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ANGEL CITY

Fri Oct 7 & Sat 8 6.30

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ANGEL CITY

Jon Jost

US/1977/74 mins/CLUB

With: Bob Glaudini, Winifred Golden

Jon Jost's second feature film is a detective story. Like all good Californian detective stories it is about murder, sex, big business, intrigue and the fringes of the movie industry. Appropriately it is set in Los Angeles (the Angel City of the title) and in its psychic heart, Hollywood. Frank Goya, private eye and 'dissembler of illusions' investigates the murder of Gloria Franklin, a Plaything centre-fold starlet auditioning for the role of Leni Riefenstahl in Hollywood's remake of *Triumph of the Will*. As Goya starts to find out the missing pieces of the mystery, the jigsaw puzzle disintegrates before our eyes.

ANGEL CITY is about the making of stories and narratives, and so about cinema and its home in Hollywood. The film moves in on Hollywood in a series of amazing travelling shots in a plane and on a freeway. It is there that the city of angels turns into a nightmare city which thrives on images rather than reality. Part of that nightmare is the economic stranglehold of the multinational corporations like Raxon, controlled by Gloria's husband, Pierce Del Rue.

Jost's remarkable films have until now remained unseen in London, though he has been championed by the Edinburgh Film Festival and has been invited to the Berlin Festival next year. Combining a radi-

cal political and aesthetic awareness, Jost is one of the most exciting film-makers to have emerged in recent years.

"American independent director Jon Jost must be tired of being compared with Godard, but there's no denying that his ANGEL CITY does for Los Angeles some of what *Alphaville* did for Paris. Both movies use private-eye characters to investigate more than mere murder; Jost's Frank Goya ('like the painter') is

hired to check out the death of a Hollywood starlet and winds up identifying the villains as illusionism and monopoly capitalism. The movie is structured as a kind of countdown in twelve numbered sections, ranging in theme and tone from satire of Hollywood to American 'visionary' poetry. Interesting stuff; it's a measure of *The Other Cinema's* value that it alone has brought Jost and his work to London."

(Tony Rayns *Time Out*)

