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The Museum of Modern Art

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**THE MUSEUM OF MODERN ART PAYS TRIBUTE TO FILM DISTRIBUTION
COMPANY FIRST RUN FEATURES**

WITH A COMPREHENSIVE RETROSPECTIVE

First Run Features: A Retrospective, 1979-2001

May 8 through June 19, 2001

The Roy and Niuta Titus Theater 1

The Museum of Modern Art's Department of Film and Video pays tribute to the pioneering, New York-based film company, First Run Features, whose activities over the past 22 years have enriched independent filmmaking and distribution. This comprehensive retrospective includes several remarkable features and short films, fiction and documentaries, and runs from May 8 through June 19, 2001 at the Roy and Niuta Titus Theater 1.

In serving the national film community for over 20 years, First Run Features remains an important distributor of American independent films, significant foreign films, social-political documentaries, and films of all genres that appeal to increasingly visible minorities. First Run Features was established in 1979 in New York by a group of pioneering independent filmmakers. The retrospective is dedicated to the memory of its founder, Frances Spielman, who helped advance the distribution of independent cinema in America for over 30 years. Spielman passed away in 1999.

Opening the retrospective is Jacques Doillon's *Petits Frères* (2000), a new film from the director of *Ponette* (1996) that stars Stéphanie Touly and Iliès Sefraoui. Another recent acquisition, Hans Petter Moland's *Aberdeen* (2000) starring Stellan Skarsgård, Lena Headey and Charlotte Rampling, will be the closing night feature. Thirty-eight feature films and fifteen short films comprise *First Run Features: A Retrospective, 1979-2001*.

"For the past few decades, First Run Features has been providing venues for independent film when few distributors were willing to take a chance with risky but rewarding material," remarks Laurence Kardish, Senior Curator, Department of Film and Video, who organized the series.

Seymour Wishman, President of First Run Features as well as a civil rights activist, criminal lawyer, and author, regards the retrospective as "a tribute to the vision, perseverance, and integrity of Fran Spielman, not only for what she has meant to First Run Features but as a mentor and friend to many in the American independent film community."

Included in the retrospective are some of the company's earliest films such as Stewart Bird and Deborah Shaffer's documentary *The Wobblies* (1979) about the history of the Industrial Workers of the World; Barbara Kopple's Academy Award-winning *Harlan County, USA* (1976); and Glenn Silber and Barry Brown's *The War at Home* (1979), one of the first American documentaries to examine the anti-war protests of the 1960s.

Of particular interest in First Run's catalogue are recent films that include Carl-Gustaf Nykvist's *Light Keeps Me Company* (2000), a documentary about his father, the gifted cinematographer Sven Nykvist. Jewish themes are apparent in films such as *Kaddish* (1984), a portrait of a young man whose world view and personal outlook have been principally shaped by events that took place before he was born; and *Arguing the World* (1997), Joseph Dorman's story of a quartet of New York intellectuals raised in the city's Jewish neighborhoods. Among the many gay and lesbian narratives are Cheryl Dunye's *The Watermelon Woman* (1997), about a young woman in Philadelphia making a film about a beautiful and elusive black actress from the 1930s; and Paul Oremland's *Like It Is* (1998), a tale of budding romance in London's gay club world.

The retrospective also encompasses several foreign films from First Run Feature's provocative slate, such as Dariush Mehrjui's intricate, penetrating look at Iranian society, *Leila* (1997, Iran); Jan Bucquoy's bemused, autobiographical account of the director's sexual awakening in *La Vie Sexuelle des Belges (The Sexual Life of the Belgians)* (1994, Belgian); Chen Kuo-fu's *The Personals* (2000, Taiwan), which chronicles the process by which a modern woman searches for a mate; and Erik Skjoldbjærg's complex and disturbing Norwegian thriller, *Insomnia* (1997).

First Run Features continues to play films in cinemas across the country, as well as releasing more than 40 new home videos and DVDs every year through its home video arm, all the while expanding its impressive library, which together with its educational partner company First Run/Icarus Films includes over 800 quality titles.

First Run Features: A Retrospective, 1979-2001 was organized by Laurence Kardish, Senior Curator, Department of Film and Video. The Department of Film and Video is grateful for the generous assistance of the staff of First Run Features, including Seymour Wishman, President; Marc Mauceri, Vice-President; and Kelly Hargraves, Publicist.

First Run Features: A Retrospective, 1979-2001 Screening Schedule:

Tuesday, May 8, 6:00 p.m.

Petits frères. 2000. France. Written and directed by Jacques Doillon. Cinematography by Manuel Teran. With Stéphanie Touly, Iliès Sefraoui, Moustapha Goumane, and Kim the Dog. Doillon, one of France's edgier filmmakers, is best known in New York for his 1996 feature *Ponette*. As in the earlier film, the director's *verité* style elicits extraordinary performances from young actors. Talia, age thirteen, has a fight with her stepfather and leaves home with her pit bull terrier to find shelter with a racially mixed group of fourteen-year-olds in Pantin, a working-class suburb of Paris. Her friendships, disappointments, and experiences are the affecting subject of this acutely observed portrait of marginal adolescents. *Petits frères*, shown as a special First Run Features opening night preview, plays at the Screening Room in lower Manhattan beginning May 18. In French with English subtitles. 92 min.

Thursday, May 10, 2:30 p.m.; Sunday, May 13, 5:00 p.m.

G'mar Giviya (Cup Final). 1991. Israel. Directed by Eran Riklis. Written by Eyal Halfon based on an idea by Riklis. Cinematography by Amnon Salomon. With Moshe Ivgi, Muhammed Bakri, Salim Dau, Bassam Zuamat, and Yussef Abu Warda. In 1982, as the war in Lebanon escalates, a middle-aged Israeli soccer fanatic cannot use his World Cup tickets in Spain because he must serve in the reserves. Leaving a Palestinian stronghold, he is captured and taken by the PLO across the charred landscape of southern Lebanon, stopping here and there to watch the soccer matches on television. Although soccer provides a common interest between the Palestinians and the Israelis, the reality of their differences is virtually insurmountable. In Arabic, Hebrew, and English with English subtitles. 107 min.

Thursday, May 10, 6:00 p.m.; Saturday, May 12, 2:00 p.m.

Leila. 1997. Iran. Directed by Dariush Mehruji. Written by Mehruji and Mahnaz Ansarian. Cinematography by Mahmoud Kalari. With Leila Hatami, Ali Mosaffa, Mohammad Reza Sharifinia, and Jamileh Sheikhi. In this story from contemporary Iran, Leila and her husband, a wealthy but childless couple who married for love, are confronted by a mother-in-law desperate for an heir. An intricate, penetrating look at Iranian society. In Farsi with English subtitles. 102 min.

Friday, May 11, 2:30 p.m.; Thursday, May 17, 6:00 p.m.

Hamsun. 1996. Denmark/Sweden/Norway. Directed by Jan Troell. Cinematography by Troell and Mischa Gavrjusjov. Written by Per Olof Enquist based on the book *Processen mod Hamsun*, by Thorkild Hansen. With Max von Sydow, Ghita Norby, Anette Hoff, and Asa Soderling. Swedish filmmaker Troell, best known for his American film *The Emigrants*, directs von Sydow in one of his finest performances, as Knut Hamsun, the Norwegian author and 1920 Nobel laureate. According to Isaac Bashevis Singer, *Hamsun* was "the father of the modern school of literature." He also embraced Hitler and the Nazi occupation of his

country. In Norwegian, Swedish, and Danish with English subtitles. 160 min.

Friday, May 11, 6:00 p.m.; Thursday, May 17, 2:30 p.m.

Untergångens arkitektur (The Architecture of Doom). 1991. Sweden. Written, produced, and directed by Peter Cohen. Narrated by Bruno Ganz. Using newsreel and documentary footage, some rare, taken of the Third Reich and/or by Nazi filmmakers, Cohen explains how Hitler's aesthetic translated itself into genocide. The Nazi argument in part was that modernism was a microbe that infected the German Volk: its carrier must be extirpated. An illuminating and horrendous insight into the Final Solution. In German with English subtitles. 119 min.

Friday, May 11, 8:15 p.m.; Tuesday, May 15, 2:30 p.m.

La Vie sexuelle des Belges (The Sexual Life of the Belgians). 1994.

Belgium. Written, produced, and directed by Jan Bucquoy. Cinematography by Michel Baudour. With Jean-Henri Compère, Noé Francq, Isabelle Legros, and Sophie Schneider. The first in what is now a series of four films, *The Sexual Life...* is a bemused, autobiographical account of the director's sexual experiences. Bucquoy is a well-known Belgian actor, cartoon scriptwriter, and conceptual artist. He takes gimlet aim not only at his own carnal biography from childhood to calamitous marriage but also at the manners of an outwardly stuffy nation. In French with English subtitles. 85 min.

Tater Tomater. 1990. USA. Phil Morrison. A short comedy. 15 min.

Saturday, May 12, 5:00 p.m.

The Wobblies. 1979. USA. Produced, directed, written, and edited by Stewart Bird and Deborah Shaffer. Cinematography by Sandy Sissel, Judy Irola, Peter Gessner, and Bonnie Friedman. Narrated by Roger Baldwin. The Industrial Workers of the World (IWW) was founded in Chicago in January 1905 as a radical and revolutionary union. Its members came to be known as *Wobblies*, and through strikes and other actions they had a significant effect on American labor. This film is a history of the IWW told through stills, songs, film footage, drawings, and most importantly, the words of surviving members, who were in their nineties when Bird and Shaffer made the film. 90 min.

Sunday, May 13, 2:00 p.m.; Monday, May 14, 6:00 p.m.

The Personals. 2000. Taiwan. Directed by Chen Kuo-fu. Cinematography by Ho Nan-hong. With Rene Liu. According to the filmmaker, "The oldest mating ritual is also the most radical mating ritual. This story chronicles the process with which a modern woman searches for a mate. Perhaps we should not call *The Personals* a story; it is more like a dramatic record of reality." A young woman seated in a restaurant meets the many men who respond to her ad. All the encounters are a little awkward and some are quite funny. 104 min.

Monday, May 14, 2:30 p.m.; Tuesday, May 15, 6:00 p.m.

La Désenchantée (The Disenchanted). 1990. France. Written and directed by Benoît Jacquot. Cinematography by Caroline Champetier. With Judith Godrèche, Marcel Bozonnet, Yvan Desny, and Thérèse Liotard. Over three days a seventeen-year-old girl (Godrèche) interacts with three men—the first her age, the second an older man, and the third an "uncle"—and then decides it is time to leave home. In many ways this coming-of-age film anticipates Jacquot's later film *A Single Girl*. In French with English subtitles. 78 min.

Friday, May 18, 2:30 p.m.; Saturday, May 19, 5:30 p.m.

Los dos mundos de Angelita (Two Worlds of Angelita). 1983. USA. Directed and produced by Jane Morrison. Written by Morrison, Jose Manuel Torres Santiago, Rose Rosenblatt, and Tato Laviera. Cinematography by Affonso Beato. With Marien Pérez Riera, Rosalba Rolon, Angel Domenech Soto, and Delia Esther Quinones. Angelita is a recent Puerto Rican immigrant to New York; she would like to fit in but first must learn English. This may be the first feature-length Latino film to deal honestly and unsensationally with the problems of cultural adaptation, and it is a pity that it is Morrison's only feature. The activist filmmaker died of malaria in 1987 at thirty-nine while traveling in Kenya. In Spanish and English with English subtitles. 72 min.

Friday, May 18, 6:00 p.m.; Sunday, May 20, 1:00 p.m.

Strangers in Good Company. 1990. Canada. Directed by Cynthia Scott. Written by Scott, David Wilson, and Sally Bochner. Cinematography by David de Volpi. With Alice Diabo, Constance Garneau, Winifred Holden, Cissy Meddings, and Catherine Roche. One summer's day eight elderly women on an outing in northern Quebec get stranded. They come to know each other, and coping resourcefully with adversity, they turn a difficult situation into a magical experience. 101 min.

Friday, May 18, 8:00 p.m.

Die Jungfrauenmaschine (Virgin Machine). 1988. Germany. Written and directed by Monika Treut. Cinematography by Elfi Mikesch. With Ina Blum, Marcelo Uriona, Dominique Gaspar, Susie Bright, and Shelly Mars. Treut's first feature as a solo director is a happy episodic account of a Hamburg journalist (Blum) writing on gynecological issues, who feels that, despite her career and the men in her life, she is at a standstill. She travels to San Francisco, where she is entranced by at least three women. In German and English with English subtitles. 85 min.

Saturday, May 19, 1:00 p.m.; Sunday, May 20, 5:30 p.m.

Hester Street. 1975. USA. Directed by Joan Micklin Silver. Screenplay by Silver, adapted from the story "Yekl," by Abraham Cahan. Cinematography by Kenneth Van Sickle. With Carol Kane, Steven Keats, Mel Howard, and Dorrie Kavanaugh. From the moment in 1975 when Silver's independently produced debut feature opened in New York, it attracted

much attention and acclaim. Silver, photographing her affecting interpretation of Cahan's story in black and white and retaining some Yiddish in her dialogue, tells of a young Orthodox wife from Russia, Gitl, who follows her husband Jake into New York's teeming Lower East Side in 1896. What she finds on Hester Street is the *shtetl* exploding into America, and a husband she no longer knows. 92 min.

Saturday, May 19, 3:15 p.m.

Parting Glances. 1986. USA. Written, directed, and edited by Bill Sherwood. Cinematography by Jacek Laskus. With Steve Buscemi, John Bolger, Richard Ganoug, and Adam Nathan. This film has already assumed the status of a classic in gay cinema. Perhaps the earliest independent feature-length drama to treat gay characters naturally, it is on one level about roommates who are about to separate, but on another it is about loss. The film is distinguished by a bravura performance by Buscemi as a young man dying from AIDS, just as the filmmaker did barely four years after the film's completion. 90 min.

Sunday, May 20, 3:15 p.m.; Monday, May 21, 6:00 p.m.

Söndagsbarn (Sunday's Children). 1992. Sweden. Directed by Daniel Bergman. Written by Ingmar Bergman. Cinematography by Tony Forsberg. With Thommy Berggren, Henrik Linnros, Lena Endre, and Jacob Leygraf. When this film was shown in New Directors/New Films in 1993, the program noted: "Delectable childhood recollections of Ingmar Bergman form his script for this gorgeously photographed first film by his son Daniel. The relationship of Pu (young Ingmar) to each of his parents and his siblings is seen from the viewpoint of the child." In Swedish with English subtitles. 118 min.

Monday, May 21, 2:30 p.m.; Tuesday, May 22, 6:00 p.m.

Oxen (The Ox). 1991. Sweden. Directed by and cinematography by Sven Nykvist. Written by Nykvist and Lasse Summanen. With Stellan Skarsgård, Ewa Fröling, and Max von Sydow. When the fifth feature film directed by cinematographer Nykvist premiered at the Cannes International Film Festival in 1992, the program noted: "During the years 1867-69, the crops fail in Sweden.... Helge is driven to committing a brutal and treacherous act in order to feed his family. The price for his misdeed proves devastating." In Swedish with English subtitles. 91 min.

Tuesday, May 22, 2:30 p.m.; Thursday, May 24, 6:00 p.m.

Ljuset håller mig sällskap (Light Keeps Me Company). 2000. Sweden/

Denmark. Directed by Carl-Gustav Nykvist. Written by Michal Leszczykowski, Carl-Gustav Nykvist, and Gudrun Nykvist. Cinematography by Carl-Gustav Nykvist, Sven Nykvist, Dan Myhrman, Vilmos Zsigmond, Kidd Johnson, Laszlo Kovacs, and others. An affectionate, personal, and not uncritical portrait by director Carl-Gustav Nykvist of his father, the great cinematographer Sven Nykvist. The younger Nykvist charts his father's biography from childhood to aphasia and retirement, supplementing history with interviews with other cameramen, actors whom he photographed, and directors with whom he worked, such as Woody

Allen, Richard Attenborough, and, of course, Ingmar Bergman. In Swedish and English with English subtitles. 78 min.

Thursday, May 24, 2:30 p.m.; Sunday, May 27, 5:30 p.m.

Yo la peor de todas (I, the Worst of All). 1990. Argentina. Directed by María Luisa Bemberg. Written by Bemberg and Antonio Larreta based on the novel *Sor Juana: The Traps of Faith*, by Octavio Paz. Cinematography by Felix Monti. With Assumpta Serna, Dominique Sanda, Héctor Alterio, and Lautaro Murúa. Bemberg, the late Argentine filmmaker, sets her most austere film in a seventeenth-century Mexican convent where Sister Juana Inés de la Cruz writes poetry. She is visited not only by arch-conservative churchmen from Spain but also by the viceroy's wife, who is determined to protect the poet from the Inquisition. The viceroy, however, is recalled, and Sister Inés is left to face the glare of the misogynist archbishop. In Spanish with English subtitles. 107 min.

Friday, May 25, 2:30 p.m.; Saturday, May 26, 4:30 p.m.

42 Up. 1999. Great Britain. Produced and directed by Michael Apted. Cinematography by George Jesse Turner. The sixth and latest installment in perhaps the most ambitious documentary ever made. In 1964 Apted, now a celebrated fiction and nonfiction filmmaker, was a young man who interviewed some seven-year-old Liverpudlians for a British television program, *7 Up*. Apted has returned every seven years to film these subjects and have them speak about their lives and hopes. Their stories are increasingly colored by life's troubles but their affirmations are still strong, and *42 Up* may be savored even if the audience is not familiar with the earlier films. 139 min.

Friday, May 25, 6:00 p.m.; Sunday, May 27, 1:00 p.m.

Cours toujours (Dad on the Run). 2000. France. Directed by Dante Desarthe. Written by Desarthe, Fabrice Guez, and Agnès Desarthe. Cinematography by Laurent Machuel. With Clément Sibony, Rona Hartner, Isaac Sharry, Emmanuelle Devos, and Gilbert Levy. Desarthe's second feature film is a jaunty, high-octane comedy about Jonas, a young father, who forgets he is carrying around his infant son's foreskin. Some Jewish families require that after a circumcision a father must bury his child's foreskin in three days. When Jonas, playing keyboards at a bar mitzvah, realizes he has not carried out the promise to his wife to do so, he panics. What should be simple turns difficult, and Jonas's nocturnal adventures take him breathlessly across Paris (several times) and well into the next day. In French with English subtitles. 84 min.

Friday, May 25, 8:00 p.m.; Saturday, May 26, 2:00 p.m.

Arguing the World. 1997. USA. Written and directed by Joseph Dorman. Cinematography by Peter Brownscombe, Barrin Bonet, Wayne De La Roche, and Boyd Estus. Narrated by Alan Rosenberg. J. Hoberman of the *Village Voice* writes, "The story is that of four brilliant boys of working class origins and cosmopolitan aspiration, born in the city's immigrant Jewish neighborhoods and raised amid the poverty of the Great Depression. This quartet of New York intellectuals—the sociologists

Daniel Bell and Nathan Glazer, public policy maven Irving Kristol, and literary critic Irving Howe—were all educated at City College." 109 min.

Sunday, May 27, 3:15 p.m.

A Life Apart: Hasidism in America. 1997. USA. Produced and directed by Menachem Daum and Oren Rudavsky. Written by Rudavsky and Robert Seidman. Cinematography by Rudavsky. Narrated by Sarah Jessica Parker and Leonard Nimoy. *A Life Apart* follows several Hasidic families into their homes, synagogues, and schools to unveil a community rich in ceremony and piety. The film also confronts the suspiciousness and stereotyping that have alienated the Hasidim from the rest of society. 95 min.

Monday, May 28, 2:00 p.m.; Thursday, May 31, 6:00 p.m.

Joe's Bed-Stuy Barbershop: We Cut Heads. 1982. USA. Directed, written, edited, and coproduced by Spike Lee. Cinematography by Ernest Dickerson. With Monty Ross, Donna Bailey, Stuart Smith, and Tommie Hicks. When New Directors/New Films premiered this film, the twenty-five-year-old Lee's NYU thesis project, he was working for First Run Features; shortly thereafter he left to put his first feature, *She's Gotta Have It*, into production. *Joe's Bed-Stuy*... looks at black urban life in the early 1980s. Made with a student crew and some professional actors, it is a dramatic portrait of a complex community. 60 min.

Hairway to the Stars. 1990. USA. David O. Russell. Comic short. 12 min.

Monday, May 28, 5:00 p.m.; Tuesday, May 29, 2:30 p.m.

Wild Style. 1982. USA. Written and directed by Charlie Ahearn. Project conceived by Ahearn and Fred Braithwaite. Cinematography by Clive Davidson and John Foster. With "Lee" George Quinones, Braithwaite, Sandra "Pink" Fabara, Patty Astor, and musical performers including Chief Rocker Busy Bee and Grand Master Flash. *Wild Style* is the first hip-hop feature film. Ahearn, an artist who moved from painting to mixed media, made films with street kids for years before he wrote, directed, and produced this film. It opened New Directors/New Films the following year and was described as a "rap musical from the South Bronx," with the theme, according to graffiti artist Tracy 168, of "being the best at what you do." 99 min.

Tuesday, May 29, 6:00 p.m.; Thursday, May 31, 2:30 p.m.

Insomnia. 1997. Norway. Directed by Erik Skjøldbjærg. Written by Skjøldbjærg and Nikolaj Frobenius. Cinematography by Erling Thurmann-Andersen. With Stellan Skarsgård, Sverre Anker Ousdal, Bjørn Floberg, Giske Armand, and Maria Bonnevie. A complex and disturbing film noir from Norway. A young woman is butchered, and an investigator (Skarsgård) is sent north from Oslo to solve her murder. When the policeman makes a fatal mistake, the killer realizes he has his pursuer in his psychological grip. In Norwegian with English subtitles. 99 min.

Friday, June 1, 3:30 p.m.; Sunday, June 3, 2:00 p.m.

Hongfen (Blush/Rouge). 1994. China. Directed by Li Shaohong. Written by Ni Zhen Li, based on the novella by Su Tong. Cinematography by Zeng Nianping. With Wang Ji, Wang Zhiwen, He Saifei, and Zhang Liwei. Two women raised as prostitutes are liberated in 1949 by the new Communist regime from the bordello into which one of them had been born. The shift to their new lives in the canal city of Suzhou is abrupt and not entirely welcome. Li Shaohong, a female filmmaker, captures their adjustment with sympathy and grace. In Cantonese (Shanghai dialect) with English subtitles. 118 min.

Friday, June 1, 6:00 p.m.; Tuesday, June 5, 3:30 p.m.

Alice. 1988. Czechoslovakia. Written, directed, edited, and designed by Jan Svankmajer. Based on Lewis Carroll's *Alice in Wonderland*. Cinematography by Svatoluk Maly. Animated by Bedrich Glaser. With Kristyna Kohoutova. Covering the 1998 Berlin International Film Festival for Film Comment, critic, writer, and historian Amos Vogel wrote: "Jan Svankmajer's *Alice* remains, from start to finish, within a surrealist dream universe as created by one of the few true masters of contemporary animation. Rather than illustrating Lewis Carroll's work, the film, in its very structure, aims to represent the essence of surrealism: the marvelous, the cruel, the erotic, the nightmarish and the amoral." Svankmajer remarked, "My film is a dream...an active dialogue with my own childhood." 84 min.

Tma, Svetlo, Tma (Darkness, Light, Darkness). 1989. Czechoslovakia. Written, directed, and designed by Jan Svankmajer. An animated short. Approx. 60 min.

Friday, June 1, 8:00 p.m.

She Must Be Seeing Things. 1987. USA. Written, produced, and directed by Sheila McLaughlin. Cinematography by Mark Daniels. With Sheila Dabney, Lois Weaver, Kyle Decamp, and John Erdman. Two women, a determined lawyer and a filmmaker who is trying to launch a seventeenth-century drama about rebellious nuns, have a passionate relationship, until the lawyer begins to doubt the filmmaker's fidelity. McLaughlin portrays the changing relationship candidly and vividly. 95 min.

Peach. 1994. USA. Christine Parker. A short drama. 16 min.

Saturday, June 2, 1:30 p.m.; Monday, June 4, 6:00 p.m.

Sherman's March. 1987. USA. Produced, directed, filmed, recorded, and edited by Ross McElwee. With McElwee. Upon graduating from the M.I.T. filmmaking program, McElwee returned home to North Carolina and completed *Charleen*, an engaging short work about his feisty and energetic high school teacher. He then decided to make a film about the lasting repercussions of General William Tecumseh Sherman's scorched-earth Union Army march through Georgia to Atlanta and back to North Carolina at the end of the Civil War. Just before McElwee began filming in 1981, his girlfriend left him, and the film that he finished editing

four years later turned out to be a record of a journey—following Sherman's trail—of a self-effacing filmmaker looking for a female companion. Rueful, deadpan, and goofy, *Sherman's March* carries the subtitle "*An Improbable Search for Love.*" As a quirky kind of personal cinema, it established a new benchmark in American independent film. 155 min.

Saturday, June 2, 5:00 p.m.; Monday, June 4, 3:30 p.m.

Time Indefinite. 1993. USA. Produced, directed, filmed, recorded, and edited by Ross McElwee. With McElwee and Marilyn Levine. The film is a continuation of the journey McElwee began in *Sherman's March*. This time the filmmaker does not examine a geographic pilgrimage but looks at the road of life itself. At once exhilarating and dark, *Time Indefinite* is about growing older. McElwee finds a soulmate in Levine, a fellow filmmaker from Massachusetts, and they wed. Unexpected deaths and depression follow, and *Time Indefinite* becomes more of a meditation on life than a film about getting married. 117 min.

Sunday, June 3, 5:00 p.m.; Thursday, June 7, 3:30 p.m.

The Watermelon Woman. 1997. USA. Written and directed by Cheryl Dunye. Cinematography by Michelle Crenshaw. With Dunye, Guinevere Turner, Valerie Walker, Lisa Marie Bronson, and Camille Paglia. Cheryl, a young black woman in Philadelphia who works in a video store, wants to make a film about Fae Richards, a beautiful and elusive black actress from the 1930's, popularly known as the Watermelon Woman. In doing her research Cheryl discovers that Richards, like her, was a "sapphic sister." This is a spirited comedy about uncovering (or inventing) a history. In spite of—or because of—its good-natured frankness *The Watermelon Woman* was cited in Congress by Representative Peter Hoekstra of Michigan in the debate to defund the National Endowment for the Arts. 80 min.

Carmelita Tropicana: Your Kunst is Your Waffen. 1994. USA. Ela Troyano. A short comedy. 28 min.

Saturday, June 9, 2:00 p.m.

Two Antipodal Documentaries: An Unnatural History. Forgotten Silver. 1997. New Zealand. Written and directed by Peter Jackson and Costa Botes. Cinematography by Alun Bollinger and Gerry Vasbenter. With Leonard Maltin and Harvey Weinstein. Narrated by Sam Neill. Of all film pioneers the world over, Colin McKenzie of New Zealand was the most determined but is the least known. He created film stock from flax and egg whites, made perhaps the first color film, perhaps the first talkie, and, over a long period of time, perhaps the first feature film, *Salome*, excerpts of which are shown in this biography. 55 min.

Cane Toads: An Unnatural History. 1988. Australia. Written and directed by Mark Lewis. Ugly and large, 101 cane toads were imported to Australia from Hawaii to eat the insects destroying the country's sugar cane. The toads did not eat the grubs, but they did multiply ferociously. The film is a hilarious encyclopedia on these hideous leaping amphibians. 48 min.

Saturday, June 9, 2:00

Friday, June 8, 3:30 p.m.; Saturday, June 9, 5:00 p.m.

S'en fout la Mort (No Fear, No Die). 1990. France. Directed by Claire Denis. Written by Denis and Jean-Paul Fargeau. Cinematography by Pascal Marti. With Isaach de Bankolé, Alex Descas, Jean-Claude Brial, Solveig Dommartin, and Christopher Buchholz. Two young black illegal immigrants, one from Africa the other from the West Indies, survive in underworld France by arranging cock fights. Denis's third film, roughly hewn and ambiguous, explores their friendship, social estrangements, and the tensions that arise when Pierre, a boss who owns nightclubs and who believes one of the boys may be his son, decides to play a role in their enterprise. In French with English subtitles. 92 min.

Friday, June 8, 6:30 p.m.; Sunday, June 10, 1:30 p.m.

We Were So Beloved. 1986. USA. Written, produced, and directed by

Manfred Kirchheimer. Cinematography by James Callanan and Steve Giuliano. Additional cinematography by Walter Hess and Kirchheimer. "Beloved" is what many German Jews thought they were in Germany even as Hitler forced them to emigrate. Kirchheimer was five when his family left Germany in 1936 to settle in Washington Heights. By the end of the Second World War some twenty thousand Jews, many refugees who fled Europe from 1933 through 1941, turned the northern tip of Manhattan into Frankfurt-on-the-Hudson, re-creating a life affectionately remembered in prewar Germany. Kirchheimer, who became a noted documentary maker and a celebrated teacher at the School of Visual Arts, decided in his forties to make a film about this extraordinary but disappearing community. At fifty he was finally able to secure the funds to begin the film. 145 min.

Sunday, June 10, 5:00 p.m.

Harlan County U.S.A. 1977. USA. Produced and directed by Barbara Kopple. Cinematography by Hart Perry, Kevin Keating, Phil Parmet, Flip McCarthy, and Tom Hurwitz. Writing in *Cineaste* in 1977, Gary Crowder described this documentary about striking mine workers as "a compelling presentation of the bitter struggle between workers and company owners over the miners' decision to join the United Mine Workers of America, dramatically bringing to life the historic confrontation between labor and capital which is all too often conveyed only through rhetoric and cliché." 103 min.

Monday, June 11, 3:30 p.m.; Saturday, June 15, 8:00 p.m.

Bedrooms and Hallways. 1998. Great Britain. Directed by Rose Troche. Written by Robert Farrar. Cinematography by Ashley Rowe. With Kevin McKidd, Hugo Weaving, Jennifer Ehle, Simon Callow, and Tom Hollander. A group of young friends in London find that the line between straight and gay is mutable. Troche is celebrated for her first film, the well-received lesbian independent feature, *Go Fish*. English producer Dorothy Berwin thought "it would be interesting to have an American woman make a comedy about British male sexuality." Troche was attracted to the

script by its treatment of how "we can create or custom make our sexual identity." 96 min.

Monday, June 11, 6:00 p.m.; Thursday, June 14, 3:30 p.m.

Like It Is. 1998. Great Britain. Directed by Paul Oremland. Written by Robert Gray, based on a story by Gray, Oremland, and Kevin Sampson. Cinematography by Alistair Cameron. With Steve Bell, Ian Rose, Roger Daltrey, and Dani Behr. Five years in the making, Oremland's first feature was one of Britain's most high-profile independent films. Starring Daltrey of *The Who*; Bell, a UK Amateur Boxing Association Featherweight Champion; and Rose, a noted English television star, the film is a gay love story played straight: it neither sentimentalizes nor glamorizes its complicated characters. Craig, a young bare-knuckle boxer in tough Blackpool, thinks he's gay and has an awkward sexual encounter with Matt, a music promoter visiting from London. Much to Matt's surprise, but not displeasure, Craig lands in London and manages to upset both Matt's powerful boss and roommate, a chanteuse who does not want anyone else to share her flatmate's attention. *Like It Is* is gritty, sharp, and entertaining. 90 min.

Boot Camp. 1996. USA. Written and directed by John Scott Matthews. A short musical romance. 6 min.

Tuesday, June 12, 4:15 p.m.; Saturday, June 16, 5:30 p.m.

A Painful Reminder: Evidence for All Mankind. 1986. Great Britain. Produced by Granada Television International, Lord Bernstein, Peter Tanner, Alfred Hitchcock, and Stephen Morrison. British, American, and Russian soldiers took motion pictures of the German concentration camps as they liberated them at the end of World War II. Bernstein, then chief of the Psychological Warfare Division of the British Armed Services, intended that German audiences see the horrors of the Third Reich and planned to release to German theaters a film documenting life and death in the camps. Hitchcock advised on the assembly and editing of the segments, which also included some German film captured during the hostilities. Before the project was completed, the governments of Britain and America, reacting to both the growing anarchy and Communism in Germany, called a halt to production, as they had decided to make close allies of the former enemy. The footage lay dormant for forty years until it was resuscitated by Granada Television. *A Painful Reminder* combines the original footage with the testimony of survivors and interviews with liberation forces cameramen and an editor who worked on the unreleased edition; the film also explains why this footage took two generations to emerge. 69 min.

Thursday, June 14, 6:00 p.m.; Sunday, June 17, 1:00 p.m.

A Jumpin' Night in the Garden of Eden. 1988. USA. Produced and directed by Michal Goldman. Cinematography by Boyd Estus and Dyanna Taylor. With Henry Sapoznik, Hankus Netsky, Kapelye, and the Klezmer Conservatory Band. Translated from the Yiddish, klezmer means "vessels of song." The musical style originated five hundred years ago in Eastern Europe when bands of itinerant fiddlers, horn blowers, and drummers roamed from town to town to play at weddings that lasted for days and at banquets

arranged by the local aristocracy. With the Holocaust in Europe and assimilation in America, klezmer all but ceased to be played live. Inspired by their families' 78 rpm klezmer recordings, young musicians Sapoznik and Netsky founded their own bands in the 1960s, the Kapelye and the Klezmer Conservatory Band, respectively. Filmmaker Goldman, a noted editor turned director and producer, cannily blends performance, interview, and archival footage into a celebration of the music. 80 min.

Friday, June 15, 3:30 p.m.; Saturday, June 16, 3:00 p.m.

The War at Home. 1979. USA. Produced and directed by Glenn Silver and Barry Alexander Brown. Written by Elizabeth Duncan. Cinematography by Rick March and Bob Lerner. One of the first American documentaries to examine the domestic protest of the 1960s, *The War at Home* chronicles how the antiwar movement transformed the all-American city of Madison, Wisconsin, into a battleground where foreign policy and patriotism were challenged. 100 min.

Witness to War. 1985. USA. Deborah Shaffer and David Goodman. An Academy Award-winning documentary about a decorated Vietnam veteran's transformation in El Salvador. 30 min.

Friday, June 15, 6:00 p.m.; Saturday, June 16, 1:00 p.m.

The Fighter. 2001. USA. Written and directed by Amir Bar-Lev. Cinematography by Gary Griffin. With Jan Wiener and Arnost Lustig. While studying at FAMU, Prague's noted film academy, Bar-Lev met Wiener, an amateur boxer originally from Czechoslovakia, whom he describes as "a larger-than-life war hero, fifty years my senior walk[ing] me through the labyrinthine streets of Prague confiding truly amazing stories of combat, escape, and romantic interludes." Five years later Bar-Lev accompanied Wiener (then seventy-seven) and his longtime friend Lustig (then seventy-two), also a Czech-American Holocaust survivor, back to the sites of sadness and horror—the Czech Republic (including the Terezin ghetto), Slovenia, and Italy. On this unorthodox and sorrowful journey, the two men recall awful events as their friendship is tried by memory and its residue. 91 min.

Sunday, June 17, 3:00 p.m.; Tuesday, June 19; 3:30 p.m.

Kaddish. 1984. USA. Produced, directed, and written by Steve Brand. Cinematography by Robert Achs. *Kaddish* is the Jewish prayer for the dead that tradition requires a dutiful son to recite three times a day for a year after a parent's death. The film is a portrait of Yossi Klein, the son of Holocaust survivors, Zoltan and Bertha Klein of Borough Park, whose worldview and personal outlook have been shaped principally by cataclysmic events that took place before he was born. 92 min.

Sunday, June 17, 5:00 p.m.; Monday, June 18, 3:30 p.m.

Live Nude Girls Unite! 2000. USA. Directed by Vicky Funari and Julia Query. The film examines the first union organization of exotic dancers. It takes the viewer on a first-person journey through Query's

experience as a peep-show dancer, her participation in the unionization effort, and her attempt, both hilarious and painful, to tell her mother what she does for a living. 70 min.

Monday, June 18, 6:00 p.m.

Camille 2000. 1969. USA. Directed by Radley Metzger. Written by Michael DeForrest, based on *La Dame aux camélias* by Alexandre Dumas fils. Cinematography by Ennio Guarnieri. With Danièle Gaubert, Nino Castelnovo, Eleanora Rossi-Drago, Philippe Forquet, and Roberto Bisacco. The head of Audubon Films, Metzger was perhaps the most successful independent filmmaker of the late 1960s. His erotic films were distinguished from the shabby nudist and "sexploitation" films of the period by their elegance, foreign settings, and explicitness—for their time. This luscious and lascivious widescreen Technicolor version of Dumas's 1840 novel takes place in contemporary *dolce vita* Rome and stars Gaubert as an addicted Marguerite Gautier dying of some unidentified disease. 116 min.

Tuesday, June 19, 6:00 p.m.

Aberdeen. 2000. Norway/Great Britain. Directed by Hans Petter Moland. Written by Moland and Kristin Amundsen, based on an original story by Moland and Lars Bill Lundholm. Cinematography by Phillip Øgaard. With Stellan Skarsgård, Lena Headey, Ian Hart, and Charlotte Rampling. After studying film and theater at Emerson University in Boston and then working on commercials and music videos in New York, Moland returned to Oslo to found what has become a major Scandinavian production house. He made his debut feature *Zero Kelvin* (1995), which was critically praised at film festivals worldwide. *Aberdeen* premieres in New York as the closing film in the First Run Features retrospective. At the request of her terminally ill mother (Rampling), a young and successful London lawyer (Headey) must find her alcoholic father (Skarsgård), convince him to try a new treatment for his addiction, and accompany him from Oslo to Aberdeen, Scotland, where her mother and the treatment await. Father and daughter, fighting all the way, come to an unsentimental understanding if not a truce. Headey and Skarsgård's brave performances expose and explore the deep emotional core of this film. 113 min.

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