

**FOR IMMEDIATE RELEASE.**

**What: THE WMPG FRIDAY NIGHT FALL FILM FESTIVAL**

**When: Every Friday Night at 7:00pm, September 19<sup>th</sup> –December 19<sup>th</sup> (except November 28<sup>th</sup>)**

**Where: USM Gerald E. Talbot Lecture Hall, Portland Campus**

**Why: Because no one else is doing it and we want to see these great films on a large screen format with a great sound system!**

**Cost: Tickets are \$5 general admission, free to USM Students and only available the night of the show at event.**

### **Summary:**

Community radio station WMPG from the University of Southern Maine and the USM Portland Events Board present “**the WMPG Friday Night Fall Film Festival**”.

The festival begins Friday September 19<sup>th</sup> at 7pm and continues every Friday night through December 19<sup>th</sup> (except November 28<sup>th</sup>). The films will be shown in Portland at the USM Gerald E. Talbot Lecture Hall on a large screen format with a reinforced sound system. The festival will include such classics as DA Pennebaker’s 1965 feature on Bob Dylan “*Don’t Look Back*”, David Bowies 1973 “*Ziggy Stardust*” and “*The Monterey Pop Festival*” to several Maine premiers including “*The Monks – Transatlantic Feedback*”, “*Rockabilly 514*” and The Monkees psychedelic cult film “*Head*”.

The films represent just small sample of the eclectic music heard daily on WMPG. There will be many including guest hosts and live music.

The festival begins with bang on September 19<sup>th</sup> with the 2005 Sundance Award winning film “*The Devil and Daniel Johnston*”. This film won the best directing award and was nominated for Grand Jury Prize. Other highlights include a D.A. Pennebaker mini series October 10<sup>th</sup> –24<sup>th</sup> and a John Cohen night with the classic films “*High and Lonesome*”; “*The End of an Old Song*”, “*Sara & Maybelle: the Original Carter Family*” which are about Appalachian music in Kentucky, North Carolina and Virginia.

For a complete description of each film go to [www.wmpg.org](http://www.wmpg.org).

FOR MORE INFORMATION CONTACT STATION MANAGER JIM RAND AT (207) 780-4424 OR EMAIL [STATIONMANAGER@WMPG.ORG](mailto:STATIONMANAGER@WMPG.ORG)

### **SCHEDULE / DESCRIPTIONS / LINKS**

#### **SEPTEMBER**

**Sept. 19<sup>th</sup> – *The Devil and Daniel Johnston*** – Manic-depressive genius singer/songwriter/artist, revealed in this portrait of madness, creativity and love. <http://www.sonyclassics.com/devilanddaniel/aboutthefilm.html>

**Sept. 26<sup>th</sup> - *Rockabilly 514*** - For over three years, the filmmakers documented the lives and tribulations of a handful of characters within the rockabilly subculture in Montreal. The film is about a community of people who are dedicated to the 1950s rockabilly music and lifestyle. The directors have chosen to concentrate on the Montreal rockin’ scene for its strong foothold in North-America in terms of influence, presence and colorful diversity. Moreover the rockabilly community in Montreal has been rising like skyrocket in the last few years, welcoming newcomers and embracing a youthful and rebellious attitude. <http://www.rockabilly514.com/>

#### **OCTOBER**

**Oct. 3<sup>rd</sup> - *Before the Music Dies*** — Narrated by Academy Award® Winner Forest Whitaker, BEFORE THE MUSIC DIES is an unsettling and inspiring look at today’s popular music industry featuring interviews and performances by Erykah Badu, Eric Clapton, Dave Matthews, Branford Marsalis, ? uestlove and a wide variety of others. The documentary film has built a passionate following as “the most important film a music fan will ever see” (XM Radio) by providing “a balanced overview of the state of the rock scene of America” (The Wall Street Journal) and adding “passion to the eternal debate about the industry” (The New York Times)

<http://www.beforethemusicdies.com/blog/b4md>

**"D.A. Pennebaker Mini-Series" October 10-24**

**Oct. 10<sup>th</sup> - *Don't Look Back*** - *Don't Look Back* is about the Sixties and the man who got a lot of us through them. Bob Dylan is more than the folk singer touted by the record industry, more than the song writer whose poetry is the only kind many of us remember, more than the Kerouac-kid who haunts our best writing. He is the force that blew us out of one era and into another. His words are ambiguous, his style constantly changing and his avoidance of publicity obsessive, yet he remains the influential voice of our times. *DONT LOOK BACK* was filmed during a three week concert tour of England in the Spring of 1965. More than a view of an extraordinary concert tour, *Don't Look Back* is an intimate portrait of one of the most influential songwriters of our times.  
[http://www.phfilms.com/index.php/phf/film/dont\\_look\\_back/](http://www.phfilms.com/index.php/phf/film/dont_look_back/)

**Oct. 17<sup>th</sup> - *Monterey Pop Festival*** – The Monterey Pop Festival ran for three days in June 1967. For most of the five shows, the arena was jammed to bursting with perhaps as many as 10,000 people. The live performances were spectacularly successful. Janis Joplin, who was singing with Big Brother and the Holding Company, pulled out all the stops with a raw, powerful performance that helped establish her as the preeminent female rock singer of her day. The Who climaxed a brilliant set by smashing their equipment at the conclusion of "My Generation". Jimi Hendrix (in the American debut of the Jimi Hendrix Experience) offered an awesome display of his virtuosity as a guitarist and as a showman, humping his Marshall amplifiers and then setting his Stratocaster ablaze. Another highlight was Ravi Shankar's meditative afternoon of Indian ragas. And then there was Otis Redding, the dynamic soul man turned in what many present believe was the festival's best performance. ABC offered \$400,000 for network rights to Pennebaker's film (which was released in theaters after ABC decided it was too far out for the TV audience).  
[http://www.phfilms.com/index.php/phf/film/the\\_monterey\\_pop\\_festival/](http://www.phfilms.com/index.php/phf/film/the_monterey_pop_festival/)

**Oct. 24<sup>th</sup> - *Ziggy Stardust and the Spiders from Mars*** - David Bowie's final electrifying performance as Ziggy Stardust in 1973 at London's Hammersmith Odeon Theater. The feature length film captures the aura surrounding one of the most unusual stars of the contemporary music scene. Framed by a smattering of behind-the-scenes footage, the bulk of the film concerns the actual concert, notable as the final time that Bowie would perform under the Ziggy Stardust persona, an announcement that, at the time, led many fans to mistakenly believe Bowie was retiring altogether. Features numerous songs from Ziggy Stardust, *Hunky Dory*, *Aladdin Sane* and other Bowie albums, including "Ziggy Stardust," "Moonage Daydream," "Changes," and "Space Oddity," as well as a cover of the Velvet Underground's "White Light/White Heat." Though a shortened version of the film was broadcast on television in 1974, the film did not receive a full theatrical release until 1983  
[http://www.phfilms.com/index.php/phf/film/ziggy\\_stardust\\_and\\_the\\_spiders\\_from\\_mars\\_1973\\_bowies\\_last\\_performance\\_as\\_zi/](http://www.phfilms.com/index.php/phf/film/ziggy_stardust_and_the_spiders_from_mars_1973_bowies_last_performance_as_zi/)

**Oct. 31<sup>st</sup> - *Head*** - In this 1968 film, the Monkees valiantly attempted to deflate their own myth. The plot is, essentially, about demystification. Mickey Dolenz, Davy Jones, Peter Tork, and Mike Nesmith – with the aid of writer Jack Nicholson (the only credited author due to legalities)– tackle such topics as filmmaking, the media treatment and madness of the Vietnam War, Davy Jones' "way with the ladies", and, most importantly, commercialization. Each group member is presented in a unique light – in every case shattering the image that had been produced by the "media machine". The Monkees went out on a limb with this film by creating an almost surreal work with a loosely bound "plot". Their younger fans, unfortunately, simply missed the point. Because of the poor publicity of the film at the time of its release, older teenagers had no clue what "Head" was trying to say. As a result, its box office showing was disastrous. "Head" is more for the film enthusiast than the casual Monkees fan in some respects. The soundtrack does, however, feature some of the finest and most sophisticated music of the group's career. And yes, they DO play their own instruments on the tunes, but receive assistance in composing and performing from the likes of Neil Young, Stephen Stills, and Carole King. <http://www.rhino.com/store/ProductDetail.lasso?Number=4460>

## NOVEMBER

**Nov. 7<sup>th</sup> - *Sierra Leone Refugee Allstars*** - The film tells the remarkable and uplifting story of a group of six Sierra Leonean musicians who came together to form a band while living as refugees in the Republic of Guinea. A brutal civil war (1991–2002) forced them from their homes in Sierra Leone. Many of their family and friends were murdered in the violence, leaving them with physical and emotional scars that may never heal. Despite the unimaginable horrors of civil war, they were saved through their music. Through music they find a place of refuge, a sense of purpose and a source of power. The film follows the band over the course of three years as they make the difficult decision to return to their war-torn country and realize their dream of recording an album of their original music.  
<http://www.refugeeallstars.org/>

**Nov. 14<sup>th</sup> - “*High and Lonesome*”; “*The End of an Old Song*”, “*Sara & Maybelle: the Original Carter Family*”** – *The High Lonesome Sound* Songs of church-goers, miners, and farmers of eastern Kentucky express the joys and sorrows of life among the rural poor. This classic film evocatively illustrates how music and religion help Appalachians maintain their dignity and traditions in the face of change and hardship. 30 min. 1963; B&W; *Sara and Maybelle* A rare filmed performance of two members of the original Carter family, whose recordings helped found the country music industry. Here Sara and Maybelle demonstrate their famous guitar picking and harmony singing on "Sweet Fern" and "Solid Gone." 10 min. B&W. 1981; *The End of an Old Song* Filmed in the mountains of North Carolina, this documentary revisits the region where English folklorist Cecil Sharp collected British ballads in the early 1900s. It contrasts the nature of the ballad singers with the presence of the juke box: although the lyrical tradition has changed, the singing style continues. Features Dillard Chandler, who sings with rare intensity and style. 27 min. B&W. 1972  
<http://www.johncohenworks.com/films/filmslist.html#2>

**Nov. 21<sup>st</sup> - *Roky Erickson: You're Gonna Miss Me*** - The Fascinating Story of Rock 'n Roll Pioneer Roger Kynard "Roky" Erickson And His Struggles With Drug Addiction and Mental Illness. Outside Austin, Texas, a 53-year-old man sits in an apartment with four radios, three televisions, two amps, a radio scanner, and a Casio electric piano playing all at the same time. Loudly. He has three teeth, his hair is matted into one huge dreadlock, and he has a notarized document on his wall declaring himself an alien, "so whoever's putting shocks to my head will stop." This is the story of Roky Erickson: the manic singer and front man for the legendary band, *The 13th Floor Elevators* who are considered by many to be the creators of psychedelic music and muse to *Janis Joplin*. "You're Gonna Miss Me," is a disturbingly intimate portrait of an imploding family and the struggle between modernized medicine and religion. Known for his colossal heroine and LSD binges and an ongoing struggle with schizophrenia, Roky has become one of music's legendary tragic figures.  
<http://www.palmpictures.com/film/youre-gonna-miss-me.php>

## DECEMBER

**Dec. 5th- *The Monks - Transatlantic Feedback*** – The monks were 5 American GI's in cold war Germany who billed themselves as the anti-Beatles; they were heavy on feedback, nihilism and electrical banjo. They had strange haircuts, dressed in black, mocked the military and rocked harder than any of their mid-sixties counterparts while managing to basically invent industrial, punk and techno music. The genre-overlapping documentary film not only illustrates the pop music phenomenon in its political, social and cultural historic contexts, but also reveals the monks project as the first marriage between art and popular music and this months before Andy Warhol and the Velvet Underground. The five protagonists of the film came to cold war Germany in 1961 as soldiers and left the country in 1967 as avant-garde monks. For more than thirty years they were not able to talk about their strange experience. In the film they recount for the first time their adventure. <http://www.playloud.org/monkssynopsiscredits.html>

**Dec. 12<sup>th</sup> - *Tom Dowd: Language of Music*** – **Tom Dowd & The Language of Music** profiles the extraordinary life and legendary work of music producer/recording engineer Tom Dowd. Historical footage, vintage photographs and interviews with a who's who list of musical giants from the worlds of jazz, soul and classic rock shine a spotlight on the brilliance of Tom Dowd, whose creative spirit and passion for innovative technology helped shape the course of modern music. Tom Dowd's credits include recording sessions with Aretha Franklin, Ray Charles, Eric Clapton, Otis Redding, John Coltrane, The Allman Brothers Band, Tito Puente, Dizzy Gillespie, Thelonious Monk, Cream, Rod Stewart, Lynyrd Skynyrd, Booker T. & The MG's and countless other musical luminaries. <http://www.palmpictures.com/film/tom-dowd-andamp-the-language-of-music.php>

### **Dec. 19th- Blues Night Double Feature!**

***Devil Got My Woman*** – Newport Jazz Festival 1966 – Imagine you've stumbled into a juke joint where the mentor of Robert Johnson, Son House, and the idol of the Rolling Stones, Howlin' Wolf, "dis" one another. Picture a place where Wolf taunts Bukka White while the robust Parchman Farm alumnus spins his proto-funk dance grooves and the spectral Skip James weaves his haunting *Devil Got My Woman*. It's an archetypal blues "crossroads" where legends of the 1920s Delta and 1950s Chicago share the same musical space, suspended out of time in a super-real present, a non-specific "bluestime." This is no fantasy. You enter this very juke joint in this video of extraordinarily powerful footage Alan Lomax captured during the 1966 Newport Folk Festival. *Devil Got My Woman* is not, however, concert footage from Newport. Alan Lomax recreated a juke joint at Newport, stocked the bar, and let nature take its course. The resultant film footage captures the blues experience in its first and truest milieu, one in which African-American men and women drink, dance, and share their troubles and triumphs. Brooding faces absorbing the wailing pleas of Son House and rubber-legged dancers strutting to Bukka's buoyant blues are as much a part of the *mise-en-scene* as the legendary principals of the cast. <http://www.melbay.com/product.asp?ProductID=96597DVD>

**Legends of Country Blues Guitar: Vol. 3** Much of the extremely rare performance footage presented in this video has never before been publicly seen and documents the diversity of a music which was as personal as a fingerprint yet as universal as the blues itself. John Jackson, Pink Anderson, Rev. Gary Davis and the charismatic Josh White manifest different aspects of the rich Piedmont ragtime/blues tradition. In Memphis, echoes of the Mississippi Delta could be heard in the music of Furry Lewis, while the delightfully eccentric Jesse Fuller and the introspective Robert Pete Williams embody country blues which defies regional identity <http://www.melbay.com/product.asp?ProductID=VS13037DVD>

WMPG broadcasts at 90.9 and 104.1 FM and at [www.wmpg.org](http://www.wmpg.org) from studios located on the USM Portland campus. WMPG's shows are produced by volunteers from the community and the university. People wishing to support community radio should call 207-780-4916 or send donations to WMPG, 96 Falmouth St., Box 9300, Portland, ME 04104-9300.