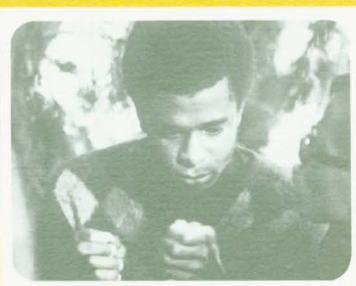


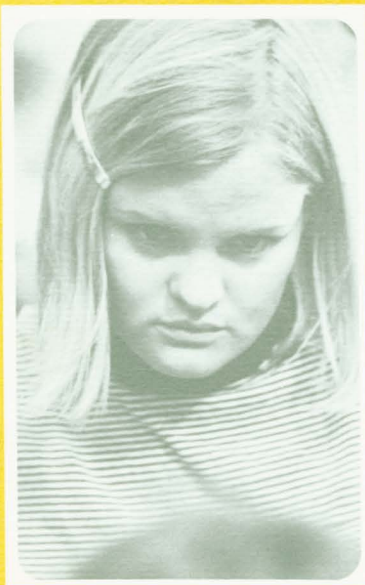


Saturday Morning



Award:
**“Best Film
Of The Year”**
National Council on
Family Relations

A film that should be seen by parents together with their children. In the deepest sense of the word, this is a family picture.
TIME MAGAZINE



As a teacher and director of audio-visual aids, I have looked at dozens of films on sex, drugs, alienation of the young and such matters, but there are none that go to the core of thought and feeling as effectively as Saturday Morning.
BETSY SYLVESTER
New York, N.Y.

Saturday's Children

Saturday Morning is a documentary, scarcely 90 minutes long, that depicts an encounter session involving a group of California teen-agers. It is so deeply felt and subtly crafted that it imparts, despite the short running time, a sense of participation in the group experiment. But all this says nothing of the film's human impact: its unrelenting urgency in conveying the depths of the emotional problems that brought the teen-agers together. *Saturday Morning* is, in short, a rare cinematic record of sorrow and discovery.

Producer-Director Kent Mackenzie spent a year interviewing the kids, then finally brought them together for a six-day session under the guidance of two doctors. The chosen youths come from every background, ghetto to suburbia, and from every kind of home. But as the session progresses, it becomes apparent that they are bound together by a common sense of loss and uncertainty.

They act out the roles of their parents and worry aloud about sex: they spar with each other, alternately reassuring and shattering the fragile defenses their comrades have constructed. Then, finally, on the sixth day—Saturday morning—a few of them start to break down. Two of the girls begin weeping, confessing they have no real knowledge of their own identity. A boy blurts out an intense analysis of his own relationship with his parents that leaves him sobbing "I've never . . . never been able to love anybody before."

The group shares his insight, but some will not or cannot benefit by it. A black girl, defiantly defensive, insists in a tantrum that she once tried to get close to her father, failed, and now will just go on "kissing his ass." The film ends with a shot of her head resting on the shoulder of a companion, face turned away from the rest of the group.

Saturday Morning is more than just a diary of an encounter session. Sometimes funny, often poignant and even tragic, it is a film that should be seen by parents together with their children. In the deepest sense of the word, this is a family picture.

■ Jay Cocks

Critics and Users Say:

"All parents should see this unique motion picture. See it and discover their children."

Aaron Schindler
Family Circle

"No mature, sensitive person of any age should fail to see . . . Saturday Morning."
Mass Media Ministries Newsletter

"A powerful and penetrating lesson in discovering who we really are, including those of us in the audience."

John Schubeck
WABC-TV

"Anyone tired of the comfortable fantasies peddled in Hollywood's 'youth movies' should search out Kent Mackenzie's 'Saturday Morning' There is more genuine drama than in any of the new fiction films about growing up."

Stephen Farber
New York Times

"Shattering in its impact and infinitely moving. It is as much a moment of triumph for the viewer as for the young people themselves."

Arthur Knight
Saturday Review

"Valuable for group discussion."
Catholic Film Newsletter

"A discussion followed the premiere, and it was four hours before our meeting broke up, and only then because it was time to close the theatre."

Valley Community College "Scout"
Kansas City, Mo.

"Unusual because of its brilliant execution and because it makes you feel. I empathized with the group. I was sad and happy and miserable with them. Saturday Morning is a film that you cannot easily forget. It is a gem!"

Steven Kohn
City College of New York Press

"I could see myself attempting to reject Saturday Morning but with every new defense, I was forced to observe on screen a comparable defense being withdrawn. Honesty with one's self seems to be the key to this film. A stunning emotional experience."

Randy C. Baer
New York University Daily News

Notes From The Director

Everything in SATURDAY MORNING is real. There was no script. The young people are not actors, and they are expressing their own feelings and thoughts.

They come from many different backgrounds—some from expensive beach homes, some from city ghettos - but most of them have been leading fairly average lives. They don't have unusual emotional problems, and the group was not a therapy group.

Although the film concept may seem unusual, it came about quite simply. Dimension Films had asked me to develop 3 or 4 short action films; they were to deal with important emotions during adolescence. I felt that the most natural way to gather material would be to go to the source of these emotions - the young people themselves. So for several months I met with small groups of kids - in high schools, poverty centers, private homes - wherever I could get someone interested in talking. All told there were perhaps 300 individuals involved, and some of the groups met once or more a week for 4 or 5 months. Many of us became close friends.

The sessions were explosive and exciting for everyone, but so many interesting things were coming up that I became puzzled as to how to present this material in conventional dramatic or documentary film structures. However, as we talked further, we all finally realized that the meetings themselves could offer a good format for films. Rather than photograph many different groups, I picked 20 of the young people who seemed to have varying points of view, and we found an isolated spot in the mountains where we could film for 6 days without being disturbed. The group themselves decided that the most important subjects for them would be their parents, and relationships between boys and girls. Beyond that there was no formal outline, just a real chance to talk about the things that mattered to them. To break the ice we decided to try role-playing, and asked an experienced role-play leader to come with us. I decided that I should sit in the group and improvise with everyone else instead of directing from behind the cameras. What happened was completely spontaneous, and very unexpected.



Kent Mackenzie
Film-maker

Film Data

Running Time: 88 minutes

16mm color

Rated PG — some strong language

Not recommended for elementary school age

Credits

Produced and Directed by..... Kent Mackenzie

Executive Producer..... Gary Goldsmith

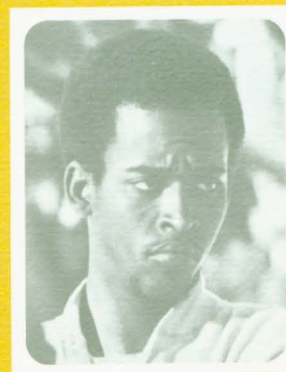
Role-play leader..... Michael Solomon, M.A.
Director of Training
California Institute of
Psychodrama

Technical Advisers:..... Ramon Alcerro, M.D.
Director, Mental
Health Services
Los Angeles
Unified School District

Sylvia Freeman, Ph.D.
Western Psychological
Center

A Dimension Film

Distributed theatrically by Columbia Pictures
Distributed educationally by Churchill Films,
662 N. Robertson Blvd. Los Angeles, 90069
SATURDAY MORNING was shot on location
near Idyllwild, California.



In Book Form

SATURDAY MORNING (ZN96) is published by
Avon Books, Education Department, 959 Eighth
Avenue, New York, N.Y. 10019

How to Use the Film:

SATURDAY MORNING is recommended as part of a group experience which lasts 2½ to 3 hours, of which the film takes up about 1½ hours.

The film works with groups of 10 to 400, teenage and older, of all backgrounds. Some of the purposes are —

1. To help each viewer to know himself better.
2. To reassure young people that they are not strange, different, or alone — others share their problems and feelings.
3. To help parents and kids to open up with each other.
4. To sharpen viewers' ability to listen, to understand and empathize with others.
5. To help viewers express themselves more honestly and fearlessly.
6. To encourage viewers to deal with personal stress by sharing it with other people.

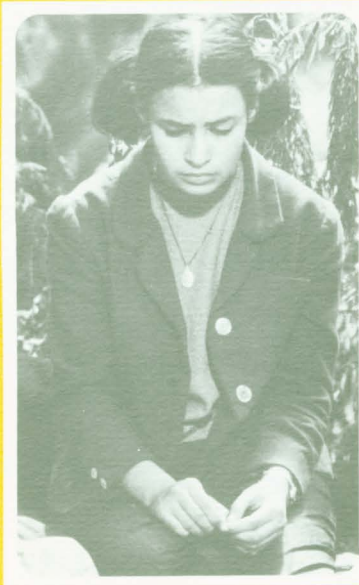
Introducing the Film:

Describing this film is very difficult; labels such as "documentary" and "group-therapy" create the wrong expectations. We advise talking about the reality, spontaneity and feelings in the film. One example of such an introduction:

Everything in this film is real. The people who made it had no script, and the people in it aren't actors. In fact the director, Kent Mackenzie, is in it — you'll see him on the right, wearing glasses. There's one other adult, who's a role-playing leader.

Kent Mackenzie wanted to make a different kind of film about young people — hopefully a more open and honest one. That's why he brought the kids together, and that's why this film is not like other films. The way it turned out was as much a surprise to Mackenzie as to everyone else.

One last point — some of the language in the film may offend some of you. But we hope that won't prevent you from listening to the feelings behind the words — in this film, it's the feelings, not the form that counts.



Following the Film:

LEADER'S ROLE:

The leader neither gives answers, nor seeks a consensus in the group. Rather, the leader *facilitates* individual exploration. The leader invites open expression of ideas and feelings, helps clarify meanings, reflects feelings, and encourages inter-action. Above all, the leader is non-judgmental.

SOME EXPLORATIONS...

IN GENERAL – People usually have very strong feelings after seeing the film. It is often most fruitful to let them take the lead:

How do you feel about the film? What impressed you the most?

Or, you may want to point the inquiry:

What do you think will happen to Jean? To Sally? To Paul?

Whom did you feel was *most* like you (if anyone)?

Whom did you feel was *least* like you?

There are many social questions to explore:

What does a child owe his parents, and vice versa?

How does a person find out "who he is"?

Reuben and Ernest accuse the others of being phony. Is this conflict purely personal, or does it have something to do with "coming from two different worlds"?

What about parent-child differences?

In what ways are they results of "coming from two different worlds"?

For many people, anger is easier to express than the need for love. Why?

Some adults find the language shocking. They ask if the kids weren't just showing off, or trying to impress each other. What do you think?

And, if your group is ready, there are many personal questions:

Have you been, could you be, or would you want to be as honest as Paul?

What kind of person would you like to be ten years from now? How can you best grow in that direction?

What practical steps can you take to reach your parents or kids more successfully?

What qualities do you hope to have as a parent?

For you, what is the relationship between marriage, love and sex?

NOTE: Any of these explorations can take place in a large group, or in small groups, or individually. They can involve role-playing, research, creative writing; any method which facilitates discovery.

Rental Rates:

The rental rate is determined by the type of showing. (These rates are for one showing in one place only. The rate for two showings on the same day or on consecutive days, at the same location, is one and half times (1½) the rate for one showing.) Transportation charges are additional.

Restricted Screenings*

(Members of a class, club or study group where there is no public announcement.)

type	audience size	rate
1.	less than 100	\$ 60.00
2.	101 to 250	80.00
3.	251 or more	100.00

Unrestricted Screenings*

(Any showing announced to the public)

type	audience size	rate
4.	less than 100	\$ 70.00
5.	101 to 250	90.00
6.	251 to 500	120.00
7.	501 or more	150.00

***Note:** These rates apply *ONLY* to screenings where no admission is charged. To rent the film for a paying audience, please contact Columbia Cinematheque, 711 5th Avenue, New York, New York 10022. 212/751-7259.

How to Order:

Return the enclosed Order Form, or telephone: Churchill Films, 213/657-5110. Telephone orders must be followed by written confirmation. Please order well in advance and give alternate dates wherever possible. Your booking will be promptly confirmed.

Rental Agreement

The Applicant Agrees to the Following Conditions:

1. License: This film order is an application for a license to exhibit, under copyright, only at the place and time designated herein. Exhibition in any manner not authorized by Dimension Films, Inc./Churchill Films is a violation of this agreement and such exhibitions carry penalties set forth in section 101 of the United States copyright laws. The applicant agrees that the showing will be free admission.
2. Transportation: Transportation and handling charges (both directions) will be paid by the applicant. The film will be shipped to the applicant via parcel post special delivery, scheduled to arrive at least one day before play date.
3. Advertising: Any advertising must make clear that showings are free.
4. Cancellation of Order: Any order may be cancelled without obligation provided that Churchill Films is notified 7 days before the film is shipped, or the full rental charge must be paid.
5. No Television Rights: Neither the whole nor part nor the sight nor sound portion of any print shall be copied, duplicated or deleted, broadcast or telecast on commercial or educational radio or television, sponsored or unsponsored, or on closed circuit, pay or community television or exhibited by means of electronic transmission or by any other method not in the immediate presence of viewers, whether now known or hereafter discovered. Infraction is in violation of the copyright laws.
6. Return of Prints: The film must be returned not later than on the day following its scheduled showing. Parcel Post Special Delivery, insured for \$250.00. A full day's rental will be charged for each day of delay. Failure to insure the film makes you liable for full replacement costs of the film if it is lost or stolen in transit.
7. Damage to Prints: The supplier will pay for minor damage to prints. The applicant is responsible to pay cost of replacement footage for damage in excess of normal wear and tear occurring between delivery to and return from his institution. The cost of this replacement footage is 40c per foot. It is the responsibility of the applicant to be certain that the projector is in good working order and that the film gate is cleaned prior to each showing.

**Using
SATURDAY MORNING
with groups**

Dear Friend,

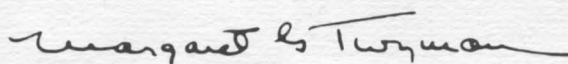
I can only tell you that SATURDAY MORNING is an experience you will never forget. It has been my privilege to screen this movie for several audiences (including parents and senior high school students) in various parts of the country, and the discussions that followed each occasion confirmed my own feeling for the film...namely, as one mother stated, "This is a *must*... for both parents and young people!"

As we view these teenagers, sitting in an informal circle in a woodland glen, exchanging honest thoughts on their relationships to one another and to their parents, on sex and morality, on their deep need for love and their need to know how to give love... we see them slowly strip themselves of their pretenses, of many of their fears, of some of the defensive devices which have protected them from being hurt. (Their brief role-playing about their relationships to their parents is enlightening, to say the least!)

One tip... and this is for adults, not for the young people who will read this issue. Kids have a language of their own... they use freely some of the four-letter words which most of us adults find a bit much, of course. But they use them un-selfconsciously, to be sure. They are not trying to shock (as they might in the presence of their parents)... they are merely trying desperately to express their thoughts without applying any of the arbitrary restraints they so often feel at home. So, parents, do me a favor. DON'T turn-off when you hear a word or two you don't like... LISTEN to what these young people are trying to tell you about themselves and about you... please! Stay to the end of this film... the Saturday morning experience is what the six days are all about, and it's well worth waiting for. Frankly I have rarely been moved so deeply nor had my confidence in young people so genuinely reconfirmed.

Far from presenting a static situation, just rapping, SATURDAY MORNING is charged with all the excitement of challenge, discovery, revelation. One adult turned to me as the film ended recently and said simply, "Wow." That just about sums it up. I urge you not to miss SATURDAY MORNING.

Most sincerely,



MRS. MARGARET G. TWYMAN
VICE PRESIDENT
MOTION PICTURE ASSOCIATION OF AMERICA