

FILM AT REDCAT PRESENTS

Mon May 21 | 8:30 pm |

Jack H. Skirball Screening Series

\$10 [students \$8, CalArts \$5]

New Day at 40 A Community's Celebration

REDCAT is proud to mark the 40th anniversary of **New Day Films** by hosting a celebratory screening of work by two of its Los Angeles-based members, **Anayansi Prado's *Niños en Tierra de Nadie (Children in No Man's Land)*** and **Adele Horne's *The Tailenders***. The collective was created by filmmakers Julia Reichert, Jim Klein, Amalie R. Rothschild and Liane Brandon when Klein and Reichert failed to secure distribution for *Growing Up Female* (1971), about the social constraints placed on women aged 4 to 35. In the early 1970s the act of hearing women's voices was perceived as a "radical," and New Day welcomed the work of filmmakers—both men and women—who were challenging the political status quo in terms of gender, social and racial inequality. Today, New Day Films counts about 120 members, whose films have won Academy Awards, Emmys, and premiered at major film festivals, and cover issues as diverse as immigration, human rights, LGBT, disability, addiction, criminal justice, youth and aging.

In person: New Day Members Adele Horne, Ann Kaneko, Meena Nanji, Anayansi Prado and Jonathan Skurnik

"New Day has managed to create a kind of oasis insulated from an indie film community that can often be competitive."

– Daniel James Scott, *documentary.org*

"With a visual clarity equal to her intellectual discourse, in *The Tailenders* Adele Horne explores the myriad contrasts offered by her subject, alive to many epiphanies and ironies along the way."

— Ronnie Scheib, *Variety*

Program

Anayansi Prado

Niños en Tierra de Nadie (Children in No-Man's Land)

2008, 39 min., mini-DV

Every year, more and more children are immigrating to the United States without a parent or legal guardian. At any given time, an average of 700 unaccompanied minors are being detained by the US Department of Homeland Security Department.

Through a series of interviews conducted at shelters along the Mexican border, Prado gives a human face to the plight of these 100,000 minors and eventually focuses on the stories of 13-year old Maria de Jesus and her 12-year old cousin Rene. Maria de Jesus has not seen her mother, who works in Chicago, for seven years, and she has walked six days across the Sonora desert in the hope of being reunited to her...

Named 'Best Film' by The Center for Mexican-American Studies and Research. Special Jury Award, Festival Internacional de La Imagen (Hidalgo, Mexico).

Adele Horne

The Tailenders

2006, 72 min, DigiBeta

A portrait of Gospel Recordings Network (GRN), a grassroots organization founded by Joy Ridderhof in 1939 in Los Angeles, *The Tailenders* explores the history, techniques and philosophy of a remarkable organization that has recorded Bible stories in over 5,500 of the world's 8,000-plus languages and dialects, and made those recordings available in the most remote regions through inventive, ultra-low technology. The company has reached out to the "tailenders"—those who are among the last to see missionaries and whose languages and ways of life are disappearing under globalization's sweep.

However, the missionaries can standardize and control production of the message, but not its reception. How does the evangelical message of personal salvation sound, not in a developed country like the United States, but in a land of mass poverty like Mexico? Filmed in the Solomon Islands, Mexico, and India—three of the world's most language-rich regions (295 distinct languages and dialects in Mexico alone)—as well as the United States, *The Tailenders* lets today's GRN missionaries tell their story and explores the troubling questions posed by the translation of one culture into others, in a context of globalization.

The Tailenders was broadcast on the PBS series POV and won the Film Independent's "Axium Truer Than Fiction Award" in the 2007 Spirit Awards.

Anayansi Prado was born in Panama and moved to the United States as a teenager. She later attended Boston University where she received a B.A. in film. Her debut documentary *Maid in America* (2004), screened nationally on award-winning PBS Independent Lens series. *Children in No Man's Land* (2008) is part of the State Department's *American Documentary Showcase* and has been screened in more than 30 countries. In 2011, Prado completed a third documentary, *Paraiso for Sale*, which premiered at the Los Angeles Film Festival and has broadcasted nationally on PBS.

Prado has received a Rockefeller Media Fellowship and has received funding from the John D. and Catherine T. MacArthur Foundation, Creative Capital, The Paul Robeson Media Fund, and many other foundations. Prado is the founder of Impacto Films and the non-profit Impacto Project with the mission of bringing photography and video training to youth in developing countries.

Adele Horne's video installations such as *Homomorphy* (2004) and films, including *15 Experiments on Peripheral Vision* (2008, in collaboration with Paul VanDeCarr), *Quiero Ver* (2008), *The Image World* (2008) and *And Again* (2010), have been shown at the Rotterdam Film Festival, Flaherty Seminar, Museum of Modern Art's Documentary Fortnight, Morelia International Film Festival, the Images Festival, Anthology Film Archive and Pacific Film Archive, among many other venues. *The Tailenders* is her first feature-length documentary.

Horne was born in Nova Scotia and grew up in Houston. She received an M.F.A. in film and video from the University of California, San Diego, and a B.A. from Williams College (Williamstown, Mass.) She currently teaches film and documentary production at the California Institute of the Arts.

Specializing in social-issue documentaries, **New Day Films** is a unique distribution company that has been run as a participatory, democratic filmmakers' cooperative for four decades; today, the company distributes 250 titles for 120 member filmmakers. New Day Films have helped to expand consciousness about human rights, sexual roles in society, environmental concerns, aging and other pressing issues. It has been at the forefront of documentary filmmaking, and the collection includes Academy Award winners and nominees, Emmy award winners, and hundreds of winning entries from film festivals around the world. They have been frequently seen on HBO, POV. and the Independent Lens.

In 1971, dismayed that their feminist films were being dismissed by mainstream educational distributors, the founding New

Day members were inspired to form the organization, convinced that reaching their audiences was as much a political act as the act of making films. Forty years later, New Day Films is thriving as a leading educational distributor in the US and its members' award-winning films are in public demand.

Curated by Steve Anker and B  renice Reynaud in collaboration with New Day Films.

Funded in part with generous support from the Academy of Motion Picture Arts and Sciences. Community sponsors: International Documentary Association and Film Independent.