



CORK'S 35TH FILM FESTIVAL

Su's work has them sitting up on those extra seats!

SU FRIEDERICH experiments with film and her work is in focus at the festival this week.

Yesterday afternoon at Triskel, her second ever film, *Cool Hand Warm Heart* and her latest *Damned If You Don't*, were screened — and the interest was so great, that extra seating could not accommodate all those who wished to attend the first of three programmes which continue today and tomorrow.

In introducing Su, Festival Director Michael Hannigan explained that Focus was the festival's way of concentrating on a young film-maker who already had a body of work to be screened. When he received the cassettes from Su Friederich, and viewed them through one session, he decided to invite her to Cork.

And to judge from this first session and the interest shown by the audience in a question and answer session with Su, it was the right decision.

COOL HANDS, WARM HEART is a good link with the film-maker's initial entry into the art as she was a photographer in black and white for four years before directing her own films.

Also, her view that each film is an

artificial construction of a series of disparate images, which are forced to peaceably coexist and communicate with each other, is already apparent in this 16 minute film which was shot in Super 8 and blown up to 16 mm to meet a very tight budget.

The experimentation lies in getting the female residents of Orchard St in Manhattan to perform normally private rituals in public and observe through the lens what are, in effect, society's conditioned responses — though there was no scripting or rehearsal. Thus the braiding and cutting — even shaving of hair — the simple exercise of applying make-up, are acts which take on new meaning.

The camera, as it were, lays bare the truth.

DAMNED IF YOU DON'T also shows the film maker's interest in mixing the documentary still with the semi-narrative form, and the intercutting of another's work *BLACK NARCISSUS*, a romantic melodrama about nuns establishing a convent in the Himalayas.

The result is a strong, disturbing, certainly thought-provoking film, which will create a climate of debate about aspects of sexuality and re-



A scene from Su Friederich's film *The Ties That Bind* — on today.

ligion.

Su Friederich, in a programme note, talks of the relief to discover that she has become much stronger by articulating her fears, anger, desires and hope, through her filmmaking. But she adds that the challenge comes in

conveying precisely those issues...“so that the form takes as many risks as the content.”

Su Friederich, film-maker is certainly that...challenging.

DECLAN HASSETT