

EDITORS' CHOICE

Recommendations from the *Sight and Sound* team

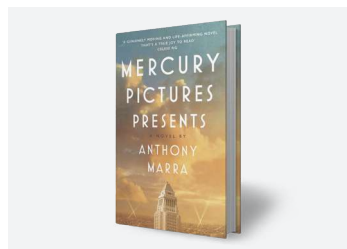


LONDON PODCAST FESTIVAL

King's Place, 8-19 September

Now in its seventh year, the London Podcast Festival showcases a wide array of talking talent across a live platform, including an enjoyable range of film and cinema content. The *Disniversity* team, who meticulously analyse features from the House of Mouse, will put on a live exploration of Robert Zemeckis's *Who Framed Roger Rabbit* (1988). While The Final Girls film collective, who always provide fascinating insights into horror and where it intersects with feminism, will delve into the career of definitive final girl Jamie Lee Curtis. There's also a celebration of the joys of the shorter feature from *90 Minutes or Less Film Fest*, comment and criticism from the *Fade to Black* team and news, jokes and guests with *The Empire Film Podcast*.

Hannah Gatward, publishing coordinator



MERCURY PICTURES PRESENTS

Anthony Marra, John Murray Press

Anthony Marra, a multi-award-winning *New York Times* bestselling author, spent seven years researching the American film industry and its role in propaganda during World War II. The result is *Mercury Pictures Presents*, his third novel, in which an Italian immigrant flees her past and winds up in Hollywood, becoming a big-time producer at a film studio. Marra's glowing prose brings the intricate story to life, and his chapter-and-verse world-building will thrill Golden Age devotees. Expect a big-screen adaptation at some point.

Mike Williams, editor-in-chief



PORTRAIT OF KAYE

Ben Reed

Portrait of Kaye, which premiered at 2021's Sheffield DocFest and was a deserving winner of a special jury award, is a charming mid-length documentary (a lean 56 minutes) focusing on Kaye, a septuagenarian Londoner with agoraphobia. Her vibrant personality – matched by her home's idiosyncratic decor – and giggle-filled anecdotes make her company an utter delight, while director Ben Reed acts as a trustworthy off-screen confidant (Kaye's repeated phrase "Whatcha reckon, Ben?" has become something of a catchphrase in my household). The film is streaming in the US, via the Criterion Channel, but unfortunately not yet in the UK. Here's hoping that changes soon.

Thomas Flew, editorial assistant



CHANNEL 4: 40 YEARS OF REVOLUTION

BFI Southbank, until 24 September

"You've seen nothing yet," boasted the advert for Channel 4 that ran in the Autumn 1982 edition of *Sight and Sound*. "A very different channel it's going to be... The films we'll show won't just be ones we've bought but also those we've funded from scratch." The results lived up to the hype but as the channel's fate hangs in the air, with the threat of privatisation looming, judge for yourself with the BFI's celebration of its 40th anniversary. It has unearthed radical programmes and films from the first ten years, showing how Channel 4 championed diverse perspectives, such as *Out on Tuesday*, the world's first networked gay and lesbian series. Also showing are films such as John Akomfrah's vital portrait of the Birmingham riots in *Handsworth Songs* (1986, above) and Stephen Dwoskin's protest against the media's dehumanising portrayal of disabled people, *Face of Our Fear* (1992).

Isabel Stevens, managing editor



HOWARDENA PINDELL: A NEW LANGUAGE

Kettle's Yard, Cambridge, until 30 October

This compellingly curated overview of Howardena Pindell's artistic practice since the 70s reveals a formidable array of formal strategies in the articulation of her responses to racism in those decades. Not least in two striking moving-image works: *Free, White and 21* (1980), a dialogue between Pindell and a white feminist (also played by Pindell), and *Rope/Fire/Water* (2020), a hard-hitting meditation on racialised violence in the US that you'll find hard to shake once viewed.

Kieron Corless, associate editor



Tsuchimoto Noriaki: Film Is a Work of Living Beings

Various London cinemas, until 25 September

A thorn in the side of state bodies and corporations alike, the Japanese filmmaker Tsuchimoto Noriaki (1928-2008) is best known for his revelatory 1970s documentaries about the Minamata disaster, which saw thousands of people on Kyūshū, in the west of Japan, contract mercury poisoning with a 35 per cent fatality rate, caused by toxic wastewater pumped into the vicinity for 36 years by the Chisso Corporation. This was only one of Tsuchimoto's subjects; his 1968 travelogue *The World of the Siberians* will now be getting its UK premiere thanks to this Open City Docs retrospective, as will *Exchange Student Chua Swee-Lin* (1965), one of Japan's earliest independent campaigning documentaries.

Arjun Sajip, reviews editor