



WOKING'S NEW CINEMA CLUB

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Silver Award - 1986
Special Commendation - 1987
Film Society of the Year - 1988
Best Programme Notes - 1990
Special Commendation - 1992
Special Commendation - 1993

¡Atame! Spain, 1989

Director: Pedro Almodóvar

(Tie Me Up! Tie Me Down!)

Victoria Abril (*Marina*), Antonio Banderas (*Ricky*), Loles Leon (*Lola*), Francisco Rabal (*Maximo Espejo*), Julieta Serrano (*Alma*), Maria Barranco (*Berta*), Rossy De Palma (*Bike Girl*), Lola Cardona (*Director Psychiatric Ward*), Montse G. Romeu (*Journalist*), Emiliano Redondo (*Set Decorator*), Oswaldo Delgado (*Midnight Phantom*), Concha Rabal (*Drugstore Attendant*)

If you're a sucker for love stories. And make no mistakes, this is a love story. An offbeat, erotic love story, yes, but then, when aren't they?

Ricky (Antonio Banderas with not only the haircut from hell, but the wig and moustache from hell too) is released from a psychiatric hospital after many years there. He aspires only to settle down with his beloved and start a family. The object of his affections is Marina (Victoria Abril) an ex porn star and ex junkie whom he met the last time that he escaped from hospital. However, when they meet he finds that she doesn't even remember him. Unperturbed he hatches a plan to convince her that she loves him, as he loves her.

And that's about it, really.

Oh, apart from the sex.

Yes, I'm afraid that the film is a bit rude in places. I know, I know, it's just not cricket is it? If only the Europeans had the same decent, repressed attitudes to sex in films that we British have, then the world would be a happier place. I mean, when was the last time that Emma Thompson got her kit off for the camera? The sex in this movie is peripheral, the characters are the focus of the film. That fact was missed by most reviews of "Tie Me Up".

Anyway there is nothing that you haven't seen a million times in accepted Hollywood nonsense like "Basic Instinct" et al. So what's the problem? Well, most comments about the film focused on its 'bondage' elements, thus giving it a slightly sleazy reputation. In my book, bondage is tying somebody up for pleasure; in the film it is purely functional. There is nothing salacious about it whatsoever. Did reviewers cry bondage when the man in the film with the large moustache tied the pretty heroine to the railtrack in silent films of the 1920's? Was Penelope Pitstop a cunning endeavour to poison the minds of our children with sexual perversions? I don't think so.

It's a very funny movie too. It reminds me of the sort of sharp, quirky films that Hal Hartley makes ("The Unbelievable Truth", "Trust", "Simple Men", "Surviving Desire" - see them!). The dialogue isn't quite as polished, but all the characters are likeably bizarre in the same ways that Hartley's are. "Tie Me Up" offers some



P. T. O.

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similarly philosophical views on life, my favourite being "It's a love story more than a horror story. Sometimes they're indistinguishable." Dispute that if you can.

Banderas actually manages to convey that, more than just being handsome, he can at least act to a degree, which is more than he did in "Philadelphia". His character is indicative of the reversed approach the film takes: he's from a mental hospital, he's childlike and a kidnapper yet at the same time he's caring, sincere and vulnerable. You have to question your initial perceptions in this way throughout the film: the heroine is a junkie; pharmacists advise customers to seek out drug dealers instead and so on. This provides much of the film's comedy as well as undeniably marking it as European. Abril gives a wide eyed, sassy performance throughout without particularly exerting herself.

I sincerely hope that you like this movie, I know that I did, but more than that I hope that you come out from it seeing it as it is: a screwball romance in the tradition of "Bringing Up Baby" rather than the shamefully sleazy piece that it is typically miscast as.

Go on, lie back, think of England and enjoy.

Oh, just in case you were wondering, Emma Thompson last bared all in "The Tall Guy".

Nick Gibbons



Pedro Almodovar

GOLDWATER LODGE

BIG SCREEN

COMING
NEXT MONTH



★★★★ "A remarkable film... shot through with elegance and wit" Sunday Mirror

"Full of grand visual pleasures, sly jokes... and romance... IT'S WONDERFUL" Time Out

"GRACEFUL, INTELLIGENT AND LIBERATING" Daily Telegraph

"MAGNIFICENT. BRILLIANTLY ORIGINAL. Do not, on any account, miss ORLANDO" Today

ADVENTURE PICTURES PRESENTS A FILM BY SALLY POTTER BASED ON THE BOOK BY VIRGINIA WOOLF

ORLANDO

TILDA SWINTON BILLY ZANE LOTHAIRE BLUTEAU JOHN WOOD CHARLOTTE VALANDREY HEATHCOTE WILLIAMS
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Based on Virginia Woolf's renowned novel, *Orlando* is a dazzling saga about the voyage of an Elizabethan youth through four centuries of British history. Tilda Swinton is outstanding as the time travelling hero, whose escapades wittily reflect the changing role of women. With rich rural English and St Petersburg locations, superb production and costume design (which hints at the work of Peter Greenaway) and a beguiling score, this is a witty, intelligent and sumptuous delight.

Br/Ru/Fr 1992 Dir. Sally Potter 92 mins.

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AT 8:00 pm

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