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The Film Center
School of the Art Institute, 4 Jackson Blvd
Chicago, Ill. 60603
Columbus Dr



THE INTERNATIONAL SWEETHEARTS OF RHYTHM and I PROMISE TO REMEMBER, September 14

after seeing TO DIE IN MADRID are the powerful images of a nation, of a people being torn apart; the escalating violence, which featured the first widespread use of aerial bombings of civilian targets, leaves a wide wake of death and destruction that ultimately transcends ideology. John Gielgud and Irene Worth are among the actors used to speak the film's brilliant, and often quoted, voice-over commentary.

Sunday, September 14
Crisis of Conscience: Films on the Spanish Civil War
BLOCKADE
2:00 only
See September 11.

TO DIE IN MADRID
4:00 only
See September 13.

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Chicago Premiere!
**I PROMISE TO REMEMBER:
THE STORY OF FRANKIE
LYMON AND THE TEENAGERS**
1983, Steven Fischler and Joel Sucher, USA;

The Alien Perspective
MARIA'S LOVERS
6:00 and 8:00
See September 12.

Filmmakers Greta Schiller and Andrea Weiss in Person!
**THE INTERNATIONAL
SWEETHEARTS OF RHYTHM:
AMERICA'S HOTTEST ALL-GIRL
BAND**
1986, Greta Schiller and Andrea Weiss, USA;
total: 60 min.
6:00 and 8:00

Frankie Lymon and the Teenagers were one of the first black rock-and-roll groups to be as popular with whites as they were with blacks. Raised in the Washington Heights area of New York City, the group rehearsed in hallways and sang on street corners until a chance meeting with a record producer led to their first recording. That was it; their

records dominated the charts in both the U.S. and the U.K. for years. Frankie Lymon was an international sensation at the age of thirteen, yet as quickly as it came, success vanished. I PROMISE TO REMEMBER features outstanding clips of the group performing on popular television shows, such as Alan Freed's "Rock, Rock, Rock," along with interviews with surviving band members and musicians and friends of the era. The exploitation of the group by their manager is frankly discussed, along with the reasons for and impact of the group's 1957 break-up. A long-overdue look at the group which broke the color barrier and laid the ground work for so much to follow.

* Headliners at the Apollo Theater in New York, the Howard Theater in D.C., and Chicago's own Regal Theater, the International Sweethearts of Rhythm was a multi-racial, all-women's jazz band that featured some of the best female musicians of the Forties. Far more than just a novelty act—these women could swing!—the Sweethearts became an important social institution as they challenged racial and sexual restrictions and prejudices. White and mulatto women traveling in the band would have to wear dark make-up when in the south so they wouldn't arouse any suspicions from authorities committed to separating the races. Working together toward a common goal—to play the best big-band jazz they could—the Sweethearts developed a strong sense of loyalty and mutual support that helped them survive through those turbulent times.

This powerful documentary, THE INTERNATIONAL SWEETHEARTS OF RHYTHM, places the band in an historical context, as interviews with surviving band members are interwoven with rare archival footage of them in performance.

* Filmmakers Greta Schiller and Andrea Weiss will be on hand to

discuss their work with the audience after both shows; we also hope to have several of the original Sweethearts here in person for this special screening.

Monday, September 15
A History of Cinema Until 1945
**THE DEVELOPMENT OF
CINEMATIC NARRATION**
**Short Films Produced At the
Edison Studios, 1898-1904**
total: 180 min., including lecture
6:00 only

Lecturer: Dr. Donald Crafton,
University of Wisconsin/Madison

As early filmmakers began making works of increasing length and narrative complexity, they developed practices to assure a seamless flow of time and space over the course of many shots. These "rules of continuity" can be seen in nascent form in the short films of two American filmmakers, Edwin S. Porter and D.W. Griffith. Both filmmakers also sought to combine or alternate shots to increase the expressive power of the medium: as seen in the extraordinary finale of DEATH'S MARATHON, Griffith moves among three areas of action, creating suspense by alternating between long shots of short and long duration. A special feature of this evening's program is our presentation of a rare color print of THE GREAT TRAIN ROBBERY, a work often cited as the first western. (RP)

- THE INFERNAL CAULDRON, 1903, George Melies, France;
- THE GREAT TRAIN ROBBERY, 1903, Edwin S. Porter, USA;
- THE DREAM OF A RAREBIT FIEND, 1906, Edwin S. Porter, USA;
- A CORNER IN WHEAT, 1909, D.W. Griffith, USA;
- DEATH'S MARATHON, 1912, D.W. Griffith, USA;
- THE CONQUEST OF THE POLE, 1912, George Melies, France;
- THE BATTLE AT ELDERBUSH GULCH, 1913, D.W. Griffith