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

On the cover: Norman Bates won't give away the ending of Alfred Hitchcock's *Psycho* (p.5)

THE COMPLETE ALFRED HITCHCOCK

JULY 11 - SEPTEMBER 28



ALFRED HITCHCOCK AND ANNY ONDRA ON THE SET OF *BLACKMAIL*

Where the critic Robin Wood once felt it necessary to pose the rhetorical question, “Why should we take Hitchcock seriously?,” the complete retrospective before us, including its new restorations of nine of Hitchcock’s extant silent features, begs a different question: When did Hitchcock become Hitchcock? It would take time for the director’s formal and moral fixations to cohere as the compound effect known all too simply as “suspense,” but there is no mistaking the master’s touch in the persistent ambiguities of *The Lodger*, the obsessive reiterations of the circle motif in *The Ring*, the menacing voyeur crowding the edges of *Champagne*, or the spiraling delineation of guilt in the silent *Blackmail*. Even within the seemingly inhospitable confines of a comedy of manners (*Easy Virtue*) or melodramatic fall (*Downhill*), the young Hitchcock experimented with different styles of point-of-view and disclosure, ever attentive to the audience in relation to the characters. The director learned Expressionism during an early apprenticeship at Berlin’s UFA Studio and Soviet-style montage from London Film Society screenings, quickly absorbing both styles into his own deeply intuitive grasp of entertainment as moral reckoning. Already in the silent films we see the interpolations of subjective and objective viewpoints, the rupture of fantasy in authentic settings, the condensation of whole characterizations into discrete details, and the genius for soliciting the audience’s complicity. From the very first, a Hitchcock film lays special claims to our role as viewer.

So fully did Hitchcock match his preoccupations to a distinctly cinematic language that they now seem like basic conditions of narrative film. Whenever a critic theorizes Hollywood’s construction of the “gaze,” you can be sure that Hitchcock is not far behind. The “Hitchcocko-Hawksians” at *Cahiers du Cinéma* fashioned auteurism from close study of his films, even as his signature cameo appearances give the impression of a preemptive gag on their directorial obsessions. Gus Van Sant’s shot-for-shot remake of *Psycho* is only the most literal reflection of the director’s haunting afterlife in the post-classical imagination. Even Hitchcock’s self-mythologizing, his image of himself as a showman, seems quintessentially modern, a brilliant piece of conceptual art before there were such a thing. Hitchcock’s influence cuts across Hollywood and the avant-garde, academia and the art world; more than thirty years after his death, his life and work remains the subject of endless speculation and interpretation. For undergraduate film students, close analysis of a Hitchcock sequence has long been a rite of passage, the equivalent of memorizing your Shakespeare. There is simply no getting around him.

Not that we would ever desire such a shortcut. In the same way that Hitchcock’s mature masterpieces always reward another look, even the lesser works invariably offer a fresh vantage from which to consider his passionate artistry. Hitchcock was the rare filmmaker to successfully traverse several distinct eras of film history: from silent to sound, Gainsborough Studios to Hollywood independent, Technicolor to television. “Summing it up,” the director told François Truffaut, “One might say that the screen rectangle must be charged with emotion.” So it was, and so it is still.

– Max Goldberg, writer and frequent contributor to *cinema scope*

Special thanks: Eric di Bernardo, Bruce Goldstein – Rialto Pictures; Christine Whitehouse, George Watson, Andrew Youdell – British Film Institute.

Film notes by Max Goldberg, Haden Guest, David Pendleton and Jason Michelitch

Harvard Film Archive Staff

Director
Haden Guest

Film Conservator
Liz Coffey

Film Specialist
Steffen Pierce

Print Trafficker/
Loan Officer
Mark Johnson

Founding Curator
Vlada Petric

Special Thanks
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Assistant Conservator
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Publicity/Design
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Projection Staff
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Amanda Bristow
Steven Brown
Kevin Monahan

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VERTIGO

THURSDAY JULY 11 AT 7PM

Hitchcock's grand enigma was recently enshrined as the greatest film of all time in the British Film Institute's respected survey, infamously displacing *Citizen Kane* for the first time in 50 years. A tantalizing spiral into the abyss, the film follows Scottie Ferguson, an ex-detective in forced retirement after his last case ended in tragic death, as he is enlisted as a private investigator to keep an eye on an old friend's wife. Following Madeline, he is drawn into a sprawling riddle of love and death from which he may never emerge. This is Hitchcock's most profound and troubling exploration of his persistent themes: doppelgängers and duality, obsession, women trapped by deceit and the inexorable destructiveness of male desire. A cinematic landmark, *Vertigo* retains its power as a perplexing and harrowing nightmare.

Directed by Alfred Hitchcock. With James Stewart, Kim Novak, Barbara Bel Geddes
US 1958, 35mm, color, 120 min

LIVE PIANO ACCOMPANIMENT BY MARTIN MARKS

THE LODGER

FRIDAY JULY 12 AT 7PM

Anchored in the Expressionist technique Hitchcock absorbed during his apprenticeship at Berlin's UFA Studio, *The Lodger* casts heartthrob Ivor Novello as an ominous boarder who may or may not be responsible for a string of ghastly murders. Perceptively evoking the public fascination with serial killers like Jack the Ripper, Hitchcock envisions the tabloid readers, radio listeners, and pub gossips finally cohering into a dangerous mob. The director's yen for imaginative camera effects is richly apparent in his use of extreme angles, superimposition, and glass floors, though in the end it's a simple close-up – a simultaneously terrifying and seductive image of Novello drawing near for a kiss – that's most suggestive of Hitchcock's complex designs on the audience's emo-

tions. For scholar William Rothman, "*The Lodger* is not an apprentice work but a thesis, definitively establishing Hitchcock's identity as an artist."

A Park Circus Films Release. Restoration by the BFI National Archive in association with ITV Studios Global Entertainment, Network Releasing, and Park Circus Films. Principal restoration funding provided by The Hollywood Foreign Press Association and The Film Foundation, and by Simon W. Hessel. Additional funding provided by British Board of Film Classification, Deluxe 124, Shivendra Singh Dungarpur, and Ian and Beth Mill.

Directed by Alfred Hitchcock. With Ivor Novello, June, Marie Ault
UK 1926, 35mm, b/w, 90 min

FRENZY

FRIDAY JULY 12 AT 9PM

The London of *Frenzy* is seamy, barren and inescapably misogynistic – hardly the nostalgic treatment one might expect of Hitchcock's first feature set in England since *Stage Fright*. The film's plot harkens all the way back to *The Lodger* – a man stands wrongly accused for a brutal series of sex crimes – only here the innocent man is coldly unlikeable and the potential for violence seemingly limitless. Hitchcock reveals the true identity of the necktie killer early in the film, the better to situate his crimes in a full range of abject appetites. Controversial for its prolonged murder-rape sequence, *Frenzy's* disturbing quality finally rests with its relentlessly macabre humor. The colorful cast of supporting roles includes a police inspector and his wife spinning out various murder plots over dinner – a cinch for Hitchcock and his lifelong co-scenarist Alma.

Directed by Alfred Hitchcock. With Jon Finch, Barry Foster, Barbara Leigh-Hunt
US 1972, 35mm, color, 116 min

LIVE PIANO ACCOMPANIMENT BY MARTIN MARKS

BLACKMAIL

SATURDAY JULY 13 AT 7PM

Released to accommodate unconverted theaters, the silent *Blackmail* is leaner than the sound version and all the more disquieting for its subtle shifts in perspective. A documentary-style prologue establishes the rule of law in swift, precise strokes, but culpability ultimately proves elusive after a young woman grabs for a kitchen knife to defend herself from a darkly intimated rape. No sooner has the woman's policeman boyfriend determined to cover up her crime than a supremely confident blackmailer materializes at the family shop. Hitchcock undercuts easy moral dualities at every turn, masterfully interspersing subjective and objective views for his first sustained exploration of the transference of guilt. A most Hitchcockian climax set at the British Museum was suggested to the director by a young Michael Powell, and the film was adapted from a play by Charles Bennett, and the screenwriter who would go on to pen several of Hitchcock's most characteristic Thirties' films.

A Rialto Pictures Release. Restoration by the BFI National Archive in association with STUDIOCANAL. Principal restoration funding provided by The Hollywood Foreign Press Association and The Film Foundation. Additional funding provided by Deluxe 142, Pia Getty, Col & Karen Needham, and the Dr. Mortimer & Theresa Sackler Foundation

Directed by Alfred Hitchcock. With Anny Ondra, Sara Allgood, John Longden
UK 1929, 35mm, b/w, silent, 75 min

TO CATCH A THIEF

SATURDAY JULY 13 AT 9PM

Like many of his mid-Fifties' films, *To Catch a Thief* finds Hitchcock working primarily to entertain his audiences, in preparation for the more challenging work to come. Hitchcock concocted the perfect caprice by bringing together two of the most alluring of his preferred actors:

THE HITCHCOCK 9

In the largest restoration project ever undertaken by the British Film Institute, Alfred Hitchcock's nine earliest surviving films have been newly restored to provide today's audiences with a crisp, fresh look at the foundational works of one of the world's greatest filmmakers. Most know Hitchcock the Hollywood director and TV personality, and some are even familiar with his pre-Hollywood British melodramas, but few realize that Hitchcock's career as a cinematic innovator stretches all the way back to the silent era. From his 1925 debut *The Pleasure Garden* until 1929's *Blackmail* (which was shot as both a silent and a sound feature, bridging two cinematic eras) Hitchcock's first nine efforts are clearly the work of a master artist announcing himself to the world.

The Hitchcock 9 – the restored silent film collection – is a joint venture of the BFI, Rialto Pictures/Studiocanal, and Park Circus/ITV.



ALFRED HITCHCOCK *THE RING*

THE LODGER
FRIDAY JULY 12 AT 7PM

BLACKMAIL
SATURDAY JULY 13 AT 7PM

THE RING
MONDAY JULY 15 AT 7PM

THE PLEASURE GARDEN
SATURDAY JULY 20 AT 7PM

THE FARMER'S WIFE
MONDAY JULY 22 AT 7PM

EASY VIRTUE
THURSDAY JULY 25 AT 7PM

THE MANXMAN
SATURDAY JULY 27 AT 7PM

CHAMPAGNE
THURSDAY AUGUST 1 AT 7PM

DOWNHILL
SATURDAY AUGUST 3 AT 7PM



ALFRED HITCHCOCK *FOREIGN CORRESPONDENT*

Grace Kelly and Cary Grant. The film's tale of using a (reformed) thief to catch a thief takes a back seat, for the most part, to the romantic sparring between the stars, and indeed, the juxtaposition of these two plot elements may owe something to Lubitsch, whom Hitchcock acknowledged as "a man of pure Cinema." An affectionate valentine to the good life, *To Catch a Thief* pays homage to Hitchcock's sybaritic pleasures with glittering champagne parties, bucolic picnics and a celebratory embrace of Monte Carlo's luxurious pleasure garden.

Directed by Alfred Hitchcock. With Cary Grant, Grace Kelly, Jessie Royce Landis
US 1955, 35mm, color, 106 min

FOREIGN CORRESPONDENT

SUNDAY JULY 14 AT 4:30PM

Deemed a "masterpiece of propaganda" by Josef Goebbels, Hitchcock's second American film smuggles its interventionist message under cover of a snappy espionage plot. Joel McCrea's beat reporter is sent to Europe to scoop the impending war, but once there the guileless American finds danger hiding in plain sight: a debonair Peace Party diplomat conspires for war, an assassin poses as a newspaper photographer, and, foretelling the open sightlines of *North by Northwest*'s crop duster sequence, William Cameron Menzies' brilliantly designed windmill spinning against the wind points the way to subterfuge. Ben Hecht dashed off the prescient closing speech imploring American action amidst rumors of an impending bombing campaign; as it happened, the Blitz began less than a month after the film's premiere.

Directed by Alfred Hitchcock. With Joel McCrea, Laraine Day, Herbert Marshall
US 1940, 35mm, b/w, 119 min

THE WRONG MAN

SUNDAY JULY 14 AT 7PM

An austere black and white fable dating from the period of Hitchcock's Technicolor epics, *The Wrong Man* is the crowning expression of the director's interest in documentary realism and one of his most overtly religious films. Hitchcock's favored motif of the cathartic return to a scene of trauma figured into the production itself, with a film employing actual locations and real-life participants to dramatize the true story of a New York

musician falsely accused of robbery and his wife's subsequent mental breakdown. Hitchcock's characteristic preoccupations with madness, policemen, doppelgängers, money and the transference of guilt are all precisely delineated without the usual leavening of comedy and adventure. Instead, the director patiently interlaces subjective and objective camerawork to draw us into Manny Balestrero's waking nightmare. A police procedural narrated from the prisoner's view, in which even the most routine mechanisms of the law seem ominous, *The Wrong Man*'s saving grace cannot dispel its cruel revelations of fate.

Directed by Alfred Hitchcock. With Henry Fonda, Vera Miles, Anthony Quayle
US 1957, 35mm, b/w, 105 min

LIVE PIANO ACCOMPANIMENT BY STEPHEN HORNE

THE RING

MONDAY JULY 15 AT 7PM

Ostensibly a conventional melodrama about two fighters vying for the same woman, *The Ring*'s experimental visual style reveals the full extent of Hitchcock's audacity



ALFRED HITCHCOCK *BLACKMAIL*

as a young auteur. The full-scale carnival set built specifically for the opening sequences furnishes an especially intricate verisimilitude, while the ambitious deployment of the Shufftan process – a technique first developed for *Metropolis* to match actors to elaborate sets – allows the climactic Albert Hall bout to be staged from a dizzying array of views. Drunken parties and near knockouts push the visual style to delirious extremes, but Hitchcock never loses sight of his central graphic motif: the "ring" of the title is reinscribed in countless scenes and symbols, with each manifestation indicating potential fissures in the realist surface. Earmarked as a turning point in Hitchcock's early career by Eric Rohmer and Claude Chabrol, the French critics opined that "the dazzling ideas sown through this film could be endlessly enumerated."

A Rialto Pictures Release. Restoration by the BFI National Archive in association with STUDIOCANAL. Principal restoration funding provided by The Hollywood Foreign Press Association and The Film Foundation. Additional funding provided by Deluxe 142 and The Mohamed S. Farsi Foundation.

Directed by Alfred Hitchcock. With Carl Brisson, Lillian Hall-Davies, Ian Hunter
UK 1927, 35mm, b/w, silent, 108 min

ROPE

FRIDAY JULY 19 AT 9PM

From his innovative silent visuals, pioneering experiments with dialogue and sound effects, and brilliant narrative use of models and optical effects, Hitchcock's constant formal experimentation was intrinsic to his work. For his first color picture, he produced an audacious technical high-wire act: a film story told in real time with no evident cuts, shot on a series of 10-minute reels which were seamlessly edited together to create an illusion of one 80-minute-long take. Adapted from a play by Patrick Hamilton and loosely based on the real-life Leopold and Loeb case, *Rope* features a sadistic detective game as two young homosexuals commit a murder and then dare their Nietzsche-spouting headmaster who inspired their experiment in amorality to discover their crime.

Directed by Alfred Hitchcock. With James Stewart, John Dall, Farley Granger
US 1948, 35mm, color, 83 min

LIVE PIANO ACCOMPANIMENT BY ROBERT HUMPHREVILLE

THE PLEASURE GARDEN

SATURDAY JULY 20 AT 7PM

Hitchcock establishes the dynamic tension between viewer and viewed within the first few cuts of his directorial debut, as a leggy line of dancers descends a spiral staircase to take the stage for a crowd of monocled spectators. It's the untried dancer from the provinces who proves ruthless in *The Pleasure Garden*, while the veteran who offers a helping hand suffers dwindling fortunes and a cruel husband. As their paralleled lives come unglued for a haunting eruption of violence in the tropics, Hitchcock explores the stylistic possibilities of the melodrama. The production was British, the actresses American, the sets German, the air of unfulfilled desire and moral transgression pure Hitchcock.

A Park Circus Films Release. Restoration by the BFI National Archive in association with ITV Studios Global Entertainment and Park Circus Films. Principal restoration funding provided by The Hollywood Foreign Press Association and The Film Foundation, and by Matt Spick. Additional funding provided by Deluxe 142.

Directed by Alfred Hitchcock. With Virginia Valli, Carmelita Geraghty, Miles Mander
Germany/UK 1926, 35mm, b/w, silent, 90 min

BLACKMAIL

SUNDAY JULY 21 AT 7PM

British International Pictures only asked Hitchcock to remake enough portions of *Blackmail* with dialogue to make for a passable “part-talkie,” but the ever ambitious director made preparations on the sly to avail himself of the new medium’s creative possibilities. In spite of the restrictive nature of the early sound technology, Hitchcock staged a remarkable series of expressionistic effects. The theme of “guilty woman,” in particular, is reinforced by subjective sound – most famously when a breakfast conversation is smudged out except for the increasingly insistent word “knife.” Idle chatter about the homicide clarifies Hitchcock’s pleasure in revealing our workaday fascination with murder. Joan Barry read the lines for a pantomiming Anny Ondra, the Czech actress whose English film career stalled with the coming of sound.

Directed by Alfred Hitchcock. With Anny Ondra, Sara Allgood, John Longden
UK 1929, 35mm, b/w, 85 min

FOLLOWED BY

JUNO AND THE PAYCOCK

Hitchcock’s first sound film after *Blackmail* closely adheres to Sean O’Casey’s hit play about an Irish family’s wildly changing fortunes during the Troubles. The director would later deride *Juno and the Paycock* as a “photograph of a stage play,” but his camera comes alive in the presence of the family’s wayward son, Johnny, a young man who lost an arm for the same cause he now informs against. Aural hallucinations of gunfire attach to Johnny’s point-of-view, a sharp break from the otherwise theatrical conception of character. O’Casey made a lasting impression on Hitchcock, serving as the model for a disheveled doomsayer in *The Birds*.

Directed by Alfred Hitchcock. With Sara Allgood, Edward Chapman, Sidney Morgan
UK 1929, 35mm, b/w, 99 min

LIVE PIANO ACCOMPANIMENT BY
ROBERT HUMPHREVILLE

THE FARMER’S WIFE

MONDAY JULY 22 AT 7PM

“I don’t remember too much about *The Farmer’s Wife*,” Hitchcock told Truffaut, “but I know that filming that play stimulated my wish to express myself in purely cinematic terms.” Indeed, contrary to the chatty nature of



ALFRED HITCHCOCK *THE MAN WHO KNEW TOO MUCH*

Eden Phillpotts’ bucolic romantic comedy (in its time the longest running play on the London stage), Hitchcock channels his characters’ desires and regrets with telling glances and point-of-view shots. The story of a wizened widower looking for love in all the wrong places is played for laughs, though the protagonist’s repetition complex and easily wounded pride anticipate the masochistic streaks of James Stewart’s characters in Hitchcock’s later films. Comic actor Gordon Harker introduces a welcome note of cynicism as the cranky farmhand dubious of his master’s romantic turn.

A Rialto Pictures Release. Restoration by BFI National Archive in association with STUDIOCANAL. Principal restoration funding provided by Matt Spick, with additional funding provided by Deluxe 142

Directed by Alfred Hitchcock. With Lillian Hall-Davies, Jameson Thomas, Maud Gill
UK 1928, 35mm, b/w, silent, 107 min

LIVE PIANO ACCOMPANIMENT BY
ROBERT HUMPHREVILLE

EASY VIRTUE

THURSDAY JULY 25 AT 7PM

Adapted from a Noël Coward play concerning an innocent woman disgraced by divorce, *Easy Virtue*’s most exciting passages are those in which the young Hitchcock alights upon a visual technique to speed or otherwise angle the narration. A magistrate’s blurry vision offers a witty pun on justice being blind, flashbacks turn on the magnetic presence of ordinary objects, and a key scene plays out entirely through an eavesdropping telephone operator’s reactions (an early instance of the director’s inclination to mirror the spectator). As the marked woman struggles to keep up appearances with her new husband’s moneyed family, Hitchcock maintains a cool distance to elucidate the essential theatricality of polite society.

A Park Circus Films Release. Restoration by BFI National Archive in association with ITV Studios Global Entertainment and Park Circus Films. Restoration funding provided by the American Friends of the BFI, The John S. Cohen Foundation, Deluxe 142, the Idlewild Trust, and numerous film societies across the U.K. that donated to the Hitchcock 9 campaign.

Directed by Alfred Hitchcock. With Isabel Jeans, Franklin Dyal, Eric Bransby Williams
UK 1927, 35mm, b/w, silent, 70 min



ALFRED HITCHCOCK *YOUNG AND INNOCENT*

PSYCHO

FRIDAY JULY 26 AT 9:15PM

Phoenix, \$40,000, car lot, traffic cop, Bates Motel, taxidermy, keyhole, shower, knife: every cinephile has committed these details to memory, with the composite whole long since contaminating the broader cultural imagination. Filmed in thirty days using Hitchcock’s television crew (along with indelible contributions from composer Bernard Herrmann and title designer Saul Bass), the densely pathological film, arguably Hitchcock’s most complete manipulation of point-of-view, has provided endless fodder for film theorists. With its profit-sharing contracts, incendiary content and shocking narrative reversals, *Psycho* slammed the door on Hollywood’s classical studio era. The shower scene gave rise to entire film genres, but Hitchcock’s original remains the gold standard for film’s visceral effect. Of the film’s many interpretations, perhaps none remains as unsettling as the director’s own: “To me it’s a fun picture.”

Directed by Alfred Hitchcock. With Anthony Perkins, Vera Miles, John Gavin
US 1960, 35mm, b/w, 109 min

LIVE PIANO ACCOMPANIMENT BY
ROBERT HUMPHREVILLE

THE MANXMAN

SATURDAY JULY 27 AT 7PM

“For the first time,” Eric Rohmer and Claude Chabrol wrote of *The Manxman*, “Hitchcock penetrated a domain that has since become dear to him – vertigo.” The intractability of a love triangle and the agonizing claustrophobia of false appearances are the true subjects of Hitchcock’s final silent picture. The director told Truffaut that he felt constrained by the popularity of Sir Hall Caine’s source novel, but a distressing wedding ceremony and despairing suicide attempt are unmistakably Hitchcock’s own inventions. The dynamic location photography of

the battered English coast owes to cinematographer Jack Cox, the brazen sensuality to Czech actress Anny Ondra.

A Rialto Pictures Release. Restoration by the BFI National Archive in association with STUDIOCANAL. Principal restoration funding provided by Daniel & Joanna Friel and Ronald T. Shedlo. Additional funding by Deluxe 142.

Directed by Alfred Hitchcock. With Carl Brisson, Malcolm Keen, Anny Ondra
UK 1929, 35mm, b/w, silent, 100 min

TOPAZ

SUNDAY JULY 28 AT 4PM

One of Hitchcock's only overtly political films, *Topaz* is a densely-layered spy story set during the Cuban Missile Crisis, inspired in part by the director's admiration for John F. Kennedy. Taken from the best-selling novel by Leon Uris and based on an allegedly true account of a communist spy being discovered within General Charles de Gaulle's entourage, the film also served as Hitchcock's opportunity to create a "realistic" counterpoint to the James Bond films, which in his mind had plagiarized and ruined his trademark brand of romantic suspense. Featuring a huge cast without any stars and relying largely on dialogue to forward its complex plot, *Topaz* engages with reality on a level unseen in Hitchcock's other films, even incorporating actual footage of Fidel Castro and Che Guevara.

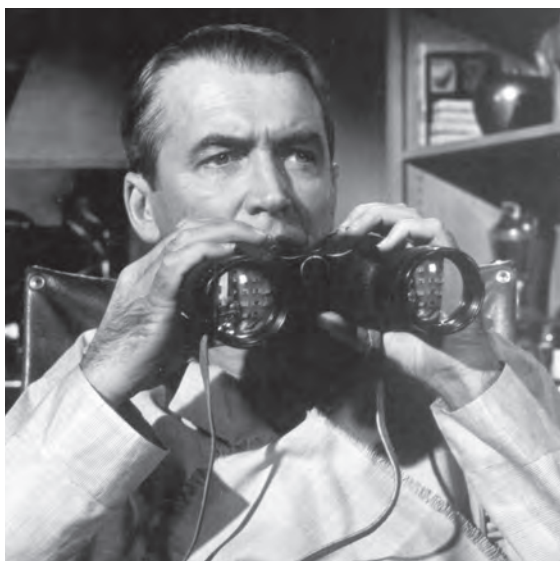
Directed by Alfred Hitchcock. With John Forsythe, Frederick Stafford, Dany Robin
US 1969, 35mm, color, 125 min

THE MAN WHO KNEW TOO MUCH

SUNDAY JULY 28 AT 7PM

The first of six thrillers that Hitchcock would direct for Gaumont-British and his first international success, the original *Man Who Knew Too Much* rushes headlong to its street battle finale inspired by the Siege of Sidney Street. A carefree family vacation comes unwound when a debonair friend is shot on the ballroom floor. The dying man entrusts Leslie Banks' Bob Lawrence with the details of an assassination plot, but before Lawrence can unburden himself of the time-sensitive information he learns that his daughter's life depends on his silence. The action swings deliriously from a Swiss chateau to the famous climax at Royal Albert Hall, a marvelously assured orchestration of moral dilemmas and perceptual jolts. In his first role after fleeing Nazi Germany, Peter Lorre fleshes out the continental Hitchcock villain with volatile charisma and a punkish shock of white hair.

Directed by Alfred Hitchcock. With Peter Lorre, Leslie Banks, Edna Best
UK 1934, 35mm, b/w, 75 min



ALFRED HITCHCOCK REAR WINDOW

FOLLOWED BY

THE SKIN GAME

As with John Galsworthy's original play, *The Skin Game* pits the genteel Hillcristes against the industrialist upstart Hornblower in a bitter land feud. Hitchcock's simultaneously dispassionate and incisive dramatization lays bare the self-consuming nature of the class rivalry, with a central auction sequence placing the audience in the midst of the two families' furious jockeying for power. Long derided as a merely serviceable adaptation hampered by the limitations of early sound, Hitchcock's *Skin Game* nevertheless evinces interest for shifting the focus of the play from class warfare to character assassination – an intimate crime that would take many different forms across the director's entire oeuvre.

Directed by Alfred Hitchcock. With Edmund Gwenn, Jill Esmond, John Longden
UK 1931, 35mm, b/w, 77 min

LIVE PIANO ACCOMPANIMENT

CHAMPAGNE

THURSDAY AUGUST 1 AT 7PM

A screwball comedy laced with despair, *Champagne* conjures a fair amount of Hitchcockian suspicion in spite of its frivolous characters. Comedienne Betty Balfour stars as a spoiled heiress used to being the life of the party. Her father's ruin sends her looking for work at a cabaret, where she experiences a decidedly Germanic fall from grace. Hitchcock films the decadent hotel with deep focus and fluid long takes, lending a cool degree of realism to the otherwise titillating atmosphere. Standing on the periphery is a mysterious and menacing gentleman who

surveys the bedlam through his glass of bubbly. Among the film's other visual concoctions are superimposed hallucinations, a mugging filmed entirely from the waist down, and the first ever freeze-frame to be used in a film.

A Rialto Pictures Release. Restoration by the BFI National Archive in association with STUDIOCANAL. Principal restoration funding provided by The Eric Anker-Petersen Charity. Additional funding provided by Deluxe 142

Directed by Alfred Hitchcock. With Betty Balfour, Gordon Harker, Ferdinand Von Alten
UK 1928, 35mm, b/w, silent, 105 min

THE TROUBLE WITH HARRY

FRIDAY AUGUST 2 AT 9:15PM

In the midst of his dark Fifties' masterworks Hitchcock found a moment of oddly whimsical and bucolic repose in his second comedy, an affectionate valentine to the small town America that had so captured his imagination earlier on in *Shadow of a Doubt*. A disastrous failure at the box office, John Michael Hayes' adaptation of an eponymous play about village folk strangely unperturbed by the appearance of a corpse they each try calmly but unsuccessfully to get rid of, *The Trouble With Harry* has since been recognized as one of Hitchcock's most surrealist films. Hitchcock's only film set in New England, *The Trouble With Harry* made dramatic use of its Vermont location and autumnal season, with the fall foliage gorgeously showcased in radiant Technicolor that can be fully appreciated in the splendid and rare vintage print from the Harvard Film Archive collection.

Directed by Alfred Hitchcock. With Edmund Gwenn, John Forsythe, Mildred Natwick
US 1955, 35mm, color, 99 min

LIVE PIANO ACCOMPANIMENT

DOWNHILL

SATURDAY AUGUST 3 AT 7PM

After being cast against type in *The Lodger*, Ivor Novello appears rather more suave in *Downhill* – unsurprising, perhaps, as the film was adapted from a play the matinee idol co-wrote with Constance Collier. Hitchcock enlivens the melodramatic story of a schoolboy's fall from grace with a whole raft of symbols and stylistic flourishes suggestive of sexual indiscretion. The film's most cunning twists double back on the audience's interpretation in such a way as to suggest the fundamental unreliability of appearances: an aggrieved waitress knowingly draws false conclusions from an earlier scene's visual details, and a dolly shot tracks out to show Novello first as a debonair gentleman, then as a waiter, and finally as an actor playing a waiter on stage – camera movement as sleight of hand. From cuckold to gigolo, Novello's world of lost illusions leads to delirium, a frisson of hallucination and reality that Hitchcock would find endlessly fascinating.

A Park Circus Films Release. Restoration by the BFI National Archive in association with ITV Studios Global Entertainment and Park Circus Films. Principal restoration funding provided by Simon W. Hessel. Additional funding provided by Deluxe 142 and The Headley Trust

Directed by Alfred Hitchcock. With Ivor Novello, Ben Webster, Robin Irvine
UK 1927, 35mm, b/w, silent, 105 min

THE SECRET AGENT

SUNDAY AUGUST 4 AT 7PM

Musing over the disappointing box office of *The Secret Agent*, a film he otherwise liked, Hitchcock told Truffaut, "There was too much irony, too many twists of fate." Those same qualities make it one of the most enduringly complex features of his Gaumont-British years, a film



ALFRED HITCHCOCK REBECCA

that Raymond Durgnant saw as anticipating the “eerie and unwelcome alloy of freedom and guilt” found in the auteur’s best films. Based on Somerset Maugham’s Ashenden stories, the film serves as a veritable compendium of Hitchcockian motifs: from a fake funeral to a falsified marriage, a spy ring operating out of a chocolate factory to a murder observed through a telescope, a seemingly telepathic dog to an expired organist. Two English agents played by John Gielgud and a curly-haired Peter Lorre track their target by a telltale missing button, but in this case the irresistible Hitchcockian premise proves gravely misleading. Madeleine Carroll is the phony wife whose eagerness to play detective curdles just as quickly as the plot’s farcical tone.

Directed by Alfred Hitchcock. With Madeleine Carroll, John Gielgud, Peter Lorre
UK 1936, 35mm, b/w, 83 min

FOLLOWED BY

RICH AND STRANGE

Fed up with the evening commute and steak-and-kidney pie, Henry Kendall complains to his wife that he wants more from life. *Rich and Strange* may be relatively free of conventional suspense, but Hitchcock gives the characters plenty of reason to watch what they wish for: an exotic cruise instigates a prolonged crisis of faith. Initially a box office disappointment, the film’s steely-eyed study of a relationship under pressure now seems to directly anticipate later triumphs like *The Man Who Knew Too Much* (1956) and *Marnie*. Hitchcock deftly interweaves his protagonists’ blinkered emotions and cultural values in crafting the cautionary tale about the moral danger of pursuing life in fantasy – a peculiar message to find delivered in a film entertainment, to be sure, but one close to the heart of Hitchcock’s knotted art.

Directed by Alfred Hitchcock. With Henry Kendall, Joan Barry, Percy Marmont
UK 1931, 35mm, b/w, 83 min



ALFRED HITCHCOCK / CONFESS

THE PARADINE CASE

MONDAY AUGUST 5 AT 7PM

Hitchcock’s last film for producer David O. Selznick is a courtroom drama about a society woman on trial for murdering her husband. The director’s interest clearly lies in the love triangle linking the defendant, her attorney and his wife, but the film takes advantage of the ensemble nature of the story to provide a panoply of fascinating character studies, including a distasteful judge and his long-suffering wife. Shooting entirely on a sound-

stage, Hitchcock focuses on the faces of his cast as canvasses on which to juxtapose light and dark, emphasizing the characters’ moral complexities in a reminder of the influence that German Expressionist cinema had on the young filmmaker.

Directed by Alfred Hitchcock. With Gregory Peck, Ann Todd, Charles Laughton
US 1947, 35mm, b/w, 129 min

STAGE FRIGHT

FRIDAY AUGUST 9 AT 9:30PM

A man wrongly accused of murder flees the law with the help of a credulous ingénue. But not so fast: *Stage Fright* proves that not even the standard Hitchcock plot is safe in a Hitchcock film. Dismissed at the time of its release as the director’s third consecutive failed experiment following *Rope* and *Under Capricorn*, *Stage Fright* now seems one of his most intriguingly self-conscious creations. The film’s theatrical setting allows the director unusual leeway in pursuing one of his consummate themes: role-playing. Characters engage in actorly duplicity without realizing their own blinders; even Marlene Dietrich’s resplendently cynical diva is eventually caught unaware. Anticipating the deeply embedded ironies of his richest work, *Stage Fright* realizes the power of Hitchcock’s technique by revealing its capacity to mislead.

Directed by Alfred Hitchcock. With Jane Wyman, Marlene Dietrich, Michael Wilding
US 1950, 35mm, b/w, 113 min

SABOTAGE

SUNDAY AUGUST 11 AT 7PM

Beginning with a citywide blackout that empties a busy cinema, Hitchcock’s hard-edged adaptation of Conrad’s *The Secret Agent* never strays far from London’s maddening crowds. The city’s normally innocent diversions are shot through with dire suspense during a celebrated and once controversial sequence of a young boy lolling through the streets unaware of the explosive contents of the package he’s ferrying for Oskar Homolka’s cinema operator and saboteur. Contrasting this masterful manipulation of documentary realism, *Sabotage*’s second spasm of violence unfolds in the privacy of the family home. Not for the last time in Hitchcock’s oeuvre, the spy thriller ultimately gives way to an altogether more unnerving picture of a marriage disfigured by false premises.

Directed by Alfred Hitchcock. With Sylvia Sidney, Oscar Homolka, John Loder
UK 1936, 35mm, b/w, 76 min

FOLLOWED BY

NUMBER SEVENTEEN

Hitchcock’s final assignment for tiny British International Pictures came freighted with mystery clichés of stolen necklaces, creaky houses, and disappearing corpses. Palpably impatient with his source material, Hitchcock takes every opportunity to color outside the lines, often to rather surreal effect. The film opens with the camera insistently pushing into the titular London address, immediately establishing the rule of style over explication. Expressionist shadows lengthen to the point of self-parody, though listless tracking shots suggest a characteristic undercurrent of disorientation. An intricately edited race to the finish complete with model ships and trains epitomizes the innocent phase of Hitchcockian illusion – velocity without the vertigo.

Directed by Alfred Hitchcock. With Léon M. Lion, Anne Grey, John Stuart
UK 1932, 35mm, b/w, 64 min



ALFRED HITCHCOCK MARNIE

REBECCA

THURSDAY AUGUST 15 AT 7PM

Hitchcock’s debut American film and his first working under his troubled and conflict ridden contract for the ambitious and mercenary independent producer David O. Selznick was a faithful yet subversive adaptation of Daphne du Maurier’s best-selling, now beloved, Gothic fable of unrequited, obsessive love. In the inspired casting of coltish Joan Fontaine as *Rebecca*’s unnamed heroine, Hitchcock found a perfect foil to the indelible, imposing caricature of dark menace played by Judith Anderson’s jealous, twisted Mrs. Danvers and the even more imposing character of Manderley, the overwrought labyrinthine mansion brought to life by the restlessly gliding camera. A deeply influential film, *Rebecca* inspired the wave of dark Gothic romances with haunted mansions – and uncanny portraits – that remained popular in Hollywood throughout the 1940s.

Directed by Alfred Hitchcock. With Joan Fontaine, Laurence Olivier, Judith Anderson
US 1940, 35mm, b/w, 130 min

NOTORIOUS

FRIDAY AUGUST 16 AT 7PM

Proclaimed by Truffaut to be “the very quintessence of Hitchcock,” *Notorious* stands as one of the director’s unquestioned masterpieces and one of his most brazen explorations of sexual power and insecurity. Ingrid Bergman plays Alicia, the daughter of a convicted Nazi spy who, in the wake of her father’s conviction, falls into a life of drunken cynicism and loose morals. Enter Cary Grant as Devlin, an American secret agent who appeals to her patriotism and recruits her for a mysterious mission in South America. While waiting in Rio de Janeiro for the details of the mission, the pair fall in love, only to be crushed by the true nature of her assignment: to infiltrate a Nazi spy ring by seducing one of its members, Alexander Sebastian. Torn between duty and pas-



ALFRED HITCHCOCK *NORTH BY NORTHWEST*

sion, and poisoned by pride, Devlin alternately woos and spurns Alicia, who takes ever-increasing risks to discover Sebastian's dark secret. Scripted by the legendary Ben Hecht, the definitive romantic thriller features some of Hitchcock's most masterful filmmaking.

Directed by Alfred Hitchcock. With Cary Grant, Ingrid Bergman, Claude Rains
US 1946, 35mm, b/w, 103 min

REAR WINDOW

SATURDAY AUGUST 17 AT 9PM

Hitchcock's masterpiece is a thrilling and profound meditation on scopophilia and the cinematic imagination that invites the viewer to share the perspective of a crippled photojournalist, played with cranky avuncularity by Jimmy Stewart, whose forced convalescence in a wheelchair allows him to obsessively spy on his Greenwich Village neighbors. Even more perverse than Stewart's stubborn rejection of Grace Kelly's eager advances is Hitchcock's careful restriction of the camera to the titular apartment window, resulting in the film's dramatically suspenseful play between on and off screen space. Among Hitchcock's most beloved late works, *Rear Window* has been justly canonized as one of the great meta-cinematic films of the studio era.

Directed by Alfred Hitchcock. With James Stewart, Grace Kelly, Wendell Corey
US 1954, 35mm, color, 112 min

THE LADY VANISHES

SUNDAY AUGUST 18 AT 7PM

One of Hitchcock's last and most popular British films before departing for Hollywood permanently, *The Lady Vanishes* is also one of his lightest, most delectably witty creations. Containing both a critique and a celebration of British insularity and classism, Sidney Gilliat and Frank Launder's disarmingly charming script embroils a band of strangers into a political espionage plot within the microcosmic confines of a moving train. Its mirrored layers of imagination, deception and camouflage craftily conspire to unify a brisk comedy of manners with a political thriller – Hitchcock's perfect ode to the UK with suggestive shadows of the darker Hollywood productions to come.

Directed by Alfred Hitchcock. With Margaret Lockwood, Michael Redgrave, Dame May Whitty
UK 1938, 35mm, b/w, 96 min

FOLLOWED BY

WALTZES FROM VIENNA

Intended by the producers to be a vehicle for Jessie Matthews, a famous star of the British stage and screen, *Waltzes From Vienna* was dismissed by Hitchcock as one of his lesser efforts. Undertaken when his career was ebbing after the success of *The Lodger* and *Blackmail*, Hitchcock did admit that his biopic of Josef Strauss, Jr. – focused on his composition of "The Blue Danube" – allowed him "opportunities for working out ideas in the relation of film and music." Lacking both the director's approval and his distinctively suspenseful storyline, this period piece has long been ignored. Seen today, it is a charming example of Hitchcock's flair for comedy.

Directed by Alfred Hitchcock. With Jessie Matthews, Edmund Gwenn, Fay Compton
UK 1934, 35mm, b/w, 81 min

MARNIE

THURSDAY AUGUST 22 AT 7PM

A feverish and bittersweet fable about compulsion, repression and the perils of Pygmalion love, *Marnie* remains among Hitchcock's least understood major works. The film's astonishing opening shot of a mysterious woman and her "alligator purse" reveals *Marnie*'s breathtaking formal rigor and the elaborate design shaped by Hitchcock's precisely poetic command of color, camera movement, theatrical artificiality and geometric form. A novice fashion model famously discovered in a television commercial by Hitchcock, Tippi Hedren embodies *Marnie*'s dark paradox, oscillating between destructive cynicism and wide-eyed, traumatized vulnerability. Once a source of ardent controversy among Hitchcockians and detractors confused by the film's willful melodramatic excesses, *Marnie* is an offbeat and touchingly sincere expression of the strong Romantic tendency running throughout Hitchcock's rich late period.

Directed by Alfred Hitchcock. With Tippi Hedren, Sean Connery, Diane Baker
US 1964, 35mm, color, 110 min

DIAL M FOR MURDER

FRIDAY AUGUST 23 AT 7PM

Hitchcock defined newcomer Grace Kelly's coolly urbane screen persona in her role as the unknowing victim of her jealous husband's devilish and seemingly perfect plan to have her murdered. Often dismissed as one of Hitch-

cock's minor films, *Dial M for Murder* is indeed more stylistically understated and subtle than his other Fifties' work. Yet, seen in the context of the larger oeuvre, *Dial M for Murder* pushes to a further extreme Hitchcock's vision of the meticulously designed and plotted murder as a dark metaphor for cinema, with the camera's deadly gaze transforming the beautiful star into potential victim and each object in the frame into a potential weapon. Hitchcock's close adaptation of the eponymous play maintained the taut stageboundness of the original while adding a literal a new dimension through the use of the then still novel 3-D process, the director's first and only foray into the shortly popular format. *Dial M for Murder* will be shown here in the rarely screened 2-D version, released simultaneously for theaters not equipped for 3-D.

Directed by Alfred Hitchcock. With Ray Milland, Grace Kelly, Robert Cummings
US 1954, 35mm, color, 105 min

THE 39 STEPS

SATURDAY AUGUST 24 AT 7PM

Freely adapted from John Buchanan's spy novel, *The 39 Steps* set the standard for many Hitchcock chase pictures to follow: a charming and smugly self-satisfied man wrongly accused of a crime, his radiant and initially unwilling blonde accompaniment, a MacGuffin to bait the action, a rapidly evolving scenario, magnetic details, and the sneaking suspicion that the whole thing has more to do with sex than espionage. Ronald Donat's troubles begin after he brings a woman spy to his flat on a presumed one-night stand. Her dying words sets him off to the Scottish Highlands – beautifully photographed by Bernard Knowles – in search of a top spy with the tell-tale missing finger. The wrong man ends up handcuffed to Madeleine Carroll, a screwball turn that offers a fine preliminary sketch of Hitchcockian sexuality ("much teasing, much dissatisfaction, much tussling for dominance," in the words of Raymond Durnat).

Directed by Alfred Hitchcock. With Robert Donat, Madeleine Carroll, Lucie Mannheim
UK 1935, 35mm, b/w, 81 min

I CONFESS

SATURDAY AUGUST 24 AT 9PM

The motif of Catholic guilt which many have read as an overriding theme of Hitchcock's oeuvre takes literal form in this lesser known thriller about a priest trapped by his vow of silence and a dark secret from his past life. A young Montgomery Clift quivers with Method angst as the frightened priest forced to challenge his own convictions and duties by an ethical and existential double-bind of the kind so important to the logical absurdity at the



ALFRED HITCHCOCK *THE WRONG MAN*

heart of Hitchcock's cinema. Shot largely on location in Quebec, *I Confess* renders the city's chilly baroque grandeur dynamically cinematic, transformed into a menacing labyrinth of dark alleys and accusatory street arrows seen in the film's ingenious opening sequence.

Directed by Alfred Hitchcock. With Montgomery Clift, Anne Baxter, Karl Malden
US 1953, 35mm, b/w, 95 min

JAMAICA INN

SUNDAY AUGUST 25 AT 7PM

The last of Hitchcock's British pictures, *Jamaica Inn* was produced by star Charles Laughton through his own company – leading Hitchcock into battle with Laughton's business partner, the director and German expatriate Erich Pommer, whose meddling oversight infuriated Hitchcock. Siding with Pommer, Laughton brought his own micro-managing to the set, such as instructing Hitchcock on what camera angles to use. Despite the strained production, the film features a thrilling game of cat-and-



ALFRED HITCHCOCK *DIAL M FOR MURDER*

mouse as disguised lawman Robert Newton attempts to put an end to a gang of thieves who instigate shipwrecks, then loot the wrecks and kill the survivors. This was the first time Hitchcock adapted a Daphne du Maurier story, a source he would return to twice more for *Rebecca* and *The Birds*.

Directed by Alfred Hitchcock. With Charles Laughton, Maureen O'Hara, Robert Newton
UK 1939, 35mm, b/w, 99 min

FOLLOWED BY

YOUNG AND INNOCENT

Foregrounding the romantic elements of Hitchcock's "double chase" plots, *Young and Innocent* is as much screwball comedy as thriller. A constable's daughter takes her chances with a wrongly accused man on the run, and the pair encounters all walks of life in their search for an exculpatory raincoat and a chance at unmasking the real murderer by his telltale twitch. Hitchcock's denouement – a single dolly shot travelling nearly 150 feet from a wide view of a ballroom to a tight close-up of the killer's eyes –

is both an astonishing technical feat and a characteristically complex meditation on spectatorship: our triumph at the disclosure of the man's identity comes tempered by the killer's anxiety and the camera's aggression. The American release of the film excised the birthday party centerpiece, in many ways the most purely Hitchcockian sequence in the film, but nevertheless proved instrumental in convincing David O. Selznik to bring Hitchcock to Hollywood.

Directed by Alfred Hitchcock. With Derrick de Marney, Nova Pilbeam, Percy Marmont
UK 1937, 35mm, b/w, 80 min

LIFEBOAT

MONDAY AUGUST 26 AT 7PM

Hitchcock's long fascination with entrapment and containment inspired his contribution to the Hollywood war effort, a rousing and cynically sharp-edged anti-adventure of survivors of a sunken cruise ship stranded in the eponymous lifeboat with a mysterious survivor of the Nazi vessel that attacked them. First appearing in an incongruous mink coat with a 16mm camera in hand, Broadway legend Tallulah Bankhead found her strongest screen role as a haughty uppercrust journalist who offers a bridge between the spirited heroines of Hitchcock's brisk British films and the troubled, psychologically complicated women of his long American phase. Although based on an original idea by Hitchcock, *Lifeboat* included the first writing for the screen by John Steinbeck, hired by the director to write a treatment after Ernest Hemingway declined. Hitchcock in turn reworked Steinbeck's structure and characters, resulting in a morally complex conversion narrative that dumbfounded and outraged outspoken critics who contributed to the film's box office failure.

Directed by Alfred Hitchcock. With Tallulah Bankhead, William Bendix, Walter Slezak
US 1944, 35mm, b/w, 96 min

PRECEDED BY

AVENTURE MALGACHE

One of two short propaganda films Hitchcock made late in World War II to be shown in newly liberated France to highlight the contribution of the French Resistance, *Aventure Malgache* grew under Hitchcock's direction from a simple celebration of heroism to a complex tale of collaboration and deception in the then-French colony of Madagascar during the Vichy regime. Hitchcock courted controversy by incorporating the political fights he observed amongst his French consultants into the story, and the film was held back from distribution for fear of promoting the idea of a divided resistance. The director toyed with re-shooting it as a Paramount feature in the 1950s, but this lost gem remained virtually unseen until unearthed and released on video in the 1990s.

Directed by Alfred Hitchcock. With the Molière Players
UK 1944, 35mm, b/w, 31 min. French with English subtitles

NORTH BY NORTHWEST

THURSDAY AUGUST 29 AT 7PM

North by Northwest was Hitchcock's self-conscious attempt at outdoing his previous chase films, "the Hitchcock picture to end all Hitchcock pictures" in the words of screenwriter Ernest Lehman. It's also one of his most pointedly American films, surveying the country's monumental landscapes and gleaming surfaces – not least that of the Madison Avenue man. Mistaken as a nonexistent spy with the suggestive middle initial "O," the man is quintessential Cary Grant. Certainly one of Hitchcock's most beautifully constructed entertainments, *North by Northwest* splits the difference between mass entertain-

ment and pop art. At the center of it all is the crop duster sequence, itself a monument of film history and perhaps Hitchcock's single most audaciously conceived montage. "The fact is," Hitchcock told Truffaut when pressed on the existential dimensions of the scene, "I practice absurdity quite religiously!"

Directed by Alfred Hitchcock. With Cary Grant, Eva Marie Saint, James Mason
US 1959, 35mm, color, 136 min

SABOTEUR

FRIDAY AUGUST 30 AT 9PM

Conceived as an American variation on *The 39 Steps*, *Saboteur*'s double chase plot gave Hitchcock license to exploit the monumental scale of his adopted homeland. Robert Cummings stars as a factory worker ensnared in a wartime espionage plot that carries him from the California desert to the Statue of Liberty. That the worst of the saboteurs shield themselves behind a veneer of wealth and respectability surely owes something to radical novelist Dorothy Parker's acerbic screenwriting, though Hitchcock himself showed a subversive streak in wanting to cast cowboy star Harry Carey as the villainous rancher eventually played by Otto Kruger. Art director Robert Boyle helped Hitchcock achieve the mélange of larger than life set pieces, setting the stage for their subsequent collaborations on *North by Northwest*, *The Birds*, and *Marnie*. Produced at a vulnerable moment in the director's American career, *Saboteur* was the box office success the director needed to secure that rarest Hollywood commodity: creative control.

Directed by Alfred Hitchcock. With Priscilla Lane, Robert Cummings, Otto Kruger
US 1942, 35mm, b/w, 108 min

PRECEDED BY

BON VOYAGE

Despite the dramatically tight budget of Hitchcock's second propaganda short in support of the French Resis-



ALFRED HITCHCOCK *THE PARADINE CASE*

tance, the director nevertheless managed to secure the talents of cameraman Günther Krampf, who had worked with F.W. Murnau, and composer Benjamin Frankel, a regular collaborator of Noel Coward's. Fittingly, the cast was drawn primarily from the Molière Players, a group of French actors exiled to London due to the war. *Bon Voyage* depicts a tale of escape and survival behind enemy lines from two very different points of view, and unlike *Aventure Malagache* it was widely distributed throughout liberated France and Belgium.

Directed by Alfred Hitchcock. With John Blythe, the Molière Players
UK 1944, 35mm, b/w, 26 min. French with English subtitles

MURDER!

SUNDAY SEPTEMBER 1 AT 7PM

Taking a page from *Hamlet* ("The play's the thing"), Hitchcock used *Murder!* to explore his interest in melodrama bleeding into reality and vice versa. Herbert Marshall stars as a respected actor serving on the jury when a young actress is brought to trial for killing another woman in her same company. Failing to persuade his fellow jurors of the girl's innocence, Marshall stages his own investigation. Hitchcock would later disparage the film's trappings as a whodunit, though the theatrical element brokers a sophisticated analysis of role-playing that encompasses gender and class. Ever willing to go to great technical lengths to achieve a subtle effect, Hitchcock employed a full orchestra to play the prelude from *Tristan und Isolde* just beyond the set where Marshall contemplates the murder case in a stream-of-conscious voiceover. The innovative approach to film sound expands the subjective tissue of Hitchcock's filmmaking, but it's finally the silent and still shocking death of the villain that stays in mind.

Directed by Alfred Hitchcock. With Herbert Marshall, Nora Baring, Phyllis Konstam
UK 1930, 35mm, b/w, 108 min

MR. AND MRS. SMITH

FRIDAY SEPTEMBER 6 AT 7PM

On loan to RKO early in his Hollywood career, Hitchcock tried his hand at a "comedy of remarriage" starring Carol Lombard and Robert Montgomery as a quarrelsome Park Avenue couple who discover that, because of a bureaucratic mix-up, they are not legally married. Hitchcock would later claim that he didn't understand the screwball characters, but he seems right at home with the genre's reliance on duplicity, role-playing, and violent turns of phrase ("Someday when your back is turned I'll stab you!"). Indeed, the director tips his hand as the Master of



ALFRED HITCHCOCK *THE BIRDS*

Suspense throughout the film, perhaps never more than when an indignant Lombard holds back Montgomery's head for a worrisome shave.

Directed by Alfred Hitchcock. With Carole Lombard, Robert Montgomery, Gene Raymond
US 1941, 35mm, b/w, 90 min

THE BIRDS

FRIDAY SEPTEMBER 6 AT 9PM

"The antagonists were birds, you know," set designer Robert Boyle told *Cahiers du Cinéma*. "It wasn't a distant country that's trying to do us in, it wasn't a murderer or a rapist. It was something...strange." A magnificent technological achievement involving complex matte work and an innovative electronic soundtrack, *The Birds* is also one of Hitchcock's most intensely personal and mysterious films. The director admitted to Truffaut that he experienced an unusual degree of "emotional turmoil" on the set, much of which he invested in Tippi Hedren's anxiety-ridden performance. Alternatively read in terms of nuclear threat, repressed desires, and the audience's own complacency, the birds finally stand for forces beyond our control. As much as any of the more expressly modernist films released in 1963, Hitchcock's masterpiece is precisely about the failure to find meaning – the director's last word to those critics who would fault his films for being implausible.

Directed by Alfred Hitchcock. With Rod Taylor, Tippi Hedren, Jessica Tandy
US 1963, 35mm, color, 120 min

FAMILY PLOT

SATURDAY SEPTEMBER 7 AT 9:30PM

Although his career was revived a bit by the excellence of the brutal *Frenzy*, Hitchcock remained chastened by the failures of his work of the late 1960s, and he approached warily the making of what would become his last project. In the end, *Family Plot* marks a marvelous return to the comedies of his British and postwar periods. The film centers on a couple of petty crooks – a fake psychic and a con man – who find themselves in over their heads when they run afoul of more serious-minded criminals. The relaxed eccentricity of *Family Plot* shows Hitchcock adapting to the New Hollywood of the 1970s, and the film's bemused attitude towards the scheming of its characters makes it a fitting coda to a career spent examining human foibles.

Directed by Alfred Hitchcock. With Karen Black, Bruce Dern, Barbara Harris
US 1976, 35mm, color, 120 min

UNDER CAPRICORN

SUNDAY SEPTEMBER 8 AT 4:30PM

Conceived as a star vehicle for Ingrid Bergman, this Gothic romance remains little-seen and underappreciated, perhaps because of its hothouse period setting, despite the esteem in which it is held by numerous critics. Bergman plays the alcoholic spouse of a successful Australian businessman who is nonetheless a social outcast. The arrival of an Irish acquaintance brings out the tortured past that links husband and wife. Hitchcock's experiment with long takes in *Rope* pays off here, as the film incorporates several brilliant lengthy shots, climaxing with one built around a tour-de-force monologue by Bergman. *Under Capricorn* in fact constitutes one of Hitchcock's most moving, and most sensual, portrayals of the power of love and the struggle for fulfillment.

Directed by Alfred Hitchcock. With Ingrid Bergman, Joseph Cotton, Michael Wilding
US 1949, 35mm, color, 116 min

THE MAN WHO KNEW TOO MUCH

MONDAY SEPTEMBER 9 AT 7PM

Far fewer shots are fired in the remake of *The Man Who Knew Too Much*, but there's nothing nearly so harrowing in the earlier version as the scene in which James Stewart's manifestly anxious husband sedates his wife before explaining that their son has been kidnapped. A prime example of Hitchcock's tendency to invest his ostensibly lightweight entertainments with rich characterizations and location detail, the second *Man Who Knew Too Much* turns on a portrait of marriage every bit as devastating as the one found in Rossellini's *Voyage to Italy* (1955). The famous Royal Albert Hall sequence is an object lesson of



ALFRED HITCHCOCK *SHADOW OF A DOUBT*

the director's mastery of point-of-view, though it's only one piece of this subtly structured puzzle of character and predestination that a euphoric André Bazin claimed as embodying Hitchcock's art "near the top of its perfection."

Directed by Alfred Hitchcock. With James Stewart, Doris Day, Brenda de Banzie
US 1956, 35mm, color, 119 min

SPELLBOUND

SATURDAY SEPTEMBER 14 AT 9:30PM

The tremendous popularization of Freudian psychoanalysis in postwar American cinema and popular culture informs Hitchcock's witty and sophisticated romantic thriller about a bookish analyst falling for a mysterious amnesiac analyst who is either himself a brilliant therapist or a traumatized patient with murderous tendencies. Inspired by David O. Selznick's own "cure" through psychoanalysis, *Spellbound* was Hitchcock's second picture under contract with the mercurial and tyrannical producer who struggled to impose ideas that Hitchcock, working closely with screenwriter Ben Hecht, was largely able to deflect and subvert. Sadly, Hitchcock was unable to prevent Selznick from damaging one of the film's centerpieces – an extended and now lost dream sequence designed by Salvador Dalí which Selznick considered excessive and ordered recut by William Cameron Menzies. Miklos Rozsa's moody score is often credited as the first use of a theremin in a Hollywood film.

Directed by Alfred Hitchcock. With Ingrid Bergman, Gregory Peck, Michael Chekhov
US 1945, 35mm, b/w, 116 min



ALFRED HITCHCOCK *NOTORIOUS*

STRANGERS ON A TRAIN

FRIDAY SEPTEMBER 20 AT 9:30PM

Strangers on a Train's apparently schematic construction ("mapped out like a diagram," per Truffaut) belies its deeply insinuating treatment of guilt – a firing shot for Hitchcock's golden 50s. Dressed to kill in a lobster-adorned tie specially designed by the director, Robert Walker gives an impressively chaotic performance as Bruno, the rogue who proposes a coolly logical murder scheme to tennis star and rising politician Guy Haines: Bruno will kill Guy's disagreeable wife in exchange for Guy dispatching Bruno's father. Hitchcock's incessant doublings and crossings suggest irrepressible forces coinciding with Bruno's vicarious plan. Guy narrowly triumphs over his fear of exposure, but the precise cuts linking these perfect strangers implies a deeper line of culpability, one that leads directly to the audience's own stakes in the game. Raymond Chandler was hired to adapt Patricia Highsmith's novel but proved indifferent to Hitchcock's visual style of narration; cinematographer

Robert Burks, by contrast, became one of the director's most trusted collaborators.

Directed by Alfred Hitchcock. With Farley Granger, Ruth Roman, Robert Walker
US 1951, 35mm, b/w, 100 min

TORN CURTAIN

SUNDAY SEPTEMBER 22 AT 4:30PM

Torn Curtain finds Hitchcock returning to the spy thriller at the height of the Cold War. Eschewing the gadgetry and sexual innuendo of the James Bond films, Hitchcock instead crafts a lean, tense portrayal of the quest to rescue the formula for an anti-missile system from behind the Iron Curtain. At the same time, in true Hitchcockian fashion, this quest serves as a test for the relationship between an American spy and his wife. While the film has never achieved classic status, several of its sequences remain striking examples of the master's ability to construct heart-stopping set pieces, perhaps most famously in the ambivalent depiction, in real time, of a brutal murder committed out of expedience by the film's hero.

Directed by Alfred Hitchcock. With Paul Newman, Julie Andrews, Lila Kedrova
US 1966, 35mm, color, 128 min

SUSPICION

FRIDAY SEPTEMBER 27 AT 9:30PM

One of Hitchcock's most caustic portraits of a disintegrating marriage, *Suspicion* is also perhaps his purest exercise in suspense. Joan Fontaine plays the smitten wife who gradually comes to believe the worst of her charlatan husband, otherwise known as Cary Grant. Even a glass of milk becomes an object of dread in this poisonous atmosphere, an eerie and oddly beautiful revelation of terror that the surrealists might have envied. After turning down the screwball lead of *Mr. and Mrs. Smith* for fear of being typecast, Grant here tenders a performance in which the very qualities that made him the consummate romantic lead are cause for alarm. Hitchcock disavowed the ending's sudden reversal, but subsequent critics have latched on to the film's inconsistencies as being suggestive of the deeper ways in which the auteur's work was at odds with itself.

Directed by Alfred Hitchcock. With Cary Grant, Joan Fontaine, Sir Cedric Hardwicke
US 1941, 35mm, b/w, 102 min



ALFRED HITCHCOCK *THE 39 STEPS*




ALFRED HITCHCOCK *LIFEBOAT*

SHADOW OF A DOUBT

SATURDAY SEPTEMBER 28 AT 9:30PM

Arguably the earliest masterpiece among Hitchcock's Hollywood films, *Shadow of a Doubt* engagingly states one of the great themes of his oeuvre: the idea that evil is not something foreign and distant, but close and familiar. This theme emerges naturally from the story of young Charlie and her love for her charming uncle, also named Charlie, who also happens to be a serial killer. Bored by her humdrum existence in all-American Santa Rosa, California, Charlie is thrilled when her uncle shows up; she understands him so well that she becomes the only one to notice he is not what he seems. The contributions of playwright Thornton Wilder – author of *Our Town* – further intensified the small-town ambiance so crucial to Hitchcock. Throughout his career, the director would count *Shadow of a Doubt* his own favorite.

Directed by Alfred Hitchcock. With Teresa Wright, Joseph Cotton, MacDonald Carey
US 1943, 35mm, b/w, 108 min

S	M	T	W	T	F	S
	01	02	03	04	05	06
					MEMBERS' WEEKEND	
07	08	09	10	11	12	13
	MEMBERS' WEEKEND			7PM VERTIGO P. 3	7PM THE LODGER P. 3 9PM FRENZY P. 3	7PM BLACKMAIL (SILENT) P. 3 LIVE MUSICAL ACCOMPANIMENT 9PM TO CATCH A THIEF P. 3
14	15	16	17	18	19	20
4:30PM FOREIGN CORRESPONDENT P. 4 7PM THE WRONG MAN P. 4	7PM THE RING P. 4 LIVE MUSICAL ACCOMPANIMENT			7PM FIRST COMES LOVE P. 15 NINA DAVENPORT IN PERSON	7PM SWEET SMELL OF SUCCESS P. 16 9PM ROPE P. 4	7PM THE PLEASURE GARDEN P. 4 LIVE MUSICAL ACCOMPANIMENT 9PM BRUTE FORCE P. 16
21	22	23	24	25	26	27
4:30PM THE ROSE TATTOO P. 16 7PM BLACKMAIL (SOUND) P. 5 JUNO AND THE PAYCOCK P. 5	7PM THE FARMER'S WIFE P. 5 LIVE MUSICAL ACCOMPANIMENT			7PM EASY VIRTUE P. 5 LIVE MUSICAL ACCOMPANIMENT	7PM THE CRIMSON PIRATE P. 16 9:15PM PSYCHO P. 5	7PM THE MANXMAN P. 5 LIVE MUSICAL ACCOMPANIMENT 9PM ULZANA'S RAID P. 16
28	29	30	31	 <p><i>Special support for artists' visits to the Harvard Film Archive is provided by the Academy of Motion Picture Arts and Sciences.</i></p>		
4PM TOPAZ P. 6 7PM THE MAN WHO KNEW TOO MUCH (1934) P. 6 THE SKIN GAME P. 6	7PM CONVERSATION PIECE P. 16					



JULES DASSIN *BRUTE FORCE* (P.16)
12



FRANK PERRY *THE SWIMMER* (P.18)

AUGUST 2013

S	M	T	W	T	F	S
				01 7PM CHAMPAGNE P. 6 LIVE MUSICAL ACCOMPANIMENT	02 7PM FROM HERE TO ETERNITY P. 17 9:15 PM THE TROUBLE WITH HARRY P. 6	03 7PM DOWNHILL P. 6 LIVE MUSICAL ACCOMPANIMENT 9PM TWILIGHT'S LAST GLEAMING P. 17
04 5PM I WALK ALONE P. 17 7PM SECRET AGENT P. 6 RICH AND STRANGE P. 7	05 7PM THE PARADINE CASE P. 7	06	07	08 7PM THE LEOPARD P. 17	09 7PM LE PONT DU NORD P. 19 9:30PM STAGE FRIGHT P. 7	10 7PM THE KILLERS P. 17 9PM LE PONT DU NORD P. 19
11 4PM LE PONT DU NORD P. 19 7PM SABOTAGE P. 7 NUMBER SEVENTEEN P. 7	12 7PM ATLANTIC CITY P. 17	13	14	15 7PM REBECCA P. 7	16 7PM NOTORIOUS P. 7 9PM LE PONT DU NORD P. 19	17 7PM CRISS CROSS P. 17 9PM REAR WINDOW P. 8
18 4PM LE PONT DU NORD P. 19 7PM THE LADY VANISHES P. 8 WALTZES FROM VIENNA P. 8	19 7PM KISS THE BLOOD OFF MY HANDS P. 18	20	21	22 7PM MARNIE P. 8	23 7PM DIAL M FOR MURDER P. 8 9PM THE TRAIN P. 18	24 7PM THE 39 STEPS P. 8 9PM I CONFESS P. 8
25 5PM VERA CRUZ P. 18 7PM JAMAICA INN P. 9 YOUNG AND INNOCENT P. 9	26 7PM AVENTURE MALGACHE P. 9 LIFEBOAT P. 9	27	28	29 7PM NORTH BY NORTHWEST P. 9	30 7PM THE SWIMMER P. 18 9PM BON VOYAGE P. 9 SABOTEUR P. 9	31 7PM NOIR ALL NIGHT P. 19 ALL-NIGHT MOVIE MARATHON

Harvard Film Archive

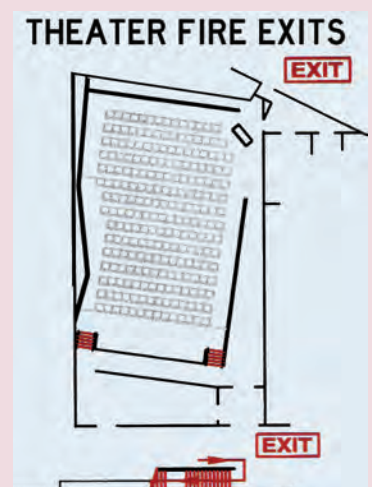
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There is limited metered parking in Harvard Square, which is free after 8pm. Parking is also available at several public lots in Harvard Square.



SEPTEMBER 2013

S	M	T	W	T	F	S
<p>01</p> <p>5PM RUN SILENT RUN DEEP P. 18</p> <p>7PM MURDER! P. 10</p>	<p>02</p> <p>7PM AN EVENING WITH SUZAN PITT P. 20</p> <p>SUZAN PITT IN PERSON</p>	03	04	05	<p>06</p> <p>7PM MR. AND MRS. SMITH P. 10</p> <p>9PM THE BIRDS P. 10</p>	<p>07</p> <p>7PM A CHILD IS WAITING P. 18</p> <p>9:30PM FAMILY PLOT P. 10</p>
<p>08</p> <p>4:30PM UNDER CAPRICORN P. 10</p> <p>7PM JUDGMENT AT NUREMBERG P. 18</p>	<p>09</p> <p>7PM THE MAN WHO KNEW TOO MUCH (1956) P. 10</p>	10	11	12	<p>13</p> <p>7PM PIAZZA FONTANA P. 20</p> <p>9:30PM THE MOUTH OF THE WOLF P. 21</p>	<p>14</p> <p>7PM THE INTERVAL P. 21</p> <p>9:30PM SPELLBOUND P. 11</p>
<p>15</p> <p>5PM AS THE SHADOW P. 21</p> <p>7PM A TRIBUTE TO ANNE CHARLOTTE ROBERTSON - PART ONE P. 23</p>	<p>16</p> <p>7PM A TRIBUTE TO ANNE CHARLOTTE ROBERTSON - PART TWO P. 23</p>	17	18	19	<p>20</p> <p>7PM REALITY P. 21</p> <p>9:30PM STRANGERS ON A TRAIN P. 11</p>	<p>21</p> <p>7PM WE BELIEVED P. 21</p>
<p>22</p> <p>4:30PM TORN CURTAIN P. 11</p> <p>7PM IL QUATTRO VOLTE P. 21</p>	<p>23</p> <p>7PM ONE NIGHT, STANDISH LAWDER P. 23</p> <p>STANDISH LAWDER IN PERSON</p>	24	25	26	<p>27</p> <p>7PM THE DOUBLE HOUR P. 21</p> <p>9:30PM SUSPICION P. 11</p>	<p>28</p> <p>7PM MOBBING P. 22</p> <p>9:30PM SHADOW OF A DOUBT P. 11</p>
<p>29</p> <p>4PM I AM LOVE P. 22</p> <p>7PM NO MAN'S LAND P. 20</p> <p>SALOME LAMAS IN PERSON</p>	<p>30</p> <p>7PM IL DIVO P. 22</p>			<p>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.</p>		

ALFRED HITCHCOCK *TO CATCH A THIEF* (P.3)

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FIRST COMES LOVE BY NINA DAVENPORT

JULY 18

I still have nightmares of the pre-digital age. One is that I'm looking at a bin full of "trims" – unruly strands of 16mm film hanging from hooks, crying out to be organized – at the end of a fourteen-hour windowless day of editing in the basement of Sever Hall. The tiny edge numbers printed under the perforations of the film indicated precisely where the trims should be "reconstituted," which required equal amounts patience and scotch tape. Another recurring dream is that I mistakenly open a 16mm magazine and the film springs out into the light and begins to uncoil, whereupon I too begin to unravel. As if in a slapstick movie, I throw my body on top of the mess of film in a hopeless attempt to block the light, sobbing over the precious, hard-won images I've just destroyed in an instant. It does seem like a miracle now that any of us survived making a film with Steenbeck and splicer – and yet I miss those days.

How lucky I am – if old – to have witnessed that time! And in a place as inspiring and supportive as Harvard's Carpenter Center and Film Study Center (then led by Robert Gardner and Richard Rogers), circa 1990. This long-suffering and painstaking method of crafting a film – combined with the unusual pedagogy which required we learn camera, sound, editing, producing and directing – instilled in me a deep appreciation of all aspects of the art form. It has informed all of my work.

First Comes Love comes directly out of the Harvard tradition of autobiographical film. As a student of Robb Moss, and a Teaching Assistant and then Assistant Editor for Ross McElwee, I inevitably became acquainted with the genre. My first film, *Hello Photo* (1995), which had no dialogue or narrative, was a rebellion of sorts against my mentors. I circled back around with *Always a Bridesmaid* (2000), my autobiographical film about being a wedding videographer who wanted to get married but was dating a guy who couldn't commit. I took to the genre so naturally that it almost seemed – but not quite! – I'd invented it. I had begun my artistic journey in still photography (with Jack Leuders-Booth and Christopher James), and I prized the intimacy that still photography allowed for between me and my subjects. The personal film permitted me to preserve that intimacy. I also found it compelling how the camera, and my presence, affected the scene. I liked connecting with and drawing out my subjects; I loved transforming home movies into cinema.

I imagine *First Comes Love* to be the second film, after *Always a Bridesmaid*, in a trilogy (or a tetralogy? or pentalogy?) about one woman's life spanning the 20th and 21st centuries. I hope I have made a work that is timeless, and I hope that the films – someday viewed together – will speak to each other and in so doing, gain depth and meaning.

– Nina Davenport

The Harvard Film Archive warmly welcomes Nina Davenport for the local premiere of her latest documentary *First Comes Love*, a personal voyage through raising a child within an untraditional, modern village.



NINA DAVENPORT *FIRST COMES LOVE*

\$12 SPECIAL EVENT TICKETS
NINA DAVENPORT IN PERSON

FIRST COMES LOVE

THURSDAY JULY 18 AT 7PM
Directed by Nina Davenport. US 2012, digital video, color, 108 min

A BURT LANCASTER CENTENNIAL TRIBUTE

JULY 19 - SEPTEMBER 8



BURT LANCASTER

Both parents the children of Irish immigrants, Burt Lancaster (1913 – 1994) was born into the overflowing, boisterous melting pot of New York's East Harlem. Precociously garnering attention as a child in plays at the local Union Settlement House, Lancaster tried to escape his starry destiny, even rejecting scholarship offers by the famed American Laboratory Theater. Instead, a surprising growth spurt pointed the avid reader and restless student toward a more athletic vision, and he eventually left the confines of the classroom to join the circus. He and acrobatic partner Nick Cravat developed a vaudevillian act which the Army then applied toward Lancaster's tour of duty in WWII entertaining troops and filling many roles in the fast-paced production of their half-improvised revues.

Not long after the war's end, Hollywood quickly took notice of the tall, blonde Adonis in his first Broadway play and wasted no time shuttling him into the silver spotlight. Gleaming beneath the sharp shadows of Robert Siodmak's master noir *The Killers*, the newborn star was instantly propelled to supernova status. As he sped to the top, Hollywood had little time to prepare for the actor's outspoken confidence, indefatigable vigor, sincere sense of duty and cautious skepticism of Tinseltown's glamorous machinations. Enthusiastic and eager to understand every aspect of movie-making, Lancaster became notorious for intellectually analyzing scenes and taking over productions. Though often resulting in spectacular clashes with his directors and co-stars, this also meant he maintained meticulous control of the action – performing all of his own stunts and developing an innate sense of staging. He also had what no other actor could claim: an acrobat's grace and lithe, muscular body which he directed with subtle precision.

Despite his inexperience, the young Lancaster was galvanized by the new phenomenon of semi-independents who worked with studios yet maintained creative control. One of the largest actor-managed studios at the time, Hecht-Hill-Lancaster and its other incarnations and companies produced over twenty films with and without the star, including *Kiss the Blood off My Hands*, *Run Silent Run Deep* and the surprise success *Marty* – the first American film to win the Palme d'Or at Cannes. The studio was fatefully run aground by its daring, icy exposé of the incestuous celebrity and press courtship in *Sweet Smell of Success*. One of their most brilliantly crafted works of art and one of Lancaster's most chillingly corrosive roles, the film proved too much of a shock to starstruck 1950s audiences.

In acting, producing and in his few instances directing, Lancaster remained the fearless entertainer swinging from a great trapeze. Balancing popular films with "art pictures" and braving self-imposed challenges, Lancaster made a career of learning on the job through radical departures and intentionally chose roles against any mold that began to form too tightly around him. For every *From Here to Eternity*, *Gunfight at the OK Corral* or *Crimson Pirate*, there was *Come Back Little*

Sheba, The Leopard or The Swimmer. Remaining invested in his audience and the bottom line as well as broader artistic and moral statements, he mixed his art and celebrity with his politics, often taking on projects that suited his various social causes. With varying degrees of success, he continued throughout his life to exercise his fame and power by attempting to push past his own limits as well as those of mainstream Hollywood. At the age of 47, he portrayed a Nazi in *Judgment at Nuremberg* and starred in the edgy, low-budget *The Young Savages*; that same year he was named the number one box office star in the U.S.

Gracefully poised between inordinate fame and quixotic reinvention, the uniqueness of his path through cinema may slip by unnoticed, while the stately figure of Lancaster pervades the legendary Hollywood statuary like a formidable Everyman. The quintessential Burt Lancaster mannerisms and clipped diction – plus the teeth and the physique – complete an undeniably commanding and distinctively American presence. Certainly, the consummate Lancaster character – with his independence, earnest openness and a dreamy introspection often taken to heroically idealistic heights – seems a manifestation of America’s ideal projection of itself. Perhaps his control over the finished product – combined with his less-than-glamorous risk-taking – contribute to his films’ direct reflection of his own maturation and that of his prime American audience. In the words of biographer Kate Buford, the span of Lancaster’s greatest work “charts the arc of postwar mainstream American life.”

In collaboration with the Brattle Theatre, the HFA is thrilled to celebrate the centennial of the fascinating yet underappreciated American icon, Burt Lancaster. – BG, HG, DP

Special thanks: Joanna Lancaster; Greg Kachel; Paul Malcolm, Nina Rao – UCLA Film and Television Archive; May Haduong, Cassie Blake – Academy Film Archive; Rosaria Folcarelli – Cinecitta.



ALEXANDER MACKENDRICK SWEET SMELL OF SUCCESS

SWEET SMELL OF SUCCESS

FRIDAY JULY 19 AT 7PM

Worried that he had been typecast as a comedy director, Alexander Mackendrick leapt at the chance to direct Ernest Lehmann and Clifford Odets’ famously hard-bitten script about a dangerous megalomaniac newspaper columnist and the unscrupulous publicist who acts as his toady. Burt Lancaster, who was also one of the film’s producers, gives the film its nervous pulse, delivering an unsettling performance as a power hungry media star driven by a frightening instinct to destroy all enemies and protect his younger – and not so innocent – sister at absolutely any cost. The breathtakingly authentic vision of New York in the age of Walter Winchell is electrified by legendary cinematographer James Wong Howe seizing all of the gritty glitter of the city between the glamorous incandescence and sordid shadows.

Directed by Alexander Mackendrick. With Burt Lancaster, Tony Curtis, Susan Harrison
US 1957, 35mm, b/w, 96 min

BRUTE FORCE

SATURDAY JULY 20 AT 9PM

Soon-to-be-blacklisted director Jules Dassin’s excoriating and angry prison drama uses the “big cage” as a metaphor for the lost innocence and spiritual malignancy of post-WWII America. One in a series of Forties’ films haunted by talismanic portraits of women, *Brute Force* uses a dreamy calendar model as the inspiration for a series of flashbacks that reveal Lancaster and his fellow cellmates to be united by bad luck, bad timing and impossible love. Lancaster’s mournful yearning turns to embittered rage when a carefully planned break-out pits him against the messianic, warped ego of the Napoleonic prison warden made viciously real by the brilliant Hume Cronyn. During a furious, fiery climax of man against ma-

chine, Lancaster’s expressive use of his body is harrowing and perhaps unsurpassed in his entire career.

Directed by Jules Dassin. With Burt Lancaster, Hume Cronyn, Charles Bickford
US 1947, 35mm, b/w, 98 min

THE ROSE TATTOO

SUNDAY JULY 21 AT 4:30PM

Winning an Oscar for her portrayal of a grief-stricken widow, Anna Magnani spirals off into a bitter, sorrowful rage within the overheated darkness of Tennessee Williams’ play. While painfully extinguishing relationships with her daughter, her small business and her Sicilian community, she madly, masochistically obsesses. Midway through the film however, Lancaster’s Alvaro Mangiacavallo bursts into her anguished existence – an odd reflection of her dead husband – and brings with him a dramatic shift in tone. Alvaro’s statuesque form and simmering sexuality – which seem nearly accidental in the hands of the exuberant child-like clown – lead to a comic, awkward seduction. His naïve entertainer is as exhausting a force of life as her tragic diva, and together they set theatrical fire to every corner of Williams’ actual Key West neighborhood.

Directed by Daniel Mann. With Anna Magnani, Burt Lancaster, Marisa Pavan
US 1955, 35mm, b/w, 117 min

THE CRIMSON PIRATE

FRIDAY JULY 26 AT 7PM

Joined with former circus sidekick and lifelong friend Nick Cravat, Burt Lancaster’s acrobatic past is in full swing in this rambunctious Technicolor spectacle at sea. Playing the lovable pirate with a loyal crew of bandits, the god-like Lancaster confidently, mischievously basks in the physical presence that made audiences so smitten. As Vallo, he easily overtakes the King’s ships, yet an island of oppressed rebels with more lofty goals and an intelligent beauty at the helm complicate his gold-driven navigation. During the hunt in Hollywood for any hint of a crimson-taint, the film’s merrily disguised political jabs fused with the defiant power of the newly independent producer/star – presenting a provocation to both the FBI and the Hollywood studio system. The handsome swash-buckler was successfully luring audiences while making new rules for outdated regimes.

Directed by Robert Siodmak. With Burt Lancaster, Nick Cravat, Eva Bartok
US 1952, 35mm, color, 105 min

ULZANA’S RAID

SATURDAY JULY 27 AT 9PM

Vera Cruz and *Apache* director Robert Aldrich situates the senseless, relentless carnage of the Vietnam War onto the stark stage of the American Western. Enlisted to hunt down a rampaging Apache leader and his gang, Lan-

caster’s wizened scout clashes with the young Christian cavalry lieutenant whose simplistic idealism is easily confused upon confronting extreme racism and violence on both sides. Well aware of the convoluted contradictions of war and an impassable cultural chasm, McIntosh – a character Lancaster admired deeply – lives between the white and Apache worlds judging no one, yet suffering no fools. As the allegoric action coils into a taut, bloody ring, the greater complexities within the subsequent confrontation perish unceremoniously amid a barren atmosphere of death, disillusion and indifference.

Directed by Robert Aldrich. With Burt Lancaster, Bruce Davison, Jorge Luke
US 1972, 35mm, color, 103 min

CONVERSATION PIECE

(GRUPPO DI FAMIGLIA IN UN INTERNO)

MONDAY JULY 29 AT 7PM

For his penultimate film, Luchino Visconti again cast Lancaster as a pensive man watching the world change before his eyes. Instead of an aristocrat, as in *The Leopard*, Lancaster plays an aging professor of art history whose peaceful, sequestered life is uprooted when a vulgar marchesa suddenly moves into the upper floors of his house in Rome. The film is in some ways an updating of *Death in Venice* by way of May 1968, as the professor finds himself drawn to the marchesa’s gigolo lover, who turns out to have a past in student activism. Out of this highbrow melodrama, Visconti fashions an elegiac meditation on politics, culture and sexuality, graced by one of Lancaster’s most poignant performances.

Directed by Luchino Visconti. With Burt Lancaster, Helmut Berger, Silvana Mangano
Italy/France 1974, 35mm, color, 121 min. Italian with English subtitles



ROBERT SIODMAK THE KILLERS



JOHN FRANKENHEIMER *THE TRAIN*

FROM HERE TO ETERNITY

FRIDAY AUGUST 2 AT 7PM

Lancaster found his biggest role of the Fifties leading Fred Zinnemann's rapturously celebrated and multiple Oscar-winning adaptation of James Jones's best-selling WWII epic set in a US Army base in Honolulu during the days leading up to Pearl Harbor. Seen today, *From Here to Eternity* is perhaps most remarkable for its stinging pessimism about American exceptionalism and its unvarnished critique of military hubris and blind hierarchy. As an uber-male career officer trying to be just within a system he knows is rigged – and while willfully falling in love with his superior's restless wife – Lancaster brings together the film's unprecedentedly frank depiction of adultery, power abuse and shattered dreams. Interweaving torrid melodrama with a cracked version of the service film, *From Here to Eternity* offers a sobering reassessment of the stakes and costs of the Second World War on the American psyche.

Directed by Fred Zinnemann. With Burt Lancaster, Montgomery Clift, Deborah Kerr
US 1953, 35mm, b/w, 118 min

TWILIGHT'S LAST GLEAMING

SATURDAY AUGUST 3 AT 9PM

Lancaster's final film with Robert Aldrich is among the director's least known masterworks, a taut political thriller about nuclear missiles in the hands of a rogue general determined to make the White House pay for the disastrous folly of Vietnam. Lancaster channels Aldrich's blistering anti-institutional ire into a portrait of an aging and steely-eyed veteran who has carefully, and symbolically, chosen his last and most perilous mission. Misunderstood and abused by critics at its original release, *Twilight's Last Gleaming* was for many years a stubbornly unavailable holy grail of ardent cinephiles until the recent unearthing of the revelatory director's cut screened here in its Cambridge/Boston premiere.

Directed by Robert Aldrich. With Burt Lancaster, Richard Widmark, Charles Durning
US 1977, 35mm, color, 144 min

I WALK ALONE

SUNDAY AUGUST 4 AT 5PM

A lesser known dark gem from Lancaster's noir period, *I Walk Alone* is a melancholy study of betrayal and male loneliness. Byron Haskin's debut feature offers Lancaster's ex-con returning wide-eyed from an unjust prison term. An emblem of the old world petty gangster, he has been left behind by the new corporate criminal – embodied by his cunning ex-partner played with feline unctuousness by Kirk Douglas. The film's moody allegory of a changing world order points more to 1930s French poetic realism than the hard-bitten postwar American crime drama, a quality captured in the flickering moth-in-flame intensity of Lizbeth Scott's whispered lisp and the somnambulist sadness of Wendell Corey as Lancaster's ill-fated brother.

Directed by Byron Haskin. With Burt Lancaster, Lizbeth Scott, Kirk Douglas
US 1948, 35mm, b/w, 98 min

THE LEOPARD (*IL GATTOPARDO*)

THURSDAY AUGUST 8 AT 7PM

Like the classic novel by Giuseppe Tomasi di Lampedusa on which it is based, Visconti's masterpiece is an opulent evocation of a society in flux during the fight for Italian unification. Burt Lancaster plays the Sicilian nobleman of the title who attempts to maintain his power amid the escalating rise of the bourgeoisie. In a performance that intentionally embodies the character of his exacting, enigmatic director while suggesting the actor's own proud, powerful yet uncertain standing at his age, Lancaster navigates the aristocratic realm on and off screen with weary acumen. The tragic and triumphant changing of the guard culminates in the long and famous ballroom sequence during which "The Leopard" reaches a summit of understanding and acceptance.

Directed by Luchino Visconti. With Burt Lancaster, Claudia Cardinale, Alain Delon
Italy 1963, 35mm, color, 187 min. Italian with English subtitles

THE KILLERS

SATURDAY AUGUST 10 AT 7PM

Not quite like anything the postwar screen had ever witnessed, Burt Lancaster's first exposure to cinema audiences is primal, passive and explosive: a marked man lies in bed, stoically awaiting his assassination. As the story of "the Swede" cleverly unfolds through multiple characters' flashbacks, his brutish and sensitive, simple and tormented soul materializes. Easily bewitched by Ava Gardner's alluring femme fatale, Lancaster's Swede quietly discloses a dreamy, frightened vulnerability with a hint of intelligent torment beneath his arresting features. The only Hemingway-based film of which the author



ROBERT WISE *RUN SILENT, RUN DEEP*

approved, Robert Siodmak's nihilistic vision of double-crossed double-crossers is tightly bound by moody nocturnal cityscapes, a potent Miklos Rosza score and a spy script by Anthony Veiller and an uncredited John Huston. The film's opening death marked the extraordinary birth of a star, hurtling the twenty-three-year-old Lancaster directly into Hollywood's legendary constellation.

Directed by Robert Siodmak. With Burt Lancaster, Ava Gardner, Edmond O'Brien
US 1946, 35mm, b/w, 105 min



NORMAN FOSTER *KISS THE BLOOD OFF MY HANDS*

ATLANTIC CITY

MONDAY AUGUST 12 AT 7PM

As if his 1940's noir hoodlum had lived to see the 1980's, Lancaster's Lou Pasco catches only faint echoes of those glory days between his small numbers running and petty errand running for an aging widow of a notorious gangster. As Atlantic City disintegrates before him, Lou maintains – like the Leopard – his dignity and a tender awareness of the station to which age and cultural change have taken him. When a drug deal brings the crime underworld on his heels, money in his pocket and a charming young woman at his side, he accepts this second youth with a giddy astonishment and chivalrous self-possession tempered by the wisdom of age. Rather than fall into tried-and-true mannerisms, Lancaster embraces Louis Malle's sweet rendering with the restraint of an actor humbly consenting to yet another reincarnation.

Directed by Louis Malle. With Burt Lancaster, Susan Sarandon, Michel Piccoli
US/France/Canada 1981, 35mm, color, 103 min

CRISS CROSS

SATURDAY AUGUST 17 AT 7PM

Reunited with the great noir visionary and *The Killers* director Robert Siodmak, Lancaster returned to his first iconic role as a hapless yet willing victim, although now buffeted by even crueler tides of masochism, fatalism and callousness than their earlier film. The dark pleasures of *Criss Cross* that lie in its tightly coiled and sinisterly elaborate heist narrative and in the stabs of cruel humor inflicted by Daniel Fuchs' crackling dialogue are surpassed only by the sneering jester-like villain played by the always extraordinary Dan Duryea. *Criss Cross* is celebrated today as an elegiac documentary of sorts thanks to its remarkable location shooting in the now lost world of the decrepit Bunker Hill neighborhood of downtown Los Angeles which was shortly afterwards destroyed in the name of "urban renewal."

Directed by Robert Siodmak. With Burt Lancaster, Yvonne De Carlo, Dan Duryea
US 1949, 35mm, b/w, 88 min

KISS THE BLOOD OFF MY HANDS

MONDAY AUGUST 19 AT 7PM

Underappreciated and rarely screened *Kiss the Blood Off My Hands* lives up to the dark evocative hyperbole of its title, delivering a sad and often touching portrait of a life fatally derailed and a love never consummated. Possessed by a murderous rage against the world, Lancaster is frighteningly convincing as a luckless criminal who is first tamed and then inspired by the quiet charms of the winsome nurse played with characteristic timidity by Joan Fontaine. The evocative score by Miklos Rozsa and the dramatic cinematography by Russell Metty (*Touch of Evil*, *All that Heaven Allows*) brand the film with the heady Romantic fatalism so essential to 1940s noir.

Directed by Norman Foster. With Joan Fontaine, Burt Lancaster, Robert Newton
US 1948, 35mm, b/w, 79 min

THE TRAIN

FRIDAY SEPTEMBER 23 AT 9PM

Lancaster takes on the Third Reich and reshapes art history in this fascinating proto-action film about the French Resistance's efforts to rescue a train filled with artwork looted by the Nazis. John Frankenheimer maintains a brisk, at times furious, tempo to keep abreast with Lancaster's Sisyphean running man whose each obstacle is replaced with another even more extreme. Although Arthur Penn was summarily fired by Lancaster over "creative differences," Penn's love of the *nouvelle vague* is apparent in his affectionate casting of Jeanne Moreau and Albert Rémy, Antoine Doinel's father.

Directed by John Frankenheimer. With Burt Lancaster, Paul Scofield, Jeanne Moreau
France/Italy/US 1965, 35mm, b/w, 133 min

VERA CRUZ

SUNDAY AUGUST 25 AT 5PM

Playfully alluding to the differences in the actors' outspoken politics and studio-branded personae, Robert Aldrich places Burt Lancaster's charming, coarse and unscrupulous rancher into an uneasy partnership with Gary Cooper's civil and upstanding Southern military gentleman. Through multiplying twists and double crosses, the two mercenaries charge full-speed ahead on a special mission to Mexico to protect a charming countess. Aldrich's second collaboration with Lancaster as actor and producer was endangered by its extravagant and unpredictable production riddled with sickness, improvised scenes and live ammunition. Encapsulated in Lancaster's disarming smile, Aldrich's fusion of the beautiful, volatile spectacle



ROBERT ALDRICH *VERA CRUZ*

of the old Western with the complex morality and menacing absurdity of the genre's modernist revisions blazed a deconstructive trail for the violent, cynical visions of Peckinpah and Leone.

Directed by Robert Aldrich. With Gary Cooper, Burt Lancaster, Denise Darcel
US 1954, 35mm, color, 94 min

THE SWIMMER

FRIDAY AUGUST 30 AT 7PM

A cult favorite, *The Swimmer* is a striking and dreamy adaptation of an enigmatic John Cheever short story about a seemingly successful New England executive forced to look back over his life in the course of a long afternoon spent tracing a path through his neighborhood swimming pools. Cheever's keen eye for the alcoholic malaise and mid-life crises simmering just beneath the shimmering veneer of New England suburbia finds its match in the film's careful attention to the polite rituals and cruel insinuations that go hand-in-hand as Lancaster encounters a series of past loves and forgotten memories. After frequently clashing with director Frank Perry, Lancaster



ROBERT SIODMAK *CRISS CROSS*

replaced him towards the end of the production with a young Sydney Pollack.

Directed by Frank Perry. With Burt Lancaster, Janet Landgard, Janice Rule
US 1968, 35mm, color, 94 min

RUN SILENT RUN DEEP

SUNDAY SEPTEMBER 1 AT 5PM

Lancaster cast himself as a frustrated, steely-edged naval officer in Robert Wise's gripping WWII combat film and study of tenacious masculinity set almost entirely upon a US submarine on a perilous mission deep in enemy waters. Sharing top-billing is Clark Gable as a veteran submarine captain driven by an Ahab-obsession to seek revenge on the same Japanese freighter that destroyed his submarine and almost scuttled his career, back at sea for a last stand whose dangerous gambit only second-in-command Lancaster fully understands. While ultimately an affirmation of military hierarchy and American naval puissance *Run Silent Run Deep* resists an easy victory narrative by keeping palpable the sense that the submarine's mission is always just about to go terribly wrong.

Directed by Robert Wise. With Clark Gable, Burt Lancaster, Jack Warden
US 1958, 35mm, color, 93 min

A CHILD IS WAITING

SATURDAY SEPTEMBER 7 AT 7PM

After *Judgment at Nuremberg*, Lancaster fearlessly tackled another dire social message that Hollywood had never dared to address in such a direct, frank manner. The director of an institution for mentally handicapped and emotionally disturbed children, Lancaster's stern disciplinarian Dr. Clark challenges the sympathies of Judy Garland's music teacher who is taken with one child's particularly heartrending, challenging story. With a couple of exceptions, the cast is comprised of children who were actual residents at the hospital, and their unvarnished performances give the earnest film a palpable edge. Ultimately, John Cassavetes' cinema verité treatment clashed with producer Stanley Kramer's classic vision and the young director was fired toward the end of the production. Both attitudes inform the unique film's entreaty that the children's lives have meaning; the only tragedy is not facing the parts of our world that fail to fit into society's officially-sanctioned countenance.

Directed by John Cassavetes. With Burt Lancaster, Judy Garland, Gena Rowlands
US 1963, 35mm, b/w, 104 min

JUDGMENT AT NUREMBERG

SUNDAY SEPTEMBER 8 AT 7PM

Barely free from the Birdman of Alcatraz' prison cell, Burt Lancaster plays Third Reich judge Ernst Janning in the torrential courtroom drama based on the trials of secondary war criminals at Nuremberg. The gnawing, complex questions of culpability and morality, allegiance and compromise passionately articulated and manifesting in various human incarnations crystalize in the figure of Janning, whose capabilities as an extraordinary thinker and sensitive human complicate a viewer's hasty prosecution. Spending much of his time inscrutably silent in a courtroom packed with startling performances – including troubled stars Judy Garland and Montgomery Clift as heartbreaking casualties of the regime – it is the solid American movie icon as a Nazi that stirs deep unease for a US audience. By the time Lancaster delivers his scorching testimony, the focus has shifted back onto the viewer's conscience and the film's assertion that it was not simply Germany, but a world on trial.

Directed by Stanley Kramer. With Spencer Tracy, Burt Lancaster, Richard Widmark
US 1961, 35mm, b/w, 190 min

JACQUES RIVETTE'S *LE PONT DU NORD*

AUGUST 9 - AUGUST 16

LE PONT DU NORD

FRIDAY AUGUST 9 AT 7PM

SATURDAY AUGUST 10 AT 9PM

SUNDAY AUGUST 11 AT 4PM

FRIDAY AUGUST 16 AT 9PM

Jacques Rivette (b. 1928) is a filmmaker bathed in equal parts renown and obscurity. Truffaut wrote that the French New Wave began "thanks to Rivette," but Rivette's films are seen and discussed far less frequently than those of his compatriots. Perhaps due in part to his penchant for formal iconoclasm and ephemeral narrativity, much of his work has gone without U.S. distribution. A glowing exception is his most celebrated and well-known film, 1974's *Celine and Julie Go Boating*, a three-hour-plus improvised fantasia of magical ritual, literary reference and whimsical role-playing. After spending the end of the '70s attempting to mount ever more experimental projects, 1981's *Le Pont du Nord* was considered Rivette's "comeback" film, a standard-length feature revisiting the methods and themes of the longer *Celine*, as well as the notorious 13-hour *Out 1* (1971). Despite its accessible shape and resonances with Rivette's best-loved film, *Le Pont du Nord* is only now receiving its first U.S. theatrical release.

Rivette manages to distill many of his recurring themes and tropes into the film's 129 minutes: chance encounters, secret conspiracies, urban labyrinths, female friendship, magic and myth, and a porous membrane between fantasy and reality. The film follows Marie and Baptiste (played by real-life mother and daughter pair, Bulle and Pascale Ogier), two women on a sort of dream quest through Paris, the city re-imagined by Rivette's camera as a surreal landscape of mystery and danger. Marie, recently released from prison and deathly claustrophobic, searches for her long-lost lover amid a web of intrigue; Baptiste is a leather-clad drifter who vigilantly guards against spies and enemy warriors that she claims are all around them. As the two move deeper into the heart of the city, the film takes on the structure of a children's game, and reveals its secrets only to further confound. Shot quickly and cheaply but gorgeously on 16mm, *Le Pont du Nord* is at once weightless and dense, strikingly real and hauntingly mystical. — JM

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Directed by Jacques Rivette. With Bulle Ogier, Pascale Ogier, Jean-Francois Stevenin
France, 1981, 35mm, color, 129 min. French with English subtitles

Special thanks: Jake Perlin, the Film Desk



JACQUES RIVETTE *LE PONT DU NORD*

NOIR ALL NIGHT

AUGUST 31 - SEPTEMBER 1



The Harvard Film Archive celebrates the dark criminal imagination of post-war American cinema with an expanded marathon of obscure and essential film noir, the cycle of fatalistic, pessimistic and visually striking crime dramas that flourished in the 1940s and 1950s. Including key films by noir visionaries such as Jacques Tourneur, Joseph H. Lewis and Jules Dassin as well as lesser known entries by Dick Powell, E. A. Dupont, David Miller and Alan Dwan, all films in this purely nocturnal program will be shown in beautiful 35mm prints that showcase the chiaroscuro lighting and expressive cinematography that remain enduring signatures of American film noir. Seen together this line-up of bleak and hard-boiled dramas of despair and loneliness offer both a fascinating vision of the American dream gone woefully wrong and an artistically daring revision of the classical style refined by the Hollywood studios. Designed for noir cultists and novices alike this nocturnal marathon presents an exciting cross-section of a rich chapter in studio-era American cinema. — HG

\$12 SPECIAL EVENT TICKETS

ALL-NIGHT MOVIE MARATHON

SATURDAY AUGUST 31 AT 7PM

AN EVENING WITH SUZAN PITT

SEPTEMBER 2



SUZAN PITT ASPARAGUS

\$12 SPECIAL EVENT TICKETS
SUZAN PITT IN PERSON

MONDAY SEPTEMBER 2 AT 7PM
All films directed by Suzan Pitt

BOWL, THEATRE, GARDEN, MARBLE GAME
US 1970, 16mm, color, 7 min

CROCUS
US 1971, 16mm, color, 7 min

JEFFERSON CIRCUS SONGS
US 1973, 16mm, color, 16 min

ASPARAGUS
US 1979, 35mm, color, 19 min

Since the early 1970s Suzan Pitt (b. 1943) has defined a unique mode of dream-like and intensely handcrafted animation that has forged a vital link between American experimental and underground cinema. Pitt first found fame when her now classic animated film *Asparagus* was selected to accompany David Lynch's *Eraserhead* on its extended, ultimately almost two-year, run of midnight screenings. Nocturnal and elliptical, *Asparagus* introduced audiences to the strange, surrealist-inflected and psycho-sexually charged oneiricism that would remain a constant throughout her work, while showcasing Pitt's consummate artistry and skill with variegated animation techniques – from multi-layered cell painting to claymation, a bold technical experimentation that also distinguishes later films such as *Joy Street* and *El Doctor*. The lush and texturally rich imagery at the heart of *Asparagus* also points back to Pitt's background as a painter while anticipating her steadfast dedication to the gestural qualities and movement unique to the work of the human hand, even as today's moving image is increasingly computer-born. A long-time and beloved member of the legendary CalArts faculty, Pitt is renowned as a teacher and mentor. Before moving to California Pitt also taught within Harvard's Visual and Environmental Studies Department. It was, in fact, in the Carpenter Center for the Visual Arts that she realized one of her most ambitious films, *Joy Street*, working with then Harvard student Helen Hill as one of her assistants.

The Harvard Film Archive is thrilled to welcome back Suzan Pitt for this program which spans from Pitt's very first animation work to her latest and celebrated shorts *Pinball* and *The Visitation*. – HG

JOY STREET
US 1995, 35mm, color, 24 min

VISITATION
US 2011, digital video, b/w, 9 min

PINBALL
US 2013, digital video, color, 7 min

NUOVE VISIONI: ITALIAN CINEMA NOW

SEPTEMBER 13 - SEPTEMBER 30

In the wake of the celebrations of the beginning of cinema's second century and a new millennium, the Harvard Film Archive presents a synoptic look at Italian filmmaking over the last decade. The eleven films in this program reveal an important national cinema that continues to renew itself even as it absorbs and honors its past. Throughout the history of cinema, the films of Italy have ranked among the most important and influential, from the groundbreaking epics of the 1910s through postwar neorealism, to the contributions decades later of Bertolucci, Wertmuller and the Taviani Brothers. Today new generations of directors are surveying a country marked by the rise of visual and social technologies, waves of immigration, deep-rooted regional differences, recent political scandals and a sputtering economy. These filmmakers do not make up one school but rather exemplify a number of traditions and styles, from realism to social melodrama to Fellinian grotesquerie, finding inspiration in a resilient culture constantly in dialogue with its own history and traditions while remaining open to the future. – JM, DP

This program is presented in partnership with the Consulate General of Italy in Boston and Professionisti Italiani a Boston. Special thanks: Giuseppe Pastorelli, Ubaldo Panitti, Antonio Talarico, Cinzia Del Zoppo – Consulate General of Italy in Boston; Giovanni Abbadessa, Valentina Cecchi – Professionisti Italiani a Boston; Carla Cattani – Cinecitta; Giuliana Bruno – Department of Visual and Environmental Studies, Harvard.



MARCO TULLIO GIORDANA PIAZZA FONTANA

PIAZZA FONTANA: THE ITALIAN CONSPIRACY (ROMANZO DI UNA STRAGE)
FRIDAY SEPTEMBER 13 AT 7PM

A taut, cerebral crime drama, part thriller and part procedural, *Piazza Fontana* follows the investigation into the real-life 1969 terrorist bombing of the headquarters of the National Agrarian Bank at the Piazza Fontana in Milan. Valerio Mastandrea plays police chief Luigi Calabresi, who must unravel the chaotic web of politics and ideologies in conflict just beneath the surface of Italian society. As Calabresi moves closer to the truth, the danger to his career and to his life likewise advance. Keeping the temperature of the film cool and the tension at a constant simmer, director Marco Tullio Giordana is far more interested in the political complexities and lingering ambiguities of the historic crime than in easy titillation or suspense, yet the crisp tempo and sharp construction leave no audience member behind.

Directed by Marco Tullio Giordana. With Valerio Mastandrea, Pierfrancesco Favino, Michela Cescon
Italy 2012, digital video, color, 129 min. Italian with English subtitles



THE MOUTH OF THE WOLF (LA BOCCA DEL LUPO)

FRIDAY SEPTEMBER 13 AT 9:30PM

Originally commissioned by a Jesuit Group in Genoa as a documentary about the city's disenfranchised, *The Mouth of the Wolf* took shape only when director Pietro Marcello met Vincenzo Motta, a weathered man with a gripping story of struggle, violence, prison, and love. Motta and his partner, a transsexual woman named Mary Monaco, play themselves in a film that explores their hard journey and the precarious happiness they seem to have reached. Equally precarious is the hybrid mix of documentary and fiction filmmaking Marcello employs. Interweaving neorealist empathy with mythic storytelling, the director simply states, "The aesthetical way of the cinema for me is also the ethical way."

Directed by Pietro Marcello. With Vincenzo Motta, Mary Monaco, Franco Leo
Italy 2010, 35mm, color, 68 min. Italian with English subtitles

THE INTERVAL (L'INTERVALLO)

SATURDAY SEPTEMBER 14 AT 7PM

An elegant, tense yet poignant fiction feature debut from established documentary filmmaker Leonardo di Costanzo, *The Interval* explores the same dark wave of Neapolitan crime as Garrone's epic *Gomorra*, yet from the more intimate perspective of two adolescents trapped in a small corner of that world. Chubby teen Salvatore has his lemon ice cart – his sole source of income – held hostage by a gangster who forces him to act as prison guard to Veronica, a young woman being held captive in an abandoned school. Di Costanzo delicately leads us through the pair's journey from fear of one another to friendship, as they explore the immense, labyrinthine school and begin to dream of escape from their assigned roles and from the omnipresent threat of violence haunting the film's every frame. As audience and characters anxiously anticipate Veronica's ultimate punishment, both cling to the moments of peace and beauty in the meanwhile, knowing they cannot last.

Directed by Leonardo di Costanzo. With Alessio Gallo, Francesca Riso, Salvatore Ruocco
Italy 2012, 35mm, color, 90 min. Italian with English subtitles

AS THE SHADOW (COME L'OMBRA)

SUNDAY SEPTEMBER 15 AT 5PM

Filmed with a deliberate, assured hand that recalls Antonioni in its enigmatic distance, Marina Spada's *As the Shadow* is both paranoid and meditative. Claudia, a young travel agent, takes a night class in Russian and becomes enamored of her teacher, a Ukrainian named Boris. Trading on her affection for him, Boris asks Claudia to put up his cousin Olga, an intimidatingly beautiful blonde. As Olga disrupts Claudia's banal existence, the two women begin to form a true bond, and when Olga mysteriously disappears, Claudia devotes herself to finding her. The ensuing search through the calmly forbidding streets of Milan is a seductive journey into a minimalist mystery, Spada utilizing space and time to create a tone poem of tense melancholy.

Directed by Marina Spada. With Anita Kravos, Karolina Porcari, Paolo Pierobon
Italy 2006, 35mm, color, 87 min. Italian with English subtitles

REALITY

FRIDAY SEPTEMBER 20 AT 7PM

As follow-up to the gritty realism of his acclaimed 2008 crime drama *Gomorra*, Matteo Garrone presents a dark fairy tale in the tradition of Fellini's *The White Sheik* and Visconti's *Bellissima*, about the entertainment industry



LUCA GUDAGNINO / I AM LOVE

and its victims. *Reality* tells the story of Luciano, a fishmonger in Naples seeking to remake himself in order to earn a spot as a contestant on the reality TV show *Big Brother*. Luciano's search for fame leads him down a rabbit hole into the world of seductive images without referents. By setting his film in some of the most soulless locales in contemporary Naples, Garrone suggests that the struggles of his protagonist are a parable for an Italy stranded between an inaccessible past and a present made up of alienating illusion and false consciousness.

Directed by Matteo Garrone. With Aniello Arena, Loredana Simioli, Nando Paone
Italy 2012, 35mm, color, 115 min. Italian with English subtitles

WE BELIEVED (NOI CREDEVAMO)

SATURDAY SEPTEMBER 21 AT 7PM

Filmmaker Mario Martone initially seems beholden to a standard Italian cinema tradition: a literary adaptation of a classic novel (of the same title, by Anna Banti) concerning a patriotic moment in history (Il Risorgimento, or Italy's unification) that was famously addressed in the work of a past auteur (Visconti's *Senso*). *We Believed* is no work of reassuring nostalgia, however, but a confrontational rejection of melodrama and sentiment. He presents a web of actors, perspectives and actions within high-definition video and a deliberate aesthetic formlessness. Acknowledging the ongoing debates and tensions that have shaped so much of the country's history, he deconstructs the idea of history as having a romantic and noble arc, and instead rallies the intricate, fragmented complexities of true history as a basis for an avant-garde narrative immersion of sprawling scope and ambition.

Directed by Mario Martone. With Luigi Io Cascio, Valerio Binasco, Francesca Inaudi
Italy 2010, 35mm, color, 170 min. Italian/French/English/Polish with English subtitles

LE QUATTRO VOLTE

SUNDAY SEPTEMBER 22 AT 7PM

Poetic, philosophical, and purely cinematic, Michelangelo Frammartino's film gazes near-wordlessly upon only a few subjects: an elderly shepherd, a kid goat, a tall fir tree, a charcoal oven. From these simple components of life in Calabria unfurls a story of startling depth, a transcendent meditation on the rhythms of life, growth, change, and death in the natural world. Straightforward, sometimes funny, sometimes dark and poignant, the scenes are imbued with a certain lightness of being as if Frammartino

is asking the audience to gently conspire with him, to breathe together, to take each scene as it comes – whether it be a nearly abstracted image of a burning charcoal heap, or a wry visual comedy set-piece involving a dog, a truck and a Passion Play.

Directed by Michelangelo Frammartino. With Giuseppe Fuda, Bruno Timpano, Nazareno Timpano
Italy 2010, 35mm, color, 88 min. In Italian

THE DOUBLE HOUR (LA DOPPIA ORA)

FRIDAY SEPTEMBER 27 AT 7PM

A haunting neo-noir with a story that twists our perception of reality, the debut film from director Giuseppe Capotondi is a mind-bending labyrinth, full of dread and confusion. When Sonia – a Slovenian immigrant working as a hotel maid in Turin – meets Guido – an ex-cop whose wary cynicism and hint of melancholy matches her own – the promise of romance is overshadowed by the insistently ominous. Before too long that threat is made into a reality, or is it? *The Double Hour* is a film of reversals, doubles, revisions, hallucinations, doubts, and fears. In the tradition of such great cinematic abysses as *Vertigo* and *Mulholland Drive*, nothing is as it seems, and everyone is in the dark.

Directed by Giuseppe Capotondi. With Ksenia Rappoport, Filippo Timi, Antonia Truppo
Italy 2009, 35mm, color, 95 min. Italian/Spanish with English subtitles



MARCO TULLIO GIORDANA / PIAZZA FONTANA



MATTEO GARRONE REALITY

MOBBING (*MI PIACE LAVORARE*)

SATURDAY SEPTEMBER 28 AT 7PM

Loosely based on a true story, *Mobbing* paints a disturbing portrait of Italy's white-collar business world through the story of Anna, a sales associate in a manufacturing firm who is "mobbed," or harassed, after her company is sold in a corporate merger. Her new superiors, forbidden from laying Anna off, decide instead to terrorize her into quitting. For this comment on late capitalism, Comencini returns to the Italian tradition of cinematic realism

– shooting on location with a handheld digital camera, available light and improvised dialogue. Best known in the U.S. for her role in Roberto Benigni's *Life is Beautiful*, Nicoletta Braschi delivers a remarkable performance stoically battling harrowing levels of manipulation. With her unobtrusive style that evokes at different times an objective fly on the wall and an empathetic observer, Comencini captures the revelatory within moments startlingly human and those shockingly inhuman.

Directed by Francesca Comencini. With Nicoletta Braschi, Camille Dugay Comencini, Stefano Colace
Italy 2004, 35mm, color, 89 min. Italian with English subtitles

I AM LOVE (*IO SONO L'AMORE*)

SUNDAY SEPTEMBER 29 AT 4PM

Meticulously composed yet unexpectedly vibrant and kinetic, the images of *I Am Love* radiate with the emotions of its characters, the Recchis, a wealthy family whose well-manicured lives are thrown into disarray by startling passion. Tilda Swinton, who developed the film with Guadagnino for over a decade, stars as Emma, the wife and mother at the center of the maelstrom, the source and victim of the film's disruptive sexual energy. The Milanese scion's trophy wife, Emma begins to notice significant cracks in her carefully constructed world when she discovers that her daughter is a lesbian and that she herself has developed a forbidden lust for Antonio, a friend of her eldest son. The social melodrama that follows is

pure Visconti, while the unabashedly Romantic celebration of food, sex and nature recalls the most sensuous moments from the films of Apichatpong Weerasethakul.

Directed by Luca Guadagnino. With Tilda Swinton, Flavio Parenti, Edoardo Gabbriellini
Italy, 2009, 35mm, color, 120 min. Italian/Russian/English with English subtitles

IL DIVO

MONDAY SEPTEMBER 30 AT 7PM

Paolo Sorrentino joins Matteo Garrone as one of the most high profile New Neapolitan directors, but his most highly stylized expressionism stands in stark contrast to his countryman's modern neorealism. While addressing real social and political concerns, Sorrentino transforms the mundane into the fantastic. *Il Divo*, his fifth feature, chronicles the later years of Giulio Andreotti, the seven-time Prime Minister infamously steeped in corruption, accused of controlling a vast neo-fascist conspiracy involving the Mafia and the Vatican, and of ordering the assassinations of judges, journalists, and anyone else in the way, earning him the nicknames "Beelzebub" and "The Black Pope." Sorrentino brings energy and excess to both the gangsterism and the legislative deliberations, infusing every frame with a psychedelic visual imagination rarely brought to bear on the political thriller genre.

Directed by Paolo Sorrentino. With Toni Servillo, Anna Bonaiuto, Giulio Bosetti
Italy 2008, 35mm, color, 110 min. Italian with English subtitles

I WANTED TO SEE HOW I LIVED, I WANTED TO LOVE MYSELF AND MY PAST. A TRIBUTE TO ANNE CHARLOTTE ROBERTSON

SEPTEMBER 15 - SEPTEMBER 16



ANNE CHARLOTTE ROBERTSON LOCOMOTION

Influenced by filmmakers as diverse as Ed Pincus and Carolee Schneemann, Anne Charlotte Robertson (1949 – 2012) was a Boston area Super 8 filmmaker who examined and shared her life through her work – a mix of essay, performance and stop-motion animation. Anne completed her graduate degree at Massachusetts College of Art in the 1980s – honing her filmmaking skills under the tutelage of Saul Levine. Diagnosed with various and changing mental disorders, Anne faced several breakdowns and mental hospitals – experiences she documented and exorcised thoroughly through her films – particularly within the annals of *Five Year Diary* (1981-1997), an ambitious and deeply personal project.

Though relentlessly intense and emotional, her films are not entirely bleak, for her bracing self-awareness and humor energize and bring a rare effulgence to the depths of her darkest moments. Anne boldly exposed her most intimate and obsessive inner dialogues – from illness, breakdowns and longing for love to diets, cats and the minutia of existence. She also considered the filmmaking experience therapeutic and cited the process as helping cure her depression.

Anne died of cancer September 15, 2012 leaving behind an archive of a life passionately examined, primarily through the rough warmth of Super 8. Most of her work was created on Super 8 sound film featuring a soundtrack on the film, with additional audio on cassette and narrated live by Anne, creating many layers of sound and story. The original materials have been digitally transferred and are presented here on DigiBeta.

The Harvard Film Archive, home to the Anne Charlotte Robertson Collection, is honored to pay tribute, over the course of two evenings, to the vivid insights and imagination of a pioneer of experimental first-person cinema. – Liz Coffey, HFA Film Conservator

Special thanks: Toni Treadway and Saul Levine

SUNDAY SEPTEMBER 15 AT 7PM
All films directed by Anne Charlotte Robertson

APOLOGIES

I apologize for everything; another exercise in self-therapy. – Anne Charlotte Robertson

US 1986, digital video, color, 17 min

TALKING TO MYSELF

Double-exposed self faces self, wrangling, complaining, trying to hear oneself think.

US 1985, digital video, color, 3 min

LOCOMOTION

Overdoses, breakdown, and rage at system in a stylized mental hospital isolation room.

US 1981, digital video, color, 7 min

FIVE YEAR DIARY, REEL 22: A SHORT AFFAIR AND GOING CRAZY

US 1982, digital video, color, 27 min

FIVE YEAR DIARY, REEL 23: A BREAKDOWN AND AFTER THE MENTAL HOSPITAL

US 1928, digital video, color, 27 min

MONDAY SEPTEMBER 16 AT 7PM

SUBWAYS

Lightshow in public transit tunnels, patterns and flashes, screeching and bells.

US 1976, digital video, color, 13 min

GOING TO WORK

Daily morning trudge and trolley through snow and ice; pigeons, other winter beauties.

US 1981, digital video, color, 7 min

MY CAT MY GARDEN AND 9/11

My adored cat Zouina died a week before the tragedy; a week after, my garden died.

US 2001, digital video, color, 6 min

Excerpts from fliers Anne created for her first retrospective, her MFA Thesis show at Massachusetts College of Art in 1985:

November 3, 1981: *I bought four cassettes (13 minutes) of Super-8 film. My plan: to lose 40 pounds, to shoot one scene a day, in yellow costume ~ to edit out the unsuccessful. (I had heard of an artist who took photos of herself every day during a strict diet.) The title would be FAT.*

Instead, I gained weight, I vowed to show what I ate, I changed my plan: now I would make a vegetarian cookbook film and read recipes in voice-over, Since I traced my difficulties with weight maintenance to my father, the title of the film would be FAT:HER story, Food, Fantasy, and Fact.

I didn't keep notes on what I ate; now I can't remember the recipes. ...

At Christmas I showed some shorter films I had made at Massachusetts College of Art to my family, my father did not like them; he told me to tell a story.

STILL MAKING A VEGETARIAN EPIC OUT OF A HOME-MOVIE THAT WAS MEANT TO BE FOR SOME MAN WHO WOULD BE MY HUSBAND SOMEDAY ... AND ASK:

"WHAT HAVE YOU BEEN DOING ALL OF MY LIFE?",

AND I WOULD SAY:

"THIS IS MY TROUSSEAU IT'S TRUE SO ..."

I WANTED TO MAKE A FILM SHOWING MYSELF ... SO THAT I WOULD LEARN NOT TO BE ASHAMED OF MYSELF OR MY BODY.

FIVE YEAR DIARY, REEL 80 – EMILY DIED (SECOND EDIT)

US 1994, digital video, color, 27 min

FIVE YEAR DIARY, REEL 81 – MOURNING EMILY

US 1995, digital video, color, 27 min

ONE NIGHT, STANDISH LAWDER

SEPTEMBER 23

A truly multi-dimensional artist, the filmmaker, photographer, inventor, educator and film historian Standish Lawder (b. 1936) is best known today for his delightfully intelligent films that playfully straddle the categories of structuralist cinema and conceptual art. Lawder's long career in cinema began first as a student of art history at Yale where his PhD dissertation gave way to a major book on cubist cinema and a position teaching film history and influencing a generation of film scholars. Lawder's year as the Henry R. Luce Visiting Professor of Film at Harvard – the university's first faculty position in cinema studies – earns him a special place in the history of the Harvard Film Archive and the Carpenter Center for the Visual Arts, now in the midst of its 50th anniversary celebration. Displaying a similar offbeat humor and rigorous design as the work of Owen Land and Morgan Fisher, Lawder's own films dramatically expand and challenge the modernist montage principles of the early cinematic avant garde so close to him, especially the work of his father-in-law, Hans Richter. In major works such as *Necrology* and the all too little known *Corridor* (a fascinating companion piece to Ernie Gehr's *Serene Velocity* of the same year), Lawder creatively bends the perceptual dimensions of cinema into dizzying new directions, creating spellbinding, mysterious and quite literally visionary films.

The Harvard Film Archive is pleased to welcome Standish Lawder back to Harvard for a focused retrospective and enlightened discussion. – HG

\$12 SPECIAL EVENT TICKETS

STANDISH LAWDER IN PERSON

MONDAY SEPTEMBER 23 AT 7PM

All films directed by Standish Lawder

CAT FILM FOR URSULA

US 1969, 16mm, color, 4 min

ROADFILM

US 1970, 16mm, b/w, 2 min

SPECIFIC GRAVITY

US 1969, 16mm, b/w 4 min

NECROLOGY

US 1968, 16mm, b/w, 12 min

CORRIDOR

US 1970, 16mm, b/w, 20 min

COLORFILM

US 1972, 16mm, color, 3 min

DANGLING PARTICLE

US 1970, 16mm, b/w, 18 min

RUNAWAY

US 1969, 16mm, b/w, 6 min



STANDISH LAWDER CORRIDOR



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Carpenter Center for the Visual Arts
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NO MAN'S LAND BY SALOMÉ LAMAS

SEPTEMBER 29



SALOMÉ LAMAS *NO MAN'S LAND*

The films of Salomé Lamas are unreservedly fearless. Formally fearless, as they bend the conventions of form and narrative, documentary and contemporary art; and physically fearless, as we see her trapped, hanging, falling, or sitting still behind a camera letting others courageously occupy the space of the image. She is aware of the rules, makes her own game, does it again.

Born in Lisbon, Salomé studied cinema and fine arts both in Portugal and Amsterdam, and has exhibited her work widely both in the context of the gallery and the film theater. Rather than conventionally dwelling in the periphery between cinema and the visual arts, ethnography and narration, she has made these languages her own. Her films render futile divisions between genre and modes of exhibition, and become the site where cinema shares a common space, forms and materials, with video and installation, in an inviting occupation of a no man's land.

In *No Man's Land*, a mercenary sits in a chair on a sober setting in an abandoned palace in Lisbon, as if beginning to pose for a cinematic portrait. The perpetrator is given the space to face the spectator and perform his own history, constructing a fiction which slowly reveals doubts and contradictions, as the camera watches, relentlessly. Paulo narrates his involvement as a hired killer for special military forces during the Portuguese colonial war, the part he played in the GAL (Antiterrorist Liberation Group), a death squad illegally established by the Spanish government to annihilate high officials of ETA, and his work as a mercenary for the CIA in El Salvador. The film is decidedly not interested in the veracity of the historical record, in re-actualizing the official historical narrative, but in the present moment of witnessing, the contemporary space inhabited by the performance of a memory. It rejects to dwell in a static moral duality, and chooses rather to play a game where accuser and accused frequently change positions. At a certain point in the film, Paulo asks "How much is worth the life of a man? A man like me or men like them?" *No Man's Land* exposes its own processes of making – revealing itself as a set or a stage where information or documentation are peripheral to the question of how one plays out and crystallizes as history his own personal truth. – *Joana Pimenta, Film and Visual Studies PhD candidate, Harvard University*

Presented in partnership with the Film Study Center, Harvard

\$12 SPECIAL EVENT TICKETS
 SALOMÉ LAMAS IN PERSON

NO MAN'S LAND (*TERRA DE NINGUÉM*)

SUNDAY SEPTEMBER 29 AT 7PM
 Directed by Salomé Lamas
 Portugal 2012, color, digital video, 72 min. Portuguese with English subtitles

APPEARING IN PERSON

NINA DAVENPORT JULY 18
 SUZAN PITT SEPT 2
 STANDISH LAWDER SEPT 23
 SALOMÉ LAMAS SEPT 29

COMING SOON

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 JOSHUA OPPENHEIMER

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