williams, editor-in-chief

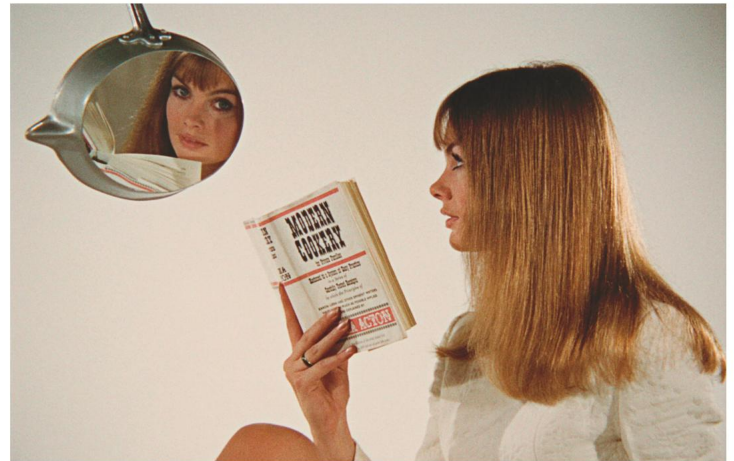


FREDA

Gessica Génés, 2021

Having missed this superb Haitian drama at last year's BFI London Film Festival, I was glad to catch up with it at the International Film Festival Rotterdam last month. Freda is torn: should she join her partner in the Dominican Republic or stay at home with her mother? Set in 2018, *Freda* combines vérité footage of that year's protests with scenes of impassioned classroom debate to richly evoke the nation's political turmoil, meaning that we're fully aware of the stakes involved in Freda's dilemma, while Néhémie Bastien's excellent lead performance anchors the film emotionally. No news of a UK release date yet but fingers crossed it gets picked up for distribution here soon.

Thomas Flew, editorial assistant



THE CAMERA IS OURS

BFI Southbank, 3-15 March

"The trouble with you is that you look at things as though they were in a goldfish bowl. I'm going to break your goldfish bowl," declared Ruby Grierson to her brother John, often described as the 'father of British documentary'. This BFI season, dedicated to female nonfiction trailblazers from the 1930s to the present day includes ten archive restorations which prove, without doubt, that British documentary had many mothers and goldfish-bowl breakers: from Ruby and her sister Marion, to Jill Craigie and Kay Mander, to name just a few. Their films range widely in style and subject matter (from pubs to penguins, housewives to mental health) but, noticeably, many manifest the same desire to give a voice to the voiceless.

Isabel Stevens, managing editor



FOSCADH

In select UK cinemas 11 March

One of my many sources of shame is that, despite studying the language for almost a decade, the only meaningful word I can ever remember in Irish is *uaigneas* – loneliness. Still, it's the only word you need when describing what Seán Breathnach's Irish-language debut *Foscadh* ('Shelter') is really about. The film follows John (Dónall Ó Héalaí), a reclusive young man who's struggling to make a life for himself after the deaths of his mollycoddling parents. His next move is as clear as the bog that stretches out around his home – a weighty inheritance that comes with a responsibility he's not ready to carry. It's a quiet, unsentimental film, with just a few flickers of humour to break through the *uaigneas*.

Katie McCabe, reviews editor



MISSING MOVIES

missingmovies.org

"Movie audiences are being told that streaming has made the entire history of cinema available for a simple subscription fee... this is not true," runs the manifesto for new film preservation group Missing Movies. The lineup includes filmmakers (such as Mary Harron and Shola Lynch) and archivists/distributors. Their aim is to troubleshoot the problems of "lost films" that fall through the cracks due to rights problems, absent materials and the lack of suitable funding for restorations. Titles they are targeting include Ossie Davis's *Black Girl* (1972), Harron's *I Shot Andy Warhol* (1996) and Elaine May's *The Heartbreak Kid* (1972, pictured above). A noble endeavour which should correct distortions in our view of film history.

Pamela Hutchinson, 'Weekly Film Bulletin' editor



DWOSKINO: THE GAZE OF STEPHEN DWOSKIN

Rachel Garfield and Henry K. Miller (eds.)

Brilliantly assembled by editors Garfield and Miller, this sumptuous visual distillation of the great experimental filmmaker's entire career selects items from Dwoskin's own personal archive, including photos, film stills, drawings, graphic designs, paintings and fragments of various texts he wrote. There's also a great selection of writings by the likes of J.G. Ballard, Laura Mulvey, Raymond Bellour and Raymond Durgnat. It builds not only an incisive portrait of an artist, but of an entire era of avant-garde film.

Kieron Corless, associate editor