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Zoo, Wiseman, Frederick, 1993  
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The store, Wiseman, Frederick, 1983  
Titicut follies, Wiseman, Frederick, 1967  
Juvenile court, Wiseman, Frederick, 1973  
Meat, Wiseman, Frederick, 1976  
Deaf, Wiseman, Frederick, 1986  
Canal Zone, Wiseman, Frederick, 1977  
Model, Wiseman, Frederick, 1980

**PRESENTED BY  
THE FILM SOCIETY  
OF LINCOLN CENTER  
IN ASSOCIATION WITH  
THE HUMAN RIGHTS WATCH  
INTERNATIONAL FILM FESTIVAL**

This program is made possible by a generous grant from the Irene Diamond Foundation

**The Human Rights Watch International Film Festival will honor Frederick Wiseman with the 2000 Irene Diamond Lifetime Achievement Award for his lifelong commitment to human rights filmmaking, at 8:30pm, Sat January 29 preceding TITICUT FOLLIES**

The Human Rights Watch International Film Festival, currently in its 11th year, has been co-presented in New York with the Film Society of Lincoln Center for the past six seasons. For information on this year's festival (June 14-29), call 212-216-1263, e-mail AndersJ@hrw.org or visit [www.hrw.org/iff](http://www.hrw.org/iff).

We wish to thank the following organizations for their support:  
**Association of Independent Film and Video** [www.aivf.org](http://www.aivf.org) • **Docuclub** [www.docuclub.org](http://www.docuclub.org) • **The Double Take Documentary Film Festival** <http://cds.aas.duke.edu/filmfestival> • **DocFest, the NY International Festival** [www.docfest.org](http://www.docfest.org) • **Margaret Mead Film and Video Festival** [www.amnh.org/mead](http://www.amnh.org/mead) • **International Documentary Association** [www.documentary.org](http://www.documentary.org) • **Film/Video Arts** [www.fva.com](http://www.fva.com) • **NY Women in Film and Television** [www.nywift.org](http://www.nywift.org)

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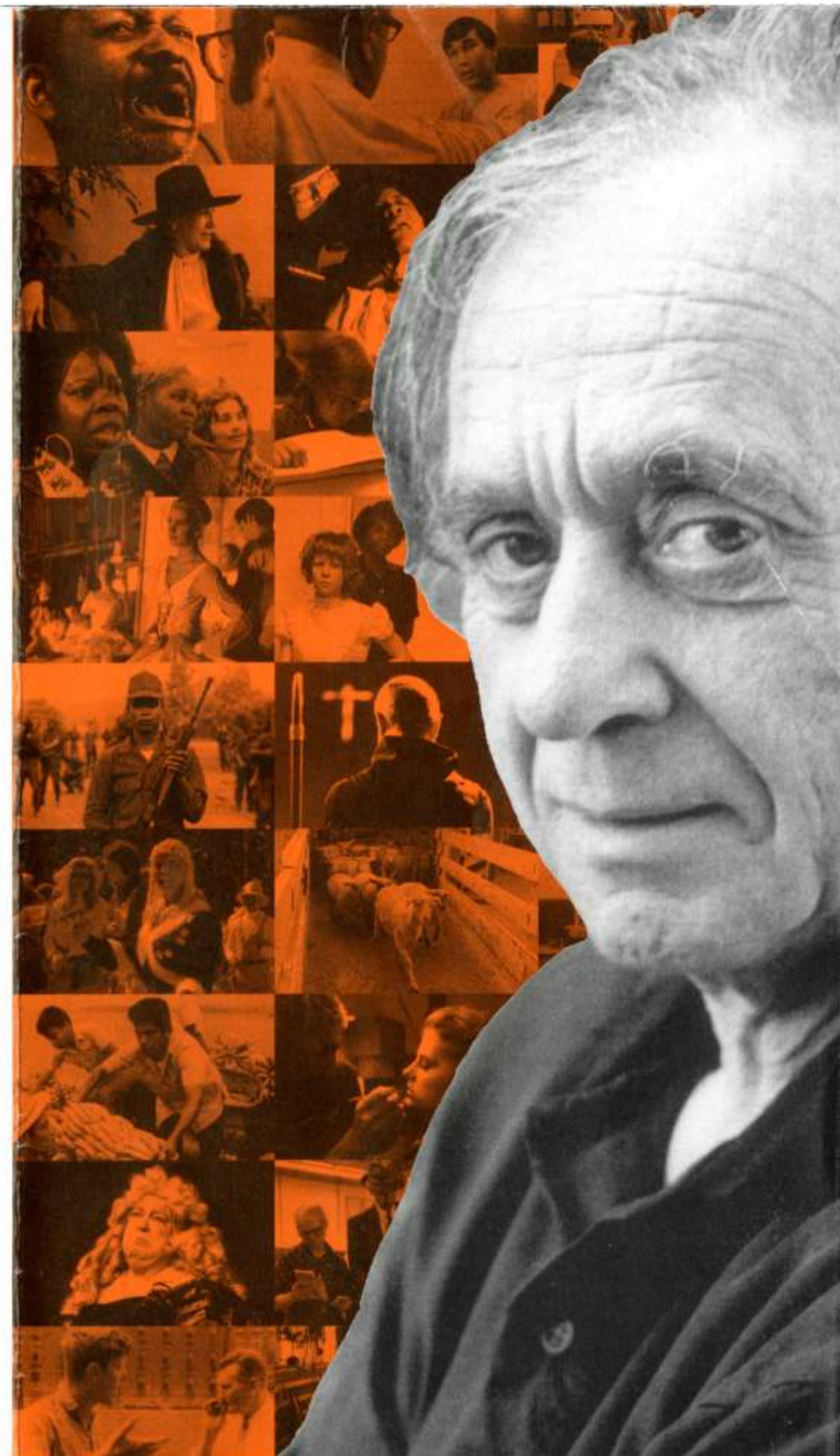
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**FREDERICK  
WISEMAN  
AMERICAN FILMMAKER**

**WALTER READE THEATER  
FILM SOCIETY OF LINCOLN CENTER  
70 LINCOLN CENTER PLAZA  
NEW YORK • NY 10023**



**FREDERICK  
WISEMAN  
AMERICAN FILMMAKER  
JAN 28-FEB 24 2000  
WALTER READE THEATER**

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# FREDERICK WISEMAN

## AMERICAN FILMMAKER

**“My goal is to make as many films as possible about different aspects of American life”** Frederick Wiseman once said. Now that the 20th century is over, ask yourself: what other director, in fiction or documentary, has come within hailing distance of his breadth of vision? As he has carefully worked his way through our institutions, from the armed services to hospitals, from welfare to our high school system, from public parks to whole cities and public housing projects, Wiseman has told the story of this impossibly vast country, with all its idiosyncracies, its flaws, its strengths and its tragedies. He is absolutely unflinching, and has regularly stared down painful truths that make most artists either throw up their hands or run away screaming.

His newest work, **Belfast, Maine**, having its American premiere at the Walter Reade, is supposedly about one small town in New England, but its epic structure incorporates a huge portion of modern American experience, from our forgotten, bedridden elder population to our rural hunting culture, from the abundance of processed food that now fills our diets to the loss of our own historical past. As in all his best work, **Belfast, Maine** is made with a patient, careful eye and ear, a natural storytelling sense and an enormous, passionate drive to render life as it's lived rather than as it's imagined or theorized.

So, this is a complete retrospective of the work of Frederick Wiseman, not merely a great documentarian, but a great American filmmaker.

So, this is a complete retrospective of the work of Frederick Wiseman, not merely a great documentarian, but a great American filmmaker.

## SCHEDULE AT A GLANCE JAN 28-FEB 24 2000

### PANEL DISCUSSIONS

Fred Wiseman has touched on issues at the vital center of American life, and for that reason we've arranged for panels of experts to come and discuss his films and the issues around them.

**BELFAST, MAINE SAT JAN 29 2pm**  
**LAW AND ORDER FRI FEB 4 7:30pm**  
**PUBLIC HOUSING SUN FEB 6 4pm**  
**HOSPITAL FRI FEB 11 7:30pm**  
**DEAF THUR FEB 24 9pm**

Prospective participants include: Philip Lopate, Norman E. Siegel, Stuart Klawans and David Denby.

For up to the minute information about panel discussions, please call the Walter Reade Theater at (212) 875-5600 or check out our website [www.filmlinc.com](http://www.filmlinc.com).

### FRIDAY JANUARY 28

1:00 **BELFAST, MAINE** (245 mins)  
 6:15 **BELFAST, MAINE** (245 mins)

### SATURDAY JANUARY 29

3:30 **BELFAST, MAINE** (245 mins)  
 8:30 **TITICUT FOLLIES** (84 mins)

### SUNDAY JANUARY 30

2:00 **HIGH SCHOOL** (75 mins)  
 3:45 **HIGH SCHOOL II** (220 mins)  
 8:15 **HIGH SCHOOL** (75 mins)

### TUESDAY FEBRUARY 1

1:00 **RACETRACK** (114 mins)  
 3:15 **THE STORE** (118 mins)  
 5:40 **ESSENE** (86 mins)  
 7:30 **RACETRACK** (114 mins)  
 9:40 **TITICUT FOLLIES** (84 mins)

### WEDNESDAY FEBRUARY 2

1:00 **ESSENE** (86 mins)  
 2:45 **RACETRACK** (114 mins)  
 5:00 **HIGH SCHOOL** (75 mins)  
 6:45 **ESSENE** (86 mins)  
 8:30 **THE STORE** (118 mins)

### THURSDAY FEBRUARY 3

1:00 **BALLET** (170 mins)  
 4:15 **MODEL** (129 mins)  
 6:45 **BALLET** (170 mins)

### FRIDAY FEBRUARY 4

1:00 **LAW AND ORDER** (81 mins)  
 2:45 **JUVENILE COURT** (144 mins)  
 5:30 **LAW AND ORDER** (81 mins)  
 9:00 **JUVENILE COURT** (144 mins)

### SATURDAY FEBRUARY 5

4:00 **JUVENILE COURT** (144 mins)  
 6:45 **LAW AND ORDER** (81 mins)  
 8:30 **JUVENILE COURT** (144 mins)

### SUNDAY FEBRUARY 6

5:30 **PUBLIC HOUSING** (195 mins)  
 9:05 **HIGH SCHOOL** (75 mins)

### MONDAY FEBRUARY 7

1:00 **CENTRAL PARK** (176 mins)  
 4:15 **ZOO** (130 mins)  
 6:45 **CENTRAL PARK** (176 mins)

### WEDNESDAY FEBRUARY 9

1:00 **ZOO** (130 mins)  
 3:30 **CENTRAL PARK** (176 mins)  
 7:00 **TITICUT FOLLIES** (84 mins)  
 8:45 **LAW AND ORDER** (81 mins)

### THURSDAY FEBRUARY 10

1:00 **BALLET** (170 mins)  
 4:15 **HOSPITAL** (84 mins)

### FRIDAY FEBRUARY 11

1:00 **HOSPITAL** (84 mins)  
 3:00 **BLIND** (132 mins)  
 6:00 **HOSPITAL** (84 mins)  
 9:00 **BLIND** (132 mins)

### SATURDAY FEBRUARY 12

4:30 **MANOEUVRE** (115 mins)  
 6:45 **BASIC TRAINING** (89 mins)  
 8:40 **MANOEUVRE** (115 mins)

### SUNDAY FEBRUARY 13

4:00 **BASIC TRAINING** (89 mins)

### MONDAY FEBRUARY 14

1:00 **NEAR DEATH** (358 mins.  
 with 20 min. intermission)

### TUESDAY FEBRUARY 15

1:00 **LA COMEDIE FRANCAISE** (223 mins)

### WEDNESDAY FEBRUARY 16

1:00 **BALLET** (170 mins)

### THURSDAY FEBRUARY 17

1:00 **MISSILE** (115 mins)  
 3:15 **SINAI FIELD MISSION** (127 mins)  
 5:45 **MISSILE** (115 mins)  
 8:00 **SINAI FIELD MISSION** (127 mins)

### FRIDAY FEBRUARY 18

1:00 **SINAI FIELD MISSION** (127 mins)  
 3:25 **MISSILE** (115 mins)  
 5:40 **WELFARE** (167 mins)  
 8:50 **WELFARE** (167 mins)

### MONDAY FEBRUARY 21

1:00 **PRIMATE** (105 mins)  
 3:00 **CANAL ZONE** (174 mins)  
 6:15 **PRIMATE** (105 mins)  
 8:20 **CANAL ZONE** (174 mins)

### TUESDAY FEBRUARY 22

1:00 **MEAT** (113 mins)  
 3:15 **ADJUSTMENT AND WORK** (120 mins)  
 6:00 **MEAT** (113 mins)  
 8:15 **ADJUSTMENT AND WORK** (120 mins)

### WEDNESDAY FEBRUARY 23

1:00 **MULTI-HANDICAPPED** (126 mins)  
 3:20 **DEAF** (164 mins)  
 6:20 **MULTI-HANDICAPPED** (126 mins)  
 8:45 **DEAF** (164 mins)

### THURSDAY FEBRUARY 24

1:00 **MODEL** (129 mins)  
 3:30 **ASPEN** (146 mins)  
 6:15 **DEAF** (164 mins) (special screening  
 on close-captioned video)

# FREDERICK WISEMAN

AMERICAN FILMMAKER JAN 28-FEB 24 2000



## BELFAST, MAINE

**1999; 245 mins** Wiseman's latest film paints a true portrait of ordinary lives in a beautiful 224-year-old New England port town, framing the work and cultural life of one of the poorest communities in Maine (but one of the richest in terms of natural beauty).

**Fri Jan 28: 1 & 6:15 • Sat Jan 29: 3:30**  
(with panel discussion at 2:00)



## TITICUT FOLLIES

**1967; 84 mins** Wiseman's controversial debut—a stark, unrelenting glimpse into the State Prison for the Criminally Insane in Bridgewater, Massachusetts — was banned worldwide until 1992. "A brilliant work of art."

—Robert Coles, The New Republic  
**Sat Jan 29: 8:30 • Tues Feb 1: 9:40**  
**Wed Feb 9: 7**



## HIGH SCHOOL

**1968; 75 mins** A large, urban high school in Philadelphia "takes warm, breathing teenagers and tries to turn them into 40-year-old mental eunuchs. The most frightening thing is that it captures the battlefield so clearly."

—Peter Janssen, Newsweek  
**Sun Jan 30: 2 & 8:15 • Wed Feb 2: 5**  
**Sun Feb 6: 9:05**



## HIGH SCHOOL II

**1994; 220 mins** In stark contrast to the regimented world of the first *High School*, stands Central Park East Secondary School, a successful alternative high school in Spanish Harlem. "Wiseman's method fits perfectly with the school's approach to teaching."

—Stuart Klawans, The Nation  
**Sun Jan 30: 3:45**



## RACETRACK

**1985; 114 mins** "Beginning with the birth of a thoroughbred and running through to the conclusion of the 1981 Belmont Stakes, *Racetrack* makes all other movies about horse races, including the few cute ones, look like a ride on a cute little merry-go-round."

—Gene Siskel, Chicago Tribune  
**Tue Feb 1: 1 & 7:30 • Wed Feb 2: 2:45**



## THE STORE

**1983; 118 mins** A film about the Neiman-Marcus emporium and corporate headquarters in Dallas. "Only Wiseman seems able to consistently capture those tiny, illuminating surprises that stay with us long after he's through with us."

—Harry F. Waters, Newsweek  
**Tues Feb 1: 3:15 • Wed Feb 2: 8:30**



## ESSENE

**1972; 86 mins** A study of daily life in a Benedictine monastery and the resolution of conflict between personal needs and the institutional and organizational priorities of the community. "One of the best religious films ever made."

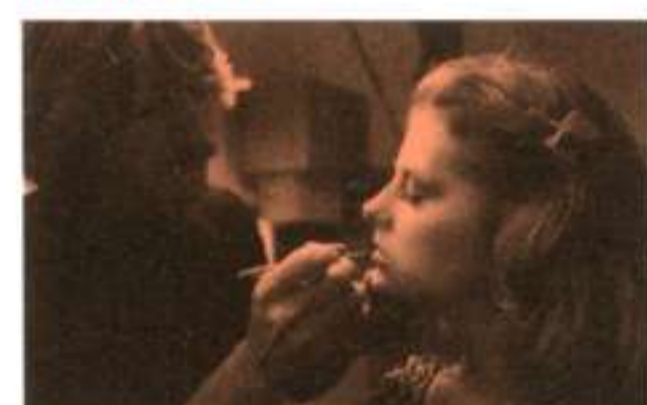
—Malcolm Boyd, The New York Times  
**Tues Feb 1: 5:40 • Wed Feb 2: 1 & 6:45**



## BALLET

**1995; 170 mins** The American Ballet Theatre in rehearsal in New York and on tour in Athens and Copenhagen. "Its portrait of ballet dancers at work has no parallel."

—Alan M. Kriegsman, The Washington Post  
**Thurs Feb 3: 1 & 6:45 • Thurs Feb 10: 1**  
**Wed Feb 16: 1**



## MODEL

**1980; 129 mins** "Highlights the mad perfectionism of TV-commercial-makers, rehearsals, retakes, huge crews, anxieties, tantrums, and exhaustion, all for a few seconds of film selling hosiery."

—David Denby, New York  
**Thurs Feb 3: 4:15 • Thurs Feb 24: 1**



## LAW AND ORDER

**1969; 81 mins** Surveys the wide range of work the police are asked to perform: enforcing the law, maintaining order, and providing general social services. Winner of an Emmy for Best News Documentary of 1969. "The most powerful hour and a half of television that I've seen all year."

—Pauline Kael, The New Yorker  
**Fri Feb 4: 1 & 5:30 (with panel discussion at 7:30) • Sat Feb 5: 6:45**  
**Wed Feb 9: 8:45**



## JUVENILE COURT

**1973; 144 mins** Shows the complex variety of the cases brought before the Memphis Juvenile Court: foster home placement, drug abuse, armed robbery, child abuse and sexual offenses. "We learn—and are immeasurably enriched by the experience."

—Jerrold Hickey, The Boston Globe  
**Fri Feb 4: 2:45 & 9 • Sat Feb 5: 4 & 8:30**



## PUBLIC HOUSING

**1997; 195 mins** A film about daily life at the Ida B. Wells public housing development in Chicago where many people live in conditions of extreme poverty. "Again and again one is made to feel the distance between problems and solutions."

—Philip Lopate, Film Comment  
**Sun Feb 6: 5:30 (with panel discussion at 4)**



## CENTRAL PARK

**1989; 176 mins** A meditation on the variety of ways in which people make use of New York's Central Park. "A fine medium for understanding New York itself, how it needs the park and how the park means different things to different people."

—Robert Koehler, Los Angeles Times  
**Mon Feb 7: 1 & 6:45 • Wed Feb 9: 3:30**



## ZOO

**1993; 130 mins** Filmed at the Miami Zoo, whose collection includes 780 animals representing hundreds of species. "A brooding, poignant, poetic consideration of nothing less than the human condition."

—David R. Slavitt, Chronicles  
**Mon Feb 7: 4:15 • Wed Feb 9: 1**



## HOSPITAL

**1970; 84 mins** "It is as open and revealing as filmed experience has ever been. By the end we are so thoroughly involved that tears well up, because we simply have no other means of responding to the intensity of this plain view of activities in Metropolitan Hospital."

—Pauline Kael, The New Yorker  
**Thur Feb 10: 4:15 • Fri Feb 11: 1 & 6**



## BLIND

**1986; 132 mins** Examines the educational programs and daily life of students at the Alabama School for the Blind. "There is a sense of discovery on the part of the viewer. Not pity, but revelation."

—Arthur Unger, Christian Science Monitor  
**Fri Feb 11: 3 & 9**



## MANOEUVRE

**1979; 115 mins** Follows an infantry tank company from the U.S. through the various stages of a training exercise in West Germany. "There is no war but there is the illusion of war, the memory of World Wars past, and the soldiers' sure belief in war to come."

—Bill Henry, The Boston Globe  
**Sat Feb 12: 4:30 & 8:40**



## BASIC TRAINING

**1971; 89 mins** Follows a company of draftees and enlisted men through the nine weeks of the basic training cycle. "He not only imparts the essence of military basic training, he latches on to young men thrust into maturity, some before their time. It is a gripping experience."

—Variety  
**Sat Feb 12: 6:45 • Sun Feb 13: 4**



## NEAR DEATH

**1989; 358 mins** "Wiseman's great, fearless and monumental six-hour documentary chronicling the workings of the medical intensive care unit at Boston's Beth Israel Hospital... Less a viewing experience than a total immersion."

—Janet Maslin, The New York Times  
**Mon Feb 14: 1 (with 20 min intermission)**



## LA COMEDIE FRANCAISE

**1996; 223 mins** A look behind the scenes of the oldest continuous repertory company in the world, founded in Paris in the late 17th century. "A multi-faceted exploration of the art and commerce of theater... What emerges from this epic work of nonfiction is a rare glimpse into what makes theater theater and what makes film, in the right hands, an art."

—Michael Blouin, Boston Globe  
**Tues Feb 15: 1**



## MISSILE

**1987; 115 mins** Documents the training of the men and women who have their fingers on the controls of the U.S. nuclear arsenal. "A fair and hard look into the 20th century's most horrifying institution."

—Duane Byrge, Hollywood Reporter  
**Thur Feb 17: 1 & 5:45 • Fri Feb 18: 3:25**



## SINAI FIELD MISSION

**1978; 127 mins** Shows the routine activities of the diplomats and technicians who operate the early warning system in the buffer zone between Israel and Egypt. "Wiseman has once again brought an issue into focus. And we know and care a little bit more because of it."

—James Brown, Los Angeles Times  
**Thur Feb 17: 3:15 & 8 • Fri Feb 18: 1**



## WELFARE

**1975; 167 mins** "An inside look at one of the key institutions around which society functions...and like other Wiseman films it is profoundly disturbing, especially for those with preconceptions...An amazing film."

—Ken Wlaschin, London Film Festival  
**Fri Feb 18: 5:40 & 8:50**



## PRIMATE

**1974; 105 mins** "Ostensibly has to do with the routine investigations of primate life and behavior which are conducted at the Yerkes Primate Research Center in Atlanta. What it's actually about is scientific research...and its ambiguous purposes."

—Michael Arlen, The New Yorker  
**Mon Feb 21: 1 & 6:15**



## CANAL ZONE

**1977; 174 mins** "In the sunny landscape of a distant Army enclave in Panama, Wiseman finds a nightmare vision of America itself...By the time it reaches its Memorial Day climax, it becomes as bitter as Sinclair Lewis' *Main Street*...An ingenious cautionary tale."

—Frank Rich, Time Magazine  
**Mon Feb 21: 3 & 8:20**



## MEAT

**1976; 113 mins** Traces the process through which cattle and sheep become consumer products, at a highly automated packing plant. "Wiseman's most visually lacerating documentary."

—James Wolcott, The Village Voice  
**Tues Feb 22: 1 & 6**



## ADJUSTMENT AND WORK

**1986; 120 mins** Filmed at a facility providing evaluation and vocational training for sensory impaired adults. "He takes you inside and makes you feel what it is like to be one of the teachers or administrators. He even conveys a sense of what it is like to be disabled."

—John O'Connor, The New York Times  
**Tues Feb 22: 3:15 & 8:15**



## MULTI-HANDICAPPED

**1986; 126 mins** This film shows the day-to-day activities of multi-handicapped and sensory impaired students and their teachers, dormitory parents, and counselors at the Helen Keller School. "The devotion and skills of the staff are positively inspiring."

—John O'Connor, The New York Times  
**Wed Feb 23: 1 & 6:20**



## DEAF

**1986; 164 mins** Filmed at the School for the Deaf at the Alabama Institute. "The reward is a new awareness not only of the blind and deaf, but of those who work with them."

—Michael Keman, Washington Post  
**Wed Feb 23: 3:20 & 8:45**  
**Thur Feb 24: 6:15 (with panel discussion at 9)**



## ASPEN

**1991; 146 mins** "Wiseman's view of Aspen is clearly that the place and its people are a study in contrasts, some of them touching and some of them absurd...And even when the people on the screen are behaving in ways that seem foolish or frivolous, the intoxicating seductiveness of the place comes through."

—Tom Shales, The Washington Post  
**Thur Feb 24: 3:30**

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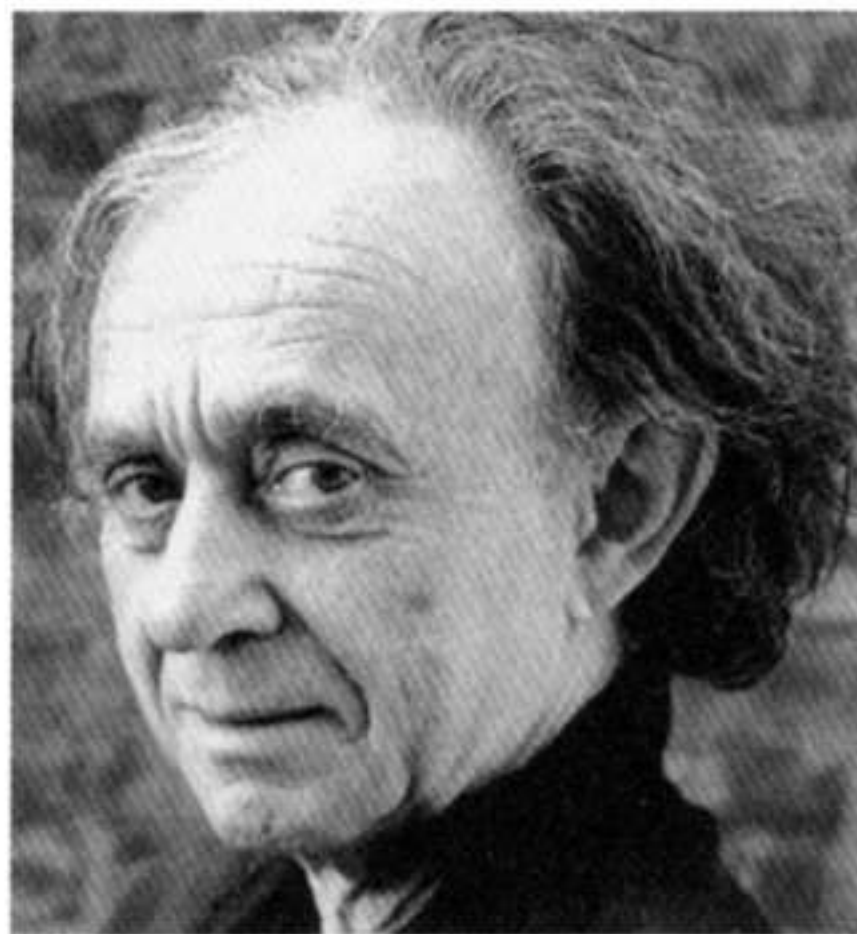
## Frederick Wiseman American Filmmaker

Jan 28 - Feb 24

Presented in association with the Human Rights Watch International Film Festival

This program is made possible by a generous grant from the Irene Diamond Foundation.

The Human Rights Watch International Film Festival will honor Frederick Wiseman with the 2000 Irene Diamond Lifetime Achievement Award for his lifelong commitment to human rights filmmaking, at 8:30pm, Saturday, January 29



The Human Rights Watch International Film Festival, currently in its 11th year, has been co-presented in New York by the Film Society of Lincoln Center for the past six seasons. The festival was created by Human Rights Watch, which is dedicated to protecting the human rights of people around the world by standing with victims and activists to bring offenders to justice, to prevent discrimination, to uphold political freedom and to protect people from inhumane conduct in wartime. HRWIFF is the leading showcase for films that incorporate human rights themes. The festival presents works that focus on the widespread threats to political and individual freedom—drawing on the power of film to communicate across borders, both physical and ideological. We are particularly proud to participate in this retrospective of the remarkable work of Fred Wiseman, a longtime supporter and founding Committee Member of the festival.

"My goal is to make as many films as possible about different aspects of American life," Frederick Wiseman once said. Now that the 20th century is over, ask yourself: what other director, in fiction or documentary, has come within hailing distance of his breadth of vision? As he has carefully worked his way through our institutions, from the armed services to hospitals, from welfare to our high school system, from public parks to whole cities and public housing projects, Wiseman has told the story of this impossibly vast country, with all its idiosyncrasies, its flaws, its strengths and its tragedies. He is absolutely unflinching, and has regularly stared down painful truths that make most artists either throw up their hands or run away screaming. His newest work, *Belfast, Maine*, having its American premiere at the Walter Reade, is apparently about one small town in New England, but its epic structure incorporates a huge portion of modern American experience, from our forgotten, bedridden elder population to our rural hunting culture, from the abundance of processed food that now fills our diets to the loss of our own historical past. As in all his best work, *Belfast, Maine* is made with a patient, careful eye and ear, a natural storytelling sense and an enormous, passionate drive to render life as it's lived rather than as it's imagined or theorized. So, this is a complete retrospective of the work of not only a great documentarian but of a great American filmmaker: Frederick Wiseman.

### **RACETRACK** (1985; 114m)

"Wiseman wanders around Belmont finding ripe, illustrative material, most of which fits into the abiding themes of his films, the melancholia peculiar to industrial societies, the emotional wages of materialism. Horseracing is a

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Film Society of Lincoln Center 2000

## Frederick Wiseman, American Filmmaker



*small industry comparatively, but it serves as a rich microcosm.... It's a super super film, from a super super filmmaker." —Tom Shales, The Washington Post*

*"Beginning with the birth of a thoroughbred and running through to the conclusion of the 1981 Belmont Stakes in which Summing upset heavily favored Pleasant Colony, RACETRACK makes all other movies about horse races, including the few cute ones, look like a ride on a cute little merry-go-round." —Gene Siskel, Chicago Tribune*

*"The film is not about winning or losing, the show is about an institution, an industry, and its rituals. In RACETRACK, the industry Wiseman reveals is a peculiar one, pervaded by both a romantic respect for the magnificent animals at its center and an almost corporate atmosphere." —Catleen Schine, Vogue*

**RACETRACK** is about the Belmont Race Track, one of the world's leading racetracks for thoroughbred racing. The film highlights the training, maintaining and racing of thoroughbred horses. Everyday occurrences are shown: in the backstretch—the grooming, feeding, shoeing, and caring for horses and the preparation for races; at the practice track—the various aspects of training, exercising, and timing the horses; at the paddock—the pre-race presentation of the horses; and in the grandstand—betting and watching the races. The film also has sequences showing the variety of work done by trainers, jockeys, jockey agents, grooms, trot walkers, stable hands, and veterinarians.

**Tues Feb 1: 1 & 7:30; Wed Feb 2: 2:45**

### **The Store** (1983; 118m)

*"...a two-hour immersion in the eerily cool-posh world of the grandiose Neiman-Marcus emporium in Dallas." —Tom Shales, The Washington Post*

*"He has delved deeply and wisely into seemingly superficial subject matter and come up with a subtly informative—and incidentally entertaining—tract that will likely be of sociological importance for generations to come." —Arthur Unger, Christian Science Monitor*

*"...witnessing how an establishment deftly caters to such appetites makes for an engrossing spectacle.... Only Wiseman seems able to consistently capture those tiny, illuminating surprises that stay with us long after he's through with us." —Harry F. Waters, Newsweek*

**THE STORE** is a film about the main Neiman-Marcus store and corporate headquarters in Dallas. The sequences in the film include the selection, presentation, marketing, pricing, advertising and selling of a vast array of consumer products, including designer clothes and furs, jewelry, perfumes, shoes, electronic products, sportswear, china and porcelain and many other goods. The internal management and organizational aspects of a large corporation are shown, i.e., sales meetings, development of marketing and advertising strategies, training, personnel practices and sales techniques.

**Tues Feb 1: 3:15; Wed Feb 2: 8:30**

### **Essene** (1972; 86m)

*"ESSENE is one of the best religious films ever made.... Fred Wiseman's cinema verite look at life inside a monastery also studies the essential meanings inherent in any institutional framework.... It is a fluid, extraordinarily honest and nonbeatrical experience.... Wiseman conveys humility without resorting to humble expressions, an awareness of profound piety without mock spirituality.... ESSENE raises the question of God urgently and eloquently." —Malcolm Boyd, The New York Times*



## Frederick Wiseman, American Filmmaker



"Mr. Wiseman has given the viewer a superb human comedy: funny, pathetic, touching, absurd, moving." —John J. O'Connor, *The New York Times*

ESSENE is about daily life in a Benedictine monastery and the resolution of conflict between personal needs and the institutional and organizational priorities of the community. In the Order, where the focus of life is the relationship of individual work and worship to the community as a whole, the brethren must cope with the same issues that arise in any community: rules, work, worship, values, love, and play.

**Tues Feb 1: 5:40; Wed Feb 2: 1 & 6:45**

### **Titicut Follies** (1967; 84m)

"A documentary film that tells you more than you could possibly want to know—but no more than you should know—about life behind the walls of one of those institutions where we file and forget the criminally insane.... A society's treatment of the least of its citizens—and surely these are the least of ours—is perhaps the best measure of its civilization. The repulsive reality revealed in *TITICUT FOLLIES* forces us to contemplate our capacity for callousness." —Richard Schickel, *Life*

"*TITICUT FOLLIES* is a brilliant work of art...what sticks, what really hurts is the sight of human life made cheap and betrayed." —Robert Coles, *The New Republic*

Wiseman's documentary debut—a stark, unrelenting glimpse into the State Prison for the Criminally Insane in Bridgewater, Massachusetts—was banned worldwide until 1992 due to a court ruling regarding invasion of privacy. The title refers to a musical revue staged by inmates and guards.

**Tues Feb 1: 9:40; Wed Feb 9: 7**

### **High School** (1968; 75m)

"The school somehow takes warm, breathing teen-agers and tries to turn them into 40-year-old mental eunuchs.... The most frightening thing about *HIGH SCHOOL* is that it captures the battlefield so clearly, the film is too true." —Peter Janssen, *Newsweek*

"A wicked, brilliant documentary...." —Richard Schickel, *Life*

The school system exists not only to pass on "facts" but ideally to transmit social values from one generation to another. Wiseman's *HIGH SCHOOL* documents how this social conditioning occurs. Roaming through a large, above-average urban high school in Philadelphia, we witness a series of formal and informal clashes between teachers, students, parents and administrators through which the ideology and values of the school emerge: "We are out to establish that you are a man and that you can take orders."

**Wed Feb 2: 5; Sun Feb 6: 9:05**

### **Ballet** (1995; 170m)

"*BALLET* is an eloquent statement about the crucial role of art in bringing extra dimensions to our lives.... As much as any seminarian, dancers have a special calling, an intense dedication. In classes and rehearsals, we see youngsters with ideal bodies looking for direction from those who have gone before. Outside the studios, they are just ordinary young people going to the beach or shrieking with delight as they ride on a sort of roller coaster in the Tivoli in Copenhagen. Then the lights go down, the curtain goes up and they are transformed into the vessels of incredible beauty. Ballet ends with ecstatic duets from *Romeo and Juliet*. This is what it is all about, and Mr. Wiseman pinpoints it perfectly." —John J. O'Connor, *The New York Times*

"*BALLET*, in its characteristic unadorned, unsentimentalized manner, remains unique, and its portrait of ballet dancers at work has no parallel." —Alan M. Kriegsman, *The Washington Post*



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## Frederick Wiseman, American Filmmaker



"[Wiseman] follows American Ballet Theatre's dancers, choreographers, and backstage personnel through the arduous construction of a dance. Whether he's recording a ballet master's interview with a young hopeful or observing Natalia Makarova giving instructions in the projection of glamour and allure, Wiseman remains transfixed by the rigorous and highly traditional notion of beauty that the workers are trying to honor. **BALLET** celebrates what Agnes de Mille expresses in the film as the dancer's ultimate aim: 'To move!'" —The New Yorker

**BALLET** is a film about the American Ballet Theatre. The film presents the Company in rehearsal in their New York studio and on tour in Athens and Copenhagen. Choreographers, ballet masters and mistresses are shown at work with principal dancers, soloists and the corps de ballet. Other sequences involve the administration and fund-raising aspects of the Company. **BALLET** is a profile of the work of an important classical ballet company.

**Thurs Feb 3: 1 & 6:45; Thurs Feb 10: 1; Wed Feb 16: 1**

### **Model** (1980; 129m)

"In **MODEL**, he shows us the business side of an agency, photography sessions, models talking, playing, and wasting time. He highlights the mad perfectionism of TV-commercial-makers, rehearsals, retakes, huge crews, anxieties, tantrums, and exhaustion, all for a few seconds of film selling hosiery." —David Denby, New York

"We have all the fascination of looking into another world and none of the annoyance of being told what to think about it.... His camera, like the eye, is not merely passive. It has the power to focus on something particular, to observe it and to be the means of our intelligence about it.... **MODEL** is as much about methods of photography and filming which are, in varying degrees, in contrast to his own, as it is about the world of models." —Mary Frazier, (London) Times Literary Supplement



The film shows men and women models at work on TV commercials, fashion shows, print advertising, posing for magazine covers and ads for a variety of products: designer's collections, fur coats, sports clothes and automobiles. The models are seen at work with photographers whose techniques illustrate different styles of fashion and product photography. Also, the business aspect of running an agency is shown: interviewing prospective models, career counseling, arranging portfolios, talking with clients and planning trips. The film presents a view of the intersections of fashion, business, advertising, photography, television and fantasy.

**Thurs Feb 3: 4:15; Thurs Feb 24: 1**

### **Law and Order** (1969; 81m)

"... a vivid impression of (the policeman's) working lives and through this a complex sense of what it means to be in their position in a large American city.... There is the implicit threat of violence in any radio call. Moreover, the cops are expected to dispose of countless routine problems—drunks, accidents, family quarrels—that can't be 'solved' to anyone's satisfaction and that most 'decent' people don't want to touch." —Gary Arnold, The Washington Post

"**LAW AND ORDER** was the most powerful hour and a half of television that I've seen all year...." —Pauline Kael, The New Yorker

**LAW AND ORDER** surveys the wide range of work the police are asked to perform: enforcing the law, maintaining order, and providing general social services. The incidents shown illustrate how training, community expectations, socio-economic status of the subject, the threat of violence, and discretion affect police behavior. (**LAW AND**



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## Frederick Wiseman, American Filmmaker



ORDER won an Emmy Award as the Best News Documentary in 1969.)

**Fri Feb 4: 1 & 5:30**

(Panel discussion on **LAW AND ORDER**: Fri Feb 4: 7:30)

**Sat Feb 5: 6:45; Wed Feb 9: 8:45**

### **Juvenile Court** (1973; 144m)

"Literally and figuratively, Wiseman opens the doors of perception in the daily routine of a juvenile court. (A) master educator, (he) refuses to preach or even teach, but we learn—and are immeasurably enriched by the experience." —Jerrold Hickey, *The Boston Globe*

"The film's chief impact stems from its graphic, often grim glances at the unforgettable subjects who are brought before the court.... **JUVENILE COURT** does not attack the institution it explores, nor does it suggest new or different solutions to age-old human problems." —David Sterritt, *The Christian Science Monitor*

**JUVENILE COURT** shows the complex variety of the cases before the Memphis Juvenile Court: foster home placement, drug abuse, armed robbery, child abuse and sexual offenses. The sequences illustrate such issues as community protection vs. the desire for rehabilitation, the range and the limits of the choices available to the court, the psychology of the offender, and the constitutional and procedural questions involved in administering a juvenile court.

**Fri Feb 4: 2:45 & 9; Sat Feb 5: 4 & 8:30**



### **Public Housing** (1997; 195m)

"Issues that are all too familiar—drugs, crime, teenage pregnancy, the frustrations caused by government red tape—take on new immediacy thanks to the extraordinary intimacy of Mr. Wiseman's working methods. Through one revealing, well-chosen specific after another, he succeeds in turning sad generalities into powerfully affecting specifics. As ever in the work of this towering documentary filmmaker... what starts out as a distant generality becomes flesh and blood...." —Janet Maslin, *The New York Times*

"Wherever [Wiseman] points the camera there is another confrontation between the lower-class, black inhabitants of the projects and the middle-class, mostly black professionals who are there to serve them, help them get on their feet, and incidentally, police them. Certainly it feels like a very colonized situation, but Wiseman is too shrewd to cast his sympathies only with the downtrodden. Again and again one is struck by the goodwill, resourcefulness, and genuine care shown by the social workers, cops, teachers, nuns, and sex education advisors for their often passive, resigned, rebellious, stoned, felonious charges. Again and again one is made to feel the distance between problems and solutions." —Philip Lopate, *Film Comment*

**PUBLIC HOUSING** is a film about daily life at the Ida B. Wells public housing development in Chicago. The film shows the work of the tenants council, street life, the role of police, job training programs, drug education, teenage mothers, dysfunctional families, elderly residents, nursery school and after-school teenage programs and the activities of the city, state and federal governments in maintaining and changing public housing. The scenes illustrate some of the experiences of people living in conditions of extreme poverty.

**Sun Feb 6: 5:30**

(Panel discussion on **PUBLIC HOUSING**: Sun Feb 6: 4)



### **Central Park** (1989; 176m)

"One of the most accessible and salutary films ever made by master documentarian Frederick Wiseman.... **CENTRAL PARK** celebrates not the Earth but the 840 acres of it in the middle of Manhattan where New Yorkers retreat and repair and lapse into modes

## Frederick Wiseman, American Filmmaker



*of behavior one might actually classify as civilized... Wiseman is one of the great filmmakers of our time.*" —Tom Shales, *The Washington Post*

*"His film... is a fine medium for understanding New York itself, how it needs the park and how the park means different things to different people.... It is a lab for bird-watchers, gardeners and dinosaur lovers.... It is a public commons for ideas...and exiles...and artists.... It is a huge repository for every imaginable sport: Wiseman peruses over remote-control boat racing, lawn bowling, tai chi, marathon races, cross-country skiing and acres full of tennis players."* —Robert Koehler, *Los Angeles Times*

**CENTRAL PARK** is a film about the variety of ways in which people make use of the Park—for example, running, boating, walking, skating, music, theatre, sports, picnics, parades and concerts. The film also illustrates the complex problems the New York City Parks Department must deal with to maintain and preserve the Park and keep it open and accessible to the public.

**Mon Feb 7: 1 & 6:45; Wed Feb 9: 3:30**

### **Zoo** (1993, 130m)

*"ZOO is a brooding, poignant, poetic consideration of nothing less than the human condition.... The awe and wonder and the gratitude we all feel is up there on the screen, but it is humbling, because as Rabbi Wiseman shows us, we are not adequate to be keepers, no matter how hard we may try or how fervently we may pray for help and guidance."* —David R. Slavitt, *Chronicles*

*"Zoo visitors busily photograph, videotape, and peer through various ocular apparatuses as if they couldn't see without them; the dedicated, caring staff assiduously records every aspect of their animal charges' lives, loves, and deaths."* —Melissa Pierson, *Vogue*

**ZOO** is a film about the zoo in Miami, Florida. The zoo's collection includes 780 animals representing hundreds of species. The film shows the care and maintenance of the animals by the keepers, the work of the veterinarians and their staff and the visits to the zoo by people from all over the world. The film presents the wide diversity of interests and activities at the zoo and the interrelatedness of the animal, human, ethical, financial, technical, organizational and research aspects of operating the zoo.

**Mon Feb 7: 4:15; Wed Feb 9: 1**

### **Hospital** (1970, 84m)

*"It is as open and revealing as filmed experience has ever been. You look misery in the eye and you realize there's nothing to be afraid of.... By the end we are so thoroughly involved . . . that tears well up, because we simply have no other means of responding to the intensity of this plain view of the ordinary activities in Metropolitan Hospital."* —Pauline Kael, *The New Yorker*

*"The chief characteristic of all Wiseman's films—and the source of their tremendous emotional impact—is his instinctive sympathy for people who must confront the specific, human effects of vast, impersonal human social forces."* —Richard Schickel, *Life*

**HOSPITAL** shows the daily activities of a large urban hospital with the emphasis on the emergency ward and outpatient clinics. The cases depicted illustrate how medical expertise, availability of resources, organizational considerations, and the nature of communication among the staff and patients affect the delivery of appropriate health care.

**Thurs Feb 10: 4:15; Fri Feb 11: 1 & 6 (panel discussion on HOSPITAL: Fri Feb 11: 7:30)**



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## Frederick Wiseman, American Filmmaker



### **Blind** (1986, 132m)

"BLIND brings us almost tactilely close to the students and teachers... The big surprise... is how wonderful the institution managers—in this case teachers and administrators—turn out to be. BLIND illustrates their care and dedication."

—Terry Atkinson, Los Angeles Times

"... there is a sense of discovery on the part of the viewer. Not pity, but revelation as to how the blind learn to overcome the obstacles facing them." —Arthur Unger, Christian Science Monitor

"... they are taught, counseled and guided by what appears to be in most respects a remarkably capable and dedicated school staff, some members of which are blind themselves. Amid the soft Southern drawls of both students and staff, racial integration is simply taken for granted." —John J. O'Connor, The New York Times

The film shows the educational programs and daily life of students from kindergarten through the 12th grade at the Alabama School for the Blind. The School is organized around the effort to educate blind and visually impaired students to be in charge of their own lives. Sequences in the film include mobility training, braille instruction and orientation as well as traditional classroom subjects such as English, history, science and music. Other sequences show psychological counseling sessions, vocational training, staff dealing with student disciplinary problems, and the wide variety of recreational and athletic programs.

**Feb 11: 3 & 9**

### **Manoeuvre** (1979, 115m)

"...the only thing lacking in MANOEUVRE is the smell of commingled sweat and exhaust." —Time

"The viewer suddenly realizes that this exercise really acted out a war like the last one and if there ever should be a World War, it would be much different. Frederick Wiseman hasn't argued that conclusion, but his remarkable film makes it hard to miss." —John W. Donabue, S.J., America

"In MANOEUVRE there is no war but there is the illusion of war, the memory of World Wars past, and the soldiers' sure belief in war to come... His style is so fair that it took the Pentagon just two days to approve his making the film. The generals knew Wiseman would leave the audience to judge their private world, their ethos, even in the final moment." —Bill Henry, The Boston Globe

Every fall NATO conducts manoeuvres in Western Europe. One purpose of these war games is to test how quickly and effectively U.S. reinforcements can come to the aid of NATO forces stationed in Europe. MANOEUVRE follows an infantry tank company from the U.S. through the various stages of the training exercise in West Germany; the defensive and offensive tactics, and the hypothetical wins and losses are seen from the point of view of a company fighting a simulated, conventional, non-nuclear ground and air war.

**Sat Feb 12: 4:30 & 8:40**

### **Basic Training** (1971, 89m)

"Wiseman uncovers human conditions in inhuman situations... In the marching, the hand-to-hand combat, the loss of identity, Wiseman, without narration, conveys the humor and sadness of the situation. He not only imparts the essence of military basic training, he latches on to young men thrust into maturity, some before their time. It is a gripping experience." —Variety



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"Fred Wiseman makes documentaries better than Napoleon made wars, and his latest—*BASIC TRAINING*—might even make Napoleon nostalgic." —Bud Collins, *The Boston Globe*

*BASIC TRAINING* follows a company of draftees and enlisted men through the nine weeks of the basic training cycle. The varieties of training techniques used by the army in converting civilians to soldiers are illustrated in scenes of drills, M-16 and bayonet use, gas chamber, mines, night crawl, infiltration course and the many forms of ideological training familiar to millions of men and women who have served in the armed forces.

**Sat Feb 12: 6:45; Sun Feb 13: 4**

### **NEAR DEATH** (1989, 358m)

"These are the unforgettably sobering sights and sounds of *NEAR DEATH*, Frederick Wiseman's great, fearless and monumental six-hour documentary chronicling the workings of the medical intensive care unit at Boston's Beth Israel Hospital. They are the sorts of images that become grimly commonplace during the course of a film that is less a viewing experience than a total immersion. It isn't the running time that makes *NEAR DEATH* so overwhelming, it's the subject itself. But at this length, the film has time to carry its audience from an initially raw emotional response to a calmer consideration of the difficult issues raised here, and finally on to some sort of resolution."

—Janet Maslin, *The New York Times*

"This documentary is, quite simply, the most powerful dose of medical reality ever administered by the tube." —Harry F. Waters, *Newsweek*

*NEAR DEATH* is a film about the Medical Intensive Care Unit at Boston's Beth Israel Hospital. The film is concerned with how people face death. More specifically the film presents the complex interrelationships among patients, families, doctors, nurses, hospital staff and religious advisors as they confront the personal, ethical, medical, psychological, religious and legal issues involved in making decisions about whether or not to give life-sustaining treatment to dying patients.

**Mon Feb 14: 1 (with 20m intermission)**

### **La Comédie Française** (1996, 223m)

"*LA COMÉDIE FRANÇAISE* is a multifaceted exploration of the art and commerce of theater... What emerges from this epic work of nonfiction is a rare glimpse into what makes theater theater and what makes film, in the right hands, an art." —Michael Blouin, *Boston Globe*

"At various points the viewer might be standing in line to buy tickets, watching a seamstress working on costumes and wigs, viewing a set being erected—or listening to an erudite discussion by actors and their director about what Molière intended in his play *La Double Inconstance*, one of four seen in rehearsal (Molière, Racine and Feydeau are also represented). During the easily flowing three hours, the viewer can also drop in on administrative meetings, listen to budget woes and hear an actress eloquently plead for financial aid for retirees. One of the fun highlights: a 100th birthday party for a retired actress who calls the Comédie Française 'a religion.' I call it a wonderful, exciting, thoroughly enlightening place to visit for a few wonderful hours of television. This is indeed a Wiseman winner!" —Kay Gardella, *New York Daily News*

"This film is about a culture that takes serious culture very seriously.... Ever the master documentary maker, Wiseman, brings home his points without saying a word."

—Laurie Winters, *L.A. Times*



## Frederick Wiseman, American Filmmaker



**LA COMÉDIE FRANÇAISE** is the oldest continuous repertory company in the world, founded in Paris in the late 17th century. This is the first time a documentary filmmaker has been allowed to look at all the aspects of the work of this great theatrical company. Sequences in the film include sections of plays, casting, set and costume design, administrative meetings and rehearsals and performances of four classic French plays, *Don Juan* by Molière, *La Thebaïde* by Racine, *La Double Inconstance* by Marivaux and *Occupe-toi d'Amelie* by Feydeau.

**Tues Feb 15: 1**

### **Missile** (1987, 115m)

"Wiseman...has given a fair and hard look into the 20th century's most horrifying institution, one that should occasion serious reflection by hawks and doves alike."  
—Duane Byrge, *The Hollywood Reporter*

"[MISSILE] does not frighten viewers with melodramatic scenes of atomic holocaust, nuclear winter or East-West confrontations. Instead, it merely documents the step-by-step training of the intelligent, responsible, sincere and likable men and women who have their fingers on the controls of the U.S. nuclear arsenal. The officers selected for training and their instructors appear to be of high moral caliber. But the calmness, responsibility and intelligence with which they face the potential destruction of our civilization is what makes MISSILE so unnerving, it brings home that nuclear war could really happen. Wiseman continues his unique obsession to force viewers to experience—and reevaluate—American institutions at first hand." —Arthur Unger, *The Christian Science Monitor*

A film about the 4315th Training Squadron of the Strategic Air Command at Vandenberg Air Force Base in California, which trains Air Force officers to man the Launch Control Centers for the Minuteman Intercontinental Ballistic Missiles. Sequences include discussion of the moral and military issues of nuclear war; the arming, targeting and launching of the missile; codes; communications; protection against terrorist attack; emergency procedures; staff meetings; tutorial sessions. The film follows the trainees through the various stages of training through graduation and assignment to staff Launch Control Centers.

**Thurs Feb 17: 1 & 5:45; Fri Feb 18: 3:25**

### **Sinai Field Mission** (1978, 127m)

"Far from playing at an alluring game of espionage, the 163 U.S. personnel stationed in a critical area of the buffer zone between Israeli and Egyptian territories seriously envision and perform their role in tandem with the UN as a peace-keeping referee—seeing that the hostile parties abide by the stringent rules of limited personnel and restricted activity within this free zone... this is a fascinating keyhole examination of an unusual facet of U.S. institutions for students of international relations, political science, government, and psychology at the college level and for followers of Wiseman's work in public library and college programs." —Irene Wood, *Booklist*

"Wiseman gives us a community. We sense the isolation, the harsh climate, the numbing drudgery of the paperwork...by filming the story of SINAI FIELD MISSION from the inside out, by incorporating all of the elements that make it up rather than a rote narrative of what it does and how it came to be, Frederick Wiseman has once again brought an issue into focus. And we know and care a little bit more because of it." —James Brown, *Los Angeles Times*

**SINAI FIELD MISSION** shows the routine activities of the diplomats and electronics technicians who operate the U.S. Sinai Field



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Mission, the early warning system established in 1976 to help facilitate the disengagement between Egypt and Israel after the 1973 war. The major purpose of the Mission is to monitor the approaches to strategic passes and to verify the operations of the Egyptian and Israeli surveillance stations in the Sinai Buffer Zone.  
**Thurs Feb 17: 3:15 & 8; Fri Feb 18: 1**

### **Welfare** (1975; 167m)

"WELFARE is an inside look at one of the key institutions around which society functions...and like other [Wiseman] films it is profoundly disturbing, especially for those with preconceptions.... As Wiseman's film shows, a welfare centre is a battleground with the poor fighting desperately against a complex web of Catch 22 regulations that can defeat even the strongest and cleverest.... An amazing film."  
—Ken Wlaschin, London Film Festival Program, 1975

"I wish all the public, as well as all legislators and politicians, could see this film. It could have been made in any urban area in the United States . . ." —James R. Dumpson, Commissioner of the New York City Department of Social Welfare, in *Better Times*

The nature and complexity of the welfare system is examined by sequences illustrating the staggering diversity of problems that constitute welfare: housing, unemployment, divorce, medical and psychiatric problems, abandoned and abused children, and the elderly. These issues are presented in a context where welfare workers as well as the clients are struggling to cope with and interpret the laws and regulations that govern their work and life.  
**Fri Feb 18: 5:40 & 8:50**

### **Primate** (1974; 105m)

"PRIMATE ostensibly has to do with the routine investigations of primate life and behavior (notably sexual behavior) which are conducted at the Yerkes Primate Research Center in Atlanta. What it's actually about is scientific research: its seemingly accepted presence in American life, and its ambiguous purposes." —Michael Arlen, *The New Yorker*

"It is essentially about one set of primates who have power, using it against another who haven't.... Wiseman found no Frankensteins during his apparently very amicable visit to the centre, just nice people adding to the sum of human knowledge by subtracting from the sum of humanity itself." —Derek Malcolm, *The (London) Guardian*

PRIMATE presents the daily activities of Yerkes Primate Research Center. Scientists in the film are concerned with studying the physical and mental development of primates. Some of the experimental work shown in the film deals with the capacity to learn, remember, and apply language and manual skills; the effect of alcohol and drugs on behavior; the control of aggressive and sexual behavior; and other neural and physiological determinants of behavior.

**Mon Feb 21: 1 & 6:15**

### **Canal Zone** (1977; 174m)

"(H)e has focused on the community life of the Americans holding the fort in the Zone, and his film is both a despairing critique of lower-middle-class American values and a comic/pathetic elegy for American imperialism. CANAL ZONE connects with his earlier works in disturbing ways: of all his films it is the saddest and, when you think about it, the most shocking." —David Denby, *The Boston Phoenix*



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"In the sunny landscape of a distant Army enclave in Panama, Wiseman finds a nightmare vision of America itself.... By the time CANAL ZONE reaches its Memorial Day climax. . . it becomes as bitter as Sinclair Lewis' Main Street.... An ingenious cautionary tale." —Frank Rich, Time Magazine

"[Fred Wiseman's] epochal television documentary on the Americans in the zone was the best- in-depth report in the entire debate." —Walter Lafeber, More

CANAL ZONE is about the people who live and work in the Panama Canal Zone and shows both the operation of the Canal and the various governmental agencies—business, military, and civilian—related to the functioning of the Canal and the lives of the Americans in the zone. The film includes sequences of ships in transit, the work of special canal pilots, aspects of the civil government, work of the military, and the social, religious and recreational life of the Zonians.

**Mon Feb 21: 3 & 8:20**

### Meat (1976; 113m)

"MEAT is a study of one of America's largest feed lots and packing plants, and both is and isn't what you expect it to be. Wiseman shows us how cattle are auctioned, the operations of a feeding lot, the care and feeding of the animals, the storage and packing of meat, and even union meetings and pricing arrangements. As always he treats his viewer as a person of intelligence who can put together his own pattern of meaning—without narration. And as always he leads us to probe ourselves to see how we feel about what we are seeing on the screen. Like Wiseman's earlier films, MEAT is disturbing, revealing, surprising—and masterful cinema." —Ken Wlaschin, London Film Festival Programme, 1976

"MEAT's commonplace inferno is the most extraordinary visual material in any of Wiseman's 10 films on American institutions." —David Denby, The Boston Phoenix

"Wiseman's most visually lacerating documentary..." —James Wolcott, The Village Voice

MEAT traces the process through which cattle and sheep become consumer products. It depicts the processing and transportation of meat products by a highly automated packing plant, illustrating important points and problems in the area of production, transportation, logistics, equipment design, time-motion study, and labor management.

**Tues Feb 22: 1 & 6**

### Adjustment and Work (1986; 120m)

"Wiseman is ultimately moving, even uplifting. This uncompromising realist keeps plunging into the world's hurly-burly and returning with portraits of good people." —Richard Zoglin, Time

"He takes you inside and makes you feel what it is like to be one of the teachers or administrators. He even conveys a sense of what it is like to be disabled." —John J. O'Connor, The New York Times

"It's a deeply moving television experience—one containing more joy than heart-break." —Terry Atkinson, Los Angeles Times

The first part of this film takes place at the E.H. Gentry Technical Facility, which provides evaluation and personal adjustment services to sensory impaired adults and also functions as a



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vocational training center offering technical instruction in 15 career areas, such as business, printing, home economics, food services, and computer sciences. Sequences show the adjustment services for adults in personal and work situations as they learn to adjust to their impairments. The film goes on to show work at the Alabama Industries for the Blind, the second largest employer of blind people in the U.S., which provides employment and training to more than 300 blind, deaf and other handicapped persons. Sequences include routine work and manufacturing of a variety of household and military products.

**Tues Feb 22: 3:15 & 8:15**

### **Multi-Handicapped** (1986, 126m)

*"The interracial harmony of the school is a model for all institutions. And the devotion and skills of the staff are positively inspiring"* —John J. O'Connor, The New York Times

*"Gradually we come to know the children, the teen-agers, the teachers: the bold ones, the timid ones, the bright and the sullen and the distinctly retarded, the utterly patient teachers and the patronizing ones, the dedicated and the timeserving."* —Michael Keman, The Washington Post

*"These documentaries draw us into the world of the disabled, helping us see and feel what it is like to be blind or deaf or multiply handicapped.... Mr. Wiseman does indeed continue to be demanding and difficult. But the effort pays off in more rewards than can be found in a full season of standard documentaries."* —John J. O'Connor, The New York Times



This film shows the day-to-day activities of multi-handicapped and sensory impaired students and their teachers, dormitory parents, and counselors at the Helen Keller School. The primary mission of the school is to meet the total and living needs of deaf and/or blind children, some of whom also have other disabilities. The film presents situations involving personal hygiene, mobility training, concepts of time and money, self help and independent living, dormitory life, recreation, sports, vocational training, and psychological counseling.

**Wed Feb 23: 1 & 6:20**

### **Deaf** (1986, 164m)

*"Not only does Wiseman present an empathetic picture of the disabled students and loving staff, but he makes his way into organizational meetings, the parental decision making process—all the facets of the lives of the disabled, as they find an increasing role in today's society."* —Arthur Unger, Christian Science Monitor

*"Never a word of narration, never a voice telling us what we are seeing, guiding our reactions, advising us how to feel. We are on our own.... The reward is a new awareness not only of the blind and deaf, but of those who work with them."* —Michael Keman, The Washington Post

The School for the Deaf at the Alabama Institute is organized around a theory of total communication, i.e., the use of signs and finger spelling in conjunction with speech, hearing aids, lip reading, gestures and the written word. The film shows sequences dealing with various aspects of this comprehensive training such as teaching students and parents to sign; speech therapy; psychological counseling; regular academic courses; vocational training;

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disciplinary problems; parental visits; sports and recreational activity; training in living and working independently; and developing skills in home and money management.

**Wed Feb 23: 3:20 & 8:45; Thurs Feb 24: 6:15 (subtitled video only at this screening); DEAF panel discussion Thurs Feb 24: 9**

### **Aspen** (1991, 146m)

"Wiseman pulls us straight into Aspen's dichotomous heart. There are few towns on earth so wrenched between nature and human artifice, Old West values and the whims of the super-rich at play. Some carefully juxtaposed moments: elderly fiddlers playing for money in front of pricey boutiques; begrimed miners gouging for silver ore as tonily garbed skiers schuss the pristine slopes. It's the same with the culture scene. A local reading group engages in a lively, perceptive debate about a short story by Flaubert. Down the road, an art-gallery show unveils paintings of a pay phone, a fire hose and a Diet Pepsi vending machine... His target is Aspen, and his treatment is an eyeful." —Harry F. Waters, Newsweek

"Wiseman's view of Aspen and the Aspenites is clearly that the place and its people are a study in contrasts, some of them touching and some of them absurd... And even when the people on the screen are behaving in ways that seem foolish or frivolous, the intoxicating seductiveness of the place comes through. Aspen is glorious, town and film." —Tom Shales, The Washington Post

ASPEN is a film about a town famous in the 19th century for silver mining and now for its scenic splendor, mountains, skiing, hiking, music, intellectual activity and fashionable people. The film documents the daily life and activities of the people who live, work, visit and play in Aspen in the winter.

**Thurs Feb 24: 3:30**



In February, Young Friends of Film reprises a classic from 1974 New Directors / New Films

### **The Sugarland Express**

Steven Spielberg, 1974, 108m

A gripping, surprisingly funny social drama of rural America based on the actual pursuit of a star-crossed fugitive couple. An impressive feature film debut for Steven Spielberg and an unforgettable performance by Goldie Hawn as the impulsive and desperate Lou Jean.

**Thurs Feb 10: 7:30**

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The Film Society created this unique membership program in order to offer young cinéastes a chance to see masterpieces from past New York Film Festivals.

YFF is designed for film enthusiasts aged 21-35 who have not had the opportunity to see the celluloid classics at their very best—on the big screen. Your membership entitles you to six screenings per year, each followed by receptions in our Furman Gallery. Regular Film Society membership benefits are also included. And your membership pledges your commitment to the future of film and the work of the Film Society, while providing you with the rare opportunity to see New York Film Festival classics.

YFF is sponsored by Stagebill magazine. For information, call Will McCord at (212) 875-5630.

