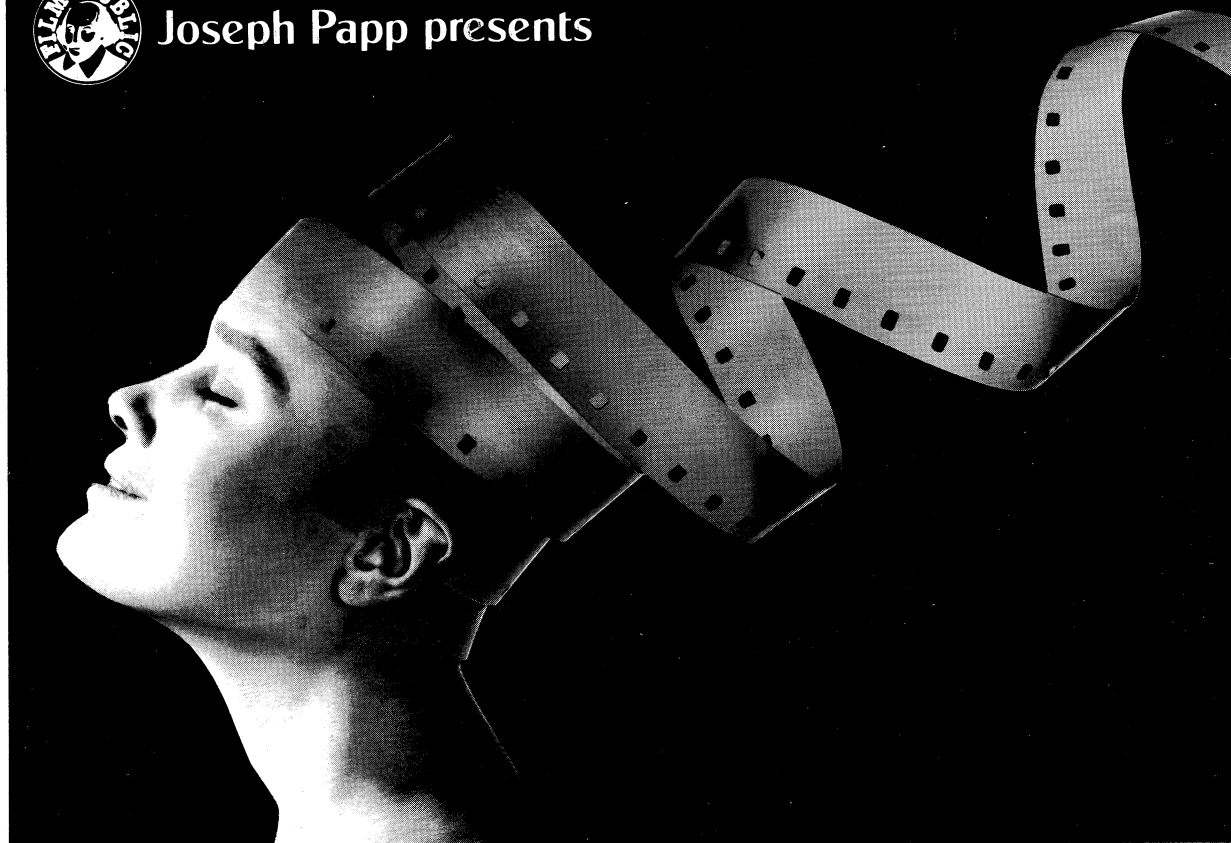




Joseph Papp presents



*The Global Village 14th Annual
Documentary Festival*

April 8-21 1988

Joseph Papp presents

**THE GLOBAL VILLAGE
14TH ANNUAL DOCUMENTARY FESTIVAL**

In cooperation with The Media Studies Program The New School for Social Research

14
April 8 - 21, 1988

*Celebrating
Film, Video and Made-for-Television
Documentaries*

*and
The 1988 Global Village
Documentary Festival Tour*

The Festival and Tour are made possible with grants from The National Endowment for the Arts, The New York State Council on the Arts, The MacArthur Foundation, the Film/Video Arts Film Bureau, and the Video Study Center of Global Village.

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SPECIAL THANKS: to David Lubell, Barbara Kopple, Peter Takiff and Roger Larson; to Karen Arikian, Lillian Jiminez, Wendy Lidell and Debbie Zimmerman for programming assistance; to Rachel Singer of the New School; to Compmasters, Perfect Offset, Cole Associates, the Tunnel, Limelight, and La Sarten; and to the entire Global Village Staff, especially Yolanda Rodriguez, Diane Shamis, Pedro Martinez, Drory Young, Jerome Nickens and Ken Young.

INTRODUCTION

It seems an extraordinary time for the documentary. *New York Times* critic Caryn James, in reviewing this year's New Directors/New Films Festival, said that, "The richest surprise in the program is the wealth of what used to be called documentaries ... (They are) the adventurous descendants of the staid, fact-filled works the word usually conjures up." Vincent Canby, in a recent 'think-piece' on non-fiction, concurred, saying, "...the documentary is far from a moribund form." This resurgence was not limited to one particular festival. In the last two years, such feature-length documentaries as *THE TIMES OF HARVEY MILK*, *LILY TOMLIN*, *MOTHER THERESA*, and the epic film *SHOAH* had highly visible debuts in first-run theaters across the country. PBS, while still shying away from many independently produced documentaries, renewed its investigative documentary showcase, *FRONTLINE*, and made plans for a new historical series, *THE AMERICAN EXPERIENCE*. Veteran independent producer Marc Weiss was deluged with films and tapes for his new non-fiction series, slated for PBS, called P.O.V. (shorthand for "point-of-view"). This pattern of vitality in the form applies to this Festival as well. We looked at over 250 works this year; the level of achievement was uniformly higher than any of the previous 13 years that we have been reviewing work for the event.

Curiously, all reports from Festival makers indicate that it is harder than ever to raise funds for their work. Though public agencies such as the National Endowment for the Arts and the Corporation for Public Broadcasting set aside monies for the documentary, the odds that applicants face are staggering; often there are as many as 500 requests for every 25 grants awarded. A few private foundations and individuals have seized on the documentary as a powerful weapon to advance their own causes, but most — besieged by requests for basic human needs and wary of media's costs and complexity — have shied away from funding the form. Many Festival makers are saying that it is not unusual for it to take them three to five years from conception to distribution to complete a work. What then accounts for the sudden productivity and interest in the documentary?

Times of political and social crisis have always produced a revival in documentary filmmaking. This was evident in the films produced during the Depression, as well as in those produced during the Civil Rights movement and the Vietnam War. While the 70's and 80's have been stereotyped as a time of political torpor, there is growing evidence of a re-emergence of grassroots activism across a wide range of the political spectrum. Many of the films and tapes in this festival are at the forefront of that reawakening, throwing a spotlight on issues avoided or sensationalized by the mainstream media. This is evident in numerous festival works including: *GIRLTALK*, Kate Davis and Alyson Denny's unforgettable feature about three sexually abused teen-age runaways, which gives raw, emotional substance to statistics indicating that one in seven women is a victim of sexual abuse, often by a family member; *TOO LITTLE TOO LATE*, Micki Dickoff's moving video portrait of families, friends and loved ones of people with AIDS, which cuts through the self-serving hysteria and homophobia of mainstream coverage of this health crisis; and *THE JOURNEY*, Peter Watkins' monumental 14½ hour film

which confronts the viewer with the magnitude of the worldwide build-up of nuclear weapons and its destructive potential.

This year documentarians are not only tackling the social and political exigencies of our time, but many are doing so with a striking assertion of individual voice and authorship — a voice that in the past has often been muted or suppressed. In works ranging from Watkins' *THE JOURNEY* to Laurette Deschamps' *NO LONGER SILENT* — from Estela Bravo's *CHILDREN IN DEBT* to Michal Aviad's *ACTING OUR AGE*, makers assert opinion and take stands, revealing themselves in the process. Peter Watkins, the Academy Award-winning director of *THE WAR GAME*, is the most explicit of all these makers, starting *THE JOURNEY* with this voice-over: "I must emphasize our presentation of the information is biased, due to our very strong feelings about the subject of this film."

In this Festival and everywhere, non-fiction makers are confronting the challenge of form — asking themselves, "What is a documentary?" and, like all other artists before them, "What is the relationship between form and content?" Some, concerned about the spiraling costs of production or wanting to assure the impact of their films and tapes, are also asking, "How do we reach mass audiences, and at the same time maintain the personal, political, educational, or experimental character of our work?" What is fascinating about this year's selections is the degree to which makers have both borrowed from and liberated themselves from the influential non-fiction traditions of Flaherty, Grierson, and the 'cinema verite' movement — at the same time that they have appropriated freely from other popular media forms.

A number of Festival works borrow from narrative traditions, and succeed in making compelling political statements including: Christine Choy and Renee Tajima's dramatic and suspenseful *WHO KILLED VINCENT CHIN?*, Lars Palmgren, Goran Gester, and Lars Bildt's romantic *CHELA: LOVE, DREAMS AND STRUGGLE IN CHILE*, and Deborah Shaffer and Adam Friedson's beautifully crafted adaptation of Omar Cabezas' memoirs, *FIRE FROM THE MOUNTAIN*. Shaffer, an Academy Award-winning documentarian, believes the answer to attracting new audiences lies in expanding the boundaries of the documentary form, "Non-fiction makers have to find a way to use the staples of the historical and political documentary — archival footage and the interview — in a more interesting way. Documentarians have to be able to make people laugh and cry, as well as think."

Festival makers are also reformulating mainstream television's news and entertainment conventions. Both Bill Couturie's *DEAR AMERICA: LETTERS HOME FROM VIETNAM*, and Cathy Zheutlin's *JUST ONE STEP* skillfully fuse documentary images with soundtracks and visual effects now part of the vocabulary of MTV and broadcast news. Feature film director Jonathan Demme and former BBC producer Jo Menell break ground in television reportage with their richly layered, impressionistic video portrait, *HAITI DREAMS OF DEMOCRACY*. In *CONSUMING HUNGER* Ilan Ziv and Freke

Vuijst, make brilliant use of the iconography and pacing of broadcast news, while also critiquing its methods and impact on society.

A final reason for the resurgence of the documentary is that the makers and organizations which comprise the field are maturing. Documentarians such as Peter Watkins, Deborah Shaffer, Christine Choy and Ilan Ziv have, by now, completed a substantial body of work, much of which has been acknowledged through wide distribution, critical acclaim and prestigious awards. Since the late 60's and early 70's these, and other non-fiction makers have also been receiving, modest, but consistent public funding from supportive media programs at the New York State Council on the Arts and the National Endowment for the Arts. Media arts centers, also nourished by these agencies, began creating a nationwide network of alternative exhibition spaces, equipment access, film/video workshops, advocacy groups and publications which spurred new documentary production.

In addition, a growing number of universities, including Harvard, MIT, Stanford, Brown and Temple have established serious documentary production programs. These programs have not only begun attracting talented newcomers, but also provided more established documentarians with what the academy has always offered other artforms, a dependable source of income, a community of colleagues, and protected time to pursue their work.

New talent has already emerged from these institutions. This year's Festival includes such gifted producers as Lise Yasui and Ann Tegnell who were supported in the making of *FAMILY GATHERING*, by The Neighborhood Film Project, a media center in Philadelphia; and Demetria Royals and Louise Diamond, producers of *MAMA'S PUSHCART: ELLEN STEWART AND 25 YEARS OF LA MAMA ETC*, who received a small post-production grant from Global Village's own Artist-in-Residence Program to finish their video documentary. These young or newly recognized makers hold up a profoundly important stream in non-fiction tradition, the personal or autobiographical documentary. Stasiu Kabartas' *DANNY*, Lynn Hershman's *BINGE*, Bill Donovan's *INHERITANCE* and Yasui and Tegnell's *FAMILY GATHERING* delve deeply into the makers' own psyches, experiences and relationships. Though this focus on the personal is perhaps an aesthetic choice, it is also a financial one. As Lise Yasui said, explaining her use of family photo albums rather than more costly archival footage in *FAMILY GATHERING*, "The only way to offer something new was to be more personal."

While space does not permit mentioning all of the Festival works here, the 26 selected programs represent a phenomenal level of hard work and commitment to the documentary form. These makers struggle with the intensity of true believers. It is as though they are saying that the first form of cinema, the documentary, may be the last. Acutely aware that feature film industry budgets and distribution structures limit creative control and subject matter, they pursue artistic and journalistic freedom through non-fiction. The documentarian can author his or her own work. He or she has the ability to address almost any subject — using idea, performance, news event, or stories from everyday life. A documentary can be attempted by anyone with a home movie or video camera. It has a vital history and tradition. What is so gratifying to us, is that critics, programmers and audiences, alike, are beginning to recognize its vibrance and importance. We are delighted to present this outstanding selection of documentaries.

Many dedicated people helped make this festival possible. Though we cannot name everyone, we would like to especially acknowledge the efforts of a few: Joseph Papp, a member of our Benefit Honorary Committee and our host at the Public Theater, whose ongoing support of theater and film 'with a vision' has made a profound difference to us and to New York City; the Honorary Committee, itself, who by their own work as artists, documentarians, journalists and musicians has inspired us; the faculty of our 'Two Day Seminar on The Documentary', who have not only helped to enlighten documentary enthusiasts and students, but who have also helped us raise much needed money to pay Festival bills; Gerald Heeger, Dean of the Adult Division and Peter Haratonik, Director of the Media Studies Program of The New School for Social Research, who by their first-time support of our Festival open up exciting new exhibition and educational opportunities; and finally, to Fabiano Canosa and Stephen Soba of the Public Theater Film Program, whose dedication to excellence in film programming has had a profound influence on the Festival.

Written by Julie Gustafson

Julie Gustafson
John Reilly
Festival Directors

BENEFIT SCREENING

**Joseph Papp
and**

**Emile de Antonio
St. Clair Bourne
Robert and Ann Drew
Linda Ellerbee
Richard Gere**

**Ronnie Gilbert
Barbara Kopple
Spike Lee
Paul Robeson, Jr.
Peter Yarrow**

Invite You to
A Special Benefit Evening for the Global Village 14th Annual Documentary Festival
and the National Coalition for Haitian Refugees

Presenting a Preview Screening of

HAITI DREAMS OF DEMOCRACY
Directed by Jonathan Demme and Jo Menell

With Appearances by Jonathan Demme and Jean Fabius, Co-videographer
for HAITI DREAMS OF DEMOCRACY

APRIL 7, 1988

Screening at 8:00 P.M. at the May Theater, Parsons School of Design,
followed by a 9:30 P.M. Reception with Caribbean Buffet and Cash Bar
at Limelight, 47 West 20th Street (at Sixth Avenue).

Call Global Village for Benefit ticket information, (212) 966-9578 or 966-7526.

AWARDS

The Global Village Annual Documentary Festival presents an award each year to an outstanding work in each of three categories, Film, Video and Made-for-Television Documentary. These awards are given to those Festival selections which best epitomize the spirit of innovation and free inquiry which characterizes the documentary tradition. This year's distinguished judges were Barbara Margolis, director of ARE WE WINNING, MOMMY?, St. Clair Bourne, director of LANGSTON HUGHES: THE DREAM KEEPER and Global Village Annual Documentary Festival Co-director, John Reilly. We are pleased this year to honor:

FOR OUTSTANDING ACHIEVEMENT IN DOCUMENTARY FILM

WHO KILLED VINCENT CHIN?

by Christine Choy and Renee Tajima

FOR OUTSTANDING ACHIEVEMENT IN DOCUMENTARY VIDEO (\$500 cash prize)

CONSUMING HUNGER

by Ilan Ziv and Freke Vuijst

FOR OUTSTANDING ACHIEVEMENT IN MADE-FOR-TELEVISION DOCUMENTARY

HAITI DREAMS OF DEMOCRACY

by Jonathan Demme and Jo Menell

PARTY

MEET THE MAKERS PARTY
FRIDAY, APRIL 15
AT TUNNEL CLUB

Come celebrate the documentary and meet the makers of the 14th Annual Global Village Documentary Festival at a party at the Tunnel Club. Complementary admision from 8:00 P.M. - 10:30 P.M. with Festival ticket stub, catalogue, or seminar pass. \$10:00 admission from 10:30 P.M. to midnight. Cash Bar.

The party follows the Invitation-only Awards Ceremony, Friday 6:00 P.M. at the Public Theater.

For information on these events, please call Global Village (212) 966-9578.

SEMINAR

**THE GLOBAL VILLAGE 14TH ANNUAL DOCUMENTARY FESTIVAL
PRESENTS A SPECIAL TWO DAY SEMINAR ON THE DOCUMENTARY**

In cooperation with The Media Studies Program
The New School for Social Research

Saturday, April 9 & Sunday, April 10; 10:00 A.M. - 5:00 P.M.

AT THE MAY THEATER (PARSONS SCHOOL OF DESIGN) 66 Fifth Avenue

Featuring Emile de Antonio and Barbara Kopple on THE POLITICAL DOCUMENTARY THEN AND NOW; Lee Grant on DOCUMENTARY INTO DRAMA; Judy Irola and Ilan Ziv on THROUGH THE LENS: THE CAMERA PERSON'S VIEW; Richard Ellison, Janet Foreman, St. Clair Bourne on THE DOCUMENTARY AS HISTORY; and Renee Tajjima and Tami Gold on DOCUMENTARY CASE STUDIES: FROM INSPIRATION, THROUGH FUND-RAISING, TO DISTRIBUTION.

Tuition: \$125.00 plus New School registration fee (Discount price for Media Alliance and AIVF members, \$100.00. Call Global Village for discount registration information.)

For registration: call the New School, (212) 741-5690
For information: call Global Village, (212) 966-7526

MASTER CARD OR VISA ACCEPTED.

FESTIVAL SCREENING SCHEDULE

All screenings at The Public Theater unless otherwise indicated

Thursday
8:00 PM

April 7
SPECIAL-BENEFIT SCREENING
HAITI DREAMS OF DEMOCRACY
May Theater, Parsons School of Design

Friday
7:00 PM

April 8
CHILDREN IN DEBT & HAITI DREAMS OF DEMOCRACY

7:00 PM

GIRLTALK,
May Theater, Parsons School of Design
NEWARK & CISSY HOUSTON
AND THEN CAME JOHN & INHERITANCE,
May Theater, Parsons School of Design

9:00 PM
9:00 PM

Saturday

April 9
FAMILY GATHERING & CARVED IN SILENCE
BINGE & ACTING OUR AGE
BRIDE MARKET OF IMILCHIL & NO LONGER SILENT

1:30 PM
3:30 PM
5:30 PM

CHELA & FIRE FROM THE MOUNTAIN,
May Theater, Parsons School of Design

7:00 PM

DEAR AMERICA
MAMA'S PUCHCART; & ¡A BAILAR!
May Theater, Parsons School of Design
DANNY & TOO LITTLE, TOO LATE

8:00 PM
9:30 PM

10:00 PM

Sunday

April 10
JUST ONE STEP
AND THEN CAME JOHN & INHERITANCE
NEWARK & CISSY HOUSTON
FAMILY GATHERING & CARVED IN SILENCE
DEAR AMERICA

1:00 PM
3:00 PM
5:30 PM
8:00 PM
10:00 PM

Tuesday

April 12
GIRLTALK
HAROLD CLURMAN & SYLVIA PLATH

7:00 PM
9:00 PM

Wednesday

April 13
CHILDREN IN DEBT & HAITI -
DANNY & TOO LITTLE, TOO LATE
BINGE & ACTING OUR AGE

6:00 PM
8:00 PM
10:00 PM

Thursday
7:00 PM

April 14
THE JOURNEY, PART I
three and one half hours with a 15' intermission

Friday
6:00 PM

April 15
Awards ceremony and reception, by invitation only followed by open "Meet the Makers" party (see below)

7:30 PM

THE JOURNEY, PART II
three and one half hours with a 15' intermission

8:00 PM

"Meet the Makers" party at Tunnel, complimentary admission from 8:00 to 10:30 PM, \$10.00 admission 10:30 PM to midnight

Saturday

April 16
THE JOURNEY, PART III
four hours with a 15' intermission
CONSUMING HUNGER
WHO KILLED VINCENT CHIN?
JUST ONE STEP

1:00 PM

5:45 PM
7:45 PM
9:45 PM

Sunday

April 17
THE JOURNEY, PART IV
three and one half hours with a 15' intermission
HAROLD CLURMAN & SYLVIA PLATH
WHO KILLED VINCENT CHIN?

1:00 PM

5:15 PM
9:45 PM

8:30 PM

April 19
AND THEN CAME JOHN & INHERITANCE

Wednesday

April 20
GIRLTALK
BRIDE MARKET OF IMILCHIL & NO LONGER SILENT
MAMA'S PUSHCART & ¡A BAILAR!

5:00 PM
7:00 PM

9:30 PM

Thursday

April 21
JUST ONE STEP
CONSUMING HUNGER

7:00 PM
9:00 PM

Screenings for this year's Festival will be held at the Public Theater, 425 Lafayette Street (off Astor Place), New York City, and with selected evenings at the May Theater, Parsons School of Design, 66 Fifth Avenue (at 13th Street), New York City.

Tickets are \$5.00 General Public, \$4.00 Students and Senior Citizens. Advance tickets for Public Theater screenings may be purchased at the Public Theater box office starting at 1:00 P.M. Monday, the week of the show. Tickets are also available at the door. Tickets for May Theater evenings are available in advance through Global Village and at the May Theater at screening time.

For more information call The Public Theater Box Office (212) 598-7150 or Global Village (212) 966-9578 or 966-7526

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PROGRAM NOTES

CHILDREN IN DEBT, Estela Bravo; 29:00, film

The children of Latin America bear a heavy debt. It is estimated that at birth each one owes the United States \$960. Filmed in Argentina, Bolivia, Columbia and Peru, this impassioned, intelligent film personalizes the issue of Third World external debt to the U.S. through the voices of government officials, social workers, community organizers, religious and political leaders, and most eloquently, the children themselves. People on the street harangue the camera, unable to understand how they are expected to pay the huge debts when their countries have nothing left to give. Street kids awaken from their sleep in a city plaza and speak simply of lives without hope, of parents who

cannot feed them, of societies that cannot house them. A Catholic nun who runs a school for poor and orphaned children wonders how it will survive with all the government cutbacks. Rapidly paced and tightly edited, *CHILDREN IN DEBT* manages to be simultaneously analytical and emotional, revealing the devastating impact of seiving the debt hanging over these countries. (R.R.)

Distributed by Cinema Guild,
1697 Broadway, New York, NY 10018, (212) 246-5522

NY Premiere

OUTSTANDING ACHIEVEMENT IN MADE-FOR-TELEVISION DOCUMENTARY **HAITI DREAMS OF DEMOCRACY**, Jonathan Demme and Jo Menell; 52:00, video

"Vampire candidates/imperialist flunkies/military freeloaders." So begins a boisterous song in *HAITI DREAMS OF DEMOCRACY* about this island's tragic succession of dictators. Performed by a local group called Freres Parents, the taping of the song is a family occasion, a giddy, political home music video made in the living room with the kids and the grandparents singing and dancing along. The scene typifies the spirit of this unique documentary; it resonates with the vox populi and vivid colors of a beleaguered but hopeful nation. *HAITI DREAMS OF DEMOCRACY* belies our standard Western notions of this little country, the most African of the Caribbean nations. Poverty, corruption, election violence, despair — these are the images of Haitian life which filter down to us through television and newspapers. Jonathan Demme's new video documentary, made in collaboration with

former BBC producer Jo Menell, shows us another side entirely. The focus is on the country's rich culture and righteous anger, its music, theater, politics and spirituality. The results are inspired. Demme and Menell have so perfected their craft that they are able to concentrate on passionate observation and true documentary improvisation. (B.N.)

Jonathan Demme and Jean Fabius, co-videographer of *HAITI*, will be present at the April 7th Benefit. Mr. Demme will be present at the Festival's Opening Night Screening, April 8th.

Distributed by Cinema Guild,
1697 Broadway, New York, NY 10019, (212) 246-5522

*NY Theatrical
Premiere*

Special Benefit Screening HAITI DREAMS OF DEMOCRACY
Thursday, April 7 at 8:00 P.M., May Theater, Parsons School of Design

CHILDREN OF DEBT and HAITI

Friday, April 8 at 7:00 P.M./Wednesday, April 13 at 6:00 P.M. Public Theater

GIRLTALK, Kate Davis with Alyson Denny; 85:00, film

The title of Kate Davis' new film aptly describes its intimate nature. The three young women profiled in this beautifully shot and directed verite documentary speak to the camera with the candor of girls at a slumber party telling their secrets to their best friends. But there's irony in the title too, because these girls have secrets which no child should have to bear. *GIRLTALK* interweaves the stories of Pinky, Mars and Martha, three runaways from Boston whose lives have been shaped by incest, rape and abuse. Pinky has returned home, after struggling to live on her own since her early teens, to face neglect and truancy. Mars works as a stripper, her specialty an act with a tricycle and lollipop. Martha is alone and pregnant. When her baby is born she greets it with a mixture of joy and despair. "I never got to be a kid," she says. "I was too busy watching out for myself." Kate Davis, along with cinematographer and

co-editor, Alyson Denny, break ground in the verite tradition, letting their young subjects address the camera directly in long unmediated takes. These monologues are raw and often painful to watch. But, by giving these girls a voice, the film casts a brilliant light on the brutal side of American family life. *GIRLTALK* is a wake-up call — an expose and an indictment, but also a celebration of these young women, who have taken charge, however prematurely, of their own lives. (B.N.)

Kate Davis and Alyson Denny will be present at the April 8th and 12th screenings.

Distributed by Double Helix Films Inc.,
303 West 76th Street, New York, NY 10023, (212) 769-0202

Friday, April 8 at 7:00 P.M. at the May Theater, Parsons School of Design
Tuesday, April 12 at 7:00 P.M./Wednesday, April 20 at 5:00 P.M.

NY Premiere



GIRLTALK



NEWARK



CISSY HOUSTON

NEWARK: THE SLOW ROAD BACK, Sandra King; 58:38, video

Today, 20 years after the riots of the long hot summer of '67, Newark, New Jersey is in renaissance. In *NEWARK: THE SLOW ROAD BACK*, Sandra King raises the issue of who will benefit. King begins with a jarring retrospective of that violent summer using grainy newsreel footage of civil confusion and street combat. Interviews with survivors, now civic leaders, and community activists link the past with the present. Amiri Baraka, the Black writer formerly known as Le Roi Jones, points out that the conflict of '67 was not a riot but a rebellion against American apartheid. Crystal Spellman, a 27 year-old Newark woman, recalls the killing of her mother by a state trooper who mistook her for a sniper and shot her as she looked out the window of her tenth floor apartment. Spellman talks about the break-up of her family after her mother's death, paralleling her own tragic experience with the continuing lack

of opportunity for Black people in the supposedly reformed Newark of today. The tape vividly points to the building boom and gentrification movement within Newark's business district. At the same time residents speak about AIDS, homelessness, and failing schools, problems which are just as volatile as those of 20 years ago, but which are not being systematically addressed. King's clear-headed, pragmatic documentary is a powerful reminder that the success of a city cannot be judged by its downtown skyline. (W.E.)

The maker will be present at the April 8th screening.

Distributed by Sandra King,
980 Broad Street, Newark, NJ 07102, (201) 648-3921

CISSY HOUSTON: SWEET INSPIRATION, Dave Davidson; 58:00, film

This portrait of gospel and rhythm and blues singer Cissy Houston is part character study and part music history. Rich in performance footage, *SWEET INSPIRATION* features Houston as she lets loose in clubs and recording sessions with musical greats Luther Vandross and David Bowie, as well as in packed concert halls with her musical protege and daughter, the highly successful Whitney Houston. But no matter where she plays during the week, Sunday morning she is back home in Newark, New Jersey, as the "Musical Minister" of her radio choir at the New Hope Baptist Church. The film also tells the story of a woman who came close to stardom and never fully attained it. *SWEET INSPIRATION* charts Houston's tenacity and discipline as she rises from a child gospel singer to become a background vocalist with the Sweet Inspirations, the group that helped launch the career of Aretha Franklin.

Venerated by musical contemporaries for her ability to forge new styles through experimentation and intuition, Houston's own career, ironically, never took off. The film follows her adjustment as she redirects her energies to her gospel roots. The singer coaxes, berates and challenges her choir to ever higher levels of spiritual performance. In the process, *SWEET INSPIRATION* captures the archetypal struggle between inspiration and doubt, ego and selflessness, and the sacred and the profane which confronts most artists and saints. (W.E.)

The maker will be present at both screenings.

Distributed by Producer Services Group,
9230 Swallow Drive, Los Angeles, CA 90089, (213) 278-0501

Friday, April 8 at 9:00 P.M./Sunday, April 10 at 5:30 P.M.



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LIMELIGHT
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NY Premiere

AND THEN CAME JOHN, Scott S. Andrews; 36:00, video

To many people, the birth of a Down's Syndrome child signifies personal tragedy and a burden on society — but not to everyone. *AND THEN CAME JOHN* is the engaging story of one family's loving treatment of their Down's Syndrome son and his growth into a unique and independent person. Told through verite footage of the adult John and his own reminiscences of his childhood, the work is a straightforward account of an undeniably extraordinary life. From the beginning, John's family, particularly his mother, believed that he could learn. They taught him to speak and read by labeling virtually everything in the house. When he began to decline after a move to a big city, the family relocated to the small Northern California town of

Mendocino. There John becomes a local hero, a popular painter, poet and musician who reads to children at the library in his spare time. Far from being a liability, he becomes a cherished member of his community; his otherness is celebrated. At a time when abortion of Down's Syndrome fetuses is a common practice, this modest but unusually touching documentary raises some disturbing ethical issues, both about the potential of lives being aborted and about who should bear the costs of caring for those who can't take care of themselves. (B.N.)

Distributed by Scott S. Andrews,
P.O. Box 948, Mendocino, CA 95460, (707) 877-3400

Premiere

INHERITANCE, Bill Donovan; 80:00, film

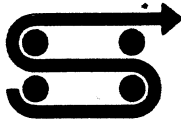
INHERITANCE is the ultimate poor little rich kid story, but with a sleazy, violent twist. Filmmaker Bill Donovan has produced a striking verite portrait of a man who might be called a victim of privilege, a man who spent his childhood in the midst of enormous material wealth and unthinkable poverty of feeling. For our own era of moral quiescence, this film is disturbingly relevant. Mike Hernstadt and his two brothers were effectively deserted by their parents — their father was a Wall Street arbitrageur who was nearly 70 when Mike was born — their mother an ex-Ziegfeld girl. Utterly undisciplined, the young Mike was known for rampant destruction of neighbors' property which included blowing holes in a tree with a .45 pistol. As an adult, he yearned for legitimacy, running for political office in Aspen, Colorado, yet in actuality he lived a

violent, excessive life and died a hideous death, machine-gunned by a friend. Mike cajoles the camera with a frightening combination of bravado and neediness: at parties, in his limo, at his childhood home in Scarsdale where the furniture stands eerily covered in sheets. Interviews with friends and relatives provide evidence of their caring for Mike Hernstadt. Ultimately Bill Donovan's obsessive chronicle is sympathetic, forcing us to regard this ruined life with a combination of fascination, pity and fear. (B.N.)

The maker will be present at all screenings.


Distributed by Bill Donovan, 165 Grand Boulevard, Scarsdale, NY 10583,
(212) 757-6300 or (914) 472-0938

Friday, April 8 at 9:00 P.M. at the May Theater, Parsons School of Design
Sunday, April 10 at 3:00 P.M./Tuesday, April 19 at 8:30 P.M.



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INHERITANCE



INHERITANCE



DAD AND MOM - KAY FIRST OF THE YEAR'S

FAMILY GATHERING



CARVED IN SILENCE



NY Premiere

FAMILY GATHERING, Lise Yasui and Ann Tegnell, 30:00, film

On December 12, 1941, five days after the attack on Pearl Harbor by the Japanese, Masuo Yasui was arrested by the FBI as a "potentially dangerous" enemy alien under the provisions of Executive Order 9066. This order also led to the internment of 110,000 other persons of Japanese ancestry, who were removed from their West Coast homes and detained in camps. Although no formal charges were levied against Masuo Yasui, and no evidence was ever produced to dispute his loyalty to the United States, the results were devastating. Yasui was held in a Santa Fe detention center until 1946, five months after the war ended. Not long afterwards, Yasui took his own life. Masuo Yasui's granddaughter Lise, raised on the East Coast and a child of an interracial marriage, was only vaguely aware of the trauma suffered by her father's family until she began gathering material for a film about their experiences during the war. Yasui structured her piece like a mystery, posing

the challenge of breaking down a family myth so elaborate that she herself had fabricated memories of a grandfather she never met. *FAMILY GATHERING* draws on home movies, family photos and letters, government films and FBI documents as well as interviews with those who knew the elder Yasui. Like all family photo albums, it both exposes and obscures the person displayed. What is surprising, however, is how far this small, personal work goes in making visible an important and shocking story of racism and xenophobia, long buried in our nation's past. (W.E.)

The makers will be present at both screenings.

Distributed by Lise Yasui,
21 West Walnut Lane, Philadelphia, PA 19144, (215) 898-0425

NY Premiere

CARVED IN SILENCE, Felicia Lowe; 45:00, film

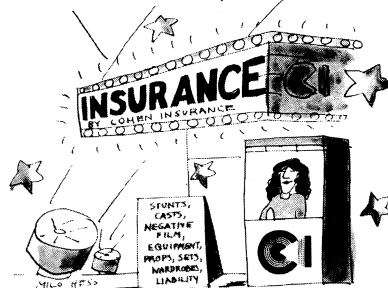
The history of Chinese immigration to the U.S. has been fraught with prejudice and hardship. In *CARVED IN SILENCE*, Felicia Lowe brings that history to the screen in a moving and imaginative retelling. The focus of the film is Angel Island in San Francisco Bay, where from 1882 to 1943 Chinese immigrants were detained by law, interrogated for months, even years, and often deported without setting foot on the American mainland. Although Angel Island is now a park, the detainees' barracks are standing and the poems which they carved into the wooden walls can still be seen. The filmmaker

makes effective use of the barrack's bleak rooms as sets for dramatizations of those detained there. The simple, mostly silent shots uncannily evoke the immigrants' pain and confusion, almost as though the actors are ghosts. Lowe skillfully combines these dramatized segments with candid interviews of detainees and a taut narration, creating an emotionally charged and informative film. (B.N.)

Distributed by Felicia Lowe Productions,
392 11th St., Suite 300, San Francisco, CA, 94103 (415) 626-3711

Saturday, April 9 at 1:30 P.M./Sunday, April 10 at 8:00 P.M.

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BINGE, Lynn Hershman; 20:00, video

The exploration of alternate personas has long been a theme of Lynn Hershman's work. In the 70's, Hershman created a fictional identity named Roberta Breitmore. Using wigs and costumes to alter her appearance, for eight years she documented herself — in photography, film and video — as Roberta. In *BINGE* she undertakes a more intimate video transformation — a diet. This is a confessional tape of the first order, the story of a body told by a talking head. Binge works on several levels at once. Shot over a period of several months, it is a personal struggle taking place before the camera. We suffer with Hershman through the ups and downs of dieting: she loses weight, she gains it back; sometimes she's pale and puffy and sad; at other

times she's attractive, self-assured, sharp. *BINGE* is a touching, unnerving self-revelation. But it also transcends the personal. It is an acutely funny analysis of the American obsession with the body, with abundance, and especially with eating. Its hit-and-run ambiguity borders on feminist terrorism. Hershman sees eating as sexual substitute, suppression of feeling, occupation and, at least for some, sin. After all, she tells us, Eve proved that. (B.N.)

The maker will be present at both screenings.

Distributed by Lynn Hershman,
1935 Filbert Street, San Francisco, CA 94123, (415) 398-8055

ACTING OUR AGE, Michal Aviad; 60:00, film

This film opens with a group of older women, dressed in loose, flowered skirts and leis, learning a traditional Hawaiian dance. Immediately the images undercut our expectations — they are graceful, active, relaxed and beautiful. *ACTING OUR AGE* continues to surprise and instruct us, leading us on an intimate tour of the lives of six diverse women in their sixties and seventies. We are inspired by the seemingly indomitable Enola Maxwell, a Black woman activist who lives with a large extended family and directs a community center in a multiracial neighborhood of San Francisco. We are moved as we watch Lucille Isenberg, a Jewish woman who recently lost her husband to cancer, as she begins to put her life together again emotionally and financially. And we are touched as Carmen Morales, a Latina woman who now spends most of her time caring for her bedridden husband, speaks of her unflinching love for him

as well as her need to go on with her own life. Tackling head on the almost taboo subject of women growing old in America, this film reveals the ways our culture devalues older women, as well as celebrates their strength, passion, sexuality, and vision. The film raises such critical themes as the lack of a coherent U.S. retirement policy, the spiraling cost of health care and such psychological issues as loneliness and family cohesiveness. *ACTING OUR AGE* is a sensitive and well-made first work that, through its own love and respect of the older women it portrays, allows us to care about these individuals and the larger universal concerns their lives present. (R.R.)

Distributed by Direct Cinema, Ltd.,
P.O. Box 69799, Los Angeles, CA 90069, (213) 652-8000

Saturday, April 9 at 3:30 P.M./Wednesday, April 13 at 10:00 P.M.

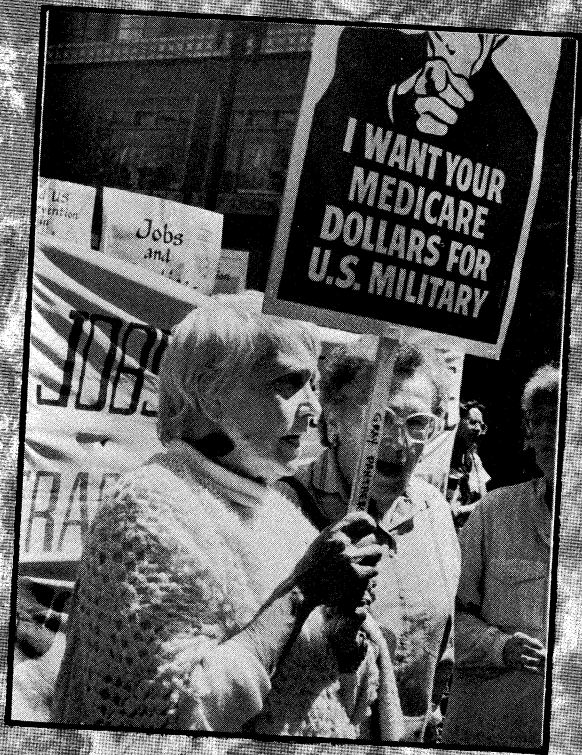


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BINGE



ACTING OUR AGE



BRIDE MARKET OF IMILCHIL

THE BRIDE MARKET OF IMILCHIL, Christian and Steffen Pierce; 58:00, video/film

Premiere

They say that when the door of the shrine at Imilchil is opened each year the god leaps out in the form of a gazelle and bounds off into the mountains. But will the god continue to appear if his door is surrounded by Western tourists awaiting a photo opportunity? *THE BRIDE MARKET OF IMILCHIL* is a fascinating look at an ancient ritual well on its way to becoming a tourist trap. For three days every September men and women of the Berber tribes of Morocco gather in front of the Imilchil shrine, choose mates and marry in the nearby marriage tent. Although custom favors the men, it is the women who decide, signifying their selection with, "You have captured my liver," for Berbers the seat of affection. Recently, Imilchil has been heavily promoted to foreign visitors by the Moroccan government; even the Commissioner of

Tourism flies in by helicopter. Tourism is up — but Berber attendance and marriages are down. Beautifully capturing the essence of the bride market, this videotape questions the presence of Western observers, including the unabashedly feminist makers themselves. As the work progresses the camera becomes edgier and the interviews more challenging. The tension of the bride market, between men and women, East and West, infuses the tape, making it an engrossing, provocative piece of work. (B.N.)

The makers will be present at the April 9th screening.

Distributed by Pierce Productions,
58 Ridgmont Street, Allston, MA 02134, (617) 254-0821.

NO LONGER SILENT, Laurette Deschamps; 56:00, film

In India a husband's displeasure with his wife can be deadly. If a bride's dowry is insufficient, it is not unheard of for her to be burned to death, often in her own kitchen; this is not a country which appears to value women. Twice as many boys are admitted to hospitals as girls. Girls are more often undernourished, and the availability of amniocentesis has raised the fear that female fetuses are being aborted more frequently than male fetuses. This passionate film portrays the efforts of Kamla Bhasin, a rural development worker, to organize Indian women — through techniques reminiscent of the American women's movement of the 70's: agit-prop theater, demonstrations, discussion groups and the publication of a feminist magazine. Bhasin says of India, "Among the poor, women are the poorest. Among the exploited,

women are the most exploited." In one moving scene an old woman, the mother of a bride found burned to death in the courtyard of her house, searches for her son-in-law, who has disappeared. Although her own family disapproves, she is determined to prosecute him, if only he can be found. Her quest exemplifies the spirit of Bhasin's Indian sisters — women in the process of redefining themselves and their role in a profoundly sexist culture. *NO LONGER SILENT* is an important film, a rare glimpse of feminism in the Third World. (B.N.)

Distributed by International Film Bureau Inc.,
332 South Michigan Avenue, Chicago, IL 60604, (312) 427-4545

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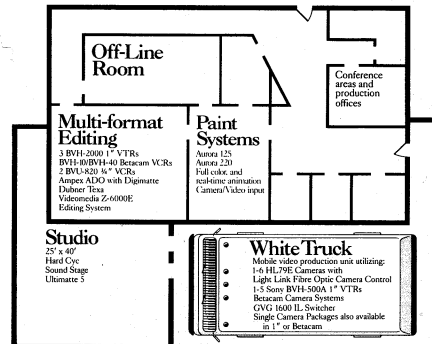
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CHELA: LOVE, DREAMS AND STRUGGLE IN CHILE,

Lars Palmgren, Goran Gester, and Lars Bildt; 48:00, film

Chela's story is almost a typical one of a teenage girl's coming of age, so familiar to us from our own lives and such previous verite portraits of adolescence as Peggy Stern's *STEPHANIE* and Joel DeMott and Jeff Kreine's *SEVENTEEN*. But Chela lives in Pinochet's Chile, in one of the slums of Santiago, and she is passionately involved in efforts to topple the repressive dictatorship. Hers is a world of rock throwing demonstrations and shared teenage confidences, of tumultuous political meetings and of afternoons spent with her boyfriend dreaming out loud of their future life together. This gritty work masterfully tackles the terrain where the personal and political

converge; the naturalistic footage is combined with a sound track that mixes such elements as a diary-like first person voice-over by Chela, an original musical score, and fragments of Chilean radio broadcasts. Rarely skipping a beat, the piece is a beautiful example of documentary as narrative, with so many intimate and tightly constructed scenes that it easily approaches the dramatic possibilities of fiction film. (R.R.)

Distributed by Filmmaker's Library, Inc.,
133 East 58th Street, Suite 703A, New York, NY 10022, (212) 355-6545

FIRE FROM THE MOUNTAIN, Deborah Shaffer and Adam Friedson; 60:00, film

FIRE FROM THE MOUNTAIN is a stirring and cinematically imaginative account of the Sandinista revolution told through the words of Omar Cabezas, a Nicaraguan resistance fighter and current government official whose memoirs won the Los Angeles Times Book Prize in 1985. Melding beautifully read excerpts from these memoirs with archival footage, oral histories, and breathtaking images of the lush Nicaraguan countryside, the film brings to life the story of one man and his embattled nation during the years leading up to and following the 1979 revolution. Sketching Cabezas' profound transformation from student activist to guerrilla fighter, Deborah Shaffer, the Academy Award winning maker of *WITNESS TO WAR* and co-producer Friedson take us from the village plazas of Cabezas' youth to the

hidden mountain camps that nurtured the Sandinistas. The film also details the brutality of the Somoza dictatorship with its long history of U.S. support. The thrill of victory and self-determination after Somoza's defeat are juxtaposed with the grim realities of post-revolutionary life: an economy in disarray and a new enemy — the Contras. This is not a "balanced" work. As with the classic documentaries of Edward R. Murrow, Emile de Antonio or Barbara Kopple, we know where the makers stand. (W.E)

Deborah Shaffer will be present.

Distributed by First Run Features,
153 Waverly Place, New York, NY 10014, (212) 243-0600

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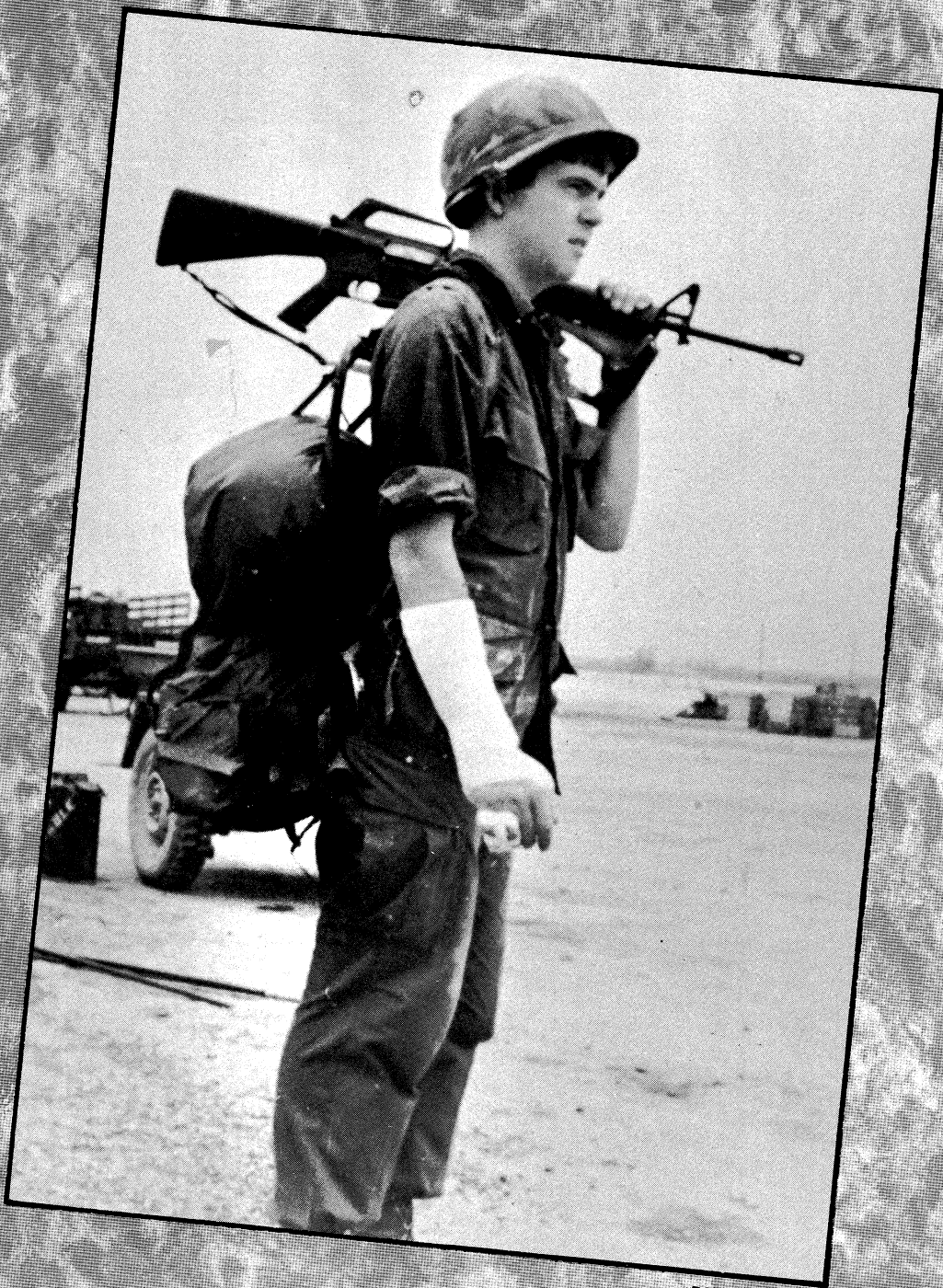


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FIRE FROM THE MOUNTAIN



DEAR AMERICA

DEAR AMERICA: LETTERS HOME FROM VIETNAM, Bill Couturie; 87:00, film

DEAR AMERICA is a richly textured, impressionistic history of the Vietnam War. The chronicle is told through a mix of archival footage, interviews, period music, and actual letters sent home by GI's who served there. These are read by some of America's finest actors, including Robert DeNiro, Martin Sheen, Ellen Burstyn and Harvey Keitel. At first laconic and innocent, the dramatized voices of the GI's in the film are soon transformed by fright, anguish and repentance. The young men are shattered by the contrast between the natural beauty of their surroundings and the brutality of war, between the ambiguous thrill of combat and the increasing discord at home. Finally, they are confronted with the nagging question of who will thank them for winning or punish them for losing. DEAR AMERICA moves deftly from

battle and troop deployment, to Presidents Johnson and Nixon back in the States to field hospitals through Saigon and back to Khesahn. Newsreel clips show General Westmoreland stiffly meeting soldiers, trying to boost morale, but failing. The sound track, borrowed from top 40 lists of the 60's, triggers countless memories and stirs deeply buried feelings. Of the seemingly endless stream of new cinematic accounts of the Vietnam crucible, this is one of the most artful and provocative we have seen. (W.E.)

Producer Thomas Bird will be present at both screenings.

Distributed by Vision International,
9601 Wilshire Boulevard, Suite 605, Beverly Hills, CA 90210, (213) 278-1630

Saturday, April 9 at 8:00 P.M./Sunday, April 10 at 10:00 P.M.

MAMA'S PUSHCART: ELLEN STEWART AND 25 YEARS OF LA MAMA ETC.,

Demetria Royals and Louise Diamond; 58:30, video

She started in a cellar on Ninth Street, with a \$50 unemployment check to pay the rent and became La Mama of experimental theater in New York. MAMA'S PUSHCART: ELLEN STEWART AND 25 YEARS OF LA MAMA ETC. celebrates the woman and her theater in its 25th anniversary year. To date, Ms. Stewart has chalked up an incredible 1300 productions and Cafe La Mama is still New York's premier avant-garde theater. Working in a business notorious for its hard knocks, and facing considerable odds as a Black woman, this inspired artist/producer created an institution which nurtured young talent and encouraged risk. The tape places Stewart and some of her most accomplished "children" — Elizabeth Swados, Harvey Fierstein, Tom Eyan, Peter Brook — in front of the camera to reminisce and reflect on La Mama's contribution to

their work and to American theater. It also offers up an evocative original score by Swados and priceless archival footage of La Mama, including a clip of Stewart explaining to an early audience that the theater will open even though the heat and water haven't been turned on, and exhorting members to pay their \$2 dues. MAMA'S PUSHCART is a fine piece of work, both an important cultural history and a loving portrait of an exceptional woman. (B.N.)

The makers will be present at both screenings.

Distributed by Diamond Royals Productions,
47 Great Jones Street, New York, NY 10012, (212) 254-3840.

Premiere

¡A BAILAR! THE JOURNEY OF A LATIN DANCE COMPANY,

Catherine Calderon and Lloyd Goldfine; 30:00, film

Eddie Torres lives for the Mambo. While the Mambo and other Latin dance forms flourished in the "mainstream" during the 40's and 50's, they were overshadowed in the 60's by the rise of rock'n roll. Today, there are many people like Eddie who have never given up their devotion. To their delight, Hispanic culture is making a resurgence, from the Spanish phrases and rhythms that Ruben Blades, Linda Rondstadt and Madonna are popularizing to the huge success of the Hollywood film LA BAMBÁ. For fifteen years Eddie Torres worked at odd jobs, nurturing a private dream of building a professional Latin dance company, that would do for his favorite art form what Alvin Ailey's company did for Afro-American dance. Now, the time is right, and Eddie takes the best of New York's "salseros" — the Hispanic men and women who dance the night away at ballrooms and parties throughout the city — and melds them into a troupe ready for their first public

performance at Harlem's Apollo Theater. The colors, excitement and passion of Latin dance heat up the screen as the dancers move to the live beat of salsa great Tito Puente and his orchestra. Hand-held performance footage captures the dynamism of Torres' mix of African, Spanish, and urban American dance culture. Through behind-the-scenes rehearsals, and interviews with Eddie and his dancers, we also come to know their personal struggles and dreams and share in the triumph of their debut. (R.R.)

Tito Puente will be present at the April 9th screening. The makers will be present at both screenings.

Distributed by LocoAmor Productions,
21 West 86th Street, New York, NY 10024, (212) 580-2075

Premiere

Saturday, April 9 at 9:30 P.M. at May Theater, Parsons School of Design/Wednesday, April 20 at 9:30 P.M.

DANNY, Stasiu Kybartas; 20:00, video/film

Images of illness and impending death co-mingle with memories of a time gone by: Danny dressing up for a night on the town in the gay Miami in which he thrived; tan, youthful bodies suggesting material success and pleasure fulfilled; the raw sexuality of cruising and anonymous encounters. This many-layered, highly personal portrait of a friend dying of AIDS originally began as a portrait of Danny's sexual life after his diagnosis. It became an elegy shortly after the seriously ill young man returned to the working-class Pennsylvania of his childhood and his family's qualified support; soon after his arrival, Danny died. The work's formal elements create a dream-like impression, where the past and the present blur. Kybartas intercuts grainy home movies with stills of Danny's

dramatically altered body, video image processing, strains of dance music and his own understated voice-over — all to strong effect. The tape is unapologetic in its recounting of Danny's life, ultimately conveying a bittersweet longing and regret for an individual and collective gay existence that prevailed before the AIDS crisis. (R.R.)

The maker will be present at the April 9th screening.

Distributed by Stasiu Kybartas,
3951 West Janssen Street, Chicago, IL 60613, (312) 871'8992

TOO LITTLE, TOO LATE, Micki Dickoff; 48:00, video

"I learned from him," the mother of a young man who died of AIDS says, weeping, "I learned about living and dying." 28,000 Americans are dead from AIDS. How are their survivors coping? This perceptive and well-crafted documentary addresses itself to the parents, siblings, friends and lovers who must come to terms with these untimely deaths. As its title implies, *TOO LITTLE, TOO LATE* is a cautionary tale, reminding us that to desert the dying is to condemn ourselves to remorse. But along with the anguish, this videotape tells an encouraging story. Set in San Diego, it focuses on the activities of the San Diego AIDS Project and a group of women who have formed MAP, Mothers of AIDS Patients, including the author of *THE SCREAMING ROOM*, Barbara Peabody. These are middle class women who have been forced to

face their own buried fears of homosexuality, their rage at a disease that takes the young and healthy, as well as the hysterical reactions of their communities. Ultimately *TOO LITTLE, TOO LATE* reveals that caring for the dying can give those who risk the pain an opportunity for enormous personal transformation. If there is anything positive to be learned from the AIDS epidemic, this work points the way. (B.N.)

The maker will be present at the April 9th screening.

Distributed by Fanlight Productions,
47 Halifax Street, Boston, MA 02130, (617) 524-0980

Saturday, April 9 at 10:00 P.M./Wednesday, April 13 at 8:00 P.M.

JUST ONE STEP: THE GREAT PEACE MARCH, Cathy Zheutlin; 87:00, film/video

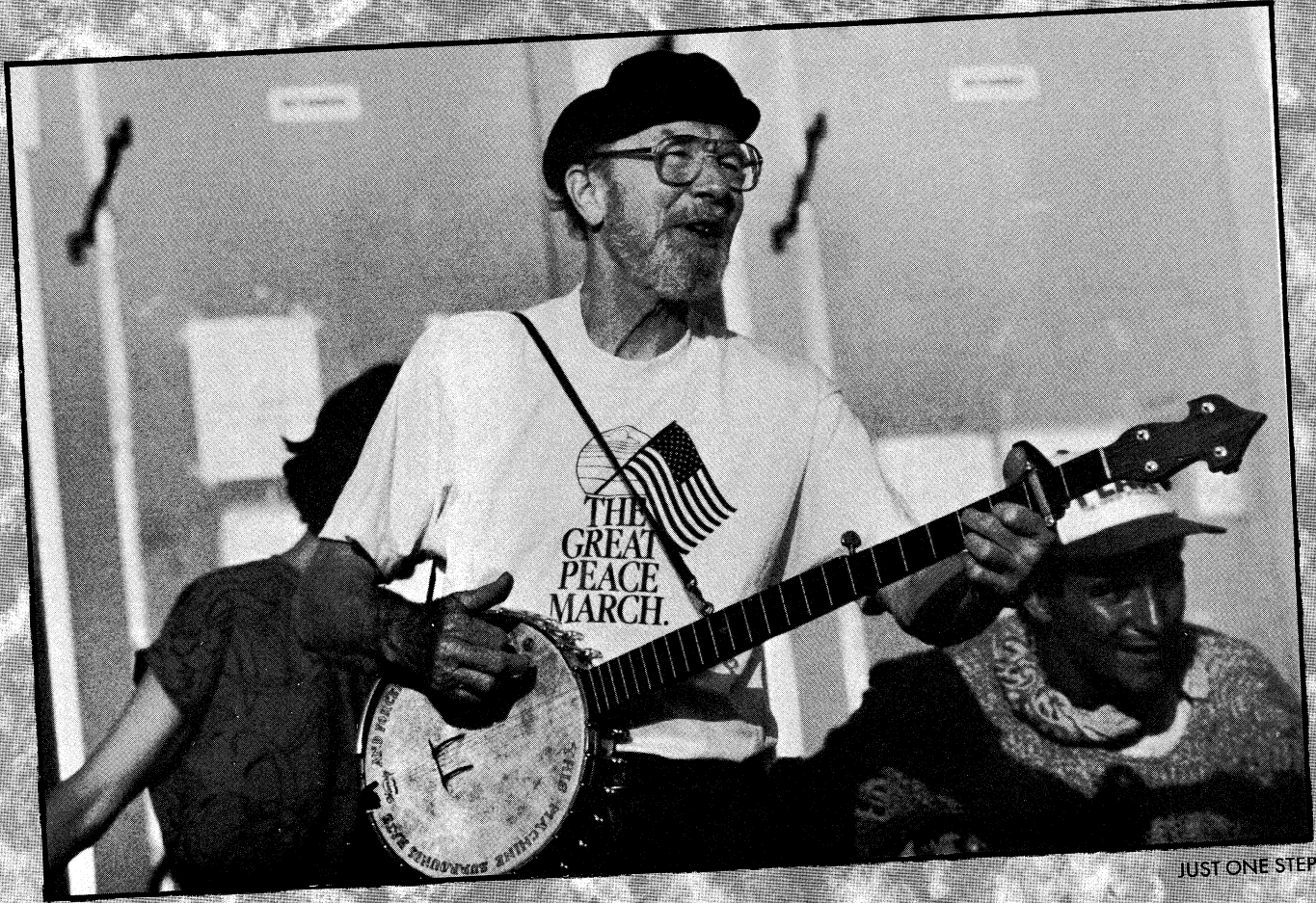
For nine months they marched, from Los Angeles all the way to Washington, D.C., to protest war and to work for peace. And for nine months documentarian Cathy Zheutlin marched with them, video camera in hand, recording the public and private moments, the length and depth of this symbolic trek. Conceived as a star-studded, well-funded media event, The Great Peace March became something else entirely. Starting with several thousand, their numbers soon dwindled to a few hundred. Those who stayed faced a mobile and often fractured experiment in collective decision-making, group living and grass-roots organizing. *JUST ONE STEP* weds the look and feel of MTV and the nightly news to the more substantial tradition of verite documentary making. The original musical score, the selections by pop recording artists Cyndi Lauper and Yoko Ono, and appearances by protest singers Holly Near and Pete Seeger

contribute mightily to the upbeat, almost entertaining quality of Zheutlin's piece. But beneath the polished surface, this work gives audiences the unusual opportunity to experience the march for themselves. The documentary vividly portrays the high ideals of the participants, the sometimes acrimonious struggles to keep going financially and physically, as well as the people encountered along the way — from family farmers in Iowa to unemployed steelworkers in Pennsylvania. This is a wry and intelligent feature-length documentary. (R.R.)

The maker will be present at the April 16th screening.

Distributed by Peace Films, Inc., 1551 South Robertson Boulevard,
Los Angeles, CA 90035 (213) 785-9458 or 785-9442

Sunday, April 10 at 1:00 P.M./Saturday, April 16 at 9:45 P.M./Thursday, April 21 at 7:00 P.M.



JUST ONE STEP



THE JOURNEY

*NY Theatrical
Premiere*

HAROLD CLURMAN: A LIFE OF THEATER,

Thomas Klein and Alan Kaplan for the American Master's Series; 54:30, video

Harold Clurman — director, producer, critic, philosopher — was a man of many words. He loved to talk and he did it well. As the story goes, he founded the Group Theater by addressing gatherings of actors for over a year, arguing the need for a new kind of American theater. The rollicking energy of his powers of speech did not diminish with age, as *HAROLD CLURMAN: A LIFE OF THEATER* amply demonstrates. Engaging interviews with Clurman and clips from his public lectures are at the heart of this film chronicle. But the work is also enriched by rare archival footage which charts the development of The Group Theater and by interviews with many theater greats who knew and loved him, including Stella Adler, Arthur Miller, Roy Scheider, Elia Kazan

and others. Although he was an icon of the American theater, Clurman emerges here as extraordinarily accessible, a wild and brilliant grandfather of art. His perspective, an outgrowth of the moral and spiritual crisis which Americans faced during the 20's and 30's, has particular relevance for an audience grappling with the wages of Reaganism. "If success is the only thing," he says, "then the gangster is as good as anybody else." (B.N.)

Roy Scheider and the makers will be present at the April 17th screening.

Distributed by Famous Productions,
453 Sycamore Road, Santa Monica, CA 90402, (213) 392-7666

SYLVIA PLATH, Lawrence Pitkethly and Sasha Alpert; 57:00, film

This remarkable film, the first major documentary about Plath since her death, breaks new ground in the treatment of the life and work of a poet without reducing the artist or the poems to skeletal elements. The makers use on-screen text, readings and dramatizations to weave the major themes of Plath's life into a shape from which woman and poet emerge in all their paradoxical complexity. In many ways her life epitomized the quandry of intellectual women of her generation. Brought up first to be a lady — her class at Smith College wore white gloves to tea — and then a wife and mother, she suffered from a profound conflict over her work. By the age of 30 she had hit the motherlode of her talent, was married to a famous poet and had two small

children, yet she found life intolerable. The dramatizations are subtle; we never see the actress' face or see her speak on-camera. Interviews with family and colleagues reveal the pain and confusion Plath engendered in those who knew her; the interview with her mother is especially wrenching. The film clarifies the forces that contributed to Plath's brilliance and despair, while it allows her poetic voice to ring out, incisive and haunting. (B.N.)

The makers will be present at the April 12th screening.

Distributed by New York Center for Visual History,
625 Broadway, New York, NY 10012, (212) 777-6900

NY Premiere

Tuesday, April 12 at 9:00 P.M./Sunday, April 17 at 5:15 P.M.

THE JOURNEY, Peter Watkins; 14½ hours, film

British film director Peter Watkins has made a lifetime study of war. His docudrama *THE WAR GAME* simulated nuclear war in England (and was banned for 20 years by the BBC). *CULLODEN*, a fictional documentary, reenacted the slaughter of the Scots by the English. In his most recent work, *THE JOURNEY*, Watkins contemplates man's capacity for self-destruction. This is a monumental, convention-shattering film. Produced with international public support, it runs fourteen and a half hours and travels to every continent. In form it is like a meditation, moving around the world with the ease of a dreamer, or an orbiting satellite. Events, ideas and people are considered, left, returned to and reconsidered, finally merging into a masterful statement on the theme of global militarization and its relationship to world hunger and poverty. Survivors of Hiroshima and Nagasaki tell their stories; managers of bomb factories in the U.S. tell theirs, as do farmers on a devastated communal farm

in Mozambique. But *THE JOURNEY* also provides a forum for the impassioned voices of the international grass roots peace movement, offsetting the horror of war and leaving us with hope. Though viewing the entire film requires unusual dedication, it is a rewarding experience, deeply affecting and not soon forgotten. (B.N.)

Ramsey Clark, former U.S. Attorney General, Sister Anne Montgomery, Plowshares 8 activist, David McReynolds of the War Resisters League, and Frank Panopoulos of the Religious Task Force will each present an episode.

Special Series pass \$10, separate shows \$5 each.

Distributed by Canyon Cinema Cooperative,
2325 3rd Street, Suite 338, San Francisco, CA 94107, (415) 626-2255

NY Premiere

Part 1: Thursday, April 14 at 7:00 P.M./Part 2: Friday, April 15 at 7:30 P.M./Part 3: Saturday, April 16 at 1:00 P.M./Part 4: Sunday, April 17 at 1:00 P.M.

World Across America International in commercial events. **UNUSUAL**
- WHO KILLED VINCENT CHIN? has some unforgettable images. One did not understand him
produced by the Asian Relief Organization features celebrities working into

Distributed by International Movie Productions
Manhattan, NY 10048 (212) 971-6061

Saturday, April 16 at 5:45 P.M./Thursday, April 21 at 9:00 P.M.

OUTSTANDING ACHIEVEMENT IN DOCUMENTARY FILM

WHO KILLED VINCENT CHIN?, Christine Choy and Renee Tajima; 87:00, film

The setting is working class Detroit, the backdrop, a declining U.S. auto industry and an unemployment rate of 18 percent. White auto-workers, mistaking a young Chinese American, Vincent Chin, for Japanese, single him out in a bar in a symbolic expression of rage over the encroachment of the Japanese auto industry on their turf. Chin is chased and beaten with a baseball bat. Four days later, he dies of massive head wounds. What follows are a sloppy investigation, a bungled prosecution and a probationary sentence for the killers. Outraged by such casual justice, Chin's mother, who at the outset of the film barely speaks English, enlists the help of Asian civil rights activists and presses for a new trial. *WHO KILLED VINCENT CHIN?* is an extraordinary synthesis of narrative-style drama and astute political analysis. It is as engaging and suspenseful as a Hollywood thriller. The soundtrack,

drawn from American popular music, sets a wistful and ironic tone that is unforgettable. Choy and Tajima also use their filmmaking skills and grass roots political instincts to make a powerful intellectual link between racism, class antagonisms, the economy and our fraying justice system. Astonishingly, at the end, we feel the pathos of the killer. This family man, with all the trappings of a decent American life, is blithely exculpatory and oblivious to his racial motivations. He sees himself as the victim of sensationalism — as if the media had killed Vincent Chin. (W.E.)

The makers will be present at both screenings.

Distributed by Film News Now Foundation,
335 West 38th Street, New York, NY 10018, (212) 971-6061

Saturday, April 16 at 7:45 P.M./Sunday, April 17 at 9:45 P.M.



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ABOUT GLOBAL VILLAGE

Global Village is a non-profit media arts center committed to exploring the potential of video and film, especially the documentary. Established by John Reilly and Rudy Stern in 1969 to experiment with the emerging video technologies, Global Village artists produced some of the earliest works of video art and documentary including: *ATTICA*, *TRANSEXUALS*, *LIFESTYLES*, *A STUDY IN FEEDBACK*, *THE IRISH TAPES* and *THE POLITICS OF INTIMACY*. In order to exhibit these new works, ignored by film theaters and broadcasters alike, Global Village opened the first video theater in America in a basement on the Lower East Side. A year later, Global Village moved to a Soho loft where it has made its home for the last 15 years.

Today, Global Village is an alternative media center, sponsoring an annual series of screenings and discussions about the work of independent documentary producers called the *ENDANGERED DOCUMENTARY AND OTHER SPECIES*. In addition to these activities, Global Village has for 17 years been providing courses to over 6,500 students from around the world through the New School for Social Research. Taught at its Broome Street loft, the school's production and post-production classes and seminars on the

FILM AT THE PUBLIC

Joseph Papp's *FILM AT THE PUBLIC* is celebrating its 10th anniversary in 1988. Under the direction since its first year of Fabiano Canosa and coordinated since 1982 by Stephen Soba, the program has established itself as one of the most richly varied, innovative, and widely-discussed film programs in New York City. Its programming philosophy encompasses the broadest range of cinematic achievement, including retrospectives of the work of some of the world's finest filmmakers, the rediscovery of neglected classics, and exposure of important films that have received limited or no commercial release. Acclaimed as one of the most daring of New York's "alternative" cinemas, *FILM AT THE PUBLIC* has mounted retrospectives of the films of Fred Wiseman, Miklos Jancso, Jean Rouch, Janet Gaynor, George Melies, Peter Brook, Emile de Antonio, Roger Corman, Marion Davies, Milos Forman, Tod Browning, Kenji Mizoguchi, Erich von Stroheim, Otto Preminger, the silent

television arts create an energetic environment for the study and practice of video.

Current Global Village directors Julie Gustafson and John Reilly have continued to produce their own work, including *GIVING BIRTH: FOUR PORTRAITS*, *THE IRISH TAPES*, *HOME*, *THE PURSUIT OF HAPPINESS*, and *THE TRIAL OF THE AVCO PLOWSHARES*. Julie Gustafson is working on two new projects: *THE VALUE OF LIFE*, a philosophical investigation of life and death decision-making and a feature film about Catholic activist and author, Dorothy Day. John Reilly is producing *SAMUEL BECKETT: A VIDEO PORTRAIT*, a documentary and performance project on this major 20th century literary figure.

Global Village has been awarded over 2,000 awards, grants and prizes for its Media center activities and television programs, including a Blue Ribbon from the American Film Festival and a national Emmy nomination. Global Village is supported in part by the National Endowment for the Arts, the New York State Council on the Arts and the MacArthur Foundation.

Greta Garbo, Samuel Fuller, Saul Bass, Nicholas Ray, Leo Hurwitz, Istvan Szabo, Judy Holliday, Jean-Marie Straub and Daniele Huillet, Ingmar Bergman, Jean Negulesco, Dziga Vertov, Jean Cocteau, Charlie Chaplin, Elizabeth Taylor, Gilles Carle, Larry Cohen, and Raymond Depardon, among others. *FILM AT THE PUBLIC* regularly features the documentary in its free weekend series, *PUBLIC SERVICE*. The Public screens films six nights a week throughout the year in its Dolby-equipped Little Theater with an exceptionally high quality of projection in both 16mm and 35mm. *FILM AT THE PUBLIC* takes great pleasure in presenting for the fourth consecutive year the Global Village Documentary Festival.

FILM AT THE PUBLIC is supported in part by the New York State Council on the Arts.

THE MEDIA STUDIES PROGRAM AT THE NEW SCHOOL

We live in what has been variously called the post-industrial world, the information age and the technological society. We have heard that new media have created a "global village," and a communications revolution. New technologies are making global transmission and communication not only a possibility but a necessity. At the same time new and potentially explosive issues in the fields of communications are being raised.

The Media Studies Program at the New School for Social Research offers both a graduate and undergraduate degree program in Media, with

concentrations in media theory, criticism, research, and telecommunications. The program also offers producing and writing for film and television, and workshops in video, audio, film, and computer graphics. The department presents numerous conferences on media, co-sponsored with such organizations as the Association of Independent Video and Film Makers, The National Academy of Television Art and Sciences and The Lincoln Center for Film Studies. The director of the program is Peter Haratonik. Faculty include Deirdre Boyle, Louis Giansante, and Janet Sternburg.

FRIENDS OF THE GLOBAL VILLAGE ANNUAL DOCUMENTARY FESTIVAL

The Global Village Documentary Festival is unique among film and video festivals for its dedication to and support of the work of documentary makers. Rising costs and real limits in the amount of public funding available for the arts — especially for controversial and experimental programs — mean that we must seek support from private individuals and institutions in order to

continue serving this vital American art form. Please consider helping the Global Village Annual Documentary Festival by becoming a Supporter of Global Village (\$25), a Friend (\$100), a Donor (\$250) or a Benefactor (\$500). Your tax-deductable donation will be gratefully acknowledged in the 1989 Festival catalogue.

Our 1987 Friends, Donors and Benefactors include:

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and sent to
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