

AMERICAN DOCUMENTARY FILMS ANNOUNCES

THE HOT TOPIC FILM FESTIVAL

MIDNITES, AT THE BLEECKER STREET CINEMA
144 Bleecker Street, in the "Village"

ADMISSION.....\$3, FILMS, MUSIC, POETRY

HOT TOPIC FILM PREMIERE--MIDNITE, WED. NOV 22, '67

ON THE FOURTH ANNIVERSARY OF THE DEATH OF JFK, PRESIDENT

FILM: EMILE de ANTONIO'S "RUSH TO JUDGMENT," based on
Mark Lane's bestseller

PANEL DISCUSSION: Sylvia Meagher, Author of the Bobbs-
Merrill release, "ACCESSORIES, AFTER THE FACT," A critique
of THE WARREN REPORT

QUAERE: "Can he rest in peace? Can we rest in peace?"

.....
midnite - thursday, 7 december 1967

FILM: "COME BACK AFRICA," Featuring MIRIAM MAKEBA

LIVE: African drums, dances and songs
.....

midnite - thursday, 21 december 1967

FILM: "SONS AND DAUGHTERS," JERRY STOLL'S Anti-war,
Berkeley Campus film

PANEL DISCUSSION: "Film as a REVOLUTIONARY MEDIUM OF
COMMUNICATION"

Larry Neal, Moderator: Panelists: LIONEL ROGOSIN, film-
maker, Jimmy Hinton and Barbara Simmons

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midnite - thursday 28, december 1967

FILM: LIONEL ROGOSIN'S "GOOD TIMES, WONDERFUL TIMES"

LIVE: "AMERICA, YOU'VE BEEN HAD!" A War Song, written
and presented by Barbara Simmons
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Advance Sale and Ticket Info: AMERICAN DOCUMENTARY FILMS
c/o BLEECKER ST. CINEMA
144 Bleecker Street
New York, New York
Phone: 477-5120

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CRITICS VIEW SONS AND DAUGHTERS (formerly DAYS OF PROTEST)
AS A WORK-IN-PROGRESS

August 2, 1966

Exerpts from THE DAILY CALIFORNIAN

The producers of DAYS OF PROTEST do not use the word "propaganda" at all in their literature about the film. They are making an impressive work of art; it will provoke thought, not riots.

In fact, no matter what your political persuasions, this is a movie not to be missed. It will certainly attract international attention when it is finished and probably a few prizes too. And it is fascinating.

It has none of the stereotyped scenes, cliché expressions, and monotonous newsreel photography one might expect in a propaganda film. Who would expect, for example, that the film would open with shots of beautiful San Francisco and the Golden Gate at night--followed by closeups of men loading freighters at San Francisco docks with goods for Vietnam? Especially when the dock workers are not exhausted, exploited slaves or cold-blooded fascists, but ordinary, well-fed, integrated Americans like you and me.

That is the way the film works: The war takes on personal relevance. There are no stereotypes, good or bad, just people, here and in Vietnam.

All that could prevent DAYS OF PROTEST from becoming a great film would be the producers' decision to remove all blemishes from their side and all traces of humanity from the opposition. But they seem to be too intelligent for that.

by NATHAN VALLEY

SONS AND DAUGHTERS progresses... November 26, 1966

from the PEOPLE'S WORLD

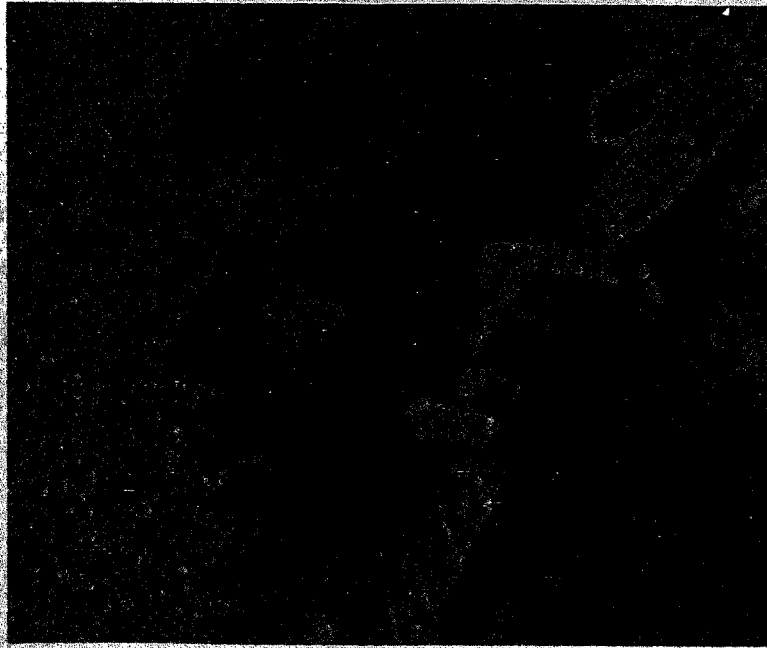
To Hell with being self conscious about saying it. Jerry Stoll, a friend for whom I have much admiration and affection, has made a very good documentary film. Parts of it are great. It is a delight to convey these tidings, the more so because in art as in politics, there are too damned many unpleasant things to report. Anyone who does not see the film when he has the chance is deserving of pity or scorn, maybe compassion at best.

Stoll and his associates did it without money, without all the technical gadgets and resources, without prior experience in this kind of venture. All they had was integrity, guts, incredible devotion--and talent.

The initial focus is on the International Days of Protest, Oct. 15-16, 1965 in Berkeley. More pruning was needed (the version I saw ran two hours) because there were elements of repetition. All this will be corrected before the film's release.

The footage on the demonstrations, on the discussions and labors that preceded them is exciting and "filmic". But for the camera, as it often is for the participants, the deadliest part of these demonstrations is the oratory. Here Stoll resorts to a device that is, in the telling, obvious. You hear snatches of oratory but what you see is newsreel footage on the war. Obvious. Yet the synchronization





of things that are heard and things that are seen--the torture, the devastation, the incredibly monstrous engines of mass murder--produces one of the most gripping film sequences you have ever seen. Between the peace demonstrators, especially the young men, and the horrible thing they are demonstrating against, there is, in life, a transitional process. A process that transforms ordinary young men into killers. It is Army induction and basic training.

An extraordinary sequence consists of film shot by Stephen Lighthill at Fort Ord. It is deadpan, nothing but the facts, the kind of thing the Army is not squeamish about showing to civilians. This is part of the horror. The elaborate process of transforming individuals into robot parts of an automated mechanism. And finally, of course, there is the brutal emphasis on the ultimate mission, which is to kill.

The film's makers also attempt to convey a conception that has been articulated by civil rights militants, that the war in Vietnam is one with the war in the ghettos. Something of this is effectively suggested in shots of the Oakland ghetto through which city authorities would not let the anti-war demonstrators march.

The film merits its title. Its heroes are the rebels of the younger generation. Their spirit is caught and projected. They are portrayed in the pivotal conflict of this time. They look good. And the film is worthy of them.

by AL RICHMOND

SONS AND DAUGHTERS is completed...February, 1967

from THE MOVEMENT

SONS AND DAUGHTERS illustrates the power with which a film can relate a social and political message. The film communicates the social change to the peace movement; it explains it to non-movement people and brings the audience into sympathy with movement goals.

There is footage from Vietnam, from the San Francisco ghetto, from Fort Ord, from the financial district in San Francisco. Events from all these places are inter-woven. Seemingly distant occurrences are edited together in a way which points out their inter-connection. We see shots of soldiers learning how to kill, we see state militiamen nervously point and shoot guns at "rioting" Negroes in Hunter's Point, we see human flesh burnt and shredded by American napalm, and we see the blank faces of thousands of Americans walking to work, too preoccupied with their daily lives to protest the horror the nation has indulged in.

The two groups most pointedly contrasted are the young men and women who choose to fight the policy of war in Vietnam and the young men who are drafted to kill in Vietnam. The protestors are seen in exuberant preparations for the Days of Protest March, in argument, discussion, work. The young army recruits are seen regimented and bullied, orders shouted at them, their hair shorn, their individuality being stripped from them in the process of their "training".

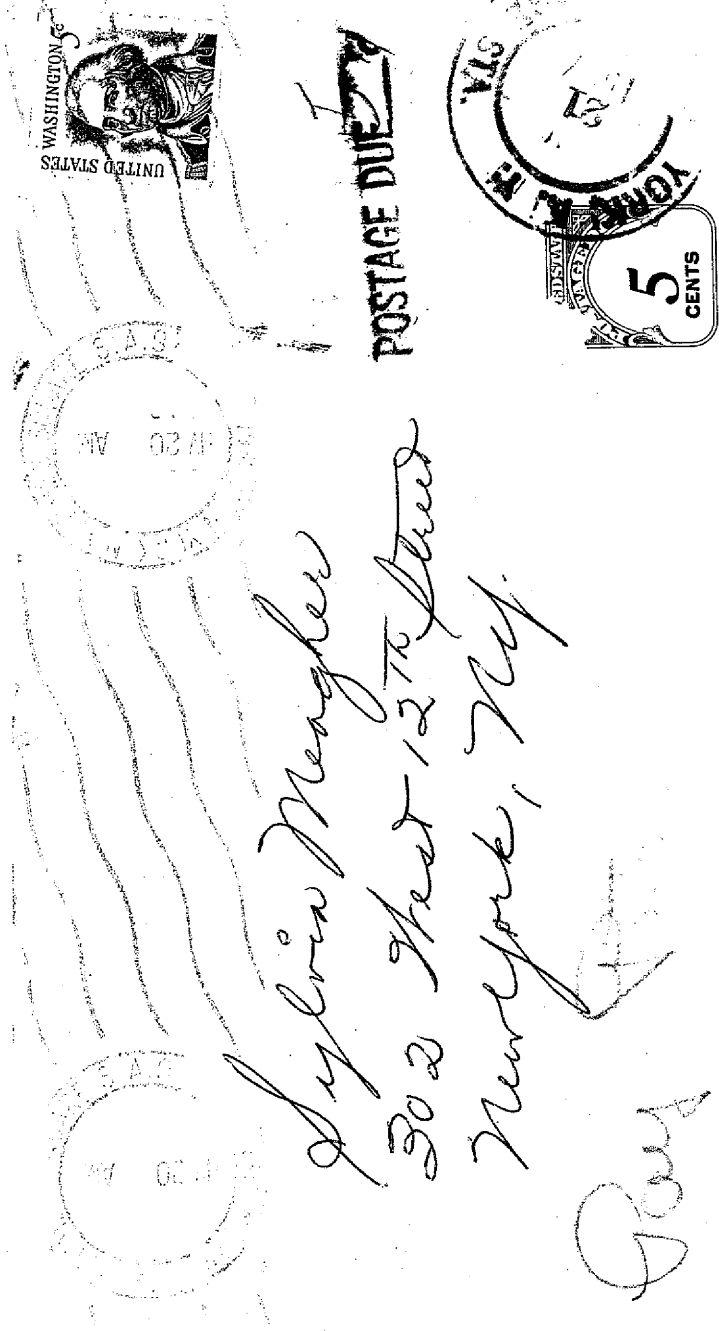
A large sign proclaims "Make Love Not War" in the midst of the intermingling demonstrators; at Fort Ord an equally large sign declares "The Spirit of the Bayonet is to Kill". These sequences are not manufactured for the sake of the film, this is documentation, not a filmic fiction.

The philosophy of American Documentary Films can be seen in this initial film: art can teach. And more specifically, it is the function of the film to be a means of social communication. Jerry Stoll, director of SONS AND DAUGHTERS, says "We take note of the strange fact that art, which is considered so impractical always plays THE LEADING role in social change and revolution. All the other cultural pursuits tag along...and after their long silence, say "Oh Yes, Oh Yes!". This is why American Documentary Films respects the lawyer and the accountant, but loves its fellow artists, the song writer, the folk rock group, the novelist and the jazz musician, and perhaps most, the revolutionary who works with the people".

by ELLEN ESTRIN



Best Kept Secret
AMERICAN DOCUMENTARY FILMS, INC.
144 BLEECKER STREET • NEW YORK • NEW YORK • NEW YORK 10012



*Sylvia Mengler
302 West 127th Street
New York, N.Y.*

POSTAGE DUE

Ray

Barbara Summers
cum Dr Kilian

GHETTO FILMS

Assemble N.Y. Negro Film Crew; 'It's Not Prejudice in Reverse';

Funds are currently being raised for what its backers regard as a unique project—a \$50,000 feature-length semi-documentary on the current feelings of the U.S. Negro community. Its viewpoint will be, so it is said, “from within the black community,” and its crew will be primarily Negro. Budget is so low because much of the talent involved is being donated, or contributed for considerably under scale.

Film is being made by American Documentary Films Inc., a San Francisco-based non-profit foundation which has recently opened New York headquarters at the Bleecker St. Cinema, whose owner, Lionel Rogosin, is acting as executive producer and editorial advisor because of his previous experience in 16m films on the Negro question (“Come Back Africa”). Producer-director Jerry Stoll (likewise Caucasian) heads the group, with Negro scribe Larry Neal penning the script.

Stoll is also topper of American Documentary Films, which produced his previous “Sons and Daughters,” docu about a San Francisco protest meeting which has played commercially (see VARIETY review May 10, 1967) and was shown at last month’s Social Cinema in America sidebar event at New York Film Festival. Though it currently has a staff of seven, Stoll says it keeps afloat via fundraising and by distributing its product itself, primarily to colleges and film societies. It also publishes a newsletter on social films.

Choice of a black crew (still being put together, Stoll says, asking for all experienced technicians to contact him) is not a matter of reverse discrimination, but rather because film hopes to get “close to the Negro community” sans any hostility. Script will have some fictional episodes to be acted out by nonprofessionals, plus some old and new documentary footage. (“For example, if we want to show the attitude of Negroes towards Vietnam, we might write a sequence about a returning soldier.”)

While refusing to use words like “black power,” Stoll says the film will “show how the attitudes of Negroes in the U.S. have changed radically in only the four years since the March on Washington. You hear less talk of integration, more of the community looking after and fighting for itself.” Nevertheless he refuses to say that his film will be unacceptable to so-called “Negro moderates,” and recoiled at the suggestion that the film will be more acceptable to (say) Stokely Carmichael than to (say) Roy Wilkins. He says film will reflect Newark Resolutions put forth jointly this summer by “moderate” and “extreme” leaders.

He estimates that it will take two months to raise the funds, noting that for “Sons and Daughters” the bulk of the money came from “\$10 contributions.” Meetings were held last week at two New York apartments. One gimmick: church groups or social organizations which contribute \$200 are given a print of the film upon completion.

Stoll says that there’d be little need for his film if the networks (and he includes educational television) were doing their jobs. “But they don’t; they’re tied to the Establishment. I’m absolutely positive that the white community has no idea what’s going on.”

N. Y. AMSTERDAM NEWS, Sat., Oct. 28, 1967 • 21

Ghetto Document Filmed On Summer Riot Sites

Production has started on a feature, full length semi-documentary film on ghetto problems as seen through ghetto eyes.

Written by Poet Larry Neal, “Revolution in Black America” is being shot in Harlem, Newark, Detroit, Los Angeles, Milwaukee, Chicago and Cleveland.

American Documentary Films, Inc. is a non-profit corporation which has opened an office here in the Bleecker Street Cinema. With the exception of himself, Jerry Stoll, co-director, is the creative unit’s only white member.

The group is touring major U.S. cities to raise an initial \$55,000, he said.

“Revolution in Black

America” is to have recordings of speeches, poetry readings, social and cultural events.

“It may be possible to save America, but not as it is presently constituted. The radical transformation of society is the only way for honest men to achieve their full potential,” Neal told The Amsterdam News.