



LONDON'S FESTIVAL OF
THIRD WORLD CINEMA

28 OCT-12 NOV 1983

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Contents

Page 3	Introduction
Page 4	Festival Opening
Page 6	Special Programme
Page 9	Catalogue of Programmes
Page 36	Symposium
Page 38	Third Eye Video
Page 41	Programme Diary

Third Eye

Launch

The Festival will be launched with the film '**Phaniyama**' by Prema Karanth, an Indian film maker. Screening will be at 8pm at the Queen Elizabeth Hall, The South Bank, London SE1 8XX: Tel: 01-928 3002.

Venues

Bloomsbury Theatre

Gordon Street
London WC1
01-387 9629

Ritzy Cinema

Brixton Oval
London SW2
01-737 2121

Rio Cinema

107 Kingsland High Street
London E8
01-249 2722 or 254 6677

Programme at The Rio and Ritzy cinemas begin on Saturday 29 October 1983. Programme at the Bloomsbury Theatre begins on Sunday 30 October 1983.

Festival organisers can be contacted on 01-633 1273/1272/4254/4259 for further information.

Introduction

Third Eye, London's Festival of Third World Cinema, is the first of its kind in Britain. It offers a splendid selection of documentary and feature films produced by film-makers from Africa, Asia, Latin America, and from black communities resident in Europe and North America. It also provides a unique opportunity to see some of the classics on which Third World cinema is founded, as well as more recent productions – including some that have never been shown here before.

Since London has been, and remains, one of the major centres of cinema, it is surprising that such a festival has not been held here before. Third Eye seeks to rectify this, and, we hope, to create a base for a regular London festival of *new* Third World films.

The cinematic arts play a particularly significant part in influencing the popular consciousness of people in the Third World. Cinema, Television and increasingly Video, because of their immediacy of access and appeal, are the principal purveyors of information and ideas. Not surprisingly, in many Third World countries this medium is rigidly controlled with the result that the only alternative access is through independent productions of film and video.

Such films are often produced, not surprisingly, in difficult and dangerous circumstances – the result of political censorship, lack of technical and financial resources, cultural chauvinism, distribution problems – which influence quality, style, form and content. The language of film thus developed and expressed, challenges the slickness of much of the established Western Cinema by extending the frontiers of cinematic arts through innovations on style and the development of a new aesthetic. The festival seeks to reflect some aspects of this exciting development which formed the initial impetus to organise this feast of Third World cinema.

Festival Committee

Imruh Caesar
Lionel Ngakane
H O Nazareth
Prabhu Guptara
Mike Phillips
Esi Kpeglo

Festival Co-ordinator

June Givanni

Festival Organiser

Parminder Vir

Festival Opening

Phaniyamma

Director: Prema Karanth
India 1982 109 minutes

Based on a real life story of a child widow, *Phaniyamma* is the first film directed by Prema Karanth. Phaniyamma was born in 1870 and died in 1952, and witnessed a period of rapid change in the material circumstances of her village. Married when she was nine, she thought of it as just another game till she felt the rigours of being treated as a widow when her husband died of a snake bite.

A widow was considered inauspicious traditionally and was ostracised by society. Brahmin convention did not allow re-marriage, till the social reform movements of the nineteenth century began to attack Brahmin heartlessness. Child marriage was banned by law only in this century.

The film shows Phaniyamma not merely triumphing over her own grim fate, but also becoming a catalyst for social change, refusing to accept reactionary traditional practices, encouraging others to do the same, and making her life useful by helping and serving others. The Director will be in London for the Festival.

The Director

A graduate of the National School of Drama, New Delhi, Prema Karanth is a famous director of stage plays from Bangalore Karnataka. She has acted in a number of films and worked as Art Director for G V Iyers Hamsageethe and Karnad/Karanth's Godhuli.



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plus **+** **Hair Piece: A Film for Nappyheaded People**

Director: Ayoka Chenzira
USA 1983 10 mins

Hair Piece: A Film for Nappyheaded People is an animated satire on Black consciousness from the standpoint of the straightening comb and other hair care devices. The film uses collage and cell animation, line drawings, still photographs and humorous text that explore the situation of those of us with woolly textured hair living in a society where beautiful hair is viewed as hair that blows in the wind and lets you be free.

Special Programme

30 October 1983 Bloomsbury Theatre



Horace Ové in focus

(Interviewed by Mike Phillips)

Horace Ové is one of the foremost pioneers of the development of independent black cinema in Britain. For this reason the Festival committee has chosen to highlight his contribution and achievements in this direction.

Horace Ové was born and brought up in Port of Spain, Trinidad where he started painting and photography. He came to London in 1960 to study at Art College but finding this course restrictive, he left and spent three years in Rome where he worked as a film 'extra'.

In 1964 he returned to London and completed a year's film making course at the London School of Film Technique (now the London Film School). After leaving film school he had difficulty finding work as a black film director and was refused by the established film companies, the BBC and ITV. He was forced to fall back on photography and worked as a reportage photographer with magazines such as Life, IT, OZ, Race Today and other radical publications of the period.

The first film he produced and directed was *'The Art of the Needle'* for the Acupuncture Association and used for students of acupuncture.

In 1968, in conjunction with Inter Action, he produced and directed *'Baldwin's Nigger'* a film about James Baldwin comparing the black American experience with the West Indian situation in England. This was shown at cinemas in the UK and the USA.

His interest in the historical development of modern music in the

New World, led to the making of the film *'Reggae'* in 1970, explaining the historical background and influences of reggae music. Shown at the cinema, this film received excellent reviews at a time when documentaries were largely ignored by the critics. This was the first film on reggae, long before its popularisation by Bob Marley and others. It was also the first film made with money from a purely black source, Junior Lincoln of Bamboo Records. A BBC producer later admitted that the film and its success had embarrassed the BBC for various reasons: that its innovatory style and politics far outshone anything made by television up to that time, a style that challenged the whole concept of documentary making; that it was produced and directed by a black West Indian film director previously refused a job by them. He also designed record covers for reggae records at this time, rescuing them from vulgar, half-nude pictures of black women to more sophisticated, intellectual images.

In 1971 he researched and co-ordinated a *'Cause for Concern'* programme on police brutality produced by Richard Taylor. Initially, the police banned its screening but consequent outrage by the media and press forced the BBC to put it on with the condition set by the police, that they be given the chance to defend themselves. Also in 1971 he was musical director on Barry Reckford's musical *'In The Beautiful Caribbean'* for the BBC. First TV play about the Rasta movement in Jamaica.

In 1972 he designed and directed *'Blackblast'* at the ICA Theatre, a play by Lindsay Barrett which told through dance, music and traditional African Story-telling, the story of colonialism in Africa and the Caribbean.

In 1972 he made *'Coleherne Jazz and Keskidee Blues'*, and in 1973 he researched and directed *'King Carnival'* tracing the origins and influences of Carnival through the island's turbulent history.

'Pressure' was his first feature film co-written with Samuel Selvon and shot in 1974. Pressure was shown at the 1975 London Film Festival and also at festivals in Lagos, Chicago, Toronto and Carifesta in Jamaica, where it won two prizes. It was also screened at the Smithsonian Institute as part of their Contemporary Third World Film Series. Pressure was the first black feature film made in Britain.

The 1975 he directed Wole Soyinka's play *'The Swamp Dwellers'* and in 1976 produced and directed *'One Man's Journey into Space'*.

In 1978 he made *'Skateboard Kings'* for the BBC TV, the first in depth documentary on skateboarding in California and which brought out the 'tribal' aspects of the rival groups. Later that year he co-wrote and directed *'A Hole in Babylon'* based on events leading up to the 1975 Spaghetti House siege in London and investigates the motivations of the three protagonists.

In 1979 he directed three episodes of *'Empire Road'* a series written by Michael Abbinset about West Indians and Asians in Birmingham.

Also in 1979 he directed for Thames TV a six-part adaptation of Eric Allen's book *'The Latchkey Children'* about Children in Pimlico battling with the authorities.

In 1981 he co-wrote with H O Nazareth and directed for the BBC *'The Garland'*, a play about Asian communities in Britain. In complete contrast, also in 1981, he directed an episode of the popular TV series *The Professionals* entitled *'A Man Called Quinn'*.

In 1982 he directed *Music Fusion* a 50-minute film of a concert bringing together Pakistani folk musicians and a classical Western Orchestra. Music composed and conducted by Imdad Husain. Also in 1982 he directed *'Good at Art'* for BBC Pebble Mill, one of a series of plays by Farrukh Dhondy to be screened later this year.

Presently, he is completing *'Street Art'* a 45-minute film on black youth activities performed in the streets of London: body-popping, breaking, busking, roller skating and the Notting Hill Carnival. To be screened on Channel 4 early in 1984.

The discussion will be followed by the screening of two films directed by Horace Ové: *Pressure* and *A Man Called Quinn*.

Pressure

Director: Horace Ové

Great Britain 1974 **120 minutes**

Horace Ové's *Pressure* was the first narrative feature made by a Black film-maker in Britain. The story centres on the growing disillusionment of a British-born Black youth and his discovery that the conventional goals of British society, for a Black person, are in reality unobtainable because of racism. The social and psychological pressures on him become such that he eventually drifts into the company of other young Blacks who, like him, are unemployed. Later, however, he joins a political movement.

Pressure is substantially a social realist film; its documentary-like technique evokes a kind of rawness, and a sense of urgency, which made a significant impact when it was first shown. Ambitiously, the film takes in the whole sweep of British 'race relations' – highlighting, for example, the tension that emerges between first-generation immigrant parents and their British-born children; the subtle ways in which Blacks are denied the possibility of participating in mainstream British society; the effects of social alienation on young Blacks; and the significance of radical Black politics as a viable alternative.



1 **Manthan**
The Churning

Director: Shyam Benegal
India 1976 134 minutes



Gujarati farmers financed the film themselves providing two rupees each through their milk co-operatives.

Dr Rao is a government vet, sent from Bombay with a small team of helpers to set up a milk co-operative in a village in Gujarat State. Caste, heirarchical and personal rivalries in the village combine to drive out the team from the city. But there is a ray of hope: Bhola, one of the villagers themselves, persists with the co-operative in the face of continued opposition.

Benegal says: 'The problems of caste have reached a point of decay where it is used to oppress people, but it cannot be wished away by legislation. It can only be changed by confrontation between castes'. In this novel adaptation of the Marxist idea, Benegal is following the lead of various Indian and foreign reformers who have worked to change rural India.

The Director will be in London for the Festival.

plus + **Nomad Puppeteers**

Director: Mani Kaul
India 15 minutes

This film highlights the puppeteers of Rajasthan and shows interesting glimpses of their art of puppetry and their nomadic way of life.

2 Harvest 3000

Director: Haile Gerima
USA 1976 150 minutes

The film was attacked by Western critics for its 'primitive propaganda style' and for action which 'consists of making the same political points over and over again', so that 'after half an hour you get the idea, after 2½ hours you feel the weight of each of the 3,000 years that the Ethiopians have spent in miserable bondage'.

On the other hand, the film received extremely high praise: 'With stately images that sometimes recall the work of Alexander Dovzhenko, Gerima expands his minimal technical resources . . . through sophisticated camera-work and an adroit blend of documentary and fictional techniques . . . Slow moving yet fascinating in its adherence to the rhythms of life in a poverty-stricken area, the film doesn't so much construct a narrative as find one . . . a sensitive and convincing look at the details and dramas of everyday reality in Ethiopia'.

The Director will be in London for the festival.

plus + Sadgati Deliverance

Director: Satyajit Ray
India 1981 50 minutes

The untouchable, Dukhi, approaches a man of the highest (Brahmin) caste, Ghashiram: could he come to Dukhi's house to find an auspicious date for his daughters wedding? Ghashiram can. But he asks Dukhi to do various bits of work for him first. Dukhi, however, has been sick and while chopping wood, he collapses and dies.

Now the problem is that the corpse lies near the path that the Brahmins use to get to their well, so the body must be disposed of quickly. The untouchables stay away because the death might lead to a police investigation, and Ghashiram is eventually forced to dispose of the corpse himself.

3 El Naser Salah el Din Saladin

Director: Youssef Chahine
Egypt 1963 180 minutes

Saladin is considered the first Egyptian epic. It tells the story of Richard the Lionheart where the Crusaders are the villains and Saladin the Great is shown repulsing the Third Crusade as imperialistic expansion, masked as religion.

The narrative forcefully reminds Christians of the horrors they have committed in the name of Jesus Christ, who himself preached the doctrine of non-violence, of their intolerance in assuming that all Arabs were 'infidels' not fit to be trusted with Jerusalem. However, the film is never disrespectful of Christianity.

The Director will be in London for the Festival.

Kukurantumi

Director: King Ampaw

Ghana 1983 86 minutes

This is a story of a man who drives a bus between Accra and the village of Kukurantumi. He works for a money grabbing boss who eventually sacks him. His ambition is to run his own bus which he tries to achieve by promising his daughter in marriage to a prosperous businessman in Accra.

The daughter, in love with a boy from the village, refuses and runs away with her lover to Accra. Things don't work out and the boyfriend returns to the village. She refuses to return with him and in order to survive, she barter's her sexuality and renounces the traditional values of the village.

The father driven by his ambition to succeed in business, falls prey to the corruption of city life.

plus



From you were Black you were out Struggles for Black Community

Director: Colin Prescod

Great Britain 1983 40 minutes

'From you were Black you were out', says one of the 'founders' of the Ladbroke Grove/Notting Hill Black community. It was in the Grove that the largest and longest battles were waged on British Streets in the 1958 race riots. This community initiated and still hosts the major annual Afro-Caribbean cultural event – the Notting Hill Carnival. The vital sense of black community which developed in the Grove has had to defend itself organisationally and physically (in 1976 and 1977) against deliberate attempts to strangle the spirit of the Carnival, and to disperse and weaken the community.



5

Ganja and Hess

Director: Bill Gunn

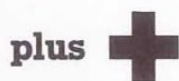
USA 1973 110 minutes



Bill Gunn is almost unknown as a filmmaker. Only close friends and a few executives at Warner Brothers have seen his first film, *Stop* (1970) which the studio never chose to release. Only a few thousand people have seen his second film *Ganja and Hess* which had a commercial run of only a week in New York before it was dumped by its distributor . . .

Gunn combines allusions to Black fundamentalists Christianity, African mythology and philosophy, drugs, sex and the moneyed life in a strange brew that is rich in all kinds of transcendent meanings, for whites as well as blacks. To convey this felt psychology, Gunn avails himself of an impressive arsenal of narrative techniques – straight documentary, high melodrama, dark ritual and cool realism – each of which he handles with simple assurance. For this mix alone, *Ganja and Hess* is a notable film.

The great underground classic of Black film of the seventies . . . It comes alive as only masterworks do . . .



Grove Music

Director: Henry Martin

Great Britain 1981 50 minutes

Henry Martin's arts documentary *Grove Music* takes the theme of Black creativity beyond the conventional imagery of exoticism, and explores the vibrant political message which underlies Black musical expression in Britain today. Footage of Aswad, Sons of Jah, Brimstone and Junior Brown in concert at the Notting Hill Carnival provides not only enormous entertainment value, but the starting point for an examination (by the musicians themselves) of the social influences and implications of their music.

Director will be present at screening.



6

Bhavni Bhavai
A Folk Tale

Director: Ketan Mehta
India 1980 135 minutes

The Bhavai is a dying form of folk drama in the Indian state of Gujarat, and tells a story through folk songs, mime and dance. The film is based on one such ancient Bhavai tale called 'Achhootno Vesh' (Garb of the Untouchable) which tells of the exploitation of Harijans.

The huts of a poor untouchable community have been burnt down. In their desperate situation, a minstrel revives their morale with a folk song. As he sings, the film flashes back into the past, showing the story narrated by the song: a foolish king and his courtiers exploit the untouchables, one of whose tasks is to clean the royal bathrooms. The palace is not cleaned one day because the untouchables are attending a wedding. For this, they are dragged back and beaten so badly that many of them die.

The king has two wives but no heir. The older queen gives birth to a son. The younger one is jealous, and arranges to have the baby set afloat in a box. A childless untouchable couple adopt the baby, who grows up into a handsome young man, Jivo. He falls in love with a gypsy girl, Ujaan, who symbolises the spirit of liberty. She persuades Jivo to give up the wearing of a broom behind him to erase his offensive footprints; carrying of a clay spittoon around his neck, and the demeaning clothes that are customary for the untouchables.

The film has two endings: one happy and another in which Jivo is executed.

plus



Arte del Pueblo
Art of the People

Director: Oscar Valdes
Cuba 1974 17 minutes



Painter Antonia Eiriz inspires and guides the members, children and neighbours of one of the Committees for the Defence of the Revolution, to make papier mache objects which are excellent examples of the creative possibilities which each person possesses. 'Art' is thus liberated from being an elitist category; it becomes something which everyone has the right and the ability to create and to enjoy.

7

Losing Ground

Director: Kathy Collins
USA 1982 87 minutes



'In many ways, Kathleen Collins and her film . . . epitomize what makes independent film makers a breed apart in the film business. As writer, director, co-producer, and co-editor, she was able to make those artistic decisions that shaped the film from beginning to end, giving the film its unity of expression: it reflects her awareness and experience as a woman who is Black and is an intellectual . . . *Losing Ground* began as a series of short stories that Collins wrote about the love affairs in one woman's life. In adapting it for the screen, she honed it down to the more manageable story of the emotional awakening of a woman involved in a troubled marriage.

It is a humorous look at one Black woman's quest for a more complete sense of identity'.

plus



So Far from India

Director: Mira Nair
USA 1982 52 minutes



A documentary about two worlds, *So Far From India* has been described as 'truly extraordinary'.

Ashok Sheth is one of many Indian immigrants who work in subway newsstands in New York City. His life is anonymous, but it has the advantage of freedom from family obligations and demands.

In August 1981, a film crew accompanied Ashok on his first trip back to his home town of Ahmedabad, when he returned to see his wife, Hansa, and their newly-born son. The resulting film explores the conflicts that arise in the confrontation of Indian culture with American society. It shows us the man's world in New York, the woman's world in India, and the charge reunion. It shows lives irrevocably changed by a new country.

8

El Hombre de Maisinicu

The Man From Maisinicu

Director: Manuel Perez

Cuba 1973 124 minutes



The Escambray Mountains, in early 1964, were still infested with counter-revolutionaries trying to terrorise the peasantry.

One morning the body is found of Alberto Delgado, manager of the Maisinicu Farm. Investigations undertaken to find the murderers and their motives uncovers the nature of the struggle going on in the area, and reveals the personality of the murdered man. In the months before his death, Delgado had worked boldly and imaginatively to eliminate the bandits in the Escambray.

plus **+** **Parcel Post**

Director: Olusegun Oyekunle

USA 1982 30 minutes

'Striking and innovative' *Parcel Post* is a short filmic experiment which seeks to marry traditional African material (oral style, music, dance, symbols and images) with the modern medium of film. In his attempt to develop a genuinely African film style, Oyekunle uses pidgin English.

A young Nigerian student in America experiences financial hardship and marries for convenience. The marriage is disturbed by the sudden arrival of the wife his parents have chosen for him.

The Director aims . . . to reach an African film style which is capable of presenting African and world issues and experiences through African way of seeing'.

The Director will be in London for the festival.

9

Maila
Banned film

Director: **Salmaan Peerzada**
Great Britain/Pakistan 1982



A political drama telling of the oppression of his people, their fears and frustrations, the action of the film takes place during a Maila fiesta, traditionally dedicated to the Sufi Saints who are supposed to stand against authority when it usurps the Rights of the people. Just such a situation is revealed here as Peerzada shows the dark and corrupt aspect behind the surface gaiety of the customary circus with governmental power being wielded through the television coverage.

This film has been banned in Pakistan.

The Director will be present at the screenings.

plus **+** **Stolen Image**

Director: **Amon Saba Saakana**
Great Britain 1983 26 minutes

Written and produced by Saakana, this is his first film.

Alex Delandro is an accountant, promoted to a new position of responsibility, who embezzles the company's money over a couple of years, till he is discovered. In prison Alex writes a short story incorporating these preceding events, which depicts the process by which he arrived there.

A refreshing film.

Director will be present at screening.

La Decision de Vencer (Los Primos Frutos)

Decision to Win or The First Fruits

Director: 'Cero a la Izquierda' Film Collective

El Salvador 1981 67 minutes



Shot in an area liberated by the MNLF, the film shows aspects of the daily life of a people behind the front line, re-establishing productive (farm) labour, education and medical care. It also includes scenes of the MNLF takeover of the town of Perquin.

The clear, measured pace of the film allows a thoughtful, intimate tone to emerge in the scenes portraying collective work (and its meaning) to the peasants . . . the relatively high production values counterpoint the confusion and the familiar grittiness of the sequence of the taking of Perquin. Identification with the guerrilla forces is constant . . .

plus +

A Hole in Babylon

Director: Horace Ové

Great Britain 1978

This film is based on events leading up to the 1975 Spaghetti House Siege in London and investigates the motivations of the three protagonists.

His Majesty's Sergeant

Director: Ato Yanney
Ghana 1983 90 minutes



The violent year is 1943. The place: the infernal, sweltering and impenetrable bowels of the Burmese jungles. And the occasion: the locking of horns between the invincible forces of Imperial Japan and the Allies.

Three missing soldiers, an African sergeant (Jafa Ibrahim), an Indian corporal (Singh) and a British private (Jake Tulip), roaming hopelessly in different parts of the jungles, are united by a parachute which drops from the sky with supplies, meant for troops somewhere.

The three soldiers happily find a hide-out in a cave, but before they can settle down a violent feud erupts between the African sergeant and the British private. The former maintains that since he is the most senior of the three, it is he who should command the miniature Allied Forces; the latter, who has had nothing to do with any black person in his life insists, doggedly, that his white skin automatically makes him the leader. After a brutal punch-to-kill fight, Jake leaves the cave to try his luck elsewhere.



plus + Tiger Bay is my Home
Struggles for Black Community

Director: Colin Prescod
Great Britain 1983 40 minutes

'Tiger Bay is my Home' made in Butetown, Cardiff, shows that the Black community in Britain has been developing since the 1850s. The Cardiff blacks once stood alone. Since the 1950s they have come to share the broader experience of the newer black communities.

Director will be present at screening.

Programme

12 And Quiet Rolls the Dawn

Director: Mrinal Sen
India 1979 91 minutes

This domestic drama shows the upheaval that results when the young woman who is the sole financial support of a middle class family group fails to return home one evening. Just a few hours are enough to shatter the complacency in several lives.

'Sen's films are characteristically mordant, critical, acutely sensitive to nuances of social and human relationships. This film is perhaps his best and most subtle to date' (The Times).

plus + Race, Rhetoric and Rastafari

Director: Makeda Levi
Great Britain 1982 56 minutes

A personal view of life, politics and religion, by a convert to the Rastafari faith, who was one of the first black women to work in British TV, and who reflects also on what has changed in the years that she has been away from Britain.

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13

The Spook who Sat by the Door

Director: Ivan Dixon

USA 1973 95 minutes

Based on novel by Sam Greenlee, the film tells the story of the first black CIA agent, who uses his training in undercover guerrilla tactics to organize a Black Revolution in major American cities.

plus +

Ate Ultima Gota

To the Last Drop

Director: Sergio Rezende

Brazil 1980 50 minutes

A corrosive documentary, *To the Last Drop* interweaves location footage, stills, interviews, and a fictionalised dramatisation of the death of one person – a victim of the international blood business which buys blood cheap from the poor of Latin America and sells it for ten times that. International drug companies who process the blood sell the products at price that is ten times as expensive again. Those who supplied the blood in the first place can never hope to buy these products, and as they are poor and sickly, the contamination risks are high for rich people undergoing surgery. Rezende has said that the film is a result of co-operative effort: 'Together we learned that if vampirism is the most perfect metaphor for capitalism, the traffic in blood is its cruellest face'.

Programme

14

Loved Brewed in the African Pot

Director: Kwaw Ansah

Ghana 1980 125 minutes



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A love affair between Aba, educated in a posh Cape Coast school and qualified as a dressmaker, and Joe Quansah, semi literate auto-mechanic and a fishermans son. Aba's father, a retired civil servant, wants her to marry Lawyer Bensah. Class consciousness and family pressures eventually make Joe run away and drive Aba to a mental asylum.

Love Brewed in the African Pot won the Jury's Special Peacock Award at the Eighth International Film Festival of India at New Delhi in January 1981, and the Oumarou Ganda Prize at the Seventh Pan African Film Festival at Ouagadougou in February 1981.

plus **Chircales**
The Brickmakers

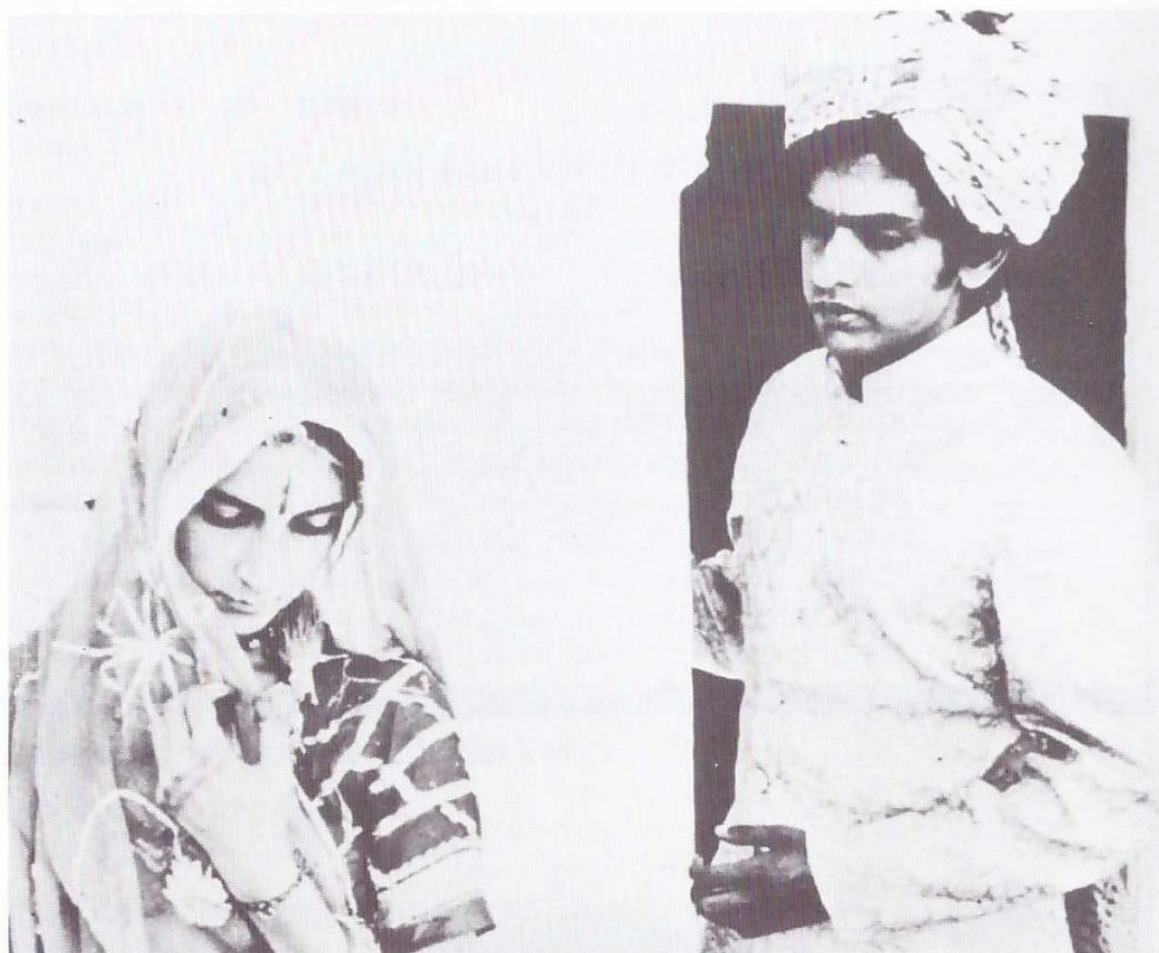
Director: Martha Rodriguez & Jorge Silva
Colombia 1973 42 minutes

A documentary on the brutal working and living conditions endured by Latin American working people, *Chircales* focusses on the Castaneda family. All fourteen of them, down to the smallest children, work from dawn till dark making, carrying and stacking earthen bricks. The film portrays the relationship between the man who owns the land from which the bricks are made, the middleman who takes the land from the owner and engages the brickworkers, and the brick workers who get paid only about 10% of the market price of their labour. Unorganised and legally unprotected, the verbal agreement between middlemen and brickmakers can be ended in a moment. The film makers lived with the Castaneda family for a year before beginning production.

Duvidha
In Two Minds

Director: Mani Kaul
India 1973 82 minutes

Just married, a merchant has to leave his bride alone in her new home because of work. A ghost falls in love with the bride, assumes the form of the husband, and starts living with her. In due time, a child is



born. However, the real husband learns of what is happening, and returns.

The dilemma of knowing who is the real husband, and what to do with the other, is solved by a shepherd who tricks the ghost into being tied up in a leather bag. But the loss of the ghost is tragic for the bride.

Duvidha shares with Kaul's two earlier features (Uski Roti 1969; and Ashad Ke Ek Din, 1970) an examination of the ambiguous place and role of women in Indian society. Visually, it utilises the Rajasthani school of Mughal painting, while retaining and rendering the structure of folk-tale.

plus **+** **Illusions**

Director: Julie Dash
USA 1982 34 minutes

1942. One year after the Japanese attack on Pearl Harbour, Three illusions are in conflict with reality in the fictitious Hollywood motion picture studio.



The first illusion concerns the protagonist, Mignon, a Black woman who appears to be White, and who faces the danger of losing her ambition of becoming a producer if her true identity is revealed. The second concerns Ester, a Black woman who is the singing voice for a White Hollywood movie star. Mignon watches Ester, alive on a dark stage, while also watching the technicians who are mesmerised by the image and 'voice' of the actress on the screen. As they are drawn into the fantasy of the film, Mignon is drawn to Ester. Mignon fights to have Ester paid at union rates, which are higher than non-union rates, even though Ester is not a member of the union. People around are puzzled both by Mignon's action, and by her cold exterior, adopted to keep her secret safe. However, Lt. Bedford, who has long been attracted to her, discovers her identity when he comes across a photo of Mignon's husband who is away fighting the war with his mates in a segregated unit. Bedford threatens to expose her.

Illusions is about two Black women and how they must transcend the false images and misconceptions that are part of their lives.

plus + Our Right to Choose

Director: Sulekha Nath
Great Britain 1983 16 minutes

Documentary story of Janey Sihota, a 19 year old girl from Hounslow, who is one of many hundred Asian girls forced to give up further education because the present system of student grants in Britain requires student's parents to sign the form claiming the grant. Janey's father refused to sign her form: he wanted her to agree to a proposal for an arranged marriage. This is a student film.

Director will be present at screening.

Cantata de Chile

Director: Humberto Solas
Cuba 1976 119 minutes



Solas: 'After the coup, we all asked ourselves just what we could do for Chile, how we could help the Chilean people, how we could stand up against the military junta. I found the answer in making a film.'

Cantata focusses on the 1907 Iquique massacre of some 3,600 workers who were striking to improve the living conditions of badly exploited miners. Solas relates this to earlier periods from Chilean history, weaving in songs, poems and texts. Both visually and verbally, *Cantata* is a highly stylised work, which has been praised as a 'filmic equivalent of a musical cantata or oratorio – a cinematic hymn against foreign exploitation' and as 'one of the most unusual and magnificent political films yet made'.

plus +

From These Roots

Director: William Greaves
USA 1974 28½ minutes

This documentary won 22 awards, and examines the emergence of Harlem, the "Capital of Black America", during the 1920s when Black awareness and creativity produced outstanding artists and leaders as different as Duke Ellington and Marcus Garvey. This 'serious yet entertaining' film vividly recreates the Harlem Renaissance in the words, photos, music and poetry of talented Black Americans, and demonstrates their participation in the pivotal artistic, social and political events of that time.



Parminster Video Black & Ethnic Arts Archive
GLC
1981-1986

Working for London
archive.parmindervir.com

Ceddo

Director: Ousmane Sembene
Senegal 1977 120 minutes



Ceddo, meaning 'outsider', is about the history of Africa compressed into the short span of a series of events taking place in a village at a time when North African Arabs were creating Islamic empires. The King and some of his subjects are converted to Islam, but the majority of his people hold on to their traditional beliefs and are therefore considered 'outsiders'. The village has three symbolic foreigners who intrude on African spirituality: a European trader, a Catholic priest, and an African Muslim priest (*Imam*). The King's rule is undermined by the Imam. When the King dies in mysterious circumstances, the Imam usurps all power. In the meantime, the King's daughter has been kidnapped by the rebel Ceddo. The Imam now despatches soldiers to rescue the Princess, and bring her back to be his bride. The conquered Ceddo are forced to submit to the ceremony of conversion where they are given Muslim names. The liberated Princess returns in the middle of the ceremony. But instead of quietly submitting to the Imam's wishes, she seizes a rifle and shoots the Imam in front of this gathered followers.

Ceddo marks a departure from Sembene's earlier films both in its use of music – which is used to render the film timeless – and in its use of silence. However, this is Sembene's third film to run into trouble with Senegalese censors, probably because of the Princess's action at the end of the film, which is seen as unacceptable in an Islamic culture.

plus



Grey Area

Director: Monona Wali
USA 1981 40 minutes

This film shows the making of another film (*Kids and Cons*), by a young black newsreporter, Yvonne. In the hope of scaring young people away from a life of crime, she wants to show juvenile delinquents the terror of being a convict. The film is being sponsored by a bank in which Yvonne's fiancée, Reggie, works. Reggie wants Yvonne to fit into his own middle-class mould. But Yvonne finds herself attracted to Cecil, a black panther completing a ten year term. Cecil has challenged Yvonne to use her position in the media to make social statements. However, Yvonne finds herself battling the bank over the politics of her film and finally compromises.

The Director will be in London for the festival.

18 **Oppol** Elder Sister

Director: K S Sethumadhavan
India 1981 143 minutes

Oppol won the Indian national award for the second best feature film of 1980, for 'boldly presenting a woman's love for her illegitimate child, for sensitive handling of complex situations and for offering social acceptability to the mother and child'.

Appu's six year old world is centred on Malu, whom he thinks is his elder sister, but who is actually his mother. Malu's relatives arrange a wedding for her with Govindan, without telling Appu. However, missing his 'sister', and searching for her he comes upon the ceremony being performed. Govindan decides to take Appu with them for a few days, but Appu resents Govindan's relationship with Malu, and finally runs away. When Appu is found, Malu decides to stand by her son, and leaves Govindan's house with Appu.

plus + **Eruption**

Director: Stella Diego
Great Britain 1983 12 minutes

Through the life of a bureaucrat working in the Civil Service, the film attempts to examine the economic, social and political structures in Mexico today. Using animation, a brief history is provided describing Mexico's colonisation by the Spanish and the Americans. This is a student film.

Director will be present at screenings.

19 **The Garland**

Director: Horace Ové
Great Britain 1981 90 minutes

Filmed and researched entirely on location in Birmingham in the Asian community, the Garland links the stories of two individual families: one traditional and one modern. Through them, the film attempts to portray the lives and issues concerning the Asian communities in Britain in a realistic way.

The Garland was researched by H. O. Nazerath and co-written with Horace Ové.

plus + **An Indian Story**

Director: Tapan K Bose
India 1981 58 minutes

An Indian story is an enquiry into the suppression of civil and democratic rights in the world's largest democracy. It reveals the reality of Indian poverty, corruption and socio-economic exploitation in a caste divided society. Recurrent acts of political and administrative terrorism against the people are exposed.

This uneven but absorbing documentary is not cinema in the

traditional sense. It is a celluloid documentation of a deprived peoples' search for human dignity in a society controlled by an upper caste oligarchy which believes in its innate superiority. Though several people present divergent points of view, official records, press reports and comments of the judiciary establish that such acts of deliberate violation as the famous Bhagalpur blindings can no longer be treated as mere aberrations. These have in fact become the norm.
A revolting as well as moving story.

Programme

20

Rancheador The Slave Hunter

Director: Sergio Giral
Cuba 1976 95 minutes



The Slave Hunter (Rancheador) was the mercenary of the colonial era, responsible for hunting down runaway slaves and returning them to their owners. If the hunt ended in the slaves death, his ear used to be brought back.

Francisco Estevez was one of the bloodiest and most ambitious of slave hunters, and this film is based on his own diary.

Estevez hunts for four years for Melchora, the invincible woman leader of runaway slaves. But Melchora is more than a mere woman, she is a symbol of freedom. In his frustration at being unable to capture Melchora, Estevez commits a series of crimes that begin to threaten the interests of the ruling class. Finally, it is the ruling class, whose interests he has served all his life, who undermine and abandon him to his fate. In his quest for an illusory glory, Estevez marches to his own destruction.

plus + **The Black and the Green**

Director: St. Clair Bourne
USA 1983 45 minutes



This is a film about human rights, social change, and the role of religion in the Irish conflict. Structured like a journal, it shows us a Northern Ireland not often seen in the media, and from a perspective not often employed – the unique perspective of five black American observers.

PARMINDERVIR ARCHIVE
1981-1986
Working for London
archive.parmindervir.com

21

The Cheated
(Banned Film)

Director: Tewfik Saleh
Egypt/Syria 1972 105 minutes

The story of three Palestinian men trying to cross the border into Kuwait illegally, in search of work and money, is rich in 'metaphorical meanings relating to the Palestinian cause. Set in the fifties, the film shows implicitly why armed struggle is the only genuine path for the Palestinians. The film was banned in nearly all Arab countries.

plus



The Picnic

Director: Carlos de Jesus
USA 1976 30 minutes

'The Picnic is an impassioned plea by the filmmaker, for prisoners, mostly of Latin origin . . . a film of strong visual content'. John O'Connor, *The New York Times*.

The film explores prison life, the harsh realities of life outside the prison for the Latin population, and the feelings created in prisoners, their families, friends and prison guards when they are allowed to have an hour-long picnic behind bars.

22

My Brothers Wedding

Director: Charles Burnett
USA 1983 2 hours

The film is about a man caught in the middle between aspiring middle-classness and a romanticised view of the poor. The main character is the young man in South Central Los Angeles who works in a dry cleaners and is under the domineering thumb of his mother. His friend represents freedom and openness. He has to decide whether to attend his friend's funeral or his middle class brothers wedding.

plus



House Party

Director: Reginald Hudlin
USA 1983 21 minutes

House Party! is an infectious, irreverent, coming-of-age musical comedy with plenty of rap music and doing the smurf. It follows the adventures of Sly, a 16 year old who sneaks out of the house to make it to the biggest party of the year. It features an all star teenage cast of thousands. Heavy funk – the Real Deal.

'One of the hardest things for a person in Boston to do, as an independent film makers, is to make a fiction film. Even harder is to make a fiction which is funny. This is a national problem as well . . . Reggie has broken through a really tough barrier by writing a script that's truly very funny. It's quite an achievement.'

The Principal Enemy

Director: Jorge Sanjines
Bolivia 1973/4 90 minutes



This is where the politics of revolutionary film-making comes in. Its basic principle is that a director learns how to reach the people only by going through the process of enlisting their co-operation . . . The *Principal Enemy* is a people's film in the fullest sense. Its title refers to US imperialism. Its main protagonists are the inhabitants of an Indian Village in the mountains of Peru. The main language of the film is Quechua, and the events, drawn from actual Peruvian experience of the 1960s, are introduced by a veteran Indian peasant organiser who serves as narrator . . . The guerrillas emerge in a strongly positive light, not only in terms of their moral qualities, but also in terms of their success in winning the trust of the peasants. To some extent this reflects the actual experience of Peru, where the various revolutionary groups of the early 1960s gained a much firmer foothold than Che was to get in Bolivia. But, still they eventually met defeat, and the film has to reflect this. Under such conditions, we may well see the film's main purpose as that of building in its peasant audience so strong an awareness of the need for revolution that even scenes of the most horrendous repression will not be able to shake it.

plus +

First Look

Director: Kavery Dutta
USA 1983 60 minutes

First Look is a first look for Americans at the vitality and variety of contemporary Cuban Art. It is also a document of an historic recent visit by two Cuban artists to the United States where they also had a first look – at contemporary American artists and their work, meeting with Alice Neil and James Rosenquist amongst others.

In their trip to the US, Eduardo 'Choco' Roca and Nelson Domínguez talked with many Americans about the lively experimentation and diverse efforts to define an authentic Cuban visual culture.



Programme

24

Phaniyamma

Director: Prema Karanth
India 1982 109 minutes

plus



Hair Piece: A Film for Nappyheaded People

Director: Ayoka Chenzira
USA 1983 10 mins

See pages 4 and 5 for details

Programme

25

Hyena's Sun

Director: Ridha Behi
Tunisia/Netherlands 1977 100 minutes

Underdeveloped countries often rely on tourism to bring them 'prosperity'. Developed for and by foreigners with affluent consumption patterns, this tourism accelerates the destruction of the traditional society, resulting in servitude, segregation and corruption. Through a fictional story 'Hyena's Sun' shows what happens to a North African fishing village when the tourist developers move in.

plus



The Hour of Liberation

The Struggle in Oman (Banned film)

Director: Heiny Srour
France/Lebanon 1974 62 minutes

A documentary shot in Omani areas wrested from control of the Sultan of Oman and records the struggle of the Omani people against not only Sultan Qaboos, but also the British and Iranian forces that were supporting him. This film was banned in Lebanon as well as nearly all Arab states.

Programme

26

Leadbelly

Director: Gordon Parks Sr.
USA 1976 127 minutes

The film starts in 1933 inside an Angola prison in Louisiana where two musicologists are recording the songs of the black blues singer Huddie Leadbetter.

The film made with an all black cast and mainly black crew, relates Leadbetter's life story. The songs in the film are sung by Hi-Tide Harris.

plus



Glimpses of Indian Cinema

Director: Film Division of India
India 20 minutes

A short documentary of the growth and development of India's feature film industry between 1913-1963.

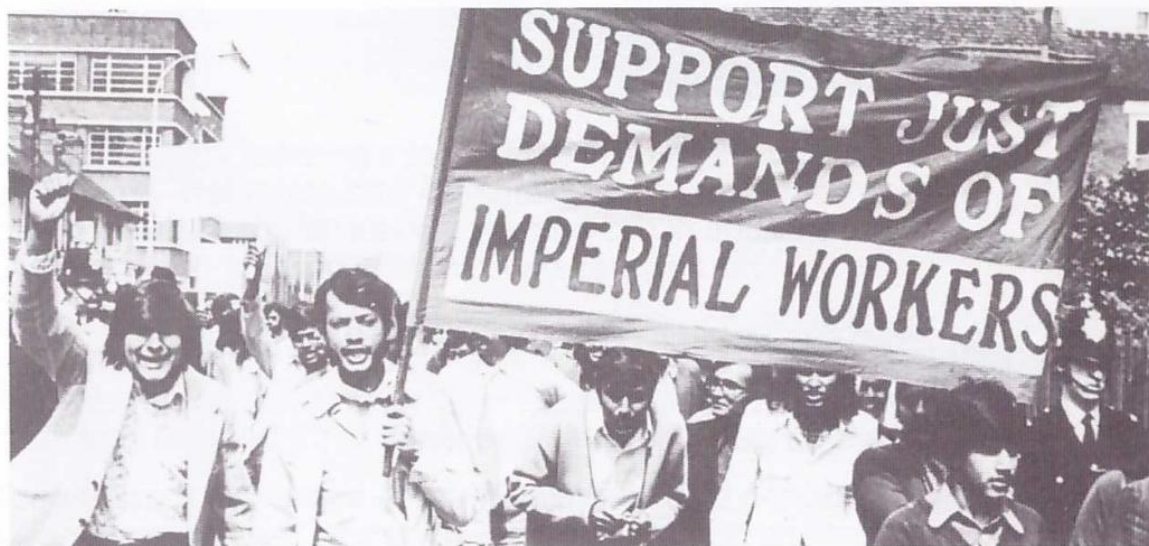
Malvinas

Director: Jorge Denti
Mexico 1983 87 minutes

Filmed at the beginning of 1983 by separate crews in Argentina, Britain and among the Argentinian exile community in Mexico, the film combines a much needed reappraisal of the conflict with a passionate denunciation of the futility of the war. Whether examining the history of the Falklands/Malvinas, considering the legality of the Argentinian invasion of the Islands, or particular events such as the sinking of the Belgrano, the film provides a careful and balanced analysis not merely of the official claims of the two combatant countries, but also of the way these official claims relate to popular feeling.

plus + **A Common History** Struggles for Black Community

Director: Colin Prescod
Great Britain 1983 40 minutes



'A Common History' underlines the fact that the 'new' Black communities consist of workers from different countries in Asia and the Caribbean – joined in the same struggles against disadvantage and discrimination in Britain since World War Two. The film focuses on discrimination in employment against Black Workers, looking particularly at the 1974 dispute at Imperial Typewriters in Leicester.

Director will be present at screenings.

plus + **Fidel Speaks**

Director: Santiago Alvarez
Cuba 1981 18 minutes

In an historic speech to the 68th interparliamentary Union Conference, held in Havana, Fidel Castro puts forth formulas for solving the desperate economic and social situation of Third World countries. In addition he appraises world problems generally with particular reference to the US.

28 **El Chacal de Nahueltoro**
The Jackal of Nahueltoro (Banned film)

Director: Miguel Littin
Chile 1969 89 minutes



Based on a true case in Chile of a peasant who murdered a family. He was imprisoned, 'rehabilitated' and executed. A powerful analysis of the condition of the peasant and an attack on the reactionary judicial system. This film was banned in its country of origin.

plus



Talking History: C L R James & E P Thompson

Director: H O Nazareth
Great Britain 1983 62 minutes

Discussion between two eminent social historians, which raises questions relating to nuclear war and the future of peoples' struggles as well as of the Third World. While acknowledging the unpredictability of the future, they stress 'giving back to the people the history that historians have confiscated from them'.

Back by songs from Spartacus B, plus extensive archival film, photographs and newspaper headlines.

Director will be present at screening.

Aakrosh

Cry of the Wounded

Director: Govind Nihalani

India 1980 144 minutes

Accused of murdering his wife, Lahanya offers no word of explanation or defence either at the trial or to Kulkarni, a young lawyer appointed by the court to defend him. Since this is Kulkarni's first major case he is anxious to win it, and exasperated at Lahanya's apparently stupid and obstinate silence.

He decides to investigate, and discovers that Lahanya's wife was raped and murdered by members of the local elite (officials, businessmen, politicians and policemen).

Kulkarni realises how completely powerless and helpless he is to do anything about the situation, despite his privileged background and knowledge of the law. With Kulkarni, we gradually learn a lesson that Lahanya learnt long ago: speaking alone is not enough; in any case no one will believe him – at least, no one who matters. And life will become even more hopeless for those he leaves behind: his old father and his young sister.

Though set in a tribal area, the film sums up the problems of development in all of rural India.

plus **+** **Horse of Mud**
(Banned film)

Director: Atiat el Abnoudi

Egypt 1971 12 minutes

A striking first film by an Egyptian woman on the soul-destroying process of brick-making in which, as in many Third World countries, women and children work like horses to try to scrape a living. This film was banned for several years in its country of origin.

30

Sweet Jail

Director: Behroze Schroff
USA 1983 75 minutes



An ethnographic documentary, in three sections. The first section focuses on 77 years old Nand Kaur, who was the first East Indian woman to emigrate to Yuba city (Northern California) in 1923. We get varying perspectives on the experience of these immigrants through oral histories from Nand Kaur and her family. The social and religious activities of the American Sikh community in their *Gurudwara* (temple) are depicted in the second section. The film ends with a wedding ceremony, and a discussion of different opinions on arranged marriage.

The Director will be in London for the festival.

plus



Black Images on Screen

Director: John Rier
USA 1978 60 minutes

This film starts as a traditional documentary examining what impact there is on Black children, of negative images of Blacks on the screen.

The film then breaks completely new ground. Two contrasting images of Blacks are dramatised, after each of which a roomful of black children talk about the scenes. They squirm and fidget, giggle and watch to see their impression on the others. They become, in fact, the primary evidence of the film, offering responses that are astute and innocent. Their faces, so undeniably real, so lacking in cinematic presence, dominate the film.

Then a group of parents comment on the reactions of the children. This testifies to their knowledge and concern of the impact of these images on their children.

With both children and the parents, the camera waits, gives the participants time to be themselves on the screen.

31

Al Asfour

The Sparrow (Banned film)

Director: Youssef Chahine
Egypt-Algeria 1973 120 minutes

Western critics have praised this film as evidence of Chahine's 'increasing political commitment'.



It is true that his films did engage with more explicitly political themes after *The Land* (1969), and this is attributable to Chahine's recognition of the effects of Israel's 1967 victory. But Chahine's analysis places the blame squarely on Arab intellectuals, whom he accuses of irrelevant sloganeering, practical apathy, and a lotus-eating absorption in their own ivory towers.

The masses did take to the streets on 9 June 1967 to express their anger at Arab impotence, but Chahine's analysis of Arab power relations and mass media leads him to the depressing conclusion that the masses have always been ignorant and behaved like sheep.

The Sparrow is a probing, questioning film which illustrates Chahine's thesis that 'Defeat begins internally'. It could so easily have become merely propagandist. But Chahine is too devoted to his art to allow his assumptions to falsify reality.

This film was banned by the Egyptian authorities.

The Director will be in London for the festival.

plus **+** **A Town Under Siege** Struggles for Black Community

Director: Colin Prescod
Great Britain 1983 40 minutes

'A Town Under Siege' looks at Southall, the major Asian centre of Black community in Britain, and shows how this community resisted fascist aggressions in 1976, '79 and '81.

Director will be present at screening.



Symposium

Introduction

The central aspect of this film festival is the 5-day symposium. We are inviting film makers and critics from Africa, Asia, Latin America, the USA and Britain, to participate in discussing a range of common issues concerned with filmmaking in these countries.

Through the presentation of papers and discussions, practical concerns such as the production and dissemination of films will be debated. Questions of censorship and the politics of control which affect all black and Third World film makers, regardless of the political climate, or geographical location, will also be raised.

Through film, black and Third World film makers are countering the views of established Western cinema and forcing the issue of a new aesthetic into the arena for discussion. Thus the broad areas which the papers will cover are:-

- The Structure of The Film Industry
- The Politics of Cinema
- The Information uses of Documentary films
- Representation of Women in Third World Cinema
- Co-operation in Production, Finance, and Distribution in the context of a World Market.

It is hoped that this unique opportunity for the cross-fertilization of ideas and information will lay the foundation for co-operation between Third World film makers and those in the Metropolitan centres and in turn lead to the extension of the production and distribution of films.

It is envisaged that a regular film festival of this nature will develop and be extended from the foundations laid at this symposium.

Symposium Structure

Monday 31 October to Friday 4 November 10 am to 5 pm
At **The Bloomsbury Theatre**, Gordon Street, London WC1

Day One: Festival *Keynote* paper to be given by Haile Gerima (USA)

5 papers on *The Structure of The Film Industry*

India	K. M. Murthy (Head of Pune Film School)
Africa	Ferid Boughedir (Tunisia)
Latin America	Miguel Littin (Chile)
North America	Haile Gerima (USA)
Britain	Henry Martin & Colin Prescod (UK)

Day Two 5 papers on 'The Politics of Cinema'

India	<i>Popular and Art Cinema</i> Shyam Benegal (India)
Africa	<i>The Displacement of African Cinema by Foreign Films</i> Youssef Chahine (Egypt)
Latin America	<i>Cinema of Combat and Popular Cinema</i> Santiago Alvarez* (Cuba)
North America	<i>How Black Cinema Holds up against Hollywood</i> Bill Gunn (USA)
Britain	<i>The Politics of Cinema in Britain</i> Menelik Shabazz or Imruh Caesar (UK)

Day Three: Two papers on:-

1 a *The information uses of Documentary films in the Third World* by Jose Massip (Cuba)

b *The information uses of Documentary films in the Third World* with emphasis on censorship in a controlled industry by Tapan Bose* (India)

2 *Representation of Women in Third World Cinema*

Possibly a panel discussion by female Third World film makers present:-

Monona Wali (USA); Behroze Schroff (USA); Prema Karanth (India); Makeda Levi (UK); Stella Diego (UK); Suleka Nath (UK); Claudine Boothe (UK); Aliamata Salambere (Upper Volta).

Day Four: Paper on *Co-operation in Production, Finance and Distribution in the context of a World Market*. By Med Hondo*

Day Five: *Prospects of Third World Cinema* to be given by Fernando Solanas (Argentina)

Symposium Declaration: at the end of Discussion.

*To be confirmed

Third Eye Video

Introduction

Video makes a particular contribution to film culture, and is being used to meet specific needs as a communication medium in its own right.

For these reasons there will be a day of screenings and papers on 5 November, at the Bloomsbury Theatre, to discuss the context in which video production is taking place in the UK and in the Third World.

Third Eye Video aims to be informative, as well as entertaining. And in keeping with the overall objectives of the festival, we aim to bring a greater awareness to Third World and Black Independent Cinema.

**10.00 –
11.00
Seminar**

Access? Cable? TV? Satellite?

What are the implications of the developments in communication technology for local communities and the Third World?

Martine Attille *Sankofa film and video*
Michael Greenwich *Open eye*

**11.05
Screenings**

Yard scene

UK 1983/Saxon Youth Club (ext. 10 mins)

Compilation tape

UK 1983/Star Productions (ext. 10 mins)

Mary Seacole Who

UK 1983 (ext. 10 mins)

The diversity of these tapes is an indication of the different expectations currently being brought to the medium. What they have in common however is a refreshing disregard for 'experts'.

Ballots and Bullets

UK 1982/Salvedorian Film Institute (25 mins)

A documentary that questions the legitimacy of the March 82 elections in El Salvador.

Trapped

UK 1981/Carlos Altamirano (ext. 10 mins)

A surreal black comedy in which the history of humanity from Creation to doom, is recreated through the eyes of a 60 year old man.

The Family of the Caribbean

Trinidad and Tobago 1882/Banyan (ext. 10 mins)

The diversity of Caribbean Culture on display at Carifesta. A video made for television.

Music Fusion

UK 1983/Penumbra Productions (ext. 10 mins)

East meets West in an exhilarating combination of classic and traditional music. A video made for television.

Survival

Ghana 1983/George Twumasi (15 mins)

This tape attempts to examine how black leaders eg. Dubois, Marcus Garvey and Kwame Nkrumah, have tried to fight for black sovereignty and economic emancipation.

Who killed Colin Roach

UK 1983/Isaac Julien (38 mins)

The main theme of the tape is the death of Colin Roach in Stoke Newington Police Station on 12 January of this year. Black struggle is looked at with a positive and committed attachment.

**13.10 –
13.40
Lunchtime**

Tapes will be screened throughout the half hour break, and will include various music promotion tapes by Don Letts, one of the industry's most original and talented artists.

plus

DBC Striving to be free

Director: Serge and Jean-Fred
Great Britain 1983 13 minutes

Dub and visual perceptions

Director: Kelvin Richards
Great Britain 1978-83 13 minutes

Both animation pieces were originally made on film.

plus

Egi oyeoole and the Chameleons

Director: Roy Thane
Great Britain 1983

A Nigerian group recorded at Battersea Park

**13.40 –
14.40
Seminar**

Researching Video

The seminar will address some of issues of investigating the video consumer market.

John Akomfrah *Black Audio Film Collective*
Nita Sharma, who has been doing research on video and the Asian household.

Identity

UK 1983/Smeeta Malde (13 mins)

This tape investigates the complexity of 'identity'; a video concerned with personal expression and insight.

Color

USA 1983/Warrington Hudlin and Denise Oliver (30 mins)

'... a probing psychological portrait of two Black women, one light skin one dark skin, which examines how colour and class discrimination within the black community shaped their emotional lives' *W. Hudlin*

Motherland

UK 1982/Dir. Noel Hardy (ext. 10 mins)

A video adaptation of a stage production initiated by a group of black women in South London. It deals with issues of immigration in the context of Black female politics.

Shopping bags spirits and freeways

USA 1981/Barbara McCullough (30 mins)

An experimental video that looks at fetishes; reflections on ritual space.

Gotta make this journey: Sweet honey in the rock

USA 1983/Michelle Parkerson (60 mins)

A video documentary on the radical Black women's vocal ensemble, Sweet Honey in the Rock. It features a dynamic blend of their vocal textures, their social concerns, and unprecedented outreach to the deaf community.

Acknowledgements

Black Film Makers Foundation (USA): Third World Newsreel (USA): The Other Cinema: British Film Institute: National Film Theatre, especially Ken Walschin and Helen Loveridge: National Film Development Corporation of India, especially Pamela Cullen: The Cuban Embassy: Michael Channan: Simon Hartog: Aliamata Salambere (Upper Volta): Sunil Gupta for poster photograph: Eugenie Dodd for poster design: Ian Norris and staff of the Bloomsbury Theatre: Pat Foster, Penny Ashbrook and staff of the Ritzy Cinema: Rob Rider, Ramsay Cameron and staff of the Rio Cinema: Sankofa Film & Video and Black Audio/Film Collective for organising the Video Section: Freeform for the use of their video projector: and a special thanks to the GLC Ethnic Minorities Unit and the Design Unit, without whose help this festival would not have been possible.

Programme Diary

Friday 28 October Launch at Queen Elizabeth Hall, Phaniyama and Hairpiece

Date	Programme Number at	Programme Number at	Programme Number at
	▼ Bloomsbury Theatre	▼ Rio Cinema	▼ Ritzy Cinema
October	▼	▼	▼
Saturday 29		1 Manthan & Nomad Puppeteers 8.30 2 Harvest 3000 & Sadgati 3.00	3 Saladin 7.15
Sunday 30	Special programme featuring Horace Ové 6.00	3 Saladin 7.00	1 Manthan & Nomad Puppeteers 4.00 2 Harvest 3000 & Sadgati 7.00
Monday 31	4 Kukurantumi & From You were Black You were Out 6.00 5 Ganja & Hess & Grove Music 8.30	6 Bhavni Bhavai & Arte Del Pueblo 5.00 7 Losing Ground & So Far From India 8.00	8 El Hombre de Maisinicu & Parcel Post 8.00 9 Maila & Stolen Image 5.30
November			
Tuesday 1	8 El Hombre de Maisinicu & Parcel Post 6.00 9 Maila & Stolen Image 8.30	4 Kukurantumi & From You were Black You were Out 5.30 5 Ganja & Hess & Grove Music 8.00	6 Bhavni Bhavai & Arte Del Pueblo 8.00 7 Losing Ground & So Far From India 5.00
Wednesday 2	6 Bhavni Bhavai & Arte Del Pueblo 6.00 7 Losing Ground & So Far From India 8.30	8 El Hombre de Maisinicu & Parcel Post 5.30 9 Maila & Stolen Image 8.00	4 Kukurantumi & From You Were Black You Were Out 5.00 5 Ganja & Hess & Grove Music 7.45

Starting time of programme is given in italics

Programme Diary

Date	Programme Number at	Programme Number at	Programme Number at
	▼ Bloomsbury Theatre	▼ Rio Cinema	▼ Ritzy Cinema
November	▼	▼	▼
Thursday 3	10 The Decision to Win & A Hole in Babylon 6.00	12 And Quiet Rolls the Dawn & Race, Rhetoric & Rastafari 5.00	14 Love Brewed in the African Pot & Chircales 7.45
	11 His Majesty's Sergeant & Tiger Bay's My Home 8.30	13 The Spook Who Sat by the Door & To the Last Drop 8.00	15 Duvidha & Our Right to Choose & Illusions 5.00
Friday 4	14 Love Brewed in the African Pot & Chircales 6.00	10 The Decision to Win & A Hole in Babylon 5.00	12 And Quiet Rolls the Dawn & Race Rhetoric & Rastafari 5.00
	15 Duvidha & Our Right to Choose & Illusions 8.30	11 His Majesty's Sergeant & Tiger Bay's my Home 8.00	13 The Spook Who Sat by the Door & To the Last Drop 5.00
Saturday 5	12 And Quiet Rolls the Dawn & Race, Rhetoric and Rastafari 6.00	14 Love Brewed in the African Pot & Chircales 5.30	10 The Decision to Win & A Hole in Babylon 5.30
	13 The Spook Who Sat by the Door & To the Last Drop 8.30	15 Duvidha & Our Right to Choose & Illusions 8.15	11 His Majesty's Sergeant & Tiger Bay's My Home 8.15
Sunday 6	16 Cantata de Chile & From These Roots 6.00	18 Oppol & Eruption 5.00	20 Rantheador & The Black & The Green 8.15
	17 Ceddo & Grey Area 8.30	19 The Garland & An Indian Story 9.00	21 The Cheated & The Picnic 5.30
Monday 7	20 Rantheador & The Black & The Green 6.00	16 Cantata de Chile & From These Roots 5.00	18 Oppol & Eruption 8.00

	21 The Cheated & The Picnic 8.30	17 Ceddo & Grey Area 8.00	19 The Garland & An Indian Story 5.00
Tuesday 8	18 Oppol & Eruption 6.00	20 Rancheador & The Black & The Green 5.30	16 Cantata de Chile & From These Roots 8.00
	19 The Garland & An Indian Story 8.30	21 The Cheated & The Picnic 8.15	17 Ceddo & Grey Area 5.00
Wednesday 9	22 My Brother's Wedding & Houseparty 6.00	24 Phaniyama & Hairpiece 5.30	26 Leadbelly & Glimpses of Indian Cinema 8.00
	23 The Principal Enemy & First Look 8.30	25 Hyena's Sun & The Hour of Liberation 8.00	27 Malvinas & Fidel Speaks & A Common History 5.00
Thursday 10	26 Leadbelly & Glimpses of Indian Cinema 6.00	22 My Brother's Wedding & Houseparty 5.00	24 Phaniyama & Hairpiece 8.15
	27 Malvinas & Fidel Speaks & A Common History 8.30	23 The Principal Enemy & First Look 8.00	25 Hyena's Sun & The Hour of Liberation 5.00
Friday 11	24 Phaniyama & Hairpiece 6.00	26 Leadbelly & Glimpses of Indian Cinema 5.00	22 My Brother's Wedding & Houseparty 8.00
	25 Hyena's Sun & The Hour of Liberation 8.30	27 Malvinas & Fidel Speaks & A Common History 8.00	23 The Principal Enemy & First Look 5.00
Saturday 12	1 Manthan & Nomad Puppeteers 6.00	26 The Jackal of Nahueltoro & Talking History 5.00	30 Sweet Jail & Black Images From the Screen 5.15
	2 Harvest 3000 & Sadgati 8.30	29 Akrosh & Horse of Mud 8.00	31 The Sparrow & A Town Under Seige 8.00

Starting time of programme is given in italics

