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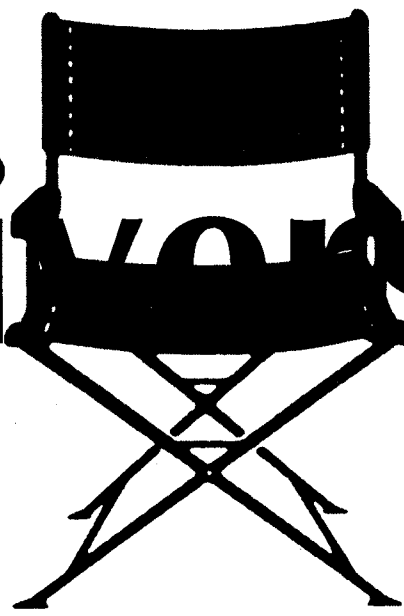


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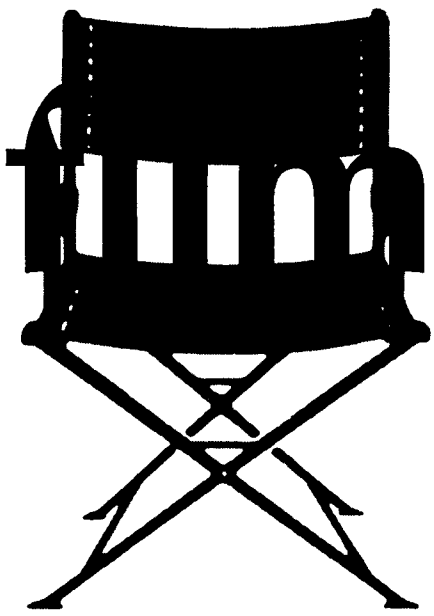
I N T H E



anniversary



D I R E C T O R ' S

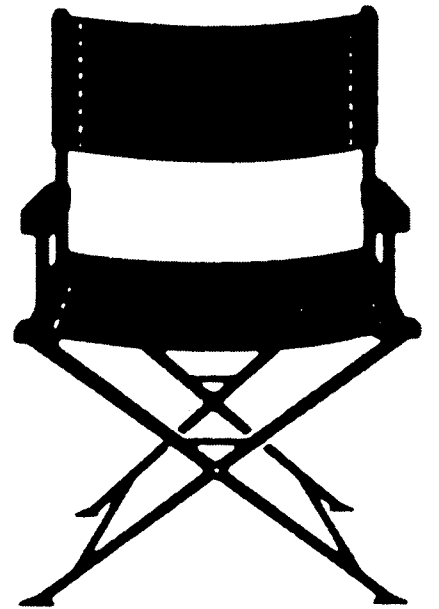
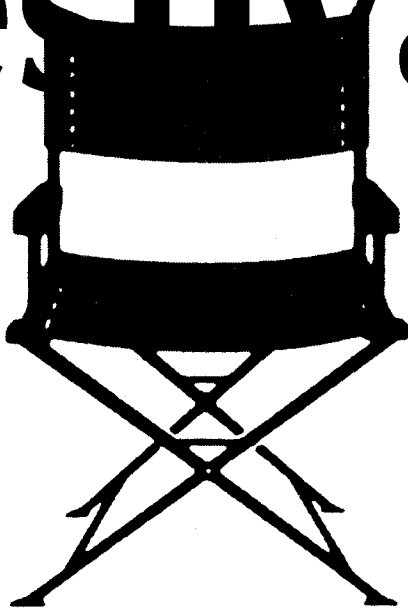
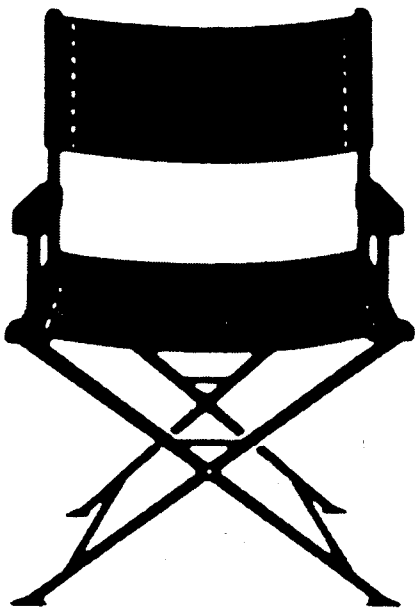


film & video



C H A I R

festival



MARCH 7, 8, 9, AND 10, 1991

CHICAGO, ILLINOIS

SUNDAY, MARCH 3, 1991

...at **chicago**

Women in the Director's Chair hosts a unique warm-up event to kick off the Tenth Anniversary Festival. At this special screening, works by Chicago-area women film and video makers from past festivals will start the celebration. Some

works to be screened are: **WHERE DID YOU GET THAT WOMAN?** by Loretta Smith; **A STILL LIFE IN POSTCARDS**, by Ines Sommer; **HAZEL'S PHOTOS**, by Doreen Bartoni; and **UNBIDDEN VOICES**, by Prajna Paramita Parasher and Deb Ellis.

THURSDAY, MARCH 7
6:30-8:30PM

MOTHERS AND GRANDMOTHERS

This opening series pays tribute to our mothers and grandmothers, who have often been grouped together in the past as having one overriding trait—a silent and strong love for their children. This series gives honor to the diversity of their voices and to the complexity of their lives.

WIND GRASS SONG: THE VOICE OF OUR GRANDMOTHERS

U.S.A., 1989 16mm 20:00

Jana Birchum and Tori Breitling,
Co-producers/Co-directors

A personal and poetic documentary exploring the diverse experiences of seven Oklahoma grandmothers: Caucasian, African-American, and Native American, ranging in age from 85 to 101 years. By combining the voices and images of these women with a vision of the land on which they have depended for survival, the film quietly reveals the indelible mark prairie living has left on them.

MEMORIES FROM THE DEPARTMENT OF AMNESIA

1990 Original format: 1" 13:00
(will be shown on 3/4")

Janice Tanaka, Producer/Director

The filmmaker describes this piece as being about "the death of her mother and the process of grieving." Tanaka uses the magic of video to explore these feelings in ways which give new depth to the process of grieving, and visibility to memory and bereavement.

For ten years, Women in the Director's Chair has presented a film and video festival of works by women from many cultures. This year, we find ourselves in the midst of the dangers and anxieties brought about by a new war, which, like all wars, destroys understanding as well as lives. We feel that now it is more important than ever to provide an arena for the lives and visions of women so often rendered invisible or ignored; women who *build* understanding through creating alternative images and necessary stories; women who raise questions concerning the mainstream media's representations of the world.

THE FOLLOWING PROGRAMS WILL BE HELD AT THE FILM CENTER, SCHOOL OF THE ART INSTITUTE, COLUMBUS DR. AND JACKSON BLVD., CHICAGO, IL

FRIDAY, MARCH 8
6:15PM and 8:00PM

PRIVILEGE

1990 16mm 01:43:00
Yvonne Rainer, Filmmaker

Yvonne Rainer's sixth feature is a genuinely subversive movie about menopause. Out of a subject that has been denied on film by virtually everybody, Rainer has fashioned a witty, risky work about sexual identity and the unequal economics of race, gender and class.

PRIVILEGE is set in motion by clips from an old black and white educational film, facts and data shot from a Macintosh computer, and a melange of characters with varied, provocative and often contrasting political critiques. Jenny, the protagonist, agrees to be interviewed by her friend about her experience with menopause. Her candid and revealing observations are punctuated by a "hot flash back" of *Rashomon*-like intensity, revealing an experience she has kept secret for 25 years.

Rainer's voice: logical, intelligent and intense, along with her wicked wit, have jolted audiences out of their complacency throughout her illustrious career. With **PRIVILEGE**, she has made a film which is illuminating and entertaining, and surely her finest to date.



PRIVILEGE

SUNDAY, MARCH 10
4:00PM and 6:00PM



EIGHT TAEIS OF GOLD

SATURDAY, MARCH 9
4:00PM

EIGHT TAEIS OF GOLD

Hong Kong, 1990 35mm 01:40:00
Cheung Yeung-ting (Mabel Cheung), Filmmaker

Cheung Yeung-ting studied in New York and graduated from NYU. Her thesis film, **ILLEGAL IMMIGRANT**, was funded by Shaw Brothers. When it was released in 1985, it did well at the box office and won the Hong Kong Film Award for best direction. Nonetheless, Cheung had problems with the completely profit-motivated Shaw Studios. The studio has buried her first film, making it impossible to screen anywhere.

With **AN AUTUMN'S TALE**, however, she became a name to reckon with; it was both a huge commercial success, a favorite of critics, and a big award winner. Law Chi-yeun (Alex Law) wrote the script for the film and directed **PAINTED FACES** from Cheung's script. They have collaborated again on **EIGHT TAEIS OF GOLD**. This film stars Samo Hung, one of the most beloved comic actors in the Hong Kong cinema. Samo Hung plays Slim, who left China in the 70's to escape the turmoil of the cultural revolution. After sixteen years of living in New York, he decides to return to his family. In the countryside village where he grew up, he finds his family has left their home. His search for them brings many unforeseen twists and turns. Eventually, Slim reaches his family. Slim had made his voyage half way around the world, but he has another journey yet to make, one into the heart, which will bring him love, loss, and vital discoveries.

filmmakers

1229 W. BELMONT, CHICAGO, ILLINOIS



BLACK MOTHER, BLACK DAUGHTER

BLACK MOTHER, BLACK DAUGHTER

1989 16mm 28:59
Sylvia Hamilton, Co-director
Claire Prieto, Co-director
Shelagh Mackenzie, Producer

A moving testament to Black women who have struggled for over 200 years to create and maintain a home and community in Nova Scotia. Building upon a tradition of oral history, which has always been fundamental to the survival of Black culture throughout the world, this film is the first formal record of the history and life experiences of Black women in Nova Scotia.

WHISPER: THE WOMEN

1988 Original format: Beta, 10:23
(will be shown on 3/4")
Barbara Wiener, Producer/Director

A poetic profile of women sharing their thoughts on their lives and the process of growing older as women in America.

MY MOTHER THOUGHT SHE WAS AUDREY HEPBURN

1989 16mm 20:00
Sharon Jue, Producer/Director

This film subjectively and joyfully examines a young woman growing up as one of the few Asian-Americans in a small white community. Learning to deal with the behavior of her parents, who would rather be white, as well as struggling against stereotypes, Jue finally accepts herself and her ethnic identity.

SOPHIE

1988 Original format: 1" 28:00
(will be shown on 3/4")
Doris Chase, Co-producer/Director

A drama exploring a mother-son dilemma caused when the mother leaves the father. As the middle-aged son tries to convince his runaway mother to return in order to fulfill his expectations of how a proper mother and wife should behave, mutual recollections are

juxtaposed with complex personal remembrances, some painful, some humorous.

THURSDAY, MARCH 7
9:00-11:00PM

TENSIONS, GENERATIONS AND CULTURES

Children and young adults inhabiting a world completely different from their parents, yet expected to comply with their parents' ways, is the theme of this grouping. Youths struggling to live their own lives, bridging the gap between what their parents tell them and what they see around them; young people being outrageous, young people being brave.

BENGALI IN PLATFORMS

1990 16mm 29:00
Afrina Talukdar, Producer/Director

This dramatic narrative depicts the changing relationship between a father and his ten-year-old son after they emigrate to New York City from Bangladesh, in search of the American dream. Bengali subtitled in English.

DO YOU TAKE THIS MAN: PAKISTANI ARRANGED MARRIAGES

1990 16mm 24:00
Elise Fried, Producer/Director

Filmed with an all-female crew, this piece focuses on the question of arranged marriages specifically from the women's point of view. It is a short, humorous documentary made under the auspices of the Cinema-Television Department at the University of California.

LISTEN TO THE DRUM

1989 3/4" 05:00
Margaret Kahlor, Producer/Director

This experimental documentary portrays a Native American woman and her struggle to raise her children in a white society. Visually, this multi-layered video moves within the circle which is sacred to the Native American, while the voice of the mother adds further density to the cultural struggle.

SECOND SKIN

1989 16mm 20:00
Lynn Mirabito, Producer/Director

A narrative that collides with the past, not only in its use of home movie fragments, but also with its haunting re-enactments and dream-time segments. A woman archaeologist digs back into her childhood and gradually uncovers memories that she has repressed for years. The pain she encounters, while giving voice to this past, gives her the strength to become a survivor.

HOMEBOYS

1989 16mm 27:00
Donna Dewey, Producer/director

Two rival street gangs—Crips and Bloods—talk revealingly about their lives and their feelings. *Homeboys* evolves as much more than a "talking heads" documentary, as the boys' own narratives are overshadowed by time and consequences.

FRIDAY, MARCH 8
6:30-8:30PM

OUT

Found identity. Found self. Evolving form. These lesbian artists and lovers are creating some of the most compelling images in video and film today. Breaking taboos on many levels, their work not only defies the straight world but strengthens and enlarges an alternative one.

This program is being sponsored by
OUTLINES/NIGHTLINES.

LITANY—THE AUDRE LORDE FILM PROJECT

1990 1/2" 10:00
Ada Griffin, Director
Michelle Parkerson, Director

WORK-IN-PROGRESS

This video will explore the life and work of Black lesbian-feminist writer, Audre Lorde, and the interconnections between self-determined struggles that have emerged in the latter half of the 20th century surrounding race, gender, and sexuality.

The Audre Lorde Project is in need of donations. Individual and private donations are tax-exempt to the extent allowed by law. Please make donations payable to: THIRD WORLD NEWSREEL and mail to: 335 W. 38th St., 5th FL., New York, NY 10018, tel. 212-947-9277.

KEEP YOUR LAWS OFF MY BODY

1990 Original format: 8mm, 12:30
(will be shown on 1/2")
Catherine Saalfeld and Zoe Leonard,
Co-producers/co-directors

This black and white experimental work juxtaposes intimate images of a lesbian couple at home with scenes from a clash between AIDS activists and police at a March, 1989 AIDS demonstration.

YOU THRIVE ON MISTAKEN IDENTITY

1989 1/2" 18:00
Melissa Chang, Producer/Director

A personal sketch of images and words which begins to explore the identity of a Chinese American woman. Chang writes, "When I finished this piece, I had intended to leave it in my closet for personal screenings only. However, with the support and networking of friends, *YOU THRIVE ON MISTAKEN IDENTITY* has shown at several festivals. This is my first attempt at video-making."

JOLLIES

U.S.A., 1990 PXL Vision, 11:00
(will be shown on 3/4")
Sadie Benning, Director

Jollies examines a teenager's discovery of her sexuality. Originally shot on the Fischer Price PXL Vision Camera, this piece possesses an original style composed mostly of tight shots with high contrast. Sadie Benning shows herself growing as she chooses to love women and accept her own femininity.

FATHER KNOWS BEST

1990 Original format: 8mm
(will be shown on 3/4")
Jocelyn Taylor, Director

Jocelyn Taylor's conversation with her father is a revealing and frank look at a parent's response to his daughter's lesbianism.

SINK OR SWIM

1990 16mm 48:00
Su Friedrich, Director

SINK OR SWIM is a departure from the "lesbian content" works (i.e., *DAMNED IF YOU DON'T*) for which Su Friedrich is known. Through a series of 26 short stories (each marked by a letter of the alphabet), a young girl recounts the events that shaped her childhood and formed her adult perceptions of fatherhood, family, work and play. The stories are told in a simple, direct manner, yet are filled with ambiguity, confused loyalties, and an apprehension of danger and loss.



BENGALI IN PLATFORMS

FRIDAY, MARCH 8
9:00-11:30PM

WOMEN RESIST

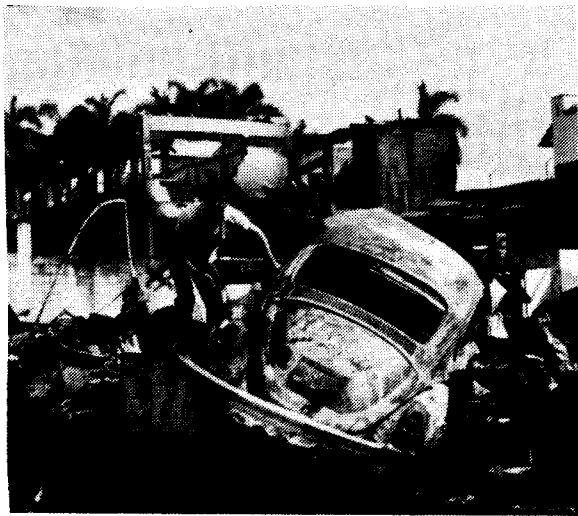
No matter where women find themselves, resistance becomes a function of survival. Each specific incident of fighting back helps to sustain the struggle everywhere. In this screening, we see that there are as many varied forms of resistance as there are individuals.

SKIN DEEP
1990 16mm 08:25
Michelle Crenshaw, Director

This short narrative film, created especially to spark discussions of racism in a middle school classroom setting, describes the courageous life of a young African-American girl growing up in Chicago.

YES MEANS YES, NO MEANS NO
1990 3/4" 08:00
Carol Leigh, Director/Co-Producer
Dee Russell, Co-Producer/Director

Eclectic in imagery and approach, this piece ranges from impressionistic video effects to Jungian symbolism. The combination of fast cuts and dissolves blend to create a quick and almost subliminal effect, mirroring the frightening contradictions of what is currently referred to as "date rape."



INVASION IN PANAMA

INVASION IN PANAMA
1991 Original format: 16mm and 3/4"
(will be shown on 3/4")
Barbara Trent, Director

WORK IN PROGRESS: 30-minute excerpt which points to the urgent comparisons between the U.S. invasion of Panama and the Persian Gulf war. Barbara Trent's crew exposes the lies that the U.S. government told, and the complicity of the U.S. media in furthering the State Dept.'s line.

THE THIRD WOMAN
United Kingdom, 1990 16mm 20:00
Mitra Tabrizian, Director

The story of an Iranian woman in an Islamic resistance group during the post-revolutionary period. According to Tabrizian, this narrative film of intrigue is primarily concerned with the question of sexual politics within the "progressive" Islamic ideology of the Left.

THROUGH THE WIRE



THROUGH THE WIRE
1990 Original format: 16mm 01:17:00
(will be shown on 1/2")
Nina Rosenblum,
Co-Producer/director/writer
Alexandra White, Co-Producer

A documentary feature that shows the resistance of women political prisoners in a secret prison unit in Lexington, KY. With music, home movies, interviews and archival footage, **THROUGH THE WIRE** provides a penetrating look at the personal stories of three women prisoners and uncovers a shocking trend of abuse in our penal system.

SATURDAY, MARCH 9
1:00-3:00PM

Community Film Workshop
1130 S. Wabash, Suite #400
Chicago, IL 60605

NEW VISIONS-NEW IMAGES: a panel discussion

Women in the Director's Chair, which marks its Tenth Anniversary Festival this year, and the Community Film Workshop, celebrating its twentieth anniversary, are pleased to jointly present "NEW VISIONS-NEW IMAGES." The intent of the panel is to encourage inter-cultural exchange with women of color from the African-American, Asian-American, Hispanic and Native American communities. We hope to broaden the audiences for independent films by women and encourage the participation of women of color in working to change media stereotypes.

CAROL HENRY-FRIAR (Moderator) is Community Affairs Director of WLIT-FM Radio and a board member of the Community Film Workshop.

DEBRA ROBINSON is an African-American filmmaker. Excerpts from her most recent work *Kiss Grandmama Goodbye* will be screened as part of the panel.

MARIA TERESA PIZARRO is a Chilean political activist and works with the solidarity organization MEMCH.

ACHY OBEJAS is a Hispanic poet, writer and actress who writes for local publications, including *Windy City Times* and the *Reader*.

BEVERLY MOSER is the Director of the Institute for Native American Development.

CHRISTINE ADACHI is a talk show host at WLS-AM and writes for *ASIA TODAY*.

5:00-7:00PM
NATIVE AMERICAN

The eradication of many nations' voices and histories is only a part of the atrocity that the U.S. government has laid upon the Native American population. The white media system has always presented a distorted view of what it is to be Native American. This program features a body of work representing a diversity of styles and a broad range of concerns in examining Native culture, history, and community.

HOUSE
1990 3/4" 06:14
Barbara Kristaponis, Producer/director
Sorrel Hays, Co-producer

A Native American Remembrance Ceremony is brought to the city in this experimental video which juxtaposes performance and memory in celebration of the filmmaker's mother.

HONORED BY THE MOON
1990 3/4" 14:41
Mona Smith, Director

In this upbeat and empowering videotape, Native American lesbians and gay men speak of their historical and spiritual role. Interviews with leading activists and personal testimony attest to the powerful and painful experience of being gay and Native. This video was produced by the Minnesota American Indian AIDS task force to address issues of homophobia within the Indian community.

WOUNDED KNEE
1989 3/4" 10:28
Janis Schmidt, Producer/Director

"Submit and die" has always been a favorite U.S. policy. In December, 1890, the Oglala Sioux, led by Big Foot, came to Wounded Knee to surrender to the U.S. Government. There, 300 Native American men, women and children were slaughtered by their oppressors because they "were an obstacle in the path of progress." This experimental video is a homage to the spirits of the dead.

**...AND WOMEN WOVE IT
IN A BASKET**
1990 16mm 01:10:00
Bushra Azzouz, Producer/Co-Director
Marlene Farnum, Co-director
Nettie Kuneki, Co-director

Focusing on a traditional craft, examined through the eyes and words of native practitioners, this collaborative film explores Klickitat River culture within an investigation of documentary practice and cultural preservation. This film skillfully and subtly links the elements of preservation, loss and change not only in archives and museums, but in the daily living and memory of the people.

SATURDAY, MARCH 9
7:15-9:15PM

ANIMATION & IN VISIBLE COLORS

ANIMATION

This series represents a range of work from the most basic animation forms to the most technologically up-to-date. Choosing subject matter from ancient myths to modern day life, these women animators use themes and techniques that fit their individual complex visions.

WALL FLOWER
Canada, 1990 16mm 05:00
Gita Saxena, Filmmaker

A short animated piece which plays on the old motif of a young girl's fears of being "a wall flower" at a dance.

MIDDLE GRAYS
Canada, 1990 16mm 03:30
Sherann E. Johnson, Filmmaker

"Middle grays" refer to everything in between the obvious black and white in life. This film uses three techniques: cut-out photograph, rotoscope animation, and live action film, and the animation is pushed to form the story.

WE'RE NOT A NUCLEAR

United Kingdom, 1990 16mm 05:00
Kayla Parker, Director/Animator

This animated biography uses a distinctive technique of painting on film shot by children, friends and members of the family to tell its story. The vivid images interact with the voice of the filmmaker's mother as she remembers fragments of family mythology from a quarter of a century ago in a Somerset [UK] village...imaginary friends visit from the stars and snails are eaten during garden walks..

**AGNES ESCAPES FROM
THE NURSING HOME**
1988 Original format: 16mm 04:00
(will be shown on 3/4")
Eileen O'Meara, Producer/Director

This delicate and mysterious film was inspired by a real life character. Its animation presents dreamy and continually transforming images that change as the filmmaker's interpretations of the real Agnes change.

**MALLACHT MACHA
(MACHA'S CURSE)**

1990 16mm 10:00
(will be shown on 3/4")
Rose Bond, Director

An Irish tale of the shift in social allegiance from the mother-clan to the father-king. The pregnant goddess Macha, to save her boastful husband, is compelled to run a race against the king's horses. Rose Bond created **MACHA'S CURSE** in a camera-less style of animation by drawing and painting directly on frames of clear 35mm film.

BEAT PLUS ONE

1982 3/4" 03:00
Maureen Nappi, Animator

Computer-generated imagery is intertwined with a percussive audio track in this video piece concerned with color, rhythm and movement. Also visualized are rhythmic permutations in time encompassing chroma phase shifts, movement within animated modules, and sequencing of these modules through rapid-fire editing.



DEFINE

IN VISIBLE COLORS

IN VISIBLE COLORS is a Los Angeles organization dedicated to the creation and promotion of films and videos by African American, American Indian, Asian American and Latino artists. Operating as a collective composed of volunteers who donate time and services to accomplish group goals, these film/videomakers retain artistic and contextual control of their work while presenting a glimpse of the American experience which encourages us to acknowledge an aesthetic different from the vision promoted by Hollywood and network television. Using styles which include documentary, narrative, experimental and installation, each artist explores those things unique in expression to her/his cultural environment yet universal to the human condition. IN VISIBLE COLORS provides a forum for networking, constructive critique, group screenings, and equipment and information sharing. Although the group operated as a loosely formed collective for a number of years, the 1989 Vancouver festival of films and videos by women of color ("In Visible Colors") provided the inspiration for the organization's present name.

DEFINE

1988 05:00
O.Funmilayo Makarah, Director

DEFINE is an experimental video in which three women—one African American, one Asian American, and one Chicana—explore the question of who has the right to define how people of color will exist.

**CREATING A DIFFERENT IMAGE:
PORTRAIT OF ALILE SHARON LARKIN**

1989 05:00
O.Funmilayo Makarah, Director

CREATING A DIFFERENT IMAGE is an experimental video that presents the work and philosophy of one of the pioneers in the modern day Black independent filmmaking movement.

MY AMERICAN FRIENDS

1990 16mm 05:00
Cheng-Sim Lim, Director

A humorous look, from the immigrant's point of view, at coming to America, making friends, and becoming a U.S. citizen. It connects everyday objects and scenes into a wry commentary on the state of American consumer culture.

***ALL INVISIBLE COLORS TAPES
WILL BE SHOWN ON 3/4"**



JEZEBEL SPIRIT

1988 16mm 03:00
Melody Ramirez, Director

This film focuses on the historical depiction of women in works of art to examine the different criteria through which images can be creatively selected and ordered. Using the "kinestasis" animation technique of making movement from still images, this animated short is cut to the beat of an actual exorcism.

WATER RITUAL

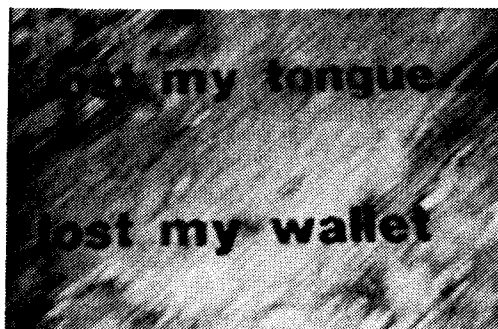
1988 3/4" 03:00
Barbara McCullough, Director

WATER RITUAL is part of a longer work that touches on the use of ritual in the work of artists. In this excerpt, a woman expresses her enchantment and frustration with modern society through her use of ritual to expel societal decay.

**SATURDAY, MARCH 9
9:30-11:30PM**

EXPERIMENTAL

Experiment has always been at the forefront of invention not just in the sciences but also in the arts. Women artists today have a myriad of camera and new visual technology to choose from in beginning their craft. They also have a reservoir of keenly-felt and deeply-known unrepresented experiences and lifestyles from which to draw their subject matter. This segment is a glimpse into what is possible when experiment, technology and strong visions merge.



ISLAND OF SYMMETRY

INSIGHT

1990 3/4" 14:52
Jeri Lawson, Producer/Director

In this tape, the process of personal image-making is examined through the structure of a daydream. Lawson moves smoothly from live action to animation approximating a dream state of free association.

NOVEMBER NINE

1990 Original format: hi-8 07:40
(will be shown on 3/4")
Jill Petzall, Producer/Director

This experimental work is a personal response to the demolition of the Berlin Wall and to other German events during the historic summer of 1990. A painterly, dreamy collage which manipulates ambiguous images of human struggle evoking the doubly-historic date of November 9th: the 1989 opening of the Berlin Wall and the 1938 pogrom of Crystal Night.

PERFORMANCES

United Kingdom, 1990 16mm 12:00
Kate Mapes, Director
William Knight, Producer

This first film by the Scottish-born filmmaker depicts how a young girl copes with the rigidly repressive

...AND WOMEN WOVE IT IN A BASKET

atmosphere that her father, a vicar, enforces. By carefully observing her parents and a young curate at the dinner table or by watching them secretly, this young girl creates for the audience images of how a repressive environment can foster strange behavior.

PRAYER FLAGS

1989 3/4" 10:00
**Marie-France Alderman,
Producer/Director**

A richly textured piece which evokes myths and metaphysics as it traces the attempts of a young mother to come to terms with the violent death of her son. Sensual imagery interspersed with violent scenes of terror characterize the multi-layered imagery and sound of this video.

TERAMANA'S CHIN

1990 3/4" 12:00
Diane Teramana, Producer

An artistic collaboration between a Butoh-style dancer, Kiken Chin, and video artist, Diane Teramana. The dancer and video maker create a new artistic element which highlights their artistic collaboration.

IN THE LAND OF ELEVATOR GIRLS

1989 Original format: 1/2" 05:00
(will be shown on 3/4")
Steina, Producer/Director
Woody Vaulkas, Co-producer

This experimental video explores strange activities in a strange land.

COLD STORIES

1990 Original format: Beta 11:30
(will be shown on 3/4")
Margot Starr Kernan, Filmmaker

Part of LISTENING: A VIDEO NOVEL IN THREE PARTS, another segment of this trilogy, **BREAKING AND ENTERING**, was shown at our festival in 1989. **COLD STORIES** confronts the difficult subject of growing up as a young girl in a neighborhood where "father knows best." Here, two adult sisters remember their childhood with a seductive father and an absent mother. In this experimental television story about incest, the facts are beside the point and the truth lies in ways of remembering.

ISLAND OF SYMMETRY

1990 3/4" 09:00
Mary Ann Toman, Producer/Director

A video experiment with a fragmented story line in which the city becomes the body; vulnerable and almost out of control.

QUICKENING

1990 3/4" 11:26
Meg Ojala, Producer/director

Transferred from super-8 home movie footage, this video piece describes the emotional life of a mother's symbiotic relationship with her child during the first year of life. The quick editing and powerful soundtrack attest to the joy and difficulty of such a relationship.

IF EVERY GIRL HAD A DIARY

1990 Fischer-Price PXL Vision 06:00
(will be shown on 3/4")
Sadie Benning, Director

Sadie Benning's video diary proves, once again, the power of women's intimate thoughts and words.

SUNDAY, MARCH 10
12:00-2:00PM

PANEL: THE AESTHETICS OF COMMUNITY-BASED VIDEO

In this panel, videomakers, distributors, and members of various communities will discuss the usefulness and credibility of works made by community organizations. How do we critique works not made by people trained in the media? Is there really value in using media as a "tool of empowerment"? The panel includes: **Maria Benfield**, videomaker; **Cheryl Miller**, Community T.V. Network; **Ayana Udongo**, Video Data Bank; **Sandra Johnson**, Chicago Women's AIDS Project.

SHELTER STORIES

1990 Original format: 1" 14:30
(will be shown on 3/4")
Meryl Perlson, Producer

Through interviews and dramatizations, formerly homeless teens tell stories about living with their families in shelters. The teens talk about shelter conditions, the effects of homelessness on family life and school, and their new awareness of how media and society deal with homelessness. This video is a collaboration in which the teens helped pick the interview questions, videotaped their own dramatic parts, and recorded the original rap song for the sound track.

WE CARE: A VIDEO FOR CARE-PROVIDERS OF PEOPLE AFFECTED BY AIDS

1990 1/2" 32:30
Alexandra Juhasz, Director

This educational video differs from the mainstream in that it is written, shot and edited by the community for which it is intended. Made in a video workshop by low income women of color living in Brooklyn, this tape calls into question the aesthetics of traditional video as it "really" captures the concerns and struggles of AIDS care providers.

2:30PM-4:30PM

STUDENT WORK

No concern for the world today or for the creation of a new one is valid without respect for the efforts and the dreams of the next generation. While reminding their forerunners of overlooked areas, students question boundaries and extend the limits to include forgotten spaces.

TROIS HEURES DIX (3:10)

1989 16mm 06:30
Emily K. Ballou, Producer/Director
Patrick Grandaw, Co-Director

Originally shot in cinemascope, this poetic narrative cuts between childhood memories and a haunting lingering camera to illustrate an older French woman's memories of her mother and her life alone in America. In French with English subtitles.

DESPICABLE CLOWN

1989 16mm 04:06
Molly Madden, Producer/Director

Whether presenting recollections of a terrified childhood or the present danger of a child and a young

woman, this short black and white film plays on the power of shadows to depict the proximity of violence in the home.

SHORTCHANGED

Canada, 1990 16mm 15:00
Mina Shum, Director

Angel Carlyle stumbles into a building looking for change for a phone call. Suddenly, she is thrown into someone else's dream-come-true and finds it strangely familiar. Set in a world full of rabbit fur and boom boxes, **SHORTCHANGED** examines TV's insidious homogenization of human experience. *Just when you thought the streets were safe....*

URBAN STEAL

1990 16mm 10:00
Caroline Blair, Producer/Director

This parody documentary (a "mock-u-mentary") is done in a style familiar to the "Portrait of an Artist" series. Hane Gone, a fictitious metal sculptor, is featured. This can best be summarized as "Portrait of an Artist" run amuck.

ORDINARY GODDESSES

1990 16mm 17:00
Leora R. Forstein, Producer/Director

An experimental narrative film that celebrates women's everyday spirituality as viewed in many different cultures by using film collage, poetry, and interviews.

SECRET VOICES

1990 16mm 24:00
Suzanne Griffen, Producer/director

A winter's tale shot in black and white tells the story of a young boy haunted by the memory of his dead mother.

NO

1990 3/4" 10:20
Jennifer Ricciardi, Producer/Director

This experimental video, made by a high school student, depicts a girl who finds herself stuck, and continually trying to get out of the circle that society has drawn for her.

IN SEARCH OF MYSELF

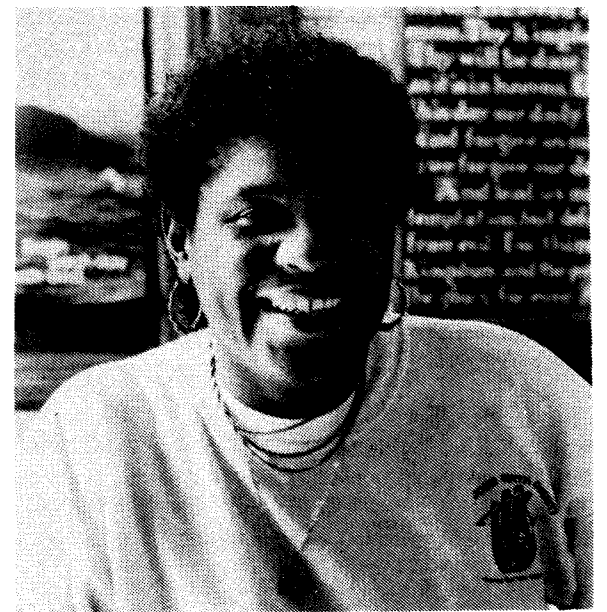
1989 16mm 05:00
Lia Prewitt, Producer/Director

Leanita McClain, 32 years old, worked for the **Chicago Tribune**. She was the first Black member of the paper's editorial board and a graduate of Northwestern University's School of Journalism. The tensions produced by the pressures of being forced to have a foot in both the Black and the white world lead to her suicide. The visual elements of this experimental work evoke the schizophrenia of Leanita's dual life. The disembodied face of Leanita and the voiceless words of the filmmaker simultaneously assert the powerlessness and strength of Black women in white society.

SALT BABIES: AN EXERCISE IN TEEN PARENTING

1990 3/4" 14:07
Kate Wrobel, Producer/Director

This documentary, shot at Wood River High School in Hailey, Idaho, centers on a health class project which deals with the difficulties of talking about sex. This piece won First Prize among the Weisman Scholarship projects completed last year at Columbia College in Chicago.



HOMEGIRL

CONEY ISLAND

1990 16mm 00:45
Wendy Jo Carlton, Director

Haunting images surrounded by flattened and repeated voices give a dream-like effect to this internal monologue memory of a visit to Coney Island with a lover.

5:00-7:00PM

MEDIA

As visual media encroaches on our lives and our thoughts more and more, the truth of images must be questioned. Whose image does the dominant world view sustain, and whose does it forget? From all corners of the world and every economic group, media is being used by women to express a different image, an alternative concern.

MY FILMMAKING, MY LIFE:

MATILDE LANDETA

1990 3/4" 30:00
Patricia Diaz, Director

This film recounts the story of Matilde Landeta, who worked her way up from script girl to directing 110 short subject films and three features in the Mexican film industry. Filmed in Mexico City last year, Landeta, now in her seventies, recalls her early years and her plans for the future. Interviews with contemporary Mexican director Marcela Fernandez-Violante and Maria Novarro attest to Landeta as a pioneer in an industry which is still virtually closed to women.

HOW HISTORY WAS WOUNDED

1989 3/4" 29:00
Paper Tiger Television,
Collective of videomakers
Shu Lea Cheang, Director

This program analyzes the Taiwan media's response to the massacre at Tiananmen Square. Taiwan information was a dumping ground for the western media monopolies and the state media. In the spirit of Paper Tiger TV, this collaborative project pro-motes relationships among media, cultural critics, and videomakers to create a unique form of television. Paper Tiger Television is a Manhattan based video collective that produces weekly programs for public access which remove and decode the myths of mainstream media.

**VIDEO SEWA:
A PEOPLE'S ALTERNATIVE**

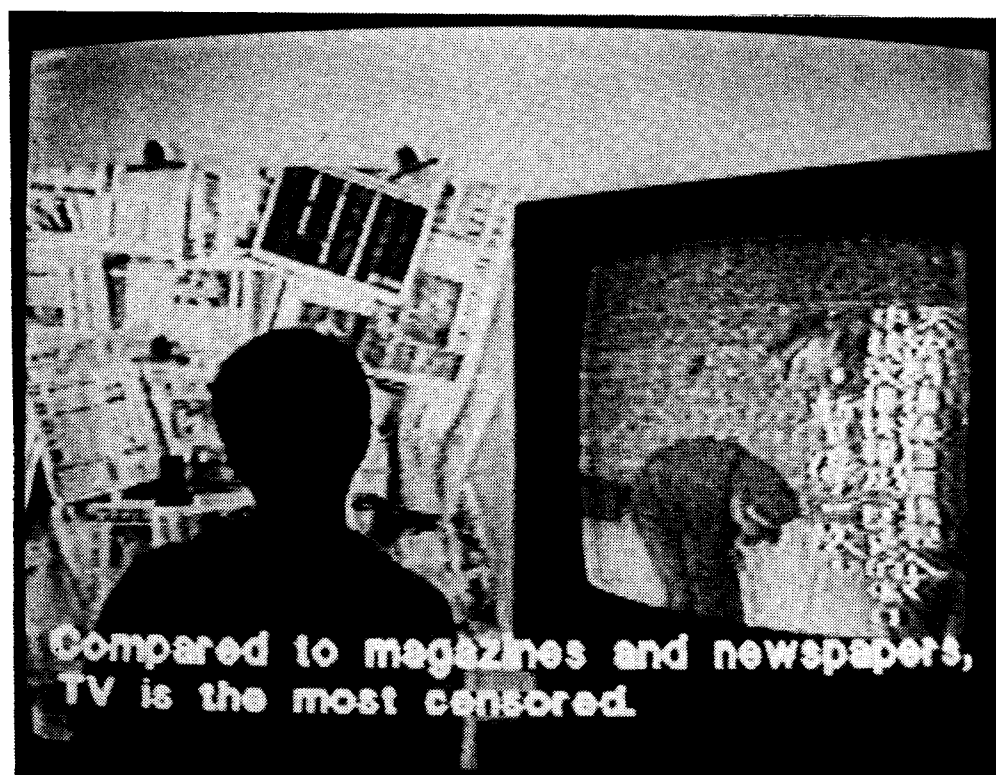
India, 1990 3/4" 15:00
Jyoti Jumani, Director

A portrait of the self-employed women's association, **VIDEO SEWA**, a video team of grass-roots Indian women, and an explanation of how they incorporate participatory video into a trade union for the self-employed.

HOMEGIRL

1988 Original format: 1"BT 27:40
(will be shown on 3/4")
Lisa Marie Russo, Producer/Director
Elizabeth Lewis, Associate Producer
David Othmer, Executive Producer

A portrait of Leona Smith, a local Philadelphia activist for the homeless and president of the National Homeless Union. "Sometimes I pretend I'm Harriet Tubman." and "No longer are we going to tolerate our children going to bed hungry" are just two of the quotes from this hard-working, articulate activist. "You don't just come here for bed and bread. We're organizers, we're activists, we focus on winning rights." Newsreel footage, interviews, and manipulated old movie footage give visual power to the slogan "HOMELESS NOT HELPLESS."



HOW HISTORY WAS WOUNDED

SUNDAY, MARCH 10
7:15-9:15PM

OUTLAWS

Society treats some people as disposable commodities. We are taught that the best way of relating to such people is to look the other way—don't make eye contact. These films encourage us to make a connection and to learn from the knowledge, dignity and strength that comes from living on the edge.

WHO'S GOING TO TAKE MY WORD?

1990 12:00 3/4"
Carol Jacobsen, Producer/Director

An experimental documentary narrated and focused on one woman, who works the streets as a prostitute in Detroit. Her own experiences and opinions are combined with her narration of facts and information on the subject of prostitution.

SO SAD, SO SORRY, SO WHAT

1990 3/4" 27:00
Jane Gillooly, Producer/Director

An intimate portrait of JoAnne, a 28-year-old single mother, prison inmate, and recovering addict, who now has AIDS. JoAnne's own words and songs are coupled with still photographs, to present her courage and spirit in spite of a painful past and an uncertain future.

LONGSHOT

1989 3/4" 01:02:00
Lynn Hershman, Producer/director

This "faux documentary" explores the boundaries of illusion and truth and tells the story of a young woman living dangerously on the streets. "A skillfully-woven tapestry that brings into question the viewer's ability to distinguish truth from fiction and the capacity of the electronic media to manipulate that perception."—Valerie Soe, ARTWEEK

9:30-11:00PM

COMEDY

Humor is everything.

SALVATION GUARANTEED

United Kingdom, 1990 16mm 21:00
Karen Ingham, Director
James Morgan, Producer

This film has its roots in family history and autobiography, evoking memories of growing up in bible-belt Texas. A woman leaves her husband and her Lancashire [UK] home to run away with her Texas lover. She and her daughter move to his small town where they have to begin a process of cultural conversion. Loneliness and alienation are played out against a backdrop of right-wing television evangelism.

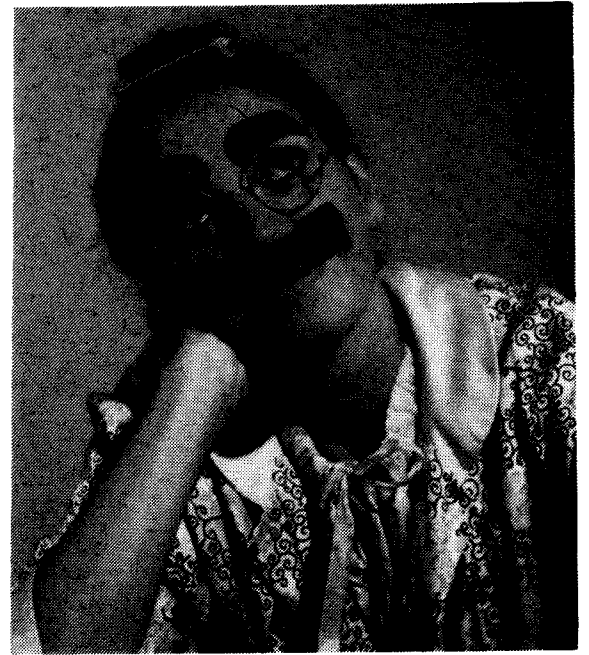
JESUS CHRIST IS ALIVE AND WELL AND LIVING ON CASTLE HILL

1990 16mm 32:00
Francine Rzeznik, Director
Zinka Benton, Producer

Through her daughter Stephanie's narration, we begin to understand the world of Gloria Teminski, a 60-year old ex-ballroom dancer. After a series of mishaps, Gloria has the opportunity to achieve her lifelong dream: to be able to dance again.



LAW OF AVERAGES



SISTER GROUCHO

LAW OF AVERAGES

1989 3/4" 09:36
Barbara Freeman, Producer/director

This short, highly stylized comedy centers around a domestic incident in the lives of Mr. and Mrs. Banal, who are anything but average. Their teenage daughter must learn to live with the peculiarities of her parents while internalizing those idiosyncrasies into her own style.

SISTER GROUCHO

Germany, 1989 16mm 29:00
Susanne Franzel, Producer/Director
Jochen Ehmann, Co-director

Groucho Marx, reborn and female. A very correct husband sits at his breakfast table every morning seeing only what he understands. His wife serves her husband breakfast daily until the real action begins and Sister Groucho appears.

WOMEN IN THE DIRECTOR'S CHAIR is a not-for-profit, media-arts organization based in Chicago, dedicated to giving women filmmakers and videomakers the support and encouragement they need to pursue their own independent work. Our members, governing board and staff represent a wide range of ethnic backgrounds and professional media talents.

We would like to thank the following for their support of The Tenth Anniversary International Women's Film & Video Festival:

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For further information, call **Women In The Director's Chair: (312) 281-4988**

JOIN WOMEN IN THE DIRECTOR'S CHAIR TODAY

Support our efforts to present women's films and videos and get our newsletter, screening discounts, and other benefits.

___ \$25.00: One-year membership

___ \$40.00: Two-year membership

___ \$15.00: One-year student membership (must enclose copy of valid ID)

FESTIVAL PASS: MEMBERS: \$20.00 FOR 5 SHOWS
NON-MEMBERS: \$25.00 FOR 5 SHOWS

Festival Passes are available for advance purchase by mail. Passes will be held at the door. It is recommended that pass-holders arrive 30 minutes before programs, since seating is not guaranteed.

PASS/MEMBERSHIP FORM

PLEASE RESERVE FOR ME _____ PASSES @ _____ EACH.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE _____

___ I am a current WIDC member (enclosed find \$ _____ for new membership)

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Make checks or money orders payable to: **WOMEN IN THE DIRECTOR'S CHAIR**
3435 N. Sheffield Ave., Chicago, IL 60657.

FESTIVAL PROGRAM TICKETS

TICKETS FOR PROGRAMS AT CHICAGO FILMMAKERS:

\$6.00 per program for non-members
\$5.00 per program for members, students and senior citizens over the age of 65 with valid ID

PANELS:

\$5.00 per panel for non-members
\$4.00 per panel for members, students, and senior citizens over the age of 65 with valid I.D.

TICKETS FOR PROGRAMS AT THE FILM CENTER, SCHOOL OF THE ART INSTITUTE :

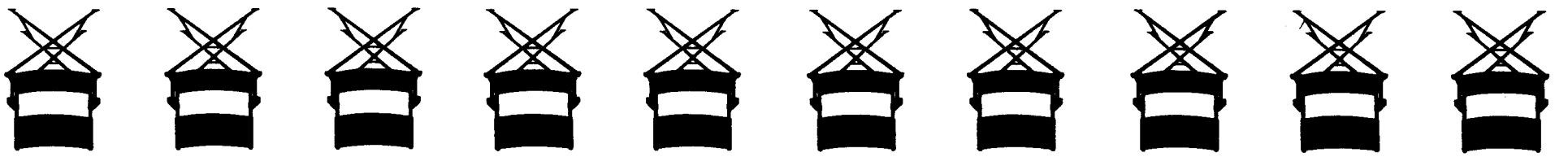
\$5.00 WIDC Members and general public
\$3.00 Art Institute Members

(Tickets not available in advance)

FESTIVAL PASS:

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WIDC is a not-for-profit, tax-exempt organization. Donations are tax-deductible to the extent permitted by law.



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WOMEN IN THE DIRECTOR'S CHAIR

tenth anniversary film and video festival

MARCH 7, 8, 9, 10, 1991

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1229 W. BELMONT, CHICAGO, ILLINOIS 60657

THE COMMUNITY FILM WORKSHOP
1130 SOUTH WABASH, CHICAGO, ILLINOIS 60605

THE FILM CENTER, SCHOOL OF THE ART INSTITUTE
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