

ROOFTOP FILMS PRESENTS:

SATURDAY, JUNE 4TH, 2005: AT THE OLD AMERICAN CAN FACTORY

Rockaway by Mark Street plus two short films

TOTAL PROGRAM: 3 FILMS, 1:23:00:

ROCKAWAY by MARK STREET (1:15:10) DIRECTOR IN ATTENDANCE

"The Rockaways seem to be torn between suburbs and the city. It reminded me of teenage girls." —Mark Street

Carroll Gardens resident Mark Street journeys down the block to the roof of the Old American Can Factory with his new feature film about three girls—Kelly, Merida and Juanita—about to graduate from high school. Set in the faraway land of Rockaway, Queens, the film delicately maintains a resonant poetic power and a compelling naturalism throughout its exploration of the girls' anxieties and passions as they drift towards adulthood on the outermost edge of the city.

Rockaway follows the three girls as they date older men, contemplate their future, and express their inner pangs of jealousy and occasional feelings of outright malice towards one another. As "real" as any fiction film can ever hope to be, the scenes developed almost randomly with absolutely no script, all inspired by what must have at first been a rather vague and mysterious idea of "Rockaway." As the characters took shape, the cast moved from one inspirational location to the next, developing new scenarios and occasionally breaking away from the story to address the camera and deliver revealing soliloquies. After all the shooting was completed, Street took the footage home and carefully edited the scenes into an almost linear tale of coming of age.

What began as a narrative experiment eventually became a fully realized portrait of a neighborhood and a profoundly personal film. *Rockaway* is a great New York film, a compelling portrait of a unique, oft overlooked slice of the City. Watching *Rockaway*, one is inevitably tempted to imagine that the actors are not acting, but that they are in fact just everyday people from Queens, being themselves, walking down the boardwalk, coincidentally captured on camera at a moment that their lives seemed to be reaching an apex—or seemed to be falling apart. This is the sensation that realism in film was always meant to achieve and the result is nearly magical.



THE FEATURE FILM IS PRECEDED BY TWO SHORTS:

LA REVOLUTION DES CRABES (ARTHUR DE PINS, 4:50)

A charming French animation about a race of shellfish that have collectively internalized the concept of being trapped in a shell and who have doomed themselves to walk forever in the same direction. "No one is aware of the tragedy that has pervaded us for the last one hundred and twenty million years. We are the *Pachygrapsus Marmoratus*, commonly known as 'depressed crabs.'"

SMITH AND 9TH (JOHN DESROCHES 3:30)

A short lonely portrait of one of Brooklyn's great old train stations, the charmingly dilapidated and rickety Smith and 9th Street stop on the F and the G.