



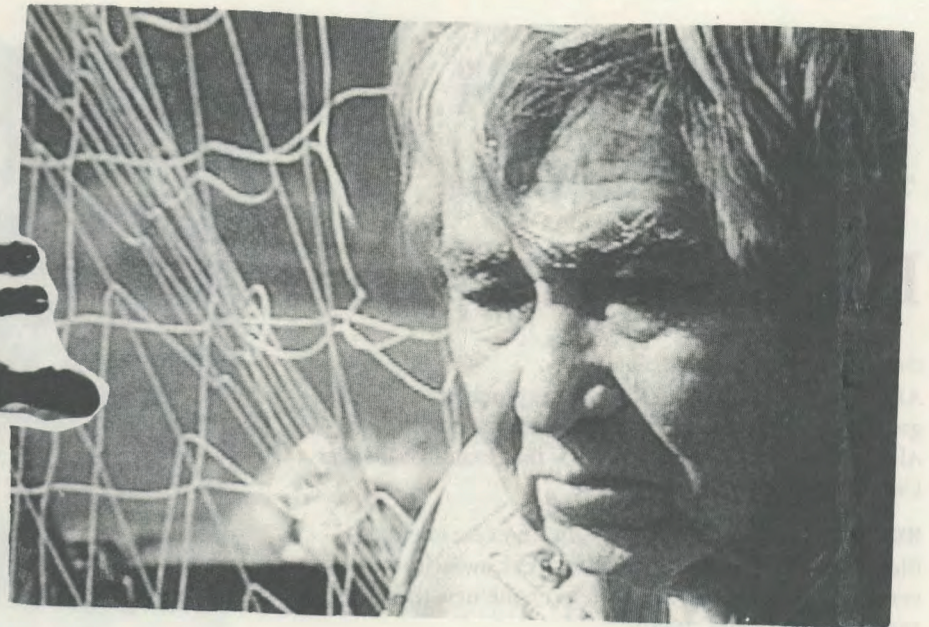
Daughters

NATURE ON TRIAL

3 NOVEMBER '90
SAT
2:00 PM • ROXIE



Roam



River People

RIVER PEOPLE: Behind the Case of David Sohapp (Michal Conford & Michele Zaccheo) documents the dramatic story of Sohapp, a Native American spiritual leader from the Columbia River who was sentenced to a five-year prison term for selling 317 salmon out of season. Part investigative journalism, part cultural history, *River People* looks behind the headlines, uncovering a trail of injustice that goes back to the days when Lewis and Clark first came down the Columbia in 1805. Sohapp's case is a window into the last community of native fishermen living along the Columbia. For 10,000 years, indigenous people of the Northwest have lived off the great salmon runs of Che Wana, the Columbia River. To this day the River People's religion centers on the mystery of the salmon's journey upstream. But the last half-century has seen the construction of hydroelectric plants on the river, and logging and aluminum factories have threatened the salmon's habitat. The Hanford Nuclear Reservation, one of the most radioactively polluted spots in this hemisphere, was built on Sohapp's ancestral home. *River People* is the moving story of a man fighting for his community's survival against staggering odds. *Video. Color. 50 min. 1990.**

Preceded by (order of showing to be announced)
BRANSCOMBE (Jeremy Milton) portrays the majesty of California's redwoods in a context of destruction and waste. Although utilizing the format of a music video, there are no performance scenes and no lip-sync shots. Band members do appear, but redwoods, lumberjacks and logging trucks play far more prominent roles. *Video. Color. 5 min. 1990.*

NO ROOM TO ROAM (Stuart Perkin) examines the role of the hunter in our society and the fascination behind the events which are considered "sport." This powerful, tightly woven look at the current buffalo hunt, legally taking place outside the boundaries of Yellowstone National Park in Montana, illustrates how almost 25 percent of Yellowstone's buffalo herd have recently been killed by hunters, nearly 600 animals. The hunting lobby of this nation is determined to allow members the opportunity to own the largest trophy on this continent, the head of an American Bison. The film investigates the

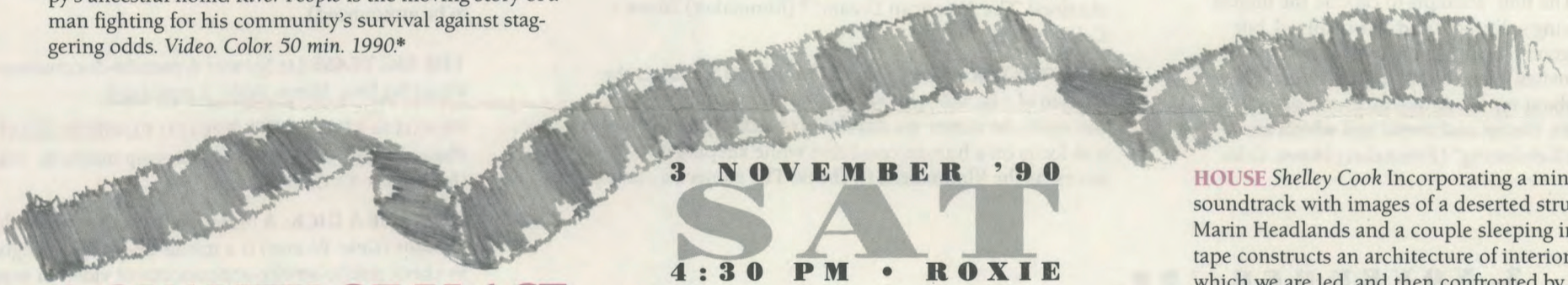
role of the National Park Service and its management policies regarding one of America's most cherished historical symbols. *No Room to Roam* corrects the myth that the wild buffalo is a protected animal in this country. *16mm. Color. 24 min. 1990.*

A STRAND IN THE WEB (Madeline Muir) focuses on the Navajo/Dineh Indians' successful fight against a toxic waste dump and incinerator proposed for their land in Dilcon, Arizona. It examines the history of exploitation on poor, underpopulated Indian lands by uranium and coal companies, and the recent trend for toxic waste companies to target Indian land. The Navajo's struggle to keep out toxic disposal facilities is juxtaposed with efforts of communities throughout the Western States to stop proposed toxic waste facilities. This is not only an empowering call to action but also a work of striking visual design. *Video. Color. 28 min. 1989.*

Anything might happen — or appear — at this two-hour screening of short works submitted by film and video-makers on a first-come basis the previous week.

OPEN SCREEN AT THE ROXIE
Special Admission: \$3

2 NOVEMBER '90
F E R R I
11:15 PM • ROXIE



3 NOVEMBER '90
SAT
4:30 PM • ROXIE

A QUALITY OF PLACE

PLACES FOR THE SOUL: The Architecture of Christopher Alexander (Ruth Landy) provides an intimate look at one of America's most original architects and thinkers, told through the story of two major projects — a shelter for the homeless in California and a high school in Japan. Christopher Alexander is a radical humanist of international repute and a passionate critic of modern architecture. *Places for the Soul* explores his ideas and intense, complex relationships with his clients, who became partners in the design process. Alexander's approach to urban design is highlighted during an entertaining and critical tour of a contemporary American city center. Offering contrasting images of "living" and "dead" architecture, this intelligent and thought-provoking film invites viewers to explore their relationship to buildings, streets and cities — as they are and as they could be. *U.S. Premiere. 16mm. Color. 29 min. 1990.*

DECONSTRUCTION SIGHT Dominic Angerame "This is history without narrative, without the passing of years, an abstract summation of what happens when human beings move stuff around and make something of it, grow tired of what they've made and demolish it using other things they've made, and start all over again. . . . What we build, what we destroy, what we find useful to do both, how we let our interaction with them describe what we call human — these are some of the ideas *Deconstruction Sight* suggests." (Barbara J. Voorhees) *16mm. B&W. 13 min. 1990.*

HOUSE Shelley Cook Incorporating a minimalist soundtrack with images of a deserted structure in the Marin Headlands and a couple sleeping in bed, Cook's tape constructs an architecture of interior spaces into which we are led, and then confronted by the experience of one confined. Each of us holds the keys to our own prisons. *Video. 15 min. 1990.*

MANHATTAN B SIDE (Patti Tauscher) shows the flip side of Woody Allen's romanticized Manhattan. A solo sax accompanies a walk along the deserted beaches of Avenue B in the Lower East Side. Blue film, blue music, blue mood. *16mm. Color. 3 min. 1989.*

URBAN STEAL Caroline Blair "Portrait of the Artist" run amok, this fictional documentary features Z Collective actress Jane Angeles in a devastatingly dead-on portrayal of Hane Gonno, an urban junk sculptor. *16mm. Color. 10 min. 1990.*

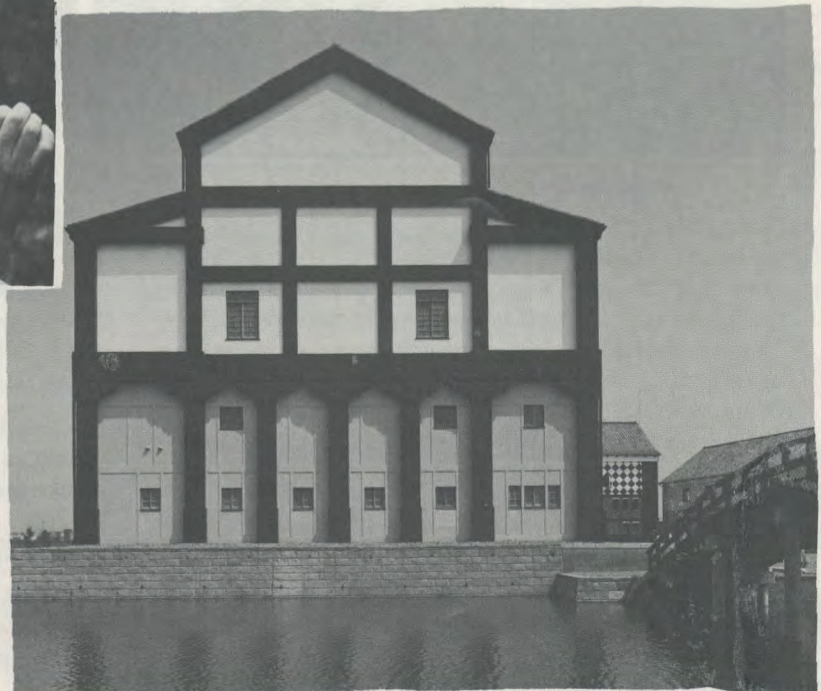
Preceded by (order of showing to be announced)
AT THE MUSEUM: A Pilgrimage of Vanquished Objects Jeanne C. Finley Although at first the viewer might think this is a traditional documentary, as museum displays come alive and explain why they have been included in the exhibition the experimental nature of Finley's piece (using the Oakland Museum's displays and collections) is revealed. People whose images are known through famous photographs step out of their image and discuss the contradictions between their actual lives and their lives as image. The tour guide suggests a variety of interpretations of each display, which challenge the authority of the educational museum. The tour ends in the Nature Science Department, where we are confronted by an example of environmental pollution that maps the history of progress. *Video. Color. 23 min. 1989.*



Alexander



Museum



Places

6th ANNUAL FILM ARTS FESTIVAL

Presented by Film Arts Foundation

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INDEPENDENT
FILM & VIDEO

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OCTOBER 30-NOVEMBER 4, '90

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ROXIE CINEMA

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Six Years Old & Growing!