



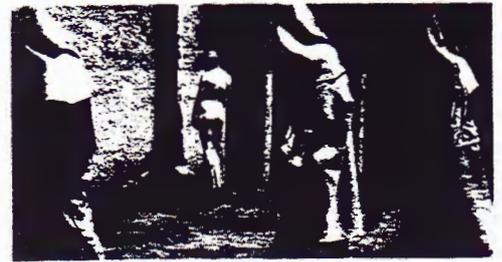
The Round-Up (Szegénylegények)
 Hungary, 1965,
 Certificate X, 94 minutes

Director Miklos Jancso

Last year, the Club showed an example from Polish cinema in the 1960s with Polanski's *Knife In The Water* (1962). In Czechoslovakia, films such as *A Blonde In Love* (1965), directed by Miklos Forman, were similarly acclaimed in the West. Directors often left for successful careers in the United States. In Hungary, there was the same simultaneous creativity but here the films, following the occupation of Budapest by the Red Army in 1956, received less international attention. Miklos Jancso remained in Hungary and continued to make intense political films of limited international interest into the 1980s. The exception was *The Round Up*. This was internationally acclaimed as a masterpiece.

This is a chilling film, terrifying because it is a black and white game of chess with human pieces, not a technicolour bloodletting. It is unemotional and restrained. Indeed, the extraordinary setting, in a plain white fortress in the middle of a vast, unbroken plain stretching to the horizon, detaches it from the world beyond. The camera hovers, weaves in and around the shifting groups, tracks them down. There is no language problem as few words are spoken. But it is essential to know what is going on.

The round up is a universal phenomenon following a failed popular uprising. Some leaders escape the initial slaughter and are protected by the people. Guerilla war continues. It is a story that is as relevant today as in Europe after the risings of 1848. In that year, Paris rebelled and Louis Phillipe was forced to flee to England. The Swiss threw out their government. In England, the Duke of Wellington ensured that the last Chartist troubles died away peacefully. It was the Hapsburg Empire that was



hit hardest. The Italians rose against the Austrian army to be crushed by Marshall Radetsky's efficient and ruthless army. In Hungary, Kossuth led a popular but unsuccessful uprising. Years later, despite the special status accorded Hungary within the Hapsburg Empire, scattered fighting continued.

The Round Up is an attempt to catch the legendary Sandor Rozsa. The army has done what any army does in guerilla fighting. It has rounded up the local population and put the pressure on to separate the rebels from the peasants. This is the game that is being played out in the film. The army is trying to winnow out the guerillas. It is a recurrent historical nightmare, inevitably brutal, which few nations have escaped. The depersonalised style and ambivalent message are disturbing because Jancso doesn't romanticise. There seem to be no heroes or villains among the guerillas, peasants and soldiers. The tension is wound up. We have come to expect emotion to carry a film. But this is about real power. The little guy usually wins when high noon comes. In life, the powerful stamp on him. The end of *The Round Up* is shattering because it is calculated, realistic and final.

MARTEN SHIPMAN

CINEMASCOPE



HON. SECRETARY VACANCY

Members will be aware of recent appeals for a volunteer for this position. It was anticipated that the vacancy would arise in December, however the post is NOW available!

This is because Gill Rollings gave birth at 9.14pm on Friday 8 November to Bryn Dominic McGlashan, who arrived 5 weeks prematurely, weighing 4lbs 8ozs. Both mother and child are doing extremely well.

Needless to say, your Chairman is an ecstatically proud father (but one who has struggled to produce this weeks notes!).

If you are willing to help with this post, whose duties are now mainly limited to producing the Minutes of the Club's Committee meetings, which occur roughly quarterly, please contact either the Club Chairman (01932 355179) or any other member of the Committee.



CONTRIBUTIONS FROM MEMBERS

If you wish to submit an item or article to appear either in the notes or on the Noticeboard, please contact Iain McGlashan. The decision to cease production of Reel to Reel was partially taken to enable the speedier passing of information from Members to each other, so if you have any item which will be of interest to others, please bring it to a future film or send it to the Chairman, at 10 Briar Walk, West Byfleet, Surrey KT14 6JS.

FOR FUTURE SCREENING?

Each year, the Committee invites members to suggest films for the following season. You can jot down suggestions at the foot of the Reaction Sheets or wait for the slips that we give out in December and January. The films which are put forward are checked for availability on 16mm and then considered according to a number of criteria.

The Committee aims to present a broad range of material, covering a variety of topics, from many different countries, from the silent era to the present day - and all that in 18 slots! This year, we have an evening of short and medium length films which combines different styles from different eras. That might look like cheating: or, looked at another way, an ingenious way of providing a rich variety of styles and content in just one evening, a way of condensing the highlights of a season into one night.

If you have a favourite film which you think is overdue for reappraisal; or know of a film which is a fine example of a cinematic style; or can suggest a film that would be particularly suitable for the Christmas meeting or One World Week (when we find out what the theme for 1997 will be!) - then put it down on paper and make sure that it is in contention. Remember, if you don't suggest it, a film you wish to see at YOUR club might not be considered at all.

So that you have some idea of the benchmarks against which nominations will be measured, these are some of the factors (in addition to those outlined in the first paragraph above), which will be taken into consideration:

Has WNCC shown this film before; if so, how long ago?

How many people have asked for this film?

Did the Peacocks show it; if so, for how long?

Does it showcase the talent of the star, director or composer particularly well?

How many prints exist and are they of reasonable quality?

Films suggested so far this season include: The Promise (Germany 1995); Peeping Tom; Nightwatch (Holland 1995); My Life As A Dog; Land and Freedom; Raise the Red Lantern; Oblomov; Secrets and Lies; The Power of One; Phenomenon; West Side Story; Gregory Peck film (e.g., To Kill A Mockingbird, Roman Holiday or The Yearling); Mandy; Tiger Bay; Dead Man Walking; The Shop on Main Street (Czech. 1965); Westworld; Yield to the Night; The Last Detail.

NON-FILM RELATED REACTIONS

Given the opportunity to comment on aspects of Club meetings other than the films, it is interesting to note that the two main items provoking comment are the seating ("uncomfortable") and the cakes ("cracking").

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OBITUARIES

Joan Baxter (1909 - 1996) British actress who worked extensively in the theatre. She appeared in such films as We Live Again (1935), Ships With Wings (1941) and The Flemish Farm (1943)

Marcel Carne (18.8.06 - 31.10.96) Director who brought us the classic Les Enfants du Paradis (1945). (See obituary on Noticeboard tonight).

Paul Draper (1916 - 1996) Dancer who appeared in the films Colleen (1936) and The Times of Your Life (1948).

Mark Frankel (1962 - 1996) First came to attention in Leon the Pig Farmer (1993), he went on to appear in a selection of television specials and series. His last film, Roseanna's Grave, will be released next year.

Dorothy Lamour (10.12.14 - 23.9.96) Forever associated with the Hope & Crosby "Road...." Movies, of which she appeared in seven over a 21 year period starting in 1940. Also famously tagged "the sarong girl".

Ruggero Mastroianni (1930 - 1996) Film Editor who worked extensively with Federico Fellini and Luchino Visconti. Younger brother of Marcello.

Gene Nelson (1920 - 1996) Actor and dancer who appeared in I Wonder Who's Kissing Her Now (1947), Tea For Two (1950), Lullaby of Broadway (1951) and Oklahoma! (1955). He also turned his hand to directing, and was responsible for the Elvis Presley movie Kissin' Cousins (1964)

AUDIENCE REACTIONS	10	*
	9	*
ANCHORS AWEIGH	8	***** ***** *
(Screened 31 October 1996)	7	***** *
	6	
	5	**
Average Mark: 7.2	4	
No. of slips returned: 22	3	
	2	
	1	

The relatively low number of slips returned was probably due to the fact that we did not have any proper Reaction Sheets, for which once again we apologise. However, a good number of the audience were sufficiently impressed to make their marks (and remarks) on the improvised slips provided.

Overall, the film was described as "very good", "excellent", "thoroughly entertaining" and even "fab". The print was of particularly fine quality for its age, which helped bring out the best in the animation sequences and musical set pieces. But despite the high marks and generally favourable comments, not even this could please all the audience.

Fine tribute to Kelly as the film showed his innovative skills and dancing technique.

A Hollywood classic!

Cartoon sequence unforgettable in its originality.

I thoroughly enjoyed it - the storyline was better than "Singin' In The Rain" and the dance routines excellent.

Excellent acting, etc., but not a very good story line.

Thoroughly entertaining and enjoyable film.

Great to be taken away from reality for a couple of hours.

Probably Tom and Jerry's least good film.

An excellent Gene Kelly film!

Previous scores: Remains of the Day 8.4; The Usual Suspects 6.8., Once Were Warriors 6.6

Our Next Presentation

28 November 1996

Performance Ends 10.55pm (approx.)

THE SHAWSHANK REDEMPTION

15 USA 1994 Director: Frank Darabont
With: Tim Robbins, Morgan Freeman

Tim Robbins, a former banker doing life at Shawshank State Prison for murdering his wife and her lover, forms a lasting friendship with Red (Morgan Freeman), the prison fixer. Nominated for seven Oscars including Best Film and Best Actor (Morgan Freeman). "... a more divine movie experience you will not find this side of Oscardom. Spread the word." Ian Nathan, Empire.

