

RE-RUNS

September 11, 22 and 25

1:00 and 4:00--Wonder Woman (Birnbaum)

1:30 and 4:30--La Lucha Final (Connell)

2:00 and 5:00--Interpolation (Fitzgerald/Sanborn)

WONDER WOMAN

Cartoon feminism explodes into disco. Commercial TV edited to personal pictures. Birnbaum takes TV power into her own hands.

5 minutes color stereo sound

directed by Dara Birnbaum

LA LUCHA FINAL

Propaganda begets propaganda. Fact or fiction? What happened in Chile, Guatamala, Bolivia, Washington? The nightly news from another angle. Connell's facts create their own story. Death and the history of propaganda.

30 minutes black and white

directed by Brian Connell

INTERPOLATION

Everyday images displaced through high technology. TV editing which establishes new TV language. Viewer span of attention brought up to date. Fitzgerald/Sanborn push the eye and ear towards new structures.

35 minutes color

directed by Kit Fitzgerald and John Sanborn

September 13, 20 and 29

1:00 and 4:00--Beauty Becomes the Beast (Dick)

2:00 and 5:00--Better, Stronger (Bowes)

BEAUTY BECOMES THE BEAST

A girl and her doll leave home. A rough journey from the sooting Atlantic to the seething city. Animate love among inanimate objects. Dick's camera eye fascinates with a personal, striking style. A Lydia Lunch vehicle.

40 minutes color

directed by Vivienne Dick featuring Lydia Lunch, Pat Place, Adele Berti camera by Vivienne Dick

BETTER, STRONGER

An accident-prone actress leaves California to loop a movie in New York. A tape about sex, work, cities and energy. Where do we go from here? Bowes and Achenbach overwhelm the screen with jokes, family and frenzy. A 3rd eye camera takes it all in.

58 minutes color

directed by Ed Bowes featuring Karen Achenbach, Charles Ruas, John McNulty
camera by Tom Bowes

September 15, 18 and 27

1:00 and 4:00--Dickie (Dalglish)

2:00 and 5:00--Red Italy (Mitchell)

DICKIE

Ass-open comedy ballet in the woods. An intimate look at dance from the outside. The personality cult extended to its ultimate. Dickie is a name no one forgets. Dalglish at his most refined. 25 minutes black and white

directed by Jamie Dalglish featuring Susan Dalglish, Jamie Dalglish, Mary Schlader

RED ITALY

Post-war reality when kicks are hard to find. A German falls for a blonde. A blonde falls for a tough guy. No one falls for anything. Modern times in black and white. No one breaks a bottle like Eric Mitchell.

60 minutes black and white

directed by Eric Mitchell featuring Eric Mitchell and camera James Nares

September 12, 19 and 26

1:00 and 4:00--Live at The Kitchen (The Kipper Kids)

2:00 and 5:00--Men In Orbit (John Lurie)

LIVE AT THE KITCHEN

Somewhere between commedia dell'arte and Soupy Sales. Live sculpture at its stylized peak. Roman poses combine with English depravity in a few songs, a lot of insults and several laughs. 25 minutes black and white

featuring The Kipper Kids camera by Tom Bowes

MEN IN ORBIT

Citizens in the capsule--space age professionalism breeds hallucinations. Mitchell and Lurie do what comes naturally in their own particular way--shaving, laughing, thinking of their wives back home. James Nares' camera brings us all into orbit.

40 minutes color

directed by John Lurie featuring Eric Mitchell and John Lurie camera by James Nares

September 14, 21 and 28

1:00 and 4:00--Conscious Knocks Unconscious (Heyward)

1:30 and 4:30--Live Contortions (Lake)

2:00 and 5:00--The Marshall Klugman Show (Kriegman)

CONSCIOUS KNOCKS UNCONSCIOUS

Multi-layered interiors from voices inside Heyward. Set-ups and turnarounds. Watch out for this woman with a drum. Strongly personal, strongly questioning--confrontations and challenges. 25 minutes color

directed by Julia Heyward featuring Julia Heyward

LIVE CONTORTIONS

James Chance at his raw best. Contortions contorted by Lake's single shot coverage (it goes beyond editing). Rock and roll without explanation. This ain't no party, this ain't no disco.
30 minutes black and white
directed by Shelley Lake camera by Shelley Lake

THE MARSHALL KLUGMAN SHOW

Dogs, movies and dancing belly buttons. (Some violins thrown in for good taste.) Is this a joke or is this Psychology 101A? Network TV? Public Broadcasting? Kriegman displays his subtle comic sensibility and timing.
30 minutes color
directed by Mitchell Kriegman featuring Mitchell Kriegman and Susan Blommert