

Black (continued from previous page)

THE SHEPPARD BROTHERS WITH RYAN MCCLOSKEY

Over cordials at local bars, the highlights of the festival ranged from live jazz to unbridled poetry to the soul food so perfect for a rainy Saturday in November. Unfortunately, the museum's review of films amounted to a one-size-fits-all collection of marginally "black" films, leaving *Gangster* as the final topic of discussion among the Hamptons' diehard cinephiles. Perhaps next year the East End Black Film Festival will premier some locally produced films, following up a 2007 festival gleaming primarily with poetry and music.

At this year's East End African American Film Festival, one film shown was *Tsotsi*, which won the Academy Award for Best Foreign Film in 2005, and was nominated in 2004 for the same award. Truly deserving

the prestigious designation as best of the rest, *Tsotsi* is about a black South African gangster, and utilizes a tightly knit story, small production budget and descriptive cinematography that delivers a universal message about human truths that villages in Africa can understand as easy as villages on the East End.

The Museum and Center for Excellence understands and seeks to promote the universal human elements among diverse people through



Photo by Evan Stern

Opening night festivities.

the lens of the history, culture and perspective of black islanders and Americans. Towards that end, *Cabin in the Sky* was a bold and appropriate Saturday selection. A classic Hollywood musical and product of the "Golden Age" MGM film factory, *Cabin* is such a primary piece of cultural significance that it requires a reflective anti-racist preamble stamped by the distributors. One cannot watch Lena Horne, Eddie Anderson and Louis Armstrong without crack-

ing wise at the era's most prominent African American entertainers. Without question, *Cabin* rests today as one of the best. Yet whatever stereotypes fest Anderson's Little J. Horne's *Georgia Brown*, so perception as a reflection of is still a significant element in the community, not only for city moviegoers.

As for perceptions of a V era heroin trailblazer, Am stereotypes of the black ke the concrete jungle will exhibit the impact of Washington's performance *Gangster*. The players in promotion and sheer r great gangster films will as much.

Technically, *Gangster* mates Coppola's grand lacks his subtlety — it on Scorsese's strength of cla

but not his mastery of music and sound from now, a thriving East End African Am Museum and Center for Excellence ma *American Gangster* as a cultural timepo study of Hollywood's treatment of ganga its conception of the black antihero.

In the meantime, stay tuned to the net this museum — a cultural force on the with a growing, rich collective of artists tors of fine culture and local aficionado

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