NorthWest Film Study Center

Northwest Film Study Center
Portland Art Association
1219 SW Park Ave
221-1156

Jan

One of film's gifts is that it has preserved the performances of many of the musical greats of the last fifty years. During the next two months we will feature films of and about jazz, blues, rock, and country musicians who have provided great art, entertainment and memories for us all. We hope you'll find our reel survey - from the jazz orchestras of the 1930s to 80s punk - to be the perfect tonic for easing into 1984. Our thanks to KGW Radio and Willamette Week for their co-sponsorship of this series.

LABOR ON FILM

In conjunction with the Portland Art Museum's current exhibitions, *Images of Labor* and *Black Labor Photographs*, we present four programs of recent films focusing on labor issues. The series is presented in cooperation with the Oregon AFL-CIO and will feature comments and discussion with local union leaders.

12 Thur

Blues Country (1983) — 7 p.m.
Joe Vinikow's film is a retrospective of the great country blues singers. Rare photos, recordings and film footage trace the evolution of musical sources and regional styles which have come to influence generations and cultures far removed from the Black experience in the deep South. Among the many performers included are Sonny Terry, Furry Lewis, Son House, Rev. Gary Davis, Big Joe Williams, Johnny Shines, Lightnin' Hopkins, Elizabeth Cotton, Leadbelly and John Lee Hooker. Narrated by Taj Mahal. (84 mins.) With **Sippie** (1983), Roberta Grossman's portrait of blues singer Sippie Wallace. (20 mins.) 21

13 Fri

Rock Around the Clock (1956) — 8 p.m.
The first rock and roll movie. It's hard to believe that this film touched off riots around the world, but after Bill Haley and his Comets streaked into sight, popular music was not to be the same. D.J. Alan Freed overcomes the flurry of adults who don't dig the new beat and launches Haley, and the Platters, in the big city. The rest is history. (77 mins.)
** *DOUBLE FEATURE* **

Don't Knock the Rock (1956) — 9:30 p.m.
Producer Sam Katzman and Director Fred F. Sear's rapidly released sequel took on such hot topics as suggestive dancing, heavy petting, payola and curfew in between more big hits from Haley. The real rock and roll, however, comes from Little Richard, who comes on with his classic "Tutti Frutti" and "Long Tall Sally." (84 mins.)

SATURDAYS IN JANUARY

14 Sat

International Children's Film Festival — 2 p.m.
The second program in the festival features outstanding new animated films from throughout the world. Included are **How Jozinko Stopped Being Afraid** (Czec.), **Morris' Disappearing Bag** (USA), **Sound Collector** (Canada), **Venture** (Sweden), **Pulcinella and the Magic Fish** (Italy), **The Tender Tale of Cinderella Penguin** (Canada), **Monkey Fishing for the Moon** (China), **Curious George Goes to the Hospital** (USA), and **The Pied Piper of Hamelin** (England). All the films are primarily visual so foreign language is not a problem. (107 mins.)

PORTLAND PREMIERE
Gospel (1983) — 7 and 9 p.m.
Filmed during an all-star concert at Oakland's Paramount Theater, David Leivick and Frederick Ritzenberg's **Gospel** is a magnificent musical tribute to the top stars of Black gospel singing. Performances feature gospel superstar James Cleveland, Walter Hawkins and the Hawkins Family, The Mighty Clouds of Joy, and Shirley Caesar and the Clark Sisters. Unlike George Nierenberg's splendid *Say Amen, Somebody* (see Feb. 12), this is strictly a performance film - performances that will knock you out of your seat - and strikingly reveals the gospel roots of early rock and roll. (92 mins.) Filmmakers in attendance.

15 Sun

Duke Ellington (Britain, 1962) and
Last of the Blue Devils (1979) — 2 and 7 p.m.
Bruce Ricker's **Last of the Blue Devils** is an upbeat and thorough history of Kansas City jazz - the music and musicians that came out of Kansas City in the 20s and 30s when the city was a hot spot for booze, gambling and prostitution. This entertainment environment produced jazz greats ranging from Count Basie to Charlie Parker, to Joe "Shake, Rattle and Roll" Turner. Weaving vintage footage with a filmed reunion of many of its jazz luminaries, Ricker provides a memorable portrait of a sound and era. (90 mins.) Bernard Rubin's film captures Ellington and orchestra in a concert in England, gliding through "Take the A Train," "Satin Doll" and other Ellington favorites. (30 mins.)

19 Thur

LABOR: UNEMPLOYMENT
Mad River: Hard Times in Humboldt County (1982) and **Blue Collar Capitalism** (1976) — 8 p.m.
Mad River is a portrait of the strain in a small community in Northern California and the impact the cycle of unemployment, plant closures, economic downturn and increasing environmental pressures has on workers and their families. (54 mins.) **Blue Collar Capitalism** explores one possible solution to combating outside forces, worker ownership. When GAF Corporation decided to close an asbestos mine, the workers bought it to run themselves. (28 mins.)

20 Fri

JOE VINIKOW PRESENTS
40s MTV — 8 p.m.
During the 1940s, movie juke boxes provided many with their first look at popular movie and recording stars and indeed helped make many become so. Hundreds of three minute, one-song wonders were produced for the Panorama Machine and they provide an unequalled flashback to the days of hot jazz music, one-man bands, all girl orchestras, trained canaries and other oddities. Tonight filmmaker and collector Joe Vinikow brings back the greats, near greats and nearly forgotten in an eclectic selection from the low-tech precursor to music television. (2 hrs.)

"THE THINGS YOU DO MAKE ME FEEL ALRIGHT" (FEB. 4)

21 Sat

International Children's Film Festival — 2 p.m.
Today's selections are all American, short films based on popular children's books. Among the selections are **Angus Lost**, based on Marjorie Flack's story about the exciting adventures of a clever Scottish Terrier, and **Electric Grandmother**, Ray Bradbury's gentle and affectionate tale about a young father with three motherless children who hires an electric grandmother to take care of them. (88 mins.)

JOE VINIKOW PRESENTS
Jazzwomen — 8 p.m.
Women in jazz have only recently been given historical, as well as contemporary, attention. Although women have always been an integral part of jazz, only a handful became recognized, well recorded, or well paid. Unfortunately, even fewer foremothers have been preserved on film. Nonetheless, what has been saved is remarkable and tonight film collector Joe Vinikow will share rare clips of the known and not so well known that have managed to survive. Included in the program will be Ivy Anderson, Ella Fitzgerald, Lena Horne, Peggy Lee, Ethel Waters, Martha Davis, Mary Osborne, Mary Ford, and Billie Holiday, a number of the top "all-girl" orchestras of the 1940s, plus many surprise appearances.

—— *SEPARATE ADMISSIONS* ——
Blues Country (1983) 10 p.m. - see 12 Thursday.

22 Sun

JOE VINIKOW PRESENTS
An Evening of Western Swing — 7 p.m.
1930s to 50s vintage country music is also rare on film, especially of the greats. There exists, for example, no footage of Hank Williams. There are some treats, however, and tonight Joe Vinikow will be on hand to show early films and clips featuring Bob Wills and His Texas Playboys, Spade Cooley, Tex Williams, Wesley Tuttle, Merle Travis, Jimmie "The Singing Brakeman" Rodgers and many more. (90 mins.)

25 Wed

LABOR: THE BLACK WORK EXPERIENCE
Miles of Smiles - Years of Struggle (1983) and
Where Did You Get That Woman? (1982) — 8 p.m.
A little known but significant part of the American Labor and civil rights movement was the experience of the Brotherhood of Sleeping Car Porters. Paul Wagner's carefully crafted **Miles of Smiles** traces the 100-year history of the Black Pullman Porters, the lifestyle of their jobs and their struggle for fair treatment. (58 mins.) Loretta Smith's **Where Did You Get That Woman?** is an affectionate portrait of an aging Chicago washroom attendant who speaks, with great humor and dignity, of the shared experience of generations of Black women. A highlight of the film is a particularly strong Chicago blues soundtrack. (28 mins.)

26 Thur

The Girl Can't Help It (1956) — 7 p.m.
One of the best of the 50s rock films, **The Girl Can't Help It**, features Little Richard, Fats Domino, Gene Vincent, Eddie Cochran, the Platters and a host of other groups starring with Jane Mansfield in an amusing comedy in which Mr. Big of the Juke Box Racket attempts to break his no-talent girlfriend into the music business. "**Girl** is more than a good film, more than a funny film, more than an excellent parody: it is a kind of masterpiece of the genre. Like all great films, it's more beautiful each time you see it." —Francois Truffaut (96 mins.)
** *DOUBLE FEATURE* **

Monterey Pop (1968) — 8:45 p.m.
No survey of music documentaries would be complete without D.A. Pennebaker and Richard Leacock's record of the 1967 Monterey Pop Festival. The first of the great Rock festivals, it was the launching pad for Janis Joplin and Jimi Hendrix, and as a filmed event, set the standard for dozens of films to follow. With Otis Redding, The Who, Country Joe and the Fish, Hugh Masekela, Canned Heat, The Animals, Jefferson Airplane, Simon and Garfunkel, Booker T. and the M.G.'s and of course, Ravi Shankar. (82 mins.)

27 Fri

Rock and Roll Review (1955) — 7 p.m.
Filmed at the Apollo Theater in Harlem, this mid-50s line-up is more rhythm and blues and jazz than rock. Call it what you will, Joe Turner, The Clovers, Dinah Washington, Nat "King" Cole, the Delta Rhythm Boys and others are all in fine form. (55 mins.)
** *DOUBLE FEATURE* **

The Harder They Come (Jamaica, 1972) — 8 p.m.
This Jamaican, pop-star-as-cultural-guerilla film long ago reached cult status. It's about reggae - the music and musicians - and the culture and social conditions that produce it. Reggae star Jimmy Cliff comes to Kingston to make it briefly does, but is quickly done in by gangsters who control the system. The music tells/propels the story, with some of the top reggae hits ever performed by Cliff, Desmond Dekker, The Melodians, Toots and the Maytals and The Slickers. (103 mins.)

28 Sat

International Children's Film Festival — 2 p.m.
Kazunari Takeda's **Happy Birthday Mama** (1980) is a touching Japanese film about a young girl whose working mother is absent most of the day. When her mother even misses her birthday party, she and her brother decide that it's time to run away. (96 mins.) With **Log Driver's Waltz**, John Weldon's tribute to the men who make the best dancers. (3 mins.)

Keep on Rockin' (1972) — 7 p.m.
One of the great concert events of the 60s was the Toronto Rock and Roll Revival concert. D.A. Pennebaker capturnrd an almost non-stop history of early rock featuring Chuck Berry, Little Richard, Jerry Lee Lewis, and Bo Diddley. (95 mins.)

—— *SEPARATE ADMISSIONS* ——
Dance Craze (Britain, 1981) — 9 p.m.
Though Jamaican inspired, ska music is not quite reggae, but not quite rock either. A somewhere-in-between mixture of r&b, jazz, punk and funk, it's British, multi-racial and infectious. This ska version of *The T.A.M.I. Show* features the best young British bands - Bad Manner's, The English Beat, The Bodysnatchers, Madness, Selecter, and The Specials, all of whom prove that the rock tradition continues to evolve. (90 mins.)

29 Sun

Country Portraits — 7 p.m.
Tonight's three films explore the folk music of the South. John Cohen's classic **High Lonesome Sound** (1963), shot in Hazzard, Kentucky, focuses on banjo picker Roscoe Holcomb to express the central role folk, hillbilly, and spiritual music play in the lives of mountaineers who struggle on in a chronically depressed environment. Yasha Aginsky's **Les Blues De Balfa** (1983) is a portrait of the wonderful Cajun fiddler Dewey Balfa, the last of the brothers who took the music of southwest Louisiana around the world. With **Sprout Wings and Fly** (1983), Les Blank once again offers a sensitive look at rural music and folkways, this time in a warm portrait of famed North Carolina fiddle player, Tommy Jarrel. (90 mins.) Tonight's program will be introduced by Les Blank.

THE WILLMAR EIGHT FIGHT BACK (JAN 11)

Feb

1 Wed

LABOR: THE CHANGING WORKPLACE
Clockwork (1982),
Farewell Etaoin Shrdlu (1981) and
On the Line (1982) — 8 p.m.
Frederick Taylor's early experiments with time and motion study formed the basis of modern management. Eric Breitbart's **Clockwork** links Taylor's system to today's automated factories to provoke discussion about a philosophy which sees control as an end in itself. David Weiss' **Farewell** records the last night of hot-metal typesetting at the *New York Times* and the impact of automation on workers. Arthur Barron's **On the Line** follows four American workers on their visit to a Japanese factory in an exploration of the character of the Japanese work environment and work philosophy. (90 mins.)

2 Thur

Jazz in Exile (1978) and
Sonny Rollins (1973) — 8 p.m.
America may be the cradle of jazz, but over the years some of the finest American musicians have been drawn to work and live in Europe. Chuck France's **Jazz in Exile** examines their reasons and explores their reactions to continental audiences. There is sparkling music from Dexter Gordon, Richard Davis, Phil Woods, Randy Weston and commentary from such others as the Art Ensemble of Chicago, Johnny Griffin, Gary Burton and Freddy Hubbard. (58 mins.) Dutch filmmaker Frans Boelen caught the Sonny Rollins Quintet live at the Laren Jazz Festival, further evidence Rollins is among the great tenor saxophonists. (37 mins.)

4 Sat

A Hard Day's Night (1964) — 2 p.m.
Richard Lester's Beatles treasury is more than just a funny film. It not only changed the way films were shot, but the way they were edited. Bringing together influences ranging from cinema verite, rock and pop movies, to the new wave and the Marx Brothers, with the razzle-dazzle cutting of television commercials, Lester invented a filmic form capable of expressing the consciousness that was just emerging from the culture that made and embraced the Beatles. It remains one of the most exciting movies ever made. Whether it is, as Andrew Sarris stated, "the *Citizen Kane* of jukebox musicals," or just plain fun, it's a classic. (87 mins.) With **The Beatles Come to Town** and **The Beatles in Washington D.C.**, two of their earliest American appearances. (10 mins.)

Concert for Bangladesh (1972) — 7 p.m.
George Harrison's benefit concert for the starving people of Bangladesh was one of the major media events of 1971. Madison Square Garden was jammed to see Harrison and special guests Bob Dylan, Eric Clapton, Ravi Shankar, Ringo Starr, Leon Russell, Billy Preston and The Crazy World of Arthur Brown. Recording supervision by the ubiquitous Phil Spector. (99 mins.)
** *SEPARATE ADMISSIONS* **

The Decline... of Western Civilization (1980) — 9:15 p.m.
Deservingly the most highly praised of the new rock movies is Penelope Spheeris' adrenalized, close-up look at the Los Angeles punk scene. While the look may be too close for some who find this the death rather than rebirth of rock and roll, the film is intelligent, illuminating, and technically superb. With "X", Alice Bag Band, Black Flag, Catholic Discipline, Circle Jerks, Fear, and Germs. (100 mins. of fun).

5 Sun

Charlie Rouse in Concert: A Tribute to Thelonious Monk — 7 p.m.
As a special event in our jazz music series we are pleased to present Charlie Rouse, one of the great saxophonists of our time. In 1944 he joined the Billy Eckstine Band, along side Dizzy Gillespie, Charlie Parker and Art Blakey, and over the years has played with Duke Ellington, Count Basie, Tad Dameron and Eddie "Cleanhead" Vinson to name just a few. He's perhaps best known, however, for his ten years as the co-star of the Thelonious Monk Quartet. Tonight, in a special performance tribute to Monk, he will be joined by the Ron Steen Trio: Ron Steen, drums; Peter Boe, piano; and Phil Baker, drums. *Admission $6 in advance; $7 at the door.*

HE MAKE IT IN FUNKY KINGSTON (Jan. 26)

6 Mon

An Evening with Bruce Baillie — 8 p.m.
Among the most important of the generation of American experimental filmmakers who grew out of the San Francisco film environment of the sixties is Bruce Baillie. His explorations of color, light, form and human activity have resulted in a body of lyrical and painterly images of strong poetic and emotional impact. Currently living in Olympia, Washington, Baillie will be on hand to show **Roslyn Romance**, made during an earlier residence in Washington, and other of his classic works. "Bruce Baillie's films are as American as apple pie. Baillie cuts himself adrift in the land - its history, ideology, topography - in that tense spirit of otherness inhabiting our long skein of wanderer-thinkers." -P. Authur, *Film Culture*. Baillie will conduct a personal film workshop on Saturday, February 4, see the class schedule for details.

8 Wed

Wattstax (1972) — 8 p.m.
This funky, soul-shaking film is an impressive combination of sensational concert footage and historic tribute to the Afro-American heritage, built around the 7th Annual Wattstax Festival in Watts. Produced by and featuring the stars of Stax Records, a very funny Richard Pryor is host to Issac Hayes, The Staple Singers, Luther Ingram, The Emotions, Rufus Thomas, Carla Thomas, Albert King and a host of others. (100 mins.)

9 Thur

The Last Waltz (1978) — 7 and 9:15 p.m.
The Band's farewell concert in San Francisco, Thanksgiving, 1976. The best filmed and recorded concert film of all is a stirring tribute to the end of an era. Martin Scorsese's labor of love is a seamlessly flowing celebration with some of the greats in 20 years of rock. With the Band, Bob Dylan, Joni Mitchell, Neil Diamond, Emmylou Harris, Neil Young, Van Morrison, Ron Wood, Muddy Waters, Eric Clapton, Ringo Starr, Ronnie Hawkins and Paul Butterfield. (115 mins.)

10 Fri

D.O.A. (Britain, 1979) — 7 and 9 p.m.
Lech Kowalski's **D.O.A. - A Right of Passage**, a powerful chronicle of the Sex Pistol's first, last and only tour of the U.S.A., provides a portrait of the raw and violent lives of Johnny Rotten and Sid Vicious. Also featured are punk rock's premiere groups, including The Clash, Sham 69, The Dead Boys, Stiv Bators, X-Ray Specs and more. (99 mins.)

11 Sat

Early Rolling Stones — 2 p.m.
Charlie Is My Darling (1965), **The Rolling Stones at Albert Hall** (1966) and **The Stones in the Park** (1969) capture Jagger and Co. in the era many regard as their finest. In various settings, vintage performances of "Get Off My Cloud," "Play With Fire," "Satisfaction," "Lady Jane," "Jumpin' Jack Flash," "Honky Tonk Woman," "Sympathy for the Devil" and on and on... (107 mins.)

The Grateful Dead at Radio City Music Hall (1980) — 7 and 9:15 p.m.
Nearing their twentieth anniversary, the Grateful Dead, perhaps more than any other band, retain a cult mystique and following. While they have never had a major hit record, their concerts are always virtual sell-outs, attracting old and new listeners alike. This 1980 concert at Radio City captures their acoustic, electric, and improvisational mastery before a solidly mesmerized audience, and in backstage interviews, reveals their attitudes about their long-lived success. (118 mins.)

12 Sun

Say Amen, Somebody (1982) — 2 and 7 p.m.
George Nierenberg's wonderful film on gospel music focuses on two of its founders, Thomas Dorsey and "Mother" Willie Mae Ford Smith. Dorsey, now 83, was once band leader for Ma Rainey, and brought the blues beat to the writing of sacred songs. Mother Smith, now 77, has been one of the most influential gospel singers. Between them, and some of the most exuberant music anywhere, emerges one of the must see films of the last year. "It's terrific. Joyous, funny, unabashedly emotional, there is no way I can recommend it any more highly." -Roger Ebert, *At the Movies* (100 mins.)

15 Wed

An Evening With Elvis — 8 p.m.
By the late 1960's Elvis had collapsed on the Hollywood treadmill. After endless bad movies, his career had reached a low point. Then, **Elvis, The 1968 Comeback Special** rejuvenated his energy. In this rarely seen, made-for-television special, he went back to the basics, ripping through all his early hits - "All Shook Up," "Don't Be Cruel," "Heartbreak Hotel," "Hound Dog," in fine form, and soon returned to live performing with a vengeance. His renditions of many of the same songs highlight **Elvis Presley on the Ed Sullivan Show (1956-57)** vintage clips from his first three appearances. And finally, we have **He May Be Dead, But He's Elvis**, John Myhre's tasteless, but hilarious tribute to Elvis and music merchandisers everywhere. (90 mins.)

"YOU BETTER GET HEP" (JAN 8)

16 Thur

Chicago Blues (Britain, 1970) and
Facts of Life (1982) — 8 p.m.
Harley Cokliss' **Chicago Blues** traces the evolution of electric urban blues through a carefully crafted weaving of archival footage, interviews and performances captured in homes and in Southside clubs. As powerful as the performances of such greats as Muddy Waters, Buddy Guy, Junior Wells and J.B. Hutto, are the grim images of the ghetto life from which their music springs. In Gilbert Moses' **Facts of Life**, blues musician Willie Dixon claims he knows "just about everything about the blues," something friends like Muddy Waters, Chuck Berry and Memphis Slim, and fans, won't deny. (80 mins.)

17 Fri

JAZZ COLLECTOR MARK CANTOR
Jazz Kitsch — 8 p.m.
The highlight of last year's music on film series were the programs of rare material presented by Los Angeles jazz film collector, Mark Cantor. Tonight he's back with a selection of personal favorites that fall into the category of the offbeat, comic and bizarre. Among the featured artists are Eubie Blake (in an early 1923 experimental sound film), blues guitarist Big Bill Broonzy; hep-cats Cab Calloway, Slim Gaillard and Harry "The Hipster" Gibson; dancers Bill "Bojangles" Robinson and "Crip" Heard (one-armed, one-legged tap dancer); plus much much more. Not to be missed. (2 hrs.)

18 Sat

MARK CANTOR PRESENTS
Jazz Premiere — 2 p.m.
This afternoon Mark Cantor's selections focus on swing and musicians from the more traditional school of jazz. Included will be big bands and performances by Roy Eldridge, Buck Clayton, Vic Dickenson, Billie Holiday, Jimmy Rushing, Don Byas, Zoot Sims, Stuff Smith, Ben Webster and dozens of others. As always, Mark's knowledge of jazz, and the films, makes his commentary a special treat. (90 mins.)

MARK CANTOR PRESENTS
Modern Jazz on Film — 8 p.m.
As promised last year, a second special program devoted to modern jazz, with material we've never screened and some old favorites too. Artists appearing on the screen tonight include Charlie Parker, Dizzy Gillespie, Thelonious Monk, Horace Silver, Bill Evans, Sonny Rollins, Lee Konitz, Miles Davis, Roland Kirk, Gil Evans, and, in an unedited half-hour performance, the John Coltrane Quartet, featuring McCoy Tyner, Jimmy Garrison and Elvin Jones. (2 hrs.)

19 Sun

American Hot Wax (1977) — 7 p.m.
One of rock's first martyr figures was disc jockey Alan Freed, who helped promote the music in its earliest days and was more or less destroyed for his efforts. Floyd Mutrux's **American Hot Wax** centers around Freed's efforts to arrange the First Anniversary Rock 'n' Roll Show at the Brooklyn Paramount Theater in 1959 (it ended in a police raid) with music provided by Chuck Berry, Jerry Lee Lewis, and Screamin' Jay Hawkins. This highly entertaining and authentic rock history also features a superb soundtrack, with Jackie Wilson, Buddy Holly, The Drifters, The Moonglows, The Cadillacs and a host of others. (91 mins.)

22 Wed

CHEKHOV ON FILM
Three Sisters (Britain, 1974) — 8 p.m.
Laurence Olivier directed and stars in the National Theater Company of Great Britain's adaptation of Anton Chekhov's classic play. In a small Russian town at the turn of the century, three cultured young women, who long to return to the glittering Moscow of their youth, eventually succumb to the crude manners of provincial life. With Alan Bates and Joan Plowright. (165 mins.) **This month the New Rose Theater will be performing four of Chekhov's one-acts. Bring your New Rose ticket stub for half-price admission to *Three Sisters* or *The Seagull*, Feb. 29.**

23 Thur

MODERN JAZZ
After Hours (1961), **Bill Evans** (1966) and
Charles Lloyd: Journey Within (1968) — 8 p.m.
After Hours is a made for television session with Coleman Hawkins, Roy Eldridge and Cozy Cole and company in an atmospheric nightclub setting. **Bill Evans on the Creative Process** features Evans in conversation and at the piano with his brother Harry. **Charles Lloyd** features Lloyd in a variety of concert settings with sidemen Keith Jarrett and Jack DeJohnette. (110 mins.)

THE REAL RILL THING! (JAN 13)

24 Fri

Black Wax (Britain, 1982) — 7 and 9 p.m.
Black poet, songwriter, pianist and jazz singer Gil-Scott Heron calls himself a "Bluesologist." London's *Melody Maker* called him the "most dangerous musician alive." Washington D.C. native Heron (with his 10-piece Midnight Band) is quite simply the most potent musical/political performer around. His social analysis is not limited to the Black consciousness, but to the full range of social and economic injustice. Robert Mugge captures Heron on stage and in the street, delivering his mixture of music and counter-culture criticism with a thoroughly entertaining flair. (90 mins.)

25 Sat

I Wanna Hold Your Hand (1978) — 2 p.m.
The Beatles are the focus of this witty Steven Spielberg production and provide most of the music, but never quite appear. The story centers on four high school students from New Jersey, would be groupies, who break into the Plaza Hotel where the Beatles are staying, and finally stampede the Ed Sullivan Show to meet their idols. Robert Zemeckis directs in greatly entertaining style. (98 mins.) With **The Beatles at the Cavern** (1962) and **The Beatles on Ed Sullivan**, two of their earliest film appearances. (10 mins.)

Let's Spend the Night Together (1982) — 7 and 9 p.m.
Ladies and Gentlemen...the Rolling Stones! Hal Ashby's bio-budget document of the Stones in performance during their 1981 American tour is a sumptuous spectacle. After 20 years of performing, the Stones prove without a doubt they are the premiere rock event of all time. Caleb Deschanel's rich cinematography and superior sound recording make this one of the handsomest rock and roll movies ever made. (90 mins.)

26 Sun

Urgh! A Music War (1981) — 7 p.m.
This non-stop survey of 80s new wave, punk, techno-rock, reggae and ska features three-dozen of the trendiest bands in L.A., New York, London and Paris. Uninterrupted by interviews and sociology, such highly esoteric performers as Oingo Boingo, Surf Punks, Invisible Sex, the Dead Kennedys and Orchestral Manoeuvres, share the spotlight with the Police, the Go-Go's, Devo and other big name acts. Director Derek Burbridge's selections highlight the fusion of good old rock and roll with the sensibilities of avant-garde visual, sound and performance artists. (123 mins.)

27 Mon

An Evening with Dan Curry — 8 p.m.
Dan Curry's lively experimental films include animation, optical printing, and documentary, and often deal with formal cinematic relationships between sound, image and narrative. Tonight Curry will be on hand to show and discuss his award-winning work, including **Picture Box**, **Waiting**, **Jory Graham**, **Saturday Morning**, **Primer Rebus**, and **Zones**. Tomorrow he will conduct a workshop on optical printing. See the class schedule for details.

29 Wed

CHEKHOV ON FILM
The Seagull (1968) — 8 p.m.
In many ways Anton Chekhov's story of unrequited love, jealousy, the realities of the generation gap, and the thoughtless destruction of the beautiful by the selfish is as fresh today as it was in 19th century Russia. Sidney Lumet's faithful adaptation uses location settings, but is filmed as a stage play, leaving intact much of Chekhov's dialogue. The fine cast included James Mason, Simone Signoret, Vanessa Redgrave and David Warner. (142 mins.)

Keep the NWFSC Rockin'

From the Portland International Film Festival to the Northwest Film and Video Festival, the Northwest Film Study Center is Portland's place to see the best in cinema.

American and foreign classics, Portland premieres, special series, visiting artists, independent animation, documentary and experimental film and new artists' video make up the 300 works we show each year.

How do we do it? With YOUR support. At the box office and AS A MEMBER. By joining the Portland Art Association you help insure a quality exhibition program. As a member you enjoy a considerable discount on ticket prices, invitations to previews of new releases, discounts at area theatres and reductions on class tuitions and Film Library rentals.

In addition, your Association membership includes membership in the Portland Art Museum and the Pacific Northwest College of Art. What your membership makes possible and what you get for it is the best cultural value in Portland. So, we hope you'll consider:

1 - Becoming a Member
With discounts on admission and class tuitions a membership pays for itself in no time. More importantly, your support is what keeps us going.

2 - Buying a Friend's Pass
For $125 ($100 members) you can buy a pass good for admission to all regular NWFSC programs for one year. That's more than 200 films. Friends will also enjoy special discounts on Portland International Film Festival tickets and invitations to sneak preview screenings of selected new releases.

3 - Buying A Script Book
A 15 ticket script book - good for all regular programs - is $35. $30 members. A $10 savings.

4 - Taking a Class
In addition to your course, students receive reduced or free admission to the exhibition program.

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VISA MC

Count Basie appears as one of the Giants of Kansas City Jazz in *The Last of the Blue Devils*, January 15 at the Film Study Center.

Duke Ellington, the Jazz Ambassador, is seen on tour on January 15 at the Film Study Center.

Jimi Hendrix is among the many performers in *Monterey Pop*, showing January 26 at the Film Center.