

# SONOMA FILM INSTITUTE

## Welcome to the Sonoma Film Institute

Now entering its 36th year of operations, the Sonoma Film Institute is anticipating another outstanding year of film exhibition. These screenings, ranging from silent cinema to the avant-garde, from contemporary American fare to films from the Third World – expand the educational opportunities to students, as well as providing cultural benefit to the campus and the surrounding community. Lacking any financial support from this institution or outside sponsors, the Sonoma Film Institute is entirely dependent upon ticket sales and memberships to cover our expenses. Because all of this costs so much more than the box office can bring in, we're asking you who share our pride in this vital cinema activity to become a member of the Sonoma Film Institute. Your membership provides essential support for SFI's quality exhibition schedule. Think of the many memorable films you first saw, or could only see at SFI; the first local screenings of work by Jane Campion, John Sayles and Mike Leigh; personal appearances by Michael Powell, Les Blank and others. To continue as a unique cultural resource in the North Bay Area, SFI needs contributions from the community we serve. With your support, we will continue to program the incredible variety of movies you can't find anywhere else. Won't you take a moment to fill out the form below and send us your check today?

**Become a member** of the North Bay Area's oldest and most venturesome film exhibition program.

**Regular benefits include a \$2.00 discount** on up to two tickets per screening, plus you'll be helping to support the continued existence of vital cinema activity in this area.

Name \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

- Regular Membership \$25
- Associate Membership \$50
- Film Fan \$100
- Director's Circle \$250

Please make checks payable to *Sonoma Film Institute* and send to:  
Sonoma Film Institute, Sonoma State University  
1801 East Cotati Avenue, Rohnert Park, CA 94928-3609

## THEATER OF WAR

**Friday, September 11 at 7:00  
and Sunday, September 13 at 4:00**

Filmmaker John Walter artfully captures Meryl Streep groping for - and then seizing - the character in her unforgettable portrayal of Mother Courage in Tony Kushner's adaptation of the Bertolt Brecht masterpiece *Mother Courage and Her Children*, which was presented by The Public Theater/NY Shakespeare Festival in Central Park in the summer of 2006. Though this film could easily have been crafted into a star vehicle for Streep and Kevin Kline, Walter instead digs deeply into Brecht's motives and politics, unearthing the playwright's famed and famously clever testimony before the House Un-American Activities Committee - the day after which he fled from the United States. *THEATER OF WAR* is about theater and war, capitalism and Marxism, the postwar anti-Communist hysteria of the 1950s, and one literary genius's ability to make art from them all. (2008, 95 min.)



## FALL 2009

Warren Auditorium/Ives Hall  
Sonoma State University, Rohnert Park  
(707) 664-2606  
[www.sonoma.edu/sfi](http://www.sonoma.edu/sfi)

\$6.00 general admission  
\$5.00 non-SSU students w/I.D., senior citizens and SSU faculty and staff  
\$4.00 SFI members and children under 12  
\$2.00 SSU students w/I.D.  
Discount tickets: 5 films for \$24/\$20



## THE GATES

**Friday, September 18 at 7:00 and Sunday, September 20 at 4:00**

In 1979 artists Christo and Jeanne-Claude proposed one of the largest public artworks in history: a "golden river" of 7503 fabric paneled gates in Central Park. While Christo and Jeanne-Claude's artistic vision sought to unite all of New York City, the public reacted with accusations of 'defacement of a masterpiece' akin to putting a mustache on the Mona Lisa. Twenty-four years later, and after the election of Michael Bloomberg as mayor, the project was approved in January 2003 and completed in February 2005. *THE GATES* chronicles the evolution of the project from concept to realization, ultimately overcoming public disapproval and transforming Central Park into a visual symphony of color and light. (2007, 98 min.)

## TULPAN

**Friday, September 25 at 7:00 and Sunday, September 27 at 4:00**



Celebrated Kazakh documentarian Sergey Dvortsevov won the Cannes Film Festival Prix Un Certain Regard for this, his first dramatic feature. In the director's own words, *TULPAN* was shot "in the middle of nowhere," in southern Kazakhstan, in an area known as the Hunger Steppe, home to nomadic shepherds and their flocks. A young man returns from military service, to join his sister and her husband, and to court Tulpan, the area's

only marriageable young woman. The arid, wind-swept terrain is home to lambs and camels, people who live in yurts, and a young woman who rejects her suitor with the excuse that his ears are too large. *TULPAN* is gloriously shot and compellingly acted. (2008, 100 min., in Kazakh with English subtitles)

## TOUCH OF EVIL

**Friday, October 2 at 7:00**

The original, uncut version of the film more and more viewers regard as Orson Welles' greatest work. Welles himself, looking only slightly smaller than the Goodyear blimp and in a lot worse shape, ("You oughta lay off them candy bars, honey," Dietrich tells him) plays Hank Quinlan, the vengeful, corrupt border town sheriff who figures at the center of this masterpiece of sleaze. Cast includes Charlton Heston, Janet Leigh, and Mercedes McCambridge. (1958, 110 min.)

## MY FATHER, MY LORD ("Hofshat Kaits")

**Friday, October 9 at 7:00 and Sunday, October 11 at 4:00**

"God doesn't watch over those who don't observe the Torah," declares Abraham Edelman (Assi Dayan), an ultra-Orthodox rabbi, to his yeshiva students in David Volach's bare, anguished drama *MY FATHER, MY LORD*. He speaks with the same absolute certainty with which all fundamentalists, be they Jewish, Muslim or Christian, voice their beliefs. "My Father My Lord," an Israeli movie that was named best narrative feature at last year's Tribeca Film Festival, observes the severe family life of Abraham; his wife, Esther; and their young son, Menachem. An inquisitive boy, Menachem worships his father but rebels against him in the small, seemingly harmless ways that all children do against authority... Although profoundly compassionate toward its characters, "My Father My Lord" is an implicit critique of ultra-Orthodox dogma by a filmmaker who grew up in a Hasidic community but abandoned it when he was 25 to study film. For all its criticism of blindly exercised patriarchal authority, the movie is heartbreakingly tender." – *Stephen Holden, THE NEW YORK TIMES*. (2007, 80 min., in Hebrew with English subtitles) <http://www.kino.com/myfathermylord/>

## AGE OF CONSENT

**Friday, October 16 at 7:00 and Sunday, October 18 at 4:00**

"Michael Powell's final feature tackles a clearly personal theme: the revitalization of an aging artist. James Mason plays a painter who thinks his work has become nothing but a commodity. A return to his roots – an island off Australia's Great Barrier Reef – is his antidote, with a little help from a gorgeous shellfish peddler (a 23-year-old Helen Mirren). Powell's ecstatic use of color peppers this oasis, emblematic of Mason's spiritual rebirth." *Evan Davis, FILM COMMENT* (1969, 98 min.)

## WATERMELON WOMAN

**Friday, October 23 at 7:00 and Sunday, October 25 at 4:00**

"Funky screwball comedy in the key of queer" is how critic B. Ruby Rich characterized *THE WATERMELON WOMAN*, the first feature of video artist/comedian Cheryl Dunye. In it, Dunye plays a lesbian video-store clerk and would-be filmmaker who becomes obsessed with uncovering the history of a star of the early "race" films, the so-called Watermelon Woman. The plot allows Dunye to incorporate a pastiche of footage—from fabulous black-and-white "plantation" melodramas to interviews with real-life notables (including Camille Paglia). – *Pacific Film Archive* (1996, 85 min.) <http://www.cheryldunye.com/pages/watermelon.html>

## SPOTLIGHT ON HEDDY HONIGMANN

Born in Lima, Peru, educated in Rome, and for years a resident of Amsterdam, Heddy Honigmann is one of the world's foremost documentary filmmakers. She brings an international perspective to her subjects, be they musicians working the Paris metro (THE UNDERGROUND ORCHESTRA), visitors to Père Lachaise cemetery (FOREVER), Brazilian erotic poetry (O AMOR NATURAL), or the taxi drivers of Lima (METAL AND MELANCHOLY). Critic John Anderson calls Honigmann's films "appetizing antidepressants...by a real artist of nonfiction who champions the dispossessed without sermonizing ... a woman who has taken us inside the hearts of subjects most other filmmakers would never have noticed." <http://www.heddy-honigmann.nl>

## OBLIVION

**Friday, November 6 at 7:00 and  
Sunday, November 8 at 4:00**

Heddy Honigmann returns to Lima for this typically quirky deeply humanist exploration of everyday resilience and resignation. For Honigmann, Lima is "the forgotten city," though its citizens live in the shadow of the presidential palace. If presidents and dictators in endless parade have forgotten about the citizens of Lima, the citizens have not forgotten about them. In fact, if you want a concise history of the "scandals, dirty wars and towering inflation" of the last few decades, just ask a bartender, a waiter, a leather craftsman. All recall to the ever-approachable Honigmann how they have created their own reality to survive in an economy in ruins...From the youngsters doing backflips in the street for coins to the waiter who sagely admits, "I'm a clown," survival is a performance. For all the good it does these average Peruvians, having their eyes wide open is a point of pride. But if realism is good, magical realism is better – the sort that allows you to juggle glass balls in the air in the middle of a crowded intersection and call it progress." – Judy Bloch, SFIFF(2008, 93 min., in Spanish w/English subtitles)



## THE UNDERGROUND ORCHESTRA

**Friday, November 13 at 7:00 and Sunday, November 15 at 4:00**

Heddy Honigmann goes to Paris to find another source for her wonderful revelations. In the tunnels of a Metro station, Honigmann's handheld camera discovers a strangely serene Peruvian man plucking a giant harp. The music seems to come from somewhere else, somewhere far away. So Honigmann keeps searching. She talks to accordionists, violinists, tribal singers, people who have come from all parts of the globe. Their tales are a survey of the troubles of contemporary history-civil war, social dislocation, genocide, concentration camps-and in each case, music has been key to their survival. The music they create tells of their deepest longings and also speaks to ours. (1998, 108 min)

## KAL HO NAA HO ("Tomorrow May Never Come")

**Friday, November 20 at 7:00**

Hugely entertaining Bollywood film directed by first timer Nikhi Advani and produced and co-written by Karan Johar, director of KABHI KHUSHI KABHI GHAM. Set in New York City, KAL HO NAA HO is the tale of Naina (Preity Zinta), who has faced a family tragedy and whose life is filled with responsibilities. Enter Aman, who moves into her neighborhood and enlivens her world. Lots of music, emotion, humor, and dazzling cinematography. (2003, 186 min.)

## DARK MATTER

**Friday, December 4 at 7:00**

**Friday, December 11 at 7:00**

*Within him lay the universe's finest seed.  
But since the universe was crippled, his  
way was tortuous.*

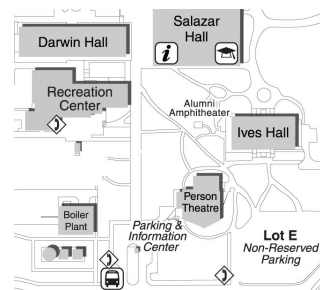
- Meng Chiao (751-814)

The feature film debut of renowned opera and theater director Chen Shi-Zheng,

DARK MATTER delves into the world of Liu Xing (Chinese for "Shooting Star"), a Chinese physics student pursuing a Ph.D. in the United States. Barely able to speak English, Xing is taken under the wing of Joanna Silver (Meryl Streep), a wealthy university patron with a passion for Chinese culture. As he pursues his interest in dark matter - the unseen substance whose gravitational force that shapes the universe – he challenges his professors, leading to conflict with the university establishment. DARK MATTER was the Alfred P. Sloan prize winner at the 2007 Sundance Film Festival. (2007, 90 min.)



**SFI** currently prints and mails 2500 flyers twice a year. We could save money (and paper) by offering our flyers in pdf format that can be delivered by email to those on our mailing list. If you are interested in receiving future mailings in electronic form, please provide us with your name, address, and email at [www.sonoma.edu/SFI](http://www.sonoma.edu/SFI).



Return Service Requested

Rohmert Park, California 94928  
Sonoma State University

**SONOMA**  
FILM INSTITUTE

Non Profit  
U.S. POSTAGE  
PAID  
Sonoma State  
University