



BLACK IMAGES IN FILM

- THE COOL WORLD Monday, July 18
- THE RIVER NIGER Tuesday, July 19
- MEAN STREETS Wednesday, July 20
- PUTNEY SWOPE Thursday, July 21

THE SERIES IS FREE AND OPEN TO THE PUBLIC.

EACH FILM WILL BE SHOWN AT 7:30 P.M.
IN NCCU'S NEW HEALTH SCIENCE AUDITORIUM
ON NELSON STREET, OFF OF FAYETTEVILLE STREET, BEHIND THE STUDENT UNION.

BECAUSE OF THE MATURE NATURE OF THE FILMS,
NO ONE UNDER SIXTEEN YEARS OF AGE WILL BE ADMITTED.

THE SERIES IS SPONSORED BY NCCU CONTINUING EDUCATION,
MECHANICS AND FARMERS BANK, AND THE NORTH CAROLINA HUMANITIES COMMITTEE.

CO-HOSTS THALMUS RASULALA AND TOM EVANS



THALMUS RASULALA

has been a featured performer in film, on television, and on Broadway. He was the first black actor to be cast in the original Sullivan Street Theatre production of **THE FANTASTICKS**. Soap opera buffs may also remember him as Lt. Ted Neal in ABC's **ONE LIFE TO LIVE**. Thalmus is probably best known for his portrayals of Kunte Kinte's father, Omoro, in **ROOTS** and Jane Pittman's son in **THE AUTOBIOGRAPHY OF MISS JANE PITTMAN**. He was recently seen on PBS television in **FOR US THE LIVING: THE MEDGAR EVERS STORY**. Currently, he is refining a one-man show on the life of Frederick Douglass and working as associate director of Development and artist-in-residence at Shaw University. This past year he played a West Indian Hobo in the television pilot **ANOTHER JERK**, a venture whose executive director was film-JERK Steve Martin. This summer, Thalmus rushes back for the **BLACK IMAGES** series from the West Coast where he is shooting the film **BOOKER**, in which he plays the father of Booker T. Washington.

TOM EVANS

is an NCCU English professor whose love of film has found him camped in front of screens—large and small—for more hours than he cares to admit. A specialist in black film history and the author of several articles on film, Tom developed NCCU's film criticism course and has been teaching it for six years. This summer, he is teaching his **INTRODUCTION TO FILM CRITICISM** course free of charge to auditors, thanks to a grant from the North Carolina Humanities Committee and Mechanics and Farmers Bank. This past year, Tom hosted the **HARLEM IN THE '20s FILM SERIES**, sponsored by Duke University Continuing Education, the Durham Public Library, and NCHC. The series included films starring Bessie Smith and Paul Robeson. Aside from his teaching duties, Tom is advisor to the student newspaper, **THE CAMPUS ECHO**, and the student literary magazine, **EX UMBRA**. He is currently pursuing his Ph.D. in English with a minor in journalism at UNC in Chapel Hill.



BLACK IMAGES IN FILM

□ Films portraying urban life as the maker and breaker of American dreams—especially life in the American ghetto, where individuals caught in its grasp struggle to make their dreams come true in the face of alienation and squalor—will be presented at the third annual **BLACK IMAGES IN FILM** festival.

□ The series will be held July 18-21 from 7:30 to 10:30 p.m. in N.C. Central University's new Health Science Auditorium (located on Nelson Street behind the Student Union).

□ **BLACK IMAGES**—funded through grants from the N.C. Humanities Committee, a division of the National Endowment for the Humanities, and Mechanics and Farmers Bank—will be co-hosted by NCCU English professor Tom Evans and noted actor Thalmus Rasulala (**ROOTS, SOPHISTICATED GENTS, THE AUTOBIOGRAPHY OF MISS JANE PITTMAN**).

□ Each evening, after opening remarks by Evans and Rasulala, a film will be shown, followed by an audience discussion enhanced and guided by the co-hosts.

□ The series will examine the racial tensions—which still exist—that came to the surface in the 1960s. At the core of the tensions lay cultural perceptions of blacks and whites, often fostered through stereotypical images in the media.

□ One goal of the series, according to organizer and NCCU English professor Tom Scheft, will be an improved understanding of the portrayal of blacks in films. "All too often audiences have seen only humorous or satirical treatments of blacks. **BLACK IMAGES** is concerned with presenting the other sides, depicting images with dignity and respect," said Scheft.

□ The films also relate these images in terms of contemporary racial attitudes, stereotypes, issues and problems—while sensitizing the audience to the psychological and sociological aspects of black images.

□ "The purpose of the program is to provide a stimulating environment for discussion," said Scheft. "The films act as catalysts. People become eager to talk, and they look forward to interacting with the co-hosts. Each year we've had excellent audience participation."

□ Scheft credits much of this to "good chemistry" between the co-hosts. "Tom and Thalmus complement each other beautifully—Tom, with his background as a film critic, and Thalmus, with his candid commentary and willingness to peel the veneer off the Hollywood image," noted Scheft.

□ For Evans, **BLACK IMAGES** is an enjoyable opportunity to work with Rasulala. "Thalmus is a sensitive, powerful actor who not only brings characters to life but recreates the acting experience afterwards," says Evans. "He can give you the actor's-eye-view of a film better than anyone I have ever heard."

He also understands film as an art form and knows the Hollywood power structure. I learn something every time I talk to him."

□ **THE SERIES IS OPEN TO THE PUBLIC. THERE IS NO ADMISSION CHARGE.**

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Monday, July 18

THE COOL WORLD

□ A stark, semi-documentary look at the horrors of ghetto slum life (drugs, violence, human misery, despair) engendered by racist attitudes and practices in America. Expert direction, remarkable performances by students chosen from the junior high schools of Harlem, and a nonpatronizing view of black people.

□ "**THE COOL WORLD**. . . is a hauntingly bitter, savagely realistic yet not unpoetic look at a world you don't know. You won't be entertained by the film but you will be rewarded—if you don't scare easily. Director Clarke. . . has, in every sense, authored a work of art. . . (to be) judged as a documentary study of the world's foremost metropolitan jungle."
Mike McGrady, NEWSDAY

Tuesday, July 19

THE RIVER NIGER

□ A slice-of-life portrayal of survival in the ghetto of Watts, Los Angeles. This film version of Joseph A. Walker's award winning play shows how the relentless struggle to escape the grasp of the ghetto holds a different meaning for each of the characters. The film focuses on the conflicts between the values of middle and lower class blacks and between militant and non-militant blacks. There is superb acting from a cast which includes James Earl Jones, Cicely Tyson, Glynn Turman, and Lou Gossett. A special highlight of this evening: Cathy Stowe, the film's producer, will be joining the discussion. Ms. Stowe is currently the producer of **REFLECTIONS** for WTVD, Channel 11, in Durham.

□ "Life in the ghetto. . . is captured with force and sensitivity." **David Sheehan, CBS-TV**

Wednesday, July 20

MEAN STREETS

□ The ghetto is New York's Little Italy. Harvey Keitel portrays a young man slowly climbing the hierarchy of the local Mafia family. This intense story, with its documentary-like approach, dramatizes his struggle and the decisions he faces under ambivalent tensions: an uncle urging him onward, a deep Catholic upbringing, and love for a young woman. The film features a spellbinding performance by Robert DeNiro early in his film career.

□ "**MEAN STREETS** is exquisite, savage, compassionate and brilliant." **Joseph Gelmis, NEWSDAY**
□ "(Director Martin) Scorsese has made an unequivocally first-class film." **Vincent Canby, NEW YORK TIMES**

Thursday, July 21

PUTNEY SWOPE

□ The riotous outburst of all the insurgent fantasies that filmmaker Robert Downey repressed during his doomed career in the advertising world. Downey's view of Madison Avenue has Putney Swope, mild-mannered token black in his advertising firm, transformed into the chairman of the board of Truth and Soul, Inc.—an advertising company with a revolutionary zeal. The result is a troubling mixture of humor, outrageousness, success, and failure.

□ "A mind-blowing racial satire of exuberant originality. . . hilariously funny." **Joseph Gelmis, NEWSDAY**
□ "It's all as **MAD** (magazine) would have it, 'humor in the jugular vein.'" **Richard Schickel, TIME**

BROCHURE DESIGN BY LUCILLE COLE

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