Cynical, funny 'Angel City' is 'flawed but fascinating'

By J. Marc Mushkin

Angel City, which opens this weekend at the Madison Theatre in Jon Jost's flawed but fascinating look at Hollywood, the detective movie, capitalism and crime. It is a complex, cynical, and often very funny film.

Made for Angel City around $6,000, a phenomenally low figure, which is indicative of its financial background, Jost has been forced to work with throughout his career.

Jost was born 34 years ago in Chicago, and traveled extensively as an "army brat.

He quite the Illinois School of Technology after two years and left the country for New Zealand and Europe.

Twenty-seven months in prison for draft evasion changed the course of his film career.

"I learned about a lot of people I wouldn't have met otherwise. I was discriminated against about going to war," said Jost in a Lincoln Journal article during his visit to UNL.

Jost made some twenty short films during the '60s and shifted feature films in 1972. That year he make Speaking Directly (Omni American Films), which featured Were Last Chants For A Slow Dance (David Engel 1973) and Angel City.

Jost is an American independent filmmaker. He claims that he had seen only two movies when he and his father moved there in 1963. This lack of influence is evident in the "experiential" nature of his films.

"I do endless things to try to discover the filmmaker," said Jost in a Small and Sound interview. This is abundantly clear in Angel City with its shifting of the skeleton of a detective story and Jon's idiosyncratic portrait of Hollywood and capitalism.

This true, but there is more to the story of a startup called Jost that is run by Winfred Golden, and the question of whether her husband is implicated. Pecel Rue plays the role of the Pecel Rue (that's right), who is the president of the giant corporation Rue.

Investigating the case is Frank Goya (Robert Glaudini) is a detective who is called to the scene of the crime. He is described as having a "flawed but fascinating" character.

In the beginning of the film, a young woman named Winifred (played by Barbara Harris) is found dead in a Hollywood hotel room. The police are called to the scene, and they begin to investigate the case.

The main suspect is a man named Jost (played by Jost himself), who is a writer and director of the film. Jost is described as being "laid-back" and "army brat.

As the investigation progresses, it becomes clear that Jost is involved in the crime, and he is eventually arrested.

Jost is taken to the police station, where he is interrogated by a detective named Goya. Goya is a no-nonsense detective who is determined to get the truth out of Jost.

Goya is a strong and independent character, and he is not afraid to use whatever means necessary to get the truth out of Jost.

Jost is eventually confessed to the crime, and he is sentenced to prison. However, the film ends with Jost's release, and he is seen dancing in the street.

The film is a complex, thought-provoking work that explores the themes of capitalism, Hollywood, and the nature of the detective story.

The film was directed by Jost himself, and he is also the writer and co-producer. The cinematography is by John Bailey, and the editing is by Don Simpson.

The film was released in 1978, and it was a critical and commercial success. It has been described as a "flawed but fascinating" work of cinema.