

CINEMA

The Gordimer Stories

Directed by Manie van Rensburg, Barney Simon, Lynton Stephenson, Richard Green, Peter Chappell, Ross Devenish; screenplays by Nadine Gordimer and Barney Simon, based on the stories of Nadine Gordimer.

Supermarkets, Mobil stations, and Kentucky Fried Chicken franchises dot the landscape; the people dress in western influenced clothes; their language is (by and large) English, spoken with British and Dutch intonations. So why does this culturally recognizable place exhibit a social reality that, in America, died after the Civil War?

These are *The Gordimer Stories*, a collection of seven short films (and an interview which was not previewed) based on the short stories of South African progressive author Nadine Gordimer, internationally known for her strongly anti-apartheid writings written within her native country. These are amazing films—politically scathing without being didactic, powerfully and subtly acted, aesthetically rewarding despite their minute budgets—but even more fascinating is the fact that six of the seven features were shot, discreetly to be sure, in South Africa by South Africans, black, white and Indian. Of course, they have been banned in their home country (a few were screened before being yanked), but they are making a sensation internationally.

The topics of the films cover the gamut of South African life. *Country Lovers* is about the innocent sexual relationship between a young white landlord's boy and a black maiden who serves on the ranch, *City Lovers* about the love between a visiting foreigner and a

colored woman (the distinctions, we discover, are important—colored are half black and they have a racially segregated district where they must live apart from both the blacks and the white, not to mention the Indians). *Oral History* addresses the relationship between the military and the tribally living blacks; *A Chip of Ruby Glass* concerns the Muslim Indians and their relationship to the blacks' fight; and *Praise* chronicles the fascinating journey of a young black boy born in a tribe, grown up in the streets of Johannesburg, adopted by a rather overbearing but well meaning Brit woman who sends him to school and ultimately faces a personal identity crisis.

Yet with such sensationalistic possibilities, the scripts and the direction aim for cultural understanding, political exploration and character development. These are more than political essays; they tell powerful stories of people we can identify with in a land that we cannot. The headlines of the last two years take on a new meaning with these socially enlightening films, shedding light on a culture we can't begin to really understand. One of the characters even says as much, in *City Lovers*, when the colored Yvonne tries to explain to the visiting geologist why she can't stay the night in his apartment. There happens to be a law called the Immorality Act which prohibits sex between whites and non-whites, enforced by the police; the reality of that becomes apparent when a company of plains-clothesmen actually invade the apartment and search for any signs of sexual intercourse. This is probably the most nightmarish moment of any of the films, but by no means is it the only shocking revelation.

The Gordimer Stories may be the most special event in cinema this year. It isn't necessarily the

best but it is probably the most enlightening. The very fact that these films exist is a testament to human dedication.

These films play Sunday and Monday only. Half of the program is screened each day. See "Now Showing" for details.

—Sean Axmaker

Festival Notes

From Cinema 7's International Film Festival

With all the goodies coming up in the next two weeks, I've only had the opportunity to screen two films apart from *The Gordimer Stories* program.

1918, beginning Friday for a three-day run, is Horton Foote's picture postcard of Harrison, Texas, during the last year of WWI. It's an enjoyable film, highlighted by rich, low-key dialogue (similar to the style Foote exhibited in his screenplay to *Tender Mercies*) and solid performances, flawed by a few overwritten scenes and an inconsistent, sometimes confusing pace.

America and Louis Hines, a documentary on one of America's most influential photographers (playing September 6-10 with *Mississippi Blues*) is a glorious tribute to the man's vision and to a forgotten period of American life. An early pioneering photo-journalist, Hines lobbied for legislation to regulate child labor, recorded projects for the Tennessee Valley Authority, went to France to chronicle the men at war, and was named official photographer for the building of the Empire State Building. His photos, which capture the power of the human spirit with grace and beauty, speak for themselves in this short film, and for a generation of Americans.

—Sean Axmaker

CINEMA 7 presents the
EUGENE INTERNATIONAL FILM FESTIVAL
2nd Floor - Atrium - 687-0733
Premiere—Aug. 30 thru Sept. 1
HORTON FOOTE'S
1918
Director: Ken Harrison (USA 1985) 35 mm 92 min.
Shows: Friday thru Sunday 7:30 & 9:20 pm
Aug. 31-Sept. 1—Matinees Only!

THE GORDIMER STORIES
Films From South Africa

AUGUST 31 3:00 pm
PART 1: COUNTRY LOVERS (60 min.); CITY LOVERS (60 min.); INTERVIEW WITH NADINE GORDIMER (10 min.); 6 FEET OF THE COUNTRY (30 min.)

SEPTEMBER 1 3:00 pm
PART 2: GOOD CLIMATE, FRIENDLY INHABITANTS (60 min.); PRAISE (60 min.); ORAL HISTORY (60 min.); A CHIP OF RUBY GLASS (60 min.); INTERVIEW WITH NADINE GORDIMER (30 min.)

Special series ticket available—\$7.50 or by individual part, \$5.00. Note: Each part viewable separately. For those unable to view the entire series we are repeating the interview on Sept. 1.

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Now showing

(Note: For most theaters, this week's film listing covers from August 29 through September 4 only. For information on films showing beyond September 4, please contact individual theaters.)

Back to the Future: A boy trips back to the past, and meets the teenagers who'll become his parents. West 11th (342-4142) and Springfield Quad (726-9073).

The Black Cauldron: Sword and sorcery stuff from Disney's animation studio. It's been a long time. Walt. West 11th (342-4142).

Cocoon: Old people become young again through contact with benevolent aliens. Stars Maureen Stapleton (*Reds*), Hume Cronyn (*World According to Garp*), Don Ameche and Jessica Tandy. Directed by Ron Howard (*Splash*). Springfield Quad (726-9073).

Compromising Positions: When a Casanova dies, his friends become extremely concerned about his stash of revealing photographs. West 11th (342-4142).

Emerald Forest: Cultures collide as a man searches the Amazon jungle for his long lost son. Based on a true story. Directed by John Boorman (*Excalibur, Deliverance*). With *Year of the Dragon*. National (344-3431).

E.T.: Steve Spielberg's lovable, mega-money-making alien finds a temporary home in suburban America. At the Oakway (342-5351).

Fletch: Comedy. Chevy Chase is a newspaper reporter who assumes many and varied disguises to get the story. With *Ghost Busters*. McDonald (344-4343).

Ghost Busters: Parapsychologists Bill Murray, Dan Akroyd and Rick Moranis capture ghosts to keep New York City safe. With *Fletch*. At McDonald (344-4343).

Gremlins: A too cute pet of mysterious origin begets a horde of hideous beasts. Cinema World (342-6536). Plays with *National Lampoon's European Vacation* at Springfield Quad (726-9073).

Lifeforce: Science-fiction ghouls on the loose. Directed by Tobe Hooper (*Polltergeist*). With *Rambo—First Blood Part II*. Fine Arts (747-2201).

Mad Max Beyond Thunderdome: This is Mel Gibson's third film as Australia's postapocalyptic hero. Eternal rock star Tina Turner provides the challenge. Be ready for lots of violent action. With *Summer Rental* at Mayflower (345-1022).

National Lampoon's European Vacation: Chevy Chase takes his family for another trip. Sequel to *Vacation*. With *Gremlins*. Springfield Quad (726-9073).

Pee-wee's Big Adventure: TV nerd Pee-wee Herman stumbles onto the silver screen, where he's out to recover stolen goods. Valley River Twin (686-8633).

Rambo—First Blood Part II: If you liked *Code of Silence*, you'll love *Rambo*. This film picks up where *First Blood* left off—that is, with Sylvester Stallone in prison for shooting apart a whole town. The government hires Rambo to go to Vietnam and get proof of POW's. With *Lifeforce* at Fine Arts (747-2201).

Real Genius: A brilliant college prankster gets even with a nasty professor. A mind is a terrible thing to waste. Valley River Twin (686-8633).

Secret Places: Adolescent girls receive their formal education in a private English school. From beyond the classrooms call the mysteries and conflicts of romance and sex. From further yet scream the lessons of early World War II. Bijou (686-2458).

Silverado: A real Western, for Pete's sake, with touches of humor and tenderness. Written and directed by Lawrence Kasdan (*The Big Chill*), and featuring a fine cast. At Cinema World (342-6536).

Summer Rental: John Candy and family have a stressful vacation at the beach. With *Mad Max Beyond Thunderdome*. Mayflower (345-1022).

Teen Wolf: Hair-raising hormones turn Michael J. Fox (*Back to the Future*) from high school wimp to basketball hero. Cinema World (342-6536).

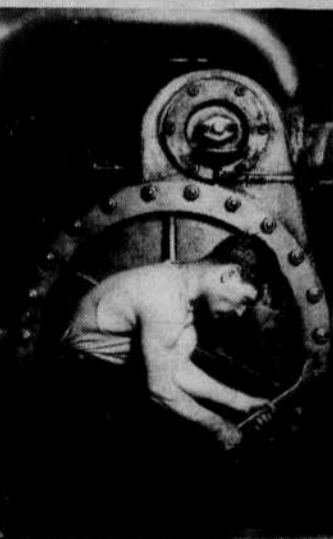
Volunteers: Tom Hanks and John Candy, Hollywood's busiest comic actors, escape to Thailand via the Peace Corps. Cinema World (342-6536).

Weird Science: The "perfect woman" is created by two teenage boys. Experts, I suppose. Springfield Quad (726-9073).

Year of the Dragon: Mystery and ultra-violence amidst New York City's oriental mafia. Director Michael Cimino (*The Deer Hunter*) is hoping for a comeback after his disastrous *Heaven's Gate*. With *Emerald Forest*. National (344-3431).

Cinema 7 Film Festival

Les Années 80 (The Eighties): An homage to the big bucks American musical, by an avant-garde Belgian filmmaker. Shows Aug. 28-29 with *Diary for My Children*. Cinema 7 (687-0733).



From *America and Louis Hines*, one of Hines' photographs of working class America.

Diary for My Children: An orphaned girl tries to start a new life in post-WW II Hungary, but childhood memories remain in conflict with the Stalinist regime. Plays Aug. 28-29 with *Les Années*. Cinema 7 (687-0733).

1918: A flu epidemic endangers the entire population of a town in Texas. Screenplay by Horton Foote (*To Kill a Mockingbird, Tender Mercies*). Plays August 30-September 1. Cinema 7 (687-0733).

The Gordimer Stories—Films from South Africa: A series of films written by South African author and human rights advocate Nadine Gordimer. Showing August 31, 3 pm: *Country Lovers*; *City Lovers*; *Interview with Nadine Gordimer*; *6 Feet of the Country*. Showing Sept. 1, 2 pm: *Good Climate; Friendly Inhabitants; Praise; Oral History; A Chip of Ruby Glass; Interview with Nadine Gordimer*. Cinema 7 (687-0733).

Kerouac: Docudrama examining beat writer Jack Kerouac's influence on U.S. literature. With *James Dean: The First American Teenager*. Sept. 2-5 at Cinema 7 (687-0733).

James Dean: The First American Teenager: Portrait of the 1950's teen-idolized actor. With *Kerouac*. Sept. 2-5. Cinema 7 (687-0733). —Michael Sussman

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—Sheila Benson, LA Times

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Mick Jagger and David Bowie's latest 35mm Dolby Stereo Music Zap, *Dancin' in the Street*, will be presented with each showing through the courtesy of Eastman Kodak Company in association with the Live Aid Foundation. We hope that this musical short, showing at the Bijou and other theaters nationwide, will generate more millions of dollars to support the famine relief effort of the Live Aid Foundation.