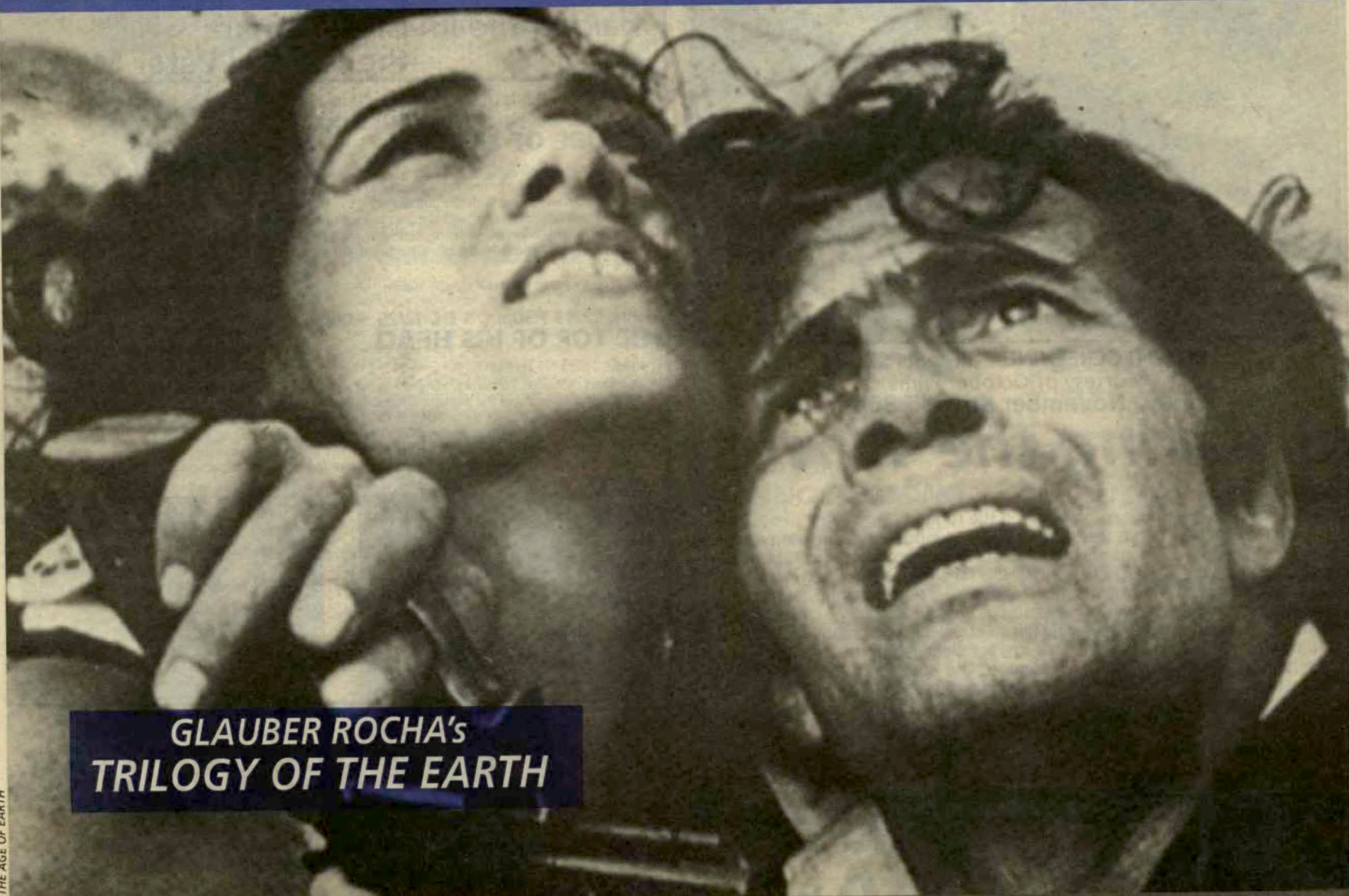


Harvard Film Archive

Carpenter Center for the Visual Arts Harvard University 24 Quincy Street Cambridge MA 02138

telephone 495-4700



GLAUBER ROCHA'S TRILOGY OF THE EARTH

HIGHLIGHTS

NOVEMBER/DECEMBER 1996

Herzog series continues
including
Death for Five Voices, Cobra Verde

HFA Benefit: Lars von Trier's
Breaking the Waves
Friday, Nov. 8th

Ingmar Bergman's *The Last Gasp*
Dec. 15- 23

Insurgent Mexico:
Cinema of the Mexican Revolution
Nov. 16 - 24

Rob Nilsson presents
Friday Dec 6th

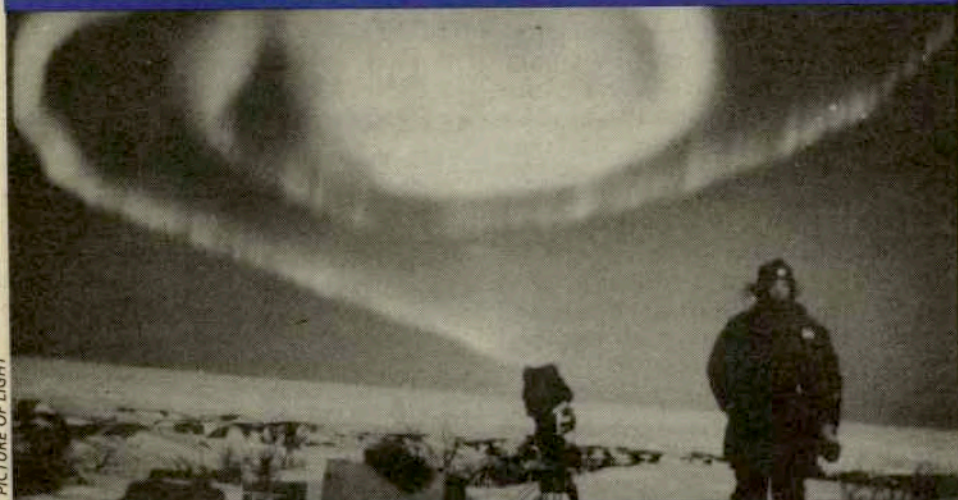
CHALK



Animator
Yvonne Andersen
in person
Thursday Nov. 7th at 8:00pm

A Personal Journey with
Martin Scorsese Through
American Film

Jan Troell's
The Emmigrants & The New Land
Jan 1 - 4 1997



making the invisible visible:
the films of Peter Mettler

NOVEMBER / DECEMBER—HIGHLIGHTS



BENEFIT SCREENING—all seats \$7.00
courtesy of October Films
Friday, November 8th at 7:30pm

Breaking the Waves

Denmark/France 1996 (158 min)

Set in a remote, tight-knit community on the rugged north coast of Scotland, Lars Von Trier's new film is the story of Bess, an innocent young woman who marries an oil-rig worker shortly before a cataclysmic occurrence alters both their lives. Awarded the Jury Prize at Cannes, this harshly beautiful elegy to physical passion and spiritual transcendence features a heart-breaking, star-making performance by newcomer Emily Watson as Bess, whose very existence seems to stir up the passions long denied by her strict Calvinist community. Employing a hand-held camera throughout, the images bleached of much of their color, cinematographer Robby Müller underlines the stark contrast between the characters' passions and the timeless, wild beauty of the Scottish landscape.

DIRECTED BY LARS VON TRIER • with Emily Watson, Stellan Skarsgård, and Katrin Cartlidge (color, 35mm)

opening November 22 at the Kendall Square Theater in Cambridge

making the invisible visible: the films of Peter Mettler

Thurs, 12/19 9:30pm, Fri, 12/20 7:00pm, Sat, 12/21 9:00pm,
Sun, 12/22 7:00pm, & Mon, 12/23 9:15pm

PICTURE OF LIGHT

Canada/Switzerland 1994 (83 min)

A hallucinatory tale of a filmmaker's journey to Canada's Arctic in search of the Northern Lights- **PICTURE OF LIGHT** is an encounter with the gulf between the knowable and ineffable, between humankind's need to capture and control Nature, and Nature's refusal to be caught. "An extraordinary piece of filmmaking, in an era when only one movie in a hundred has a single moment of visionary power, Peter Mettler's **PICTURE OF LIGHT** is bursting with them. This is a film that takes you places you've never been."—John Powers, *VOGUE* film critic

DIRECTED BY PETER METTLER • (color, 35mm)

Thurs, 12/19 7:30pm, & Fri, 12/20 9:00pm

THE TOP OF HIS HEAD

Canada 1989 (110 min)

With echoes of Andrei Tarkovsky, Stanley Kubrick, and Canadian philosopher George Grant, this film is a wryly, observed tale about the dangers of inhabiting a world of rational, technological certitude. Focusing on a satellite salesman, Gus Victor, on the day he expects to close a deal that will secure a comfortable technocentric future, the film becomes a chronicle of its protagonist's decidedly unexpected spiritual odyssey. Intercutting often startling dream imagery and using a variety of optical and sonic effects throughout the narrative, Mettler challenges the conventions of dramatic action and character development.

DIRECTED BY PETER METTLER • with Stephen Ouimette, Christie MacFadyen, and Gary Reineke (color, 35mm)



PICTURE OF LIGHT



THE TOP OF HIS HEAD

All the profits from the December 1 screenings will be donated to the AIDS Action Committee.

AIDS AWARENESS DAY

DECEMBER 1, 1996

Sun, 12/1 6:00pm

LIFE AND DEATH ON THE A LIST

USA 1996 (50 min)

One of the most vital and moving films to have been provoked by the AIDS epidemic, this documentary follows the life and death of Tom McBride, a New York actor and model dying of Progressive Multifocal Leukoencephalopathy (PML), an AIDS-related brain disease. Featuring interviews with McBride, his friends, lovers and admirers set against the glamour party world of New York's "A-list," Corcoran reveals an unsparing look at one man's relationship to his beautiful body and how he copes with its disintegration.

DIRECTED BY JAY CORCORAN • (color, video)

Fri, 11/29 6:30pm,

Sun 12/1 4:00 & 7:30pm

THE TEMPEST

Great Britain 1979 (95 min)

Jarman's version of Shakespeare's **THE TEMPEST** is simultaneously respectful and radical, a hymn to the ruined glories of Old England spiced with his inimitable punk aesthetic. Shot in crumbling abbeys and mansions, and starring playwright Heathcote Williams as an aging hipster Prospero and singer Toyah Wilcox as a punk-waif Miranda, Jarman's **THE TEMPEST** playfully reworks Shakespeare with deliberate anachronisms and delightful diversions.

DIRECTED BY DEREK JARMAN • with Heathcote Williams and Toyah Wilcox (color, 35mm)

BOSTON PREMIERE with director Rob Nilsson in person

Friday, December 6 at 8:00pm

CHALK

USA 1996 (134 min)

Award winning maverick filmmaker and Harvard alum Rob Nilsson produced and directed **CHALK** with the Tenderloin Action Group, a collective of volunteer filmmakers and homeless inner-city residents. The film revolves around a run-down pool hall in Richmond, CA, which boasts a richly diverse clientele of hustlers and drop-ins, centering on a 40 year old pool hustler and the challenges that face him and his multi-racial extended family. The hand-held camera and gritty transferred-from-video images give it the feel of reality, and the characters seem to have stepped out of actual pool halls. Their talk, their jive, their fears make them all multi-dimensional projections of ourselves.

with an introduction by Boston University Professor Ray Carney



DIRECTED BY ROB NILSSON • with Edwin Johnson, Johnnie Reese, and Kelvin Han Yee. (color, 35mm)

Sat, 12/7 9:00pm,

Sun 12/8 7:00pm

HEAT AND SUNLIGHT

USA 1987 (98 min)

The film chronicles the final 16 hours of a troubled relationship. Nilsson wrote, directed, and stars as Mel, a jealousy-plagued photojournalist who lost his dancer girlfriend to her new dance partner. He becomes obsessed and sinks into a frantic emotional tailspin. This film is a manic look at modern relationships that marries the feel of a John Cassavetes film with the immediacy of the six o'clock news. The film was winner of the Grand Prize at the Sundance Film Festival, 1988.

DIRECTED BY ROB NILSSON • with Rob Nilsson, Consuelo Faust, and Don Bajema. (b&w, 35mm)

Sat, 12/7 7:00pm, Sun 12/8 9:00pm

NORTHERN LIGHTS

USA 1978 (95 min)

A breakthrough American independent film, set against the bitter Midwestern winters and the equally brutal economic forces of 1915 America. The story concerns a small farmer who is pitted against the powers that control both commerce and government. A fictional drama with a stark documentary flavor the film recreates a long-forgotten period in American history: when long abused, frustrated farmers slowly and reluctantly joined the Nonpartisan League, elected their own legislators and ran the state government for the next six years. The first independent American feature to win the Camera d'Or Award at Cannes.

DIRECTED BY ROB NILSSON AND JON HANSON • with Robert Behling, Susan Lynch, and Joe Spano. (b/w, 35mm)

Fri, 12/6 6:00pm,

Sat 12/7 5:00pm

WORDS FOR THE DYING

USA 1990 (80 min)

A revealing cinema verité portrait of the former Velvet Underground musician, John Cale, in creative collaboration with Brian Eno. Filmmaker Rob Nilsson follows them to Moscow, London and Wales for the recording of a new album, **WORDS FOR THE DYING**, built around four Dylan Thomas poems. But not before we glimpse the creative process behind the new album, gain insights into the complexities of Cale and witness the clash of egos as Eno and Nilsson maneuver inside the medium.

DIRECTED BY ROB NILSSON • with John Cale and Brian Eno (35mm)

Carpenter Center Lecture
Thurs, December 5
at 6:00pm

Rob Nilsson will discuss his
filmmaking technique and
show work in progress

**FREE AND
OPEN TO THE PUBLIC**

animator Yvonne Andersen

in person Thursday, November 7 at 8:00pm

Yvonne Andersen is the Director and Founder of the Yellow Ball Workshop in Lexington, MA, where the first film animation production courses for children were begun in 1963. Yellow Ball's films have won over 100 awards at International Film festivals. In addition, Andersen has directed over nine of her own films. Her most recent film, **WE WILL LIVE FOREVER**, won the award for Best Animated Film in the 1995 New England Film and Video Festival.

She has written three books and taught animation to children and adults at workshops in the United States and abroad. She was head of the Film/Video department at the Rhode Island School of Design for nine years, where she teaches Animation and Special Effects.

co-sponsored with Women in Film and Video New England

THE YELLOW BALL CACHE

(18 min) A series of short animated films made by children ages 5-15 using cut-out techniques.

LET'S MAKE A FILM

(13 min) A documentary follows an 8 year old girl through all the steps to make a cut-out animated film, and shows older children working on PLUM PUDDING.

PLUM PUDDING

(22 min) A collection of short animated films made by children ages 11-17 at the Newton Creative Arts Center, various techniques, including magazine cut-outs, flip books, and pixilation.

I SAW THEIR ANGRY FACES

(12 min) A collection of short animated films made by five young women, directed by Yvonne Andersen, based on poems by Dominic Falcone and narrated by him.

WE WILL LIVE FOREVER

(5 min) Designed and animated by Yvonne Andersen, with poem and sound track by Dominic Falcone.

GLAUBER ROCHA's TRILOGY OF THE EARTH

Dubbed "one of the great troublemakers of modern cinema" by the late critic Serge Daney, Glauber Rocha was the guiding genius of the Brazilian **Cinema Novo** movement, its most prominent - and polemical - advocate, theorist, and practitioner. More than any other Latin American filmmaker to date, Glauber Rocha brought to international attention a unique and highly personal vision of the complex problems of Third World culture, of political action within it, and the possibility of an authentic cinema freed from the enslaving influence of the "language of foreign films - particularly North American movies." Collectively, Rocha's films create a near operatic fresco - both utopian and tormented - of the social realities of the Third World, the roots of which he felt were primitive, mystical, and deeply contradictory, reflecting something like a "permanent state of madness."

Just prior to his premature death at the age of 43, Rocha stated in an interview that in order to show his essential work it would suffice to screen 'the trilogy of the earth' (along with the short documentary **DI CALVALCANTI** which has been withheld from distribution). By 'the trilogy of the earth', Rocha meant the films **BLACK GOD WHITE DEVIL**, **EARTH ENTRANCED**, and **THE AGE OF THE EARTH**, "my three great symphonies." Presented together for the first time ever in Boston, this is a rare opportunity to encounter the violently passionate, passionately violent visions of this major cineaste.



"I make film out of my unconscious impulses, which is to say that I make films to keep from dying of grief... I'm not a 'director'. I'm a poet who expresses himself through literature, and in mastering the audiovisual, the techniques of film, some of my dreams explode into cinema."
—Glauber Rocha

Sat, 12/14 5:00pm, Sun 12/15 8:00pm

EARTH ENTRANCED

Terra em Transe • Brazil 1966 (110 min)

One of the key works of the Sixties, Rocha's wrenching meditation on politics, art, and especially political art was the masterpiece of Brazil's deeply influential "Cinema Novo" (New Cinema) movement. A poet flees the pampered world of the elite for that of radical politics, yet soon discovers that his old and new friends have more in common with each other than with the masses each claims to be serving. Rocha calls on every cinematic device- shock montage, jump cut, photographic distortion, an ironic use of sound and a film-within-film technique, all of which contributed to the banning of the film in Brazil. *Earth Entranced* has been restored, re-translated, and re-subtitled through the courtesy of Martin Scorsese, who has generously donated the print for this screening.

DIRECTED BY GLAUBER ROCHA • with Jardel Filho, José Lewgoy, Glauber Rocha (Portuguese with English subtitles, bw, 35mm)

On Saturday, December 14th, the Harvard Film Archive is pleased to welcome **Ambassador Celso Amorim**, Head of the Brazilian Delegation to the United Nations (and former Director General of EMBRAFILME in Brazil), and **Fabiano Canosa**, Curator-at-Large at Anthology Film Archives in New York, who will introduce the screenings and speak of their personal recollections of Glauber Rocha.



BLACK GOD, WHITE DEVIL

BOSTON PREMIERE

Sat, 12/14 8:00pm

THE AGE OF EARTH

A Idade Da Terra • Brazil 1980 (158 min)

A visionary argument between Marxism, Catholicism and African-derived beliefs, with scenes of folk rituals, the Mardi Gras, disputing political demagogues, and a historian in Brasilia. Rocha's first film shot in Brazil on his return from 10 years' exile and his last film before his death in 1981, aged 43, contains many of the elements of his past films: the ferment of juxtaposed images, the complex structure, the loud diatribes and repetitions. "The Age of Earth" affirms, with all of the instruments that a filmmaker has at his disposal, the possibility of change, the possibility of transformation." (Randal Johnson)

DIRECTED BY GLAUBER ROCHA • with Ana Maria Magalhães, Mauricio Do Valle, Jece Valadao (Portuguese with English subtitles, color, 35mm)

Fri, 12/13 7:00pm

BLACK GOD, WHITE DEVIL

Deus e O Diabo Na Terra Do Sol •

Brazil 1964 (102 min)

Rocha's second feature introduced *cinema novo* to the outside world and characterized the filmmaker's concern with the agrarian situation and the "cangaceiro" peasant of barren Northeastern Brazil. The success of the film's violent, yet lyrical, portrait of Brazilian social reality and its personal, almost baroque style made Rocha famous. Inspired by Brazilian (and specifically black) theatrical tradition, **BLACK GOD, WHITE DEVIL** won first prize at the 1964 Cannes Film Festival

DIRECTED BY GLAUBER ROCHA • with Iona Magalhães, Geraldo del Rey, and Othon Bastos (Portuguese with English subtitles, b/w, 35mm)

INSURGENT MEXICO

co-sponsored by the Consulate of Mexico, Boston



Several enterprising filmmakers were shooting newsreel and documentary footage in Mexico by the turn of the century, but feature film production was slow to develop, due to the turbulence of the Revolution and competition from Hollywood. Improvement began in the Thirties. "Inspired by the 1931 visit of Eisenstein to film *QUE VIVA MEXICO* and by such achievements by outsiders as Zinnemann and Strand's *REDES/THE WAVE* (1935) talented Mexican filmmakers...put Mexico on the international film map." (Ephraim Katz)

Our north-of-the-border picture of the Mexican Revolution of 1910 is conditioned by Hollywood entertainments such as *VIVA ZAPATA* and *VILLA RIDES!* Not surprisingly, the Mexicans treat their history more seriously. In cooperation with the Consulate of Mexico in Boston, we present a set of five films dealing with this seminal event in history of that country. Our selections include two films by pioneer director Fernando de Fuentes, and archival footage going as far back as 1897.

CICLO DE CINE DE LA REVOLUCION MEXICANA

Sat, 11/16 4:00pm

LET'S JOIN PANCHO VILLA

Vámonos con Pancho Villa • Mexico 1935 (92 min)

Fernando de Fuentes was one of the founders of the Mexican film industry and almost single-handedly established its commercial viability first with *ALLA EN EL RANCHO GRANDE* and then this film, the second in his Revolutionary trilogy. Soldier Miguel Angel, unfairly punished, escapes. He and several friends known as Los Leones de San Pablo join Pancho Villa's band and, one by one, fall in combat until the sole survivor, disillusioned, returns to his village.

DIRECTED BY FERNANDO DE FUENTES • with Antonio R. Frausto, Domingo Soler, and Raul de Anda (Spanish with English subtitles, bw, 16mm)

Sat, 11/16 7:00pm

REED: INSURGENT MEXICO

Reed, Mexico Insurgente • Mexico 1970 (104 min)

American journalist John Reed went to Mexico in 1910 and rode for a time with Pancho Villa's men. (This encounter with revolution anticipated his trip to Soviet Russia, where, in *TEN DAYS THAT SHOOK THE WORLD*, he would recount the 1917 Bolshevik Revolution.) Adapted from Reed's journals, Paul Leduc's thoughtful film was made on a shoestring budget, using leftover unexposed film from the Mexican Olympic feature on which he worked. The script's cogent politics and insightful dialogue make it quite possibly the best presentation of the ideals, contradictions, and humanity of the Mexican Revolution.

DIRECTED BY PAUL LEDUC • with Claudio Obregon, Eduardo Lopez Rojas, and Ernesto Gomez (Spanish with English subtitles, sepia tinted, 16mm)

Sun, 11/17 4:00pm

MEMORIES OF A MEXICAN

Memorias de un Mexicano • Mexico 1950 (100 min)

As early as 1897 an engineering student, Salvador Toscano Barragan, purchased a Lumiere camera, with which he began recording big and small events in the life of his country. After twenty eventful years, he had amassed a huge archive. In 1950, his daughter Carmen Toscano de Moreno Sanchez edited the best of his footage into a compilation entitled *MEMORIES OF A MEXICAN*. In 1967 the film was recognized as a national historic document in itself.

DIRECTED BY SALVADOR TOSCANO BARRAGAN • (Spanish with English subtitles, bw, 16mm)

Sun, 11/17 7:00pm

CUARTELAZO

Mexico 1976 (105 min)

Alberto Isaac has directed more than a dozen films over several decades. While known for his humorous touch, he also captured the essence of historical drama in a controlled and elegant manner. *CUARTELAZO* is based on the life of the counter-revolutionary Victoriano Huerta. The coup d'état which brought him to power was followed by rebellions and assassinations.

DIRECTED BY ALBERTO ISAAC • with Hector Ortega, Bruno Rey, and Eduardo Lopez Rojas (Spanish with English subtitles, bw, 16mm)

Sun, 11/24 4:00pm

GODFATHER MENDOZA

El Compadre Mendoza • Mexico 1936 (85 min)

Mendoza, a rich landowner, wants each faction in the Revolution to think he is on their side; his politics vary depending on which troops are nearby. "One of the best Mexican films during the years 1932-42, a rich period in Mexican cinema, a brisk satire whose good humor, lively sense of observation, and memories of the Mexican Revolution (then still very recent) contribute to its portrayal of "comrade" Mendoza as a true social type." (George Sadoul)

DIRECTED BY FERNANDO DE FUENTES • with Alfredo del Diestro, Carmen Guerrero, and Antonio R. Frausto (Spanish with English subtitles, bw, 16mm)

Through a Glass Darkly: Visions of Werner Herzog

co-sponsored by the Goethe Institut Boston

Sat, 11/2 5:00pm LA SOUFRIÈRE

Germany 1977 (30 min)
In 1976, one man refused to leave the island of Guadeloupe when scientists predicted that it would be destroyed by an imminent volcanic eruption. Sensing a kindred spirit, Herzog arrived with a small crew to record this man as he waited for the end.

DIRECTED BY WERNER HERZOG (English, color, 16mm)
followed by

LESSONS OF DARKNESS

Lektionen in Finsternis •
Germany 1992 (50 min)
Chosen as the best film of 1995 by J. Hoberman of the Village Voice, this film conjures the ruined landscapes left by the Gulf War as a glimpse of the apocalypse. Ironically invoking German romanticism and its love of untrammelled landscapes, the film edits its aerial shots of the Kuwaiti desert to produce an image of cataclysm that is both horrifying and majestic.

DIRECTED BY WERNER HERZOG (color, 35mm)

Special Event: All seats \$7.00
Saturday, November 2 7:00pm
WERNER HERZOG IN PERSON
introducing

STROSZEK

Germany/USA 1977 (107 min)
One of Herzog's most accessible films, STROSZEK is a lyrical, melancholic, bitterly funny tale of three oddly-assorted Berlin misfits who follow the American Dream to Wisconsin, where they find a bleak El Dorado of TV, football, CB radio, truck stops and mobile homesteading. The title role is played by Bruno S., with Eva Mattes as a soulful whore and Clemens Scheitz as an eccentric old man conducting a homemade search for the secrets of "animal magnetism."

DIRECTED BY WERNER HERZOG • with Bruno S., Eva Mattes, Clemens Scheitz (color, 35mm)

Sat, 11/2 10:00pm HOW MUCH WOOD WOULD A WOOD- CHUCK CHUCK?

Germany 1976 (44 min)
Another Herzogian exploration of life in extremity, this made-for-TV documentary was filmed at a world championship for livestock auctioneers held in Pennsylvania's Amish country.

DIRECTED BY WERNER HERZOG (English, color, 16mm)
followed by

GOD'S ANGRY MAN

Glaude und Währung •
Germany/USA 1980 (46 min)
German iconoclast Herzog meets California TV evangelist Dr. Eugene Scott in this provocative pointed portrait of media religion gone haywire. Footage from Scott's surreal daily broadcasts is combined with disturbingly revealing interviews.

DIRECTED BY WERNER HERZOG • (English, color, 16mm)

BOSTON PREMIERE Sun, 11/3 7:00pm

COBRA VERDE

Germany 1987 (111 min)
Based on Bruce Chatwin's novel, *The Viceroy of Ouidah*, the film tells the story of Francisco Manoel da Silva in 19th century Brazil. Silva, a supervisor of a rich plantation, is sent to the kingdom of Ouidah to reinforce the black slave trade. Confronted with a hesitant, insane king and corrupt merchants, Manoel da Silva, or Cobra Verde, stages a putsch and is named viceroy of Ouidah.

DIRECTED BY WERNER HERZOG • with Klaus Kinski, King Ampaw, Jose Lewgoy (color, 16mm)

HERZOG DISCOUNT PASS 4 FILMS FOR \$16.00

Sun, 11/3 9:00pm EVEN DWARFS STARTED SMALL

Auch Zwerge Haben Klein Angefangen •
Germany 1969/70 (96 min)
The similarities between animals and people assume mythological overtones in Herzog's second feature film. Set in a reformatory for criminal dwarfs, it is a nightmare of power reversals and imminent anarchy. Just as the dwarfs rebel against the jailors, so do the chickens running loose in the courtyard. The dwarfs, although residing in a criminal institution, are first and foremost human beings who have been denied basic rights. Herzog embraces their otherness, implicating himself (and the audience) by shooting much of the film at the low angles from which the dwarfs view the world.

DIRECTED BY WERNER HERZOG • with Helmut Doring, Paul Glaue, Gisela Hertwig. (German with English subtitles, b/w)

Fri, 11/8 6:00pm, Sat, 11/9 9:00pm FATA MORGANA

Germany 1968/70 (79 min)
Considered one of the purest and most entrancing expressions of Herzog's world view: "It provides the key to the director's universe, and could only have emerged from a country ravaged by two world wars, total fascism, the traumas of scientific genocide and saturation bombings" (Amos Vogel). Transfixed by beauty and its decay, Herzog uses the Guatemalan creation myth Popul Vuh to portray the implacability of human destruction. Shot entirely in the Sahara desert, FATA MORGANA traces the results of human-kinds imprint on the earth.

DIRECTED BY WERNER HERZOG • with Wolfgang von Ungern-Sternberg, James William Gledhill, Eugen des Montagnes (color, 35mm)

Mon, 11/4 8:00pm PRECAUTIONS AGAINST FANATICS

Mabnahmen Gegen Fanatiker •
Germany 1968 (11 min)
An outraged old man declares himself the protector of race horses and fights against the fanatic trainers.

DIRECTED BY WERNER HERZOG • (German with English subtitles, b/w, 16mm)



FATA MORGANA

Mon, 11/4 8:00pm (shown w/PRECAUTIONS) Sat, 11/9 7:00pm

AGUIRRE, THE WRATH OF GOD

Aguirre, der Zorn Gottes • Germany 1972 (94 min)

Filming in South America, Herzog recreates the exploits of sixteenth-century Spanish explorer Aguirre (Kinski) who, with his retinue, searched for El Dorado over mountains, through jungles, and down a great river. The film is at once documentary-like and deliriously lyrical, identifying itself with Aguirre's obsessed and unbalanced state of mind, yet keeping a critical and ironic distance on the whole adventure. Kinski's performance in the title role is phenomenal.

DIRECTED BY WERNER HERZOG • with Klaus Kinski, Ruy Guerra, Del Negro, (German with English subtitles, color, 35mm)

"I'm interested in people
when they are on the point
of breaking apart, when
they become visible at the
cracks."

-Werner Herzog

Sat, 11/9 5:30pm, Sun, 11/10 5:00pm & 9:00pm Mon, 11/11 8:45pm AMERICAN PREMIERE !

DEATH FOR FIVE VOICES

Germany 1996 (60 min)
Werner Herzog's latest film offers a haunting portrait of composer Gesualdo through his music and the labyrinth of his life. While there are still many unsolved mysteries surrounding the story of this Italian prince, believed to have murdered both his wife and child, Don Carlo Gesualdo (1560-1613) is widely considered one of the greatest composers of madrigal music.

DIRECTED BY WERNER HERZOG • (color, 3/4" video)

BOSTON PREMIERE Sun, 11/10 7:00pm SCREAM OF STONE

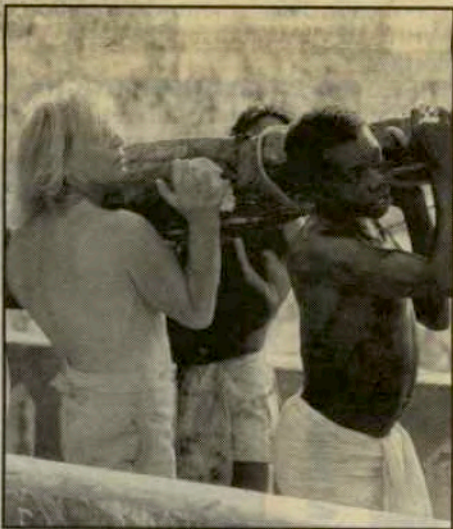
Schrei aus Stein • Germany 1991 (109 min)
The film portrays the fierce battle between two great mountain climbers who are trying to conquer the world's most difficult mountain, the Cerro Torre in Patagonia. Rivalry and pride push the two men to the point where victory finally turns into an absurd parody of their dream.

DIRECTED BY WERNER HERZOG • with Vittorio Mezzogiorno, Mathilda May, Stefan Glowacz (color, 35mm)

Fri, 11/15 6:00pm SIGNS OF LIFE

Lebenszeichen • Germany 1967 (90 min)
Herzog's first feature, which marked a turning point in the renaissance of German cinema, is an original mixture of Quixote-madness and case history. The central character is a wounded German soldier sent to sit out the war in an isolated Mediterranean garrison. Unhinged by the torpid circularity of island life, he is driven mad by the incredible vision of a valley filled with thousands of small whirling windmills and stages an insane, one-man revolt.

DIRECTED BY WERNER HERZOG • with Peter Brogle, Wolfgang Reichmann, Athina Zacharopoulos (bw, 16mm)



COBRA VERDE

OPEN VAULT—newly restored 35mm prints

JANUARY 1 - 4, 1997

Recognized as monumental achievements in the history of Swedish Cinema, this two part saga chronicles the hardships faced by Swedish farmers in the 1850s as they search for a better life in America. Superbly acted and visually magnificent, the films were directed by Jan Troell who also photographed, co-scripted, and edited the films himself.

Wed, 1/1 8:00pm, & Fri 1/3 8:00pm

THE EMIGRANTS

Sweden 1971 (148 min)
In 19th-century Sweden, a small community of farmers flees backbreaking work on land that isn't their own, as well as a killing famine. They take ship for America, and after enduring a brutal Atlantic passage, continue by train, Mississippi paddleboat, and finally on foot. This sweeping saga - adapted from the novels of Vilhelm Moberg - fetches up in Minnesota where these intrepid souls stake their claim and put down roots. Max von Sydow and Liv Ullmann "parent" the questers in this absorbing film about the unquenchable thirst for a new land.

DIRECTED BY JAN TROELL • with Liv Ullmann and Max von Sydow (color, 35mm)



THE NEW LAND

Thurs, 1/2 8:00pm Sat, 1/4 8:00pm

THE NEW LAND

Sweden 1972 (205 min)
The second film in Jan Troell's diptych based on the novels of Vilhelm Moberg, THE NEW LAND, again displays Troell's fondness for the characters and his eye for landscape and poetic image. Karl Oskar Nillson (Von Sydow) and his wife Kristina (Ullmann), Swedish immigrants to Minnesota in the 19th century, struggle to build a home, to farm their land and bring up a family, against all odds.

DIRECTED BY JAN TROELL • with Liv Ullmann, Max Von Sydow, Eddie Axberg (color, 35mm)

•HOLIDAY SPECIAL•

Sun, 12/22 8:45pm
Mon 12/23 7:30pm

THE SHOP AROUND THE CORNER

USA 1940 (97 min)

Set in a leather goods and novelty shop in Budapest, Ernest Lubitsch's THE SHOP AROUND THE CORNER stars James Stewart and Margaret Sullivan as shop clerks who quarrel so much that they eventually realize that they must be in love. "One of the most beautifully acted and paced romantic comedies ever made in this country." (The New Yorker)

DIRECTED BY ERNEST LUBITSCH • with James Stewart, Margaret Sullivan, Frank Morgan (b/w, 35mm)

Mon, 12/16 8:15pm Tues, 12/17 8:15pm Sat, 12/21 7:00pm

CAMILA

Argentina/Spain 1984 (105 min)
Described by Bemberg as "a passionate woman's intellectual and sexual seduction of a man she found morally desirable," this is the true story of the doomed amours of a young socialite from the beau monde of Buenos Aires and her Jesuit priest. The first of Bemberg's film to draw international acclaim, CAMILA established the director's constant theme of the connections linking the erotic to the political.

DIRECTED BY MARIA LUISA BEMBERG • with Susan Pecoraro, Imanol Arias, Hector Alterio (Spanish w/ English subtitles, color, 35mm)



MARIA LUISA BEMBERG

In May of 1995, the world lost a great talent with the death of Argentine director **Maria Luisa Bemberg**. 58 years old, when she directed her first film - and a 70-plus great grandmother when she made her last, 1994's

I DON'T WANT TO TALK ABOUT IT, Bemberg always credited feminism with rescuing her from a life of boredom. Her works, including **MISS MARY** with Julie Christie, and **I, THE WORST OF ALL**, center on strong,

rebellious women who violated their societies' unjust rules in order to achieve freedom, usually at a cost.

VIDEO BAR

BOSTON PREMIERES

Sun, 12/15 6:30pm

Mon, 12/16 7:00pm

Tues, 12/17 7:00pm

Sat, 12/21 5:30pm

THE LAST GASP

Sweden 1995 (58 min)

Originally intended as a onetime stage presentation at the Swedish Film Institute, Bergman's latest production subsequently aired on Swedish television. Exquisitely sepia-toned, **THE LAST GASP** focuses on little-known silent film director Georg of Klercker, who, in the twilight of his tumultuous life, confronts the mogul who destroyed his career. The program opens with a montage of clips- painstakingly restored by Bergman- indicative of Swedish cinema from 1916-20, an era dominated by the work of Victor Sjöström, Mauritz Stiller, and Klercker.

DIRECTED BY INGMAR BERGMAN • (video)

Thurs, 11/14 8:00pm; Sat, 11/16 6:00pm;

Sun, 11/17 6:00pm; Sat, 11/23 6:00pm

MAKING A FILM FOR ME IS TO LIVE

Faire un Film Pour Moi C'est Vivre • France/Italy 1995 (52 min)

Because of illness, Michelangelo Antonioni had not made any film since 1982. In 1995, although he was unable to speak, he rediscovered the language of cinema: with Wim Wenders at his side, he directed **BEYOND THE CLOUDS**.

MAKING A FILM FOR ME IS TO LIVE, made by Antonioni's wife Enrica, captures the atmosphere of that extraordinary shoot, and the magic of Antonioni's power to communicate with the film crew without words, through gestures, drawings, facial expressions, and most of all, eye contact.

DIRECTED BY ENRICA ANTONIONI • with Michelangelo Antonioni, Wim Wenders, Sophie Marceau, John Malkovich (color/bw,video)



MAKING A FILM FOR ME IS TO LIVE

LANDSCAPE AND PSYCHE

Tues, 11/5 7:00pm INCIDENCE OF CATASTROPHE

USA 1988 (44 min)

Inspired by Maurice Blanchot's novel *Thomas the Obscure* and the experience of observing his child learning to speak, Hill continues the dialogue between semantics and consciousness he has advanced since the late 1970s. The viewer descends into the labyrinth of language and representation, left with a final image of a drowned man before a wall of words. The work suggests new relationships between literature and video.

DIRECTED BY GARY HILL (video)

MEMORY OF FIRE

USA 1994 (30 min)

In an experimental narrative that evokes Latin American magical realism, Velez offers a baroque vision of change and transformation, using Christopher Columbus' encounter with the "New World" as a conceptual foundation. Drawing from Kabbalistic and alchemical texts, as well as from historical accounts of Columbus' voyages, Velez weaves an exquisite dream that melds the spiritual, the personal, and the political.

DIRECTED BY EDIN VELEZ (video)

OH, RAPUNZEL

USA 1996 (35 min)

This piece is a fairy tale wrapped around a documentary. Set on the grounds of a decaying estate in Philadelphia, the video documents the life of 80-year-old Annie Lloyd Condit, the director's mother and a descendant of what was once one of the great families of Pennsylvania. The story of Annie Lloyd Condit's virtual imprisonment in her own home is told through both documentary footage and scenes from a revision of the classic Rapunzel tale.

DIRECTED BY CECEILIA CONDIT (video)

Tues, 11/19 7:00pm STORM AND STRESS

USA 1986 (48 min)

Through remarkable imagery of storm clouds, tornado funnels, and other majestic natural phenomena, Hall evokes the beauty, terror, and power of the tension between the forces of nature and technology. The sequences are based on natural elements air, fire, water and the industrial counterparts that echo them - wind tunnels, Tesla coils, and hydroelectric plants. Powerful visual metaphors reflect the individual's inner turmoil and the aesthetic of the apocalyptic sublime.

DIRECTED BY DOUG HALL (video)

BOYS WILL BE BOYS

USA/South Korea 1993 (23 min)

Recorded in Kjongju, South Korea, this silent work documents a group of schoolboys candidly reacting to the videomaker's presence. Reminiscent of the early days of silent cinema, the piece reveals the ability of the motion picture camera to record actual moments of physical and spiritual reality and to hold these in memory. Hackenberg reverses the one point camera-eye perspective of the "travelogue" tradition by accentuating the revelatory interaction between videomaker and subject.

DIRECTED BY SIGRID HACKENBERG (video)

THE PASSING

USA 1991 (54 min)

In a personal exploration of altered time and space, Viola travels the terrains of the conscious, the subconscious, and the desert landscapes of the Southwest. Starkly yet poignantly rendered in black and white, the piece melds sleep, dreams, and the realness of life into a stunning masterpiece which reinforces the notion of a permeable conduit between reality and surreality. An irrepressible soundtrack of Viola's labored breathing in sleep and wakefulness pulls the viewer through an otherworldly topography.

DIRECTED BY BILL VIOLA (video)

PERSONAL JOURNEY Single Admission, Double Bill

Mon, 11/4 8:00pm

AGUIRRE, THE WRATH OF GOD

preceded by

PRECAUTIONS AGAINST FANATICS

SEE DESCRIPTION ON PAGE 4

DIRECTED BY WERNER HERZOG • (German with English subtitles)

Mon, 11/11 8:30pm

Tues, 11/12 5:30pm

LA JETÉE

France 1962 (29 min)

Marker organizes a series of still, black and white photographs with a complicated voice-over narration. Both sound and image form an intricate text which evokes a haunting atmosphere in which a man, used as a scientific experiment by anonymous figures in a post-World War III laboratory, is forced to travel into the future and the past where for a brief moment he encounters a beautiful woman on the wharf at Orly Airport.

DIRECTED BY CHRIS MARKER • with Hélène Chatelain, Davos Hanich, and Jacques Ledoux (bw)

Followed by

THE BIRDS

USA 1963 (119 mins)

Hitchcock followed *PSYCHO* with this vision of a whole community — or the world at large — under attack by a force that cannot be resisted: masses of deadly birds appearing intermittently out of nowhere, representing a rebellion of nature, or a malevolent nature, or the judgment of God upon a human race grown shallow and unthinking, or what you will. The film has a brilliant use of silhouette superimpositions and electronic sound, wonderful chilly performances from Hedren, Taylor, and Tandy (and a wonderful warm one from Pleshette), and a subtly effective mix of sharp editing and a picked-up pace, with more langorous passages depicting everyday life.

DIRECTED BY ALFRED HITCHCOCK • with Tippi Hedren, Rod Taylor, Jessica Tandy, Suzanne Pleshette (color, 35mm)

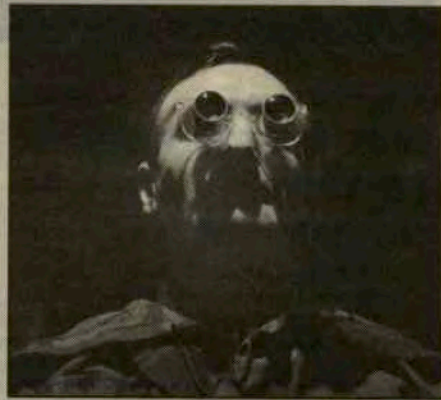
Mon, 11/18 8:00pm

12 MONKEYS

USA 1995 • (131 min)

Inspired by Chris Marker's *LA JETÉE* and co-scripted by the writers of *BLADE RUNNER*, Terry Gilliam (*BRAZIL*) creates a work as visually stunning as its story: 21st Century convict (Willis) is sent back in time to unravel the clues that will help destroy a deadly virus that threatens all of humankind. "Fierce and disturbing, directed with great flair, it is the best of Mr. Gilliam's evocative nightmares about modern life." -NY Times

DIRECTED BY TERRY GILLIAM • with Bruce Willis, Brad Pitt, Madeleine Stowe (color, 35mm)



Carpenter Center Lecture
Thurs, November 14

David Salle, painter and
filmmaker, will discuss his
work

Friday, 11/15 8:00pm SEARCH AND DESTROY

USA 1995 (91 min)

Dennis Hopper, Christopher Walken, John Turturro, Rosanna Arquette, Griffin Dunne, Illeana Douglas, and Ethan Hawke are all featured in this strange story directed by artist David Salle. A man with a disastrous life becomes convinced that the answer to all his trouble lies in making a screen epic on a grand scale. It must be fate when he meets a screenwriting receptionist, a karaoke-crazed businessman, and a quick talking street king who all encourage him.

DIRECTED BY DAVID SALLE • with Dennis Hopper and Christopher Walken (color, 35mm)



SEARCH AND DESTROY

Dusan Makavejev: Projections

Part I: Mon, 11/25 7:00pm,
Fri, 11/29 7:00pm (Featured with
42nd Street); Part II: Sat, 11/30
7:00pm, & Mon, 12/2 8:00pm
(Featured with I Walked with a
Zombie); Part III: Mon, 12/9 8:00pm
(Featured with Something Wild)

A PERSONAL JOURNEY WITH MARTIN SCORSESE THROUGH AMERICAN MOVIES

USA 1996

When the British Film Institute first conceived of this series, several American directors may have been considered to direct this segment, but none perhaps would have been more appropriate than Martin Scorsese. Citing Frank Capra's quote that "Film is a disease" Scorsese readily confesses his infectious passion for the cinema. In this documentary, he brings a pedagogical angle, revealing through personal testimony, the films that meant the most to him. —In this three part series, Martin Scorsese discusses the films 42ND STREET, I WALKED WITH A ZOMBIE, and SOMETHING WILD all of which will be featured at the HFF, following PERSONAL JOURNEY.

DIRECTED BY MARTIN SCORSESE AND MICHAEL HENRY WILSON (color/bw, video)

Mon, 11/25 8:30pm & Fri, 11/29
8:30pm

42ND STREET

USA 1933 (89 min)

Warner Baxter plays the director of back-stage musical in which the leading lady sprains her ankle on the opening night. 42ND STREET inaugurated Busby Berkeley's sensationally successful career with Warner Bros; his staging of "Shuffle off to Buffalo", inside a Pullman railway carriage, and '42nd Street', where the Manhattan skyline itself dances - each chorus girl bearing a section of skyscraper - established him as a major figure in screen musicals.

DIRECTED BY LLOYD BACON • with Warner Baxter, Ruby Keeler, and Bebe Daniels (bw, 35mm)

Sat, 11/30 8:30pm

Mon, 12/2 9:30pm

I WALKED WITH A ZOMBIE

USA 1943 (69 min)

The most elegant of Val Lewton's low budget horrors for RKO, an imaginative updating of JANE EYRE transposing the action to the Caribbean, with Rochester's first wife a victim of a voodoo spell. Tourneur's caressingly evocative direction, superbly backed by Roy Hunt's chiaroscuro images, makes sheer magic of the film's brooding journey into fear by the way of voodoo drums, gleaming moonlight, somnambulist ladies in fluttering white, and dark, undead sentries.

DIRECTED BY Jacques Tourneur • with Tom Conway, Frances Dee, and James Ellison (bw, 35mm)

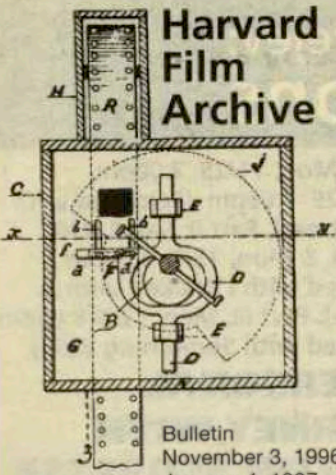
Mon, 12/9 9:30pm, Tues, 12/10
6:00pm & Sun, 12/15 10:00pm

SOMETHING WILD

USA 1986 (113 min)

SOMETHING WILD brings irony, invention and even optimism to bear upon the provincial status quo when a mysterious woman calling herself Lulu (Griffith) kidnaps a middle-life tax consultant (Daniels) in a downtown New York luncheonette one day and absconds with him to New Jersey. Every frame of this film exudes some kind of unexpected energy, from the off-beat, tropical-sounding music to the blinding assortment of junk jewelry, loud costumes and found objects that provide constant clutter, in which they become a visual expression of the energy that makes the film's hero re-examine his life.

DIRECTED BY JONATHAN DEMME • with Jeff Daniels, Melanie Griffith, and Ray Liotta (color, 35mm)



Harvard Film Archive

Bulletin
November 3, 1996 -
January 4, 1997

ADMISSION PRICES

INDIVIDUAL ADMISSION

(unless otherwise noted)

\$6 — General Public

\$5 — Students, Senior Citizens,
Children under 12

SEASON SERIES PASS

\$60 — 15 admissions does

not include Special Events

\$50 — Same as above,

only with Harvard I.D.

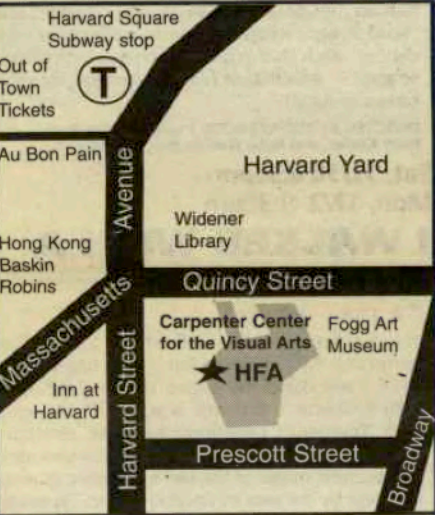
DISCOUNT SERIES PASS

\$16.00 — 4 films where noted

SPECIAL EVENTS

\$7.00 — or as indicated

Tickets available 30 minutes before
show time. Separate admissions for
each screening except where noted.



Location

Harvard Film Archive is located at the
Carpenter Center for the Visual Arts,
24 Quincy Street, Cambridge...east of
the Harvard Square Red Line T Stop and
next to the Fogg Art Museum... one
block north of Massachusetts Avenue
between Broadway and Harvard Streets
on the Harvard University campus.

Parking

Parking in Cambridge is difficult; most of
the surrounding streets have restricted
parking for Cambridge residents only.
Filmgoers are encouraged to use public
transportation, particularly the MBTA Red
Line which provides inexpensive parking
at its Alewife station.

General Information

Films are screened in the Main Auditor-
ium of the Carpenter Center for the Visual
Arts, and in the smaller adjacent
theater, B-04. Films are presented in
their original language with English
subtitles unless otherwise indicated. All
programs are subject to change.

Next HFA Bulletin

January - February 1997 calendar of events
will be available the first week of January at
the Carpenter Center for the Visual Arts.
Friends of the Harvard Film Archive will
receive the Bulletin by mail. If you would like
to receive the HFA Bulletin by mail, please
become a Friend of the Harvard Film Archive
or purchase an annual subscription for
\$15.00. Fill out a green membership form at
the box office or call 495-4700.



Tues, 11/5 8:00pm,
Wed, 11/6 5:30pm

TOUTE UNE NUIT

France/Belgium 1982 (89 min)

On a sultry summer night in Brussels, various bodies,
each searching for another, collide: some find love,
others do not. Foregrounding small gestures and
actually capturing the shape of solitude, Akerman's
fragmentary style quietly subverts typical narrative
conventions.

*"In a town, during a summer night, very hot, stormy, some men,
some women, some children, taken by desire, ready for anything,
let themselves be carried away, till dizziness sometimes, in the
excess of their emotions. Up until the dawn, TOUTE UNE NUIT—
some fragments like pieces of intensity, which are nearly all
related to trembling, sexual or love tension, and always, with
emotion."*

DIRECTED BY CHANTAL AKERMAN • with Aurore
Clément and a cast of thousands (French with English
subtitles, color, 35mm)

Tues, 11/12 8:00pm,
Sun, 11/17 7:30pm

JOHANNA D'ARC OF MONGOLIA

Germany 1989 (165 min)

Ottinger's epic adventure traces a fantastic encounter
between two different worlds, in which seven
Western women-travelers meet aboard the
meticulously reconstructed Trans-Siberian Express,
a rolling museum of European culture. The company
of tourists—including the incomparable Delphine
Seyrig in her last screen role—find themselves on
the plains of inner Mongolia. Breathtaking vistas,
lavish costumes, and the rituals of Mongolian life
are stunningly rendered by Ottinger's
cinematography. "A fabulous three-course blend
of myth, spectacular visions of an ancient land,
and frisky song-and-dance. A quixotic and ebullient leap
of the imagination. Breathtaking."—Judy Stone,
San Francisco Chronicle

DIRECTED BY ULRIKE OTTINGER • with Delphine
Seyrig (German, French, and Mongolian with English

Tues, 11/19 8:00pm, 11/22 6:30pm

THE FOUNTAINHEAD

USA 1949 (114 min)

The most bizarre film in both Vidor's and Cooper's
careers, this adaptation of Ayn Rand's first novel
mutes Rand's neo-Nietzschean philosophy of
objectivism and mainly contains expressionist
symbolism. The central impression of this film is
stylization, at which Vidor accurately aimed, where
the New York skyscrapers are the film's real focus as
an extension of nature.

DIRECTED BY KING VIDOR • with Gary Cooper, Patricia



Neal (bw, 35mm)

Wed, 11/20 5:30pm

BLADE RUNNER

Great Britain 1982 (124 mins)

In Los Angeles, A.D. 2019, former blade runner Rick
Deckard is coerced into pursuing four mutant
androids known as "replicants"—genetically
engineered superhumans—with a limited life span.
An intense, hard-boiled detective thriller transposed
to a stunningly bleak vision of a near future in which
normal police weaponry and manpower prove
ineffective against human look-alike renegades.

DIRECTED BY RIDLEY SCOTT • with Harrison Ford,
Sean Young, Rutger Hauer, Daryl Hannah (color, 35mm)

NONFICTION FILM

Wednesdays at 7:30pm

Wed, 11/6 7:30pm

WR: MYSTERIES OF THE ORGANISM

WR: Misteria organizma •

Yugoslavia 1971 (86 min)

This film has one of the most imaginative uses ever
of nonfiction material, combining it with a fictional
story that ultimately takes over the film. WR traces
the career and ideas of sex liberationist and social
visionary Wilhelm Reich, using old footage as well as
new interviews and location shooting in the streets
of Manhattan, the Maine countryside, and a
Pennsylvania prison. The fictional story concerns a
young woman (Dravic) in Belgrade who tries to live
as a Reichian, against the grain of both local
complacency and Soviet repression and puritanism.
It is a wild and disturbing film which aims to make
its audience newly aware of the body, and restless
for change.

DIRECTED BY DUSAN MAKAVEYEV • with Milena
Dravic, Tuli Kupferberg, Jackie Curtis (English and Serbo-
Croatian with English subtitles, color, 35mm)

Tues, 11/26 6:00pm, Wed 11/27 7:30

SANS SOLEIL

France 1982 (100 min)

A fictional cameraman, whose footage we see and
whose letters we hear, tries to make sense of the
cultural dislocation he sees and feels in Japan, West
Africa, and Iceland. Marker continues to extend the
limits of the "documentary", making use of new
video technology and image-processing provided
by Hayao Yamaneke, credited with special effects.
The result is a poetic, philosophical, and political
collage, which Marker terms "a musical composition,
with recurrent themes, counterpoints, and mirror-
like fugues."

DIRECTED BY CHRIS MARKER (color, 35mm)

Wed, 12/4 7:30pm

FOREST OF BLISS

USA 1987 (90 min)

Robert Gardner, maker of many nonfiction films
spanning 40 years, gives a haunting view of Benares,
India and life along the Ganges in FOREST OF BLISS.
Gardner turns daily routines of work, worship, and
the disposal of the dead, into a grand metaphor of
human existence and a painful revelation of life's
transiency. The film presents vivid images and natural
sounds, with no added commentary.

A FILM BY ROBERT GARDNER (color, 35mm)



Sat, 11/23 9:15pm, Sun 11/24 7:00pm
Tues, 11/26 8:00pm, Wed 11/27 5:30

OTHELLO

Morocco 1951 (91 min)

Filmed in the old citadel of Mogador, Welles' film is
a free transformation of Shakespeare's text
simultaneously adapting it for cinematic purposes.
Far from being attenuated, the text reveals under
Welles' direction those restless, brooding aspects
that lie hidden in the folds of Shakespeare's verse.
Welles, working for three years on a modest budget,
brilliantly synchronized the visual rhetoric with the
verbal imagery and contrived impressive webs of
montage to match footage shot in Mogador and
Venice.

DIRECTED BY ORSON WELLES • with Orson Welles,
Suzanne Cloutier (bw, 35mm)

Tues, 12/3 8:00pm,
Wed, 12/4 5:30pm

THE BELLY OF AN ARCHITECT

Great Britain 1987 (108 min)

Set against the unchanging face of Rome,
Greenaway's visually stunning tragedy chronicles
the self-destructive decline of an American architect.
An obsession with his stomach causes him to lose
his wife, his creativity and maybe even his sanity.
True to Greenaway's form, it is lavish in detail and
color, and is packed with symbolism, art and
architecture, obsession and omens, and life and
death.

DIRECTED BY PETER GREENAWAY • with Brian
Dennehy, Chloe Webb (color, 35mm)

Tues, 12/10 8:00pm

WINGS OF DESIRE

Les Ailes du Desir •

France/Germany 1987 (130 mins)

Inspired by one of Rainer Maria Rilke's poems,
WINGS OF DESIRE tells the story of an angel who
wants to leave eternity for earthly pleasure and
romance. It is as much a re-examination of the
divided city of Berlin before the Fall and its spectral
inhabitants as it is a preternatural love story. The rich
black and white photography intermixed with bursts
of evocative colors helps to contrast the solemn
Berlin of yesterday with a new and vital city, heaven
with earth.

DIRECTED BY WIM WENDERS • with Bruno Ganz,
Solveig Dommartin, Peter Falk (German with English
subtitles, b/w and color, 35mm)

Wed, 12/11 5:30pm

UNTIL THE END OF THE WORLD

West Germany 1991 (168 mins)

Wenders' elaborate globe-hopping adventure is
part road movie and part fantasy travelogue. The
film begins as a detective-adventure yarn, focusing
on a young decadent, two bank robbers and a
handsome stranger with a price on his head. It is the
fugitive who holds what becomes the motivating
object of the story—a device which allows the
images of dreams to be recorded and viewed. And,
as if that weren't enough, there lurks the global
threat of a satellite gone AWOL. The outstanding
soundtrack features music by Lou Reed, Patti Smith,
U2 and Talking Heads.

DIRECTED BY WIM WENDERS • with William Hurt,
Solveig Dommartin, Max von Sydow (English, German
and French with English subtitles, color, 35mm)



Wed, 12/11 7:30pm

PICTURES FROM A REVOLUTION

USA 1991 (93 min)

No one captured more powerfully the suffering,
sacrifice, and finally the celebration that
accompanied the Sandinista victory in Nicaragua
than photographer Susan Meiselas. A decade
later, Meiselas, together with co-directors Richard
Rogers and Alfred Guzzetti, returns to Nicaragua
to track down the people—guerrillas, Somozistas,
bystanders—found in her photographs. The result
is a provocative study of the Revolution and its
aftermath, as well as a frank inquiry into the
contradictions inherent in recording history.

**DIRECTED BY SUSAN MEISELAS, RICHARD P.
ROGERS, AND ALFRED GUZZETTI** (color, 16mm)

Wed, 12/18 7:30pm

TIME INDEFINITE

USA 1993 (117 min)

Autobiographical filmmaker Ross McElwee
continues his obsessive personal investigation
of his own life, focusing on real people and their
recollections of the past. The film begins with the
filmmaker's engagement, and includes notable
sequences in which his old friends provide
spontaneous, humorous, and poignant advice
about marriage. A superb example of a personal
and self-reflective travelogue, this film celebrates
love, matrimony, death, birth, disappointment,
and hope—a cinematic transposition of everyday
life through a selection of authentic events raised
to the level of cinematic art by the filmmaker's
extraordinary sense of observation, and his
courage to expose the most intimate emotions.

A FILM BY ROSS McELWEE (color, 35mm)



LA HABANERA

THE MINISTRY OF ILLUSION

German Films From the Nazi Era

Wed, 11/6 8:00pm LA HABAÑERA

Germany 1937 (100 min)

LA HABANERA portrays a Scandinavian woman's foreign affair, a romance with an exotic landscape, a seductive song, and a Latin Lover. The paradise quickly loses its luster as she lives as a veritable hostage bound to a tormenting tyrant, but longing to return to her Swedish home. An example of the Nazi's conscious attempt to appropriate Hollywood melodrama for domestic audiences in the hope of regulating and containing errant emotions. Danish by birth, and anti-Nazi in outlook, Sierck left Germany a year later and became a major Hollywood director, anglicizing his name to Douglas Sirk.

DIRECTED BY DERLEF SIERCK • (German with English subtitles, bw, 16mm)

Wed, 11/20 8:00pm PARACELUS

Germany 1943 (100 min)

G.W. Pabst directed this account of the 16th Century Swiss physician and alchemist Theophrastus Bombastus von Hohenheim, commonly known as Paracelsus. In Basel, Paracelsus battles old-fashioned medical ideas and greedy merchants to combat the plague and improve medicine.

DIRECTED BY G.W. PABST • with Werner Krauss, Mathias Wieman, Annelies Reinhold. (German with English subtitles, b/w, 16mm)

Mon, 11/4 5:30pm, Tues 11/5 5:30pm MAN OF MARBLE

Poland 1977 (160 min)

Considered one of Wadja's most radical films, he uses his extraordinary talent to weave historical and thematic strands into a contemporary milieu. An aggressive young woman filmmaker sets out to unravel the life of a now-forgotten figure who became a celebrity in the Stalinist 1950s. A true epic, this film presents reflections on propaganda and art with a dynamic urgency that belies the film's monumental scope.

DIRECTED BY ANDRZEJ WADJA • (Polish with English subtitles, color, 35mm)

Mon, 11/11 5:30pm THE UNBEARABLE LIGHTNESS OF BEING

USA 1987 (172 min)

A womanizing Prague doctor and his two lovers are caught up in the social and sexual liberation of Czech communism during the 1968 Russian invasion. Kaufman's faithful rendition of Milan Kundera's novel focuses on characters, relationships, and the many facets of loyalty and betrayal through a voyeuristic blend of documentary and fictional styles. Without becoming pornographic, the director uses a linear narrative and evocative camerawork to achieve an appreciation of the characters' lives, not the events of the plot, where reality coexists with pure sensualism

DIRECTED BY PHILIP KAUFMAN • with Daniel Day-Lewis, Juliette Binoche, Lena Olin (color, 35mm)

Mon, 11/18 5:30pm, Tues, 11/19 5:30pm THE MIRROR

Zerkalo • USSR 1974 (105 min)

Tarkovsky's most autobiographical film, THE MIRROR poetically depicts the unconscious/semiconscious reminiscences of an (unseen) person, confined temporarily to his bed by illness. The film juxtaposes nostalgic visions of the director's childhood in war-torn exile (seen as hypnotic slow-motion dream sequences) with stark World War II newsreels, in an oblique, keenly poetic approach which finds no equal in modern cinema. Highly personal, yet visually captivating, this film consists of a nonlinear series of visions and associations, rendered in an emotional and cinematic manner, utilizing powerful visual symbolism and fascinating camera work.

DIRECTED BY ANDREI TARKOVSKY • with Margarita Terekhova, Philip Yankovsky, Ignat Daniltsev (Russian with English subtitles, bw and color, 35mm)



THE MIRROR

Wed, 12/4 7:30pm THE GREAT LOVE

Die große Liebe • Germany 1942 (90 min)

Featuring Zarah Leander's elaborate revue pieces and some of her most famous songs, this UFA musical/melodrama was one of the Third Reich's greatest box office successes. A wartime moral tale masquerading as a woman's film, THE GREAT LOVE focuses on a one night stand that takes place between an on-leave aviator and a prominent singer. With war escalating and duty constantly calling, the affair is abruptly interrupted, and the singer learns to suffer in silence, sacrificing her great love to the greater German cause.

DIRECTED BY ROLF HANSEN • With Zarah Leander, Viktor Staal, Paul Hörbiger (German with English Subtitles, bw, 16mm)

Wed, 12/11 8:30pm MÜNCHHAUSEN

Germany 1943 (100 min)

As the centerpiece for UFA's 25th anniversary celebration, MÜNCHHAUSEN offered Germans reeling from news of the defeat in Stalingrad a welcome escape. Created in conjunction with the Ministry of Propaganda, the film granted therapeutic relief in the form of a tale about a man who masters his own destiny and marshals the march of time. The film enacts the definitive Aryan fantasy, the heroic myth central to Nazi self-fashioning; the protagonist's legendary powers become a weapon in Hitler's war effort.

DIRECTED BY JOSEF VON BAKY • with Hans Albers, Brigitte Horney, Gustav Waldau (German with English subtitles, color, 35mm)

Wed, 12/18 8:00pm UNDER THE BRIDGES

Unter den Brücken • Germany 1945 (99 min)

A romantic triangle unfolds on a small boat that wends its way up and down the Havel near Berlin. Helmut Käutner took leave from the artifice of the studios and, while bombs continued to fall on the Reich, shot on location. This film belongs to a number of transitional endeavors, so-called "carryovers", which though produced during the Third Reich, were not premiered until after the war. Its narrative recalls Jean Vigo's *L'Atalante* just as its style brings to mind the poetic realism of the early Renoir's *Boudu* and *Toni*.

DIRECTED BY HELMUT KÄUTNER • with Hannelore Schroth, Carl Raddatz, Gustav Knuth (German with English subtitles, b/w, 16mm)

VISUAL AND NARRATIVE EXPERIMENTS

Mondays at 5:30pm



MAN OF MARBLE

Mon, 12/2 5:30pm, Tues, 12/3 6:00pm I'VE HEARD THE MERMAIDS SINGING

Canada 1987 (81 min)

Considered a new breed of independent film, Rozema neatly blends film with video, and comedy with serious undertones. The heroine, Polly, an office temp, finds herself immersed in her own fantasies that lead her to a quirky romance. Awarded the Prix de Jeunesse at the Cannes Film Festival, MERMAIDS triumphs as an artful and imaginative film that proclaims and celebrates the unique importance of every human personality.

DIRECTED BY PATRICIA ROZEMA • With Sheila McCarthy, Paule Baillargeon (color, 35mm)

Sun, 12/8 4:00pm, Mon, 12/9 5:30pm, Tues, 12/10 6:00pm IN THE

JAWS OF LIFE

Yugoslavia 1984 (95 mins)

In this film, voted "Best Yugoslavian Film in 1984," a middle-aged woman filmmaker is producing a soap opera entitled "The Jaws of Life," which follows the personal life of a very confused young clerk. This erotic farce details the parallels between the filmmaker and her protagonist. The various men that pass through their lives make for a series of amusing, sometimes poignant situations. The loose comic flow of the film make it both ironic and bittersweet.

DIRECTED BY RAJKO GRLIC • with Gorica Popovic, Vitomira Loncar, Bogdan Diklic (color, 35mm)



PICNIC AT HANGING ROCK

MYTH AND FATE IN CINEMA

Thursdays at 8:30pm

Wed, 11/6 9:30pm, Thurs, 11/7 8:30pm RAISING ARIZONA

USA 1987 (94 min)

In this their second film, the Coen Brothers capture the surrealism of everyday life through their twisted view of family rearing in the American heartlands. Nicolas Cage stars as a petty crook with a fondness for knocking off convenience stores and Holly Hunter is the cop who falls in love with him while taking his mug shots. When they discover that they cannot have children, they steal one from the local furniture king, Nathan Arizona, whose wife had quintuplets after taking a fertility drug. The film demonstrates the dark, brilliantly controlled style with which these filmmakers have established a reputation.

DIRECTED BY JOEL COEN AND ETHAN COEN • with Nicolas Cage, Holly Hunter, John Goodman (color, 35mm)

Thur, 11/14 8:30pm, Sat, 11/16 9:00pm BETTY BLUE

France 1986 (130 min)

Beineix's torrid tale of passion focuses on the reckless relationship between a would be writer and a disgruntled waitress careening toward madness. Explosively erotic, this is a flamboyant hymn to youthful abandon, emotional excess and romanticized self-destruction.

DIRECTED BY JEAN-JACQUES BEINEIX • with Beatrice Dalle, Jean-Hugues Anglade (French with English subtitles, color, 35mm)

Thur, 11/21 8:30pm, Fri, 11/22 8:30pm PICNIC AT HANGING ROCK

Australia 1980 (110 min)

In this fantastic piece of inconclusiveness, enigma, and absurdity, a group of girls from a boarding school, spending a lazy afternoon at Hanging Rock, experience a sublime tragedy when three of them, who have been climbing up the rock passages, suddenly and mysteriously disappear. The film is an interesting exercise in the anti-rational, as the nature of the disappearance remains a mystery. Set in the Indian summer of the Victorian era, the film is dominated in turns by vague feelings of unease, barely controlled sexual hysteria, and swooning lyricism.

DIRECTED BY PETER WEIR • with Rachel Roberts, Dominic Guard, Helen Morse (color, 35mm)

Thur, 12/12 8:30pm, Fri, 12/13 9:00pm, Sun, 12/15 4:00pm 32 SHORT FILMS ABOUT GLENN GOULD

Canada 1993 (94 min)

A unique cinematic portrayal of the late Glenn Gould, the controversial and eccentric pianist considered one of the 20th century's greatest musicians. Taking its structure from Bach's Goldberg Variations, each of the 32 elegantly constructed vignettes represents a variation on the theme of Glenn Gould. Together they depict the many diverse aspects of his life, from age four until his untimely death at the age of 50.

DIRECTED BY FRANÇOIS GIRARD • with Colin Feore, Gale Garnett, and Katya Ladan (color, 35mm)



32 SHORT FILMS ABOUT GLENN GOULD

Harvard Film Archive

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Harvard Film Archive

November-December 1996

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
3 NOVEMBER 7:00 Cobra Verde Herzog GER '87 9:00 Even Dwarfs Started Small Herzog GER '69	4 5:30 Man of Marble Wadja POL '77 8:00 Aguirre, the Wrath of God Herzog GER '72 Precautions Against Fanatics Herzog GER '68	5 5:30 Man of Marble Wadja POL '77 7:00 Videos: Incidence of Catastrophe Memory of Fire Oh, Rapunzel 8:00 Toute une nuit Akerman FR/BEL '82	6 5:30 Toute une nuit Akerman FR/BEL '82 7:30 WR: Mysteries of the Organism Makavejev YUG '71 8:00 La Habañera Sierck GER '37 9:30 Raising Arizona Coen USA '87	7 8:00 Yvonne Andersen evening Andersen in person 8:30 Raising Arizona Coen USA '87	8 6:00 Fata Morgana Herzog GER '68-70 7:30 Breaking the Waves von Trier DK/FR '96	9 5:30 Death for Five Voices Herzog GER '96 7:00 Aguirre, the Wrath of God Herzog GER '72 9:00 Fata Morgana Herzog
10 5:00 Death for Five Voices Herzog GER '96 7:00 Scream of Stone Herzog GER '91 9:00 Death for Five Voices Herzog GER '96	11 5:30 Unbearable Lightness of Being Kaufman USA '87 8:30 La Jetée Marker FR '62 The Birds Hitchcock USA '63 8:45 Death for Five Voices Herzog GER '96	12 5:30 La Jetée Marker FR '62 The Birds Hitchcock USA '63 8:00 Johanna d'Arc of Mongolia Ottinger GER '89	13 NO SCREENINGS	14 6:00 CC lecture: David Salle <i>see Carpenter Ctr. insert for details on all CC Events</i> 8:00 Making a Film for Me is to Live Antonioni FR/IT '95 8:30 Betty Blue Beineix FR '86	15 6:00 Signs of Life Herzog GER '67 8:00 Search and Destroy Salle USA '95	16 4:00 Let's Join Pancho Villa De Fuentes MEX '35 6:00 Making a Film for Me is to Live Antonioni FR/IT '95 7:00 Reed: Insurgent Mexico Leduc MEX '70 9:00 Betty Blue Beineix FR '86
17 4:00 Memories of a Mexican Barragan MEX '50 6:00 Making a Film for Me is to Live Antonioni FR/IT '95 7:00 Cuartelazo Isaac MEX '70 7:30 Johanna d'Arc of Mongolia Ottinger GER '89	18 5:30 The Mirror Tarkovsky USSR '74 8:00 12 Monkeys Gilliam USA '95	19 5:30 The Mirror Tarkovsky USSR '74 7:00 Videos: Storm and Stress Boys will be Boys The Passing 8:00 The Fountainhead Vidor USA '49	20 5:30 Blade Runner Scott GB '82 8:00 Paracelsus Pabst GER '43	21 8:30 Picnic at Hanging Rock Weir AUS '80	22 6:30 The Fountainhead Vidor USA '49 8:30 Picnic at Hanging Rock Weir AUS '80	23 5:30 Making a Film for Me is to Live Antonioni FR/IT '95 7:00 Picnic at Hanging Rock Weir AUS '80 9:15 Othello Welles MOR '51
24 4:00 Godfather Mendoza De Fuentes MEX '36 7:00 Othello Welles MOR '51 9:00 Reed: Insurgent Mexico Leduc MEX '70	25 7:00 Personal Journey Part 1 Scorsese USA '96 8:30 42nd Street Bacon USA '33	26 6:00 Sans Soleil Marker FR '82 8:00 Othello Welles MOR '51	27 5:30 Othello Welles MOR '51 7:30 Sans Soleil Marker FR '82	28 HAPPY THANKSGIVING	29 6:30 The Tempest Jarman GB '79 7:00 Personal Journey Part 1 Scorsese USA '96 8:30 42nd Street Bacon USA '33	30 7:00 Personal Journey Part 2 Scorsese USA '96 8:30 I Walked with a Zombie Tourneur USA '43
1 DECEMBER 4:00 The Tempest Jarman GB '79 6:00 Life and Death on the A List Corcoran USA '96 <i>all proceeds will be donated to the AIDS Action Committee</i> 7:30 The Tempest Jarman GB '79	2 5:30 I've Heard the Mermaids Singing Rozema CAN '87 8:00 Personal Journey Part 2 Scorsese USA '96 9:30 I Walked with a Zombie Tourneur USA '43	3 6:00 I've Heard the Mermaids Singing Rozema CAN '87 8:00 The Belly of an Architect Greenaway GB '87	4 5:30 The Belly of an Architect Greenaway GB '87 7:30 The Great Love Hansen GER '42 7:30 Forest of Bliss Gardner USA '87	5 6:00 CC event: Rob Nilsson lecture	6 6:00 Words for the Dying Nilsson USA '90 8:00 premiere of CHALK Nilsson USA '96 <i>with Rob Nilsson in person</i> introduction by Ray Carney	7 5:00 Words for the Dying Nilsson USA '90 7:00 Northern Lights Nilsson USA '78 9:00 Heat and Sunlight Nilsson USA '87
8 4:00 In the Jaws of Life Grlc YUG '85 7:00 Heat and Sunlight Nilsson USA '87 9:00 Northern Lights Nilsson USA '78	9 5:30 In the Jaws of Life Grlc YUG '85 8:00 Personal Journey Part 3 Scorsese USA '96 9:30 Something Wild Demme USA '87	10 6:00 Something Wild Demme USA '87 8:00 Wings of Desire Wenders FR/GER '87	11 5:30 Until the End of the World Wenders GER '91 7:30 Pictures from a Revolution Guzzetti/Meiselas/Rogers USA '91 8:30 Münchhausen Von Baky GER '43	12 6:00 CC lecture: Vija Celmins 8:30 32 Short Films About Glenn Gould Girard CAN '93	13 7:00 Black God, White Devil Rocha BRZ '64 9:00 32 Short Films About Glenn Gould Girard CAN '93	14 5:00 Earth Entranced Rocha BRZ '66 8:00 The Age of Earth Rocha BRZ '80
15 4:00 32 Shorts Films About Glenn Gould 6:30 The Last Gasp Bergman SWD '95 8:00 Earth Entranced 10:00 Something Wild Demme USA '87	16 7:00 The Last Gasp Bergman SWD '95 8:15 Camila Bemberg ARG/SP '84	17 7:00 The Last Gasp Bergman SWD '95 8:15 Camila Bemberg ARG/SP '84	18 7:30 Time Indefinite McElwee USA '93 8:00 Under the Bridges Kautner GER '45	19 6:00 The Last Gasp Bergman SWD '95 7:30 The Top of his Head Mettler CAN '89 9:30 Picture of Light Mettler CAN '94	20 7:00 Picture of Light Mettler CAN '94 9:00 The Top of his Head Mettler CAN '89	21 5:30 The Last Gasp Bergman SWD '95 7:00 Camila Bemberg ARG/SP '84 9:00 Picture of Light Mettler CAN '94
22 5:30 The Last Gasp Bergman SWD 199'95 7:00 Picture of Light Mettler CAN/SWZ '94 8:45 Shop Around the Corner Lubtisch USA '40	23 6:00 The Last Gasp Bergman SWD 199'95 7:30 Shop Around the Corner Lubtisch USA '40 9:15 Picture of Light Mettler CAN/SWZ '94	No screenings December 24 - 31 Happy Holidays				
COUNTRY KEY AUS Australia BEL Belgium BRZ Brazil CAN Canada DK Denmark FR France GB Great Britian	GER Germany IT Italy JAP Japan MEX Mexico PO Poland SWD Sweden SWZ Switzerland YUG Yugoslavia					
1 JANUARY '97 8:00 The Emigrants Troell SWD '71	2 8:00 The New Land Troell SWD '72	3 8:00 The Emigrants Troell SWD '71	4 8:00 The New Land Troell SWD '72			

COUNTRY KEY AUS Australia BEL Belgium BRZ Brazil CAN Canada DK Denmark FR France GB Great Britian	GER Germany IT Italy JAP Japan MEX Mexico PO Poland SWD Sweden SWZ Switzerland YUG Yugoslavia
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