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FILM
FESTIVAL**



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**24-26
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WELCOME TO THE LONDON LABOUR FILM FESTIVAL

This year's festival might best be described as intimate and beautiful, which would also be an apt description of our wonderful venue. We are being hosted by the Art House cinema in Crouch end, a gloriously revamped former-Salvation Army hall that provides the perfect backdrop for what promises to be an engaging and stimulating few days of great film and lively discussion.

We shine the spotlight on austerity as we kick off with our opening night screening of director Theopli Skarlatos's film *Greece: The End Of Idiotry* followed by a Q&A with Channel 4 economics editor Paul Mason (who made the film with Skarlatos) and representatives from Greek anti-austerity party Syriza. Arrive early for a complimentary glass of Ouzo and join us in solidarity with Greece.

You can meet the UK branch of Justice For Cleaners at the Q&A that follows the screening Ken Loach's *Bread and Roses*. The film features two Latina sisters working as cleaners in a downtown office building and follows their fight for the right to unionise. This is, I believe, one of the most compelling and honest films of the 21st century.

The stimulating discussion continues as we invite film director Katherine Round and journalist Owen Jones for a post-screening discussion of globalisation documentary, *The Drive*. This is an LLLF exclusive pre-release preview of the film (which has its cinematic release next month) so you get to see it here first!

Based on the bestselling book *The Spirit Level*, this compelling film follows the lives of seven individuals, all of whom face the great divide between the poor,

the working poor and struggling middle class on the one side and wealthy plutocrats on the other.

We're proud to welcome the legendary Lesbian And Gays Support The Miners activist Gettin Roberts as well as miners' strike stalwart and former-MP Sian James for a screening of *Pride*. We couldn't not screen one of the best feel-good labour films ever to have hit cinemas, so if you haven't seen it on the big screen yet then this is your chance to experience it with a great crowd, who will no doubt be cheering and booing at all the right moments.

Campaigns against austerity are already reaching us a lot about the plutocratic and politicised elite that holds power in our society, so much so that cult dystopian classic *They Live* now looks almost prophetic. We'll be giving away *They Live*-inspired T-shirts at this screening, so come early and make sure you bag one.

Definitely not to be missed is salutary fast-food tale *Compliance*, which unfolds over a busy day in a burger restaurant where a prank caller convinces a manager that an employee has committed a theft and needs to be interrogated. What follows is shocking and thought-provoking, as managers and staff participate in the degradation and humiliation of their co-worker.

Let these films act as a warning, a recognition of what has been achieved and also of what is to come. Let's celebrate workers on the big screen. See you at the festival.

Anna Burton,
Director, London Labour Film Festival
Tom Taylor
Festival co-ordinator

SPONSORS



The TUC is delighted to welcome the London Labour film festival into its third year. The festival is a programme of film and discussion dedicated to the world of work and those who stand up for working people.

LABOUR DREAMS TAKE TO THE BIG SCREEN

Tom Zaniello is a film teacher and author of *Working Stiffs*, *Union Maids*, *Reds*, and *Riff Raff*: *An Expanded Guide to Films about Labor and The Cinema of Globalization: A Guide to Films about the New Economic Order*. He is currently writing his third book, *Working on the Edge: The Cinema of the Exploited, Underemployed and Transitory Workers of the Precariat*.

It's very exciting for me to be back in the London Labour Film Festival programme, as I participated actively in the first festival back in 2012. The LLFF is one of over three-dozen labour film festivals around the world. Such festivals provide an essential service in bringing labour films to the activists among us, but also to the general public who sometimes don't quite get what we mean when we talk about labour film.

The age of globalisation often means exporting capital around the world to take advantage of low-paying workers in the Third World and The LLFF's selection of films seeks to hold a mirror to that. Thus, in our festival, we have stories of immigrant workers and construction workers in Los Angeles, miners in Wales, fast food workers in Appalachia and many workers who can now be classified as members of the precariat.

The precariat is a vast global workforce whose transitory relationship with their employers makes their jobs at risk of termination at any time. They are migrant workers, child labourers, temps, food industry workers, retail clerks, seasonal workers, 'illegal' immigrants, as well as the army of house cleaners, nannies and domestic servants.

Three of our films take up issues of precarious labor.

Bread and Roses skillfully dramatises the intricate twists and turns illegal immigrants in the USA have to master to stay employed. *The Divide*, a remarkable exploration of mostly working-class people around the world, isolates the tremendous anxiety and fear that accompanies workers, be they a carer in Newcastle or a KPC worker in Richmond, Virginia. And while not all the characters in the post-alien Los Angeles in *They Live* are working class, the issues of economic control and popular resistance are crucial to the plot.

Two of our films point to the importance of working-class struggles beyond the purely economic. *Pride*, set during the Miners' Strike of 1984, focusses on a Conservative government as the enemy of both miners and gays. Similarly, *Greece: The End of Austerity* examines how a Greek response to cuts goes beyond the tension of a German-controlled Euro.

I recommended *Compliance* for our festival for its dramatisation of what the low-wage workers of the world endure at the hands of tyrannical supervisors. The fact of such universal 'compliance' among fast food supervisors (not to mention low-paid workers afraid of losing their jobs) indicates the pervasive indignities that traumatize millions of low wage workers in a world where a routine bathroom break becomes a coveted goal.

See as many of these films as you can. It's time for labour's dreams to take the screen.

Tom Zaniello

GREECE: THE END OF AUSTERITY

London Labour Film Festival spoke to Director Paul Mason, Channel 4 news Economics Editor, journalist and broadcaster.

Anyone who has been keeping an eye on the situation in Greece will have grown used to seeing Paul Mason's incisive and informative Channel 4 News reports from the very heart of the economic crisis that has re-cast politics in the country. As Greece slowly listed leftwards, Mason was also delving deeper into social change with the film he was making with director Theopli Skarlatos, *Greece: The End of Austerity* was filmed over 23 days and cut in just four days, capturing Syriza's rise to power and Alexis Tsipras' installation as Prime Minister. But that conclusion was not cut and dried when the cameras first rolled.

"It only changed in the last week," says Mason. "A massive surge of hope was happening in a society that had been crushed and atomised over four years of austerity. You can see in the film how skeptical communities were won over."

Mason and Skarlatos witnessed any idea of a mandate for austerity disappear before their eyes, with the old coalition effectively bringing about its own downfall.

"The coalition tolerated the oligarchic system, sat on corruption cases and let the riot police become riddled with fascist sympathisers," says Mason. "Then the story emerged of an attempt to bribe the opposition party to keep the coalition in power. That sequence of events cleared the way for Syriza, which held together, looked professional and spoke to people in their own language."

Obviously, there has been a great deal of interest from the British and global left in the rise of Syriza, but Mason warns against getting too excited about a similar thing happening here. He believes Syriza is probably the exception, rather than a taste of things to come.

"I've never thought there was space for a Podemos or Syriza type party in Britain, but if Labour splits over its leadership election then there'll be lots of lessons the survivors could draw from Syriza – though many of them will be negative," he says. "Oxi [the no to austerity vote] was about the masses, not Syriza, which is why we are keen to tell the whole story of what has happened in the film we are working on now."

"A massive surge of hope was happening in a society that had been crushed and atomised over four years of austerity."

We have already had a big night wing movement on the streets and I would also be concerned about the level of implied violence and extra-parliamentary action implied in the rhetoric of the neoliberal right."

Mason and Skarlatos's new film is just about to go into post-production and has been helped along by crowdfunding efforts. This shows the demand for an in-depth look at the Greek crisis, as well as the hope that the rise of Syriza has engendered.

"On the night Syriza won we knew we had to tell the story at length and great depth," says Mason. "We're both news journalists who have covered Greece since the 2010 crisis and we sensed that unless we plunged in and raised money for something full length, and fast, the experience would be lost to audiences who don't speak Greek. Thanks to the help of hundreds of very generous people we raised £37,000 to make *And Dreams Shall Take Revenge*."

THURSDAY 24 SEPTEMBER

GREECE: THE END OF AUSTERITY

Thursday 24 Sept, 19:00

Dir: Theopli Skarlatos/Greece 2015/25 min (segment)

Discussable docs do not have to be ripped from the headlines, but director Skarlatos's valiant attempt to chronicle the twenty-two day miracle campaign of the Syriza party's victory that propelled Alexis Tsipras into the leadership as prime minister is so current that, as I type this, my iPhone news-feed is abuzz with the latest news about disagreements in the Syriza party's leadership. The film documents the tremendous unease the Greeks feel about the Eurozone, particularly Germany's leadership. From the very light (the Germans don't like us because we have sunshine and are happy) to the tense (the threat of privatisation of the docks that would lead to Chinese labour abuses), Skarlatos tracks a country in turmoil.

Q&A C4 Economist Paul Mason and Syriza reps



BREAD AND ROSES

Thursday 24 Sept, 20:15

Dir: Ken Loach/UK Germany 2000/110 min

Bread and Roses, one of the most compelling and honest labour films of the early twenty-first century, is set among the flow of illegal Latino immigrants into Los Angeles who join the army of workers who clean the city's office buildings every night. Director Ken Loach tosses us right into the middle of the organizing campaign called Justice for Janitors. Rosa, who is already working as a janitor and is married to an Anglo, and her sister Maya, who has just arrived in L.A. after a harrowing escape from a lascivious coyote, are confronted by Anglo organizer Sam who has targeted Maya's building for recruitment. Ever since his very early Cathy Come Home, a study in worker downward mobility, Loach has continued to be (with Mike Leigh) the cinematic conscience of the British film industry.



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**GALA
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**THURSDAY
24 SEPTEMBER
18:30**

Followed by
**GALA FILM
GREECE: THE END
OF AUSTERITY
19:00**

**BECTU sends
best wishes
to everyone
taking part in
the London
Labour Film
Festival**

Welcome



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DIVIDE & CONQUER

London Labour Film Festival spoke to *The Divide* director Katharine Round.

Mathematics and statistics are not often cited as the inspiration for film-making, but it was a love of the former and a storming read on the latter that set director Katharine Round on the path to making *The Divide*, which celebrates a cinematic release on 16 October. Based on Richard G. Wilkinson and Kate Pickett's bestselling book *The Spirit Level*, Round's film sets about turning graphs, tables and numbers into flesh, as she seeks out seven individuals who neatly illustrate the widening gap between rich and poor that the book describes.

Filmed in the UK and US, *The Divide* shows just how far economic imbalance skews prospects and life chances. It also shows just how every moment of our lives can be shaped by our economic position within society.

"I tried to pick people who were at crucial points in their economic life," says Round of the process of choosing the subjects for her documentary. So, I found someone who works at Walmart but used to have their own business, a fast food worker, a carer and someone who does counselling for Wall Street workers."

Once she got to work on her film, Round was shocked at just how accurate that *Spirit Level* was when it came to looking at the impact of inequalities.

"I didn't expect it all to be so relevant in practical terms," she says. "One woman we filmed was just classic, everything that happened to her was textbook, down to the smallest detail. Inequality always links with gender and race and those things were borne out too. You can see that in the film with women and those from an African-American background. I didn't want to labour the point, but you can see those certain demographics are impacted more."

"The Divide shows just how far economic imbalance skews prospects and life chances."

LLF exclusive pre-release screening

THE DIVIDE

Saturday 26 Sept, 18:00

Q&A Director Katharine Round, award winning journalist Owen Jones and Assistant general secretary of PCS Chris Baugh



FRIDAY 25 SEPTEMBER

DRINKS RECEPTION 18.30

COMPLIANCE

Friday 25 Sept, 19:00

Dir: Craig Zobel/USA2012/90 min

Compliance dramatises an event that will join the infamous Zimbardo and Milgram experiments that indicated the tendency for people to obey orders even when they – it seems – must know they are immoral. Except the film's events really happened at a McDonald's restaurant in Kentucky when a worker was accused of stealing and then sexually harassed because her supervisor believed a phone caller was a policeman. Director Craig Zobel casts Dreama Walker as an innocent teenage worker harassed for hours at a fictitious fast food place called ChickWich. Audiences have squirmed and screamed during this intense drama of the risks associated with low-wage work.

Introduced by Dave Turnhill, former chef and justice campaigner for restaurant workers



THEY LIVE

Friday 25 Sept, 21:00

Dir: Craig Zobel/USA2012/90 min

They Live is the campiest most convincing critique of runaway future capitalism you'll giggle your way through. Former pro wrestler Roddy Piper plays John Nada, a tough construction worker in the near future who discovers, with the help of a variant of 3-D glasses, that the invading aliens and the human elite capitalists are up to no good together. These creeps uses subliminal messages – Obey, Consume – to keep the working class in line. But John Nada literally sees through the creepy aliens in human disguise and he joins the revolution: "I have come here to chew bubble gum and kick ass, and I'm all out of bubble gum." This is one of director John Carpenter's most personal films, less flashily than *Halloween*, but closer to his other rebellious classics, *Assault on Precinct 13* and *Escape from New York*.

Get there early for a free T-Shirt give-away!



SATURDAY 26 SEPTEMBER



PRIDE

Saturday 26 Sept, 15:30

Dir: Matthew Warchus/UK France/2014/110 min

Pride: And speaking of Thatcher... director Warchus returns to the never-ending-wrong of her reign – the attack on the National Union of Mineworkers. *Pride* is a dramatisation from the heart, countering many of the official historical lies about the Miners' Strike as it tells the story of a brave posse of gay and lesbian activists who organised their own support and defence of the miners by realising that Thatcher was their common enemy and had to be fought. They organised a bus load of gays and lesbians, both brave and timid and set off for the Welsh village of Onllwyn in the Dulais Valley where local villagers led by a cast of stars like Bill Nighy and Imelda Staunton among other excellent actors welcome them into their struggle. This is a stand up and cheer film not to be missed.

We're proud to welcome the legendary Lesbian & Gays Support The Miners activist Gethin Roberts as well as miners' strike stalwart and former-MP Sian James for a post-screening Q&A

THE DIVIDE

Saturday 26 Sept, 18:00

Dir: Katharine Round/USA UK/2015/75 min

The Divide: A true globalisation film, this time, however, mostly from the bottom up, as director Katharine Round follows seven individuals, all of whom face the great "divide" – between those who are poor or are the working poor or the struggling middle class on one side and the plutocrats and one might add their governmental apologists – American presidents to be sure and of course The Thatcher – on the other side. On either side of "the divide" is one Wal-Mart worker who says she "might be living under a bridge next week" and the kind of rich person who can say to anyone, to eff you, mate, I've got all the money! We even meet a therapist who specialises in fragile Wall Street egos, the real "casualties of Wall Street," he suggests because they work so hard and so uncertainly for their money. Very rarely does a film ask so many important contemporary questions that those in power ignore.

Q&A Director Katharine Round, Owen Jones, and Chris Baugh Assistant General Secretary PCS



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FULL FESTIVAL PASS: £35

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