

**wexner center**  
for the arts

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**WEXNER CENTER CELEBRATES 10 YEARS OF THE INDEPENDENT  
TELEVISION SERVICE WITH RETROSPECTIVE IN SEPTEMBER**

The Independent Television Service (ITVS) has supported the exploration of complex realities of contemporary American life for a decade, providing a diversity of viewpoints on public television. The Wexner Center celebrates the 10th anniversary of ITVS with the month-long retrospective **Shaking Up the Box: A Decade of ITVS**, featuring screenings each Friday in September. Each of the nights includes three programs organized around a theme: feminist issues, sports in America, African American heritage, and faith-based activism.

ITVS has funded and presented more than 300 projects, 32 of which have had their world premieres at the Sundance Film Festival. Dozens of others ITVS programs have won Emmy, Peabody, and du Pont Awards for broadcasting excellence. The Wexner Center is one of just a few stops on the ITVS anniversary tour, which includes screenings at film festivals and major art centers such as the Walker Art Center in Minneapolis, the San Francisco Museum of Modern Art, and The Museum of Modern Art in New York, and the Kennedy Center for the Performing Arts in Washington, D.C. The Wexner Center is an appropriate stop on this tour considering the center's longstanding relationship with the ITVS; see attached sheet for details.

**Shaking Up the Box: A Decade of ITVS** retrospective will be held in the Wexner Center Film/Video Theater throughout the month of September.

**Program One**

**Friday, September 7 / 7 pm**

Carol Cassidy's *Run Like a Girl* (1999; 60 mins.) sensitively examines how young female athletes try to find a balance between strength and femininity in a society that expects them to be delicate and compliant. Judy Katz and Oran Rudavsky's *And Baby*

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**Makes Two** (1999; 60 mins.) focuses on the increasing number of independent women nearing the end of their reproductive years who choose to bear a child without benefit of husbands or boyfriends. Abortion rights are at the center of Jane Gillooly's **Leona's Sister Gerri** (1995; 60 mins.), an emotionally wrenching account of a woman left for dead in a motel room after a botched illegal abortion.

## Program Two

### Friday, September 14 / 7 pm

**Greener Grass: Cuba, Baseball, and the United States** (2000; 60 mins.) by Aaron Woolf, Rudolph Callegari and Nancy Roth reveals how the United States and Cuba have each used baseball as a political tool, the sport functioning as both a bridge and barrier between them. Produced for Iowa Public Television, Stephen Holmes' **The New Ball Game** (2001; 60 mins.) documents the history of baseball in small American towns, and shows how these small-town teams are now threatened by the economics of major league play. Focusing on the inaugural season of the Women's Pro Football League, Mylene Moreno's **True-Hearted Vixens** (2000; 60 mins.) follows a team of committed female jocks pursuing their dream.

## Program Three

### Friday, September 21 / 7 pm

In the Cleveland suburb of Shaker Heights, wide racial disparity in students' test scores challenged local assumptions of equal treatment. Stuart Math's film **Shaker Heights** (1998; 60 mins.) documents that community's reaction to the problem, addressing the realities and ideals of genuinely integrated neighborhoods. In **Homecoming... Sometimes I am haunted by memories of red dirt and clay** (1999; 60 mins.), filmmaker Charlene Gilbert travels to her cousin's farm in Georgia, giving viewers a look at the vanishing traditions of black farming and the decline in black farmers in the United States (from one million in 1920 to less than 18,000 today). Set in Harlem in 1943, **Ralph Ellison's "King of the Bingo Game"** (1999; 30 mins.) by director Elise Robertson depicts a struggling African American man trying to provide for his family within a culture that's provided "emancipation," but few meaningful civil rights.

## **Program Four**

### **Friday, September 28 / 7 pm**

Robert Richter's ***Father Roy: Inside the School of Assassins*** (1997; 60 mins.) focuses on a remarkable Catholic priest who has devoted years of his life working to close down The Defense Institute for Hemispheric Security Cooperation in Fort Benning, Georgia. Formerly known as the U.S. Army School of the Americas, this facility trains the most notorious human rights abusers in Latin America, teaching torture and counterinsurgency tactics, which are then used to quash peasant rebellions. Laurel Chitel and Lucia Small's ***The Jew in the Lotus*** (1998; 60 mins.) documents the extraordinary odyssey of eight rabbis. Invited by the Dalai Lama, they travel to India to meet the spiritual leader and compare lessons of spiritual survival. In Eugene Martin's dramatized ***Diary of a City Priest*** (2000; 60 mins.), actor David Morse plays Father John McNamee, a real-life maverick who watches over an inner-city Philadelphia parish, facing moral quandaries and social challenges as he struggles to rescue lost souls.

For more information on ITVS, visit [www.itvs.org](http://www.itvs.org)

### **CALENDAR INFORMATION: Shaking Up the Box: A Decade of ITVS**

**Description:** A month-long anniversary retrospective showcasing programs from Independent Television Service (ITVS).

**Dates and times:** Friday, September 7 at 7 pm; Friday, September 14 at 7 pm; Friday, September 21 at 7 pm; Friday, September 28 at 7 pm.

**Location:** Wexner Center Film/Video Theater, 1871 N. High St. (at 15th Avenue).

**Tickets:** Per night: \$5 for general public; \$4 for Wexner Center members, students, and senior citizens; \$2 for children under 12.

**Ticket outlet:** Wexner Center Ticket Office/Information Desk.

**Public information:** 614 292-3535 and [www.wexarts.org](http://www.wexarts.org).

The Wexner Center for the Arts is The Ohio State University's multidisciplinary, international laboratory for the exploration and advancement of contemporary art. Through exhibitions, screenings, performances, artist residencies, and educational programs, the Wexner Center acts as a forum where established and emerging artists can test ideas and where diverse audiences can participate in cultural experiences that enhance understanding of the art of our time. In its programs, the Wexner Center balances a commitment to experimentation with a commitment to traditions of innovation and affirms the university's mission of education, research, and community service.

**Individual ITVS-Supported Programs Screened at the Wexner Center:**

*Warrior: The Life of Leonard Peltier* (Suzie Baer, 1991)  
*White Homeland Commando* (Elizabeth LeCompte/Wooster Group, 1992)  
*Imagining Indians* (Victor Masayevsa, 1992)  
*Act of War: The Overthrow of the Hawaiian Nation* (Puhipau and Joan Lander, 1993)  
*Dottie Gets Spanked* (Todd Haynes (1993)  
*Zero Street* (Daniel Pierce Bergin, 1993)  
*Stolen Moments: Red, Hot & Cool* (Earle Sebastian, 1994)  
*Richard Wright: Black Boy* (David Lacey, 1994)  
*The Devil Never Sleeps* (Lourdes Portillo, 1994)  
*Coming Out Under Fire* (Arthur Dong, 1994)  
*Claiming Open Spaces* (Austin Allen, 1995)  
*Black Is...Black Ain't* (Marlon Riggs, 1995)  
*Litany for Survival: The Life and Work of Audre Lorde* (Michelle Parkerson, 1995)  
*People and the Land* (Tom Hayes & Riad Bahur, 1996)  
*Chronicle of a Disappearance* (Elia Suleiman, 1996)  
*Hide and Seek* (Su Friedrich, 1996)  
*My America...or Honk If You Love Buddha* (Renee Tajima-Peña, 1997)  
*Still/Here: Bill T. Jones* (1997)  
*Pride Divide* (Paris Poirier, 1997)  
*From Swastika to Jim Crow* (various, 1999)  
*Girls Hoops* (Justine Richardson, 1999)  
*Golden Threads* (Lucy Winer, 1999)  
*Stranger with a Camera* (Elizabeth Barrett, 1999)  
*The City (La Ciudad)* (David Riker, 1999)

**ITVS-Supported Series Screened at the Wexner Center:**

Television Families (7 programs, 1993)  
The Ride (Shauna Garr; 8 programs, 1994)  
Signal to Noise: Life with Television (Cara Mertes; 3 programs, 1995)  
Positive: Life with H.I.V. (Janet Cole; 4 programs, 1995)  
The United States of Poetry (5 programs, 1996)

**ITVS Works Receiving Post-Production Support in the Wexner Center's Art & Technology Studio:**

*Claiming Open Spaces* (Austin Allen, 1995)  
*People and the Land* (Tom Hayes & Riad Bahur, 1996)  
*Girls Hoops* (Justine Richardson, 1999)  
*Stranger with a Camera* (Elizabeth Barrett, 1999)