



Likely Stories

8 p.m. Sundays, beginning October 4, 1987 (check local listings for times in your area)



Judy Ballangee, host of *Likely Stories*, is a former news anchor who has been one of the 1980s most highly respected and most widely watched female news anchors. She has performed on the stage in roles such as *The Best Thing*, and has received three Academy Award nominations (Best Actress). Her most recent film is the psychological thriller *Fatal Attraction* (scheduled for September 1987 release) which also stars Michael Douglas. Ms. Chase also recently became an independent producer. Struck by the dignity and struggle of the ranchers and cowboys of Montana where her parents now live, she spearheaded efforts to document their way of life. That effort resulted in "Do You Mean There Are Still Real Cowboys?" for which she served as associate producer. With *Likely Stories*, Ms. Chase returns to television bringing her highly personal style and remarkable talents to her role as host for this series showcasing fictional works by independent producers.

Likely Stories was produced by The Learning Channel in association with Fireside Entertainment Corp. The series is presented by THE INDEPENDENTS, a project to bring the personal visions of film and video artists to television. *Likely Stories* and THE INDEPENDENTS are underwritten by the

John D. and Catherine T. MacArthur Foundation

and National Endowment for the Arts

For More Information:

National Press Representative:

Randi Cone
(212) 869-9444
Schechter/Cone Communications, Inc.
1457 Broadway, Suite 804
New York, NY 10036

The Learning Channel:

Judy Ballangee
(202) 331-8100
The Independents/TLC
1525 Wilson Boulevard, Suite 550
Rosslyn, VA 22209

October

THURSDAY	1	
FRIDAY	2	
SATURDAY	3	
SUNDAY	4	PROGRAM ONE: Illusions and Cinderella are about rules and how they sometimes have very little to do with real life. In Julie Dash's <i>Illusions</i> , a black female executive (played by Lonette McKee) passes for white in 1940s Hollywood to achieve the power to make movies that really matter to her. <i>Cinderella</i> becomes a musical in the hands of producer Ericka Beckman who sees this fairy tale as a board game gone a bit mad. Using sets, props and computer graphics, Beckman shows that the rules don't always apply in board games or in life.
MONDAY	5	
TUESDAY	6	
WEDNESDAY	7	
THURSDAY	8	
FRIDAY	9	
SATURDAY	10	
SUNDAY	11	PROGRAM 2: Producer Ken Harrison uses East Texas as the setting for <i>Mr. Horse</i> and <i>Hannah and the Dog Ghost</i> . While one story is universal in its theme, the other reaches back into American and East African folklore for its premise. In <i>Mr. Horse</i> , Harrison explores the sadness that fills the widening gap between generations in a drama with an unsettling conclusion. In <i>Hannah and the Dog Ghost</i> , he weaves a tale of courage and suspense about a young widow and the unexpected ally who helps her save her son from an evil 'fiddlerman.'
MONDAY	12	
TUESDAY	13	
WEDNESDAY	14	
THURSDAY	15	
FRIDAY	16	
SATURDAY	17	
SUNDAY	18	PROGRAM 3: Six short pieces play, and play havoc, with the media in this fast-moving hour. In Anne Flounroy's <i>Nadja Yet</i> , done in the style of a 1920s silent movie, a housefly is hilariously and hopelessly in love with a beautiful woman. <i>Vault</i> , by Bruce and Norman Yonemoto, conjures up a 1950s movie with a 'boy meets girl, boy loses girl' love story. <i>The Discipline of DE</i> by Gus Van Sant satirizes self-help practices while extolling that most unreachable of goals—perfection. Another satire, <i>Rough Draft</i> by Neal Rauch, is about a scriptwriter in search of a script. George Kuchar's <i>I An Actress</i> takes place at a rehearsal in this witty piece about the performance behind the performance. And another Anne Flounroy work, <i>Big As Life</i> , parodies our growing addiction to television.
MONDAY	19	
TUESDAY	20	
WEDNESDAY	21	
THURSDAY	22	
FRIDAY	23	
SATURDAY	24	
SUNDAY	25	PROGRAM 4: Sally Heckel's adaptation of Susan Glaspell's 1917 story, <i>A Jury of Her Peers</i> , and Doris Chase's <i>Table for One</i> reveal the inner turmoil behind the serene exteriors of the women who are at the center of these works. In <i>A Jury of Her Peers</i> , the authorities look for a motive for a murder in which a woman is suspected of having killed her husband. Could it be that the motive is visible only to those who can see through the accused's eyes? In one of her last performances, the late Geraldine Page fills the TV screen in Chase's <i>Table for One</i> . Her gifted acting gives special meaning to this tribute to those women who, for whatever reasons, face the world alone... and on their own terms.
MONDAY	26	
TUESDAY	27	
WEDNESDAY	28	
THURSDAY	29	
FRIDAY	30	
SATURDAY	31	

Graphic Design Michael Shenk

November

SUNDAY	1	PROGRAM 5: Survival is a familiar theme that gets three different interpretations in this program. <i>Harold of Orange</i> by Film in the Cities tells what happens when the Indians meet the White Men—only the time is now, the battleground a foundation boardroom, and the weapons wit and ingenuity. The results: a wickedly funny satire. <i>Chernobyl West</i> lives one of today's greatest fears—that of a nuclear accident. Producer Mark Gilliland sets the story in Upstate New York and tells it through the eyes of a National Guardsman searching the countryside for survivors. <i>Third World Newsreel's The Marriage Dinner</i> uses a traditional family event to examine the issues facing a Salvadorian family. This is no celebration, however, for the marriage of the niece, an illegal alien, is one of convenience rather than love.
MONDAY	2	
TUESDAY	3	
WEDNESDAY	4	
THURSDAY	5	
FRIDAY	6	
SATURDAY	7	
SUNDAY	8	PROGRAM 6: Who am I? A question that everyone asks many times is asked again by Sara Driver in <i>You Are Not I</i> . Based upon a short story by Paul Bowles, this black and white film takes us inside the mind of a mental patient whose shifting identities project both rational thought and madness. This work was the first to bring Driver together with Jim Jarmusch who was the cinematographer. Christopher Sullivan's <i>Master of Ceremonies</i> introduces the least known of characters, Death. In this animated short, Death is an arsonist and the mastermind of a fiery variety show.
MONDAY	9	
TUESDAY	10	
WEDNESDAY	11	
THURSDAY	12	
FRIDAY	13	
SATURDAY	14	
SUNDAY	15	PROGRAM 7: There are many ways to tell a story, some more personal than others. <i>The Ballplayer</i> , produced by Chip Lord and based on a story by Garrison Keillor, treats the camera like a friend as he struggles with the questions of loyalty and rejection. In <i>More TV Stories</i> , producer Ilene Segalove explores the power of TV with vignettes that speak volumes about our relationship with 'the tube.' Mitchell Kriegman, whose experiences as a writer for "Saturday Night Live" no doubt added to his keen sense of the absurd, takes us on a tour in <i>My Neighborhood</i> , a place where he knows everyone. But do they know him?
MONDAY	16	
TUESDAY	17	
WEDNESDAY	18	
THURSDAY	19	
FRIDAY	20	
SATURDAY	21	
SUNDAY	22	PROGRAM 8: Deciding which path to follow isn't easy, even when the choices seem clearly drawn. James Blaine Dunlap's drama, <i>Night Work</i> , finds a 43-year-old man on the run from Nashville and a failing marriage. Should he go back and try again? Or should he continue his new life with new friends and a job in an all-night Atlanta supermarket? Rounding out the hour is <i>The Human Tube</i> by Paul Garrin (from <i>Adelic Penguins</i> made with Kit Fitzgerald), a surrealistic journey through a landscape of digital effects, ancient stone carvings, found imagery and penguins.
MONDAY	23	
TUESDAY	24	
WEDNESDAY	25	
THURSDAY	26	
FRIDAY	27	
SATURDAY	28	
SUNDAY	29	PROGRAM 9: Producer Mary Filice calls her <i>No Place Like Home</i> an 'American Gothic' tale. In it a young woman dreams of escaping from her mundane farm life and the husband with whom she bickers constantly. But when that dream seems about to come true, events take a dark and unexpected turn. Leandro Katz's <i>The Visit</i> is about a chase from which there appears to be no escape in this film-noir mystery accentuated by multiplying sound effects and labyrinth-like settings.
MONDAY	30	

Glenn Close Photo Wayne Maser

December

TUESDAY	1	
WEDNESDAY	2	
THURSDAY	3	
FRIDAY	4	
SATURDAY	5	
SUNDAY	6	PROGRAM 10: The three films in this program are about men who find themselves in situations that weren't quite what they had in mind. In <i>Tom Goes to the Bar</i> by Dean Parisot, we visit Pete's Bar and Grill to listen while Tom wryly tries to make sense of his topsy-turvy life. Based on a short story by Raymond Carver, <i>Mr. Coffee and Mr. Fixit</i> by Ray Munro shows an ordinary man going about his morning routine while talking quietly about betrayal. John Huckert's <i>Ernie and Rose</i> are two old Army buddies who take care of each other in old age. But how will one survive should the other die? Animator Flip Johnson's <i>The Roar From Within</i> uses monsters against watercolor washes in a short work about destructive human emotions, and how fear can be banished when faced squarely.
MONDAY	7	
TUESDAY	8	
WEDNESDAY	9	
THURSDAY	10	
FRIDAY	11	
SATURDAY	12	
SUNDAY	13	PROGRAM 11: <i>Masquerade</i> by Larry Jordan is a moment of animation magic, the story of a duel told with breathtaking imagery that includes a snowy landscape, masked characters, and a beautiful woman. Kathleen Collins' <i>The Cruz Brothers and Mrs. Malloy</i> tells of a completely different kind of magic. It's the magic that an aging woman creates in the lives of three teenage Puerto Rican boys who, struggling to make their way in a small American town, accept her offer of work. Little do they suspect that their job is to help her prepare for a ball that will take place only in her imagination. <i>The Legend</i> by one of America's foremost video artists, Woody Vasulka, uses technical magic to weave disparate elements into an electronic narrative that leaves lasting images and thoughts.
MONDAY	14	
TUESDAY	15	
WEDNESDAY	16	
THURSDAY	17	
FRIDAY	18	
SATURDAY	19	
SUNDAY	20	PROGRAM 12: Life has its raw edges, not to mention its occasional obsession and odd twist. Meredith Anthony uses a twist of plot in <i>Ladykiller</i> to create a thriller about an icepick killer who stalks the streets of Manhattan. Z, the central character in Maxi Cohen's <i>Edge of Life</i> , is obsessed by her work as a TV producer. But it soon becomes apparent that her professional obsession is merely a convenient way of escaping something much more personal. Co-written by Sam Shepard and Joseph Chaikin, and performed by Chaikin, <i>Savage Love</i> is a masterpiece of a monologue laced with the passion and anger that only love can breed. Shirley Clarke produced the videotape.
MONDAY	21	
TUESDAY	22	
WEDNESDAY	23	
THURSDAY	24	
FRIDAY	25	
SATURDAY	26	
SUNDAY	27	PROGRAM 13: Producer Robert Gardner's <i>Clarence and Angel</i> is about beating the odds, about education and about hope. Using two boys he found in a New York public school in the lead roles, Gardner filmed this touching story about a shy black child who can't read and a lively Puerto Rican boy who can't stay out of trouble. Exiled to a school hallway for their trespasses, the boys become teacher and pupil when Angel teaches Clarence to read... and they both teach us to cheer.
MONDAY	28	
TUESDAY	29	
WEDNESDAY	30	
THURSDAY	31	

Copy Judy Ballangee