

PREVIEW

Program Guide to the AFI Theater and Member Events

- Akira Kurosawa • Preview/Review •
 - Mexican Cinema Now •
 - American Independent Cinema •
- The 7th Annual AFI Maya Deren Awards For Independent Film and Video Artists



Independents



Marlon T. Riggs' *Color Adjustment: Blacks in Primetime*

The Films of Maya Deren

Mon, Feb 3, 6:30

Each year, in conjunction with the Maya Deren Awards ceremony in New York, the AFI Theater presents the complete works of the visionary film poet and writer. "Producing short poetic films, Maya Deren was able to work at her full intellectual and artistic capacity at a time when few women could do so. Her personality was flamboyant and she led her life with an intensity and vision which is deeply inscribed in her films. Through these, and her writing and lecturing, she had a seminal influence on the emerging American film avant garde."—41st Edinburgh Film Festival. The program will consist of *Meshes of the Afternoon* (1943, 12 minutes), *At Land* (1944, 17 minutes), *A Study in Choreography for the Camera* (1945, 20 minutes), *Ritual in Transfigured Time* (1946, 20 minutes), *Meditation on Violence* (1948, 18 minutes), and *The Very Eye of Night* (1959, 15 mins). Total program running time for Maya Deren films: 102 minutes; prints courtesy Grove Press.

Washington premiere!

New Video Work by George Kuchar

Mon, Feb 10, 6:30

Since 1985, underground legend George Kuchar has produced a body of edited-in-camera video diaries which have opened up a wholly new and original means of exploiting the casual spontaneity of video recording. The series has been hailed by critics as a groundbreaking contribution to video art. For fans and newcomers alike Kuchar has organized and annotated an up-to-the minute collection of his latest tapes. *The Redhead from Riverside Drive* (USA, 1991, 30 minutes) is a portrait of a person and a place and a passing wind that comes and goes. *Wet Dreams* (USA, 1991, 35 minutes) is the big, mini-epic of a fictitious actress and her best friend and their climb to the top of a heap of heartbreak. Cats and seals and balls and bagels beautify the baloney in *Holiday Xmas Video of 1991* (USA, 1991, 20 minutes). In *Indian Summer* (USA, 1991, 12 minutes), red leaves and black memories pepper a golden autumn in a bone orchard. Booze and tears flow freely yet the constipated remain congested in *Snake Goddess...* (USA, 1991, 5 minutes), while *Snap'n'Snatch* (USA, 1990, 5 minutes) captures the subjects and the cameras behind the lenses of the cyclopean contraptions.

Total program running time: 107 minutes; videotapes courtesy George Kuchar.

The Washington premiere of Marlon T. Riggs' **COLOR ADJUSTMENT: BLACKS IN PRIMETIME**

Mon, Feb 17, 6:30

From the director of the controversial *Tongues Untied* comes a new feature-length video documentary that "explores images of African-Americans in 40-plus years of primetime television—from the stereotypes of TV shows like 'Amos'n'Andy' which kept blacks 'in their place' to the upscale Huxtables of 'The Cosby Show' which sends liberals the comforting message that the civil rights struggle has been 'won.' With white men on the coasts deciding what viewers in the heartland can handle, the tube has managed to avoid being on the cutting edge of social change. Riggs gathers together actors, critics (mostly black) and producers (mostly white) to comment on clips from entertainment shows ('Beulah' to 'Julia' to 'I Spy' to 'Good Times') as well as from explosive news stories on the civil rights front. Riggs manages to strike a satisfying balance between insight and entertainment as he examines how the networks shape, mirror and sometimes distort the social realities of race relations."—Steve Warren, 14th Mill Valley Film Festival 1991

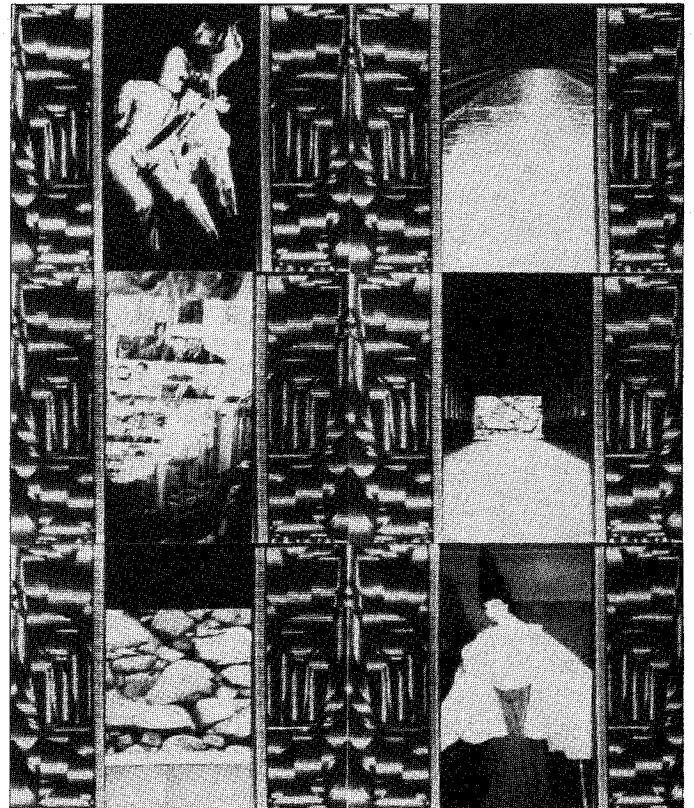
Written and directed by Marlon T. Riggs. Narrated by Ruby Dee. USA, 1991, color and b&w, 88 minutes, videotape courtesy California Newsreel.

Video Work by Steina Vasulka and Woody Vasulka

Mon, Feb 24, 6:30

This video retrospective begins with their collaborations *Vocabulary* (1973, 5 minutes) and *The Matter* (1974, 4 minutes). It continues with Steina Vasulka's *Violin Power* (1976, 10 minutes) and *Flux* (1977, 8 minutes). Chronological order then breaks to present in the mischievous *Land of the Elevator Girls* (1989, 5 minutes), *Voice Windows* (1986, 8 minutes), *Lilith* (1987, 9 minutes), and *Summer Salt* (1981, 18 minutes). The program concludes with Woody Vasulka's *Art of Memory* (1987, 36 minutes), which "hammers" imagery from World War II and the Spanish Civil War into the landscape of the New Mexico desert, incarnating the lingering metaphysical fallout of the first nuclear blast through awesome image-processing mastery that reconciles remembrance and representation.

Total program running time: 103 minutes; videotapes courtesy The Vasulkas Inc.



Steina Vasulka's *In the Land of the Elevator Girls*

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AN INTERNATIONAL FESTIVAL OF FILMS AND VIDEO TAPES
BY WOMEN DIRECTORS, WRITERS AND PRODUCERS



MARCH 4-13, 1983

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Sponsored by the Washington, D.C., Chapter of
Women in Film and Video, Inc. and The American Film Institute

MARCH 12

9:00PM

WHITE LIES

Written, directed, produced and edited by Marion Cajori.
Photographed by John McNulty. Music by Peter Gordon.
Lyrics by Jill Kroesen.
1981, COL., 16mm, 35 min.
Print source, Marion Cajori, 205 West 14th Street, N.Y.,
N.Y. 10011

In 1982, the Athens (Ohio) International Film Festival was so impressed with this unique film the judges made up a new prize category for it -- "Experimental Narrative". In a short 35 minutes Marion Cajori describes one woman's feelings of jealousy before, during, and after a loft party. Colorful optical effects and a rich sound-track highlight this non-linear story that breaks down time and space to examine a feeling.

Cajori graduated from New York City's School of Visual Arts in 1974. After receiving a fellowship from the National Endowment for the Arts, she completed REFLECTIONS (60 min.) an experimental look at women and representation, in 1977. Her other films, ATTICA (1973, 9 min.), and SEPT. 11'72 (1973, 12 min.) combine politics and art. She is currently working on two scripts for dramatic features- one a surrealist spy movie, - the other focuses on the connection between reproductive rights and human rights.

--A.C. Warden

SALLY AND FREEDOM
(Sally och friheten)

Directed by Gunnel Lindblom. Written by Lindblom and Margareta Garpe. Photographed by Tony Forsberg and Lars Karlsson. Produced by Ingmar Bergman for Cinematograph and the Swedish Film Institute. With, Ewa Fröling, Hans Wigren, Leif Ahrele, Gunnel Lindblom.
1982, COL., 35mm, 102 min.
Print courtesy of the Swedish Film Institute

Director Gunnel Lindblom first achieved fame as an actress in a series of very distinguished films by Ingmar Bergman: WILD STRAWBERRIES, THE SEVENTH SEAL, VIRGIN SPRING, THE SILENCE, WINTER LIGHT, among others. She has also assisted Bergman at the Royal Dramatic Theater in Stockholm. She has been on the staff of the theater since 1968, and eventually tried her hand at directing her first film, PARADISE PLACE in 1977.

Of SALLY AND FREEDOM Lindblom said, "I wanted to see if it was possible to make an intelligent film about a young Swedish girl in a banal everyday situation, which many modern women could identify with and recognize. I wanted to see if I could persuade people to become deeply involved in a story that might well be their own. I wanted to pose some questions that the audience would go home and think about, argue about and get upset about."

Sally and "freedom" are incompatible and possibly mutually exclusive. Sally breaks up with her husband and even relinquishes her attachment to her daughter out of confusion and misunderstanding of the meaning of personal freedom. In jeans and t-shirt, as the anti-establishment portrait of this rebellious young woman, actress Ewa Fröling experiences the internal tensions of Sally whose desire to be free embraces no hidden or self-conscious motives. The most powerful scenes are those with her daughter and mother, where she aches for signs of love and responsibility from them but is incapable of meeting their needs on their levels. Ms. Fröling is memorable as the bewildered Sally who looks for freedom by searching out a secure situation from which she can rebel.

This program was made possible, in part, with support from the Embassy of Sweden.

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