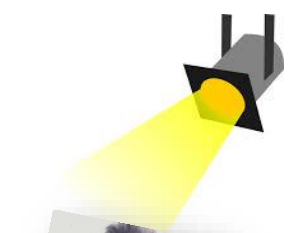


NOW SHOWING
Thunderheart



Studio	<i>TriStar Pictures</i>
Producer/Distributor	<i>Robert De Niro/Jane Rosenthal</i>
Director	<i>Michael Apter</i>
Novel	<i>Original Screenplay – Fusco</i>
Screenplay	<i>John Fusco</i>
Year	<i>1992</i>
Filmed in	<i>Spherical Color</i>
Nominations	<i>Human Rights</i>
Cast	
Cast	Role
Val Kilmer	<i>Ray Levoi</i>
Sam Shepard	<i>Frank Coutelle</i>
Graham Greene (NA)	<i>Walter Crow Horse</i>
Fred Ward	<i>Jack Milton</i>
Fred Dalton Thomas	<i>William Dawes</i>
Sheila Tousey (NA)	<i>Maggie Eagle Bear</i>
Ted Thin Elk (NA)	<i>Elder Sam Reaches</i>
John Trudell (NA)	<i>Jimmy Looks Twice</i>
Julius Drum (NA)	<i>Richard Yellow Hawk</i>
Sarah Brave (NA)	<i>Maisy Blue Legs</i>
Allen R. J. Joseph (NA)	<i>Leo Fast elk</i>
Sylvan Pumpkin Seed (NA)	<i>Hobart</i>
Patrick Massett	<i>FBI Agent</i>
Rex Linn	<i>FBI Agent</i>
Dennis Banks (NA)	<i>Himself</i>



Thunderheart – Janet Maslin of the New York Times

The "Washington redskin" of "Thunderheart," as he is derisively called by the film's American Indian characters, is an F.B.I. agent who is sent from Washington to an Oglala Sioux reservation to investigate a crime. **Raymond Levoi (Val Kilmer)** does not welcome this assignment. Part Sioux himself, and too culturally assimilated to acknowledge that heritage, he resents having been selected for the job on the basis of his background. He refers contemptuously to various Indians as "Geronimo" and "Tonto" as a means of registering his unfamiliarity with their world. But during the course of the story, Ray is freed from his high-handed superiority to Indian culture, made to understand the many problems of the violence-torn Indian community (the film is set in the late 1970's) and forced to accept his own past. "The same blood that was spilled in the grass and snow at Wounded Knee runs through your heart like a buffalo," he is told by one of the story's far more spiritually aware Indian characters.

"Thunderheart" isn't really about Ray anyhow. He provides the foreground interest for a film whose background is much more authentic and important, and much more fully realized. **Michael Apter**, the remarkable documentary film maker whose dramatic films often have an anthropological accuracy, addresses himself to life on an Indian reservation with the same curiosity and intelligence he has brought to

