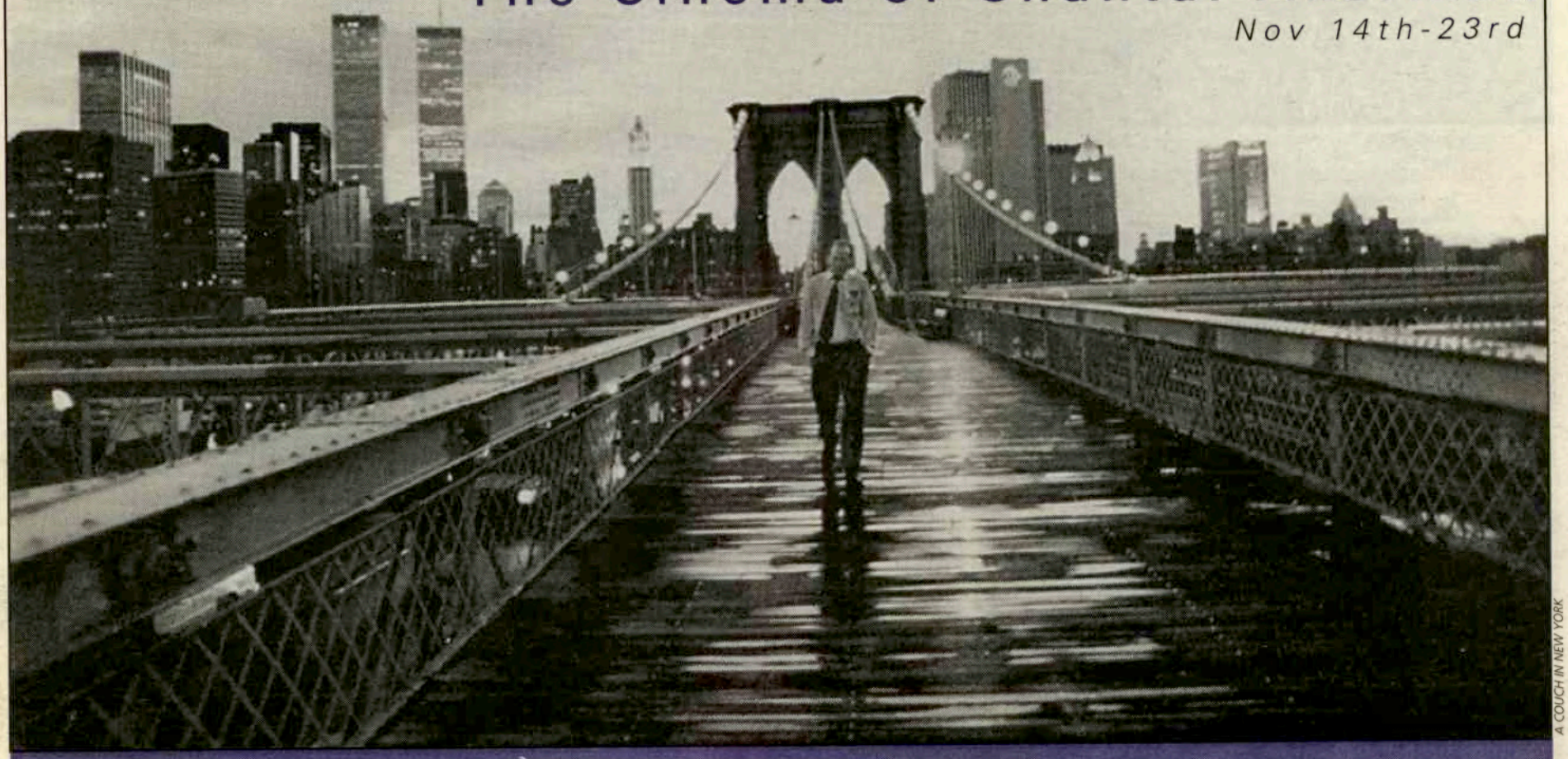
Harvard Film Archive

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

ADVENTURES IN PERCEPTION

The Cinema of Chantal Akerman

Nov 14th-23rd



A COUCH IN NEW YORK

HIGHLIGHTS NOVEMBER-DECEMBER 1997



SWEET EMMA, DEAR BOBE

Public Housing
Frederick Wiseman in person
November 7th

Mira Nair in person
November 21st

Johanna Ter Steege in person
December 6th & 7th

Honoring Shirley Clarke
November 2nd

Wim Wenders' **Lisbon Story**
November 7th & 8th

Christopher Munch's
Color of a Brisk and Leaping Day
November 28th-30th

Grahame Weinbren and Henry Corra's
George
December 12th – 17th

The Animated Marvels of Emile Cohl
December 12th



PORTRAIT OF JASON

Cinema Events *Premieres* *Rediscoveries* *Thematic Series*

Special Appearances at the HFA


J'ENTENDS PLUS LA GUITARE

STARRING JOHANNA TER STEEGE

Co-sponsored by the Consulate General of The Netherlands (New York) and the Department of Film & Television at Boston University

Rapidly proving herself to be one of the finest actresses at work today, Dutch actress Johanna Ter Steege was seen on our screen last Spring in the critically and popularly successful film THE BIRTH OF LOVE by French director Philippe Garrel. American moviegoers may also know her from her featured roles in such films as George Sluizer's thriller THE VANISHING, Robert Altman's VINCENT AND THEO, and Bruce Beresford's PARADISE ROAD. Possessed, as one critic described her, by an "ethereal earthiness", Johanna Ter Steege has artfully and soulfully brought to life a variety of characters for many of today's leading filmmakers, and we are pleased to welcome her to the Archive to introduce the following three Boston premieres.

JOHANNA TER STEEGE IN PERSON AT ALL SCREENINGS.

Sat, 12/6 7:00pm & Sun, 12/7 9:30pm

J'ENTENDS PLUS LA GUITARE

I Don't Hear the Guitar Anymore • France 1991 (98 min)

"Dedicated to former Velvet Underground chanteuse Nico, J'ENTENDS PLUS LA GUITARE is a minimally altered recounting of moments from the history of director Philippe Garrel and Nico's relationship, their years together and apart (Nico starred in seven of Garrel's films during the seventies, and stills from his films graced two of her albums). Marianne and Gérard are the names of the couple who, after an idyllic sojourn to Positano, Italy, return to their Parisian flat and the hand-to-mouth existence by which they live. In the course of time, drugs, other partners, money and its absence, love and the uncertainty of love pulls the couple apart and together. One of most vivid and honest portrayals of what it means to have loved someone ever put on film, featuring one of Johanna Ter Steege's most memorably touching performances. *Thanks to The French Cultural Services, New York, and the Consulate General of France in Boston.*

DIRECTED BY PHILIPPE GARREL • with Johanna Ter Steege (French with English subtitles,35mm)

Sat. 12/6 9:30pm

GOODBYE

Tot Ziens• Netherlands 1995 (114 min)

An achingly true account of consuming passion with an almost unbearably intense sexual and emotional charge running through it, Dutch director Heddy Honigmann's "Goodbye" is a drama of rare observational acuity. Desire and pain are rendered with honesty and economy, without the need for dramatic artifice, providing deep pangs of recognition for anyone with even half a heart. Lead actress Johanna Ter Steege landed a special jury award at Locarno for her remarkable performance in this film.

DIRECTED BY HEDDY HONIGMANN • with Johanna Ter Steege, Guy Van Sande, Els Dottermans (Dutch with English subtitles, color, 35mm)

Sun. 12/7 7:00pm

SWEET EMMA, DEAR BÖBE

Edes Emma, Draga Bobe • Hungary 1991 (90 min)

From the Oscar winning director of MEPHISTO, Istvan Szabo's SWEET EMMA, DEAR BÓBE has been described as "an intimate, deeply moving, and extremely penetrating film about contemporary Hungary as it struggles to escape the legacy of 50 years of communist rule. Emma and Böbe are two young women who have fled the countryside in search of a better life in Budapest. Trained as Russian language teachers, a skill which is now next to useless, the two women find that the path to 'living well' involves humiliation, rejection, and exploitation. The intertwined story of Emma and Böbe is told with simple grandeur, elevating their tale of survival into a cautionary tale of deep compassion." *(Piers Handling, Toronto International Film Festival)*

DIRECTED BY ISTVAN SZABO • with Johanna Ter Steege, Eriko Borcsok, Peter Andorai (Hungarian with English subtitles, color, 35mm)

NEW ENGLAND PREMIERE!

PUBLIC HOUSING

Fri. 11/7 7:30pm - *Special Event*
(FILMMAKER IN PERSON)
& Sun. 11/9 7:30pm

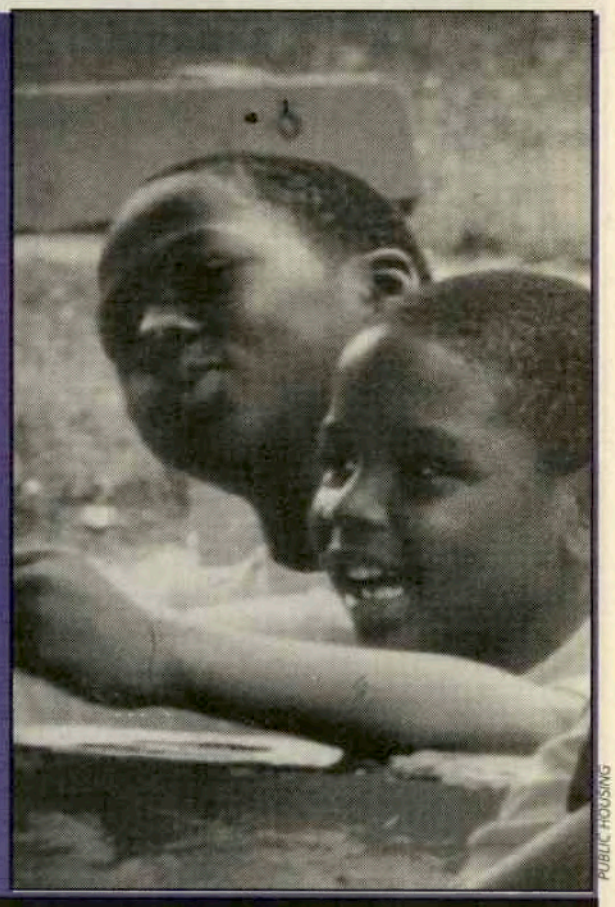
Frederick Wiseman in person

Introduction by Errol Morris

USA 1997 (200 min)

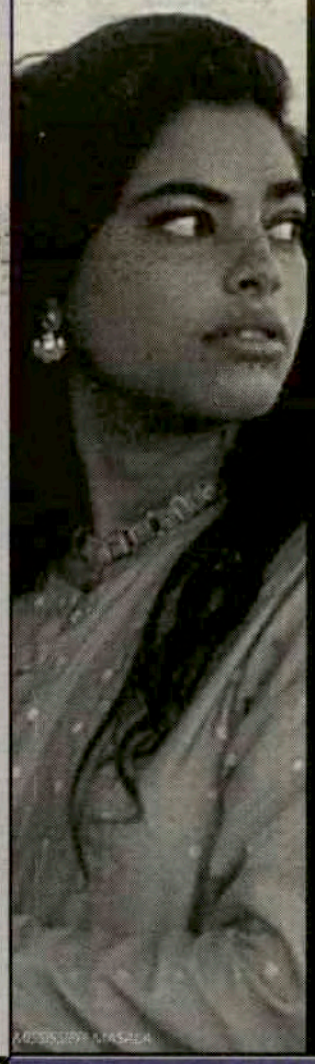
Millions of Americans live in public housing that the government makes available to poor people who meet the eligibility requirement of public assistance. This documentary takes place in a public housing development (formerly known as a "project") in Chicago named after Ida B. Wells, a prominent black Chicagoan passionately involved in aiding the urban poor. Many such developments, including Wells, co-exist side by side over a four mile stretch of Chicago's south side. This film documents the daily life of the residents of this development and the way they cope with the intersecting problems of racial discrimination, unemployment, poor education, illiteracy, dysfunctional families, poor health, inadequate diet, drug and alcohol addiction, teenage pregnancy, depression and despair. The film includes sequences illustrating the inter-relatedness of these issues and shows the work of some of the agencies that have been established in the development to help the residents help themselves to bring about changes in their personal and communal lives.

DIRECTED BY FREDERICK WISEMAN • (color, 16mm)


PUBLIC HOUSING

An Evening with Mira Nair

In conjunction with the Boston Film/Video Foundation's 1997 VISION AWARD presentation to filmmaker (and Harvard graduate) Mira Nair, the Harvard Film Archive is pleased to present an evening of her work in both documentary and narrative. Mira Nair, who currently lives in South Africa, will be present to introduce both programs.



Fri. 11/21 7:00pm

INDIA CABARET

India 1986 (60 min)

Considered a jewel among Indian documentaries, the film focuses on a group of female strippers who work in a nightclub in the suburbs of Bombay. A sensitive, unsentimental examination of a society's values and contradictions regarding women, the film explores the "respectable" and "corrupt" labels which stereotypes women in traditional Indian society. Nair focuses on their outlook on life, relating their hopes and fears while respecting their pride, independence, strength and resilience.

DIRECTED BY MIRA NAIR • (bw, 16mm)

SO FAR FROM INDIA

USA 1983 (49 min)

With lucid and radiant color cinematography and haunting narration, this portrait of cultural confrontation captures the complex rhythm of middle-class family life in small town India. Ashok Sheth immigrates to New York to seek a better life for his family but postpones sending for them once he arrives. Moving away from the traditional life he left behind, the tension mounts when Sheth journeys back to India and confronts a despairing wife who has lost faith. The film makes a universal statement about uprooting, starting a new life, and the pain of those left behind.

DIRECTED BY MIRA NAIR • (bw, 16mm)

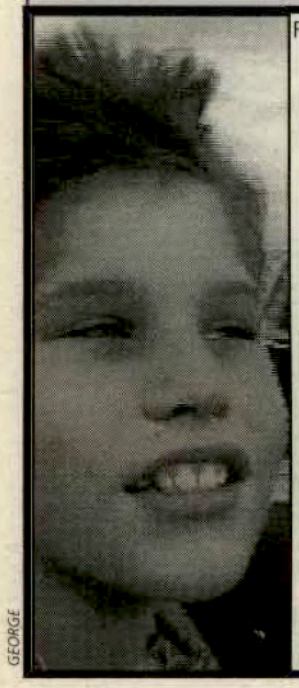
Fri. 11/21 9:00pm

MISSISSIPPI MASALA

USA 1991 (118 min)

This lively, serious comedy examines the cultural collision between a family of Indian exiles thrown out of Idi Amin's Uganda, and the black community of Green Wood , Mississippi where the exiles have settled. The film examines subjects associated with race and migration within the confines of a more-or-less conventional love story: Indian woman (Sarita Choudhury) falls in love with African– American man (Denzel Washington). They are the smashingly sensual multicultural Romeo and Juliet which enable director Nair to switch back and forth between two high-energy cultures, struggling to maintain their own flavor while simmering in a global stew. The film is literally and figuratively painted in shades of brown, delicately exploring a hierarchy of color in a small-town southern world never before seen on the big screen.

DIRECTED BY MIRA NAIR • with Denzel Washington, Sarita Choudhury, Roshan Seth (color, 35mm)


GEORGE

Fri. 12/12 6:00pm, Sat. 12/13 7:30pm,
Tues. 12/16 6:00pm,
Wed 12/17 9:30pm

GEORGE

USA 1996 (87 min)

In the summer of 1995 documentary filmmaker Henry Corra gave his 12 year old autistic son a video camera. The film that emerged over the next year, as father and son filmed side by side, is a swirling kaleidoscope of sights and sounds that turns into a stunning look at autism and the fundamental nature of perception. The revealing perceptions about young George, held by his family and peers, run through a range of reactions, from awe of George's savant- like encyclopedic grasp of certain facts, to brutal peer group assumptions about personality disorders. In some of the film's most moving scenes, we witness George and his father grapple with separation, divorce and the diagnosis of George's autism. Cinematically exuberant, while at the same time thoughtful, GEORGE allows the viewer to understand why we are what we are.

DIRECTED BY HENRY CORRA & GRAHAM WEINBREN (16mm)

THE ANIMATED MARVELS OF EMILE COHL



Fri. 12/12 8:00pm

Introduced by Professor Rae Beth Gordon of the University of Connecticut. Featuring live piano accompaniment by Yakov Gubanov. Special Thanks to the Gaumont Cinematheque (Paris)

FANTASMAGORIE (1908), LE MIROIR MAGIQUE (1909), LES LUNETTES FEERIQUES (1909), LE PEINTRE NEO-IMPRESSIONISTE (1910), RIEN N'EST IMPOSSIBLE A L'HOMME (1910), LE SONGE D'UN GARCON DE CAFE (1910), LA MUSICOMANIE, LE BINETTOSCOPE (1910), AND LE RETAPEUR DE CERVELLES (1911).

Known as the father of French animation, Émile Cohl (1857-1938) had his beginning in 1908 with his first film FANTASMAGORIE, Cohl went one to produce some 300 short animated works, pioneering technical innovations that greatly expanded the resources of animation, including frame-by-frame animation of line drawing, combinations of animation and live action, stop-frame animation, etc. Cohl created a character (Fantoche) who became a prototype for all the later 'little men' of the cartoon world. This program provides an opportunity to see rare archival prints of Cohl's metamorphic and marvelous world, as fresh today as it was back then.

DIRECTED BY EMILE COHL

Premieres

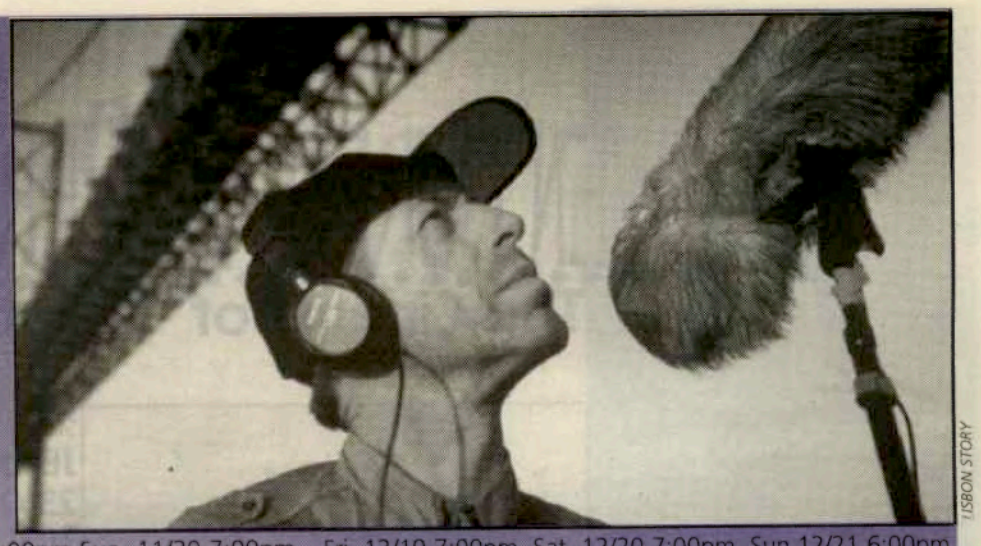
Fri. 11/7 5:30pm, Sat. 11/8 6:00pm & 9:30pm

LISBON STORY

Germany/Portugal 1995 (100 min)

A film director begins shooting a documentary about the city of Lisbon, which is about to celebrate its turn as European Culture Capital for the year 1994. After discarding the initial romantic idea that the film can be made without sound, he realizes he desperately needs help from his sound engineer. He sends him a postcard, but when the engineer arrives in Lisbon to record sounds to accompany the already shot silent footage, the director is nowhere to be found. As weeks go by, he starts recording sounds on his own, meets a girl and falls in love with her, befriends the neighborhood children, encounters local gangsters, and gets to know Lisbon, all in the search for the missing director. Wenders casts a singular, magical spell over his material, creating wordless moments of intense power as we listen to and discover a world with which we have lost touch.

DIRECTED BY WIM WENDERS • with Rüdiger Vogler, Patrick Bauchau, Vasco Sequeira, Manoel de Oliveira (color, 35mm)



LISBON STORY

Sun. 12/14 3:00pm

THE DISTANCE

Co-sponsored by the Israeli Consulate of Boston

Hamerhak • Israel 1994 (85 min)

Oded, a young Israeli architect living and working in the U.S. and married to an American, returns home for a visit when his father's health deteriorates. The visit forces him to confront the inescapable dilemma of whether to stay in his native Israel, or return to the land where he has found success. Whatever his decision, he will be separated from his loved ones. His situation is paralleled with that of Svetlana, a Russian immigrant who has left her parents in her native country in order to offer her young son the possibility of a better future. Having lived so far away, Oded watches as Svetlana fills the void he has left in his parents' life, taking an active part in their lives, a role which he can no longer fill.

DIRECTED BY DAN WOLMAN • with Chaim Hadaya, Genia Chernik, Ruth Farchi (color, 35mm)

Fri. 11/28 6:30pm,Sat. 11/29 7:00pm Sun. 11/30 7:00pm

COLOR OF A BRISK AND LEAPING DAY

USA 1996 (87 min)

Admirably living up to the promise of his first film, THE HOURS AND TIMES, Munch maps the transformation in American life with images that are at once intensely emotional and beautiful. Eighty years after Chinese laborers built the railroads that forged a new America, one of their descendants fights to save the short–line train through Yosemite Valley. To do so at the end of World War II, in an age enamored of automobiles, he must learn about racial identities, family, love and responsibilty. These questions are played out here against a symphonic panorama of technology and nature. " Whether capturing the natural beauty of clouds and wilderness, or the grand old trains that summon the vivid American past, the film's look is extraordinarily eloquent and pure." – Janet Maslin

" A film touched with greatness...." – the Village Voice

DIRECTED BY CHRISTOPHER MUNCH • with Peter Alexander, Micheal Stipe, Jeri Alexander (b/w, 35mm)

Fri. 12/19 7:00pm, Sat. 12/20 7:00pm, Sun.12/21 6:00pm

OUT AT WORK

USA 1996 (56 min)

OUT AT WORK is a documentary about the critical issues facing lesbians and gay men on the job. The film follows the stories of three gay and lesbian workers over the course of five years. Cheryl Summerville, a cook in a suburban Atlanta Cracker Barrel restaurant, who was fired in 1991 for "failing to comply with normal heterosexual values." Ron Woods, a Chrysler Corp. auto plant electrician, underwent months of physical and verbal harassment after his co–workers found out he was gay. Bronx library clerk Nat Keitt found himself deeply in debt when his partner of 11 years became ill and lost his health benefits The film was scheduled to be part of the series "Point of View", a national showcase for independent documentaries, but was dropped from the series after PBS refused to air it, claiming it violated the network's underwriting guidlines

DIRECTED BY KELLI ANDERSON & TAMI GOLD • (color, 16mm)



SECONDS

Rock Hudson and Anthony Perkins' lives were both cut short by the scourge of AIDS. With these two films selected from their works, we honor AIDS Awareness Week and the continuing efforts worldwide to combat this epidemic.

AIDS Awareness Week

Sat. 11/29 9:00pm

CRIMES OF PASSION

USA 1984 (107 min)

An extremely carnal satire on American sexual dreams and nightmares. Turner, a career woman who doubles by night as the ultra-hooker China Blue, acts out every male fantasy in the book until she picks up a cop. In between, the film lays into an 'average' suburban couple, living a sexual fantasy of marital fulfillment. Ken Russell's filmmaking here relies on sheer pace and stylistic bravura and talks dirty more wittily than anything since Bogart and Bacall.

DIRECTED BY KEN RUSSELL • Kathleen Turner, Anthony Perkins, John Laughlin (color, 35mm)

Fri. 11/28 8:30pm & Sun. 11/30 9:00pm

SECONDS

USA 1966 (106 min)

A middle-aged banker fakes his death and goes back for seconds. Following drastic plastic surgery he is transformed from a tired husband to the handsome Rock Hudson, AKA artist Tony Wilson. Complete with a new posh home in Malibu Beach his groovy 'new' single life includes Bacchanalian excess and a grape-squishing orgy. The discomforting photography of Wong Howe relates the claustrophobic nightmare of a man who finds that 'freedom' is a dodgy concept.

DIRECTED BY JOHN FRANKENHEIMER • with Rock Hudson, Salome Jens, John Randolph (bw, 35mm)

BACK BY POPULAR REQUEST!

UMM KULTHUM

A VOICE LIKE EGYPT

Sat. 11/8 8:00pm,
Sun. 11/9 6:00pm,
Mon. 11/10 6:00pm,
Fri. 11/14 6:30pm,
Sat. 11/15 3:00pm

USA 1997 (67 min)

Narrated by Omar Sharif, UMM KULTHUM, A VOICE LIKE EGYPT is the first documentary to bring the music of 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 rapport with her audience, taking us into her village in the Nile Delta, and into the cafes, markets, and streets of Cairo where her music is still heard today. 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.

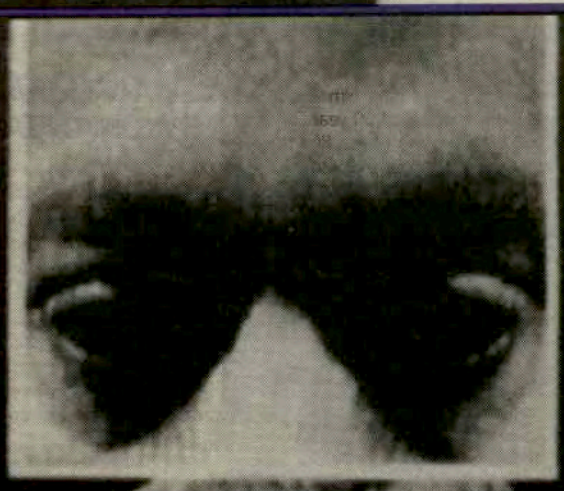
DIRECTED BY MICHAL GOLDMAN • (color, b/w, 16mm)



UMM KULTHUM

Honoring Shirley Clarke

Filmmaker, dancer and video artist Shirley Clarke died September 23rd at Beth Israel Hospital in Boston. Not afraid to question and experiment with established film genres, Clarke blurred the distinctions between fiction and non–fiction, adapting the cinema verité style of filmmakers like Leacock and Pennebaker to her fiction films, "The Cool World" and "The Connection", and examining the complicated nature of "verité" in her ground–breaking documentary "Portrait of Jason". Filmed in 1967 during a single 12 hour session in her apartment in Manhattan, "Portrait of Jason" was one of the first films to focus attention on the shifting sands underlying the ethical contract between individuals on either side of a documentary camera. In 1961 Shirley Clarke was one of 24 filmmakers and producers who wrote and signed the manifesto, "Statement for a New American Cinema" which called for an economic, artistic, and political alternative to Hollywood movie making, a vision that has still to be realized.



Sun. 11/2 9:00pm

PORTRAIT OF JASON

USA 1967 (105 min)

Clarke's single-camera interview with a black male prostitute provoked a wave of controversy in the United States, and was found to be repulsive by most critics. In Europe, however, it was well received and liked, and it won festival prizes. Ingmar Bergman called it 'the most fascinating film I have ever seen.'

DIRECTED BY SHIRLEY CLARKE (bw, 16mm)

Sun. 11/2 7:00pm

SHORTS PROGRAM

USA 1953-1982

DANCE IN THE SUN (6 min) - A pioneering film documenting Daniel Negrin's stage dance, Clarke combines shots of Nagrin's performance on a beach with one on stage.

A MOMENT IN LOVE (8 min) - Double images of the same movement are used to recreate the intensity of mood and tensions in a relationship of two lovers.

BRIDGES–GO–ROUND (8 min) - The bridges around Manhattan are freed from their moorings to perform a magical dance around the island.

A SCARY TIME (20 min) - A touching effort on behalf of the United Nations Children's Fund, combining images of children collecting pennies for UNICEF on Halloween with those of hungry children around the world.

TONGUES (20 min) - A tour-de-force synthesis of theater and video, TONGUES is the collective title of a two part collaboration among Shirley Clarke, actor/director Joseph Chaikin, and Pulitzer Prize-winning playwright Sam Shepard. Both one-act monologues integrate the distinctive styles of these three artists: Shepard's innovative, stream-of-consciousness language; Chaikin's kinetic performance unifying the pieces; and Clarke's dynamic choreography of image, sound and text.

SAVAGE /LOVE (26 min) - A prelude to TONGUES, in which a dying man delivers his own last rites.



TONGUES

ADVENTURES IN PERCEPTION

The Cinema of Chantal Akerman

The Harvard Film Archive is pleased to host this retrospective of films by director Chantal Akerman, Visiting Lecturer in the Department of Visual and Environmental Studies at Harvard. Born in Brussels, Chantal Akerman has for nearly thirty years produced a formidable, highly acclaimed, and wide-ranging body of work. Her films vary from works such as a silent portrait of a New York welfare hotel viewed from inside an elevator [Hotel Monterey], a legendary 3 hour study of the life of a Belgian housewife and part-time prostitute [Jeanne Dielman], a musical set inside a shopping mall [Window Shopping], a documentary journey across Eastern Europe [D'Est], and a screwball comedy [A Couch in New York]. As different as each of her works may be, what unifies them - apart from the fact that they emerge from the same creator - is the presence of an aesthetic, described by some as "minimalist" but more properly characterized as a sensibility possessed of an acute awareness of the role that space, the duration of time, and qualities of light and environment have upon individuals and upon viewers. The delicacy and rigor of her sense of composition alone place her visually among the likes of directors such as Ozu, Bresson, and Straub/Huillet. Balancing themselves between the abstract and the concrete, between images of isolation and of intimacy, between the commonplace and the melodramatic, between motion and stasis, between reality and fiction, Chantal Akerman's films invite us to re-experience our way of looking at films (and consequently at the world) anew.

- John Gianvito



JE, TU, IL, ELLE

Fri, 11/14 8:00pm -***SPECIAL EVENT!***
Chantal Akerman in person

D'EST

From the East • France/Belgium
1993 (110 min)

Without dialogue or commentary, Chantal Akerman has created a revelatory "documentary bordering upon fiction" in which her camera traverses the places, people, and landscapes encountered on a voyage begun in late summer in East Germany, heading across Poland, eventually ending in deep winter in Moscow. In an attempt to capture, "while there is still time," the look of countries in the throes of great change, D'EST takes us through a world of crumbling symbols where individuals continue to struggle for survival.

DIRECTED BY CHANTAL AKERMAN • (color, 16mm)

preceded by

THE TWENTY FIFTH MONITOR

France 1997 (6 min)

A single channel from a new video installation designed for 25 monitors.

DIRECTED BY CHANTAL AKERMAN • (color, laserdisc)

Sat. 11/15 7:00pm

SAUTE MA VILLE

Belgium 1968 (13 min)

Rarely seen, this is Chantal Akerman's first film, directed when she was eighteen years old. In Chantal's words, "It's a funny movie. It's nice. It's like a Chaplin movie. I'm acting myself in it. Maybe it's a bit harder than a Chaplin movie–though Chaplin can be hard too. It's a comedy, a tragicomedy."

DIRECTED BY CHANTAL AKERMAN • with Chantal Akerman (bw, 35mm)

J'AI FAIM, J'AI FROID

I am hungry, I am cold • France 1984 (12 min)

Two young runaway women in their late teens arrive in Paris one night from Brussels. "I couldn't have stood that any longer," says one. "No, Brussels was stuffy," replies the other. "You think Paris is nice?" "We'll see tomorrow."

DIRECTED BY CHANTAL AKERMAN • (French with English subtitles, bw, 35mm)

CHANTAL AKERMAN BY CHANTAL AKERMAN

France 1996 (63 min)

When asked to participate in the French television series *Cinema de notre temps*, Belgian filmmaker Chantal Akerman jokingly chose herself as subject matter. She had envisioned the film to be comprised solely of clips from her old films, but when they insisted she include footage of herself, she grudgingly obliged them by dividing the film into two parts. What emerges from this unconventional mise-en-scene is an often funny, often personal and always thoughtful confession of an extremely intelligent filmmaker.

DIRECTED BY CHANTAL AKERMAN • (color, video)

Sat. 11/15 9:00pm, Sun 11/16 9:30pm

NIGHT AND DAY

Nuit et jour • Belgium 1992 (90 min)

Jack and Julie, newly arrived in Paris, live in a small one-bedroom flat. Their obsessive erotic entanglements exclude friends and neighbors, and they spend the hot summer days making love, showering and cooking. Jack drives a taxi at night, leaving Julie to walk about the city enjoying the noise, the sights and the bustle. The cinematic complement to sexual enthrallment in NIGHT & DAY is the visual beauty of Akerman's images. The grainy walls of the cheap apartment, the muted blues and warm reds, create a series of stunning tableaux through which the striking and unconventionally beautiful Julie and the excessively pretty and feminine Jack both move.

DIRECTED BY CHANTAL AKERMAN • with Guiliane Londez, Thomas Langman, Francois Negret (French with English subtitles, color, 35mm)

Sun. 11/16 6:00pm

JEANNE DIELMAN, 23 QUAI DU COMMERCE, 1080 BRUXELLES

Jeanne Dielman • Belgium 1975 (225 min)

This film brought feminist filmmaking to the fore in a monumental way, and established Akerman as one of the world's great directors. The film documents the life of Jeanne Dielman (Seyrig) in her apartment as she does the daily chores, looks after her schoolboy son, engages in prostitution to help pay the bills, and eventually revolts against her life. It is an amazing re-creation of details–the sense of passing time–of everyday life, and works more generally as a parable of the plight of women in modern society. The cinematography is at once unassuming and very conscious and weighted; Seyrig's great performance is both very real and also theatrically hypnotic. "For a long time, I could not deal with *Jeanne Dielman*. It's the kind of film you do at the end of your life and I made it when I was 24."

DIRECTED BY CHANTAL AKERMAN • with Delphine Seyrig, Jan Decorte, Henri Storck (French with English subtitles, color, 35 mm)

Sat. 11/22 9:00pm

THE EIGHTIES

Les Annees 80 • France/Belgium 1983 (85 min)

Distilled from some forty hours of rehearsal tapes for a projected big-budget musical [eventually the film THE GOLDEN EIGHTIES, a.k.a. WINDOW SHOPPING], THE EIGHTIES depicts Akerman leading a cast of sixty-four from auditions to script readings to recording sessions, concluding with a 20 minute Busby Berkeley finale filmed in 35mm on location at the Toison D'Or (Golden Fleece) shopping mall in Brussels. "It's a film about actors, about my love relations with actors" (Chantal Akerman). "Akerman's most playful, purely pleasurable film." (J. Hoberman, Village Voice).

DIRECTED BY CHANTAL AKERMAN • (French with English subtitles, color, 35mm)

preceded by

FAMILY BUSINESS

France 1984 (18 min)

DIRECTED BY CHANTAL AKERMAN • (color, film on video)

Sat. 11/22 7:00pm, Sun. 11/23 9:00pm
Tues. 11/25 8:30pm, Wed. 11/26 5:30pm

A COUCH IN NEW YORK

Un divan à New York • France/USA 1997 (105min)

This high-style screwball comedy is the latest surprise from Chantal Akerman, one of Europe's leading film experimentalists. Academy Award winners William Hurt and Juliette Binoche play transatlantic apartment-swappers. He's an anal-retentive, Upper East Side shrink, she's a Parisian free spirit who dances. The trouble is, his patients are driving him crazy. And although she's happily ensconced in an ethnically mixed neighborhood, her love life is overbooked and unfulfilling. The absurdly humorous plot is set in motion when she responds to an ad he places in the Paris edition of the International Herald Tribune, offering a six-week international apartment exchange.

DIRECTED BY CHANTAL AKERMAN • with William Hurt, Julliette Binoche (color, 35mm)

Sun. 11/23 7:00pm

JE TU IL ELLE

I you he she•Belgium 1974 (85 min)

Akerman's first feature introduces those themes which would define much of her later work: the tyranny of the everyday and the process of sexual intimacy. As indicated in the title, the film follows a trajectory from self to another to others; at each level, there's an oscillation between a desire for isolation and a need for domination.

DIRECTED BY CHANTAL AKERMAN • with Chantal Akerman, Niels Arestrup, Claire Wauthion (French w/English subtitles, bw, 16mm)

Tues, 11/4 6:00pm, Wed 11/5 5:30pm

TOUTE UNE NUIT

SEE *THE MOVING IMAGE* - PAGE 5 FOR DESCRIPTION



"Comparable in force and orginality to Godard or Fassbinder, Chantal Akerman is arguably the most important European director of her generation."

- J. Hoberman, Village Voice



THE PEOPLE IN THE HOUSE

SHIFTING GROUNDS:

inhabiting places

A PROGRAM OF RECENT INTERNATIONAL AWARD – WINNING EXPERIMENTAL SHORTS, CURATED BY LOUISE BOURQUE

"As their collective title suggests, all five films reflect upon the shifting nature of the places we inhabit. Each film examines our relationship to the structures of the familiar-the domestic,intimate and interior spaces of the home and family. [...]From the corporeal habit of the soul to the domestic and the urban spaces we have created as exoskeletons, our homes are both shaped by and shaping us; they live in us as much as we in them. [...] The success of these films resides in their observation of this interplay between individuals/characters and their environments/mise-en-scene."Adam Hodgkins in Catalogue of the International Biennial Film + Architecture Graz, Austria, 1997.

Fri. 12/5 7:30pm

ALPSEE

Germany 1994 (15 min)

DIRECTED BY MATTHIAS MÜLLER (color, 16mm)

FASCINATING DOLL'S HOUSE

Germany 1987 (8 min)

DIRECTED BY ULI VERSUM (color, 35mm)

THE PEOPLE IN THE HOUSE

Canada 1994 (22 min)

DIRECTED BY LOUISE BOURQUE (color, 16mm)

MELLISSA'S LULLABY

USA 1991 (12 min)

DIRECTED BY KARRY FEFER (color, 16mm)

TENDING TOWARDS THE HORIZONTAL

Canada 1989 (33 min)

DIRECTED BY BARBARA STERNBERG (color, 16mm)

Thurs. 11/13 8:00pm &
Thurs. 12/18 6:00pm

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)

Seance Screenings

Sun. 12/14 7:00pm, Tues. 12/16 8:00pm

ANDREI RUBLEV

Russia 1966 (165 min)

One of the most significant films of modern cinema, conceived as a monumental epic parable, portraying not only the great Russian medieval painter of frescoes and icons but also the authentic environment, rituals, and sociopolitical tenor of the time. Masterfully conceived and realized, seven "epochs" of Rublev's life are experienced as a powerful film, shelved for several years by the Soviet censors who found it "too dark" and "politically inappropriate."

DIRECTED BY ANDREI TARKOVSKY • with Anatoly Solonitsyn, Ivan Lapikov, Nikolai Grinko (Russian w/ English subtitles, 35mm)

Sat. 12/13 9:00pm, Thurs. 12/18 7:30pm, Fri. 12/19 8:30pm

MY UNCLE ANTOINE

Mon Oncle Antoine • Canada 1971 (110 min)

Frequently voted as the greatest Canadian film of all time, MY UNCLE ANTOINE is a deeply cinematic record of ordinary life in a small Canadian mining town. The action occurs during one Christmas Eve, in 1940, developing into a rites–of–passage essay, both tender and funny, replete with a unique mood, and full of contrast between intimate interiors and open winter landscape in Quebec. The characters of a fourteen year old orphan and his Uncle Antoine are so natural as if taken directly from "life as it is."

DIRECTED BY CLAUDE JUTRA • with Jean Duceppe, Jacques Gagnon, Lyne Champagne (French w/ English subtitles, color, 35mm)

Sat. 12/20 8:30pm, Sun 12/21 7:30pm

THE COLOR OF POMEGRANATES

Tsvet Nova/Sayat Nova • USSR 1969 (73 min)

COLOR OF POMEGRANATES is a film ballad of sumptuous beauty about the troubled life of a rebellious 18th century Armenian poet-minstrel Arutiun Sayadin. Shot in 1969, the film was promptly banned in Soviet Union, and only given a half-hearted release, in heavily censored form, several years later. Since Paradjanov himself was a multifaceted artist - painter, musician, and filmmaker - the film might as well be about himself. With the help of his brilliant cameraman, Yuri Illienko, this is a film that literally reeks of splendor, beauty, and magnificence. Its eloquent imagery and often obscure symbols are derived from Armenian paintings, poetry, and history. It is a visual experience that defies description, or as a friend of the director remarked, 'Paradjanov makes films not about how things are, but how they would have been had he been God'.

DIRECTED BY SERGEI PARADJANOV • with Sofico Chiaureli, M. Aleksanian, V. Galstian, G. Gegechkori (Russian w/o English subtitles - *Minimal dialogue English transcription provided*, color, 35mm)



COLOR OF POMEGRANATES

THE MOVING IMAGE

Journeys Through Film and Architecture

Tues. 11/4 6:00pm, Wed 11/5 5:30pm

TOUTE UNE NUIT

France/Belgium 1982 (90 min)

On a sultry summer night in Brussels, various bodies, each searching for another, collide: some find love, others do not. Foregrounding small gestures and actually capturing the shape of solitude, Akerman's fragmentary style quietly subverts typical narrative conventions and establishes a choreography of indoors and out, upstairs and down, attraction and rejection. The film is fashioned from the shards of two dozen pulverized melodramas...locations criss-cross as characters meet and embrace, dance and split up, yank each other into cabs, or simply watch everyone else in the throes of passion...TOUTE UNE NUIT is another sort of urban nocturne. The mode is austere, the sensibility sweet, and the violence all conceptual.

DIRECTED BY CHANTAL AKERMAN • with Aurore Clement, Tcheky Karyo, Jan Decorte (French with English subtitles, color, 35mm)

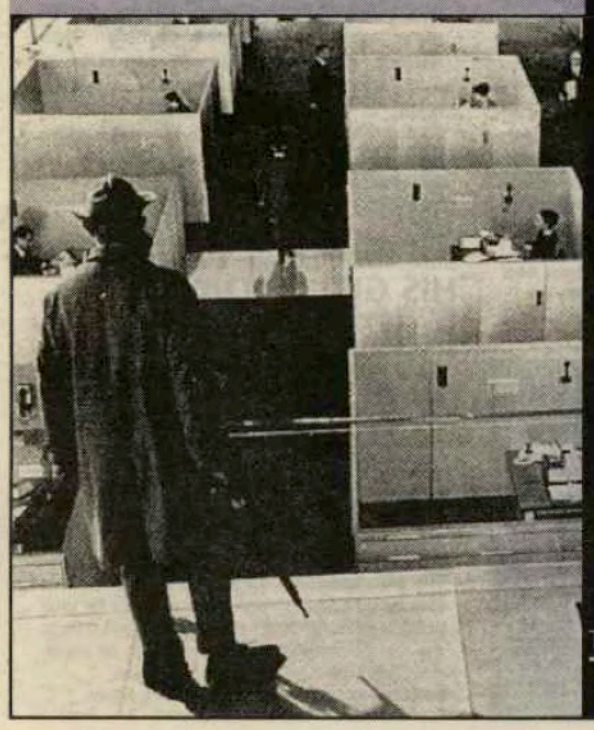
Tues. 11/11 6:00pm, Wed. 11/12 5:00pm

PLAYTIME

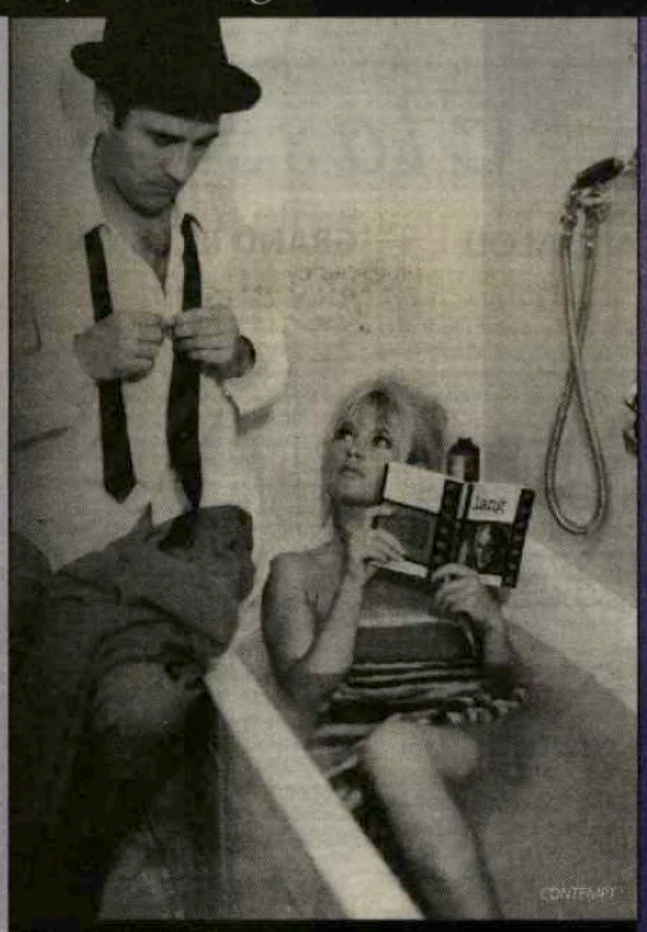
France 1967 (152 min)

Monsieur Hulot (Tati), doing battle with objects, observes a group of American tourists on their peregrinations around the Paris of modern office blocks and skyscrapers. They end up at the opening of a nightclub which is far from ready. The only glimpse of old Paris the tourist receive as they scurry through the extraordinary metropolis of glass and concrete, designed by Eugène Roman, is on postcards. Tati's use of space has probably never been equaled. As the critic Noël Burch has written, it is the only film which must be seen "not only several times, but at different distances from the screen." Unfortunately, Tati's masterpiece (which appeared nine years after his previous film) did not receive the recognition it deserved and was shown mostly in versions reduced in time and space.

DIRECTED BY JACQUES TATI • with Jacques Tati, Barbara Dennek, Jacqueline Lecomte (French with English subtitles, color, 35mm)



PLAYTIME



CONTEMPT

Tues. 11/18 6:00pm

THE FOUNTAINHEAD

USA 1949 (114 min)

The most bizarre movie in both Vidor's and Cooper's careers, this adaptation of a novel by Ayn Rand who advocates a neo-Nietzschian philosophy of "objectivism", but lays on the expressionist symbolism with a "free enterprise" trowel. The central impression of this film is stylization, at which Vidor accurately aimed, where the New York skyscrapers are the film's real focus as an extension of nature.

DIRECTED BY KING VIDOR • with Gary Cooper, Patricia Neal, Raymond Massey (color, 35mm)

Wed. 11/19 5:30pm, Thurs. 11/20 8:30pm, Sat. 11/22 3:00pm

CONTEMPT

NEWLY RESTORED PRINT!

Le Mépris • France 1963 (103 min)

Based on Alberto Moravia's novel Il Disprezzo (A Ghost at Noon), CONTEMPT centers on the break-up of a marriage and makes a sharp comment on international filmmaking. A scriptwriter, Paul Javal (Piccoli) is increasingly despised by his wife, Camille (Bardot) when the American producer, Prokosch (Jack Palance) calls upon him to rewrite a version of The Odyssey. Paul is caught between the director (Fritz Lang) who wants to capture the reality of Homer's world and the crass American producer who imagines a vulgarization of the story. Under Godard's direction, actors remain outside the parts they play. The result is a total absence of any sense of intimacy.

DIRECTED BY JEAN-LUC GODARD • with Brigitte Bardot, Michel Piccoli, Jack Palance (French with English subtitles, color, 35mm)

Tues. 11/25 6:00pm

THE SHINING

See *Heroic Refractions* - Page 6 for description

Tues. 12/2 6:00pm, Wed 12/3 5:30pm

THE BELLY OF AN ARCHITECT

Great Britain 1987 (108 min)

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

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

Tues. 12/9 6:00pm

WINGS OF DESIRE

Der Himmel über Berlin • Germany 1987 (127 min)

Wenders won Best Director Award at Cannes in 1987 for this film inspired by one of Rainer Maria Rilke's poems. WINGS OF DESIRE tells a story of two angels, Damiel and Cassiel, who descend to earth to observe and minister the people of Berlin. Damiel falls in love with a trapeze artist and decides to give up his immortality, leave the eternity, and by indulging in earthly pleasures of love and romance - become human. This angel's eye view of a modern and crumbling Berlin inhabited by a melancholy population in need of hope is both bitter and moving. The film is as much a re-examination of the divided city of Berlin before the Fall and its spectral inhabitants as it is a love story. The rich black and white photography intermixed with bursts of evocative colors helps to contrast the solemn Berlin of yesterday with a new and vital city, heaven with earth.

DIRECTED BY WIM WENDERS • with Bruno Ganz, Solveig Domartin, Otto Sander, Peter Falk (b/w, color, 35mm)

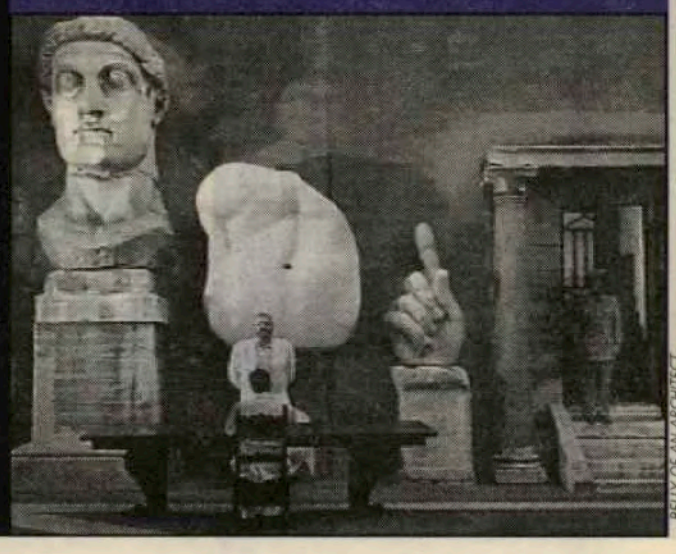
Wed. 12/10 5:30pm

BLADE RUNNER

Great Britain 1982 (124 min)

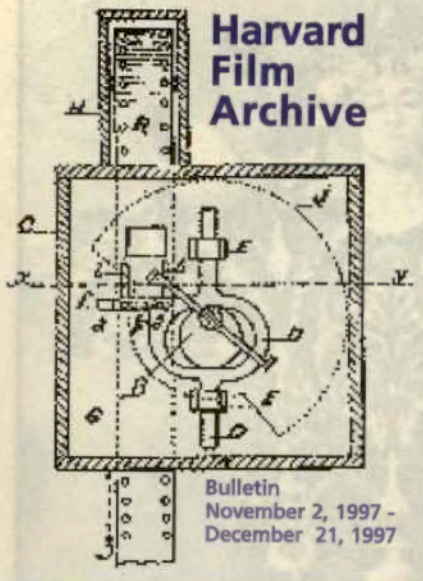
In Los Angeles, A.D. 2019, former blade runner Rick Deckard is coerced into pursuing four mutant androids known as "replicants" - genetically engineered superhumans with a limited life span. Loosely based on Philip K. Dick's novel, 'Do Androids Dream of Electric Sheep?', Scott's film questions the nature of humanity in the underworld of the future. An intense, hard-boiled thriller transposed to a stunningly bleak vision of a near future in which normal police weaponry and manpower prove ineffective against human look-alike renegades.

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



BELLY OF AN ARCHITECT

Harvard Film Archive



Bulletin
November 2, 1997 -
December 21, 1997

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
$8.00 — 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

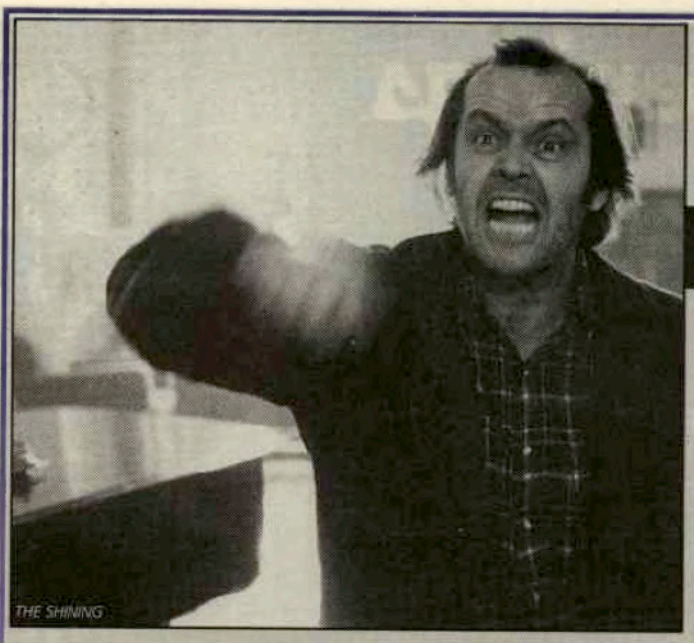
Parking in Cambridge is difficult; most of the surrounding streets have restricted parking for Cambridge residents only. Filmgoers are encouraged to use public transportation, particularly the MBTA Red Line. Metered parking is free after six.

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

January-February calendar of events will be available the first week of January at the Carpenter Center for the Visual Arts. Friends of the Harvard Film Archive will receive the Bulletin by mail. If you would like to receive the HFA Bulletin by mail, please become a Friend of the Harvard Film Archive or purchase an annual subscription for $5.00. Fill out a purple membership form at the box office or call 495-4700.


THE SHINING

Heroic Refractions

IN THE CINEMA

Tues. 11/4 8:00pm, Tues. 11/25 6:00pm
THE SHINING
Great Britain 1980 (146 min)
A frustrated writer and his family become winter caretakers of the Overlook, a posh resort isolated high in the Colorado Rockies. As dad (Nicholson) becomes gradually possessed by the demonic forces inhabiting the hotel, the mother and child's only defense is the boy's clairvoyance, his "shining." Kubrick takes every liberty with Stephen King's best-seller, showcasing his own intricate, almost fetishistic cinematic techniques.
DIRECTED BY STANLEY KUBRICK • with Jack Nicholson, Shelley Duvall, Danny Lloyd, Scatman Crothers (color. 35mm)

Tues. 11/11 9:00pm
BETTY BLUE
France 1986 (130 min)
Beineix's torrid tale of passion focuses on the reckless relationship between a would–be writer and a disgruntled waitress careening toward madness. Explosively erotic, this is a flamboyant hymn to youthful abandon, emotional excess and romanticized self-destruction.
DIRECTED BY JEAN-JACQUES BEINEIX • with Beatrice Dalle, Jean-Hugues Anglade (French with English subtitles, color, 35mm)

Tues. 11/18 8:00pm
PICNIC AT HANGING ROCK
Australia 1980 (110 min)
In this fantastic piece of inconclusiveness, enigma, and absurdity, a group of girls from a boarding school spend a lazy afternoon at Hanging Rock. They experience a tragedy when three of them, who have been climbing up the rock passages, suddenly and mysteriously disappear. The film is an exercise in the anti-rational, as the nature of the disappearance remains a mystery. Set in the Indian summer of the Victorian era, the film is dominated in turns by vague feelings of unease, barely controlled sexual hysteria, and swooning lyricism.
DIRECTED BY PETER WEIR • with Rachel Roberts, Dominic Guard, Helen Morse (color, 35mm)

Tues. 12/2 8:00pm
SUDDENLY LAST SUMMER
Great Britian 1959 (114 min)
Based on a Tennessee Williams one-act play, this film is rife with the playwright's favorite themes of obsession and madness. Director Mankiewicz was known for his ability to draw effective and highly theatrical performances from his actors. Mankiewicz intercuts cinematographer Jack Hildyard's high contrast hallucinogenic flashback sequences with this story of incest, homosexuality and madness. "A wholly admirable rendering into film of a work at once fascinating and nauseating, brilliant and immoral" - Arthur Knight
DIRECTED BY JOSEPH L. MANKIEWICZ • Elizabeth Taylor, Katharine Hepburn, Montgomery Clift (bw, 35mm)

Tues. 12/9 8:30pm & Sat. 12/13 7:00pm
32 SHORT FILMS ABOUT GLENN GOULD
Canada 1993 (94 min)
A unique cinematic portrayal of the late Glenn Gould, the controversial and eccentric pianist considered one of the 20th century's greatest musicians. Taking its structure from Bach's Goldberg Variations, each of the 32 elegantly constructed vignettes represents a variation on the theme of Glenn Gould. Together they depict the many diverse aspects of his life, from age four until his untimely death at the age of 50.
DIRECTED BY FRANCOIS GIRARD • with Colin Feore, Gale Garnett, Katya Ladan (color, 35mm)

Classics of World

Mon 11/3 7:00pm
UN CHIEN ANDALOU
An Andalusian Dog • France 1928 (17mins)
Buñuel's first film is based on a script that he co-wrote with Salvador Dalí. The narrative structure of the film reflects the stream of consciousness, while the bizarre situations are intended to represent the dream imagery, open to various psycho-analytical readings.
DIRECTED BY LUIS BUÑUEL • With Pierre Batcheff, Luis Buñuel, Salvador Dali (bw, 16mm)

LAND WITHOUT BREAD
Las Hurdes • Spain 1932 (27mins)
An account of the monstrous conditions of life in the poorest district of Northern Spain, "Las Hurdes," not far from the Portuguese border. The film has a special significance in the Buñuel canon, for it marks the shift from the overt surrealism of his early films to a direct transcription of reality, which fuels the spirit and style of his later work.
DIRECTED BY LUIS BUÑUEL • (bw, 35mm)

ZERO FOR CONDUCT
Zero De Conduite • France 1933 (44 mins)
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.
DIRECTED BY JEAN VIGO • With Jean Daste, Louis Lefebvre, Gilbert Pruchon (French with English subtitles, bw)

Mon. 11/3 9:00 & Wed. 11/5 7:30pm
VIRIDIANA
Viridiana • Spain 1961 (91mins)
Out of Christian charity, Viridiana (Pinal), a novice about to take her vows who has been abused and cheated by her uncle (Rey) and his bastard son (Rabal), opens up the former's house to a collection of cripples and beggars. Although the script was unaccountably passed by Franco's censors, the film itself was banned outright in Spain. The notorious set-piece of The Last Supper being enacted by the scum of the earth also caused the Vatican to condemn it. In general, however, the public and critics enjoyed the mordant humor and anticlericalism, and welcomed Buñuel back to the center stage of world cinema.
DIRECTED BY LUIS BUÑUEL • With Silvia Pinal, Fernando Rey, Francisco Rabal(Spanish with English subtitles, bw)

Sun. 11/9 1:00pm, Mon 11/10 7:30pm
GRAND ILLUSION
La Grande Illusion• France 1937 (117 min)
Centered around the story of a prison escape, Renoir uses the situation to demonstrate how the the shared aristocratic backgrounds of a German commandant and a senior French officer result in sympathy. The film echoes the cry of the French Revolution in the fundamentals of liberty, equality and fraternity despite the characters' cultural and religious differences. GRAND ILLUSION was well recieved in the 1930's because of its humane stance against the war.
DIRECTED BY JEAN RENOIR • with Jean Gabin, Pierre Fresnay, Erich von Stroheim (bw, 35mm)

Mon. 11/10 9:30pm, Wed. 11/12 7:30
THE RULES OF THE GAME
La regle du jeux • France 1939 (115 min)
The great master's most archetypal and perfect film, made on the eve of the outbreak of war, exposes contemporary French society as hypocritical and disintegrating from within. The film's structure and plot was inspired by the work of Marivaux, Beaumarchais and Musset, through a dynamic juxtaposition of comedy, tragedy, melodrama, farce and realism. This restored version of the film has been proclaimed by many critics as among the ten best films of all times.
DIRECTED BY JEAN RENOIR • with Marcel Dalio, Nora Gregor, Jean Renoir (French with English subtitles, bw, 35mm)

Sun. 11/16 1:00pm, Mon 11/17 7:00pm
OPEN CITY
Roma, Citta Aperta • Italy 1945 (101 mins)
In 1944, in the last days of the German occupation of Italy, Resistance leader Manfredi (Pagliero), fleeing the Gestapo, is given refuge by the pregnant Pina (Magnani). The film that brought the Italian Neo-Realist movement to fruition was concerned with capturing, as directly as possible, the experiences of ordinary people caught in political events. Using a documentary approach and filming with minimal resources in the streets and apartments of Rome, Rossellini achieves an immediacy and intensity that audiences had never previously witnessed. OPEN CITY won Best Film at Cannes in 1946.
DIRECTED BY ROBERTO ROSSELLINI • With Aldo Fabrizzi, Anna Magnani, Marcel Pagliero (Italian with English subtitles, bw, 35mm)


VIRIDIANA



Mon. 11/17 9:00 Wed. 11/19 7:30pm
THE 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)

Sun. 11/23 1:00pm, Mon 11/24 7:00
HIS GIRL FRIDAY
USA 1940 (92 min)
This is at once the darkest and one of the funniest of the Hollywood romantic comedies, a film of brilliant speed and overlapping dialogue. In the cutthroat world of competitive journalism and corrupt city politics, two professionals (Grant and Russell) act out their own drama of sexual tension, mutual attraction, and exasperation. Bellamy repeats his AWFUL TRUTH role as the hopeless "other man" in the relationship (Grant says, "Haven't I seen you somewhere before?") The plot centers on the journalists' interest in a man being rushed to capital punishment for local political reasons, and, as often in Hawks films, the real presence of death is mixed in an unsettling way with comedy and manic spirits.
DIRECTED BY HOWARD HAWKS • with Cary Grant, Rosalind Russell, Ralph Bellamy (bw, 35mm)



Reinventing Germany

From Hitler's Legacy to Schindler's List

Thur. 11/6 8:00pm

LILI MARLEEN

Germany 1980 (120 min)

Fassbinder adapts Lale Andersens' autobiography, following the ascent of her career as she becomes a personal friend of the Fuhrer and the celebrity of Nazi society.

DIRECTED BY RAINER WERNER FASSBINDER • with Hanna Schygulla (color, 16mm)

Thurs, 11/13 7:30pm

GERMANY, PALE MOTHER

Deutschland bleiche Mutter • Germany 1980 (130 min)

After making several successful social documentaries and feature films, Helma Sanders-Brahms made this semi-biographical film about her mother's experiences in the Nazi era and the immediate postwar period. The film's intimate portrayal of the interlocking spheres of the personal and the political, particularly as they are experienced by a woman in wartime, has assured it a place among the classics of world cinema. Split into three parts, it opens with the anticipated birth of the daughter and continues through the end of the war.

DIRECTED BY HELMA SANDERS-BRAHMS •Eva Mattes, Ernst Jacobi, Elisabeth Stepanek (German with English subtitles, bw, 35mm)

PARTS 1–3:Thurs.11/20 7:45pm, *PARTS 4–7*:Thurs.12/4 7:00
PARTS 8-9: Sat.12/6 12:00pm, *PARTS 10-11*:Sat. 12/13 12:00

HEIMAT

Germany 1984 (924 min)

When HEIMAT aired in the Federal Republic during the fall of 1984, the film assumed the character of a popular national epic. This chronicle of a rural family reflects on lived experience between 1919 to 1980 from the perspective of the peasant community, Schabbach. Amidst widespread concern about the atrophy of the environment and the loss of tradition, HEIMAT illustrates the toll that modernization takes on an extended family and a rural landscape. More than a metafilm about technologies of sight and sound, however, HEIMAT functioned as something akin to a master narrative, a rendering of twentieth-century German history which presented an agreeable and untraumatic version of a difficult past, permitting German audiences to ponder taboo concepts of nation and homeland without feeling shame.

DIRECTED BY EDGAR REITZ

Thurs. 12/11 7:30pm

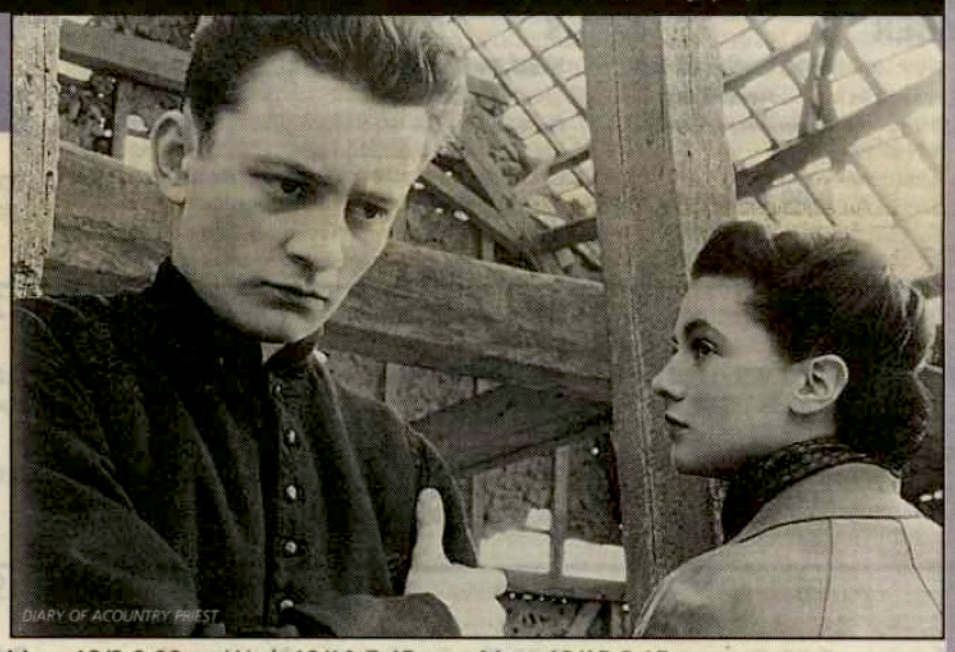
SCHINDLER'S LIST

USA 1993 (195 min)

SCHINDLER'S LIST is an indelible story of devastation, genocide and the triumph of one human's faith. It is the story of survival– not merely the survival of one man but of a selected number of Jews during the darkest period in recorded human history. The film is based on a true story and adapted from Thomas Keneally's 1982 award–winning book, SCHINDLER'S LIST. The film recounts how one man overcame unbelievable odds to protect and then rescue more than 1,100 Jews from the German Holocaust of World War II.

DIRECTED BY STEVEN SPIELBERG • with Liam Neeson, Ben Kingsley, Ralph Fiennes (b&w, 35mm)

Cinema



DIARY OF ACOUNTRY PRIEST

Mon. 11/24 9:00pm,
Wed. 11/26 7:30pm

THE SEARCHERS

USA 1956 (119 min)

Ford was a figure of awe for the French New Wave and for other new directors and revisionist critics of film history in the 1960's and THE SEARCHERS was the film that had the greatest impact in Europe. With magnificent exteriors in Monument Valley and wonderful mood painting in color and light, Ford tells the story of angry and sullen Ethan Edwards (Wayne) in his search for a little girl (Wood) taken captive by warring Indians. An unforgettable portrait of a clash of cultures.

DIRECTED BY JOHN FORD • with John Wayne, Jeffrey Hunter, Natalie Wood (color, 35mm)

Mon. 12/1 9:30pm Wed. 12/3 7:30pm,
Fri 12/5 10:00pm

OTHELLO

RESTORED PRINT

Morocco 1951 (91 min)

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

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

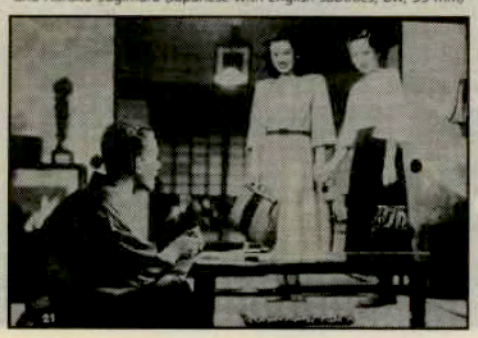
Sun. 12/7 1:00pm, Mon 12/8 7:00pm

LATE SPRING

Banshun • Japan 1949 (108 min)

A young woman (Setsuko Hara) who lives happily with her widowed father (Chisu Ryu) will not consider marriage, preferring her state of comfortable dependence to the responsibilities of childbearing and household duties. The father, afraid that she will live a lonely and barren life, leads her to believe that he intends to remarry in order to free her. Through a dispassionate observation of the characters' environment and emotions, Yasujiro Ozu creates an aesthetic of simplicity and restraint.

DIRECTED BY YASUJIRO OZU • with Setsuko Hara, Chisu Ryu and Haruko Sugimura (Japanese with English subtitles, bw, 35 mm)



LATE SPRING

Mon. 12/8 9:00pm,Wed. 12/10 7:45pm

SANSHO THE BAILIFF

Sansho dayu • Japan 1954 (129 mins)

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

Sun. 12/14 12:45pm, Mon.12/15 7:00pm

DIARY OF A COUNTRY PRIEST

Le Journal D'Un Cure De Campagne • France 1950 (125 mins)

Based on a novel by Georges Bernanos, the film depicts a frustrated young priest living in the country with hostile parishioners. Focusing on the human behavior, instead of creating a dramatic record of the priest's daily routine, Bresson searches for the interior truth that reveals itself through subtle behavioral and facial expressions. The cinematography (L.H. Burel) is imbued with a somber mood, matching the protagonist's subjective world view.

DIRECTED BY ROBERT BRESSON • With Claude Laydu, Jean Riveyre, Nicole Ladmiral (French with English subtitles, bw,35mm)

Mon. 12/15 9:15pm,
Wed. 12/17 7:30pm

THE EARRINGS OF MADAME DE . . .

Madame De • France 1953 (95 mins)

Regarded by critic Andrew Sarris as the greatest film of all time, based on the romantic novel by Louise de Vilmorin, the film transcends the literary text through a complex mise-en-scene designed by one of the most sophisticated cineastes of modern time. Ophüls reincarnates Vilmorin's chaste prose into a dazzling visual symphony, composing a remarkable visual portrait of the vanity and frivolity of the lives of the main character, Madame De . . . and her lover, especially in the sequences in which the camera elegantly moves through the space.

DIRECTED BY MAX OPHÜLS • With Danielle Darrieux, Charles Boyer, Vittorio de Sica (French with English subtitles, bw, 35mm)



EARRINGS OF MADAME DE

Harvard Film Archive

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Harvard Film Archive — November-December 1997

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
2 NOVEMBER **7:00 Shirley Clarke Shorts** **9:00 Portrait of Jason** Clarke USA '67	**3** **7:00 Un Chien Andalou/Land without Bread/ Zero for Conduct** **9:00 Viridiana** Buñuel SP '61	**4** **6:00 Toute une Nuit** Akerman BEL '82 **8:00 The Shining** Kubrick GB '80	**5** **5:30 Toute une Nuit** Akerman BEL '82 **7:30 Viridiana** Buñuel SP '61	**6** **6:00 CC EVENT: Kiki Smith Lecture** **8:00 Lili Marleen** Fassbinder GER '80	**7** **5:30 Lisbon Story** Wenders GER '95 **7:30 Public Housing** Wiseman USA '97 FREDERICK WISEMAN IN PERSON	**8** **6:00 Lisbon Story** Wenders GER '95 **8:00 Umm Kulthum** Goldman USA '97 **9:30 Lisbon Story** Wenders GER '95
9 **1:00 Grand Illusion** Renoir FR '37 **6:00 Umm Kulthum** Goldman USA '97 **7:30 Public Housing** Wiseman USA '97	**10** **6:00 Umm Kulthum** Goldman USA '97 (in B-04) **7:30 Grand Illusion** Renoir FR '37 **9:30 Rules of the Game** Renoir FR '39	**11** **6:00 Playtime** Tati FR '67 **9:00 Betty Blue** Beineix FR '86	**12** **5:00 Playtime** Tati FR '67 **7:30 Rules of the Game** Renoir FR '39	**13** **7:30 Germany, Pale Mother** Sanders GER '79 **8:00 Mumia Abu-Jamal** Edginton USA '97	**14** **6:30 Umm Kulthum** Goldman USA '97 **8:00 D'Est** Akerman BEL/FR '93 CHANTAL AKERMAN IN PERSON	**15** **3:00 Umm Kulthum** Goldman USA '97 **7:00 Saute ma Ville J'ai faim, J'ai Froid Chantal Akerman by Chantal Akerman** **9:00 Night & Day** Akerman BEL '92
16 **1:00 Open City** Rossellini IT '45 **6:00 Jeanne Dielman** Akerman BEL '75 **9:30 Night & Day** Akerman BEL '92	**17** **7:00 Open City** Rossellini IT '45 **9:00 Bicycle Thief** De Sica IT '48	**18** **6:00 The Fountainhead** Vidor USA '49 **8:30 Picnic at Hanging Rock** Weir AUS '80	**19** **5:30 Contempt** Godard FR '63 **7:30 Bicycle Thief** De Sica IT '48	**20** **6:00 CC EVENT Bill Viola Lecture** **7:45 Heimat Parts 1-3** Reitz GER '84 **8:30 Contempt** Godard FR '63	**21** **7:00 India Cabaret So Far from India** Nair IND '86/'83 MIRA NAIR IN PERSON **9:00 Mississippi Masala** Nair USA '91	**22** **3:00 Contempt** Godard FR '63 **7:00 A Couch in New York** Akerman USA '97 **9:00 The Eighties** Akerman BEL/FR '86
23 **1:00 His Girl Friday** Hawks USA '40 **7:00 Je, Tu, Il, Elle** Akerman BEL '74 **9:00 A Couch in New York** Akerman USA '97	**24** **7:00 His Girl Friday** Hawks USA '40 **9:00 The Searchers** Ford USA '56	**25** **6:00 The Shining** Kubrick GB '80 **8:30 A Couch in New York** Akerman USA '97	**26** **5:30 A Couch in New York** Akerman USA '97 **7:30 The Searchers** Ford USA '56	**27** **HAPPY THANKSGIVING**	**28** **7:00 Color of a Brisk and Leaping Day** Munch USA '96 **9:00 Seconds** Frankenheimer USA '66	**29** **7:00 Color of a Brisk and Leaping Day** Munch USA '96 **9:00 Crimes of Passion** Russell USA '84
30 **7:00 Color of a Brisk and Leaping Day** Munch USA '96 **9:00 Seconds** Frankenheimer USA '66	**1 DECEMBER** 9:30 Othello Welles MOR '51	**2** **6:00 Belly of an Architect** Greenaway GB '87 **8:00 Suddenly Last Summer** Mankiewicz GB '59	**3** **5:30 Belly of an Architect** Greenaway GB '87 **7:30 Othello** Welles MOR '51	**4** **6:00 CC EVENT Joel Shapiro Lecture** **7:00 Heimat Parts 4-7** Reitz GER '84	**5** **7:30 Shifting Ground** **10:00 Othello** Welles MOR '51	**6** **12:00 Heimat 8–12** **7:00 J'entends plus la guitare** Garrel FR '91 **9:30 Goodbye** Honigmann NED '95 JOHANNA TER STEEGE IN PERSON
7 **1:00 Late Spring** Ozu JAP '49 **7:00 Sweet Emma, Dear Böbe** Szabo HUN '91 **9:30 J'entends plus la guitare** Garrel FR '91	**8** **7:00 Late Spring** Ozu JAP '49 **9:00 Sansho the Bailiff** Mizoguchi JAP '54	**9** **6:00 Wings of Desire** Wenders GER '87 **8:30 32 Short Films about Glenn Gould** Girard CAN '93	**10** **5:30 Blade Runner** Scott GB '82 **7:30 Sansho the Bailiff** Mizoguchi JAP '54	**11** **7:30 Schindler's List** Spielberg USA '93	**12** **6:00 George** Corra/Weinbren '96 **8:00 Émile Cohl Program**	**13** **12:00 Heimat** **7:00 32 Short Films about Glenn Gould** Girard CAN '93 **7:30 George** **9:00 My Uncle Antoine** Jutra CAN '71
14 **12:45 Diary of a Country Priest** Bresson FR '50 **3:00 The Distance** Wolman ISR '94 **7:00 Andrei Rublev** Tarkovsky RUS '66	**15** **7:00 Diary of a Country Priest** Bresson FR '50 **9:15 The Earrings of Madame De** Ophuls FR '53	**16** **6:00 George** Corra/Weinbren USA '96 **8:00 Andrei Rublev** Tarkovsky RUS '66	**17** **7:30 The Earrings of Madame De** Ophuls FR '53 **9:30 George** Corra/Weinbren USA '96	**18** **6:00 Mumia Abu-Jamal** Edginton USA '97 **7:30 My Uncle Antoine** Jutra CAN '71	**19** **7:00 Out at Work** Anderson/Gold '96 **8:30 My Uncle Antoine** Jutra CAN '71	**20** **7:00 Out at Work** Anderson/Gold '96 **8:30 The Color of Pomegranates** Paradjanov RUS '69
21 **6:00 Out at Work** Anderson/Gold USA '96 **7:30 The Color of Pomegranates** Paradjanov RUS '69	**22** **No Screenings** **Dec 22 - Jan 14**	**Happy Hanukkah** **& Merry Christmas**				


MY UNCLE ANTOINE

COUNTRY KEY

AUS	Australia	ISR	Israel
BEL	Belgium	IND	India
CAN	Canada	JAP	Japan
FR	France	MOR	Morocco
GB	Great Britain	NED	Netherland
SP	Spain	RUS	Russia
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