

ALSO PLAYING

STRONG LANGUAGE

UK press cuttings

This month it's just one video – but what a beauty. Keep sending our indie man your low-budget films, at: Independents' Day, *Total Film*, Future Publishing, 30 Monmouth Street, Bath BA1 2BW.

All can't be right with the world when the only way you can get to see a film like *Strong Language* is by writing for *Total Film*. Can someone explain why this film isn't on at your friendly neighbourhood multiplex?

Simon Rumley's debut feature (he wrote, directed and produced) is, at first glance, nothing but a collection of talking heads – 16 self-consciously hip young Londoners commenting on everything from Oasis to AIDS, listing the last CDs they bought and trying to spell "cynicism". But it's also much, much more.

The piece is structured around the reminiscences of a 17th figure, who recounts the consequences of one terrible night. Rumley cuts to the others for their varying comments at salient times in the narrative. Each of the 16 has his good and bad points;

all the characters are naturally acted; and each is shot in a different way. Their remarks range from funny to downright depressing, while some of the speakers are crying out for a good slapping...

suddenly we realise that all 17 people share a dark secret...

Rumley shot this 16mm, £50,000 gem in September 1996, his cast members not meeting until the publicity shoot. A blown-up 35mm print has been playing the festivals, but there's still no sign of a UK distributor.

The film's problem may be its presentation: the publicity material for *Strong Language* makes it sound too much like a po-faced examination of yoof cultcha when it's actually a brilliantly conceived and imaginatively structured thriller. Just imagine Robert Altman directing *Pulp Fiction*.

Write to the manager of your local cinema and get this film on British screens, then enjoy it on video. *Strong Language* is the quintessential late '90s British film, and – trust me on this – you want to see it. You really do.

Edited by Mike Simpson



Isn't swearing brilliant?

Meanwhile, Rumley keeps returning to his unnamed narrator. Then, as the 81-minute film nears its climax, things takes a darker turn, the editing becomes quicker and

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