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All programs curated by Haden Guest and David Pendleton. Film synopses written by Haden Guest (HG), David Pendleton (DP) and Brittany Gravely (BG), unless otherwise noted.

On the cover: Clark Gable blazes his way through Raoul Walsh's *Band of Angels*. (p.18)

THE ILLUMINATIONS OF NATHANIEL DORSKY

MARCH 29 - MARCH 30

Nathaniel Dorsky came to avant-garde cinema during a period of great awakening. Arriving in New York City in the early 1960s, he found himself surrounded by filmmakers who articulated the yearning for a wholly original film language. Dorsky's own films persist in this quest for an intrinsic cinematic form, but they do so out of affection for balance, lightness, and quietude – hardly the hallmarks of an avant-garde director, but then Dorsky has long seemed less concerned with making it new than getting it right. When asked about his inspirations, he mentions Henry James, George Balanchine, Jack Spicer, Mozart, the T'ang Dynasty poets, and Piero della Francesca along with nearer models like Stan Brakhage and Gregory Markopolous. It's an eclectic pantheon, to be sure, but one that reveals an underlying affinity for art that concentrates our attention through the fluent, direct expression of form.

The last decade has been the most productive of Dorsky's career despite the stinging loss of his beloved Kodachrome. His films now arrive once or twice a year, each one around twenty minutes of silent projection shown at the reduced rate of 18 frames per second (what Dorsky calls the "sacred speed"). It was not always so. Seventeen years passed between his youthful *Ingreen* (1964) / *A Fall Trip Home* (1964) / *Summerwind* (1965) trilogy and *Hours for Jerome* (1982), during which time he relocated from New York to San Francisco. *Hours for Jerome's* intricately arrayed illuminations of days gone by represents an early effort in the open montage style he developed alongside Jerome Hiler and Warren Sonbert. In this holistic understanding of editing, each shot radiates a vital attachment to every other shot in the film. The image is allowed to ripen to its fullness, at which point a precise cut reestablishes the metabolic energy of the film.

The tempo of *August and After* (2012), for instance, like *Threnody* (2004) before it, allows grief to trace a slow spreading course. Tender impressions near the end of filmmaker George Kuchar's life rest in the poignant light of long afternoons. Everything that follows is touched as an afterimage: two workers sliding down a skyscraper, a distant glass door sweeping a ray of light across a café, some agitated steps into the bramble. A thrilling montage of packages and fruits carried down a Chinatown street, the actual things transfigured into pure color, signals the ever improbable return to life.

The contemplative conditions of Dorsky's films invite us to see film's intimate relationship to reality as a value in and of itself. As with any artisan, Dorsky's muse is one and the same as his materials. Perhaps it's easier to appreciate the tactile sense of color, volume, and texture now that we no longer make regular contact with the photochemical image. In *Winter* (2008), *Sarabande* (2008), and *Compline* (2009), the films with which he exhausted the last of his supply of Kodachrome, Dorsky delves into the voluptuous lower end of the benighted stock's color values with the wholehearted abandon of someone in love.

Spellbound compositions extend this sense of discovery to the world in its unfolding. Audiences often comment that Dorsky's films evoke the childlike way of looking at a thing before we know its name. To realize his unusual framings, which freely shed the rules of perspective for a primary awareness of light and movement, Dorsky explains that he wanders with his Bolex for several hours without conversation. The slowed frame rate realizes an aesthetic equivalent for this state of absorption, dipping the action just far enough outside the normal flow of reality to surface its latent beauties. When filming, Dorsky takes more care with the moment than the viewfinder. His astonishing intuitiveness as a cinematographer ensures the delicate passage from reverie to image while preserving the temptation to touch.

A shot is what happens when the exploratory impulse of Dorsky's camerawork survives the exacting demands of his cuts. The fact that we so clearly discern these two distinct modes of attention in the same instance affords a special grace. The poet and critic Edwin Denby observed a similarly intoxicating quality in George Balanchine's choreography: "The pleasure... is seeing these images as they happen; responding to the succession of their brilliant differences that gradually compose into a structure... The meaning of it, as of classical dancing generally, is whatever one loves as one watches it without thinking why." The piece springs into being as it is perceived; whatever fineness of perception we find in the work we find also in ourselves. Indeed, Dorsky's titles suggest that his films are intended as offerings: to the steadying hand of the seasons, the memory of friends, the hours of prayer, and finally, if still fleetingly, to us.

– Max Goldberg, writer and frequent contributor to cinema scope

Once again, the Harvard Film Archive is grateful to celebrate the immeasurable artistry of Nathaniel Dorsky for two screenings. On Saturday, he will be joined by Charles Hallisey, Yehan Numata Senior Lecturer on Buddhist Literatures, as part of the The Mahindra Humanities Center's Interdisciplinary Humanities Graduate Student Conference, "Imaging the Ineffable: Representation and Reality in Religion and Film."

The Archive is extremely grateful to June Yip, AB '85, and David Wong, AB '85, for their generous support of the Harvard Film Archive's ongoing visiting filmmaker program. Thanks to their generosity the Archive is able to continue inviting filmmakers, artists and scholars to present their work at the HFA and interact with the Harvard film community.

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NATHANIEL DORSKY *AUGUST AND AFTER*

\$12 SPECIAL EVENT TICKETS
NATHANIEL DORSKY IN PERSON

FRIDAY MARCH 29 AT 7PM

*This evening's program of three films represents a selection from work made since my last appearance at the HFA. It has been a period of adjustment, an attempt to find the affective beauty in the film stocks that have survived the demise of Kodachrome, a stock I had shot all my life. After two shorter attempts with the disappointingly thin Eastman negative, I ventured into the murky world of Fuji negative. We will begin with *The Return*, my first exploration within its strange and intriguingly dark and silky palette, followed by *August and After*, a second, more light-filled evocation of the Fuji, and finally with *April*, a hybrid of Fuji negative and the new state of the art Eastman negative, a stock which has opened for me a whole new range of color and imagery. Each of these emulsions has its own sense of poetry, its own attractions and emphasis within the world around us. I might mention that as of the date of our screening, Fuji negative has also been terminated.* – Nathaniel Dorsky

THE RETURN

US 2011, 16mm, color, silent, 27 min

AUGUST AND AFTER

US 2012, 16mm, color, silent, 18.5 min

WINTER

US 2008, 16mm, color, silent, 22 min

“IMAGING THE INEFFABLE” CONFERENCE FREE SCREENING

NATHANIEL DORSKY IN PERSON

SATURDAY MARCH 30 AT 4:30PM

THRENODY

US 2004, 16mm, color, silent, 25 min

ALAYA

US 1987, 16mm, color, silent, 28 min

COMPLINE

US 2009, 16mm, color, silent, 18.5 min

The screening will be followed by a discussion about Nathaniel Dorsky's work and its connection to Buddhism, the ineffable, and devotional practices.

Tickets for this and other free events hosted by the “Imaging the Ineffable” Conference are available by registering on their conference website. HFA members may also reserve tickets to this screening.



NATHANIEL DORSKY *THRENODY*

PEOPLE'S PARK BY LIBBIE D. COHN & J.P. SNIADOCKI

MARCH 31

\$12 SPECIAL EVENT TICKETS

LIBBIE D. COHN & J.P. SNIADOCKI IN PERSON

PEOPLE'S PARK

SUNDAY MARCH 31 AT 7PM

On a pleasant, sunny day in Changdu, China, hundreds flock to People's Park to exercise, stroll, eat, chat, sing and dance. For 76 minutes, a camera snakes through the park slowly but ceaselessly, observing all the activity in one long shot. *People's Park* looks back to the first films projected for an audience, made by the Lumière brothers, who took their camera outdoors and shot everyday events for a duration limited by the length of the roll of film that would fit their camera. Libbie D. Cohn and J.P. Sniadecki revisit that idea 120 years later, in an era when handheld digital cameras are small enough to be quite mobile and can hold well over an hour's worth of images.

The result is a refreshing opportunity to observe daily public life in China, whose vastness and complexity are all-too-often seen (in this country) primarily through the lens of journalism, reduced to information. Like other filmmakers affiliated with Harvard's Sensory Ethnography Lab, J.P. Sniadecki has endeavored in his previous work (*Demolition* [2008], *Foreign Parts* [2010]) to use the moving image to capture quotidian experiences and daily existence in depth and in breadth. While those films skillfully utilized a moving camera to follow their protagonists, here the camera is set free to explore a space (and a block of time), achieving an elegant balance between plan and chance.

Directed by Libbie D. Cohn & J.P. Sniadecki
US/China 2012, digital video, color, 78 min



LIBBIE D. COHN & J.P. SNIADOCKI *PEOPLE'S PARK*

Presented in partnership with the Film Study Center, Harvard University

ART THEATRE GUILD, AN INTRODUCTION

MARCH 30 - APRIL 8

The pioneering independent production and distribution company Art Theatre Guild, or ATG, was a driving and centrifugal force that inspired and intertwined the most significant avant-garde currents transforming Japanese cinema of the Sixties and Seventies. Founded in 1961 as a distributor principally of foreign art films, with funding provided by the major Japanese studios led by Toho, ATG was envisioned as a promoter and incubator of radical and experimental cinema and a means of reaching the small but influential Japanese audience for more sophisticated, difficult and politically outspoken cinema. With its own chain of ten cinemas and a policy of giving each major feature a one-month run, ATG made possible cinematic experimentation of a kind and scale unprecedented in the Japanese cinema. An incredible cast of now canonical filmmakers including Nagisa Oshima, Kyju Yoshida, Masao Adachi, Kinju Wakamastu and Toshio Wakamatsu all realized among their most ambitious and audacious feature films as ATG productions. Veteran and first-time directors from Kaneto Shindo to Shuji Terayama also contributed major works to the ATG canon which is now being rediscovered and heralded as an apex of post-WWII Japanese cinema. Following the celebrated tributes to ATG recently unfurled in Paris and New York, this mini-retrospective offers a selection of classic works of Japanese counter-cinema little known in the US. As a centerpiece of this series we have included a three-film tribute to the late and extraordinarily great Nagisa Oshima. – HG

Special thanks: Theodore C. Bestor, Ted Gilman, Stacie Matsumoto – Reischauer Institute of Japanese Studies, Harvard University; Go Hirawsawa – Meiji-Gakuin University; Joshua Siegel – Museum of Modern Art Film Department.



NAGISA OSHIMA *DEAR SUMMER SISTER*

DEATH BY HANGING (*KOSHIKEI*)

SATURDAY MARCH 30 AT 7PM

SUNDAY MARCH 31 AT 4PM

Oshima's unquestionable masterpiece, *Death By Hanging* is one of the great works of Brechtian cinema, wielding avant-garde anti-narrative and intense, absurd theatricality to deliberately rupture and restore cinematic illusionism and pull the spectator into a sustained and emotionally resonant dialectic on the death penalty and the responsibilities of the State. *Death By Hanging's* harsh critique of the Japanese justice system and the nation's endemic racism was inspired by Oshima's impassioned connection with the life and later published writings of Lee Chi-nu the young and precociously talented ethnic Korean convicted of murdering two Japanese school girls. With his talented wife Akiko Koyama as the young man's sister, Oshima also perversely cast the maverick radical filmmaker Masao Adachi in the role of a hapless policeman.

Directed by Nagisa Oshima. With Yun Yun-Do, Fumio Watanabe, Masao Adachi
Japan 1968, 35mm, b/w, 119 min. Japanese with English subtitles

THE MAN WHO LEFT HIS WILL ON FILM (*TOKYO SENSO SENGO HIWA*)

SATURDAY MARCH 30 AT 9:30PM

"Secret Story After the Tokyo War," the original Japanese title of Oshima's now classic work of counter-cinema makes clear his political investment yet in no way explains the film's feverish and lingering enigma. One of the most urgent, anxious cinematic interventions into the post-1968 defeat of the radical youth movement, *The Man Who Left His Will on Film* is structured around a poetically closed-loop that begins and ends with the suicide of a young member of a political film cooperative and follows a grieving friend's attempts to understand the meaning of the seemingly "ordinary" footage of Tokyo streets and cityscapes recovered from the dead man's camera. The key to the footage lies in the so-called "landscape theory" advanced by Oshima contemporary and occasional collaborator Masao Adachi whose own cinema explored the idea the dominant and invisible power structure of a nation is legible in the most everyday landscapes that surround us.

Directed by Nagisa Oshima. With Kazuo Goto, Emiko Iwasaki, Sugio Fukuoka
Japan 1970, 35mm, b/w, 94 min. Japanese with English subtitles

FUNERAL PARADE OF ROSES (*BARA NO SÔRETSU*)

FRIDAY APRIL 5 AT 7PM

A carnivalesque melding of documentary verité and avant-garde psychedelia, *Funeral Parade of Roses* offers a shocking and ecstatic journey through the nocturnal underworld of Tokyo's Shinjuku neighborhood, following the strange misadventures of a rebellious drag queen fending off his/her rivals. Often cited as a major inspiration for Kubrick's *A Clockwork Orange*, Matsumoto's breakthrough film is a visually audacious and lyrically abstract testament to the vertiginous daring of the post-war Japanese avant-garde art and film scenes. Matsumoto orchestrates a series of quite astonishing visual set pieces, including actual performances by the influential Fluxus-inspired street theater groups, the Zero Jigen and Genpei Akasegawa.

Directed by Toshio Matsumoto. With Pità, Osamu Ogasawara, Toyosaburo Uchiyama
Japan 1969, 35mm, b/w, 105 min. Japanese with English subtitles

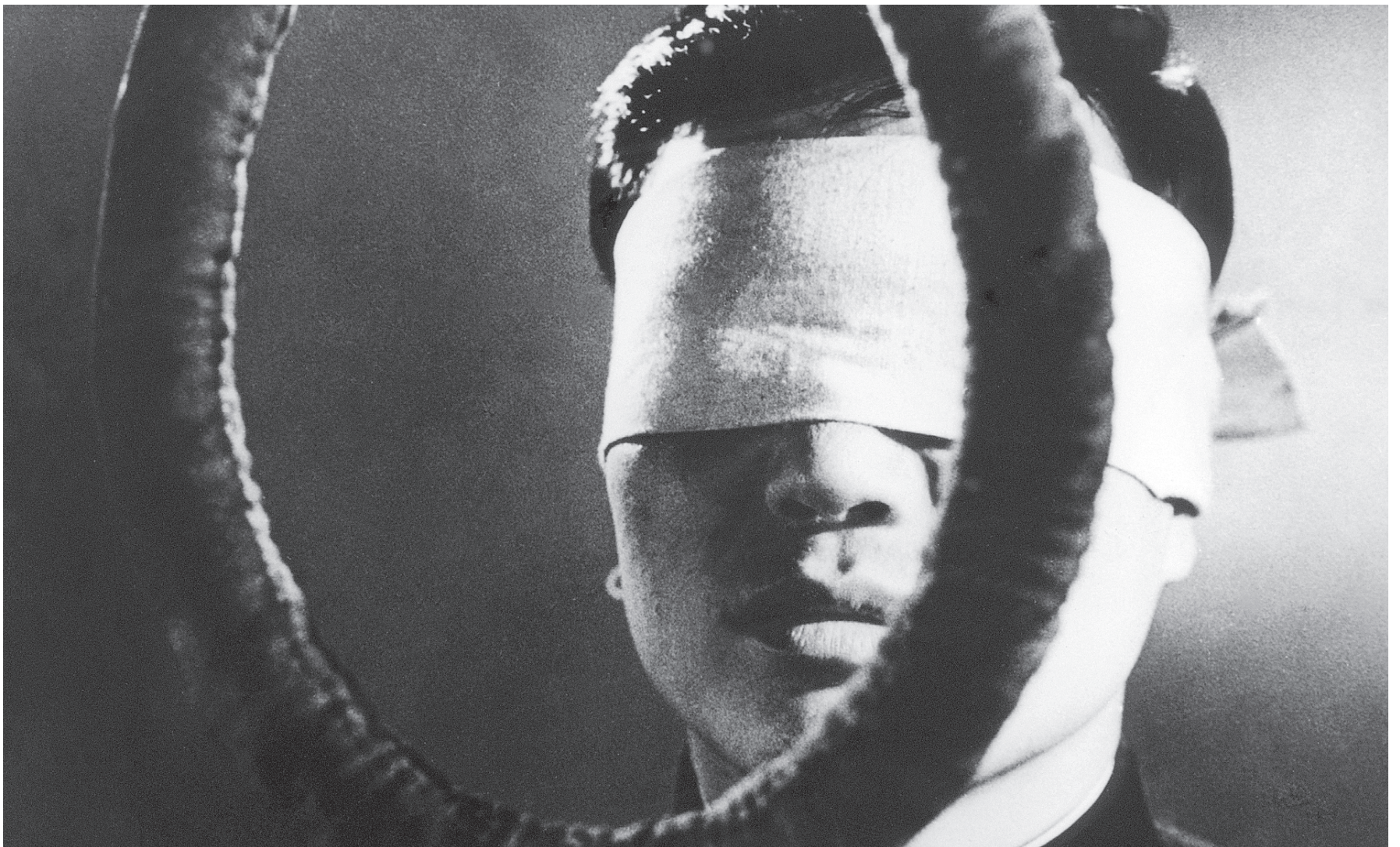
DEAR SUMMER SISTER (*NATSU NO IMOTO*)

FRIDAY APRIL 5 AT 9:30PM

On the occasion of Okinawa's release from American control, Oshima offered this poetic and wonderfully un-



SOICHIRO TAHARA & KUNIO SHIMIZU *LOST LOVERS*



NAGISA OSHIMA *DEATH BY HANGING*

predictable exploration of the island and its inhabitants as a distorting mirror of Japan's complex and tumultuous modern history. Loosely following a spirited young Tokyo woman's travels through Okinawa in search of the half-brother she has never met, *Dear Summer Sister* leads us through a series of mysterious vignettes about the girl's extended family and new found Okinawan acquaintances, each of whom hold sharply different opinions about the island's history and future.

Directed by Nigisa Oshima. With Hosei Komatsu, Hiromi Kurita, Akiko Koyama
Japan 1972, 35mm, color, 95 min. Japanese with English subtitles

SILENCE HAS NO WINGS (TOBENAI CHINMOKU)

SATURDAY APRIL 6 AT 7PM

In sharp contrast to the psychosexually extreme cinema most often associated with the ATG avant-garde is Kuroku Kazuo's profoundly lyrical and unclassifiable *Silence Has No Wings*, in which a young boy's search for an elusive butterfly opens up to an allegorical meditation on the atomic bomb, the Cold War and the dark shadow of Japan's militarized nationalism. A rare example of true film poetry, *Silence Has No Wings* sustains its hypnotic rhythm through the delirious beauty and haunting power of its imagery and the floating specter of the ethereal butterfly-woman played by Mariko Kaga. Originally produced by Toho, the studio shelved Kazuo's film out of fear of controversy yet allowed it to be distributed by ATG, giving way to its quick recognition as an astute yet under-spoken work of sharp political protest.

Directed by Kazuo Kuroki. With Mariko Kaga, Minoru Hiranaka, Shoichi Ozawa
Japan 1966, 16mm, b/w, 100 min. Japanese with English subtitles

THE HUMAN BULLET (NIKUDAN)

SATURDAY APRIL 6 AT 9:15PM

Best known in the US for his dark and violent gangster and "anti-samurai" films of the 1960s, Kihachi Okamoto is equally renown for his celebrated and popular war films which drew directly from his own negative experience as a soldier during WWII. After directing Toho's commercially successful star-studded war epic *Japan's Longest Day*, Okamoto turned to ATG to explore a decidedly more idiosyncratic and personal vision of World War II, adapting the perspective of the individual rather than abstractly idolized soldier. A portrait of a hapless kamikaze submarine bomber floating in wait for his first and final assignment, *Human Bullet* uses an energetic flashback structure to inject unexpected humor into the film, recalling the soldier's youth and comic misadventures in first love. Okamoto's irreverence and rough love for the ill-fated soldier gives way to a bracing and poignantly unofficial history of the war.

Directed by Kihachi Okamoto. With Minori Terada, Naoko Otani, Yunosuke Ito
Japan 1968, 35mm, b/w, 117 min. Japanese with English subtitles

LOST LOVERS (ARAKAJIME UCHINAWARETA KOIBITO-TACHI YO)

SUNDAY APRIL 7 AT 7PM

A poetic and vivid evocation of defeated youth looking back at Japan's extinguished student protest movement and lost revolution, *Lost Lovers* is a stylistically innovative and unusual art film that anticipates the drifting, melancholy cinema of Shinji Aoyama and Tomita Katsuya. *Lost Lovers* follows the picaresque adventures of an indelible anti-hero crowned with the bittersweet aura of faded glo-

ry, a former champion pole vaulter turned drifter whose aimless path leads him to Japan's remote North and into the company of a young deaf-dumb couple who calm the ex-athlete's restless anger and teach him a new intuitive relationship with the world. The debut film of documentarian Tahara Soichiro and playwright Shimizu Konio, *Lost Lovers* intermixes verité style and theatrical performance to inject a spirited yet thoughtful restlessness to the film's gently comic yet deeply poignant rendering of vulnerable dreamers.

Directed by Soichiro Tahara and Kunio Shimizu. With Renji Ishibashi, Kaori Momoi, Tenmei Kano
Japan 1971, 35mm, b/w, 122 min. Japanese with English subtitles

HUMAN (NINGEN)

MONDAY APRIL 8 AT 7PM

Veteran filmmaker Kaneto Shindo's sole ATG credit is a stark, at times harrowing, and dynamically stylized variation on the theme of human endurance so central to his long career. Shindo uses the gripping story of three men and a woman stranded on a small fishing boat far out in the Pacific Ocean in order to strip his declared human subject down to its most elemental, chronicling their intense struggle against the frightening, blinding power of hunger, despair and religious belief. The expanded canvas of *Human's* black-and-white widescreen cinematography masterfully evokes the ocean's vast and terrifying indifference and the gnawing tedium that pushes the four towards unthinkable acts.

Directed by Kaneto Shindo. With Taiji Tonoyama, Nobuko Otowa, Kei Sato
Japan 1962, 35mm, b/w, 117 min. Japanese with English subtitles

NICOLÁS PEREDA'S GREATEST HITS

APRIL 1

As its title playfully acknowledges, the latest film by Nicolás Pereda (b. 1982) is a compilation, a selective and retrospectively oriented assembly of thematic and stylistic elements that recur most significantly in the eight films that, in a mere five years, have propelled his meteoric rise as an internationally celebrated and precociously young auteur. Reuniting the four actors with whom Pereda has forged a particularly fruitful collaborative relationship, *Greatest Hits* openly declares the culmination and end of the cycle described by their films' variations on the theme of family as a kind of paradoxical structure, a mobile of ever-shifting yet fundamentally unchanging relationships. Moreover, *Greatest Hits* crystallizes and takes to another level Pereda's simultaneously laid-back and rigorous interrogation of narrative and performance, poignantly capturing domestic time's uniquely slow unwinding and using this expanded yet intimate stage to explore the performative dimensions underlying family and cinematic roles alike. At one level the story of the disequilibrium caused by a long absent father's surprise return home, *Greatest Hits* is more than simply the last variation on a theme ultimately uniting all of Pereda's narrative films and most forcibly expressed in *Summer of Goliath*. For the bold, almost Buñuelian, diptych-mirror at the center of *Greatest Hits* also dynamically emblemizes the subtle theatricality which gives Pereda's cinema its at times almost uncanny ability to give equal presence to performer as the scripted roles they both confirm and transform. – HG

The Harvard Film Archive proudly welcomes Nicolás Pereda back to the HFA. A Radcliffe-Harvard Film Study Center Fellow, Pereda will also be presenting a talk *Repetition, Variation and Other Cinematic Games at the Sheerr Room of Fay House, Radcliffe College on Wednesday April 3 at 4pm.*

\$12 SPECIAL EVENT TICKETS
NICOLÁS PEREDA IN PERSON

GREATEST HITS (LOS MEJORES TEMAS)

MONDAY APRIL 1 AT 7PM

After making several films with the same actors playing similar roles I decided to make a film about the process of representation. I took many ideas and all the actors, characters and most of the crew of my previous films in order to reflect on the being on the screen. I created several formal games that opened a world of new possibilities including rehearsals, repetitions and interactions between fictional characters and the actors playing those characters. I continued my search by replacing one of the actors with my uncle halfway into the shooting. My uncle enters the film as a documentary subject who has to relate to fictional characters that act as if he was one of them. – Nicolás Pereda

Directed by Nicolás Pereda. With Teresa Sanchez, Gabino Rodríguez, Luisa Pardo
Mexico 2012, 35mm, color, 103 min. Spanish with English subtitles



NICOLÁS PEREDA GREATEST HITS

TOWARD A PROUSTIAN CINEMA

APRIL 12 - APRIL 21



VOLKER SCHLONDORFF SWANN IN LOVE

1913 marks the centennial of the publication of *Swann's Way*, the first volume of what would become Marcel Proust's magisterial novel *In Search of Lost Time*. Proust, who died in 1922, claimed never to have seen a film and expressed doubts that cinema could capture life in depth. Nevertheless, his great theme – the experience of the passage of time and the changes it rings on the personality and especially on affective relations between people – seems to cry out for cinematic adaptation, despite the profound difficulty of finding visual equivalents for Proust's lengthy musings on the mysteries of love and of the self. Two proposed versions surely rank among the greatest films never made: attempts by Luchino Visconti and Joseph Losey in the 1960s and '70s to film the entirety of *In Search of Lost Time*. Visconti planned to cast Alain Delon as Marcel and Brando as Charlus; Harold Pinter wrote a Proust screenplay for Losey. Three more recent projects have each prudently focused on one of the novel's seven volumes, although in doing so, they often refer to important moments from throughout the books. – DP

The Harvard Film Archive is pleased to present these films in conjunction with a Harvard University conference, "Proust and the Arts," an interdisciplinary conference in celebration of this centennial of the publishing of *Swann's Way*, to take place on April 19 and 20. For more about the conference and the exhibits and other events associated with it, please visit www.proust-arts.com

Special thanks: Chantal Akerman; François Proulx – Harvard University; Anne Miller, Eric Jausseran – Consulate General of France, Boston; Delphine Selles-Alvarez – French Film Office, New York; Gary Palmucci – Kino Lorber; Brian Belovarac – Janus Films.

TIME REGAINED (*LE TEMPS RETROUVÉ*)

FRIDAY APRIL 12 AT 7PM

Although the title of *Time Regained* identifies it as an adaptation of the last volume of *In Search of Lost Time*, Raúl Ruiz's film ambitiously attempts to present something of the sweep of the novel as a whole. *Time Regained* finds the battlefield of World War I approaching Paris as Proust's narrator observes his aging friends, their loves, their deceptions and their inscrutabilities. The ominous rumblings from the front announce the dawning of modernity that is already confronting these characters, from young to old, with rapidly changing technologies and sexual mores. The film foregrounds various new instruments of perception, from mirrors and magnifying glasses to magic lanterns and stereoscopic slides to the Theatrophone, a precursor of the radio that fascinated Proust, and cinema itself. These instruments deterritorialize and defamiliarize all sense of space or time; Ruiz foregrounds them in *Time Regained* as his cinematic version of the argument that modernity's unsettled, drifting consciousness is a byproduct of the sound and image technologies.

Directed by Raúl Ruiz. With Catherine Deneuve, John Malkovich, Emmanuelle Béart, Vincent Perez
France 1999, 35mm, color, 169 min. French with English subtitles

LA CAPTIVE

SUNDAY APRIL 14 AT 4PM

If Ruiz emphasizes the Proustian theme of time, Chantal Akerman focuses on Proust's reflections on love in this variation on *La prisonnière* set in the present day. Her updated story of the jealous love of Proust's narrator for the alternately passive and elusive Albertine plays on the book's depictions of love as cruel, self-defeating, altruistic, a source of both bliss and despair and, above all, obsessive. In a Parisian apartment of faded elegance, a young man and woman enact rites of seduction, punishment and rejection, seemingly cut off from the rest of the world, except for the man's grandmother and the woman's friends with whom – to her partner's chagrin



CHANTAL AKERMAN *LA CAPTIVE*

– she devotes much time. In keeping with Proust's own fascination with gender fluidity and ambiguity, neither male nor female entirely settle into the roles of bearer and object of the gaze. The young man is both subject and object, for the audience and for himself. As for her, who knows? Hence the surveillance of his lover undertaken by the young man, which certainly recalls *Vertigo*, but Akerman herself has pointed to her celebrated *Jeanne Dielman* as another of this film's predecessors: obscure rituals and repressed sexuality in the huis clos of a single apartment.

Directed by Chantal Akerman. With Sylvie Testud, Stanislaus Merhar, Olivia Bonamy
France 2000, 35mm, color, 118 min. French with English subtitles

SWANN IN LOVE (*UN AMOUR DE SWANN*)

SUNDAY APRIL 21 AT 4:30PM

While a more conventional example of "the art film" than the other two titles in this series, *Swann in Love* deserves credit as the first feature to bring any part of *In Search of Lost Time* to the screen. Its skillful attempts at condensing and visualizing Proust's prose and at evoking the 1880s Paris of *Swann's Way*, from cultured salons and aristocratic parties to elegant brothels, helped pave the way for future adaptations. The film depicts the episode that makes up the bulk of Proust's first volume: the love affair between the bourgeois aesthete Charles Swann and the courtesan Odette de Crécy. Perhaps the most remarkable, and the most cinematic, achievement of *Swann in Love* is the way that it deploys the Vinteuil sonata, the fictional piece of chamber music that reveals Swann's love to himself. As realized by composer Hans Werner Henze, this music channels late Romanticism on its way to turning into musical modernism and permeates the film as expression and extension of the perplexing affair between Swann and Odette.

Directed by Volker Schlöndorff. With Jeremy Irons, Ornella Muti, Alain Delon
France/West Germany 1984, 35mm, color, 110 min. French with English subtitles



RAÚL RUIZ *TIME REGAINED*

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MARCH / APRIL 2013

S	M	T	W	T	F	S
					MARCH 29 7PM THE ILLUMINATIONS OF NATHANIEL DORSKY P. 2 NATHANIEL DORSKY IN PERSON	MARCH 30 4:30PM IMAGING THE INEFFABLE FREE SCREENING P. 2 NATHANIEL DORSKY IN PERSON 7PM DEATH BY HANGING P. 4 9:30PM THE MAN WHO LEFT ... P. 4
MARCH 31 4PM DEATH BY HANGING P. 4 7PM PEOPLE'S PARK P. 3 LIBBIE D. COHN & J.P. SNIADOCKI IN PERSON	01 7PM GREATEST HITS P. 6 NICOLÁS PEREDA IN PERSON	02	03	04	05 7PM FUNERAL PARADE OF ROSES P. 4 9:30PM DEAR SUMMER SISTER P. 4	06 7PM SILENCE HAS NO WINGS P. 5 9:15PM HUMAN BULLET P. 5
07 7PM LOST LOVERS P. 5	08 7PM HUMAN P. 5	09	10	11	12 7PM TIME REGAINED P. 7	13 7PM THE MAN WITH THREE COFFINS P. 10 LEE JANG-HO IN PERSON
14 4PM LA CAPTIVE P. 7 7PM EUODONG P. 10 LEE JANG-HO IN PERSON	15 7PM GOOD WINDY DAY P. 10 LEE JANG-HO IN PERSON	16	17	18	19 7PM THE POCKETBOOK P. 11 BLESS THEIR LITTLE HEARTS P. 11 BILLY WOODBERRY IN PERSON	20 7PM DAYDREAM THERAPY P. 11 BUSH MAMA P. 11 9:15PM WHEN IT RAINS P. 12 PASSING THROUGH P. 11
21 4:30PM SWANN IN LOVE P. 7 7PM A DIFFERENT IMAGE P. 12 CYCLES P. 12 WATER RITUAL #1 P. 12 GREY AREA P. 12	22 7PM A LITTLE OFF MARK P. 12 MY BROTHER'S WEDDING P. 12	23	24	25	26 7PM CAESAR MUST DIE P. 20 9PM DARK EXODUS P. 12 COMPENSATION P. 12	27 7PM THE DIARY OF ... P. 13 DAUGHTERS OF THE DUST P. 12 9:30PM CHILD OF RESISTANCE + SHORTS P. 13
28 5PM CAESAR MUST DIE P. 20 7PM RICH P. 13 SHIPLEY STREET P. 13 FRAGRANCE P. 13 YOUR CHILDREN COME BACK TO YOU P. 13	29 7PM MEDEA P. 13 I & I P. 13 UJAMII UHURU SCHULE P. 14 AS ABOVE, SO BELOW P. 13	30				



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provided by the Acad-
emy of Motion Picture
Arts and Sciences.

RAOUL WALSH BAND OF ANGELS P. 18

MAY / JUNE 2013

S	M	T	W	T	F	S
			01	02	03	04
05 5PM BLACK ARTS, BLACK ARTISTS P. 14 7PM TO SLEEP WITH ANGER P. 14	06 7PM EMMA MAE P. 14 A DAY IN THE LIFE OF WILLIE FAUST ... P. 14	07	08	09	10 7PM DEEP CRIMSON P. 16 9:15 PM LIFE SENTENCE P. 16	11 7PM THE CASTLE OF PURITY P. 16 9:15PM NO ONE WRITES TO THE COLONEL P. 16
12 4:30PM TIME TO DIE P. 16 7PM THE BEGINNING AND THE END P. 16	13 7PM THE HOLY OFFICE P. 16	14	15	16	17 7PM THE RUINATION OF MEN P. 17 9:15PM QUEEN OF THE NIGHT P. 17	18 7PM THE PLACE WITHOUT LIMITS P. 17 ARTURO RIPSTEIN & PAZ ALICIA GARCADIIEGO IN PERSON
19 4:30PM THE CHILDREN'S HOUR P. 17 7PM REASONS OF THE HEART P. 17 ARTURO RIPSTEIN & PAZ ALICIA GARCADIIEGO IN PERSON	20 7PM THE REALM OF FORTUNE P. 17 ARTURO RIPSTEIN & PAZ ALICIA GARCADIIEGO IN PERSON	21	22	23	24 7PM BAND OF ANGELS P. 18 9:30PM WOMAN OF THE PORT P. 17	25 7PM 48 P. 15 SUSANA DE SOUSA DIAS IN PERSON
26 4:30PM NORTHERN PURSUIT P. 18 7PM STILL LIFE P. 15 SUSANA DE SOUSA DIAS IN PERSON	27 7PM WHAT PRICE GLORY? P. 19	28	29	30	31 7PM THE COCK-EYED WORLD P. 19 9:30PM DARK COMMAND P. 19	JUNE 01 7PM SALTY O'ROURKE P. 19 THE ENFORCER P. 19 JUMP FOR GLORY P. 19 THE HORN BLOWS ... P. 19 RAOUL WALSH MARATHON

JUNE 02
4:30PM
THE BIG TRAIL P. 19
7PM
GENTLEMAN JIM P. 19

Harvard Film Archive
Carpenter Center for the Visual Arts
24 Quincy Street
Cambridge MA 02138
617.495.4700
hcl.harvard.edu/hfa

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Special Events priced as indicated
Harvard students free except for Special Events

Tickets are available 45 minutes before show time
All programs are subject to change
No late seating



PLEASE NOTE:
THE HFA WILL BE ON HIATUS FROM JUNE 3 THROUGH JULY 4.

ART CINEMA AS REBELLION. THREE FILMS BY LEE JANG-HO

APRIL 13 - APRIL 15

One of the seminal artists driving the renewal of the Korean cinema that began in the 1970s and reached full flowering in the Korean New Wave of the late 1980s and 1990s, Lee Jang-ho (b.1945) is among the most influential filmmakers of his generation. A mentor to such luminary directors as Park Kwang-su and Jang Sun-woo, Lee received his formative training working as an assistant to the great Shin San-ok. Lee's long and impressive career as rebellious spirit pushing always against the constraints of draconian government censorship and the dominant tradition of commercial genre formulas began in earnest in the mid-1970s when he banded with a group of like-minded artists and critics to help launch Young Sang Shi Dae, Korea's first authentic film art movement. Translated literally as "The Era of the Image," Young Sang Shi Dae, was the name Lee and the UCLA-educated director Ha Kil-chong gave to the influential film journal that began shortly after the group formed, publishing articles and editorials calling for a new brand of art film able to awaken the unrealized potential of the Korean cinema. Forging a tight network of young filmmakers, screenwriters and actors in their 20s and 30s, Young Sang Shi Dae also brought together performers and artists from the theater and art worlds, creating an unprecedentedly rich cross-pollination among the new generation who would not only witness but participate actively in the profound transformation of Korean cinema and culture after the fall of the military dictatorship.

In key films such as his visionary *The Man With Three Coffins*, Lee embraced a bold mode of free narrative, exploring as much an elusive mood as the haunting theme of dislocation and profound loneliness that informs the best films of the period. Largely unavailable and unseen in the US, the films of Lee Jang-ho remain difficult to see even in Korea due to complexities of copyright and prints, the vestiges of the upheaval that took place in the film industry in the Seventies and Eighties. In defiance of the obstacles placed in the way of a larger retrospective, the Harvard Film Archive offers a suite of three seminal films in Lee's oeuvre as an intervention, a tribute and an urgently needed introduction to one of the Korean cinema's most influential voices.

The Harvard Film Archive is proud to welcome Lee Jang-ho here for all three evenings. – HG

Co-sponsored by the Korea Institute, Harvard University. Special thanks: Susan Laurence, Jina Kim – Korea Institute, Harvard; Oh Sung-ji – Korean Film Archive

\$12 SPECIAL EVENT TICKETS
LEE JANG-HO IN PERSON

THE MAN WITH THREE COFFINS (NAGEUNE-NEUN GIR-ESEODO SWIJI ANNEUNDA)

SATURDAY APRIL 13 AT 7PM

Lee's inimitable masterpiece is a hypnotic trance film and drifting road movie that follows a melancholy widower's journey back into his past as he travels to his dead wife's rural hometown to spread her ashes. Stylistically daring, *The Man With Three Coffins* uses a floating voice-over and avant-garde montage to evoke, with striking frankness, its anti-hero's sexually charged fears and stinging frustrations. Imbued with the heavy perfume of bitter memories and frustrated desires, *The Man With Three Coffins* is a work of raw emotional intensity that almost seems itself to be haunted by the same supernatural forces that so disquiet the film and are most powerfully embodied in the uncanny figure of a shaman in direct communication with the shadow world of the departed.

Directed by Lee Jang-ho. With Kim Myung-kon, Lee Bo-hee, Chu Seok-yeung
South Korea 1987, 35mm, color, 104 min. Korean with English subtitles



LEE JANG-HO GOOD WINDY DAY

10

\$12 SPECIAL EVENT TICKETS
LEE JANG-HO IN PERSON

EUODONG

SUNDAY APRIL 14 AT 7PM

The new sexual freedom that swept into Korean cinema in the mid-1980s was, paradoxically, openly encouraged by the same government censorship bureau that had previously so carefully restricted sexual content, seeing erotic cinema now as a kind of release valve for a society in upheaval in the wake of the Kwang-ju Massacre and the intense political turbulence that followed. Lee seized upon this freedom to create a work with an extraordinary and politically directed erotic charge, giving the sultry star Lee Bo-hee one of her greatest roles as a woman who uses her magnetic sexual charms to bend men to her will and ways. Taking place amongst the dynastic infighting of the Chonsun dynasty, Lee uses the period film to openly critique political factionalism and the legacy of Confucianism, offering his headstrong and liberated heroine as an emblem of a defiant and individualism and feminism. *Euodong's* dizzying sexuality imbues its every image with



LEE JANG-HO THE MAN WITH THREE COFFINS

the heady perfume of unleashed desire, brining an electric intensity to the lush color scheme and expressionist landscapes and interiors carefully choreographed by Lee and cinematographer Park Seung-bae.

Directed by Lee Jang-ho. With Lee Bo-hee, Ahn Sung-ki, Park Won-suk
South Korea 1985, 35mm, color, 110 min. Korean with English subtitles

\$12 SPECIAL EVENT TICKETS
LEE JANG-HO IN PERSON

GOOD WINDY DAY (BALAM BUREO JOHEUN NAL)

MONDAY APRIL 15 AT 7PM

One of Lee's most politically confrontational films, *Good Windy Day* uses its intertwined narrative of three young men coming of age in 1980s Seoul to cut a pointed cross-section across a society undergoing painful and contradictory transition. Made at almost exactly the same time as the devastating 1980 Gwangju Massacre, *Good Windy Day* melds black comedy and melodrama to openly critique the rigid class hierarchies that erect cruel obstacles in the wayward paths of Lee's stumbling characters. Although little known in the US, *Good Windy Day* is celebrated as one of the seminal Korean films of the 1980s and an important first expression of the political urgency and artistic sophistication of the Korean New Wave.

Directed by Lee Jang-ho. With Ahn Sung-ki, Kim Seong-chan, Lee Yeong-ho
South Korea 1980, 35mm, color, 113 min. Korean with English subtitles

L.A. REBELLION: CREATING A NEW BLACK CINEMA

APRIL 19 - MAY 6



LARRY CLARK AS ABOVE, SO BELOW

The films themselves embody a variety of styles, from classical narrative storytelling to neorealism and beyond. Many of the filmmakers are engaged in a stylistic research that draws on the modernist self-reflexivity of much of the experimental filmmaking of the period, African and African American musical and narrative traditions, montage and various strains of expressionist and surrealist avant-garde cinema.

In the process, the films speak powerfully against racial and class oppression and espouse a variety of political positions, including Black Power, Afrocentrism, second-wave feminism and anti-colonialism. Above all, they affirm the ability of the African American experience to generate powerful and moving cinematic images. – DP

Presented in association with UCLA Film & Television Archive and supported in part by grants from the Getty Foundation and The Andy Warhol Foundation for the Visual Arts. The series is curated by Allyson Nadia Field, Jan-Christopher Horak, Shannon Kelley, and Jacqueline Stewart.

\$12 SPECIAL EVENT TICKETS
BILLY WOODBERRY IN PERSON

BLESS THEIR LITTLE HEARTS

FRIDAY APRIL 19 AT 7PM

The neo-realist strain of L.A. Rebellion filmmaking began with Charles Burnett's first films in the late 1960s and reached its culmination with *Bless Their Little Hearts* fifteen years later. Working from a screenplay by Burnett, Billy Woodberry brings to anguished life this portrait of a married couple striving to make ends meet and still have the time and energy to maintain their relationship to each other and to their three young children. The result is an emotional and strikingly realistic look at the daily grind of working poverty, full of humor and devoid of the least pity for its characters – or of a simple solution to their difficulties.

Preservation funded by the National Film Preservation Foundation and the Packard Humanities Institute

Directed by Billy Woodberry. With Nate Hardman, Kaycee Moore, Angela Burnett
US 1984, 35mm, b/w, 84 min

PRECEDED BY

THE POCKETBOOK

In the course of a botched purse snatching, a boy questions the course of his life in this adaptation of Langston Hughes' short story, "Thank You, Ma'am."

Preservation funded in part by a grant from the Andy Warhol Foundation for the Visual Arts

Directed by Billy Woodberry. With Ella "Simi" Nelson, Ray Cherry, David Jenkins
US 1980, 35mm, b/w, 13 min

Since the late 1960s, a broad community of filmmakers from UCLA has emerged to energize and renew not just Black cinema but American cinema as a whole. What these filmmakers share is an institutional context rather than a consistent aesthetic or political approach. This "movement" is known by several names, the most prominent being "L.A. Rebellion."

By the late 1960s, faculty and student activists were putting pressure on the handful of prominent film schools in the country to address the relative lack of diversity in American moviemaking by admitting more students of color. This question was a particularly sensitive one at UCLA, the public university just across town from both Hollywood and the site of the 1965 Watts Rebellion. In 1968, the university introduced the short-lived Ethno-Communications Program, an experimental affirmative action initiative that promoted the admission of not just Black but also Latino, Native American and Asian film students.

By the time it ended in 1973, the program had admitted a critical mass of students of color who continued to draw colleagues to UCLA for years to come. Especially remarkable is the number of Black filmmakers to emerge from this initiative: Charles Burnett, Julie Dash, Billy Woodberry, Haile Gerima, Jamaa Fanaka, Barbara McCullough, Larry Clark, Alile Sharon Larkin, Ben Caldwell and Zeinabu irene Davis, to name only the best-known.

This program, organized by scholars at UCLA and the programmers and curators of the UCLA Film & Television Archive, provides an extensive introduction to the work of these filmmakers. The program covers more than thirty years, with a special focus on the 1970s and '80s, and includes work by nearly two dozen directors, thus affording a panoramic look at the diversity of artists within the "L.A. Rebellion" rubric.

INTRODUCTION BY ALLYSON NADIA FIELD

BUSH MAMA

SATURDAY APRIL 20 AT 7PM

Bush Mama is the first feature film by Haile Gerima, the Ethiopian-born director who has gone on to international acclaim with a series of films shot both in the US and in Africa. The film follows the furious efforts of a young woman to keep her family together while her partner is in jail, in the face of alternately indifferent and hostile systems of discipline and control. Gerima evinces his commitment to a radicalism of both content – as his protagonist acquires a political understanding of her situation – and of form, blending documentary episodes and moments of self-reflexive filmmaking into the narrative.

Directed by Haile Gerima. With Barbara-O, Johnnie Weathers, Susan Williams
US 1975, 16mm, b/w, 97 min

PRECEDED BY

DAYDREAM THERAPY

This award-winning student film uses Nina Simone's version of "Pirate Jenny" as the soundtrack for a woman's fantasies of revolt in the face of workplace indignities.

Directed by Bernard Nicolas. With Marva Anderson, Keith Taylor
US 1977, digital video, b/w and color, 8 min

PASSING THROUGH

SATURDAY APRIL 20 AT 9:15PM

Upon being released from prison after murdering a music-industry mobster, a jazz saxophonist searches for his mentor while trying to reunite his band. The allegorical narrative works to define jazz as the musical expression of the Black experience, with its African roots and

its American battles with appropriation and exploitation. The film also leaves plenty of time for the music itself, from the onscreen appearances by Horace Tapscott and the Pan Afrikan Peoples Arkestra to the performances by Charlie Parker, John Coltrane and Sun Ra on the soundtrack. By combining music, allegory and analysis, *Passing Through* has achieved canonical status as one of the few great jazz films.

Preservation funded in part by a grant from the Andy Warhol Foundation for the Visual Arts and the Packard Humanities Institute

Directed by Larry Clark. With Nathaniel Taylor, Clarence Muse, Pamela Jones
US 1977, 35mm, color, 111 min



LARRY CLARK PASSING THROUGH

PRECEDED BY

WHEN IT RAINS

In the hands of Charles Burnett, the simple story of a woman turning to her neighbors in order to pay the rent becomes a captivating yet gently humorous slice of life illustrating the profound importance of community.

Directed by Charles Burnett. With Ayuko Babu, Florence Bracy
US 1995, 16mm, color, 13 min

A DIFFERENT IMAGE

SUNDAY APRIL 21 AT 7PM

A touching look at young people settling into adulthood in a world crisscrossed by sexual, generational and racial divides, *A Different Image* has come to be recognized as a landmark of Black feminist filmmaking in the thirty years since its release. A young professional woman in Los Angeles struggles to be seen as more than a sexual object, while her flirtatious co-worker eventually comes to realize that he must reconcile his expectations and experiences with hers. The film makes its point as much through its use of montage, juxtaposing various kinds of photographs of a wide range of women, as through its narrative sequences.

Directed by Alile Sharon Larkin. With Margot Saxton-Federella, Adisa Anderson
US 1982, 16mm, color, 51 min

CYCLES

As a woman anxiously awaits her overdue period, she performs African-based rituals of purification. This intimate short film incorporates still images and stop-motion animation into a portrait of a woman and her home.

Directed by Zeinabu irene Davis. With Stephanie Ingram
US 1989, 16mm, b/w, 17 min

WATER RITUAL #1: AN URBAN RITE OF PURIFICATION

Barbara McCullough's strikingly beautiful experimental film, inspired by a friend's nervous breakdown, presents an abandoned area of Watts as emblematic of Black desolation while also suggesting that it can be reclaimed as sacred ground.

Preservation funded with a grant from the National Film Preservation Foundation's Avant-Garde Masters Grant Program funded by The Film Foundation.

Directed by Barbara McCullough. With Yolanda Vidato
US 1979, 35mm, b/w, 6 min



ALILE SHARON LARKIN *A DIFFERENT IMAGE*

GREY AREA

The confrontation between a Black Panther just out of prison after ten years and an ambitious television producer exposes the rifts between radicalism and assimilation in the early 1980s. The film expresses this tension by shifting among realism, reportage and a theatrical expressionism.

Directed by Monona Wali. With Eve Holloway, Haskell V. Anderson
US 1981, 16mm, b/w, 38 min

MY BROTHER'S WEDDING

MONDAY APRIL 22 AT 7PM

While Charles Burnett's *Killer of Sheep* has gradually received the attention it deserves as a landmark of American independent filmmaking, its follow-up has long been ignored, due in large part to its status as a not-quite-finished film. It turns on the dilemmas faced by a young man torn between an alienating social advancement and a limiting past of petty crime. Working at his parents' dry-cleaning establishment in the days before his brother's marriage, Burnett's protagonist is suddenly confronted by the return from prison of a friend from his youth. The director has called *My Brother's Wedding* a "tragicomedy," and he embellishes the plot with episodes of gentle humor. The film's producers rushed the film onto the festival circuit in a rough cut; Burnett was only able to finish editing his own version a few years ago.

Directed by Charles Burnett. With Everette Silas, Jessie Holmes, Gaye Shannon Burnett
US 1983, digital video, color, 82 min



CHARLES BURNETT *MY BROTHER'S WEDDING*

PRECEDED BY

A LITTLE OFF MARK

This charming bit of romantic comedy features the usual "boy meets girl" tribulations from the point of view of a handsome but hapless would-be Romeo.

Directed by Robert Wheaton. With Peter Parros
US 1986, digital video, b/w, 9 min

COMPENSATION

FRIDAY APRIL 26 AT 9PM

Zeinabu irene Davis' ambitious feature debut links the African American present of the 1980s to the Black modernism of the early 20th century by juxtaposing two love stories, one from each era and starring the same actors. In each case, the lovers must negotiate not only racism but also illness and differences in class and educational background. Upon casting deaf actress Michelle A. Banks as the female lead, Davis and screenwriter Mark Arthur Chéry modified the film to incorporate signing and intertitles to make it accessible to both deaf and hearing audiences. At the same time, these touches act as an homage to early Black cinema.

Directed by Zeinabu irene Davis. With John Earl Jelks, Michelle A. Banks, Nirvana Cobb
US 1999, 16mm, b/w and color, 90 min



ZEINABU IRENE DAVIS *CYCLES*

PRECEDED BY

DARK EXODUS

Director Iverson White's skillful recreation of classical Hollywood filmmaking at its most poetic proves a surprisingly moving and powerfully political stylistic choice for this tale of three brothers in the Jim Crow South who face harrowing life-and-death choices after the lynching of their father.

Directed by Iverson White. With John Jelks, Harold House, Jeffrey Dixon
US 1985, 16mm, b/w and color, 28 min

DAUGHTERS OF THE DUST

SATURDAY APRIL 27 AT 7PM

At the dawn of the 20th century, a Gullah Geechee family, descendants of escaped slaves living on an island off the coast of the southern U.S., prepares to move to the mainland and emigrate north. This decision is the occasion for a gathering to mark the end of one era and the beginning of another, with rites meant to bridge the traditions of the past and the coming of the new, as three generations of the family's women confront the strictures placed upon them. *Daughters of the Dust* earned a place in cinema history as the first feature film by an African American woman, but it is the film's beauty and



HAILE GERIMA *CHILD OF RESISTANCE*

ambition that are the hallmarks of director Julie Dash's achievement.

Directed by Julie Dash. With Cora Lee Day, Alva Rogers, Barbara-O, Adisa Anderson
US 1991, 35mm, color, 112 min

PRECEDED BY

THE DIARY OF AN AFRICAN NUN

Julie Dash's first narrative film adapts an Alice Walker short story about a nun in Uganda contemplating the emptiness she finds in her supposed union with Christ.

Preservation funded in part with a grant from the National Film Preservation Foundation.

Directed by Julie Dash. With Barbara O. Jones
US 1977, digital video, 15 min

CHILD OF RESISTANCE

SATURDAY APRIL 27 AT 9:30PM

Inspired by the trial of Angela Davis, *Child of Resistance* juxtaposes black-and-white footage of a Black female prisoner and her stream-of-consciousness voiceover with Felliniesque color imagery of this woman wandering through a dreamscape of sex- and drug-fueled debauchery and racial degradation.

Directed by Haile Gerima. With Barbara O. Jones, James Dougall
US 1972, 16mm, b/w and color, 36 min

BRICK BY BRICK

Brick by Brick is a film essay about the displacement of Black families in a rapidly gentrifying Washington, D.C. at the turn of the 1980s. Although the documentary focuses on residents speaking for themselves, equally eloquent is



DON AMIS *FESTIVAL OF MASK*

the juxtaposition of the dispassionate excuses of bureaucrats with deserted apartment interiors.

Directed by Shirikiana Aina
US 1982, 16mm, color, 33 min

L.A. IN MY MIND

This "computer film" updates the city symphony by electronically layering a list of Los Angeles places and names on top of the urban landscape as seen from a moving car.

Directed by O.Funmilayo Makarah
US 2006, digital video, color, 4 min

THE DAWN AT MY BACK: MEMOIR OF A BLACK TEXAS UPBRINGING – EXCERPT

This evocative excerpt from the Labyrinth Project's DVD-ROM, based on a memoir by Carroll Parrott Blue, leads viewers on a rich visual and textual exploration of Blue's family history and the history of Houston's Black community. Using her great-grandmother's quilt as an interface, Blue and co-director Kristy H. A. Kang create plateaus of historical and narrative interest in a series of visual "panscapes," constructed from original photographs, interviews, archival footage and the spoken word.

Directed by Carroll Parrott Blue, Kristy H. A. Kang, The Labyrinth Project
US 2003, digital video, color, 10 min

RAIN

The political awakening of a young female typist is vividly portrayed through Melvonna Ballenger's use of John Coltrane's song, "After the Rain."

Directed by Melvonna Ballenger. With Evlynn Braithwaite, Bernard Nicolas
US 1978, digital video, b/w, 16 min



BILLY WOODBERRY *THE POCKETBOOK*

RICH

SUNDAY APRIL 28 AT 7PM

A poignant character study, *Rich* finds the title character forced to confront the obstacles that face him, beginning with his own family, on the day of his graduation from high school. The evocative cinematography is by *Dark Exodus*' Iverson White.

Directed by S. Torriano Berry. With Steve T. Berry, Susann Akers
US 1982, 16mm, b/w, 22 min

SHIPLEY STREET

Shipley Street is a coming-of-age story about a young girl whose working-class parents, hoping to better her future, send her to a strict, predominantly white parochial school where she comes face to face with unthinking racism.

Directed by Jacqueline Frazier. With Leslie Smith, Don Maharry
US 1983, digital video, color, 25 min

FRAGRANCE

Conflicted by duty and fear, George heads off to the war in Vietnam, still unresolved over the larger question of whether African Americans should be fighting for justice at home or abroad.

Directed by Gay Abel-Bey. With Tony Ginn, Fumilayo, Roy Fegan
US 1991, digital video, b/w, 38 min

YOUR CHILDREN COME BACK TO YOU

This early film by Alile Sharon Larkin presents a child's perspective on poverty, class and social inequality.

Directed by Alile Sharon Larkin. With Angela Burnett, Patricia Bentley King
US 1979, 16mm, b/w, 30 min



ZEINABU IRENE DAVIS *COMPENSATION*

AS ABOVE SO BELOW

MONDAY APRIL 29 AT 7PM

Larry Clark's astonishing short feature evokes a Black community in crisis, divided between a narcotizing church that preaches quietism, depicted with savage Brechtian satire that nevertheless evinces a hint of affection, and militant struggle that is both in response to and inspired by U.S. military interventions throughout the Third World. "Like *The Spook Who Sat By the Door* and *Gordon's War*, *As Above So Below* imagines a post-Watts rebellion state of siege and an organized Black underground plotting revolution. With sound excerpts from the 1968 HUAC report 'Guerrilla Warfare Advocates in the United States,' *As Above So Below* is one of the more politically radical films of the L.A. Rebellion."

– Allyson Nadia Field

Directed by Larry Clark. With Nathaniel Taylor, Lyvonne Walder, Billy Middleton
US 1973, 16mm, color, 52 min

PRECEDED BY

MEDEA

"[Ben] Caldwell invokes Amiri Baraka's poem 'Part of the Doctrine' in this experimental meditation on art history, Black imagery, identity and heritage."

– Allyson Nadia Field

Directed by Ben Caldwell
US 1973, digital video, color, 7 min

I & I

"Drawing from Ayi Kwei Armah's novel *Two Thousand Seasons*, Caldwell meditates on reciprocity and on the concept of 'I and I' which postulates no division between people, whereas the splitting of 'you' from 'I' is an invention of the devil designed to brew trouble in the world."

– Allyson Nadia Field

Preservation funded in part by a grant from the National Film Preservation Foundation

Directed by Ben Caldwell. With Pamela B. Jones, Al Cowart, Marcia Bullock
US 1979, 16mm, color, 32 min

UJAMII UHURU SCHULE

The title is Swahili for "Community Freedom School" and the name of the Afrocentric primary school in South Los Angeles depicted in this short documentary.

Directed by Don Amis
US 1974, digital video, color, 9 min



JULIE DASH *DAUGHTERS OF THE DUST*

BLACK ART, BLACK ARTISTS

SUNDAY MAY 5 AT 5PM

This introduction to 20th century African American art is accompanied by jazz and blues and by a conversation between director Elyseo Taylor and printmaker Dan Slater that outlines the specific pressures on Black artists: the difficulties of asserting aesthetic authority, the desire to reflect politically on race in the US and the necessity to suit white and middle-class Black tastes.

Directed by Elyseo J. Taylor. With Dan Slater
US 1971, digital video, color, 16 min

FOUR WOMEN

Julie Dash's first work as a director is this dance film set to Nina Simone's performance of the title song.

Directed by Julie Dash. With Linda Martina Young
US 1975, 16mm, color, 7 min

DEFINE

O.Funmilayo Makarah's oblique meditation on the semiotics of ethnic female identity accompanies a cynical narration about how to "win an invitation to the dominant culture."

Directed by O.Funmilayo Makarah. With O.Funmilayo Makarah, Quinta Seward, Yreina D. Cervantez
US 1988, digital video, color, 5 min

BELLYDANCING: A HISTORY AND AN ART

Filmmaker Alicia Dhanifu constructs a rigorous and beautifully rendered history of belly dancing – its roots and history, forms and meanings. The filmmaker performs this art as well, alone and with other dancers.

Directed by Alicia Dhanifu
US 1979, digital video, color, 22 min

FESTIVAL OF MASK

L.A.'s diverse racial and ethnic communities (African, Asian, Latin American) express themselves through a

wide variety of masks, which come together in the annual festival documented by this film.

Directed by Don Amis. US 1982, digital video, color, 25 min

EMMA MAE

MONDAY MAY 6 AT 7PM

Jamaa Fanaka's sympathetic look at a young woman who moves to Los Angeles from Mississippi in the wake of her mother's death was released at the height of the Blaxploitation era as *Black Sister's Revenge*. Mindful of his audience, Fanaka endows his heroine with formidable fighting skills. Nevertheless, with her plain looks and shy demeanor, Emma Mae is much more down to earth than the genre's supervixens; similarly, the film's clear-eyed sense of class and of sexual politics also sets it apart from others in the cycle. Although Fanaka draws on the Cinderella story, he is too much of a straight shooter to provide a fairy tale ending.

Directed by Jamaa Fanaka. With Jerri Hayes, Ernest Williams II, Charles D. Brooks III
US 1976, 35mm, color, 100 min

PRECEDED BY

A DAY IN THE LIFE OF WILLIE FAUST, OR DEATH ON THE INSTALLMENT PLAN

Jamaa Fanaka's student film is "a morality tale in two reels," reinventing the Faust myth for the age of *Superfly*.

Directed by Jamaa Fanaka (as Walt Gordon). With Baby Katina, Walt Lynn
US 1972, digital video, color, 16 min

CHARLES BURNETT'S *TO SLEEP WITH ANGER*

MAY 5

As a pendant to the "L.A. Rebellion" program, the Harvard Film Archive is pleased to present a reprise screening of Charles Burnett's third feature film from a new print, thanks to Sony Pictures' preservation department.

TO SLEEP WITH ANGER

SUNDAY MAY 5 AT 7PM

After the neorealism of *Killer of Sheep* and the slice-of-life tragicomedy *My Brother's Wedding*, *To Sleep With Anger* finds Charles Burnett fashioning a kind of cinematic magic realism by infusing modern-day melodrama with elements from the trickster narratives of African American folklore and even bits of the horror film. At a time when the Great Migration of the first half of the 20th century, that had seen millions of Blacks move north and west, was starting to reverse direction, Burnett tells a tale of a mysterious figure from "back home" who unsettles a middle-class family in Los Angeles when he suddenly shows up at their door. A complex meditation on the precarious place of the Black bourgeoisie in American society, *To Sleep With Anger* alternately warms and chills.

Directed by Charles Burnett. With Danny Glover, Richard Brooks, Mary Alice, Carl Lumbly
US 1990, 35mm, color, 102 min



CHARLES BURNETT *TO SLEEP WITH ANGER*

STILL LIVES: TWO FILMS BY SUSANA DE SOUSA DIAS

MAY 25 - MAY 26

Archival footage has long been used in documentaries as illustration, but the most powerful use of such footage subjects it to what the Situationists called *détournement*: re-contextualizing the moving image to undo the message it was originally meant to convey.

Portuguese filmmaker Susana de Sousa Dias has been using the images photographed and filmed by the Salazar dictatorship, which lasted nearly half a century, from 1926 to 1974, to provide a history of those years. In *Still Life*, she juxtaposes official propaganda and footage from everyday life to illuminate the control that authoritarian regime exerts over every facet of human existence. *48* displays the photos of imprisoned dissidents taken by the state police to create a vivid sense of oppression at work directly on the body and mind of its subjects. De Sousa Dias' films demand that we look closely at the workings of authority by taking the images it creates to celebrate and document its own might and revealing both the violence behind, and the limits of, that authority. – BG, DP

Presented in conjunction with the 8th Boston Portuguese Festival. To learn more about the festival, please visit www.bostonportuguese festival.org



Special thanks: Paolo Cunha Alves, João Lima – Consulate General of Portugal, Boston.



SUSANA DE SOUSA DIAS 48

\$12 SPECIAL EVENT TICKETS
SUSANA DE SOUSA DIAS IN PERSON

48

SATURDAY MAY 25 AT 7PM

Susana de Sousa Dias creates a living requiem from recently excavated photographs of Portuguese political prisoners taken by the Political Police (PIDE) during the Salazar dictatorship of 1926-1974. The hypnotizing sequence of faces – upon the remarkably sharp moments of their capture – flows eerily through an absorbing narrative arrangement, guided by the voices of the surviving prisoners and the very present ambient space around them. The subtle zooms, slow fades and heavy pauses isolate and vibrate the historical and emotional charge of the routine identification photos. Explaining their expressions at the moment of being photographed – often the result of complicated emotional states disguised by the “minimal gestures” of a repressed Portugal – lead to unexpected, poetic, horrific tales of the physical and psychological torture the survivors endured while in prison and the ubiquitous, insidious atmosphere of subjugation and surveillance while “free.”

Directed by Susana de Sousa Dias
Portugal 2009, digital video, b/w, 93 min. Portuguese with English subtitles

\$12 SPECIAL EVENT TICKETS
SUSANA DE SOUSA DIAS IN PERSON

STILL LIFE (NATUREZA MORTA)

SUNDAY MAY 26 AT 7PM

The first piece in Susana de Sousa Dias' extensive visual archaeology of the oppressive Portuguese dictatorship simultaneously releases the images' souls from the constrictions of their original use – war reports, newsreel propaganda, political prisoner records – while underlining the deadly solemnity aching beneath even the most placid or vibrant moments. With minimal, meaningful tracts of silence, slow motion, and the heavy, yet hollow dissonance of the soundtrack, the haunted forms materialize as if just thawing out from a secret past into our present, politically-complex moment. Gracefully disrupting the direction of power with the simplest of means, she draws out the intricate humanity on both sides of the camera.

Directed by Susana de Sousa Dias
Portugal/France 2005, digital video, b/w, 72 min

REVELATIONS OF A FALLEN WORLD - THE CINEMA OF ARTURO RIPSTEIN

MAY 10 - MAY 24

Over the course of his prodigious and still active career Arturo Ripstein (b. 1943) has remained the most vital, persistent and original filmmaker working within the Mexican cinema. A maverick contrarian, Ripstein has paradoxically flourished within the same commercial industry whose complacent traditions he has so steadily defied. Fearless and subversive, Ripstein's films artfully transform popular genres – the Western, the “family film” and, above all, melodrama – into devastating attacks against the inveterate prejudice and myopia deeply-rooted in Mexican culture and history. Yet, while major films such as *The Castle of Purity*, *The Place Without Limits* and *Deep Crimson* deliver swift hammer blows against obdurate patriarchy, intolerance, provincialism and, above all, machismo, their lasting power and artistry lies far beyond the daring themes. For within the stark, mesmerizing imagery that haunts Ripstein's films is crystallized a strange fusion of beauty and brutality, compassion and violence, central to a profound melancholia and sense of slow, inexorable decline which underlies his entire oeuvre. Far from nihilistic, the unyielding pessimism often credited to Ripstein's cinema is instead a brand of bracing humanism fascinated by the secret nightmares and dark fantasies of the indelible anti-heroes whose weakness, hubris and folly Ripstein steadfastly refuses to sentimentalize. In 1975 *The Realm of Fortune* launched Ripstein's long and remarkable collaboration with the talented screenwriter Paz Alicia Garcíadiego (b. 1949) whose subtle ear for the music of vernacular language and consummate skills at literary adaptation brought a new dimension into Ripstein's cinema, a novelistic complexity of voice and character that resulted in such celebrated works as *The Beginning and the End* as well as lesser known classics like *The Ruination of Men*.



LUIS BUÑUEL AND ARTURO RIPSTEIN

The son of one of Mexico's most prominent film producers, Ripstein was quite literally born and bred into the cinema, observing film productions and apprenticing from a very young age. Especially important to Ripstein's formation was his long friendship with Luis Buñuel who became an intellectual and spiritual mentor to the aspiring filmmaker – although Ripstein never, despite the stubborn myth, worked as Buñuel's assistant on any film. From his very first youthful films, Ripstein boldly embraced a certain Buñuelian iconoclasm and

irreverent black humor that which would remain important signatures of his films. Tied not only to Buñuel but also to the Golden Age of Mexican cinema whose crepuscular days he witnessed firsthand and whose stars – such as Claudio Brook and Katy Jurado – he often cast, Ripstein stands as a crucial link between Mexico’s studio-era and the new generation of auteur directors such as Carlos Reygadas, Guillermo del Toro and Nicolás Pereda who each, in their own ways, acknowledge Ripstein’s profound legacy.

The Harvard Film Archive is humbled by the visit of Arturo Ripstein and Paz Alicia Garcíadiego and the rare opportunity to discuss their extraordinary films and careers. – HG, DP

This event is the 3rd Annual ARTS@DRCLAS – HFA film retrospective and is co-sponsored by the David Rockefeller Center for Latin American Studies (DRCLAS) Mexico and Central America Program. Special thanks: Paola Ibarra – DRCLAS

DEEP CRIMSON (*PROFUNDO CARMESÍ*)

FRIDAY MAY 10 AT 7PM

The jaundiced dystopia refined across the inspired collaboration of Ripstein and Garcíadiego reached a dark zenith in their remake of Leonard Kastle’s feverish 1969 cult film *The Honeymoon Killers*. Revealing a broken world littered with dog-eared movie magazines and tear-soaked pillows, *Deep Crimson* lays a wilted bouquet in tribute to the long eclipsed Golden Ages of the Hollywood and Mexican cinemas whose ardent melodramatic romanticism the film both embraces and savagely parodies. Thrown into each other’s arms by desperate loneliness and a strange brand of outrageous fortune, a comically unlikely criminal couple enacts a theatrical killing spree that brutally and systematically deconstructs matrimony, masculinity and family values en toto. Inspired by a dark strain of amor loco, *Deep Crimson*’s sordid love adventure is a fascinating anti-epic torn between blackest comedy and brutal violence yet ultimately as arid, dust swept and corpuscular as the desolate Norteño landscapes that so haunt the film.

Directed by Arturo Ripstein. With Daniel Giménez Cacho, Regina Orozco, Marisa Paredes
Mexico 1996, 35mm, color, 110 min. Spanish with English subtitles

LIFE SENTENCE (*CADENA PERPETUA*)

FRIDAY MAY 10 AT 9:15PM

Heavily favored by Mexican critics to this day, *Life Sentence* is a taut and fatalistic portrait of an Everyman struggling desperately to free himself from the barbed and crooked path of the flamboyant criminal past that constantly pulls him back to the once glittering but now dingy underworld he so naturally inhabited. The sweat and nicotine of Seventies paranoid cinema leaves acrid stains on Vicente Leñero’s crisp script whose flashback structure Ripstein skillfully exploits to ratchet the tension while gradually revealing a cruel symmetry between past and present. With its breathless narrative unfolding entirely within the sprawl and steel of late Seventies Mexico City, *Life Sentence* brought a new urban contemporaneity into Ripstein’s cinema.

Directed by Arturo Ripstein. With Pedro Armendáriz Jr., Narciso Busquets, Ernesto Gómez Cruz
Mexico 1978, 35mm, color, 88 min. Spanish with English subtitles

THE CASTLE OF PURITY (*EL CASTILLO DE LA PUREZA*)

SATURDAY MAY 11 AT 7PM

Its title given to Ripstein by Octavio Paz – and taken from a seminal essay on Marcel Duchamp – *The Castle of Purity* is itself an absolute work of high art which uses its haunting poetic imagery and rigorous avoidance of explanation to conjure a frightening yet strangely familiar world shadowed with somber metaphors. Starring Buñuel regular Claudio Brook as a father who imprisons his wife and children in their crumbling mansion home for eighteen years, operating an artisanal rat poison production to support themselves, *The Castle of Purity* only gradually reveals the rigid laws and logic of the father who exerts total and unflagging dominion over his family. As the unquestioned imprisonment comes under increased strain from within while the father’s will never falters, *The*

Castle of Purity begins to simultaneously inspire and resist the stubborn meaning that clings to the narrative; readings of the film, for example, that discover a critique of the State or exploitation of the Third World. Yet the strange effect of the film ultimately lies in the uncanny familiarity of the father’s cruel regimentation, reminding us of the ways we ourselves are thoroughly subjected and shaped by the concentric institutions of state, school, church, family.

Directed by Arturo Ripstein. With Claudio Brook, Rita Macedo, Arturo Beristáin
Mexico 1972, 35mm, color, 103 min. Spanish with English subtitles

NO ONE WRITES TO THE COLONEL (*EL CORONEL NO TIENE QUIEN LE ESCRIBA*)

SATURDAY MAY 11 AT 9:15PM

Ripstein assembled a storied cast led by Fernando Luján and Marisa Paredes for Garcíadiego’s lush and evocative adaptation of Gabriel García Márquez’s celebrated short story. The film’s complex camerawork matches the screenplay’s subtle intertwining of voice and desire, fantasy and the dark reality of a retired veteran’s embittered solitude and desolation.

Directed by Arturo Ripstein. With Fernando Luján, Marisa Paredes, Salma Hayek
Mexico 1999, 35mm, color, 122 min. Spanish with English subtitles

TIME TO DIE (*TIEMPO DE MORIR*)

SUNDAY MAY 12 AT 4:30PM

Boasting a screenplay by Gabriel García Márquez, with dialogue “Mexican-ized” by Carlos Fuentes, Ripstein’s strikingly accomplished debut film boldly announced the engaged fascination with Latin American literature that has remained an important constant across his career. Originally designated for another director and producer, *Time to Die* offered the precocious twenty-one year old Ripstein a chance to prove himself as director after multiple failed attempts as an actor and in spite of the heavy weight of his father’s influential position within the Mexican film industry and as producer of the film. A late entry in the cycle of so-called “chile-Westerns” that flourished in Mexico from the late 1950s through the 1960s, *Time*

to Die is a stark and fatalistic revenge story set in a small tumbleweed town that follows the final days of a released convict destined to encounter the vengeful wrath of the son whose father’s murder was the cause of his eighteen-year sentence. Anticipating Márquez’s own *Chronicle of a Death Foretold*, *Time to Die* reveals machismo as a pernicious cultural heredity, a curse pushing men towards unrelenting violence and sexism.

Directed by Arturo Ripstein. With Marga López, Jorge Martínez de Hoyos, Enrique Rocha
Mexico 1965, 35mm, b/w, 90 min. Spanish with English subtitles

THE BEGINNING AND THE END (*PRINCIPIO Y FIN*)

SUNDAY MAY 12 AT 7PM

A spellbinding saga of sacrifice and bitter blood bonds, *The Beginning and the End* is an innovative adaptation of Naguib Mahfouz’s eponymous novel that counts among the highest achievements of Ripstein and Garcíadiego’s storied collaborations. The film’s multilayered portrait of a family’s struggles after the death of the father traces the corrosive arc of the mother’s blind devotion to her favorite son to whose education she pledges a dangerously blind devotion. Told in slowly sweeping, almost waltz-like, movements, Ripstein’s restless camera sets the steady decay of the Botero family against the fascinating backdrop of a Mexico City teeming with sordid, strange details and minor characters whose vivid presence suggest a multitude of untold narratives. *The Beginning and the End*’s pitiless vision of motherly love and familial pride as destructive forces can be read as an equally impassioned and ruminative counter to the deep tradition of family melodrama so central to Mexican cinema.

Directed by Arturo Ripstein. With Ernesto Laguardia, Julieta Egurrola, Bruno Bichir
Mexico 1993, 35mm, color, 169 min. Spanish with English subtitles

THE HOLY OFFICE (*EL SANTO OFICIO*)

MONDAY MAY 13 AT 7PM

Ripstein’s first period film turned back to the troubled age of the Spanish Inquisition in Mexico with a riveting drama of a family destroyed by unnerving suspicions that



ARTURO RIPSTEIN *TIME TO DIE*

their deceased paterfamilias never fully recounted his Jewish origins or beliefs. Featuring Jorge Luke as the tormented son pressured to denounce his family and Claudio Brook as the Chief Inquisitor and fierce embodiment of the vengefully merciless Church, *The Holy Office* is a dark meditation on the treacherous power struggles that shape and reshape religious faith and family alike. *The Holy Office* is among the few Mexican films to examine the perilous status of the Jews in 16th century Mexico, and one of the few works to directly explore Ripstein's own Jewish heritage.

Directed by Arturo Ripstein. With Jorge Luke, Diana Bracho, Claudio Brook
Mexico 1973, 35mm, color, 130 min. Spanish with English subtitles

THE RUINATION OF MEN (LA PERDICIÓN DE LOS HOMBRES)

FRIDAY MAY 17 AT 7PM

The Ruination of Men opens with an arresting sequence, filmed in long takes, in which a peasant is beaten to death by two men who then trundle the corpse back to their victim's shack. In the ensuing dark comedy, the reasons for the murder gradually become clear as various characters gather around the body. Suffice it to say that the title comes from a song blaming women for any strife between men, although the film wastes little time in pointing out that neither gender has a monopoly on causing or suffering ruin and defeat. Ripstein mitigates the theatrical nature of the screenplay with fluid handheld camera movement. The black-and-white cinematography suits the film's seedy naturalism and links it to Buñuel by way of Aki Kaurismaki and Bela Tarr.

Directed by Arturo Ripstein. With Patricia Reyes Spíndola, Rafael Inclán, Luis Felipe Tovar
Mexico/Spain 2000, 35mm, b/w, 106 min. Spanish with English subtitles

THE QUEEN OF THE NIGHT (LA REINA DE LA NOCHE)

FRIDAY MAY 17 AT 9:15PM

Ripstein describes his soulful tribute to Mexican chanteuse Lucha Reyes as an "imaginary portrait of a sentimental life" that takes open license in enriching and expanding Reyes' tragic life story into a heady evocation of Mexico City in the Thirties and Forties, rich in baroque detail and texture. Her forcefully destructive tendencies and descent into alcoholism are treated with rare tenderness by Garcíadiego's sensitive script which gives equal space to her ballads of torturous love. Both Reyes' hard-scrabble struggle for her art and for dignity – her desper-



ARTURO RIPSTEIN *DEEP CRIMSON*

ate mothering of a beggar orphan can be taken as an emblem of modern Mexico's own turbulent coming of age.

Directed by Arturo Ripstein. With Patricia Reyes Spíndola, Ana Ofelia Murguía, Alberto Estrella
Mexico 1994, 35mm, color, 112 min. Spanish with English subtitles

\$12 SPECIAL EVENT TICKETS ARTURO RIPSTEIN & PAZ ALICIA GARCÍADIEGO IN PERSON

THE PLACE WITHOUT LIMITS (EL LUGAR SIN LÍMITES)

SATURDAY MAY 18 AT 7PM

The most complex and complete expression of the anti-machismo that gives such a forceful critical edge to so many of Ripstein's masterworks, *The Place Without Limits* marked an important milestone in Mexican cinema through its unprecedentedly frank depiction of homosexuality and violently reactionary homophobia. Ripstein's devastating portrait of masculinity in irredeemable crisis is transgressive in powerfully literal ways, embodied in the willfully contradictory characters who shatter traditional gender boundaries and roles. Loosely centered around a transvestite prostitute and his/her daughter, *The Place Without Limits* carefully destabilizes gender roles to reveal an unsettling instability at the heart of patriarchy itself as embodied in the avaricious and embittered patriarch ruthlessly abusing his position as cacique to slowly strangle life out of the tumbleweed Norteño town which is the film's stark setting. Ripstein himself adapted the eponymous 1975 novel by José Donasoco that was originally intended for Manuel Puig, whose first screenplay attempts proved unsatisfactory.

Directed by Arturo Ripstein. With Roberto Cobo, Lucha Villa, Ana Martín
Mexico 1977, 35mm, color, 106 min. Spanish with English subtitles

THE CHILDREN'S HOUR (LA HORA DE LOS NIÑOS)

SUNDAY MAY 19 AT 4:30PM

Ripstein's third film is a stylistically striking and Surrealist-inflected departure from his previous works, an assertion and exploration of difference that reveals the ambition and narrative acumen of its young director. Shot in black-and-white, *The Children's Hour* follows the minimalist story of a clown who comes to a city to babysit a young boy, strictly following and eventually reinventing the parents' careful instructions not to scare their son with any frightening stories. Taking place almost entirely within the boy's apartment home, this rarely seen apprentice work is a revealing early expression of the enclosed *Kammerspiel* settings and claustrophobic narrative that remain crucial to Ripstein's later films.

Directed by Arturo Ripstein. With Carlos Savage, Bebi Pecanins, Carlos Nieto
Mexico 1969, 35mm, b/w, 65 min. Spanish with English subtitles

PRECEDED BY

AUTOBIOGRAPHY (AUTOBIOGRAFÍA)

Ripstein's little known early short reveals a more personal and experimental side of the young filmmaker.

Directed by Arturo Ripstein
Mexico 1971, 16mm, b/w, 10 min. Spanish with English subtitles

\$12 SPECIAL EVENT TICKETS - ARTURO RIPSTEIN & PAZ ALICIA GARCÍADIEGO IN PERSON

REASONS OF THE HEART (LA RAZONES DEL CORAZÓN)

SUNDAY MAY 19 AT 7PM

A cannily adjudged mixture of the austere and the melodramatic, *Reasons of the Heart* is a loose modern-day adaptation of *Madame Bovary* in black-and-white, set almost entirely in a nondescript Mexico City apartment building. The film's opening scene finds Emilia already



ARTURO RIPSTEIN *NO ONE WRITES TO THE COLONEL*

in the throes of illicit lust: bored by her husband and her daughter, she lives only for the desultory attention of her lover upstairs. The camera paces the building's hallways and lurks in its drab lobby, its gaze somehow both anxious and dispassionate as the adulteress' life unravels. Ripstein has spoken of Garcíadiego's ability in her screenplay to reveal the affirmative side of a literary character he's always disliked – Emilia's total commitment to her passion – and this turbulent ambivalence fuels the movie.

Directed by Arturo Ripstein. With Arcelia Ramírez, Vladimir Cruz, Plutarco Haza
Mexico/Spain 2011, 35mm, color, 119 min. Spanish with English subtitles

\$12 SPECIAL EVENT TICKETS - ARTURO RIPSTEIN & PAZ ALICIA GARCÍADIEGO IN PERSON

THE REALM OF FORTUNE (EL IMPERIO DE LA FORTUNA)

MONDAY MAY 20 AT 7PM

A mesmerizing fable about decline and decadence, *The Realm of Fortune* is both stark and baroque in its transformation of the remotest Mexican hinterlands into a mythic world of Pyrrhic victory and ritualistically humiliating defeat. Based on a story by legendary Mexican author Juan Rulfo, *The Realm of Fortune* was the first of Ripstein's films with a screenplay masterfully written by his future partner Paz Alicia Garcíadiego, the launch of their storied collaboration. The pessimism, dark sexuality, black humor and the strange tenderness which the film shows to its misshapen characters would become important signatures of the Ripstein-Garcíadiego films.

Directed by Arturo Ripstein. With Ernesto Gómez Cruz, Blanca Guerra, Alejandro Parodi
Mexico 1985, 35mm, color, 126 min. Spanish with English subtitles

WOMAN OF THE PORT (LA MUJER DEL PUERTO)

FRIDAY MAY 24 AT 9:30

Ripstein and Garcíadiego embraced a bold modernist approach to their adaptation of a Guy de Maupassant short story of a sailor and a prostitute by offering three different tellings of the same tale, each from a different character's point of view. Similar to their other collaborations, *Woman of the Port* uses its multiple layers to build meaning cumulatively, offering a fractured composite sense of place and tone of wistful regret, while also cutting a richly textured cross-section across the narrative grain.

Directed by Arturo Ripstein. With Patricia Reyes Spíndola, Alejandro Parodi, Evangelina Sosa
Mexico 1991, 35mm, color, 104 min. Spanish with English subtitles

RAOUL WALSH ENCORE

MAY 24 - JUNE 2

Raoul Walsh on politics:

Our benevolent Peace Corps spent millions of dollars in sixty countries around the world, helping to show people how to improve their land – methods of irrigating, planting crops, building homes, caring for and feeding livestock, establishing schools, and offering medical and dental care to people in other lands. Why is it that the Peace Corps does not give all these benefits to the American Indian? Do they just close their eyes and let these poor unfortunate humans suffer and die in their wasteland? Shame, America, shame for your treatment of the Indian.

On Hollywood:

That land, called Hollywood, was a mythical abstraction without geographical boundaries. Whether its locations were in Manhattan, a Western prairie in New Mexico, the high Sierra, Paris, London, the Alps or a converted orange grove in Los Angeles – they all formed the total myth known as 'Hollywood'.

I saw its birth, its golden era, and its declining years. We were never the lotus-eaters of legend. We performed an endless job of hard work under hot lights and blazing sun, in snow and rain or wherever the job took us – even riding a camera on an ice flow.

On stars:

In those days, Cagney and Bogart were the only two stars you could kill in a picture. You couldn't kill Flynn; you couldn't kill Gable; you couldn't kill Cooper or any of those fellows. The exhibitor wouldn't even play the picture. But, with Cagney they accepted it and with Bogart. So, I thought, as long as they accepted it, we'd give them a good load of it.



BRETAGNE WINDUST AND RAOUL WALSH *THE ENFORCER*

Special thanks: Mark McElhatten; Caitlin Robertson – Fox; Todd Wiener, Steven Hill – UCLA Film & Television Archive; Mary Keene, Anne Morra – Museum of Modern Art, New York; Daniel Bish – George Eastman House; Tim Lanza – Cohen Film Collections; Tom Conley – Abbott Lawrence Lowell Professor of Romance Languages and Literatures and of Visual and Environmental Studies, Harvard University

BAND OF ANGELS

FRIDAY MAY 24 AT 7PM

I kind of like that. Clark was all right, and I thought the girl looked like a mulatto and played the part fairly well. They cut a lot of scenes out of that, too – between Yvonne and Sidney Poitier – that they didn't like. Not too many.

Directed by Raoul Walsh. With Clark Gable, Yvonne De Carlo, Sidney Poitier
US 1957, 35mm, color, 127 min

NORTHERN PURSUIT

SUNDAY MAY 26 AT 4:30PM

This adventure featuring Mounties hunting Nazis in Canada is one of Walsh's three World War II films starring Errol Flynn.

Directed by Raoul Walsh. With Errol Flynn, Julie Bishop, Helmut Dantine
US 1943, 16mm, b/w, 93 min



RAOUL WALSH *NORTHERN PURSUIT*

On film:

Chase scenes are very easy to shoot. Just keep going, keep going, keep going. Get up on top of the mountain, turn around, bring 'em down again. Just hope there's nobody on the road.

Of course, the difficult thing about making pictures as compared with the stage – in those old days, we used to work until three or four o'clock in the morning. When I'd get home, at daybreak, there'd be a script on my lawn, like the newspaper; somebody threw it there. We went back and started work at nine o'clock.

I suppose the record shows that I have filmed my share of murder, rape, and arson. But what a difference between these elements and sodomy, sadism, and scatology. My chauvinist studs never doubted they were males. The virile lover had no need for nudity to prove he was a man; sometimes he didn't even take off his hat.

Twenty-five hundred years ago, Aristophanes taught us to laugh at sex, and the French made a national industry of frustrated amour. Our neophytes, however, too often look on sex as a matter of very grim substance. Oh well, boys will be boys and sometimes boys will be girls.

It is my somewhat optimistic hope that a new generation of filmmakers (...) will learn the ABC's of entertainment – which is at least the basis of that rare commodity, art. Indeed, I feel there is a good chance that these young will learn, from life as well as from art, for each man in his time plays many parts.

Quotes from *Directing the Film: Film Directors on Their Art* (Sherman, Eric. Little, Brown and Company 1976); *Each Man in his Time* (Walsh, Raoul. New York, Farrar, Strauss & Giroux, 1974); *Film Crazy: Interviews with Hollywood Legends* (McGilligan, Patrick. St. Martin's Press 2000); *The Men Who Made the Movies* (Schickel, Richard. Athaeneum 1975); *Jack Benny* (Livingstone Benny, Mary. Doubleday and Company, Inc. 1978); *Raoul Walsh: The True Adventures of Hollywood's Legendary Director* (Moss, Marilyn Ann. The University Press of Kentucky 2011)



RAOUL WALSH *GENTLEMAN JIM*

WHAT PRICE GLORY?

MONDAY MAY 27 AT 7PM

I took the play home and read critical opinions and made notes, until I thought I had the right angle on how to handle the picture. It was not 'a war play'; it was anti-war. The action revolved around combat conditions, but the idea projected by the characters was that war is a farce. This is contained in Captain Flagg's dictum: 'We are all dirt and we propose to die in order that corps headquarters may be decorated.' Author Laurence Stallings, himself an ex-Marine who left a leg at Château-Thierry, intended the play as an illustration of how war is actually waged. Ruthlessly, he stripped it of all that 'world safe for democracy' slush. When Lieutenant Moore, on the edge of a breakdown from combat strain, comforted a brother officer with a shattered arm, asking, 'What price glory now?' I identified with him as though I had been there.

Archival print with original Movietone score

Directed by Raoul Walsh. With Victor McLaglen, Edmund Lowe, Dolores Del Rio
US 1927, 35mm, b/w, silent, 116 min



RAOUL WALSH DARK COMMAND

THE COCK-EYED WORLD

FRIDAY MAY 31 AT 7PM

Back at Malibu, I prowled the house, tried to read scripts, and behaved like a caged bear. Although I did not know it, I was the victim of creative backlash. A director between pictures can become a lost soul. I was renewing my hatred of humanity when Winnie Sheehan called. He had a new script. ...

Once again Sheehan warned me about the perils of censorship. We got into trouble with the Hays office in spite of the warning. El Brendel marched up to McLaglen with a pretty soubrette in tow and sounded off: 'I brought you the lay of the land.' He pulled out a map and made McLaglen look at it while he pointed innocently. The august guardians of public morals took a jaundiced view. We pushed the footage by, but it was a close shave.

Directed by Raoul Walsh. With Victor McLaglen, Edmund Lowe, Lily Damita
US 1929, 16mm, b/w, 115 min

DARK COMMAND

FRIDAY MAY 31 AT 9:30PM

There was a bad man, Quantrell's Raiders, the hero's love for the girl and finally the death of the bad guy. Truly a classic story! But because many of the scenes were cut, the film seems a bit odd. ...

It was one of the biggest moneymakers Republic ever had. I put everybody in it. Walter Pidgeon – he gave one hell of a performance – Marjorie Mann, Roy Rogers, Gabby Hayes. I put everybody in it but my mother-in-law.

Directed by Raoul Walsh. With Claire Trevor, John Wayne, Walter Pidgeon
US 1940, 35mm, b/w, 94 min



RAOUL WALSH SALTY O'ROURKE

\$12 SPECIAL EVENT TICKETS

RAOUL WALSH MARATHON

SALTY O'ROURKE

SATURDAY JUNE 1 AT 7PM

A love triangle tale involving a gambler and his young protégé in love with the same woman that was a major inspiration for Leos Carax's *Bad Blood*.

Directed by Raoul Walsh. With Alan Ladd, Gail Russell, William Demarest
US 1945, 35mm, b/w, 100 min

THE ENFORCER

SATURDAY JUNE 1 AT 9PM

This hard-bitten noir was the first major American film about murder for hire. Stage director Bretaigne Windust began shooting and quickly fell out of favor with the movie's producers. Walsh finished the film but refused to take credit, reportedly so as not to damage Windust's Hollywood career.

Directed by Bretaigne Windust and Raoul Walsh. With Humphrey Bogart, Zero Mostel, Ted de Corsia
US 1951, 35mm, b/w, 88 min

JUMP FOR GLORY AKA WHEN THIEF MEETS THIEF

SATURDAY JUNE 1 AT 10:45PM

This witty romp about the romance between a thief and a gold digger was one of two British films Walsh made in 1937.

Directed by Raoul Walsh. With Douglas Fairbanks Jr., Valerie Hobson, Alan Hale
US 1937, 35mm, b/w, 85 min

THE HORN BLOWS AT MIDNIGHT

SUNDAY JUNE 2 AT 12:15AM

Well, yeah, a lot of people liked it. You know why? Because I panned it so much that everybody said, 'Gee, it can't be that bad.' And they looked at it and said, 'It isn't. I had somebody just the other day in Portland say to me, 'Gee, I saw *The Horn Blows at Midnight* and I liked it.' And I said, 'Well, you liked it because I didn't.' – Jack Benny

Directed by Raoul Walsh. With Jack Benny, Alexis Smith, Dolores Moran
US 1945, 35mm, b/w, 80 min

THE BIG TRAIL

SUNDAY JUNE 2 AT 4:30PM

Before we left for Yuma, Wayne came to me with another husky young man over six feet tall who played on the same football team. 'Mr. Walsh, can you find a part in your picture for this friend of mine?' He sounded apologetic, as though he might be asking too much. When I inquired the friend's name, he answered 'Ward Bond.' I hired Ward as a wagon-train driver. He was to drive many more wagons in

later years. In helping a pal, Wayne had done picture fans a favor. ...

I needed a clincher, something to bring home to viewers how the pioneers actually put their lives on the line during such migrations. ... The opportunity I had been waiting for came when a transverse cleft stopped progress. The cut was deep and precipitous and there was a white curl of water in the bottom. In other circumstances, I would have called it a day, but I wanted the train to cross that canyon. ...

The last wagon to go down gave the sequence more reality than I had bargained for. About halfway in its swaying descent, a knot must have slipped. The wagon hung lopsided just long enough to heighten the suspense. Then it went crashing to the canyon floor to make a pile of wreckage in the white water.

The Big Trail, after all the worries and doubts, ended fortunately and made money. In spite of weather extremes and frequent changes in location and the bellyaching of the Broadway element, my new leading man had made a fine frontiersman. His acting was instinctive, so that he became whatever or whoever he was playing. Later, under the direction of John Ford, he joined the ranks of movie immortals. There is a lot of pride in the knowledge that I discovered a winner. Not only that. I also found a great American.

Directed by Raoul Walsh. With John Wayne, Marguerite Churchill, El Brendel
US 1930, 35mm, b/w, 125 min

GENTLEMAN JIM

SUNDAY JUNE 2 AT 7PM

I remember when I was doing Gentleman Jim with Ward Bond playing John L. Sullivan. After Flynn defeated him in New Orleans and became the world's champion, Flynn's manager threw a big party at the hotel and Ward Bond came and played a magnificent scene where he handed Flynn the World's Championship belt and there's some marvelous dialogue between the two of them and finally some tears came to Ward's eye and he walked out. And when the scene was over, the whole cast, the electricians, the crew and everybody applauded. That was the kind of camaraderie they had. They were all marvelous people.

Directed by Raoul Walsh. With Errol Flynn, Alexis Smith, Jack Carson
US 1942, 35mm, b/w, 104 min



RAOUL WALSH BAND OF ANGELS



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CAESAR MUST DIE BY THE TAVIANI BROTHERS

APRIL 26 - APRIL 28



PAOLO AND VITTORIO TAVIANI *CAESAR MUST DIE*

CAESAR MUST DIE (*CESARE DEVE MORIRE*)

FRIDAY APRIL 26 AT 7PM

SUNDAY APRIL 28 AT 5PM

Brothers who have been directing all of their films together in Italy since the early 1960s, Paolo and Vittorio Taviani have taken on many classic literary adaptations marked by pointed political angles and absurd existential stalemates. They comfortably traverse both fiction and documentary realms, their films reverberating with echoes of both, as in the rustic poetry of *Padre Padrone* (1977) or the brutal dreamworld of *La notte di San Lorenzo* (*Night of the Shooting Stars*) [1982]. After a few years of cinematic silence, their spectacular reentry naturally defies classification: the staging of a Shakespearean tragedy in Rome's Rebibbia high-security prison.

Many of the actors portraying the "honorable men" of Shakespeare's Italian-set tragedy *Julius Caesar* are former Mafia or Camorra "men of honor" serving life sentences. Speaking in their own regional dialects, the prisoners channel the brutal murder, betrayal, paranoia, despair and disloyalty of the original play – looking at their own reflections as we look at them – uncomfortably twisting it into a complex, close focus. Shot primarily in high-definition black-and-white, the very modifications the Tavianis had to make in their "dismembered and rebuilt" *Julius Caesar* – like the marked absence of female characters – reflect the condensed, minimal and grave reality of the actors' existences, inseparable from their art.

Though containing actual verité breaks from the rehearsals and production, most of the behind-the-scenes dialogue is as scripted as the Shakespeare, as if the directors are prohibiting the audience an obvious exit from the multiple tragedies that have occurred to create this epic, potent event. Otherwise powerless within their own physical and psychological stages, the prisoners' participation in the "timeless" production both expands and concentrates their confined theaters and rigidly demarcated life lines; as one prisoner declares, "Since I've come to know art, this cell has become a prison." – BG

Directed by Paolo and Vittorio Taviani. With Cosimo Rega, Salvatore Striano, Giovanni Arcuri
 Italy 2012, 35mm, color & b/w, 76 min. Italian with English subtitles

APPEARING IN PERSON

NATHANIEL DORSKY MAR 29 - 30

LIBBIE D. COHN & J.P. SNIADOCKI

MAR 31

NICOLÁS PEREDA APR 1

LEE JANG-HO APR 13 - 15

BILLY WOODBERRY APR 19

ARTURO RIPSTEIN & PAZ ALICIA

GARCÍADIEGO MAY 18 - 20

SUSANA DE SOUSA DIAS MAY 25 - 26

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