



WOKING'S NEW CINEMA CLUB

ROY SCHEIDER

All that work.
All that glitter.
All that pain.
All that love.
All that crazy
rhythm.
All that jazz.



MILITEN CENTURY-FOX & COLUMBIA PICTURES PRESENT

ROY SCHEIDER BOB FOSSE™ ALL THAT JAZZ

ALSO STARRING

JESSICA LANGE ANN REINKING LELAND PALMER CLIFF GORMAN & BEN VEREEN

DIRECTOR OF PHOTOGRAPHY

GIUSEPPE ROTUNNO

EDITOR

ALAN HEIM

PRODUCTION DESIGNER

PHILIP ROSENBERG

EXECUTIVE PRODUCERS

TONY WALTON

MUSIC BY

RALPH BURNS

EXECUTIVE PRODUCERS

DANIEL MELNICK

PRODUCED BY

ROBERT ALAN AURTHUR

ASSOCIATE PRODUCER

KENNETH UTT & WOLFGANG GLATTES

COLOR BY TECHNICOLOR™ NOW IN PAPERBACK FROM JUNE

©1979 MILITEN CENTURY-FOX AND COLUMBIA PICTURES INDUSTRIES, INC.

DIRECTED BY

BOB FOSSE

WRITTEN BY

ROBERT ALAN AURTHUR AND BOB FOSSE

R

RESTRICTED
UNDER 17 REQUIRES ACCOMPANYING
PARENT OR ADULT GUARDIAN

When *All That Jazz* was released - those audiences who knew little or nothing of the film's director, Bob Fosse, certainly knew rather more by the time they left the cinema. For this musical fantasy about the life and death of Joe Gideon (Roy - Jaws - Scheider), a stage musicals director addicted to overwork, women and drink, was, in spite of provocative denials from Fosse, autobiographical in its inspiration - right down to its authentic open heart surgery sequence. "I have an addictive personality and have lived most of my life to excess", said Fosse of himself. He had three wives, numerous mistresses, including Jessica Lange and Ann Reinking (from this film); he averaged nearly a hundred cigarettes a day, took cocaine and other drugs, and freely indulged his taste for wine - resulting in a severe heart attack, before dying a couple of years ago. It could be said that no other short career, except perhaps for Terrence Malick's, (*Badlands* and *Days of Heaven*), has produced so many outstanding films, from his directorial debut in *Sweet Charity* (1969), which he had choreographed and directed in the theatre, based on Fellini's *Nights of Cabiria* (1957), to his next film *Cabaret* (1972) which cemented his reputation and earned him a Best Director Oscar. In 1974 he tackled his first Biopic - *Lenny* - which with *All That Jazz* was well received by critics and audiences alike, and were also well rewarded with a large number of Academy Award nominations including Best Picture, Director and Actor.

Roy Scheider gives a superb performance as Gideon, creating a character filled with nervous energy. Running from project to project, the film portrays him completing work on one film whilst working simultaneously on another. Fosse's great attribute was that he understood movement, acting and films. He is one of the most vibrant, pervasive and significant influences on the modern American musical, a medium that has sadly declined over the last decade.

'All Fosse's films are condemnations and celebrations of his profession with the narrow philosophy that "there's no business, but show business!"'

(Ronald Bergan in *A-Z of Movie Directors*).

All That Jazz acknowledges its debts to Fellini (who died in November), and the art film: the symbolic expression of the themes of death, sexuality and art weigh the film down and occasionally threaten to sink it. Happily, it stays afloat. There is a conflict between Fosse the

entertainer and Fosse the artist which is marvellously resolved in the finale - the Everly Brothers' old rock'n'roll song is given an ironic twist when the lines 'Bye Bye Love, Bye Bye Happiness...I think I'm gonna die' are related to the possibility of an actual death. And yet, the impulse to use music and choreography to astonish and delight an audience comes surging through.

An insight into Fosse's work is provided by his comparison of theatre and cinema: "The theatre has its own personality - it conveys a removed reality. There's no fantasy in the cinema; it's real." This may seem an odd comment given the prominence of fantasy in *All That Jazz*.

Jonathan Beare



SCHEIDER, Roy 1934-

Some actors always give solid performances but don't project star quality even when they're leading men, and this is the case with Roy Scheider. Thin and ordinary-looking, his large nose the result of being broken when he was a Golden Gloves boxer in high school, he has been an important addition to several Oscar nominated films and has a lot more to offer than many better looking and more colorful actors.

Born in Orange, New Jersey, he made his professional stage debut in 1961 as Mercutio in the New York Shakespeare Festival production of *Romeo and Juliet*. He continued to appear in classic roles on stage, debuted in films in the mid-1960s and during the 1970s became a major movie lead and character actor.

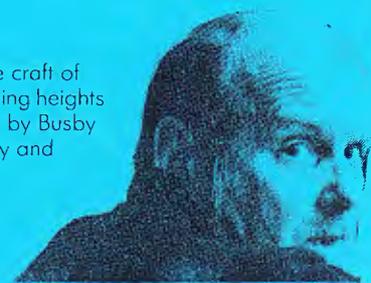
Right: Roy Scheider in *All That Jazz* (1979).



FILMOGRAPHY

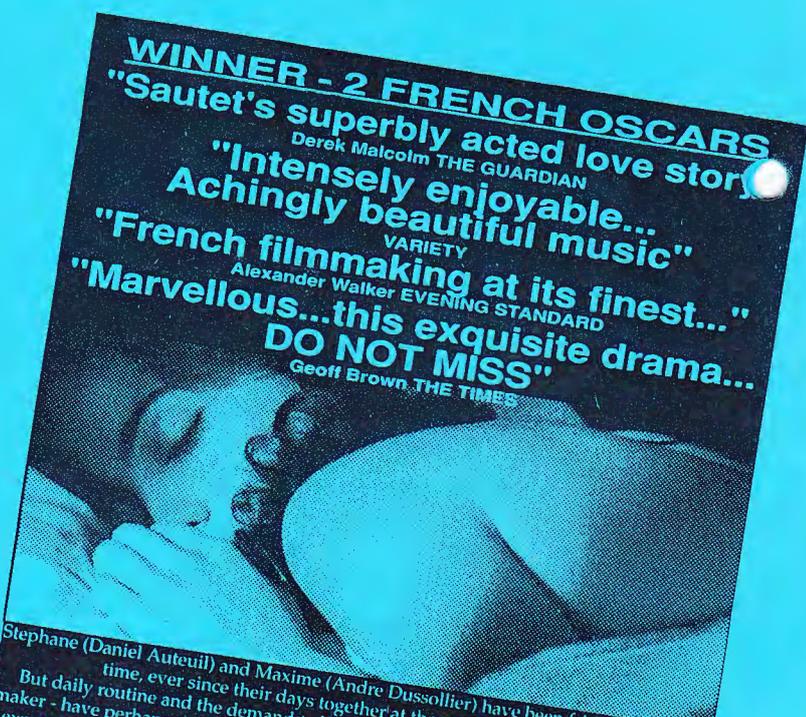
Klute 1971
The French Connection 1972
Jaws 1975
Marathon Man 1976
Jaws 2 1979
All That Jazz 1979
Still of the Night 1982
Blue Thunder 1983
2010 1984

Bob Fosse (pronounce the 'e') raised the craft of choreographer-director to new and dazzling heights and continued the classic lineage begun by Busby Berkeley and consolidated by Gene Kelly and Stanley Donen.



**COMING
NEXT**

**Goldwater
ON
Lodge** **BIGSCREEN**



WINNER - 2 FRENCH OSCARS
"Sautet's superbly acted love story"
Derek Malcolm THE GUARDIAN
"Intensely enjoyable..."
Achingly beautiful music"
VARIETY
"French filmmaking at its finest..."
Alexander Walker EVENING STANDARD
"Marvellous...this exquisite drama..."
DO NOT MISS"
Geoff Brown THE TIMES

Stephane (Daniel Auteuil) and Maxime (Andre Dussollier) have been friends for a long time, ever since their days together at the music conservatory. But daily routine and the demands of the career they both adopted - that of violin maker - have perhaps created an imperceptible distance between them. They no longer expect to be surprised, delighted or distressed by one another. Enter Camille Ressler (Emmanuelle Béart), a chaste and highly-gifted young violinist. Routine is shattered as Maxime and Camille fall in love. Stephane, however, is sceptical. He has patiently constructed a tight little world in which music is the only thing he believed in. Music, for Stephane, is "the dream". He refuses to believe in a feeling as unsettling as love. So without premeditation - almost despite himself - Stephane begins playing up to Camille, attracting her attention little by little. The upshot sheds an intense new light on his "heart of ice". How much longer will Stephane claim, "I don't love you"?

DANIEL AUTEUIL **EMMANUELLE BEART** **ANDRE DUSSOLLIER**
UN COEUR EN HIVER
 (A Heart in Winter)
 English Subtitles
 A film by **CLAUDE SAUTET**
 Music by **Maurice Ravel**

TUESDAY 15 MARCH FOR 1 DAY ONLY AT 8:00 pm
UN COEUR EN HIVER (12)

Directed by Claude Sautet and starring Daniel Auteuil, Emmanuelle Béart and Andre Dussollier "Un Coeur en Hiver" has attracted ecstatic reviews across the world as well as winning the Silver Lion at the Venice Film Festival.

The film is an acutely observed triangular romance which describes the emotional chaos caused by a violin maker, Stephane, on the lives of his old friend, Maxime, and a promising young violin player, Camille, with whom he has fallen in love with and left his wife for. With a stunning musical soundtrack, set in Parisian cafes and restaurants, the film could accurately be described as elegant, subtle and poignant.

PERFORMANCE ENDS 10.15 p.m.

QUITE the best film I've seen this year - and I haven't met anyone who has been disappointed by it - is *Un coeur en hiver*, "A Heart in Winter" - it sounds completely poncey in English, but somehow it works in French. It's chic, it's cultural, it has a style and emotional life which you don't find in American movies.

**SEAN
MATTHIAS**
 Writer/
 Director



WNCC photocopying
 is sponsored by
REPROPOINT
 15 Poole Road
 WOKING
 (tel: 0483 740483)