

# Harvard Film Archive

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

## MIZOGUCHI THE MASTER

MARCH 8TH - 23RD

Co-Sponsored by the Relschauer Institute



### HIGHLIGHTS

### MARCH-APRIL 1997



Boston Premiere  
**VIVE L'AMOUR**  
(Grand Prize, Venice 1994)

The Cabinet of Dr. Caligari  
with Ensemble Sabana Blanca,  
accompanying a rare 35mm print!

Back by Popular Demand!  
from the director of *BREAKING THE WAVES*

Lars von Trier's **Medea**

Boston Premiere  
Trinh T.Minh-Ha's **A Tale of Love**

THE FILMS OF STRAUB / HUILLET

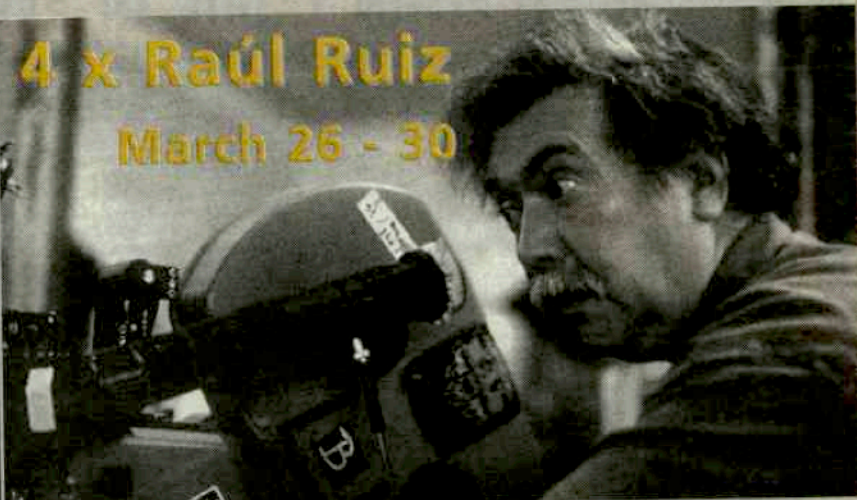
Kozintsev's **Hamlet**

Debord's **The Society of the Spectacle**

Special Evenings with Filmmakers

- Abraham Ravett  
\_\_\_\_\_ March 7th
- Pascal Aubier  
\_\_\_\_\_ April 4th
- Caroline Leaf  
\_\_\_\_\_ April 12th
- Sergei Bodrov  
\_\_\_\_\_ April 19th
- John Lurie  
\_\_\_\_\_ April 25th

4 x Raúl Ruiz  
March 26 - 30



Cinema Events .....Premieres .....Rediscoveries .....Thematic Series

# EVENINGS WITH FILMMAKERS

## ABRAHAM RAVETT IN PERSON

Friday, March 7 8:00pm



### EVERYTHING'S FOR YOU

USA 1989 (58 min)

This film reflects the maker's relationship with his deceased father, a man who survived both the Lodz Ghetto and Auschwitz. The film utilizes a combination of previously shot material (1974-78), family photographs, archival footage, optically printed current footage, cell animation sequences (by Emily Hubley), and computer graphics to create a mosaic, a meditation on familial relationships.

**DIRECTED BY ABRAHAM RAVETT** (Dialogue is in both Yiddish and English, bw & color, 16mm)

### HORSE/KAPPA/HOUSE

USA 1995 (33 min)

Inspired by Yanagita Kunio's early 20th century book of Japanese folktales, *The Legends of Tono*, HORSE/KAPPA/HOUSE, records the surrounding landscape in a number of small villages throughout Iwate Prefecture, Northeastern Japan in order to create a cinematic space which echoes by implication and association, the external and unseen world. The film embodies the idea so eloquently stated by the noted historian, Mr. Umehara Takeshi, that "living things—animals and plants, as well as mountains, rivers, and other natural phenomena have spirits and that these spirits are constantly moving back and forth between Heaven and this world, forming the basis of the Japanese ethos."

**DIRECTED BY ABRAHAM RAVETT** (color & bw, 16mm)

Friday, April 4 7:00pm & 9:00pm

## PASCAL AUBIER IN PERSON

Fri, 4/4 7:00pm

### PASCAL AUBIER SHORT FILMS

France 1965-74 (94 min)

Six short films by Pascal Aubier: TENEBRAE FACTAE SUNT (1965, 15 min, 35mm), a short documentary on young people dancing in a Paris nightclub; LE VOYAGE DE MONSIEUR GUITTON (1969, 13 min, 16mm), a man wakes up and his apartment has become a train; LE SOLDAT ET LES TROIS SOEURS (1972, 28 min, 35mm), a soldier runs away from war and is exhausted when three young girls rescue him; LE DORMEUR (1974, 9 min, 35mm), after "The Sleeper in the Valley" by Arthur Rimbaud; LA CHAMPIGNONNE (1974, 9 min, 35mm), a girl caught as she is bathing in a stream runs away; PUZZLE (1974, 20 min, 16mm), a documentary on the shooting of the two previous films.

**DIRECTED BY PASCAL AUBIER** (color & bw)

Fri, 4/4 9:00pm Sat, 4/5 7:00pm &

Sun, 4/6 8:30pm

### THE SON OF GASCOGNE

Le fils de Gascogne • France 1995 (106 min)

This charming comedy is both a product of and a tribute to the French New Wave. In it, a teen-aged boy is convinced by a Parisian con man that he bears a striking resemblance to the late filmmaker Gascogne, known as the "father" of the New Wave. To prove it—and to initiate a nefarious scheme—he takes the boy around to meet some of the celebrities of the era, who all claim to recognize him as the progeny of Gascogne. Fans of French cinema will enjoy the cameos by such figures as Alexandra Stewart, Bernadette Lafont, Claude Chabrol, Marina Vlady, Bulle Ogier, Jean Rouch and Richard Leacock.

**DIRECTED BY PASCAL AUBIER** • With Gregoire Colin, Jean-Claude Dreyfus, and Dinara Droukarova (French with English subtitles, 35mm)

The late Andrei Tarkovsky referred to Pascal Aubier as "the great hope of French cinema." Born in Paris in 1943, Pascal Aubier has made more than 22 short narrative and documentary films and three narrative features.

"Pascal Aubier is a wonderful example of an anarchic sensibility that is both truly modern and reminiscent of silent slapstick. He makes films that are as abnormal as they are smart."  
(LA Reader)

## CAROLINE LEAF IN PERSON

Saturday, April 12 8:00pm



Caroline Leaf has enjoyed creating worlds of movement and story. Her animated films are renowned for their emotional content and graphic style, closely tied to the innovative animation techniques that she has invented. She has received numerous awards for her films including an Academy Award nomination, and Grand Prix Awards at the Ottawa, Cracow, and Los Angeles International Animation Festivals. In 1996 she received a Life Achievement Award from the Zagreb International Animation Festival. She is currently a visiting filmmaker in the Visual and Environmental Studies Department at Harvard University. The following titles will be screened:

SAND OR PETER AND THE WOLF 1969 (9:56)  
THE OWL WHO MARRIED A GOOSE 1974 (7:30)  
THE STREET 1976 (10:04)  
THE METAMORPHOSIS OF MR SAMSA 1977 (9:32)  
INTERVIEW 1979 (13:21)

THE OWL AND THE PUSSYCAT 1985 (4:00)  
A DOG'S TALE 1986 (3:58)  
ENTRE DEUX SOEURS/TWO SISTERS 1990 (10:26)  
I MET A MAN 1991 (:59)  
TOTAL RUNNING TIME : 69 Minutes

Saturday, April 19 7:00pm & 9:00pm

## SERGEI BODROV IN PERSON

Sat, 4/19 7:00pm

Mon, 4/21 5:30pm

### I WANTED TO SEE ANGELS

Ja Hatiella Ooveedit Angelow • Russia/USA 1992 (83min)

Contemporary Moscow, as seen through Sergei Bodrov's unflinching eye, is a boulevard of broken dreams. In I WANTED TO SEE ANGELS, leather-clad motorcyclists peel down historic avenues, invade punk rock night spots, and flirt with guns and teenage runaways. This spare, hard-hitting, uncompromising piece of work follows Bob, a 20-year-old wrestling champion turned amateur hit man, who rolls into Moscow to collect a bad debt.

**DIRECTED BY SERGEI BODROV** • With Alexei Baranov, Natasha Ginko, and Lia Ahedjanov (color, 35mm)

Sat, 4/19 9:00pm

### PRISONER OF THE MOUNTAINS

Kavkazski Plennik • Kazakhstan/Russia 1996 (95 min)

This is the first major film to come out of the Chechen war—which is seen as merely the latest stage in Russia's unsuccessful two-century effort to subdue the small populations of Caucasia. 150 years ago the struggle was already the subject of Tolstoy's "Caucasian Captive." An old Chechen chieftain captures two Russian soldiers after a skirmish, hoping to trade them for his son, who is captive of the Russians. If the exchange fails he will have to kill his hostages. But inevitably human instincts and emotions complicate things.

Academy Award nominee for Best Foreign Film '97!  
**DIRECTED BY SERGEI BODROV** • With Oleg Menshikov, Sergei Bodrov Jr., Djemal Sikhharulidze (color, 35mm, subtitled)



CO-SPONSORED BY FILM AND BROADCASTING DEPT. AT BOSTON UNIVERSITY

## JOHN LURIE IN PERSON

Friday, April 25 8:00pm

### FISHING WITH JOHN

SPECIAL EVENT \$7

#### PROGRAM 1

Fri, 4/25 8:00pm, Sat, 4/26 9:00pm

Sun, 4/27 7:00pm, Tues 4/29 7:30pm

EPISODE 1: JIM JARMUSCH IN MONTAUK (27 MIN)

EPISODE 2: TOM WAITS IN JAMAICA (27 MIN)

EPISODE 3: MATT DILLON IN COSTA RICA (24 MIN)

#### PROGRAM 2

Sat, 4/26 7:00pm, Sun 4/27 9:00pm

Mon, 4/28 7:00pm, Wed, 4/30 8:00pm

EPISODE 4: WILLIAM DAFOE IN MAINE (24 MIN)

EPISODE 5: DENNIS HOPPER IN THAILAND, PART 1 (24 MIN)

EPISODE 6: DENNIS HOPPER IN THAILAND, PART 2 (24 MIN)

USA 1994-6

John Lurie knows absolutely nothing about fishing, but that doesn't stop him from undertaking the adventure of a lifetime on FISHING WITH JOHN. Traveling with special guests to the most exotic and dangerous places on earth, John Lurie battles sharks with Jim Jarmusch off the tip of Long Island, goes ice fishing with William Dafoe at Maine's northernmost point, braves the Costa Rican jungle with Matt Dillon, searches for the elusive Giant Squid with Dennis Hopper and takes Tom Waits to Jamaica.

**DIRECTED BY JOHN LURIE** (color, video)



# MIZOGUCHI THE MASTER

Co-Sponsored by The Reischauer Institute of Japanese Studies at Harvard University

To understand the scope and influence that Kenji Mizoguchi has had over world cinema, one has only to look at the directors who claim his artistic legacy as a major inspiration (Tarkovsky, Godard, Pasolini, and Kurosawa, to name a few). During the course of his 34-year career, Mizoguchi produced more than 90 features, of which only some 30 have survived the ravages of time, war, and neglect; a mere dozen are available outside of Japan and only half of those are shown with any real frequency. These include *THE LIFE OF OHARU*, *UGETSU*, and *SANSHO THE BAILIFF*, the three brilliant masterpieces that brought international acclaim to Mizoguchi by winning the top prizes at the Venice Film Festival three consecutive years (1952-54). His abusive perfectionism is legendary; however, great art is sometimes born of such behavior and he was able to achieve "the most refined, even ethereal effects...the most exquisite compositions and nuanced performances" (James Quandt)—all through his tenacious will. Mizoguchi never compromised his inner vision, and this genius lives on in his surviving masterpieces.

Sat, 3/8 8:00pm

## THE PRINCESS YANG KWEI FEI

Yoshiki • Japan/Hong Kong 1955 (100 min)  
"One of the most beautiful films ever to treat beauty as a subject" (Andrew Sarris), this big-budget spectacle was Mizoguchi's first film in color, and demonstrates "a marvelously expressive sense of the medium" (David Cook). Co-produced with Hong Kong's Shaw Brothers, *PRINCESS YANG KWEI FEI* is set in 18th-century China, and tells of the tragic love affair between a servant girl and the last emperor of the T'ang Dynasty. Part fairy tale and part ghost story, the film abounds in sumptuous costumes, exquisite decor, and extraordinary color.

**DIRECTED BY KENJI MIZOGUCHI** • with Machiko Kyo, and Masayuki Mori (Japanese with English subtitles, color, 35mm)

Sun, 3/9 7:00pm

## CRUCIFIED LOVERS

Chikamatsu Monogatari • Japan 1954 (102 min)  
Hailed as one of the finest films of Mizoguchi's brilliant late period, *CRUCIFIED LOVERS* (also known as *A STORY FROM CHIKAMATSU*) finds some of the most memorable sequences in all Mizoguchi and stands as an exemplar of his characteristic compassion and concern for the plight of Japanese women. It centers on the doomed affair between a merchant's wife and his servant. Based on a 17th-century bunraku play by legendary writer Monzaemon Chikamatsu, often called the Japanese Shakespeare, and shot by the master cinematographer Kazuo Miyagawa, it is Mizoguchi's most intense and concentrated study of social mores in feudal Japan and perhaps his most visually sensuous film.

**DIRECTED BY KENJI MIZOGUCHI** • with Kazuo Hasegawa, Kyoko Kagawa, and Yoko Minamida (Japanese with English subtitles, bw, 35mm)

Fri, 3/14 7:00pm

## WOMEN OF THE NIGHT

Yori no onntachi • Japan 1948 (73 min)  
A harrowing, harshly realistic portrait of prostitution during the postwar Occupation, Mizoguchi's *WOMEN OF THE NIGHT* is said to have been instrumental in the passage of Japan's anti-prostitution law. Kinuyo Tanaka gives a virtuosa performance as a war widow who takes a job as a secretary to survive and is harassed into becoming her boss' mistress. Prostitution becomes a paradoxical way out: by working the streets, she frees herself of her boss and ultimately finds a destructive path to revenge her humiliation.

**DIRECTED BY KENJI MIZOGUCHI** • with Kinuyo Tanaka, Sanae Takasugi, and Mitsuo Nagata (Japanese with English subtitles, bw, 35mm)

Sat, 3/15 7:00pm

## 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 revenging 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. Miyagawa's cinematography, with its awe-inspiring long takes and complex use of background and offscreen space, lends even the most harrowing sequences an extraordinary elegance.

**DIRECTED BY KENJI MIZOGUCHI** • with Kinuyo Tanaka, Yoshiaki Hanayagi, Kyoko Kagawa, and Eitaro Shindo (Japanese with English subtitles, bw, 35mm)

Sat, 3/15 9:15pm

## MY LOVE HAS BEEN BURNING

Waga koi wa moenu • Japan 1949 (84 min)  
Known for the prophetic and amazingly militant feminism of its subject, *MY LOVE HAS BEEN BURNING* is Mizoguchi's most ardent comment on the social conditions engendering injustice and inequality. Set in the 1880s, a crucial period in the modernization of Japan, the film embodies the era's conflicts in the struggles of a determined young woman who breaks with her traditional family, goes to Tokyo and becomes involved in liberal politics. In his characteristic style of the immediate postwar period, Mizoguchi creates a living fresco in which dense, dark and emotionally charged images are juxtaposed against a lucid theme.

**DIRECTED BY KENJI MIZOGUCHI** • with Kinuyo Tanaka, Ichiro Sugai, and Mitsuko Mito (Japanese with English subtitles, bw, 35mm)

Sun, 3/16 7:00pm

## UGETSU

Ugetsu Monogatari • Japan 1953 (96 min)  
A work of unsurpassed lyricism and emotional power, *UGETSU* is considered by many to be Mizoguchi's masterpiece, and is frequently cited as one of the greatest films ever made. During the feudal wars of the 16th century, an ambitious village potter abandons his devoted wife for the wealth of the city and the illicit pleasures of a ghost woman. *UGETSU* is simultaneously realistic, allegorical, and supernatural, and has a structure based on classical Noh drama; its magnificent use of elaborate, panoramic, long-take sequence shots attests to Mizoguchi's status as one of the cinema's most accomplished practitioners of mise-en-scène aesthetics. Although Mizoguchi's characteristic concern for the plight of women is also very much in evidence, the film represents something of a retreat from the radical feminism of his earlier works to a more resigned acceptance of the human lot.

**DIRECTED BY KENJI MIZOGUCHI** • with Machiko Kyo, Masayuki Mori, and Kinuyo Tanaka (Japanese with English subtitles, bw, 35mm)

Fri, 3/21 9:00pm

## STREET OF SHAME

Akasen chitai • Japan 1956 (85 min)  
Mizoguchi's last complete film fictionalizes the account of the tragic lives of Tokyo's prostitutes as a searing indictment of a society that legally exploits women. Perhaps the greatest example of Mizoguchi's paralleled romantic and realistic attitudes, he creates a stirring portrait of women's communal life and delineates the illusory strength that disappears each time one of the women ventures out into the harsh streets.

**DIRECTED BY KENJI MIZOGUCHI** • with Machiko Kyo, and Ayako Wakao (Japanese with English subtitles, bw, 35mm)



"If the cinema has yet produced a Shakespeare, its Shakespeare is Mizoguchi...There are no more beautiful compositions anywhere in the cinema."—Robin Wood

Sat, 3/22 7:30pm

## MISS OYU

Oyu-sama • Japan 1951 (95 min)  
A crucial Mizoguchi, in that it marked the first collaboration between the director and the great cinematographer Miyagawa, and also signalled a shift in Mizoguchi's themes, from those of "social justice" to "themes of passion, sacrifice, and transcendence" (Stephen L. Barr). Kinuyo Tanaka is superb as Oyu, widowed before the age of twenty-one. When she rebuffs the advances of a wealthy young man, he marries her sister to ensure access to the widow. Their ménage à trois causes a scandal, and Oyu is banished from her family's house. "An exceptionally poignant melodrama" (Andrew Sarris) based on a Tanizaki novel, *MISS OYU* offers sequence after sequence of astonishing elegance, including one shot that lasts almost six minutes.

**DIRECTED BY KENJI MIZOGUCHI** • with Kinuyo Tanaka, Nobuko Otowa, and Yuji Hori (Japanese with English subtitles, bw)

Sun, 3/23 7:00pm

## A GEISHA

Gion bayashi • Japan 1953 (100 min)  
Made between the twin peaks of *UGETSU* and *SANSHO THE BAILIFF*, the film is compact, fiercely beautiful and heart-rending. Set in the Gion district of Kyoto (and echoing Mizoguchi's pre-war classic *SISTERS OF THE GION*), it focuses on a teenage girl who becomes the protégée of a veteran geisha. There is little in Mizoguchi as insightful and moving as his portrayal of the relationship between the self-centered and idealistic young geisha and her mentor. Though too old to change her ways, the mature geisha encourages her apprentice to rebel against the tawdry world of businessmen on the make.

**DIRECTED BY KENJI MIZOGUCHI** • with Michiyo Kogure, Ayako Wakao, Seizaburo Kawazu, and Eitaro Shindo (Japanese with English subtitles, bw, 35mm)

ALSO SHOWING AT THE  
MUSEUM OF FINE ARTS, BOSTON

*THE LIFE OF OHARU* (MARCH 6)  
*THE LOYAL 47 RONIN. PARTS I&II* (MARCH 15)  
*THE STORY OF THE LAST CHRYSANTHEMUMS* (MARCH 22)  
*SISTERS OF THE GION* (MARCH 28)  
*OSAKA ELEGY* (MARCH 29)  
*THE WOMAN OF RUMOR* (MARCH 30)

FOR MORE INFORMATION, CALL (617) 267-9300

THE SERIES WAS CO-PRODUCED BY CINEMATHEQUE ONTARIO  
AND THE JAPAN FOUNDATION.

# 4 x Raúl Ruiz

"Imagine a cinema unruled by manmade laws of consumption, so vast in scope that no single system of analysis could ever hope to account for it. It stretches out endlessly across countries and languages, fictional and documentary forms, 16mm, 35mm and video formats, works both large and small...The name of this cinema is Raúl Ruiz" (David Ehrenstein). For more than thirty years now, Chilean born filmmaker Raúl Ruiz has been producing a startling and diverse body of work (some 90 films to date, not to mention videos, plays, novels, installations, etc.). In the best of his work one has the sense of Ruiz singularly reinventing what we've previously understood as cinema, with every new camera placement, every cut, every change of scene. It is a cinema of marvels & misery, conundrum & allegory, traversing multiple landscapes (both interior & exterior). It is with great pleasure that we welcome Raúl Ruiz back to the Harvard Film Archive, a chance, once again, to make contact with this peripatetic cinematic wanderer.

Wed, 3/26 7:00pm, & 3/27 9:15pm

## ON TOP OF THE WHALE

The Netherlands 1982 (100 min)  
A parody of imperialism, language and culture about a pair of anthropologists who attempt to study two Indians from a previously undiscovered tribe.

**DIRECTED BY RAÚL RUIZ** (color, 16mm)

Sat, 3/29 7:00pm & Sun, 3/30 6:30pm

## FADO MAJOR AND MINOR

Fado Majeur et Mineur • France/Portugal 1994 (110 min)  
UNCONFIRMED AT PRESS TIME. SEE SEPARATE FLYER FOR MORE INFO OR CALL 495-4700.

**DIRECTED BY RAÚL RUIZ** (French with English subtitles, color, 35mm)

Fri, 3/28 7:00pm & Sat, 3/29 9:30pm

## TREASURE ISLAND

L'île au Trésor • France/USA 1987 (115 min)  
Not so much an adaptation as an extended riff on a Robert Louis Stevenson standard. Typically, playfully Ruizian, telling the story of a child who refuses to abide by the rules of his peers in a bizarre treasure hunt. "The Godard of the 80's, Mr early Borges, plus middle period Welles, a Barthesian Buñuel, the Edgar G. Ulmer of the European art film, the Garcia Marquez of French TV." (Jim Hoberman)

**DIRECTED BY RAÚL RUIZ** • With Martin Landau, Vic Tayback, Lou Castel, Anna Karina, Jean-Pierre Leaud, and Melvil Poupaud (color, 35mm)

Raúl Ruiz will appear in person the weekend of March 29th-30th. Call for details

Thurs, 3/27 7:00pm, Fri, 3/28 9:00pm

## THREE LIVES AND ONLY ONE DEATH

France 1996 (123 min)  
An imaginative and eerie undertones, this film was conceived as a showcase for Marcello Mastroianni, and it uses that actor's protean talents to knit together a quartet of modern-day fairy tales in which he assumes four different personalities. The four tales are interwoven in an elegant fugue-like structure and served up in Ruiz's playfully baroque style, a dazzling brew of eccentric camera angles, ingenious special effects, and intricate, often astounding decors.

**DIRECTED BY RAÚL RUIZ** • With Marcello Mastroianni, Anna Galiena, Marisa Paredes, Melvil Poupaud, Chiara Mastroianni (French with English subtitles, color, 35mm)

## 3 X STRAUB / HUILLET

The team of Jean-Marie Straub and Daniele Huillet have comprised the most effective and uncompromising radical voice in modern European cinema. Based on the destruction of cliché, of ideology, and of "dull and boring naturalism," the goal of Straub and Huillet's cinema is to surprise the viewer, to bring her/him into an active and thinking relationship to the film, and, above all, to become more concrete. Their films are aggressive, essential, and also quite beautiful.

FRIDAY, 4/18 7:00PM

### CÉZANNE: CONVERSATION WITH JOACHIM GASQUET

Cézanne: Conversation avec Joachim Gasquet • France 1989 (52 min)

"How should Cézanne be filmed? Or rather: how should Cézanne's painting be filmed? This is not only a matter of filming some of his paintings, but also Cézanne the painter. In 1956 Edgar Morin wrote these words: 'Our civilization is soul-stained to such a point that the spectator, blinded by a sort of opaque membrane, cannot see a film anymore, he only feels it.' Cézanne endeavours to scrape this stain off us, and thus he makes us see - so that we feel and see better." - Jacques Aumont

DIRECTED BY DANIELÉ HUILLET AND JEAN-MARIE STRAUB

AMERICAN PREMIERE!

### LOTHRINGEN!

Germany 1994 (21 min)

In Metz, near a canal lock, Colette astounds Professor Asmuth by her arguments about not being German. Then, in different landscapes outside the city, the occupation is evoked: the eviction of the "natives" by "immigrés", the banning of the French language in schools, and dreadful images of exodus. Landscapes, charted and surveyed, are desolate with their extinguished furnaces and rusted rails, paradoxically sovereign in the trembling of the leaves, the quivering of the grass, the grey skies, and the cries of children.

DIRECTED BY DANIELÉ HUILLET AND JEAN-MARIE STRAUB (color, 35mm)

SIMULTANEOUS TRANSLATION OR ENGLISH SYNOPSIS WILL BE PROVIDED



DEATH OF EMPEDOCLES

FRIDAY, 4/18 9:00PM & SUNDAY, 4/20 7:00PM

### THE DEATH OF EMPEDOCLES

La Mort D'Empédocle • Germany 1987 (132 min)

In the 5th century B.C., in the Sicilian city of Akragas, Empedocles, a poet, doctor, philosopher, politician and visionary took his own life by throwing himself into the Etna volcano. In the late 18th century A.D., not long after the French Revolution, a Frankfurt poet named Holderlin began writing a tragic play about Empedocles. After working on three separate versions, he laid the manuscripts aside and never finished them. The film follows the two acts of Holderlin's first draft, in which Empedocles' disciple, Pausanias, helps to end the rule of evil priests, but his master refuses to accept the crown of Akragas. Instead, Empedocles chooses death to cleanse the city, to express free will and to pave the way for a revolutionary renewal of life.

DIRECTED BY JEAN-MARIE STRAUB AND DANIELÉ HUILLET (German with English subtitles, color, 35mm)

Both Friday's programs will be introduced by Barton Byg, German and Film professor at UMass/Amherst, and author of "Landscapes of Resistance: The German Films of Daniele Huillet and Jean-Marie Straub."



HAMLET

## SEANCE SCREENINGS

•Rare and unusual films brought back to life and light •

Sun, 3/2 9:00pm, Wed, 3/5 9:15, Sun, 3/9 9:00pm, & Mon, 3/10 9:15pm

### HAMLET

USSR 1964 (150 min)

"Perhaps the best film based on Shakespeare," according to the critic Georges Sadoul, and an hour and a half less than than Branagh's HAMLET! The Russians filmed Shakespeare's most famous tragedy to commemorate the 400th anniversary of the playwright's birth. Shot in Cinemascope, the images, enriched by the dramatic Shostakovich score, are sweeping and powerful. Kozintsev's HAMLET moves through striking visual compositions of towering rocks, turbulent seas, massive portcullises, and endless corridors of stone. What is memorable is the superb visual detail, notably the appearance of the ghost on the battlements like a titan striding across the sea. At the end of a long film career, begun at the early age of 19, Kozintsev wrote: "I am certain that everyone of us in the course of his whole life shoots a single film of his own... this film is made in your head... but it lives, breathes, somehow prolongs into age, something that began its existence in childhood"

DIRECTED BY GRIGORI KOZINTSEV • with Innokenti Smokunovsky, Mikhail Nazvanov, Elsa Radzin-Szolkonis (Russian with English subtitles, b/w, 35mm cinemascope)

Mon, 3/24 9:00pm,  
Tues, 3/25 7:30pm,  
Wed, 3/26 9:00pm,

### THE HUNT

La Caza • Spain 1965  
(87 min)



THE HUNT

Four men go on a day's rabbit-hunting outside Madrid. Three of the four are veterans who served together in Franco's army during the Civil War. As the day passes, hostilities and old resentments build amid memories of the war that lurk in the scarred and barren landscape, and the outing ends in bloodshed. Made in the repressive political climate of Generalissimo Franco's government, Saura's third feature was given the green light by government censors, and yet still managed to pointedly comment on the hypocrisy and innate violence of Franco's regime. The film's violent and shocking denouement grows directly out of the inner crises of the characters, generated by boredom, frustration, and anxiety, in the languid heat.

DIRECTED BY CARLOS SAURA • with Ismael Merlo, Alfred Mayo, José María Prada (Spanish with English subtitles, b/w, 35mm)

## VIDEO BAR

Thurs, 3/6 6:00pm, Fri, 3/7 6:00pm, & Fri, 3/14 8:30pm

BACK BY POPULAR DEMAND!

### MEDEA

Denmark 1988 (76 min)

Nearly ten years ago von Trier, Denmark's most notable contemporary filmmaker (ZENTROPA, BREAKING THE WAVES), made a television adaptation of an unfiled screenplay by one of film history's greatest figures, director Carl Dreyer. This rarely seen MEDEA is a stark, compelling rendition of the classical Greek myth, transposed to a pagan Danish setting. Aside from two brief, delirious, blue-screen video epiphanies, von Trier subordinates his baroque, stylized signature to the simplicity and purity of Dreyer's conception. The resulting tension and narrative economy confirm von Trier as one of the most exciting talents in world cinema.

DIRECTED BY LARS VON TRIER

(Danish with English subtitles, color, video)

Sun, 4/20 7:30pm & Mon, 4/21 8:00pm

### CAN DIALECTICS BREAK BRICKS?

La Dialectique peut-elle casser des briques? • France 1973 (90 min)

Woody Allen's WHAT'S UP TIGER LILY? isn't the only film which replaces all its original dialogue. "Made in 1973, one year after the dissolution of the Situationist International, René Viénet's refashioning of a Chinese martial arts film is heir to a body of nearly twenty years of theoretical reflection and practice by the S.I. It is both an extraordinary realization of a radical subjectivity by Viénet and a prime model of the Situationist tactic of détournement in the cinema." (Keith Sanborn)

DIRECTED BY RENÉ VIÉNET (French with English subtitles, bw, 35mm on Video)



I SHALL NOT BE REMOVED

BOSTON PREMIERE!

Mon, 4/7 7:00pm, 4/10 8:00pm, & 4/11 7:00pm

I SHALL NOT BE REMOVED:

### THE LIFE OF MARLON RIGGS

USA 1996 (60 min)

Using archival as well as more than 50 hours of gripping vérité footage, the film portrays Riggs as a prolific documentarian at the vanguard of a generation of artists with AIDS, and a magnet attracting liberal activists and the conservative Right in clashes over artistic funding and freedom of expression. Clips from Marlon's works as well as interviews with Marlon, his colleagues and critics trace the making and impact of Marlon's major films.

DIRECTED BY KAREN EVERETT (color, 3/4' video)

MEDEA

A RARE & BEAUTIFUL  
35MM PRINT!

Thursday, 3/13 8:00pm

# The Cabinet of Dr. Caligari

(In conjunction with the theatrical  
performances at the American Repertory Theatre)

Das Cabinet des Dr. Caligari • Germany 1919-20 (69 min)

Since it was first released, CALIGARI has captivated audiences with its fusion of horrific fantasy and expressionist theatrical techniques, including deliberately distorted backdrops, the sparing use of the simplest props, and high-contrast lighting. The film tells a tale of somnambulism and madness, and its commercial success helped to establish horror as a leading genre, with far-reaching influence on cinematic style.

**DIRECTED BY ROBERT WEINE** • with Werner Krauss, Conrad Veidt, and Lil Dagover (bw, 35mm)

The Ensemble Sabana Blanca  
will perform live music accompaniment

•Takaaki Masuko, percussion •Johannes Ammon, violin  
•Joel Springer, clarinet and saxophone •Andrew Blickenderfer, bass

Fri, 3/21 7:00pm, Sat, 3/22 9:30pm, Sun, 3/23 9:00pm,  
Mon, 3/24 7:00pm, and Tues, 3/25 9:00pm



## VIVE L'AMOUR

Aiqing Wansui • Taiwan 1994 (118 min)

Winner of the Golden Lion at the 1994 Venice Film Festival, VIVE L'AMOUR is at once a deadpan visual comedy and a heart-wrenching portrait of longing, which centers on an upscale abandoned apartment in Taipei and three people who pass through its empty rooms. Each of them, real estate agent May, punky street vendor Ah-jung, and gay, morbidly shy burial plot salesman Shiao-Kang, is self-absorbed and pathetically deficient in communication skills, qualities which Tsai exploits to advance the plot. Widely acclaimed as one of the most brilliant directors of the new Taiwanese cinema, Tsai Ming-Liang has created a riveting portrait of isolation, despair, selfishness, and love, which may become a landmark film for his generation.

**DIRECTED BY TSAI MING-LIANG** • with Yang Kuei-mei, Chen Chao-jung, and Lee Kang-sheng (English subtitles, color, 35mm)

## UMM KULTHUM: A VOICE LIKE EGYPT



### IN PERSON

Director, Michal Goldman  
Co-Producer, Barbara Holecek,  
Author of A VOICE LIKE EGYPT,  
Virginia Danielson

Co-Sponsored by the Harvard  
Center for Middle Eastern  
Studies, the Harvard College  
Library and the Program for  
Ethnomusicology in the  
Harvard Music Department.

THURS, 4/17 8:30PM  
USA 1997 (67 min)

Narrated by Omar Sharif, UMM KULTHUM, A VOICE LIKE EGYPT is the first documentary to bring Umm Kulthum to an American audience. The film puts her life in the context of the epic story of 20th century Egypt as it shook off colonialism and confronted modernity. The camera explores her astonishing connection with her audience, taking us into her village in the Nile Delta, and into the cafes, markets, and streets of Cairo where she lived and worked. From the Nobel laureate Naguib Mahfouz to a 12-year-old in an outdoor restaurant, people speak about the role Umm Kulthum's music has played in their lives, and sing their favorite songs for the camera. **Winner of the First Frame Editing Award at the 1997 New England Film & Video Festival**

**DIRECTED BY MICHAL GOLDMAN** • (color, b/w, 16mm)

## ENVISIONING WORLDS



Sun, 3/2 3:00pm  
Tues, 3/4 8:15pm

### DERZU UZALA

USSR/Japan 1975 (141 min)

Kurosawa's Academy Award-winning epic is a testament to the value of friendship and the indomitability of the human spirit. An old hunter, Dersu Uzala, is hired as a guide by a party of Russian soldiers on a mapping expedition in the wilds of barren Siberia. Beautifully photographed in 70mm, Kurosawa raises nature itself to the level of a protagonist in this story of two cultures meeting at the turn of the century.

**DIRECTED BY AKIRA KUROSAWA** • with Maksim Munzuk, Yuri Solomine (Russian with English subtitles, color, 35mm)

Sun, 3/9 3:00pm  
Tues, 3/11 8:30pm

### WHAT'S EATING GILBERT GRAPE?

USA 1993 (118 min)

A compassionate look at a dysfunctional American rural family struggling to survive in a small town in Idaho. After the suicide of his father, Gilbert becomes the unwilling head of his floundering family. His horizons irreversibly expand when Becky (Juliette Lewis) and her grandmother roll into town in their Airstream trailer. As in his previous film, MY LIFE AS A DOG, Hallström succeeds in blending comedy and drama, while obtaining from his actors astonishing performances.

**DIRECTED BY LASSE HALLSTRÖM** • with Johnny Depp, Leonardo DiCaprio and Juliette Lewis (color, 35mm)

Sun, 3/16 3:00pm  
Tues, 3/18 9:30pm

### MY LIFE AS A DOG

Mit Lir Som Hund • Sweden 1985 (101 min)

Lasse Hallström gives us a story about a boy who is experiencing more than his share of growing pains. Ingemar (played by the remarkable Anton Glanzelius) lives with his elder brother and sick mother until he is sent away to live with relatives. He keeps his disintegrating family at bay by focusing on larger problems like a railroad disaster in which six people are killed. The only thing that Ingemar allows himself to worry about openly is the fate of Laika, the Russian space dog, who is starving to death as he orbits earth. The film is based on an autobiographical novel by Reidar Jonsson.

**DIRECTED BY LASSE HALLSTRÖM** • with Anton Glanzelius, Manfred Serner and Anki Liden (Swedish with English subtitles, color, 35mm)

Sun, 3/30 3:00pm & Thurs, 4/3 8:00pm

### 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, 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 MAKAVEJEV** • with Milena Dravic, Tuli Kupferberg, Jackie Curtis (English and Serbo-Croatian with English subtitles, color, 35mm)

Sun, 4/6 3:00pm & Tues, 4/8 8:30pm

### FOREST OF BLISS

USA 1987 (90 min)

Gardner gives a haunting view of Benares and life along the Ganges river in his film. He turns daily routines of work and worship into a grand metaphor for human existence and a painful revelation of life's transience. A panoply of natural sounds make up the aural dimension of the film, replacing conventional dialog and music.

**A FILM BY ROBERT GARDNER** (color, 35mm)

Sun, 4/27 3:00pm

### ZERO FOR CONDUCT

Zéro de Conduite • France 1933 (44 min)

Vigo's anarchic, disorienting vision of life in a French boarding school was banned until 1945 (eleven years after Vigo's death). It has a fresh, child's-eye view of authority, from which adults are seen as hypocritical, oppressive, and corrupt. Its influence on Truffaut and Godard is noticeable, and it was the direct inspiration behind Lindsey Anderson's IF... (1968).

**DIRECTED BY JEAN VIGO** • with Jean Dasté, Louis Lefebvre, Gilbert Pruchon (French with English subtitles, bw)

### CHILD FIDENCIO, THE HEALER OF ESPINAZO

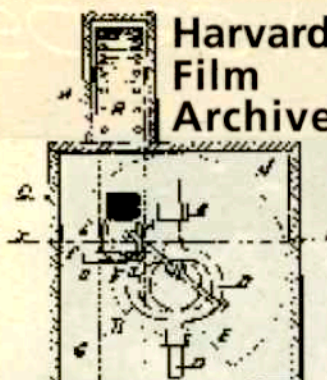
El Niño Fidencio, El Tamaturgo de Espinazo • Mexico 1980 (80 min)

This film documents the achievements of the famous Mexican miracle worker, "Niño Fidencio, the healer of Espinazo," whose real name was José Fidencio de Jesus Sintora Constantino (1898 - 1938). "Niño Fidencio" was believed to possess paranormal therapeutic gifts and clairvoyant abilities. This ethnographic study, made by the director of CABEZA DE VACA (1991), documents the ceremonial rites celebrated by thousands of "Fidencistas" who meet twice a year, on March 19 and October 19, birth and death dates of Niño Fidencio.

**DIRECTED BY NICOLAS ECHEVARRIA** (Spanish with English subtitles, 35mm)



**Harvard Film Archive**



Bulletin  
March 1, 1997 -  
April 30th, 1997

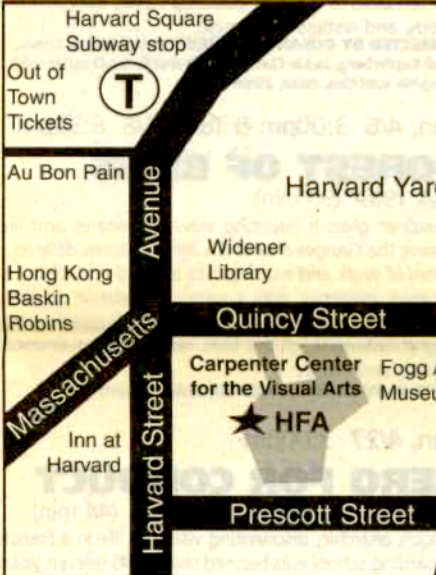
**ADMISSION PRICES**

**INDIVIDUAL ADMISSION**  
(unless otherwise noted)  
**\$6 — General Public**  
**\$5 — Students, Senior Citizens**

**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.

**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**

May-June 1997 calendar of events will be available the first week of May 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.



**CLASSICS OF AMERICAN CINEMA**

Sun, 3/2 6:30pm &  
Mon, 3/3 7:45pm

**CITIZEN KANE**

USA 1941 (120 min)  
Press magnate Charles Foster Kane dies in his gigantic castle, Xanadu; his enigmatic last word "Rosebud" prompts a reporter to seek out its significance and perhaps understand the meaning of Kane. Orson Welles' first film displays the influence of German Expressionism and the director's own background in theater and radio; its innovative style has made CITIZEN KANE one of the most influential films of all time. **DIRECTED BY ORSON WELLES** • With Orson Welles, Joseph Cotten, Dorothy Comingore (bw, 35mm)

Mon, 3/3 6:00pm & Wed, 3/5 7:30pm

**THE LADY FROM SHANGHAI**

USA 1956 (87 min)  
Welles shapes the themes of film noir into an artistically-controlled nightmare. The story of a wealthy couple framing an Irish sailor for murder is embellished with a surrealistic atmosphere including a dream-like sequence in the aquarium among octopi, sharks, and tortoises. The conclusion takes place in a fun house during which Welles frames Hayworth in a set of mirrors infinitely multiplying her image and succinctly invoking her "pin-up" status. **DIRECTED BY ORSON WELLES** • With Orson Welles, Rita Hayworth, Everett Sloane (bw, 35mm)

Sat, 3/8 3:00pm & Mon, 3/10 7:30pm

**MY DARLING CLEMENTINE**

USA 1947 (100 min)  
The purest and most poetic of all Westerns, in which Ford captured the true face of everything which the West fought over and sang about—loyalty and courage, love for virgin nature and great adventure. The director succeeded in transposing authentic facts (from the life of Wyatt Earp) into a lyrical saga about the development of a wandering cowboy/nomadic savage bent on revenge, who gradually evolves into a civilized sheriff who upholds the law. **DIRECTED BY JOHN FORD** • With Henry Fonda, Linda Darnell, Victor Mature (bw, 35mm)



Mon, 3/10 5:00pm & Wed, 3/12 7:30pm

**THE GRAPES OF WRATH**

USA 1940 (129 min)  
As Woody Guthrie pointed out, Ford's Grapes of Wrath concentrates on the inchoate struggles of the evicted dust bowl victims to produce a leader. Pa Joad, Ma Joad, and Preacher Casey each try to lead, but each has weaknesses. Only the slow simplicity and strength of Tom Joad, convincingly played by Henry Fonda, is adequate to the task. He comes to lead not because he responds to a revolutionary rhetoric, but through the daily experience of dust, hunger, brutality, and exploitation. Ford tells the story with genuine artistry. He does not blur out his message, but lets it come across in close-ups of faces, and in long shots of the desolate countryside and the murky interiors with only outlines of faces visible. There are no great swelling musical passages, only bits of a song or a tinny instrument at a camp. **DIRECTED BY JOHN FORD** • With Henry Fonda, Jane Darwell, and John Carradine (bw, 35mm)

Mon, 3/17 9:30pm, Wed, 3/19 7:30pm & Thurs, 3/20 7:30pm

**RED RIVER**

USA 1948 (133 min)  
Hawks' most epic film is the story of a cattle drive from Texas to Kansas, in which the wanderers travel a thousand of miles, facing both the external challenge of the physical universe and the internal struggle against their own psychological defects. Wayne plays the older rancher, Thomas Dunson, a man whose will, determination, and courage have built a cattle empire. Montgomery Clift, in his first film role, plays the young partner, Matthew Garth, Dunson's adopted son, friend, and "lover." **DIRECTED BY HOWARD HAWKS** • With John Wayne, Montgomery Clift, Harry Carey Jr., Walter Brennan (bw, 35mm)

Sat, 3/29 3:00pm & Mon, 3/31 7:30pm

**SCORPIO RISING**

USA 1963 (29 min)  
A Magick ritual using a motorcycle gang, juxtaposed with mythic figures from Hollywood, politics and religion. Its soundtrack consists of thirteen 1950's and 1960's pop songs. **DIRECTED BY KENNETH ANGER** • With Bruce Byron, Johnny Sapienza, and Frank Carifi (color, 35mm)

Sun, 3/30 9:00pm (WITHOUT SCORPIO RISING)

**REBEL WITHOUT A CAUSE**

USA 1955 (111min)  
James Dean's role as a juvenile problem from a good home centers this archetypal 50's family drama. Three adolescents played by Dean, Natalie Wood, and Sal Mineo experience a mutual attraction that fuels their confrontations with the adult world. Nicholas Ray is sympathetic to this youthful alienation, leaving his characters ample space to reveal their confusion and anger. None of this, could have been pulled off without the iconic presence of James Dean. **DIRECTED BY NICHOLAS RAY** • With James Dean, Natalie Wood, Ann Doran, Dennis Hopper, Sal Mineo, Jim Backus (color, 35mm)

Tues 4/1 8:00pm & Wed, 4/2 8:00pm

**A PLACE IN THE SUN**

USA 1951 (122 min)  
In 1931 Josef von Sternberg adapted Dreiser's An American Tragedy for Paramount; 20 years later George Stevens directed his own version for the same studio. The story of a social climber (Clift) who must detach himself from a lower class girlfriend (Winters) in order to attain a wealthy beauty (Taylor) progresses slowly, though dropping much of the sociological detail of Dreiser's original. Stevens is more interested in the central love story. Both Elizabeth Taylor's abilities and Shelley Winters' scenes, as the left-behind mill worker, help this film age well. **DIRECTED BY GEORGE STEVENS** • With Montgomery Clift, Elizabeth Taylor, Shelley Winters, Anne Revere, Keefe Brassell, Raymond Burr, Fred Clark (bw, 35mm)

Sat, 4/5 9:00pm, Sun 4/6 6:00pm, Mon, 4/7 9:30pm & Wed, 4/9 7:30pm

**NORTH BY NORTHWEST**

USA 1959 (135 min)  
Paged from dinner at the Plaza, ad-executive Roger Thornhill (Grant) is mistaken by enemy espionage agents for a C.I.A. operative and finds himself embroiled with a mystery woman (Saint), running for his life across America in an increasingly harrowing series of events. The film features two of Hitchcock's most famous sequences: the attempted assassination of Thornhill by a crop-duster in an open field and the climatic struggle atop Mount Rushmore. **DIRECTED BY ALFRED HITCHCOCK** • With James Stewart, Eva Marie Saint, James Mason, and Martin Landau (color, 35mm)

Sat, 4/12 3:00pm, Mon, 4/14 7:30pm (WITH SHADOWS)

**A HAPPY MOTHER'S DAY**

USA 1963 (26 min)  
Leacock pioneered in the documentary genre with his method of "direct cinema"—the American equivalent to Rouch's cinéma vérité—which used lightweight, portable field equipment to render an unobtrusive, subtly critical view of life in the United States (and elsewhere). This film deals with the events surrounding the birth of quintuplets to the Fisher family of Aberdeen, South Dakota, and the town's desire to capitalize upon the event. Leacock's camera reveals a feverish microcosm of enterprise, and the wonderful, quiet humanity of Mrs. Fisher herself. **DIRECTED BY RICHARD LEACOCK and JOYCE CHOPRA** (bw, 16mm)

Fri, 3/11 8:00pm & Sun, 3/13 6:30pm (WITHOUT A HAPPY MOTHER'S DAY)

**SHADOWS**

USA 1958-59 (87 min)  
Made for \$40,000, with a cast and crew of Cassavetes' friends, SHADOWS won five awards at the Venice Film Festival. The film is a touching, bittersweet coming-of-age story, involving tense racial issues, set in the New York jazz world of the time. The acting style seems improvisational, and the shooting style is like that of contemporary cinema vérité... **DIRECTED BY JOHN CASSAVETES** • With Leila Goldoni, Hugh Hurd, Ben Carruthers (bw, 16mm)

Sun 4/13 8:00pm, Mon, 4/14 9:00pm & Wed, 4/16 7:30pm

**A WOMAN UNDER THE INFLUENCE**

USA 1974 (148 min)  
Falk and Rowlands portray a married couple as intensely in love with each other as they are completely unable to express it in terms that the other can understand. This film is a profound and exultant journey through the tangled emotions of a distraught housewife. The brilliance of this film lies in its sympathetic (as well as humorous) conveyance of social structure, transcending the naturalistic presentation of events, and managing to be political in its social implications without succumbing to any crass statements. **DIRECTED BY JOHN CASSAVETES** • With Peter Falk and Gena Rowlands (color, 35mm)

Sat, 4/19 3:00pm & Mon, 4/21 7:30pm

**DR. STRANGELOVE: OR, HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB**  
Great Britain 1963 (95 min)  
Kubrick's cynical vision of the maddening progress of technology and human stupidity is conveyed with great humor and bitter parody. Produced at time of extreme Cold War tension, this is the most successful portrait of mankind's insanity at that time, as the film envisions a nuclear war caused by accident. The comic playing is brilliant, with Sellers in several roles. **DIRECTED BY STANLEY KUBRICK** • With Peter Sellers, George C. Scott, Sterling Hayden (bw, 35mm)



Tues, 4/22 8:30pm & Wed, 4/23 7:30pm

**NASHVILLE**

USA 1975 (159 min)  
One of the most significant American films since 1960, this is Altman's epic/satiric vision of modern life in the United States, centered on the country music business and its hangers-on. Altman uses Nashville locations, widescreen "scope" cinematography, musical productions, and a tense moving camera, as he poetically interweaves the stories of music stars, aspiring performers, businessmen, families, and political operatives. Life here is greed, lust, self-delusion, and—sometimes—remarkable creativity. **DIRECTED BY ROBERT ALTMAN** • With Ronee Blakley, Karen Black, Lily Tomlin, Keith Carradine, Ned Beatty, and Henry Gibson (color, 35mm)

Sat, 4/26 3:00pm & Mon, 4/28 7:30pm

**SHERMAN'S MARCH**

USA 1982 (155 min)  
Serendipitously rich and quirky, the film starts out as a historical documentary and ends up as a hilarious portrait of the filmmaker's quest for romance. After a break-up with his girlfriend sidetracked his plans to make a documentary about General Sherman's infamous march through the South, Ross McElwee turned the camera on himself and his search for new love. The film is the result of his encounters with a formidable group of extravagant Southern women in a timely study of human relationships in an era of nuclear nervousness. **DIRECTED BY ROSS McELWEE** (color, 16mm)



THE LADY FROM SHANGHAI

NASHVILLE

A WOMAN UNDER THE INFLUENCE

MY DARLING CLEMENTINE

Tues, 3/4 7:30pm

**H IS FOR HOUSE**

Great Britain 1973 (7 min)

A deceptively straightforward celebration of family and country life in which a gorgeous pastoral landscape is set to the music of Vivaldi and a spoken alphabet: seemingly conventional tools with which Greenaway spins a humorous web of ideas to seduce and intrigue the spectator.

**DIRECTED BY PETER GREENAWAY** (bw)

**A WALK THROUGH H**

Great Britain 1978 (41 min)

Also known as **THE RE-INCARNATION OF AN ORNITHOLOGIST**, Greenaway's idiosyncratic short is based on a treatise by bird-watcher Tulse Luper that recounts a mythical journey through the land of H. Time Out's Tony Rayns called it: "One of the best British movies of the decade...a cross between vintage Borges 'fiction' and a Disney True Adventure."

**DIRECTED BY PETER GREENAWAY** with music by Michael Nyman (color, 16mm)

**M IS FOR MAN, MUSIC AND MOZART**

Great Britain 1991 (29 min)

Premiering on the "Not Mozart" program during the Mozart Bicentenary on BBC Television, **M IS FOR MAN, MUSIC, AND MOZART** is a collaboration between composer Louis Andriessen and Greenaway set in a 16th century anatomy theatre. Cued to visual references of Howgarth, Vesalius, and Archimboldo, this music theater film explores the mysteries of the central letter of the alphabet-"M."

**DIRECTED BY PETER GREENAWAY** (color, video)

Wed, 3/5 5:30pm

**THRILLER**

Great Britain 1979 (45 min)

In the years since its release, Sally Potter's reconstruction of Puccini's opera, "La Boheme," has become a classic in feminist cinema and a model deconstruction of the Hollywood film and the conventional role of women as romantic victims in fiction.

**DIRECTED BY SALLY POTTER** (bw, 16mm)

**INVOCATION : MAYA DEREN**

Great Britain 1987 (53 min)

Maya Deren is a legend of avant-garde cinema. This authoritative biography of the charismatic filmmaker, poet, and anthropologist features excerpts from her unfinished documentary on Haiti, interviews with Stan Brakhage and Jonas Mekas, and recordings of her lectures. Narrated by actress Helen Mirren, this definitive documentary offers a startling insight into one of the most intriguing, accomplished figures in cinema history.

**DIRECTED BY JO ANN KAPLAN** (bw & color, 16mm)

Tues, 3/11 6:30pm

**SUNRISE**

USA 1927 (100 min)

The great German director Murnau, known especially for his use of moving camera shots to explore three-dimensional space, arrived in Hollywood as sound films were coming into vogue. His first American film was shot silent but released with a musical track. The melodramatic plot, though based in a German novel, was typical Hollywood fare; but Murnau, along with renowned cameraman, Karl Struss and Charles Rosher, turned the material into a tale of every man, in which the psychological realism of the domestic drama is merged with a lyrical depiction of both the quiet country village and the bustling city, as the protagonists journey through the different landscapes toward reconciliation.

**DIRECTED BY F.W. MURNAU** with George O'Brien, Janet Geynor, Margaret Livingston (English intertitles and musical score, bw, 35mm)

Wed, 3/12 5:30pm

**THE TIES THAT BIND**

USA 1984 (55 min)

Friedrich's personal documentary presents the compelling story of an ordinary woman—the filmmaker's mother—living through the extraordinary times of Nazi Germany. Far different from traditional documentary, Friedrich's film technique creates a conversation between the images and the soundtrack—between a personal quest and a larger historical context. Scratching questions directly on the film stock, Friedrich achieves more than an interview of a mother by a daughter. A search for the definition of history and a challenge to our own responsibility for the present emanates from this demanding film text.

**DIRECTED BY SU FRIEDRICH** (bw, 16mm)



THE COOK, THE THIEF, HIS WIFE AND HER LOVER

Tues, 4/22 6:30pm & Thurs, 4/24 8:00pm

**THE SOCIETY OF THE SPECTACLE**

France 1973 (90 min)

From 1957 to 1972 the Situationist International, led by Guy Debord, formed the center of an unparalleled interrogation of political and cultural relations in France. Legendary in its influence, Debord's adaption of his own 1967 book of the same name, **SOCIETY OF THE SPECTACLE** is by genre an essay, based primarily on pre-existing and recontextualized images. Those images include sequences from Hollywood features, East Block features, news footage, documentary footage, tv commercials, soft-core porn and a vast number of stills, some of which seem to have been shot explicitly for this film. "This is not just a film; it is a conscious attempt to change the world." -Keith Sanborn

**DIRECTED BY GUY DEBORD** (bw, 35mm on video)

Wed, 4/23 5:30pm,

Thurs, 4/24 7:00pm & Fri, 4/25 6:00pm

**ILLUSIONS**

USA 1982 (34 min)

The time is 1942, a year after Pearl Harbor; the place is National Studios, a fictitious Hollywood motion picture studio. The story is about Mignon Dupree, a Black woman studio executive who appears to be white and Ester Jeeter, a Black woman who is the singing voice for a white Hollywood star. Forced to come to grips with a society that perpetuates false images as status quo, the film follows Mignon's dilemma, Ester's struggle and the use of cinema in wartime Hollywood: three illusions in conflict with reality.

**DIRECTED BY JULIE DASH** (16mm)

**SHINJUKU BOYS**

Great Britain 1995 (53 min)

From the makers of **DREAM GIRLS**, **SHINJUKU BOYS** introduces three annabes who work as hosts at the New Marilyn Club in Tokyo. Annabes are women who live as men and have girlfriends, although they don't usually identify as lesbians. As the film follows them at home and on the job, all three talk frankly to the camera about their gender-bending lives, revealing their views about women, sex, transvestitism, and lesbianism. Alternating with these illuminating interviews are fabulous sequences shot inside the Club, patronized by almost exclusively by heterosexual women who have become disappointed with real men. This is a remarkable documentary about the complexity of female sexuality in Japan today.

**DIRECTED BY KIM LONGINOTTO AND JANO WILLIAMS** (Japanese with English subtitles, color, 16mm)

Tues, 4/29 6:30pm

**THE COOK, THE THIEF, HIS WIFE, AND HER LOVER**

Great Britain 1989 (120 min)

Greenaway's grisly, color-coded fugue built on the themes of gluttony, adultery, and retaliation makes this his most nefarious venture. The film's blend of violence, eroticism, melancholia and satire recalls a classic revenge play out of Jacobean theatre while looking seriously, compassionately, and unblinkingly at a taboo subject on the far reaches of experience.

**DIRECTED BY PETER GREENAWAY** with Michel Gabon, Helen Mirren, Richard Bohringer, Alan Howard (color, 35mm)

Tues, 4/29 9:00pm &

Wed, 4/30 5:30pm

**THE PROMISE**

DasVersprechen • Germany/France/Switzerland 1994 (119 min)

The rise and fall of the Berlin Wall is the subject of Margarethe von Trotta's potent **THE PROMISE**, a romantic political epic that is "arguably her best and most commercial outing" (Variety). The film charts the doomed relationship between Sophie and Konrad, young lovers tragically separated during a botched escape from East to West Berlin shortly after the erection of the Wall in 1961. Circumstances permit the two to be briefly reunited a handful of times over the next three decades, but the vagaries of life choices and Cold War politics always conspire to separate them again.

**DIRECTED MARGARETHE VON TROTTA** with Corinna Harfouch, Meret Becker, August Zirner, and Anian Zollner (German with English subtitles, color, 35mm)

Followed by

**THE COLOR OF LOVE**

USA 1994 (10 min)

Most of Ahwesh's films are in Super-8, and she has recently used "Pixelvision" video—a grainy format which, along with her abrupt editing techniques, makes for films textured by immediacy and spontaneity. Her verité style, reminiscent in its casualness of both Andy Warhol and Jack Smith, is also harsh. Throughout her films, she brings role-playing to unsettling heights, be it through a child or an adult's playful regression.

**DIRECTED BY PEGGY AHWESH** (16mm)

Sun, 3/16 9:00pm & Tues, 3/18 6:30pm

**UNTIL THE END OF THE WORLD**

Germany 1991 (168 min)

Wenders' elaborate globe-hopping adventure is part road movie and part fantasy travelogue. The film begins as a detective-adventure story, 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 for letting blind people see and the images of dreams to be recorded, and viewed. The soundtrack features music by Lou Reed, Patti Smith, U2, and Talking Heads.

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



INVOCATION

Tues, 4/15 6:30pm &

Wed, 4/16 5:30pm

**A TALE OF LOVE**

USA 1995 (108 min)

Trinh T. Minh-ha creates in her first "dramatic narrative" a film that's as much about the narrative and performance space as it is about the characters and performances Trinh draws from her actors. A love story set in contemporary San Francisco, the film takes as its center "The Tale of Kieu," the Vietnamese national poem of love, as a modern-day Kieu searches for love and desire in the Vietnamese immigrant community.

**DIRECTED BY TRINH T. MINH-HA** with Mai Huynh, Juliette Chen, and Dominic Overstreet (color, 35mm)



A TALE OF LOVE

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SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

## COUNTRY KEY

DK	Denmark	SWD	Sweden
FR	France	SWZ	Switzerland
GB	Great Britain	SP	Spain
GER	Germany	IT	Italy
JAP	Japan	YUG	Yugoslavia
RUS	Russia	MEX	Mexico
IND	India	TAI	Taiwan

SHINJUKU BOYS



## 1 MARCH

4:00 **Caro Diario**  
Moretti IT/FR '94  
7:00 **Confession**  
Brakhage USA '86  
226-1690  
Rogers USA '84  
I am not an Anthro.  
Lane USA '95  
9:00 **Caro Diario**  
Moretti IT/FR '94

**2**  
3:00 **Derzu Uzala**  
Kurosawa JAP/RUS '75  
6:30 **Citizen Kane**  
Welles USA '41  
9:00 **Hamlet**  
Kozintsev RUS '64

**3**  
6:00 **The Lady from Shanghai**  
Welles USA '48  
7:45 **Citizen Kane**  
Welles USA '41

**4**  
6:30 **3 Greenway shorts**  
Greenaway GB '73/'78/'91  
8:15 **Derzu Uzala**  
Kurosawa JAP/RUS '75

**5**  
5:30 **Thriller**  
Potter USA '79  
**Invocation**  
Kaplan GB '87  
7:30 **The Lady from Shanghai**  
Welles USA '48  
9:15 **Hamlet**  
Kozintsev RUS '64

**6**  
6:00 **Medea**  
von Trier DEN '88

**7**  
6:00 **Medea**  
von Trier DK '88  
8:00 **Everything for You**  
**Horse/Kappa/House**  
Ravett USA '89/'95  
**ABRAHAM RAVETT IN PERSON**

**8**  
3:00 **My Darling Clementine**  
Ford USA '46  
8:00 **Princess Yang Kwei Fei**  
Mizoguchi JAP '55

**9**  
3:00 **What's Eating Gilbert Grape?**  
Hallström USA '93  
7:00 **Crucified Lovers**  
Mizoguchi JAP '54  
9:00 **Hamlet**  
Kozintsev RUS '64

**10**  
5:00 **The Grapes of Wrath**  
Ford USA '40  
7:30 **My Darling Clementine**  
Ford USA '46  
9:15 **Hamlet**  
Kozintsev RUS '64

**11**  
6:30 **Sunrise**  
Murnau USA '27  
8:30 **What's Eating Gilbert Grape?**  
Hallström USA '93

**12**  
5:30 **The Ties That Bind**  
Friedrich USA '84  
**The Color of Love**  
Ahwesh USA '94  
7:30 **The Grapes of Wrath**  
Ford USA '40  
8:00 **Medea**  
von Trier DK '88

**13**  
6:00 **VES Lecture**  
**April Gornik**  
8:00 **Cabinet of Dr. Caligari**  
Wiene GER '19-'20  
**WITH ENSEMBLE SABANA BLANCA**

**14**  
7:00 **Women of the Night**  
Mizoguchi JAP '48  
8:30 **Medea**  
von Trier DK '88

**15**  
7:00 **Sansho the Bailiff**  
Mizoguchi JAP '54  
9:15 **My Love Has Been Burning**  
Mizoguchi JAP '49

**16**  
3:00 **My Life as a Dog**  
Hallström SWD '85  
7:00 **Ugetsu**  
Mizoguchi JAP '53  
9:00 **Until the End of the World**  
Wenders GER '91

**17**  
9:30 **Red River**  
Hawks USA '48

**18**  
6:30 **Until the End of the World**  
Wenders GER '91  
9:30 **My Life as a Dog**  
Hallström SWD '85

**19**  
7:30 **Red River**  
Hawks USA '48

**20**  
7:30 **Red River**  
Hawks USA '48

**21**  
7:00 **Vive l'Amour**  
Ming-Liang TAI '94  
9:00 **Street of Shame**  
Mizoguchi JAP '56

**22**  
7:30 **Miss Oyu**  
Mizoguchi JAP '51  
9:30 **Vive l'Amour**  
Ming-Liang TAI '94

**23**  
7:00 **A Geisha**  
Mizoguchi JAP '53  
9:00 **Vive l'Amour**  
Ming-Liang TAI '94

**24**  
7:00 **Vive l'Amour**  
Ming-Liang TAI '94  
9:00 **The Hunt**  
Saura SP '65

**25**  
7:30 **The Hunt**  
Saura SP '65  
9:00 **Vive l'Amour**  
Ming-Liang TAI '94

**26**  
7:00 **On Top of the Whale**  
Ruiz HOL '82  
9:00 **The Hunt**  
Saura SP '65

**27**  
7:00 **3 Lives and 1 Death**  
Ruiz FR '96  
9:15 **On Top of the Whale**  
Ruiz HOL '82

**28**  
7:00 **Treasure Island**  
Ruiz FR/USA '87  
9:00 **3 Lives and 1 Death**  
Ruiz FR '96

**29**  
3:00 **Scorpio Rising**  
Anger USA '63  
**Rebel w/o a Cause**  
Ray USA '55  
7:00 **Fado Major and Minor**  
Ruiz FR/PR '94  
9:30 **Treasure Island**

**30**  
3:00 **WR: Mysteries of the Organism**  
Makavejev YUG '71  
6:30 **Fado Major and Minor**  
Ruiz FR/PO '94  
9:00 **Rebel without a Cause**

**31**  
7:30 **Scorpio Rising**  
Anger USA '53  
**Rebel without a Cause**  
Ray USA '55

**1 APRIL**  
8:00 **A Place in the Sun**  
Stevens USA '51

**2**  
8:00 **A Place in the Sun**  
Stevens USA '51

**3**  
6:00 **VES Lecture**  
**Rackstraw Downes**  
8:00 **WR: Mysteries of the Organism**  
Makavejev YUG '71

**4**  
7:00 **Pascal Aubier Shorts**  
9:00 **The Son of Gascogne**  
Aubier FR '95  
**PASCAL AUBIER IN PERSON**

**5**  
7:00 **The Son of Gascogne**  
Aubier FR '95  
9:00 **North by Northwest**  
Hitchcock USA '59

**6**  
3:00 **Forest of Bliss**  
Gardner USA '87  
6:00 **North by Northwest**  
Hitchcock USA '59  
8:30 **The Son of Gascogne**  
Aubier FR '95

**7**  
7:00 **I Shall Not Be Removed**  
Everett USA '96  
9:30 **North by Northwest**  
Hitchcock USA '59

**8**  
8:30 **Forest of Bliss**  
Gardner USA '87

**9**  
7:30 **North by Northwest**  
Hitchcock USA '59

**10**  
6:00 **VES Lecture**  
**Eric Rentschler**  
8:00 **I Shall Not Be Removed**  
Everett USA '96

**11**  
7:00 **I Shall Not Be Removed**  
Everett USA '96  
8:00 **Shadows**  
Cassavetes USA '59

**12**  
3:00 **A Happy Mother's Day**  
Leacock/Chopra USA '63  
**Shadows**  
Cassavetes USA '59  
8:00 **Animation By Caroline Leaf**  
**CAROLINE LEAF IN PERSON**

**13**  
6:30 **Shadows**  
Cassavetes USA '59  
8:00 **A Woman Under the Influence**  
Cassavetes USA '74

**14**  
7:30 **A Happy Mother's Day**  
Leacock/Chopra USA '63  
**Shadows**  
Cassavetes USA '59  
9:00 **A Woman Under the Influence**  
Cassavetes USA '74

**15**  
6:30 **A Tale of Love**  
Minh-Ha USA '95

**16**  
5:30 **A Tale of Love**  
Minh-Ha USA '95  
7:30 **A Woman Under the Influence**  
Cassavetes USA '74

**17**  
6:00 **VES Lecture**  
**Peter Davis**  
8:30 **Umm Kulthum: A Voice like Egypt**  
**FILMMAKERS IN PERSON**

**18**  
7:00 **Cézanne/Lothringen!**  
Straub/Huillet GER '89/'94  
9:00 **Death of Empedocles**  
Straub/Huillet GER '87

**19**  
3:00 **Dr Strangelove**  
Kubrick GB '63  
7:00 **I Wanted to See Angels**  
Bodrov RUS '92  
9:00 **Prisoner of the Mountain**  
Bodrov RUS '96  
**BODROV IN PERSON**

**20**  
7:00 **Death of Empedocles**  
Straub/Huillet GER '87  
7:30 **Can Dialectics Break Bricks?**  
Viénet FR '73

**21**  
5:30 **I Wanted to See the Angels**  
Bodrov RUS '92  
7:30 **Dr Strangelove**  
Kubrick GB '63  
8:00 **Can Dialectics Break Bricks?**  
Viénet FR '73

**22**  
6:30 **The Society of the Spectacle**  
Debord FR '73  
8:30 **Nashville**  
Altman USA '75

**23**  
5:30 **Illusions**  
Dash USA '82  
**Shinjuku Boys**  
Longinotto GB '95  
7:30 **Nashville**  
Altman USA '75

**24**  
7:00 **Illusions**  
Dash USA '82  
**Shinjuku Boys**  
Longinotto GB '95  
8:00 **The Society of the Spectacle**  
Debord FR '73

**25**  
6:00 **Illusions Shinjuku Boys**  
8:00 **Fishing with John Prog. 1**  
**JOHN LURIE IN PERSON**

**26**  
3:00 **Sherman's March**  
McElwee USA '82  
7:00 **Fishing with John Prog. 2**  
9:00 **Fishing with John Prog. 1**

**27**  
3:00 **Zero for Conduct**  
El Niño Fidencio  
7:00 **Fishing with John Prog. 1**  
9:00 **Fishing with John Prog. 2**

**28**  
7:00 **Fishing with John Prog. 2**  
7:30 **Sherman's March**  
McElwee USA '82

**29**  
6:30 **The Cook, the Thief, his Wife and her Lover**  
Greenaway GB '89  
7:30 **Fishing with John Prog. 1**  
9:00 **The Promise**

**30**  
5:30 **The Promise**  
von Trotta GER/FR/SWZ '94  
8:00 **Fishing with John Prog. 2**



THE PROMISE