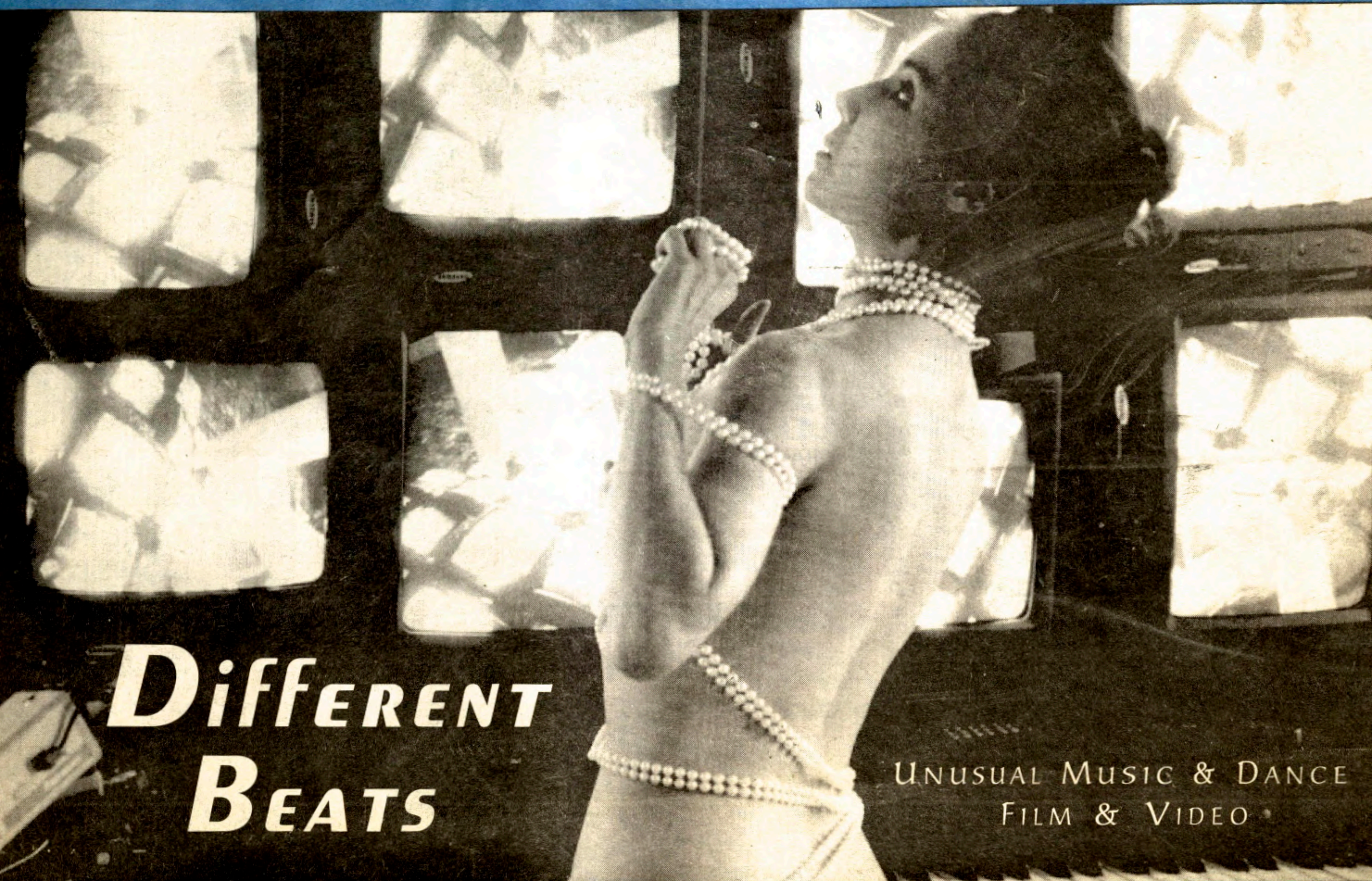


Harvard Film Archive

Carpenter Center for the Visual Arts 24 Quincy Street Cambridge, MA 02138 telephone 495-4700



DIFFERENT BEATS

UNUSUAL MUSIC & DANCE
FILM & VIDEO

HIGHLIGHTS

JULY-AUGUST 1997



In conjunction with the DIFFERENT BEATS SERIES
the HFA welcomes

FRANK SCHEFFER
with his film **HELICOPTER STRING QUARTET**
July 11th

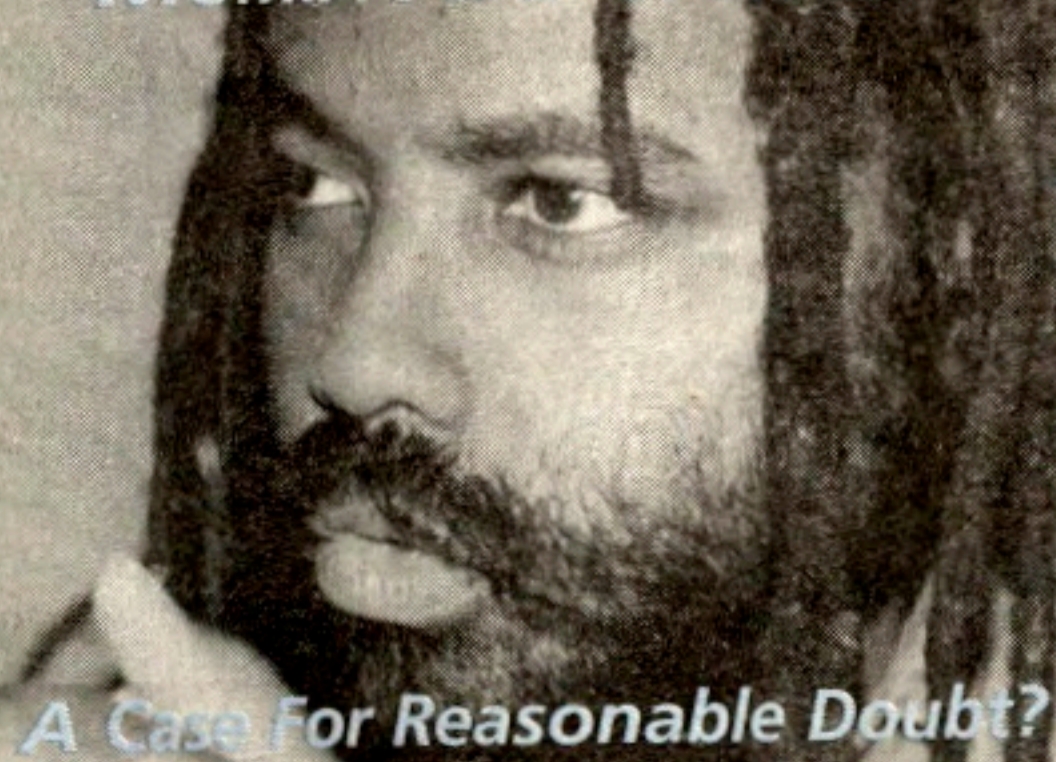
AMY GREENFIELD
with her film and dance pieces
THE BODY HIDDEN AND REVEALED
JULY 18th

PREMIERES

Voices of Survival:
The Films Of Owen Shapiro
August 8-9

The Meta-Cinema of
Julio Bressane
July 11-15

MUMIA ABU-JAMAL:



A Case For Reasonable Doubt?

Vlada Petric's MASTERPIECES OF WORLD CINEMA

*A Series of World
Renowned International
Film Classics*

REDISCOVERIES

CELEBRATING THE GROVE PRESS COLLECTION

SEANCE SCREENINGS
Strangers in Good Company & King of Hearts

HOT NIGHTS *Summer Erotica*



Cinema Events Premieres Rediscoveries Thematic Series

DIFFERENT

A SUMMER SERIES OF UNUSUAL MUSIC

We invite you to visit to the Harvard Film Archive this summer and share the experience of seeing some fresh approaches to the genres of the musical and dance film. While it can be said that most all cinematic expression embodies concern with issues of rhythm, movement, and musicality (if but only in the sense of the internal shape and flow of a work), the emphasis with the DIFFERENT BEATS series is to present a wide-ranging survey of some highly distinctive and generally seldom seen works that seek to re-invent, and hopefully reinvigorate, that which we think of when we think of music and dance film. From the sight of German composer Karlheinz Stockhausen sending up four musicians into four helicopters, to Tarkovsky's staging of the opera Boris Godunov, to New Wave filmmaker Jacques Rivette's glorious paean to the Hollywood song & dance film he loved in his youth, and much more, we hope you'll find it a memorable and, occasionally, even a toe-tapping affair.

SUN, 7/13 4:00PM, TUES, 7/15 7:00PM

KINDERTOTENLIEDER (FUNERAL CHANTS FOR CHILDREN)

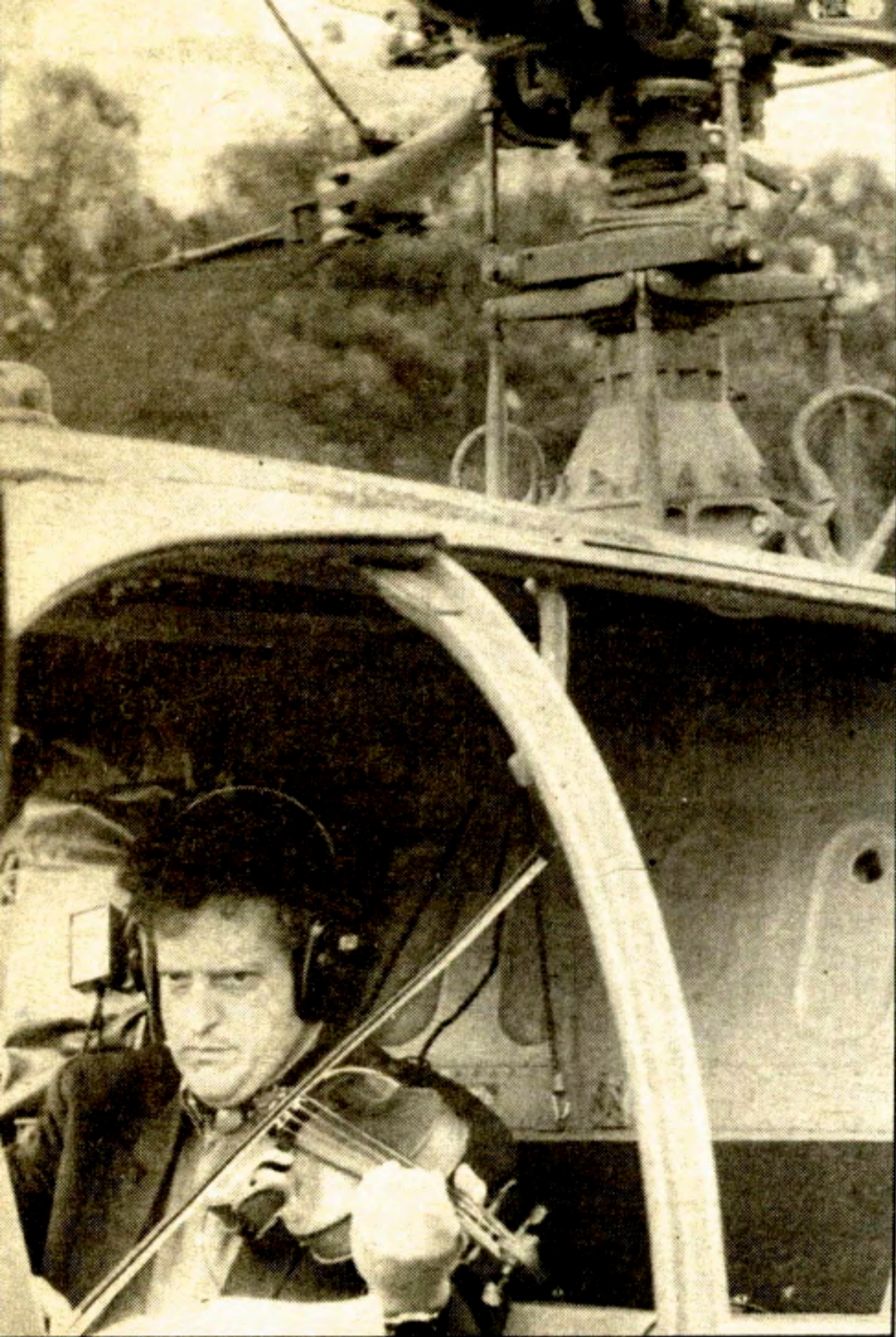
Austria 1976 (32 min)
FUNERAL CHANTS FOR CHILDREN is a multi-layered experimental movie dealing with a mother's lamentation for her dead child. The film draws from Hans Christian Andersen's *The Story of a Mother* and on Gustav Mahler's cycle of songs *Funeral Chants For Children*, based on the poems by Friedrich Rückert. During the course of the film, the entire song cycle is presented. Leber's film is not an illustration of Mahler's songs but rather a visual poem that is embedded in Mahler's composition. **Print courtesy of the Austrian Cultural Institute, New York.**
DIRECTED BY TITUS LEBER (German with English subtitles, color, 16mm)

CONDUCTING MAHLER

The Netherlands 1995 (75 min)
CONDUCTING MAHLER documents the interpretations of Gustav Mahler's compositions by conductors Haitink, Chailly, Muti, Abbado and Rattle. The film features rehearsals and performances highlighted by interviews with the conductors in which they explain their ideas about Mahler's work. The video includes rehearsals and performances by the Amsterdam Concertgebouworkest, the Berliner Philharmoniker and the Wiener Philharmoniker at the Mahler festival which took place in May 1995 at the Concertgebouw in Amsterdam.
DIRECTED BY FRANK SCHEFFER (color, video)



CONDUCTING MAHLER



Boston Premiere!

Fri, 7/11 8:30pm, Sun, 7/13 7:00pm

Frank Scheffer in person Fri, 7/11 8:30pm

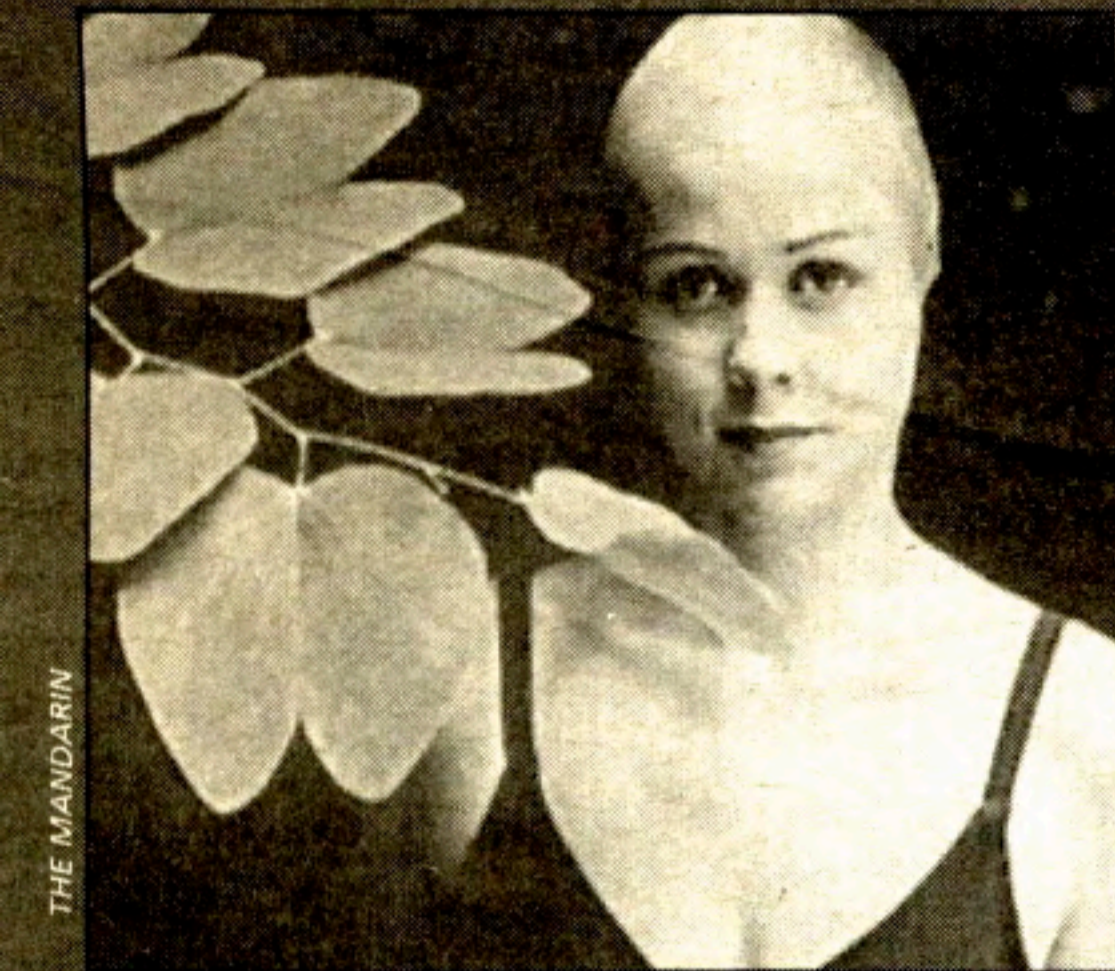
HELICOPTER STRING QUARTET

The Netherlands 1995 (77 min)
A documentary about the premiere of Karlheinz Stockhausen's original work for four helicopters and a string quartet. In June 1995, this strange piece had its world premiere at the Holland Festival, in which the four members of the Arditti String Quartet each went up in a separate helicopter with a transmitter. Pictures and sound were then transmitted to the auditorium where Stockhausen, like a true magician, mixed the sounds of both the helicopters with that of the musicians on the spot. The images of the composition's performance, are juxtaposed with shots of the preparation, rehearsal, and interviews with Stockhausen.
DIRECTED BY FRANK SCHEFFER • with the Arditti String Quartet (color, 16mm)

preceded by

MUSIC STUDIO: HARRY PARTCH

USA (18 min)
American musician, composer and inventor of many eclectic instruments, Harry Partch, takes you through his studio. Part of the Grove Press Collection.
DIRECTED BY MADELINE TOURTELLOT (color, 16mm)



THE MANDARIN

Boston Premiere!

Fri, 7/11 6:30pm, Sun, 7/13 9:00pm

THE MANDARIN

O Mandarim • Brazil 1995 (90 min)
A fictional musical about the history of popular Brazilian music since the first half of the century. Based on the life of the singer Mario Reis, one of the first vocal artists to be recorded and commercially distributed by the Brazilian music industry, the film explores Reis' mysterious life and special repertoire of Brazilian street music. Reis was the first popular singer to bring Rio's street music out of the city's shantytowns and to the attention of Brazil's middle class. The film's narrative is interspersed with appearances by important Brazilian singers and composers such as Gilberto Gil, Gal Costa, Edu Loba and Raphael Rabello, as well as comic actor Costinha. Rio's skyline and the seascapes of the Brazilian coastline serve as a sensual backdrop to many of these musicians songs as Bressani uses surreal masks, reverse motion, sepia tone and black and white archival footage to capture the spirit of Rio's music. "Fans of Brazilian music will find THE MANDARIN simply irresistible." (Variety)
DIRECTED BY JULIO BRESSANE • with Fernando Eiras and Giulia Gam (Portuguese with English subtitles, color/bw, 35mm)

Mon, 7/14 9:00pm & Sat, 8/9 3:00pm

THE MAGIC FLUTE

Trollflöjten • Sweden 1975 (135 min)
The darkness of Bergman's earlier films suddenly gave way to the light and joy of Mozart's last operatic masterpiece. Shot in a studio reconstruction of the exquisite 18th-century Drottningholm Theatre, Bergman's production is a paradigm of opera films, respecting the theatrical conventions, yet making the experience cinematic. He also demystifies the enterprise, by showing the singers backstage during intervals in their performances, playing chess, reading a comic and smoking.
DIRECTED BY INGMAR BERGMAN • with Josef Köstlinger, Irma Urrila, and Hakan Hagegard (color, 35mm)



MAGIC FLUTE

THE BODY HIDDEN AND REVEALED:

The Cutting Edge Film and Video Dance of Amy Greenfield

Friday, July 18 8:00pm

Amy Greenfield in person

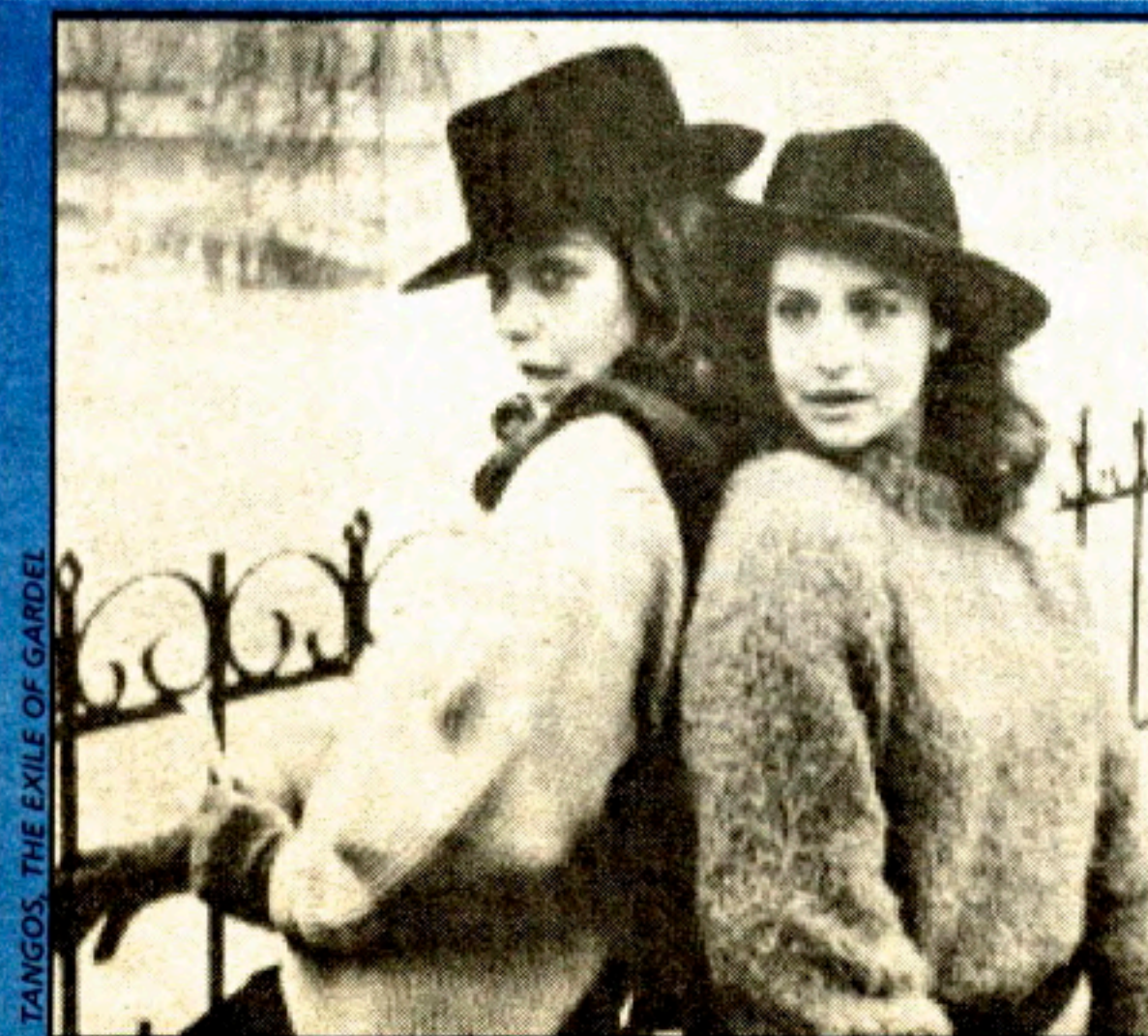
"Dazzling, demanding, bold, triumphantly ambitious and successful...an 'Antigone' as if we had never seen it performed in any other form before...at once sensual and erotic, timeless and timely."
—LA Times on ANTIGONE / RITES OF PASSION



ANTIGONE RIGHTS OF PASSION PHOTO R.A. HALLER

Since the 1970s, Amy Greenfield has been one of the pioneers in the exploration of video dance. She was the first to use hand-held portable video equipment not as a recording tool, but to get away totally from stage dance and to experiment freely with camera movement and improvisational dance for camera. More recently, Greenfield has been taping certain women who dance in erotic cabarets, using her video dance camera to cross lines between erotic dance, video art and music videos, in order to communicate the intimacy and daring with which these women use their bodies, the improvisational nature of their work, and the complex relationship between their outer dance and their inner life. Tonight's program will feature selections from these works entitled, **RAW EDGED WOMEN** (1997, 20 min), Greenfield's early short film **FOR GOD WHILE SLEEPING** (1971, 5 min) - a visualization of an Anne Sexton poem, **NAKED DUET** (5 min) - a video inspired by Edward Westons photographs and shot by Ricky Leacock- and will conclude with an hour of Greenfield's feature length film dance, **ANTIGONE / RITES OF PASSION** (1990, 65 min), a monumental achievement starring the great modern dancer and last partner of Martha Graham, Bertram Ross and Greenfield herself as Antigone.

SAT, 7/19 9:00PM, SUN, 7/20 6:30PM, TUES, 7/22 9:00PM



TANGOS, THE EXILE OF GARDEL

TANGOS, THE EXILE OF GARDEL

France/Argentina 1985 (125 min)
This elegant, romantic musical is the story of a group of Argentinian political exiles in Paris producing a *Tangody* - a uniquely Argentinian entertainment described as "tango plus tragedy plus comedy." TANGOS announces its intention to throw conventional forms out the window and risk a new, open-ended aesthetic, but its experimentalism never interferes with its ability to tell a richly characterized story. Few films have captured the poignancy of exile so incisively, yet the overall tone is joyous and freewheeling, with an exhilarating use of Parisian locations. From the lyrical opening shots of a couple dancing on a bridge over the Seine at dawn, TANGOS creates a mesmerizing atmosphere punctuated by wild bursts of fantasy and surrealism, and keyed on show-stopping tango numbers of dazzling sensuousness. From the director of THE HOUR OF THE FURNACES.
DIRECTED BY FERNANDO SOLANAS • (French and Spanish with English subtitles, color, 35mm)

BEATS

& DANCE FILMS & VIDEOS



Tues, 7/22 7:00pm,
Thurs, 7/24 7:00pm,
& Sun, 7/27 6:00pm

LATCHO DROM

France 1994 (103 min)

With stunning images accompanied by the musical traditions of the Gypsies of Spain, India, and Romania, LATCHO DROM was director Tony Gatlif's first film. In this documentary, Gatlif, who is himself of Gypsy origin, traces the difficult path a Gypsy tribe called the Rom took from India beginning over a thousand years ago. The most persecuted and impoverished of ethnic minorities in Eastern Europe, the Rom continue to share their sensual songs of loving and losing. Visually sumptuous and musically extraordinary, "LATCHO DROM travels on two passports that are recognized by every human heart, the joy of music and the inevitability of suffering" Toronto Globe.

DIRECTED BY TONY GATLIF • with Gypsy musicians from India, Egypt, Turkey, Romania, Hungary, Slovakia, France, and Spain (Romany with English subtitles, color, 35mm)

LATCHO DROM



Fri, 7/25 8:00pm, Sat, 7/26 8:00pm
Sun, 7/27 8:00pm

HAUT/BAS/FRAGILE

Up/Down/Fragile • France 1995 (169 min)

Three beautiful young women dance and romance their way through the enchanted sun-drenched streets, cafés, and gardens of Paris in the summertime. Although they start as strangers, their lives become connected with that of a mysterious artist, a set designer named Roland. Rivette effortlessly brings the lives of these characters together in a manner which does not seem contrived but relaxed and yet fateful. A whole hour of HAUT/BAS/FRAGILE passes before the first song-and-dance number. During that hour, Rivette takes a lot of steps—in metaphysical, stylistic, musical, directorial, and choreographic terms—in tracking the passage between real life and musical numbers.

DIRECTED BY JACQUES RIVETTE • with Marianne Denicourt, Nathalie Richard, and Laurence Côté (French with English subtitles, color, 35mm)

TUES, JULY 29TH 7:00PM & SAT, 8/2 3:00PM
NEW ENGLAND PREMIERE!

MUSSORGSKY'S BORIS GODUNOV

Free Admission

Great Britain/USSR 1990 (210 min)

In 1984, shortly before making his last film THE SACRIFICE, Russian filmmaker Andrei Tarkovsky was invited to stage a production of Boris Godunov with the Kirov Opera to be performed at Covent Garden in London. Renowned for the combination of Pushkin's libretto Mussorgsky's powerful music, BORIS GODUNOV is regarded as a national treasure of the Russian people. By general consent, the hero of this opera is the Russian people, out of whose language and customs and beliefs it was created. Collaborating with conductor Claudio Abbado, Tarkovsky and Abbado went back to Mussorgsky's own original orchestration. "If the filmmaker's vision, the vision of ANDREI RUBLEV, is there in the sweep of ragged bodies onto and off the stage, so it is in the detail discovered, forcing the eye to attend to one or two people, as if in a close-up. The production is cinematic, too, in its use of flashbacks—potentially awkward in the theater, but here introduced discreetly and precisely and pointedly." (The New Yorker) This production was an artistic triumph when premiered in London. We are pleased to present this video documentation of this revelatory performance in its revived presentation in the Mariinsky Theatre, St. Petersburg, April 1990.

DIRECTED BY ANDREI TARKOVSKY • with Robert Lloyd, Olga Borodina Alexei Steblianko (color, video)



Fri, 7/25 6:30pm & Sat, 7/26 4:00pm

ROSE COLORED DANCE

1966 (13 min)

A film of a dance recital of Tatsumi Hijikata and his Black Dance troupe. The theme is the birth of a virgin from the womb of a transvestite. A subjective and historical document of Butoh dance by its originators: Tatsumi Hijikata and Kazuo Ohno.

DIRECTED BY TAKAHIKO IIMURA (silent, bw, 16mm)

followed by

DANCE OF DARKNESS

USA 1989 (55 min)

Butoh is the powerful, shocking, avant garde Japanese dance form that shatters the conventions of traditional Japanese dance. This videotaped interpretation captures in a series of brilliantly conceived images the breadth and variety of this dance form. Its dancers strive to show the relationship between the physical world and their conscious and unconscious minds; they seek to reveal their souls, tormented or joyful, through movement. Butoh, with its foundation in individual expression, provides an artistic forum for anti-establishment feelings. In addition to the performance, the tape takes the viewer into rehearsals and into the lives of the seven leading Butoh troupes.

DIRECTED BY EDIN VELEZ (color, video)

Fri, 8/1 9:00pm

SEASON OF MONSTERS

Szornyek evadja • Hungary 1987 (100 min)

Widely recognized as one of the world's master filmmakers, Miklós Jancsó possesses one of the most distinctive styles in cinema history, the choreographic hallmarks of which continue to evolve in increasingly complex ways. It is in recognition of the extraordinarily fluid, ornate, and highly stylized virtuosity of Jancsó's use of the camera and of movement within (& around) the frame, which prompts the inclusion of SEASON OF MONSTERS within this series. Admittedly difficult to absorb on a single viewing, the sheer dream-like construction of the film and visual audacity richly reward the open viewer. The film contains two story fragments in which Zoltai, an émigré professor who, after returning to Hungary, commits suicide, while his former classmate, Bardocz, is called as a physician to the scene of the suicide; the other story focuses on a bizarre birthday celebration which Bardocz attends. Jancsó uses differing cinematic discourses, realistic and non-realistic respectively, to articulate the story fragments and presents a complicated, puzzling vision of impending doom.

DIRECTED BY MIKLÓS JANCÓS • with György Cserhalmi, Ferenc Kállai, and József Madaras (Hungarian with English subtitles, color, 35mm)

preceded by

EARLY MORNING LUNCH

Dejeuner du Matin • France 1973-75 (12 min)

"In the dark depths of a field, a strange and displaced peasantry is scything an invisible yield. This very short film takes us outside of time as we know it and drops us into a different kind of time span and into a different world. It can be called a dreamscape, but don't go looking for any hidden meanings in these disturbing images. It leads us into the deepest depth of ourselves." (Claude Mauriac) EARLY MORNING LUNCH features the musical score of composer Michèle Bokanowski, former student of Pierre Schaeffer's at the Musical research group of French broadcasting (INA-GRM). Her work has been described as follows: "Human and cosmic, like a bridge connecting the inside space of the body and the memory to the violent perspectives of the outside space which make up Patrick Bokanowski's world—this music defies all traditional laws for film music and represents one of the most surprising adventures in marrying sound and vision."

(Michel Chion)
DIRECTED BY PATRICK BOKANOWSKI (color, 16mm)

Hot Nights

SUMMER EROTICA

This series is presented for anyone not too timid to venture out on a sultry summer's evening in quest of a cinematic arousal of the senses and spirit. We hope there's a little something (and sometimes more than a little) on view for everyone.

"... I falter before the task of finding the language which might adequately express the incalculable paradoxes of Love. Eros is the Mosmogonos, the creator and father-mother of all higher consciousness."

— CARL JUNG

Tues, 8/12 9:00pm & Fri, 8/15 7:00pm

THE BEAST

La Bête • France 1975 (104 min)

Originally conceived as the fifth episode of IMMORAL TALES (1973), this episode caused such a furor that Borowczyk removed it from the film. Borowczyk's subsequent feature incorporates and expands upon this original footage, based on the true story of Beauty and the Beast. An American heiress, staying at the chateau of a marquis whose son she is about to marry, comes across the 18th-century diary of Romilda. She dreams of Romilda's sexual arousal by a mythological beast. The film became a *succès de scandale* because of the taboo subject of bestiality. With Buñuelian charm, the film provides a host of Freudian symbols scattered throughout a story observed with the eye of a painter.

DIRECTED BY WALERIAN BOROWCZYK • with Sirpa Lane, Lisbeth Hummel, and Pierre Benedetti (color, 16mm)

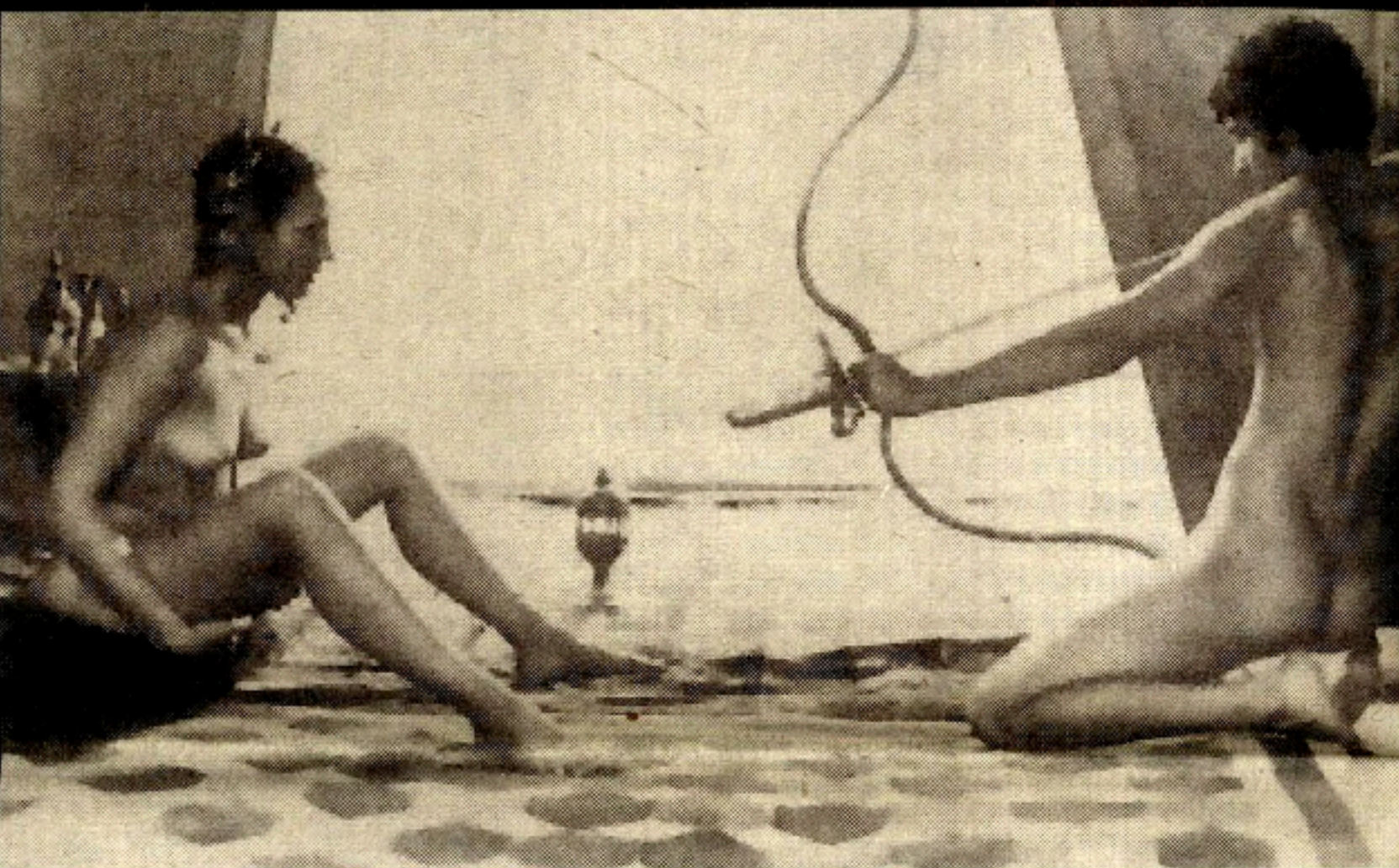
Sun, 8/10 9:00pm & Fri, 8/15 9:00pm

THE ARABIAN NIGHTS

Il Fiore Delle Mille E Une Notte • Italy 1974 (155 min)

Ten interspersed tales of love and love-making, potions and betrayal, linked by the story of Mur-El-Din searching for his kidnapped slave girl. Pasolini took almost two years to complete this final and best segment of his trilogy of great story cycles, the others being THE DECAMERON (1971) and THE CANTERBURY TALES (1972). Filmed in Yemen, Eritrea, Iran and Nepal, it captures the beauties (landscape, buildings and people) of those countries, and the bawdy spirit of the original tales, untrammelled by Freudian or religious guilt.

DIRECTED BY PIER PAOLO PASOLINI with Ninetto Davoli, Franco Citti, Franco Merli (Italian with English subtitles, color, 35mm)



Sat, 8/2 7:00pm, Sun, 8/3 9:00pm, Tues, 8/5 9:00pm, & Thurs, 8/7 10:00pm

THE LOVER

L'Amant • France/Great Britain 1992 (115 min)

In 1920s Indochina, a 15-year-old girl has an affair with a wealthy Chinese man. Together the two explore the realm of the senses in this screen adaptation of Marguerite Duras' autobiographical novel. With voice-over narration by Jeanne Moreau, this film addresses issues of remembrance of times, places, and passions lost, all set against the beautiful and complex backdrop of Colonial Vietnam.

DIRECTED BY JEAN-JACQUES ANNAUD • with Jane March, Tony Leung, Frédérique Meininger (color, 35mm)

"It's a technical tour de force. A gay FANTASIA, it's one part underground extravaganza, one part romantic poem."

—J. Hoberman, THE VILLAGE VOICE

Fri, 8/8 9:00pm & Sat, 8/9 9:00pm

PINK NARCISSUS

USA 1972-73 (70 min)

An extremely handsome, self-involved, brooding young man escapes the realities of his street life through a series of fantasies of incredible beauty. Obsessed with his own perfection, he lives in a dream world of fantastic colors, magnificent music, elaborate costumes and strikingly handsome males. In a series of offbeat sequences he imagines himself as a Roman slave chosen by the emperor, as a triumphant matador vanquishing the bull, an innocent wood nymph gamboling in the woods, a diaphanously dressed harem boy in the tent of the sheik. His narcissistic enchantment with his own beauty and lifestyle is marred by one great fear—aging and the loss of his youth and good looks. Shot on Super 8 over a period of seven years beginning in the sixties, it was blown up to hallucinatory effect to 35mm. The result is dreamlike, sensual and surreal—a landmark gay film.

DIRECTED BY ANONYMOUS [Jim Bidgood] • with Bobby Kendall (color, 35mm)

followed by

UN CHANT D'AMOUR

A Song of Love • France 1950 (26 min)

As the only filmic example of Genet's transposition of ideas and writing into images, UN CHANT D'AMOUR may be categorized as a 'film poem'—an avant-garde work comparable to the films of Jean Cocteau, Kenneth Anger, Maya Deren, and Nagisa Oshima. Its lyrical evocation of homosexual passion and romance is regarded as one of the most intensely physical films made. Historically limited in its availability due to the social stigma of its sexually explicit material, much silence and confusion surrounded this hidden treasure; thus it has become the most famous gay short film in European history.

DIRECTED BY JEAN GENET (silent, bw, 16mm)

P R E M I E R E S

The Meta-Cinema of Julio Bressane

We are pleased to present the first Boston area screenings of the cinema of Brazilian filmmaker Julio Bressane. Bressane has long been regarded as one of the major experimental filmmakers in Brazilian film history, and a principal architect of the "Udigradi" movement (the Brazilian pronunciation of "Underground"), sometimes also known as mouth of garbage cinema since so many of the productions were shot in the slum district of São Paulo called Boca do Lixo. They are characterized by a radical and "dirty" aesthetic which the movement argued to be "most appropriate to a Third World Country picking through the leavings of an international system dominated by First World monopoly capitalism." A highly prolific, original and accomplished film artist, Julio Bressane is represented in this program by an important early work THE ANGEL WAS BORN and by his latest creation THE MANDARIN (see "Different Beats").

THE ANGEL WAS BORN

O Anjo Nasceu • Brazil 1969 (90 min)

A tale of two bandits—one black and one white—who steal and murder, THE ANGEL WAS BORN recalls the spirit of radical criminality evoked so often by Jean Genet. In the words of filmmaker João Silverio Trevisar, "THE ANGEL WAS BORN is a damned, nihilistic, suicidal and shattering film. It gave me stomach ache. It made me think that right is wrong. Also because it is repulsive, repugnant, I've never loved a film with such contempt. And nostalgia too. I felt in it nostalgia for what I would have liked to have been: a subversive, a total rebel, a bandit, and a saint. The film is courageous enough to be perfectly iconoclastic, rude and perverse to the point of indignity. It is rare to see something which can be so dignified. A savage film, of angelic demons who look at you sweetly before mugging you; who do not even know if they are going to mug you or suck you. Enough mystification. A prick is a prick. Orgasm is orgasm. It is cinema."

DIRECTED BY JULIO BRESSANE (Portuguese with English subtitles, 35mm)

SAT, 7/12 6:30PM & TUES, 7/15 9:00PM

VOICES OF SURVIVAL: THE CINEMA OF OWEN SHAPIRO

Fri, 8/8 7:00pm & Sat, 8/9 7:00pm

AND MANY HAPPY RETURNS

JSA 1995 (57 min)

AND MANY HAPPY RETURNS is a loosely constructed film that is bound by two scenes showing the arrival and departure of several women to the summer camp for the Jewish elderly at which they will spend two weeks. Within these bracketing scenes, we see men and women get to know one another, share experiences, discuss intimate stories from their lives, tell jokes, and gossip. Throughout, the film generates a humorous yet eliac mood that speaks to the fragile nature of life's repeating cycles. Looming in the background is the Holocaust, as this camp is starkly different, yet hauntingly familiar from those of the Nazi atrocities. While the film's characters are optimistic, fun loving, vigorous, and adventurous we can escape from the recognition that they are struggling with the loss of family, friends, and soon, themselves. AND MANY HAPPY RETURNS breaks down stereotypes about old age in an effort to portray it as being as full and complex as any of life's other stages.

DIRECTED BY OWEN SHAPIRO • with Sylvia Barnett, Avram Silvera, Helen Bienstock, Rose Herman, Morris Horowitz (bw/color, 16mm)

From 1969 to the present, Owen Shapiro has made over 30 films and a dozen videos on a wide range of subjects, all exploring the boundaries between documentary, narrative, and experimental genres. His films have been screened world wide, garnering numerous awards, including a 1976 retrospective at the Cinematheque Française by invitation of Henri Langlois.

preceded by

ALINSKY'S CHILDREN: THE DR. JOHN HANEY SESSIONS

USA 1983 (18 min)

Speaking to an unseen Dr. John Haney, a group therapist, children of Holocaust survivors, now in their late 30s, loosely based on the archetypes of the four questioners of the Passover seder, tell stories about themselves and how they deal with the legacy their parents left them. An experimental/fictional/documentary that through humor, anger, incredulousness, or naivety reveals how all of them are in some state of denial. As Haney conducts the sessions he is also brought to recognize his own troubling relationship with Hanna, who we discover is also a child of survivors.

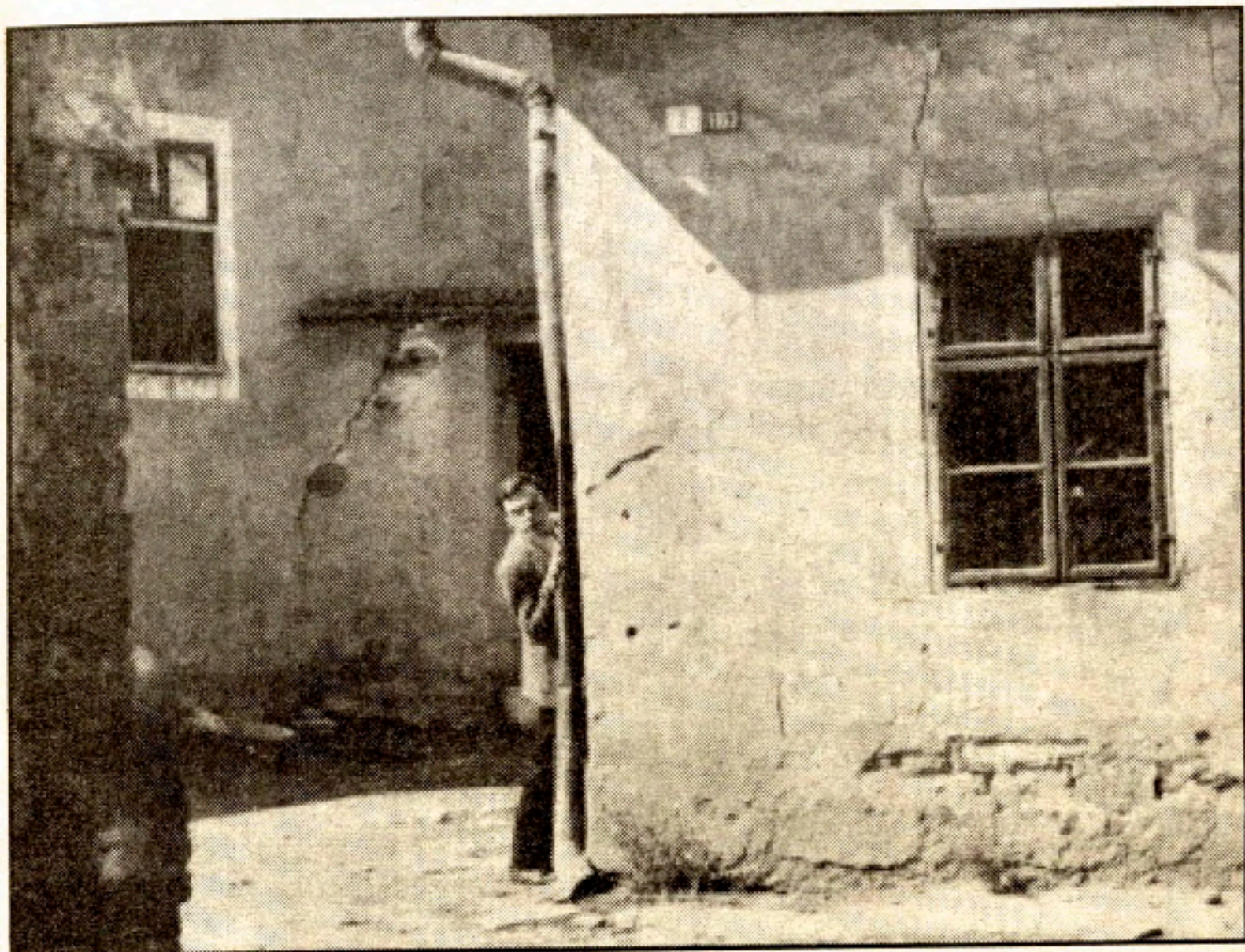
DIRECTED BY OWEN SHAPIRO (color, 16mm)



CELEBRATING THE Grove Press

C O L L E C T I O N

During the 1960's and 1970's, New York publishing company Grove Press, already renowned for its diverse championing of works of groundbreaking cultural, sociological, political, and literary significance (including among many others the writings of Henry Miller, Samuel Beckett, Marguerite Duras, Eldridge Cleaver, the Marquis de Sade, Fernando Arrabal) embarked on a new enterprise: film distribution. Their catalogue included both short films & features, documentaries and animation, at its height listing over 300 works for rental. Included within their holdings at one time were films by everyone from Chaplin to Stan Brakhage, Agnes Varda to Yukio Mishima, Robert Breer to Samuel Beckett. Along with Amos Vogel's Cinema 16 catalog, The Grove Press collection represented one of the most adventurous and eye-opening packages of film in America, and neither has been duplicated or surpassed to this day. Recently Grove Press generously donated the remainder of their film holdings to the Harvard Film Archive. Over the coming months, we plan to periodically showcase some of the highlights from this collection. In almost all cases these may be the only prints you'll ever see of these works.



Fri, 8/1 7:00pm & Sun, 8/3 7:00pm

GUERNICA

France 1950 (13 min)

Several films by the great French director Alain Resnais graphically evoke the horrors of war: NIGHT AND FOG, HIROSHIMA MON AMOUR, and GUERNICA. Using Picasso's agonized evocation of the destruction of the village of Guernica by German bombers in the Spanish Civil War, together with other more hopeful paintings and drawings by the same artist, and with the aid of a poetic commentary by Paul Eluard, Resnais employed the montage techniques he had gradually been mastering to create a passionate protest against war that is also an exhilarating affirmation of faith and humanity and the possibility of love.

DIRECTED BY ALAIN RESNAIS & ROBERT HESSENS (bw, 16mm)

THE MAN WHO LIES

L'Homme qui ment • France/Czechoslovakia 1968 (95 min)

Robbe-Grillet, an innovator in the world of film as much as modern fiction, went to Czechoslovakia in 1968 to make this film, which fulfills his own vision of cinema as pure visual experience. A stranger who claims to be a member of the wartime underground but may have been a fascist arrives in a town. He constantly re-invents his identity in order to gain entrance—and intimate acceptance—into a household of three beautiful women whose son, brother, and lover had perhaps never returned from the war. THE MAN WHO LIES is like a filmic jigsaw puzzle which enlists the spectator's imagination in assembling the fragments supplied by Robbe-Grillet, but which also provides its own "solution" at the end. Jean-Louis Trintignant received the Best Actor award at the Berlin Film Festival for his performance in this film.

DIRECTED BY ALAIN ROBBE-GRILLET • with Jean-Louis Trintignant, Sylvie Bréal, Dominique Prado, Suzana Kocurikova, (French with English subtitles, bw, 35mm)

Tues, 8/5 7:00pm

GODARD IN AMERICA

USA 1969-70 (45 min)

After Godard had finished several films with the Dziga Vertov Group, he and Jean-Pierre Gorin traveled to the US to raise funds for their next project, TILL VICTORY (1970), a film on the Palestinian struggle that was never finished. GODARD IN AMERICA captures Godard and Gorin arguing the finer points of revolutionary struggle as they visit several American universities. Scenes of Godard describing the Palestinian project to students while he rapidly flips through a storyboard filled with his characteristic drawings, capture the American university in the throes of its first love affair with radical Marxism. During a lighter moment, Jean-Luc states that he escaped his bourgeoisie family background by going into the movie business only to discover that the movie business is the biggest bourgeoisie family in the world. Featuring Andrew Sarris, Molly Haskell and others.

DIRECTED BY RALPH THANHAUSER (bw, 16mm)

Tues, 8/12 7:00pm

THANK YOU MASKED MAN

USA (8 min)

The Lone Ranger and Tonto are as American as apple pie; they are as much a part of our mythology as Paul Bunyan or Jesse James. In this animated color film, Lenny Bruce and Jeffrey Hall have parodied our folk heroes in order to reveal the essence of our popular culture. We see cowboys, Indians, white horses and even a painted sunset into which our hero can exit. The film is an exploration of the identity behind the myth. Is the masked man's relationship with Tonto homosexual? Is he brave, modest and kind, or cowardly and arrogant? This film deals with these and other speculations in a witty and humorous portrayal of American folk heroes.

DIRECTED BY LENNY BRUCE AND JEFFREY HALL (color, 16mm)

BRITISH SOUNDS (SEE YOU AT MAO)

France 1969 (54 min)

Jean-Luc Godard's startling, uncompromising attempt at Revolutionary Cinema marked a new stage in the esthetic evolution of modern cinema's most radical experimenter. Believing that the narrative film—even when modified as in BREATHLESS or MASCULINE-FEMININE—was outdated and bourgeois, Godard loosed a propagandistic audio-visual barrage on the senses which combined Maoism, the Beatles, multiple sound tracks, Minimal Cinema à la Warhol, nudity (accompanied by a Women's Liberation statement), excerpts from Nixon, Pompidou, and the Communist Manifesto. Possibly the director's most disturbing work.

DIRECTED BY JEAN-LUC GODARD & JEAN-HENRI ROGER (French with English subtitles, color, 16mm)

FREEDOM TO LOVE

Denmark 1970 (90 min)

In this film about the irrationality of common sexual prejudices and traditional sex laws, a Paris-based team of psychotherapists advance the point of view that sexual freedom is not inimical to the interests of society. By filming dramatized versions of three case histories from their own work, the Kronhausens illustrate the effect of sexual bigotry that is the legacy of Victorian standards of behavior, and conclude that such official and unofficial suppression of sexuality, and the frustrations that result, actually contribute to a variety of social ills. The case studies are punctuated by interviews with Hugh Hefner as well as with censors and psychologists, erotic theater and film, and documentary footage gathered in Europe and America. Whether viewed today as high camp, sociological oddity, or prurient spectacle, FREEDOM TO LOVE remains a humorously liberating experience—a time capsule of sexual experimentation before the advent of AIDS.

DIRECTED BY DRs. PHYLLIS & EBERHARD KRONHAUSEN • with Drs. Phyllis & Eberhard Kronhausen, Hugh Hefner (color, 16mm)

Sun, 8/10 7:00pm & Mon, 8/11 9:00pm

THANOS AND DESPINA

Greece 1966 (96 min)

Greek filmmaker Nico Papatakis (who produced John Cassavetes' SHADOWS and Jean Genet's UN CHANT D'AMOUR) completed THANOS AND DESPINA just before the military junta took over. Banned in his native country, Papatakis' tragic allegory of modern Greece tells the story of an incredibly beautiful young girl and a peasant boy in revolt against the stultifying, poverty-stricken oppression of village life and its corrupt moral codes. A passionate portrayal of social classes in conflict, expressed in a human drama of vengeance, violence and lust. THANOS AND DESPINA translates the implacable ferocity of ancient Greek tragedy into relevant modern terms.

DIRECTED BY NICO PAPATAKIS • with Olga Carlatos, George Dialeghenos, Lambros Tsangas and Elli Xanthaki (Greek with English subtitles, bw, 35mm)



SEANCE SCREENINGS

Tues, 7/1 7:00pm & 9:15pm,
Fri, 7/4 9:00pm

KING OF HEARTS

Le Roi de Coeur • France 1966 (102 min)

A Scottish soldier is sent to disarm a bomb planted in a small French town by the German army as it retreats from the advancing British. As the soldier (Alan Bates), enters the town he finds it deserted except for the inhabitants of the local insane asylum. KING OF HEARTS, with Georges Delerue's memorable score, attacks the madness of war, the blindness of military culture and ultimately questions whether the insane are healthier than those that choose to participate in the insanity of war. Due to its pacifist point of view the film became a counterculture hit in America during the Vietnam War.

DIRECTED BY PHILIPPE DE BROCA • with Alan Bates, Genevieve Bujold (color, 35mm, Cinemascope)



Fri, 7/4 7:00pm, Sat, 7/5 7:00pm,
Sun, 7/6 9:00pm & Tues, 7/8 7:00pm

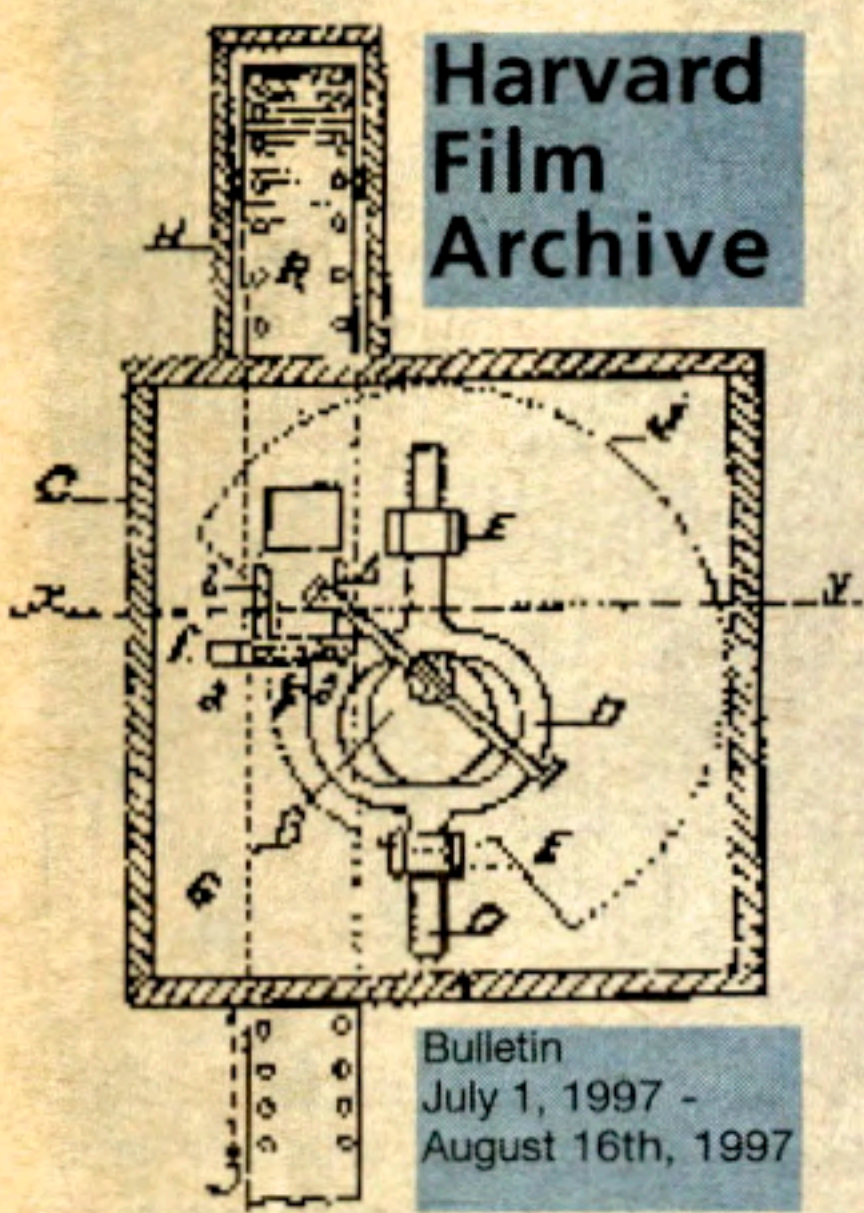
STRANGERS IN GOOD COMPANY

Canada 1990 (101 min)

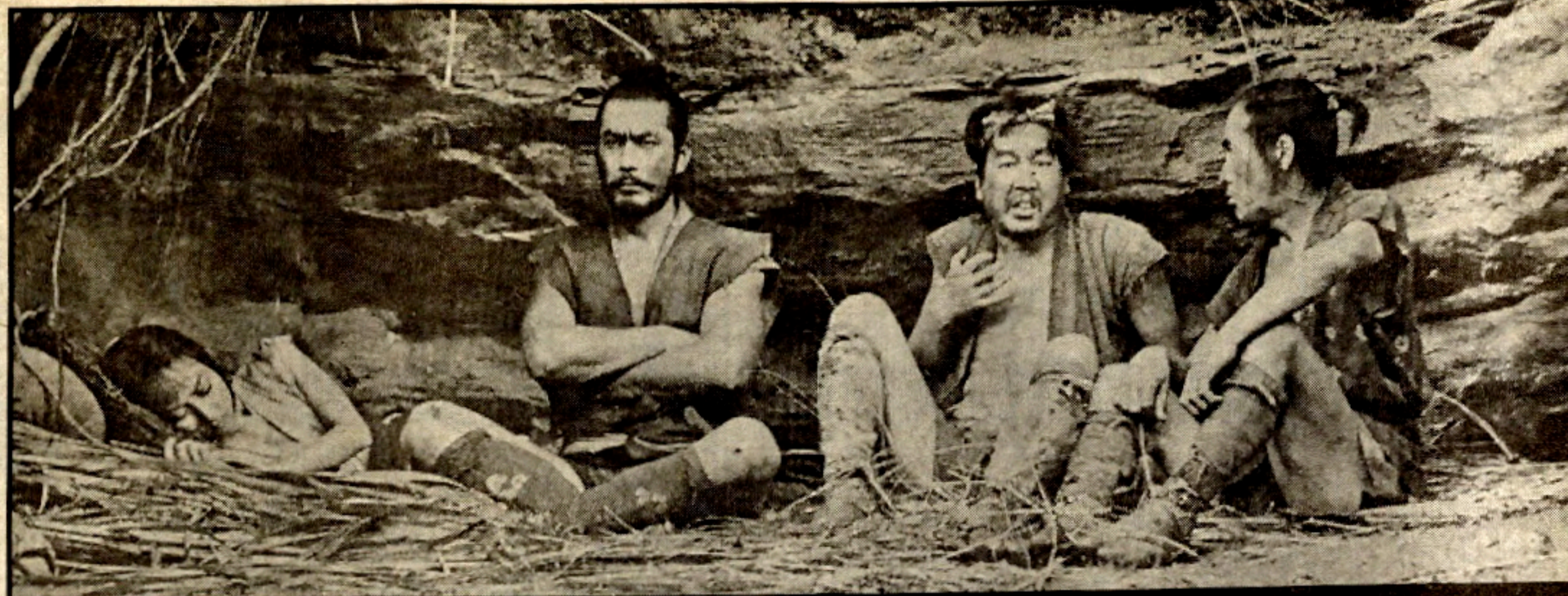
Perhaps the perfect Summer film, STRANGERS IN GOOD COMPANY is that rarity among rarities—a gentle, unsensationalistic, and altogether human film about lives of the elderly, or, more simply, about people getting to know one another. Eight women who are stranded in the wilds of northern Quebec with little to eat, nowhere to sleep, and with seemingly little in common, turn a crisis into a magical time of humor and sharing. Using real people in fictional situations, Academy Award winning director, Cynthia Scott has brought together a tightly knit ensemble of funny, poignant, unforgettable characters that no conventional drama could ever create.

DIRECTED BY CYNTHIA SCOTT • with Alice Diablo, Constance Garneau, Winifred Holden, Cissy Meddings, Mary Meigs, Catherine Roche, Michelle Sweeney, and Beth Webber (color, 16mm)

Harvard Film Archive



Bulletin
July 1, 1997 -
August 16th, 1997



MASTERPIECES OF

ADMISSION PRICES

INDIVIDUAL ADMISSION

(unless otherwise noted)

\$6 — General Public

\$5 — Students, Senior Citizens
(Children Under 8 - FREE)

SEASON SERIES PASS

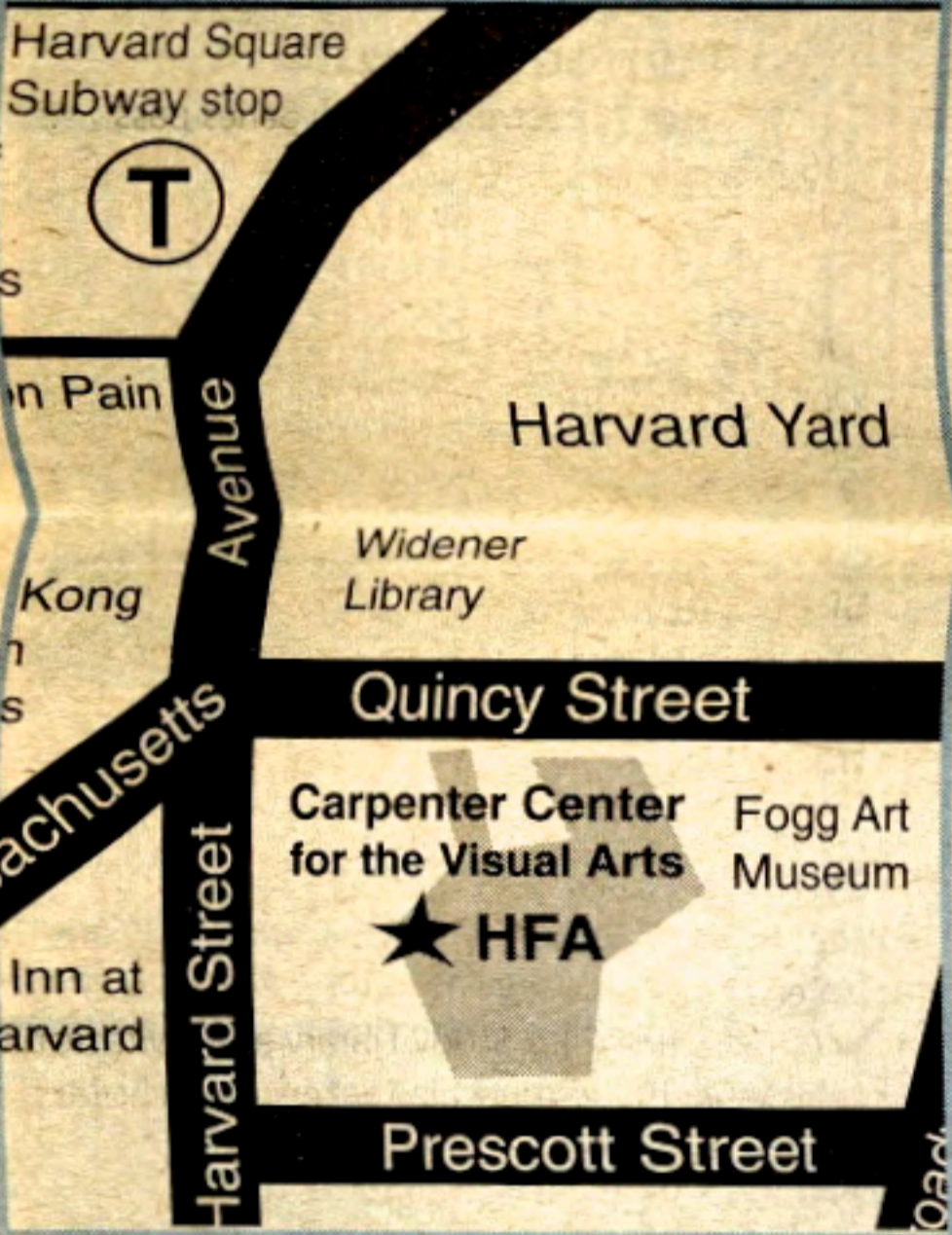
\$60 — 15 admissions does not include Special Events

\$50 — Same as above, only with Harvard I.D.

SPECIAL EVENTS

\$7.00 — OR AS INDICATED

Tickets available 30 minutes before show time. In the case of a special event please call 495 4700 for information on advanced ticket sales. 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. Metered parking is free after six.

General Information

Films are screened in the Main Auditorium 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

September-October calendar of events will be available the first week of September 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 \$5.00. Fill out a green membership form at the box office or call 495-4700.

Wed, 7/2 7:00pm & Thur, 7/3 9:00pm

LIVE PIANO ACCOMPANIMENT — MARTIN MARKS

THE PASSION OF JOAN OF ARC

La Passion de Jeanne d'Arc • France 1928 (95 min)

With a screenplay primarily composed from written records of Jeanne d'Arc's trial, Dreyer's stark film condenses the entire 18-month period of the trial, death sentence, and execution into a single day. The director makes unrelenting use of facial close-ups (without benefit of makeup) and unusual camera angles to express the feelings of the characters with maximal force. The result is one of the most uniquely intense and moving films ever made.

DIRECTED BY CARL DREYER • with Maria Falconetti, Maurice Schutz, Antonin Artaud (silent, bw, 35mm)

Wed, 7/2 9:00pm

LIVE PIANO ACCOMPANIMENT — YAKOV GUBANOV

OCTOBER

Oktyabr' • USSR 1927 (102 min)

Also known as TEN DAYS THAT SHOOK THE WORLD, this is a prime example of the Soviet revolutionary cinema, in which kinesthetic dynamism combines with the visual beauty of the juxtaposed shots to transcend the propagandistic tone of the film's narrative. The climactic montage sequences still retain their invigorating perceptual impact, while the documentary like images of the Bolshevik victory reveal the essence of the Russian Civil War of 1917, around St. Petersburg.

DIRECTED BY SERGEI EISENSTEIN • with non-professionals, including the worker Nikandrov as Lenin (Russian and English intertitles, silent, 35mm)

Thurs, 7/3 7:00pm

LIVE PIANO ACCOMPANIMENT — YAKOV GUBANOV

STORM OVER ASIA

Potomok Chingis-Khana • USSR 1928 (93 min)

A film of great beauty, dynamic montage, humor, and compassion, it was banned in the UK for a number of years because the British were portrayed as evil oppressors. This was Pudovkin's last great silent film. Bair (Inkizhinov), a nomadic fur trapper who claims to be heir to Genghis Khan, is put at the head of a puppet monarchy by British forces occupying Mongolia in 1918. Realizing his national identity, he rallies his Mongol hordes against the unwelcome foreigners. A new version containing a sound track was released in 1950.

DIRECTED BY V.I. PUDOVKIN • with Valeri Inkizhinov, A. Dedintsev, V. Tzoppi, Paulina Belinskaya (silent, bw, 35mm)

"Only through a formal and structural analysis of the great cinematic achievements, can one understand the specificity of film as a means of artistic expression"

—Vlada Petric

Sat, 7/5 9:00pm & Sun, 7/6 7:00pm

DAY OF WRATH

Vredens Dag • Denmark 1943 (105 min)

A film of great atmospheric intensity, visual beauty, and possibly Dreyer's most famous film, DAY OF WRATH ended the director's ten years of silence after VAMPYR. The film premiered late in 1943 during the blackest period of the Nazi occupation of Denmark, and was seen by Danish audiences as an allegory for the German occupation. Two women in 17th-century Denmark are accused of witchcraft and tortured by the representatives of the church. Because of the allusions of DAY OF WRATH to the tyranny of the Nazi occupation, Dreyer fled to Sweden after the release of the film, where he stayed for the remainder of the war.

DIRECTED BY CARL DREYER • with Thorkild Roose, Lisbeth Movina, and Sigrid Neiiendam (Danish with English subtitles, bw, 35mm)

Mon, 7/7 7:00pm & Wed, 7/9 9:00pm

GRAND ILLUSION

La Grande illusion • France 1937 (117 min)

Banned in Germany and Italy at the time of its release as "too pacifistic," winner of numerous distinctions, Renoir's film — even though set during the first World War—anticipates World War II. The filmmaker stated in 1938: "I hear Hitler yelling on the radio, demanding the partition of Czechoslovakia. We are on the brink of another 'Grand Illusion.' I made this film because I am a Pacifist."

DIRECTED BY JEAN RENOIR • with Jean Gabin, Marcel Dalio, Erich von Stroheim (French with English subtitles, bw, 35mm)

Mon, 7/7 9:15pm, Wed, 7/9 7:00pm & Thur, 7/10 9:15pm

THE MAGNIFICENT AMBERSONS

USA 1942 (90 min)

Based on the novel by Booth Tarkington, Welles' film (with high-contrast cinematography by Stanley Cortez) exposes the decadence of small-town landed gentry, as symbolized by the Ambersons' crumbling 19th-century mansion. Pursuing his passion for technical experimentation, Welles continues to explore the moving camera and deep focus techniques that he developed with Gregg Toland for his virtuoso masterpiece CITIZEN KANE.

DIRECTED BY ORSON WELLES • with Joseph Cotten, Dolores Costello, Anne Baxter (bw, 16mm)

Tues, 7/8 9:00pm, Thurs, 7/10 7:00pm

CITIZEN KANE

USA 1941 (119 min)

Welles' first film is a landmark of modern moviemaking in its technical virtuosity and innovative cinematic expression. The emotion-packed story of Charles Foster Kane, goliath of the publishing world, allegedly inspired by William Randolph Hearst, is told with dynamic editing, expressionistic lighting, and constant temporal shifts. Camera angle and perspective are manipulated imaginatively to draw the viewer into Kane's world, photographically rendered by the great cameraman Gregg Toland.

DIRECTED BY ORSON WELLES • with Orson Welles, Joseph Cotten, Everett Sloane (bw, 35mm)

Mon, 7/14 7:00pm & Wed 7/16 9:00pm

BICYCLE THIEF

Ladri di Biciclette • Italy 1948 (90 min)

Named by André Bazin as "the only valid Communist film of the past decade," the film uses authentic environments and non-professional actors, in the spirit of Italian Neo-Realism. Ricci, an unemployed man in Rome, finds work posting bills, but the bicycle he needs to keep his job is stolen. With his young son, he roams the city in search of his bicycle.

DIRECTED BY VITTORIO DE SICA • with Lamberto Maggiorani, Enzo Staiola (Italian with English subtitles, bw, 35mm)

Wed, 7/16 7:00pm & Thurs, 7/17 9:00pm

KANAL

Poland 1956 (97 min)

The first film released after World War II dealing with the Warsaw Rising of September 1944 in which nearly 200,000 people, mostly civilians, lost their lives. It demonstrates the nightmare of defeat and the horror of war, and leads the viewer on a powerful Dante-esque journey down into the kanals (sewers) where many fought and died. Permeated by a mood of despair and resignation, Wadja reveals the most heroic and most tragic events which occurred in the depths of this "heca-tomb."

DIRECTED BY ANDRZEJ WAJDA • with Teresa Izewska, Tadeusz Janczar, Emil Karlewicz (Polish with English subtitles, bw, 35mm)

Thurs, 7/17 7:00pm & Mon, 7/21 9:00pm

THE RED AND THE WHITE

Csillagosok, katonák • USSR/Hungary 1967 (92 min)

Considered by many to be Jancsó's masterpiece, this haunting film focuses on the absurdity and evil of war. Set on the border between Hungary and Russia in 1918, the story documents the constant shifting of power between the White Guards and the Red Army. Jancsó masterfully uses lengthy tracking shots to create a distinctively Hungarian vision of history and to produce a cinematic dynamism with intensive kinesthetic impact.

DIRECTED BY MIKLOS JANCSO • with Tatyana Konyukova, Krystyna Mikolajewska (Russian with English subtitles, bw, 35mm)

Sat, 7/19 6:00pm & Sun, 7/20 9:00pm

GENERAL DELLA ROVERE

Il Generale della Rovere • Italy 1959 (137 min)

A con man (Vittorio De Sica), persuaded by the Nazis to pose as an Italian general and Resistance leader to discover who the partisans are, begins to identify with his role, and dies a martyr. Rossellini returned to the subject of war and resistance with which he made his name in the 1940's. Best Film in the Venice Film Festival 1959.

DIRECTED BY ROBERTO ROSSELLINI • with Vittorio De Sica, Hannes Messemer, Sandra Mills (Italian with English subtitles, bw, 35mm)

Mon, 7/21 7:00pm & Wed, 7/23 9:30pm

BREATHLESS

A Bout de souffle • France 1959 (90 min)

Without a doubt one of the most important films to emerge as part of the "New Wave" that developed in France during the early sixties, BREATHLESS, literally rewrote the grammar of film and established that the manner in which a story is told can be more important than the story itself. Jean-Paul Belmondo's first major role, a parody of Humphrey Bogart's anarchic gangster, made him justifiably famous. The innovative structure of this film has had a substantial impact on the evolution of modern film language.

DIRECTED BY JEAN-LUC GODARD • with Jean-Paul Belmondo, Jean Seberg, Daniel Boulanger (French with English subtitles, bw, 35mm)



Advisory Board

Rudolf Arnheim, Eileen Bowser, Robert Brustein, Stanley Cavell, Michael Fitzgerald, Robert Gardner, Tommy Lee Jones, Edith Kramer, Peter Kubelka, Jack Lemmon, John Lithgow, Jonas Mekas, Richard Peña, Ted Perry, Vlada Petric (First Curator), Susan Sontag, Liv Ullmann, Amos Vogel

Guest Curator
John Gianvito

Acting Assistant Curator
Steffen Pierce

Series Curator
Vlada Petric

Theater Manager
Katie Trainor

Projection Staff
Steve Livernash, Clayton Mattos, Katie Trainor, Carolina Ugalde

Calendar Designer
Carolina Ugalde, Katie Trainor

Researcher
Carolina Ugalde

HFA Web Site Design
Josh Keiler, Carolina Ugalde
(BOB TACO PRODUCTIONS)

Musical Consultant
Martin Marks

Box Office Staff
Sasha Chock, Katie Egan, Josh Keiler, Dennis Scott, Bill Westfall, Michelle Stuart

Volunteers/Interns
Kelso Cratsley, Beverly Reichard, Bill Westfall, Marcus Ramsden, Tom Notosusanto, Steve Gordon, Stella Sager, Justin Rice, Isabelle Kaplan, Sanja Muzaferija, Crescent Diamond

Become a Friend of the HFA

Annual Memberships:

CONTRIBUTOR \$75-\$124
Contributors receive a Season Series pass (15 admissions) and HFA Bulletin via First Class Mail.

DONOR \$125-\$274
Donors are entitled to all of the above plus a second Season Series pass (30 admissions).

SPONSOR \$275-\$499
Sponsors receive admission for two people for an entire year to all Archive events, as well as access to the Film Study Library.

PATRON \$500 OR MORE
Patrons receive admission for four people for an entire year to all Archive events, as well as access to the Film Study Library and invitations to meet with visiting filmmakers and scholars.

SUBSCRIPTIONS
Subscribe to the HFA Bulletin published six times a year and sent via first class mail for a **\$5.00** annual fee.

SUBSCRIPTION REDUCTION!
\$15- now only \$5/year!

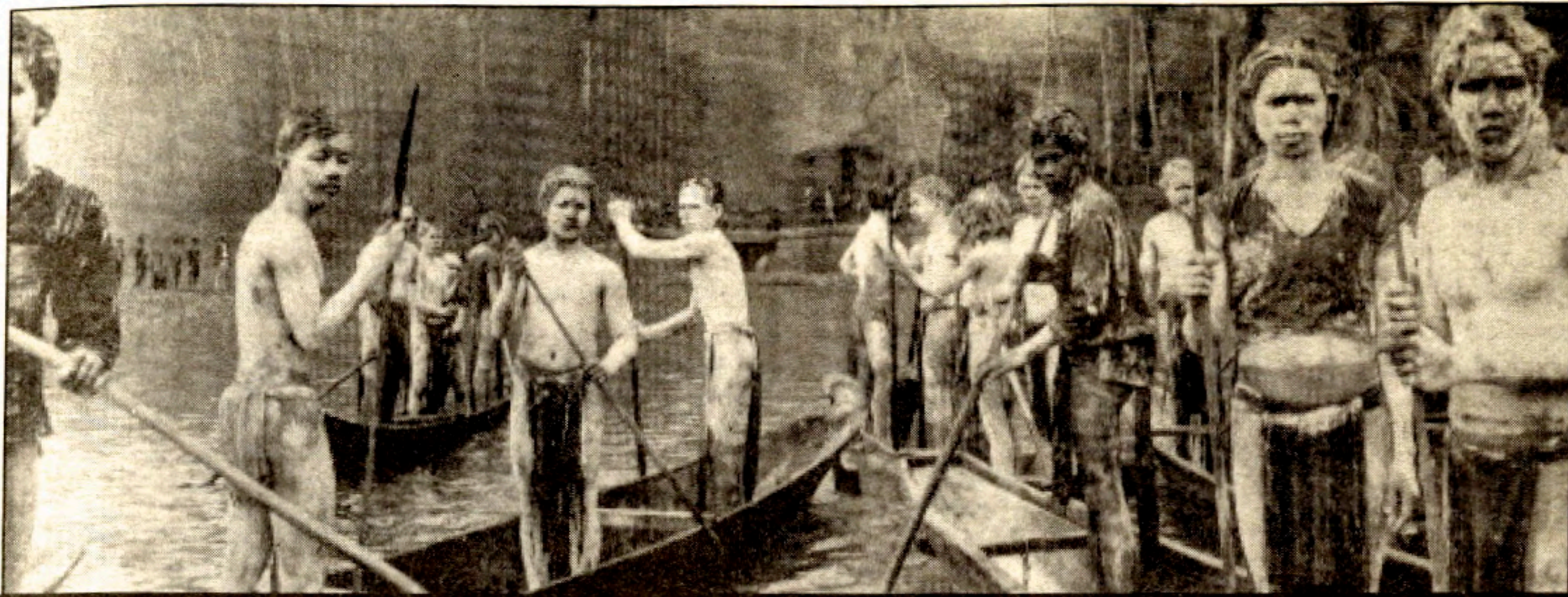
Yes! I'd like to become a Friend of the Harvard Film Archive.

- CONTRIBUTOR \$75-\$124
 - DONOR \$125-\$274
 - SPONSOR \$275-\$499
 - PATRON \$500 or more
- Add my name to the mailing list:
- SUBSCRIPTION \$5.00
 - UNIVERSITY MAIL N/C

Enclosed is my check for \$
Please make all checks payable to "Harvard University."

Name _____
Address _____
City, State & Zip _____
Telephone _____
email _____

Mail to:
HARVARD FILM ARCHIVE
24 Quincy St. Cambridge MA 02138



THE WORLD CINEMA

Wed, 7/23 7:00pm & Thurs, 7/24 7:00pm

THE BIRDS

USA 1963 (119 min)

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, suggesting a rebellion of nature or the judgement of God upon a human race grown shallow and unthinking. The film is a brilliant use of silhouette, superimpositions and electronic sound, including wonderfully chilly performances from Hedren, Taylor, and Tandy, and a subtly effective mix of sharp editing with more languorous passages depicting everyday life.

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

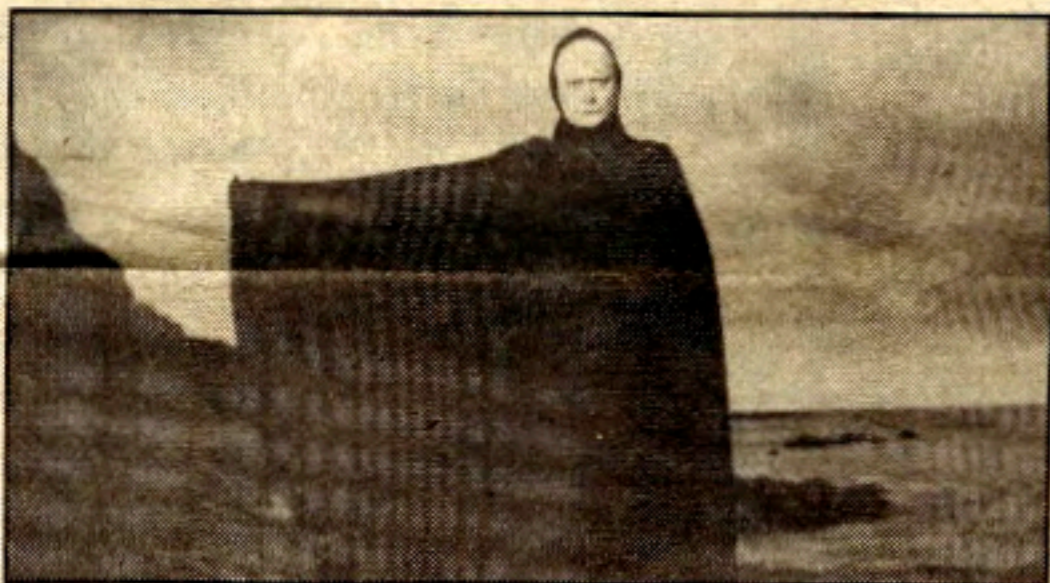
Mon, 7/28 9:00pm, Tues, 7/29 8:00pm

PASSION

France/Switzerland 1982 (87 mins)

Godard, a leading light of the French New Wave in the 1960's and a politically committed film essayist in the 1970's, has now entered a late phase making dense, meditative, visually beautiful fiction films. *PASSION* is the most acclaimed work of this period, consisting of parallel and interwoven stories about a small city: a factory worker (Huppert) fights with her boss (Piccoli) over union issues; a filmmaker (Radziwilowicz) works in a big studio creating elaborate tableaux based on famous European paintings; the factory owner's wife (Schygulla) runs a small hotel and carries on an illicit affair. With humor and uncanny editing and storytelling techniques, Godard gives a fascinating vision of modern economic and gender conflicts, alienation, and longing.

DIRECTED BY JEAN-LUC GODARD • with Isabelle Huppert, Michel Piccoli, Jerzy Radziwilowicz, Hanna Schygulla (French with English subtitles, color, 35mm)



THE SEVENTH SEAL

Mon, 7/28 7:00pm & Wed, 7/30 9:30pm

THE SEVENTH SEAL

Det Sjunde inseglet • Sweden 1957 (96 min)

Bergman's classic film is a stunning allegory of man's search for meaning in life. A knight, returning home from the Crusades, plays a game of chess with Death while the plague ravages medieval Europe. An exceptionally powerful film, it is a work of remarkable scope, with austere visual images, and stands as a textbook of the craft of filmmaking.

DIRECTED BY INGMAR BERGMAN • with Max von Sydow, Gunnar Björnstrand, Bibi Andersson (Swedish with English subtitles, bw, 35mm)

Wed, 7/30 7:00pm & Thurs, 7/31 9:30pm

SANSHO THE BAILIFF

Sansho dayu • Japan 1954 (123 min)

This epic filled with tragic loss and chilling cruelty is perhaps Mizoguchi's most heart-rending film. In eleventh-century Japan, a family is dispersed: the father is exiled by a cruel governor, the mother is sold as a courtesan, and the children are sent to a remote province as slaves. When the son reaches maturity, he manages to assume his rightful post as a provincial governor and sets about avenging his family's suffering. The sense of secret treachery revealed when the camera suddenly and unexpectedly begins to move is one of the most frightening moments in cinema. Kazuo Miyagawa's cinematography, with its awe-inspiring long takes and complex use of background and off-screen space, lends even the most harrowing sequences an extraordinary elegance.

DIRECTED BY KENJI MIZOGUCHI • with Kinuyo Tanaka, Yoshiaki Hanayaki, Kyoko Kagawa (Japanese with English subtitles, bw, 35mm)

Thurs, 7/31 7:00pm & Mon, 8/4 9:00pm

THE HIDDEN FORTRESS

Kakushi toride no san-akunin • Japan 1958 (129 min)

A dramatic display of cinematic mastery, Kurosawa's first film using the wide-screen process is an amazing exploitation of newly found depth and space. The visual sweep of the film is breathtaking, and is probably why the director continued to work in Cinemascope for the rest of his career. This epic tale of a Samurai leader who protects a beautiful heiress fleeing with her treasure during the civil wars in medieval Japan earned Kurosawa Best Director at the 1959 Berlin Film Festival.

DIRECTED BY AKIRA KUROSAWA • with Toshiro Mifune, Misa Uehara, Takashi Shimura (Japanese with English subtitles, bw, 35mm)

Mon, 8/4 7:00pm, Wed, 8/6 10:00pm

LAST YEAR AT MARIENBAD

L'Année dernière à Marienbad • France 1961 (94 min)

In a vast baroque mansion, a man (Albertazzi) tries to convince a female guest (Seyrig) that they had an affair the previous year. Resnais rejects a chronological structure, fusing memory and imagination, past and present, desire and fulfillment, creating one of cinema's most haunting and erotic poems. The cryptic screenplay, stylized playing, organ music, tracking shots down endless corridors, and decor by Jacques Saulnier combine to create unforgettable images. Recipient of the Best Film at the 1961 Venice Film Festival.

DIRECTED BY ALAIN RESNAIS • with Delphine Seyrig, Giorgio Albertazzi, Sacha Pitoeff (French with English subtitles, bw, cinemascope, 35mm)

Wed, 8/6 7:00pm & Thurs, 8/7 7:00pm

APOCALYPSE NOW

USA 1979 (153 min)

A military assassin in Vietnam is sent on a mission to eliminate a deranged colonel (Brando) who has defected to the interior to fight his own war. Loosely based on Joseph Conrad's novel, *Heart of Darkness*, the film exposes the physical and psychological horrors of war while following the assassin's journey upstream on a patrol boat. One of the first in a wave of films about the American experience in Vietnam, *APOCALYPSE NOW* brings the war movie to a new level of realism as Coppola brings his cast to the sweltering jungles of the Philippines to recreate the circumstances of war. The film garnered an Academy Award for cinematography and three nominations including best picture, best writing, and best direction.

DIRECTED BY FRANCIS FORD COPPOLA • with Marlon Brando, Robert Duvall, Martin Sheen, Dennis Hopper (color, 35mm)

Mon, 8/11 7:00pm & Wed, 8/13 9:00pm

NOSTALGIA

Nostalghia • Italy/Sweden 1983 (120 min)

Autobiographical in nature, this film concerns a Soviet writer visiting Italy to research the life of an expatriate Russian novelist. Longing for his family and homeland, yet wrestling with his desires for his Italian translator, he must come to terms with his own life and the strange world around him. This is clearly Tarkovsky's most tormented personal vision reflecting his own trauma while living in self-imposed exile.

DIRECTED BY ANDREI TARKOVSKY with Erland Josephson, Domiziana Giordano (Italian/Russian with English subtitles, color, 35mm)

Wed, 8/13 7:00pm & Thurs, 8/14 9:00pm

SANS SOLEIL

Sunless • France 1982 (100 min)

A fictional cameraman tries to make sense of the cultural dislocation he sees and feels in Japan, West Africa and Iceland. Marker continues to redefine the limits of documentary by implementing unorthodox techniques. Here he makes use of new video technology and image-processing provided by Hayao Yamaneko. Marker compares his creation to a "musical composition, with recurrent themes, counterpoints and mirror-like fugues".

DIRECTED BY CHRIS MARKER • (French with English subtitles, color, 16mm)

Thurs, 8/14 7:00pm & Sat, 8/16 7:00pm

NOSFERATU

Nosferatu—Phantom der Nacht • Germany/France 1979 (107 min)

NOSFERATU is Herzog's homage to Murnau's 1922 classic version of the Dracula tale. Herzog is not interested in a mere remake of a film he loves: he calls it instead a "rebirth", bringing his own eerie sense of decay, longing, and mysticism to the *Nosferatu* story. Awash in Wagner, its imagery derived from Symbolist paintings, shot through with Teutonic terror and dread, Herzog's *Nosferatu* is "a film of astonishing beauty and daring...A tribute to the purity of vision of the silent cinema and also a lament for the loss of innocence." (Kevin Thomas).

DIRECTED BY WERNER HERZOG • with Klaus Kinski, Bruno Ganz, Isabelle Adjani (German with English subtitles, color, 35mm)

Sat, 8/16 9:00pm

THE SACRIFICE

Offret • Sweden/France 1986 (155 min)

Tarkovsky's final film wherein, he exhibited all of his mastery, especially his unsurpassed sense for interior rhythm and use of color to enhance the symbolic implication of the photographed event. A small group of people in a house by an unspoiled shore, react to what sounds like the outbreak of an apocalyptic war. Alexander, who has been anticipating this, makes a pact with God to "save" the group. Made at the onset of his fatal illness, this achievement is a cinematic testament, which exposes the essential aspect of film, conceived by Tarkovsky as "sculpting in time."

DIRECTED BY ANDREI TARKOVSKY • with Erland Josephson, Susan Fleetwood, Allan Edwall (Swedish with English subtitles, color, bw, 35mm)



LAST YEAR AT MARIENBAD

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
COUNTRY KEY ARG Argentina HUN Hungary AUS Austria IT Italy BRZ Brazil POL Poland CAN Canada GRE Greece DEN Denmark NED Netherlands JAP Japan RUS Russia FR France SWD Sweden GB Great Britain GER Germany		1 JULY 7:00 King of Hearts Debroca FR '66 9:15 King of Hearts Debroca FR '66	2 7:00 The Passion of Joan of Arc Dreyer FR '28 9:00 October Eisenstein USSR '28 LIVE PIANO ACCOMPANIMENT	3 7:00 Storm Over Asia Pudovkin USSR '28 9:00 The Passion of Joan of Arc Dreyer FR '28 LIVE PIANO ACCOMPANIMENT	4 7:00 Strangers in Good Company Scott CAN '90 9:00 King of Hearts Debroca FR '66	5 7:00 Strangers in Good Company Scott CAN '90 9:00 Day of Wrath Dreyer DEN '43
6 7:00 Day of Wrath Dreyer DEN '43 9:00 Strangers in Good Company Scott CAN '90	7 7:00 Grand Illusion Renoir FR '37 9:15 Magnificent Ambersons Welles USA '42	8 7:00 Strangers in Good Company Scott CAN '90 9:00 Citizen Kane Welles USA '41	9 7:00 Magnificent Ambersons Welles USA '42 9:00 Grand Illusion Renoir FR '37	10 7:00 Citizen Kane Welles USA '41 9:15 Magnificent Ambersons Welles USA '42	11 6:30 The Mandarin Bressane BRZ '95 8:30 Helicopter String Quartet Scheffer NED '95 FRANK SCHEFFER IN PERSON	12 6:30 The Angel Was Born Bressane BRZ '69 8:30 Mumia Abu-Jamal Edginton USA '97 EDGINTON/WOLKENSTEIN IN PERSON
13 4:00 Kindertotenlieder / Conducting Mahler Leber/Scheffer AUS/NED '76/'96 7:00 Helicopter String Quartet Scheffer NED '95 9:00 The Mandarin Bressane BRZ '95	14 7:00 Bicycle Thief De Sica IT '48 8:00 Mumia Abu-Jamal Edginton USA '97 9:00 Magic Flute Bergman SWE '75	15 7:00 Kindertotenlieder / Conducting Mahler Leber/Scheffer AUS/NED '76/'96 8:00 Mumia Abu-Jamal Edginton USA '97 9:00 The Angel Was Born Bressane BRZ '69	16 7:00 Kanal Wadja POL '56 8:00 Mumia Abu-Jamal Edginton USA '97 9:00 Bicycle Thief De Sica IT '48	17 7:00 The Red and the White Jancsó USSR/HUN '67 9:00 Kanal Wadja POL '56	18 8:00 The Body Hidden & Revealed Greenfield '71/'90/'97 USA AMY GREENFIELD IN PERSON	19 6:00 General Della Rovere Rossellini IT '59 9:00 Tangos the Exile of Gardel Solanas ARG/FR '85
20 6:30 Tangos The Exile of Gardel Solanas ARG/FR '85 9:00 General Della Rovere Rossellini IT '59	21 7:00 Breathless Godard FR '59 9:00 The Red & the White Jancsó USSR/HUN '67	22 7:00 Latcho Drom Gatlif FR '94 9:00 Tangos The Exile of Gardel Solanas ARG/FR '85	23 7:00 The Birds Hitchcock USA '63 9:30 Breathless Godard FR '60	24 7:00 Latcho Drom Gatlif FR '94 9:00 The Birds Hitchcock USA '63	25 6:30 Rose-colored Dance / Dance of Darkness Immura/Velez JAP/USA '66/'89 8:00 Haut/Bas/ Fragile Rivette FR '95	26 4:00 Rose-colored Dance & Dance of Darkness Immura/Velez JAP/USA '66/'89 6:00 Passion Godard FR '82 8:00 Haut/Bas/ Fragile Rivette FR '95
27 6:00 Latcho Drom Gatlif FR '94 8:00 Haut/Bas/ Fragile Rivette FR '95	28 7:00 The Seventh Seal Bergman SWD '57 9:00 Passion Godard FR '82	29 7:00 Boris Godunov Tarkovsky GB '90 8:00 Passion Godard FR '82	30 7:00 Sansho the Bailiff Mizoguchi JAP '54 9:30 The Seventh Seal Bergman SWD '57	31 7:00 The Hidden Fortress Kurosawa JAP '58 9:30 Sansho the Bailiff Mizoguchi JAP '54	1 AUGUST 7:00 Guernica / The Man Who Lies Resnais/Robbe-Grillet FR '50/'68 9:00 Season of Monsters Jancsó HUN '87	2 3:00 Boris Godunov Tarkovsky GB '90 7:00 The Lover Annaud FR/GB '92 9:15 The Hidden Fortress Kurosawa JAP '58
3 7:00 Guernica / The Man Who Lies Resnais/Robbe-Grillet FR '50/'68 9:00 The Lover Annaud FR/GB '92	4 7:00 Last Year at Marienbad Resnais FR '62 9:00 The Hidden Fortress Kurosawa JAP '58	5 7:00 Godard in America / British Sounds Godard USA/FR '69/'70 9:00 The Lover Annaud FR/GB '92	6 7:00 Apocalypse Now Coppola USA '79 10:00 Last Year at Marienbad Resnais FR '62	7 7:00 Apocalypse Now Coppola USA '79 10:00 The Lover Annaud FR/GB '92	8 7:00 And Many Happy Returns / Dr. John Haney Sessions Shapiro USA '95/'83 9:00 Pink Narcissus & Un Chant D'Amour Anonymous/Genet USA/FR '79/'50	9 3:00 Magic Flute Bergman SWE '75 7:00 And Many Happy Returns / Dr. John Haney Sessions Shapiro USA '95/'83 9:00 Pink Narcissus & Un Chant D'Amour Anonymous/Genet USA/FR '79/'50
10 7:00 Thanos & Despina Papatakis GRE '66 9:00 Arabian Nights Pasolini IT '74	11 7:00 Nostalgia Tarkovsky IT/SWE '83 9:00 Thanos & Despina Papatakis GRE '66	12 7:00 Freedom to Love / Thank You Masked Man Kronhausen DEN '70 / Bruce & Hall USA 9:00 The Beast Borowczyk FR '75	13 7:00 Sans Soleil Marker FR '82 9:00 Nostalgia Tarkovsky IT/SWE '83	14 7:00 Nosferatu Herzog GER /FR '79 9:00 Sans Soleil Marker FR '82	15 7:00 The Beast Borowczyk FR '75 9:00 Arabian Nights Pasolini IT '74	16 7:00 Nosferatu Herzog GER /FR '79 9:00 The Sacrifice Tarkovsky SWE/FR '86



Sat, 7/12 8:30pm, Mon, 7/14 8:00pm,
 Tues, 7/15 8:00pm & Wed, 7/16 8:00pm

Director John Edginton and co-counsel Rachel Wolkenstein in person Sat, 7/12 8:30pm

MUMIA ABU-JAMAL: A CASE FOR REASONABLE DOUBT?

USA 1997 (75 min)

Journalist and former Black Panther Mumia Abu Jamal was convicted and sentenced to die for killing a Philadelphia police officer in 1981. As this documentary reveals, many factors contributed to the conviction: it appears the police suppressed evidence and intimidated witnesses, and routine forensic tests weren't performed. The judge refused to let Abu-Jamal represent himself and only allowed the public defender to spend \$1000 on the defense. Fourteen years on death row and Abu-Jamal still hasn't offered his version of events, choosing instead to await a new trial.

DIRECTED BY JOHN EDGINTON (color, 3/4 video)



HFA CLOSED
 Aug 17 - Sept 9

Visit our Web Site!
film-4.fas.harvard.edu