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All programs curated by Haden Guest and David Pendleton, and film synopses written by Haden Guest, David Pendleton and Brittany Gravely, unless otherwise noted.

**On the cover:** Constance Towers has good reason to worry about her lover in Samuel Fuller's mid-career masterpiece *Shock Corridor* p. 23

# THE COMPLETE ROBERT ALTMAN

JUNE 5 – AUGUST 31



ROBERT ALTMAN ON THE SET OF KANSAS CITY

Although he is usually remembered as part of the “New Hollywood” wave of the 1970s, Robert Altman (1925-2006) was chronologically part of the generation of Sidney Lumet, Stanley Kubrick and John Cassavetes, all of whom were born in the 1920s. But while those men had all achieved some measure of success by the end of the 1950s, Altman was forty-four and had made five feature films before *M\*A\*S\*H* brought him his first real acclaim. He would go on to become arguably a more innovative filmmaker than any of his contemporaries (including younger directors like Scorsese, Coppola, Bogdanovich or May) with his drifting camera and decentered shot composition, his experiments with cinematography and sound recording, his use of overlapping dialogue and ensemble casts, and his disregard for conventional narrative structure.

Born and raised in Kansas City, Altman left junior college in 1945 to enlist in the Air Force. Stationed first in Southern California and then in the South Pacific, Altman spent the postwar years bouncing between Los Angeles and New York, trying his hand at writing songs and screenplays before returning to Kansas City to work for the Calvin Company, a major producer of industrial films. He worked there for almost a decade, learning how to make movies while also working on local independent productions, which led to his being hired to direct his first feature, *The Delinquents*, shot in Kansas City in 1956.

Altman relocated to Los Angeles for good the following year and began working as a director for television, with his big break coming from none other than Alfred Hitchcock, who hired him to direct two episodes of *Alfred Hitchcock Presents* after seeing *The Delinquents*. For the next decade, Altman directed episodes for several series and became one of the most sought-after television directors. This led to his being hired to direct a B-movie for Warner Brothers (*Countdown*), followed by an independent feature film (*That Cold Day in the Park*), and finally *M\*A\*S\*H*, the most successful movie Altman ever directed and the achievement that launched the string of 1970s films that helped define that creative decade in American cinema.

Despite the acclaim they received, *McCabe and Mrs. Miller*, *The Long Goodbye* and *Nashville* were not commercial successes; by the end of the 1970s, even the critics had deserted Altman in the wake of idiosyncratic films such as *Buffalo Bill and the Indians*, *3 Women* and *Popeye*. In the early 1980s, when Altman found himself unable to make a film at any of the studios, he turned first to directing theater and then to filming low-budget versions of such plays as *Come Back to the 5 and Dime*, *Jimmy Dean*, *Jimmy Dean*; *Fool for Love* and *Streamers*. By the end of the 1980s, Altman's work of a decade earlier (especially *3 Women*) was already being rediscovered, and the success of both *The Player* in 1992 and *Gosford Park* in 2001 guaranteed that he could continue to direct at a regular pace, if not at the breakneck speed of the 1970s, until his death in 2006.

Altman's legacy is still being determined, in part because of the size and variety of his oeuvre. Although collaboration was crucial to his work, he remained an individual and idiosyncratic director. He loved classical Hollywood filmmaking even as he delighted in satirizing the industry and its history, turning increasingly to European cinema (Fellini, Renoir, Bergman) for inspiration. His disregard for storytelling kept him at the margins of the film industry, even as his love for actors, and their love for him, meant that he was able to work with almost every major star of the past fifty years. If he disdained narrative, he loved situations, using plot more as a way of throwing his characters together in various combinations rather than as a unifying thread. With his combined love of and derision for tradition, his assertions of individuality together with his need



ROBERT ALTMAN *THIEVES LIKE US*

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for community, his mixture of high and low, and his alternations between delicacy and crassness, Altman seems a uniquely American figure. If Griffith and Vidor are the quintessential American filmmakers of the first third of the 20th century, with John Ford taking over for the middle decades of the century, Altman is their equivalent for its turbulent final third. — DP

Special thanks: Shannon Kelley, Todd Wiener, Steven Hill—UCLA Film and Television Archive; Gary Huggins; Jim McDonnell; Kyle Westphal—Northwest Chicago Film Society; Sophie Cavoulacos—Museum of Modern Art, New York; Amy Sloper—Wisconsin Center for Film and Theater Research.

Film descriptions by Brittany Gravelly, Carson Lund, David Pendleton and Jeremy Rossen

FRIDAY JUNE 5 AT 7PM

### NASHVILLE

Following dozens of characters around the title city in the days before a political rally featuring country music performers, *Nashville* brought its already-celebrated director to the pinnacle of acclaim. It is quintessential Altman in its loose narrative structure and large ensemble cast—Altman is said to have ordered screenwriter Joan Tewkesbury to up the number of characters in her script from sixteen to twenty-four. At the same time, it finds this most idiosyncratic of filmmakers engaged with the national mood to an unusual extent. Made in the final days of the Nixon presidency and just ahead of the celebration of the nation's Bicentennial, *Nashville* operates on three layers: beyond the loving satire of country music—often misinterpreted as snobbish condescension—lies a prescient cautionary tale about the intertwining of politics and show business, as well as an allegory about Hollywood struggling to respond to a changing nation. The large cast of characters allows the film to move from one register to another as it orchestrates its ideas about politics, big business, entertainment, and a society undergoing rapid change.

Directed by Robert Altman. With David Arkin, Barbara Baxley, Ned Beatty  
US 1975, 35mm, color, 157 min

SATURDAY JUNE 6 AT 9PM

### KANSAS CITY

The middle-aged housewife of a Kansas City legislator is kidnapped in the suburbs while a petty crook is held captive downtown by the nastiest thugs in the city. Politics, class conflict and pulp fiction all converge in *Kansas City*; yet Altman seems equally interested in simply documenting superlative jazz performances. This is not to suggest, of course, that the director was bored by the municipal subtexts stirred up by his sensational plot (after all, he was from Kansas City and devoted years to getting this production off the ground), but rather that his demo-



ROBERT ALTMAN NASHVILLE

cratic approach to the narrative makes no fuss about emphasizing any particular facet of the local texture over another. In the central kidnapper-victim dynamic, Jennifer Jason Leigh and Miranda Richardson bat around time-killing conversation until a complex quasi friendship emerges; meanwhile, in a jazz club back room, Dermot Mulroney endures the Corleone-esque intimidations of Harry Belafonte as Michael Murphy's high-profile vigilante pulls strings behind the scenes. The distinctive charm of *Kansas City* is in witnessing Altman orchestrate this three-strand, high-stakes time bomb without ever accelerating his typically leisurely tempo.

Directed by Robert Altman. With Jennifer Jason Leigh, Miranda Richardson, Harry Belafonte  
US 1996, 35mm, color, 115 min



ROBERT ALTMAN A WEDDING

MONDAY JUNE 8 AT 7PM

### SHORT CUTS

Prefiguring a string of turn-of-the-21st-century multi-narratives through which a large cast of characters crisscross, *Short Cuts* remains the most richly woven of the era—not due to a cleverly circular precision or overarching moral message, but rather because of its open, improvisational structure allowing for even more overlapping layers of connective tissue. Revising his ensemble method for a new age, Altman's disconcerting symphony of several Raymond Carver stories and one original strand ingeniously creates links between the different tales' disaffected, alienated denizens of Los Angeles—including a phone sex operator, a make-up artist, a news commentator, an artist, a doctor, a baker, a waitress, a chauffeur, a police officer, a pool cleaner, an alcoholic jazz singer and her suicidal daughter, a young boy, and an anonymous dead body found floating in the river. If anything, they are united by a faulty central nervous system of emotional and sexual repression expressed indirectly, inappropriately or violently. Altman's miraculous ability to elicit natural performances from his large cast of actors and musicians combines with his orchestral sense of life's construction—a delicate balance of the haphazardly entropic and the uncannily synchronous.

Directed by Robert Altman. With Andie MacDowell, Bruce Davison, Julianne Moore  
US 1993, 35mm, color, 189 min

FRIDAY JUNE 12 AT 9PM

### A WEDDING

Valuing character over plot, Altman seemed to revel in ensemble casts and in structuring his films around events that throw the characters together. In this case, there is little story other than that generated out of the ritual that gives the film its title. *A Wedding* respects the classical unities of time and place, taking place on the afternoon and evening of the wedding reception, in the mansion occupied by the family of the groom (except for the prologue, set in a nearby church, that depicts the actual ceremony). Looking to outdo himself, Altman decided—rather arbitrarily—to double the size of *Nashville*'s cast, and so *A Wedding* features forty-eight characters. This number leaves the film little time to develop these figures in any depth; rather the fun, as with a cartoon or *commedia dell'arte*, comes from watching the characters career into each other in a kind of perpetual motion in brief episodes that run the gamut from farcical to bittersweet.

Directed by Robert Altman. With Desi Arnaz, Jr., Carol Burnett, Geraldine Chaplin  
US 1978, 35mm, color, 124 min

SATURDAY JUNE 13 AT 7PM

### M\*A\*S\*H

*M\*A\*S\*H* remains a landmark of Hollywood's attempt to reach out to the counterculture, a gesture that helped make the film so financially successful that Altman was able to get funding from one studio or another for the rest of the 1970s. The tale of US Army medics near the frontlines during the Korean War eschewed the action of the battlefield for the black-and-blue humor of the medical corps assigned to try to patch up those casualties still



alive. With its large cast and loose, episodic structure, the screenplay—by formerly blacklisted writer Ring Lardner, Jr.—was rejected by most of the important directors of the time before it was offered to Altman. Of course, both of these aspects were precisely what drew Altman to the script, which gave him a forum to express his own anti-establishment and anti-war views in a manner both indirect and savage.

Directed by Robert Altman. With Donald Sutherland, Elliott Gould, Tom Skerritt  
US 1970, 35mm, color, 116 min

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### EBB TIDE

In 1966, Altman made a few short films set to music and designed to be shown on movie jukeboxes in bars and roadhouses. *Ebb Tide* is one of the racier ones, featuring stripper Lili St. Cyr.

Directed by Robert Altman. With Lili St. Cyr  
US 1966, digital video, color, 4 min

SUNDAY JUNE 14 AT 7PM

### BUFFALO BILL AND THE INDIANS, OR SITTING BULL'S HISTORY LESSON

Empathy and mockery are hung in precarious balance in Altman's deconstructionist Wild West romp. Released five years after *McCabe and Mrs. Miller*, *Buffalo Bill* sees the logically crooked endpoint of the earlier Western's concern for the decimation of the small community from the forces of capitalism: here, powerful men have propped up their own dubious community built on the willful propagation of myth. Like *McCabe*, *Buffalo Bill* presents a makeshift mini-universe dropped into the center of the wilderness, in this case a circus town comprising the ludicrously patriotic variety show act of cultish personality William Cody (Paul Newman, in a stand-out performance even with the goofy wig). When a pair of quietly indignant Indians arrives and Newman's buffoonish alpha male tries to integrate them insensitively into his show, what results is a wave of dialectical comedy



ROBERT ALTMAN *M\*A\*S\*H*



ROBERT ALTMAN *VINCENT & THEO*

built on the visitors' deadpan indifference to the white collective's transparent embrace of illusion. Altman's camera alternates regularly between warm proximity and studied distance, a fitting approach for a film functioning as both bittersweet entertainment and ideological critique.

Directed by Robert Altman. With Paul Newman, Joel Grey, Kevin McCarthy  
US 1976, 35mm, color, 123 min

FRIDAY JUNE 19 AT 9PM

### VINCENT & THEO

Known for scene-scanning telephoto shots that seek to dissolve the traditional limitations of the frame, Altman might have seemed a counterintuitive filmmaker to take on a film about painting, which must always work within a static canvas. But Van Gogh, of course, is no ordinary painter. As portrayed by Tim Roth in the placid historical snapshot *Vincent & Theo*, Van Gogh's fatal frustration is his inability, despite a career-long knack for pictorially implying movement and spatial vibration, to get beyond the tyranny of the frame. If there is a generous streak within Altman's mournful, fatalistic period piece, it is in granting Van Gogh the pictorial totality that he never discovered as an artist. This director-to-subject commiseration would seem a natural byproduct of the fact that Altman, like Van Gogh, struggled consistently with the business world throughout his career, crafting work the only way he knew how. *Vincent & Theo* reminds us that while communities, business trends, and tastes are evolving entities, genius is a rare beast that, if not nurtured, spoils the one who holds it.

Directed by Robert Altman. With Tim Roth, Paul Rhys, Adrian Brine  
Netherlands/UK/France/Italy/Germany 1990, 35mm, color, 138 min

SUNDAY JUNE 21 AT 4PM

### FOOL FOR LOVE

Sam Shepard's play *Fool for Love* became Altman's fourth independent, small budget theatrical adaptation during his estrangement from Hollywood. Altman explores another tumultuous relationship in the Southern, Faulkneresque tale of a cowboy who comes back to town in an attempt to reunite with his half-sister May. Altman expertly blends in flashbacks as the camera pans slowly and dreamily around a rundown Mojave Desert hotel bathed in neon and dust. Yelling, kicking and screaming their way through the pain of a volatile, forbidden relationship, the lovers' reality swirls feverishly in and out

of focus and time. Surveying all the action is Harry Dean Stanton, who, as the father of both characters, watches with a mixture of concern and resignation. Altman miraculously manipulates the beautifully pulp surfaces to expose the dark, unexplored, inarticulate depths.

Directed by Robert Altman. With Sam Shepard, Kim Basinger, Randy Quaid  
US 1985, 35mm, color, 107 min

FRIDAY JULY 3 AT 7PM

### BREWSTER MCCLOUD

Given virtual *carte blanche* after *M\*A\*S\*H*'s explosion at the box office, Altman responded with even greater irreverence toward fame, spectacle, civilization and any standard narrative arc. Occasionally digressing from the film's central location, the Houston Astrodome, and the basic premise that the awkward Icarus of the title wants to fly, Altman discharges a frenzied parade of speculative asides, self-mocking jokes, cinematic allusions, avian lectures, serial killings, freak accidents and red herring characters such as Michael Murphy's McQueen-like investigator, who is hot on the whole ambiguous scene. Disrupting the relentless satire with truly shocking, tragic bursts, Altman unearths an emotional layer within his slice of absurd Americana and introduces the world to Shelley Duvall as the Astrodome's tour guide.

Directed by Robert Altman. With Bud Cort, Sally Kellerman, Michael Murphy  
US 1970, 35mm, color, 104 min

PRECEDED BY

### THE PARTY

Set to music by Herb Alpert, this brief comedy uses only visual humor to detail a swinging gathering disrupted by



ROBERT ALTMAN *SECRET HONOR*



an inept guest, with echoes of Jacques Tati and Blake Edwards. *Digibeta* presentation courtesy of the Robert Altman Collection at the UCLA Film & Television Archive.

Directed by Robert Altman. With Robert Fortier  
US 1966, digital video, color, 4 min

FRIDAY JULY 3 AT 9:30PM

### SECRET HONOR

In the one-man play filmed while he taught at the University of Michigan, Altman's usual ensemble cast is less stripped away than perhaps concentrated all in the figure of Richard Milhous Nixon—or his half-fictional spectre, as piercingly inhabited by brilliant character actor Philip Baker Hall. Surrounded by presidential portraits and his own image on surveillance cameras, Nixon records his feverish, stream-of-consciousness confession on the same machine that led to his descent. His racing, stuttering, humorous, pitiful delivery unravels like an urgent exorcism not only of Nixon's sins but of the entire country's. Some of his conspiratorial admissions are brilliant explanations—whether true or not—of the deeply convoluted layers of political denial, corruption and media collusion. Yet perhaps the most difficult revelation Altman offers is that within that dark web of money and power is an actual, empathetic human being, wrestling with a mass of personal demons and at the mercy of ungovernable forces.

Directed by Robert Altman. With Philip Baker Hall  
US 1984, 35mm, color, 90 min



ROBERT ALTMAN BREWSTER MCCLOUD

SUNDAY JULY 5 AT 5PM

### COUNTDOWN

Altman's dramatic televisual origins surface in his early feature about a US astronaut flying to the moon. Released, with an impressive degree of prescience, just a year before the actual moon landing, *Countdown* seems more striking as the cinematic precursor to *That Cold Day in the Park* and *M\*A\*S\*H*. The film reveals some evidence of prototypical Altman with its nearly ensemble cast—including Robert Duvall, James Caan and Altman regular Michael Murphy—as well as its staid focus on the earthly human dimension of the space race versus dazzling interstellar action and technology. However, compared to later work, a melodramatic sheen tends to override more understated Altmanesque moments, such as the realistic space flight depicted as simultaneously mundane and transcendent. Ultimately unhappy with the

director's risky decisions, such as a darker ending and overlapping dialogue, the studio substantially edited the final version and kicked Altman off of the film and into his own, independent orbit.

Directed by Robert Altman. With James Caan, Joanna Moore, Robert Duvall  
US 1968, 35mm, color, 101 min

MONDAY JULY 6 AT 7PM

### PRÊT-À-PORTER

The fashion industry is less in the director's crosshairs than, it seems, many critics had hoped; rather, its behind-the-scenes insular cattiness is simply on facetious display. A glittering ensemble of fictive characters mixed with fashion figures and celebrities playing themselves blends unscripted, documentary moments into a half-synthetic, half-natural matrix of comic dramas erupting during Paris Fashion Week. When a leader in the fashion industry mysteriously dies, the event causes just as much of a stir as any runway splash and, in keeping with Altman's elliptical tendencies, serves to tease more than determine the narrative arc. With a cast of actors spanning time and the Atlantic—Sophia Loren, Marcello Mastroianni, Sally Kellerman, Tim Robbins, Anouk Aimée, Rupert Everett and Forest Whitaker among them—the whirling, star-studded tapestry, like an *haute couture* spread, unwittingly excites and disconcerts the dazzled eye.

Directed by Robert Altman. With Marcello Mastroianni, Sophia Loren, Kim Basinger  
US 1994, 35mm, color, 133 min. English, French and Italian with English subtitles

PRECEDED BY

### THE MODEL'S HANDBOOK

This promotional film provides helpful hints for aspiring models and a behind-the-scenes look at the Ford Modeling Agency, for whom it was made. Altman intended the film as the first of a weekly series, but the project never took off.

Directed by Robert Altman. With Dorian Leigh  
US 1956, digital video, b/w, 13 min

FRIDAY JULY 10 AT 7PM

### CALIFORNIA SPLIT

As freewheeling and restless as Elliott Gould's perpetually talking Charlie, *California Split* takes place within the



ROBERT ALTMAN BEYOND THERAPY

parallel dimensions of casino and racetrack—perfect stages for Altman's spectacularly realized universes of informally controlled chaos. After Charlie senses a certain kinship with a fellow cardsharp, played by George Segal, these two wandering souls enter into a loosely symbiotic camaraderie—even suffering beatings, robberies and jail time together. Based on the autobiographical script by Joseph Walsh—Gould's longtime friend who also makes an appearance—the film innocently and giddily follows the buddies' mostly legal adventuring while gently frustrating their obsessive play with symptoms of deep discontent. Introducing his innovative eight-track sound recording system for the first time and casting most of the extras from Synanon, an addiction recovery center, Altman packs the frame with the dense texture of *that* time and *those* places. The immersion in background dramas, cross-conversations and the nonstop, beguiling cacophony of visual and aural chatter imparts a startling believability to each crest and trough within the funny friendship's assembly and disassembly.

Directed by Robert Altman. With George Segal, Elliott Gould, Gwen Welles  
US 1974, 35mm, color, 111 min

SATURDAY JULY 11 AT 7PM

### THIEVES LIKE US

*Thieves Like Us* is an earth-toned, understated portrait of Depression-era gangsters in Mississippi that, in good Altman fashion, presents no heroes or even Bonnie and



ROBERT ALTMAN CALIFORNIA SPLIT





ROBERT ALTMAN 3 WOMEN

Clyde-like antiheroes, but the ordinary dreamers of Edward Anderson's 1937 novel. Spending time with a band of ex-cons in their unguarded and awkward moments—around the dinner table, self-consciously flirting or telling bad jokes—Altman unfurls psychologically scenic tableaux grounded in an unflappable everydayness. Even the unglamorous coupling of Keith Carradine's Bowie and Shelley Duvall's Keechie arises from a genuine, mutual affection rather than out of desperation, violation or dangerous thrill: Keechie remains unimpressed and vaguely disappointed with Bowie's unconventional profession. Apparently ignorant of Nicholas Ray's more romantic take in *They Live by Night* (1948), Altman only wryly folds in elements of drama, performance and show business, as when the gangsters critique the coverage of their hijinks in the papers or when *Romeo and Juliet* plays on the radio. Meanwhile, he maintains an authentically felt consideration of these weary lives, their tragic foibles and those who do not perish in blazes of glory, but either die unceremoniously or bitterly toil on.

Directed by Robert Altman. With Keith Carradine, Shelley Duvall, John Schuck  
US 1974, 35mm, color, 122 min

THURSDAY JULY 16 AT 7PM

### THE LAUNDROMAT

A fine example of both Altman's 1980s telefilms adapted from plays and his love of working with actresses, *The Laundromat* is primarily a long conversation between two women of different ages and from different classes who find themselves thrown together in the setting that gives the film its title. Over the course of a long, rainy laundry night of the soul, they gradually come to confide in each other. In this one-act written by Marsha Norman, Altman successfully cast against type Carol Burnett, one of many popular comedic entertainers—like Lily Tomlin, Henry Gibson and Cher—the director would place in serious roles. *Digibeta presentation courtesy of the Robert Altman Collection at the UCLA Film & Television Archive.*

Directed by Robert Altman. With Carol Burnett, Amy Madigan, Michael Wright  
US 1985, digital video, color, 59 min

### BEYOND THERAPY

Based on the play by Christopher Durang who has since rejected Altman's wild co-screenwriting liberties, *Beyond Therapy* takes the director's anarchic composition to manic heights. The film opens onto frenetically choreographed action and distracted non sequiturs from an endless array of quirky characters. Within an Eighties

therapy culture in full, neurotic bloom, the therapists are indistinguishable from their patients. Jeff Goldblum and Christopher Guest play lovers whose discontent intensifies when Julie Hagerty's flighty Prudence enters the picture through a personal ad. Set in New York yet filmed in Paris, Altman's relentless exercise in absurdity is a pastiche of dysfunctional people in a dysfunctional world, with homosexuality—a recurring theme in his Eighties films—distinctly not considered part of that dysfunction.

Directed by Robert Altman. With Julie Hagerty, Jeff Goldblum, Glenda Jackson  
US 1987, digital video, color, 93 min

FRIDAY JULY 17 AT 9:15PM

### THE CAINE MUTINY COURT-MARTIAL

Once again Altman directs an adaptation of a play on a single set and destined for television broadcast. The material here is Herman Wouk's 1953 courtroom drama about a naval officer on trial for leading a rebellion on ship against a bitter, obsessive and vindictive captain. Hired to remake material that had been a hit both on Broadway and as a Hollywood film, Altman was told that he could not change a word of Wouk's script. Instead, he worked with his actors to bring out the ambiguities—



ROBERT ALTMAN A PERFECT COUPLE

about military ethics, warfare and authority—that underpin the play's often-straightforward morality. Altman's choice of a gymnasium basketball court for the proceedings gives the film an ironic touch of nostalgic Americana. *Digibeta presentation courtesy of the Robert Altman Collection at the UCLA Film & Television Archive.*

Directed by Robert Altman. With Eric Bogosian, Jeff Daniels, Brad Davis  
US 1988, digital video, color, 100 min

SUNDAY JULY 19 AT 4:30PM

### A PERFECT COUPLE

With a clear adoration for quirky, offbeat performers usually relegated to "character actor" status, Altman selected Paul Dooley and Marta Heflin as the little-known, unassuming leads for his romantic-despite-itself comedy. "Sheila312" and "Alex207" meet through a video-dating service, and the unlikely match endures a battery of awkward trials, including facing each other's unconventional, patriarchal families: Alex's eccentric, overbearing Greek dynasty and Sheila's bohemian rock band community. With a naturalistic emphasis on co-screenwriter Allan Nicholls' actual, fleeting Seventies' rock/funk/disco group formed with out-of-work actors, *A Perfect Couple* perhaps mirrors many of the dynamics within Altman's own ramshackle ensembles. Ultimately, the film celebrates the socially mutant members of a mixed-up America and posits a comic, if at times melancholic, possibility of hard-earned tolerance, forgiveness and love in the face of profound difference.

Directed by Robert Altman. With Paul Dooley, Marta Heflin, Titos Vandis  
US 1979, 35mm, color, 111 min

THURSDAY JULY 23 AT 7PM

### A PRAIRIE HOME COMPANION

Altman's final curtain call aligns perfectly with that of his onscreen subjects in *A Prairie Home Companion*, his condensed depiction of a final performance of Garrison Keillor's beloved Midwestern radio show of the same name. As community portraits go, the film stands out in Altman's career as uncharacteristically sweet and flattering, a fond elegy to an eccentric troupe of entertainers the likes of which have been largely siphoned out by capitalist mass culture. Tribute is paid in a charmingly choreographed tango onstage—where Meryl Streep, Lily Tomlin, John C. Reilly, Woody Harrelson and Keillor himself, as lightly fictionalized versions of the variety show's familiar cast, belt out folk ditties—and offstage, where performers frantically prep for airtime while reminiscing about the institution's healthier days. The atmosphere is electric, and Altman's camera follows suit, never ceasing its roving movement and rarely shrinking its panoramic viewpoint for fear of missing out on any of the gregarious activity in the theater. Yet in spite of all this positive energy, *A Prairie Home Companion* ultimately exposes its melancholic heart: an angel of death (an ethereally moving Virginia Madsen) stalks the premises, and later she is one-upped by Tommy Lee Jones's heartless Texan bureaucrat carrying the threat of a wrecking ball. Altman died only months after the film's release, and it is hard to think of a more appropriately bittersweet swan song.

Directed by Robert Altman. With Woody Harrelson, Tommy Lee Jones, Garrison Keillor  
US 2006, 35mm, color, 105 min

FRIDAY JULY 24 AT 9PM

### IMAGES

Made for a small budget after the success of *M\*A\*S\*H*, *Images* was a personal project for Altman, one of his only films for which he is the sole credited screenwriter. Alternately dreamy and nightmarish, this psychological



thriller, about a woman convinced that those around her are not who they say they are, is a relative of Polanski's *Repulsion*, except that here the protagonist's possible instability is related not solely to her sexuality but also to her creativity. Describing Altman's fascination with female characters who are "difficult, suffering, searching women," lead actor Susannah York wrote, "his experience of women is that they are more complex, more emotional, more demanding, and at the same time more understanding creatures, in general, than men."

Directed by Robert Altman. With Susannah York, René Auberjonois, Marcel Bozzuffi  
US 1972, 35mm, color, 101 min

PRECEDED BY

### POT AU FEU

In this comedy short, shot as a lark with friends, Altman presents a cooking show devoted to teaching the finer points of pot smoking, which was one of the *bon vivant's* favorite pastimes when not on set. The film became part of Altman's portfolio and is said to have helped get him the job directing *M\*A\*S\*H*. *Digibeta presentation courtesy of the Robert Altman Collection at the UCLA Film & Television Archive.*

Directed by Robert Altman. With B.C. Altman, Helen Matthews Altman  
US 1965, digital video, color, 4 min

SATURDAY JULY 25 AT 7PM

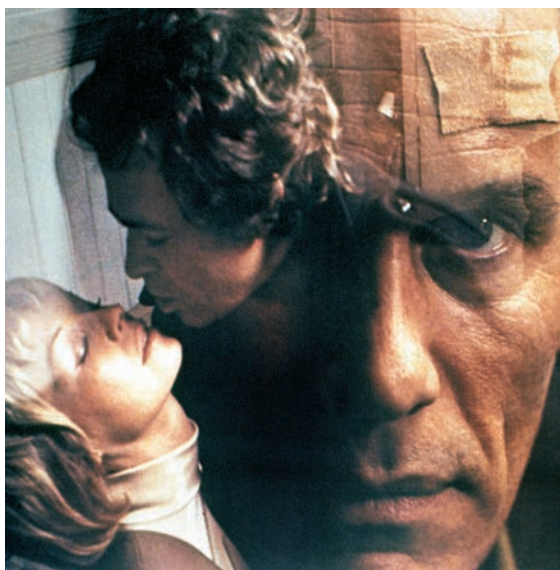
### HEALTH

*Health* finds Altman, after *Nashville*, trying his hand once again at political satire. The film ostensibly concerns the rivalry between two women—one an uptight octogenarian, the other an earnest campaigner against materialism and commercialism—for control over a health-food empire. The battle between the supporters of each candidate spreads through the usual large Altman cast of characters. Having soured on American politics during the Nixon presidency, Altman here seems to be predicting—and spoofing—the then-upcoming presidential race between Reagan and Carter. (The film was shot in 1979, and the director himself said he had the 1950s contests between Eisenhower and Stevenson in mind.) *Health* marked the end of Altman's five-film contract with Fox; after the failures of *A Wedding*, *A Perfect Couple* and *Quintet*, the studio lost faith in him and delayed the release of *Health* for two years. When he saw the film at the White House in 1982, Ronald Reagan described it in his diary as "the world's worst movie."

Directed by Robert Altman. With Carol Burnett, Glenda Jackson, James Garner  
US 1980, 35mm, color, 98 min



ROBERT ALTMAN *QUINTET*



ROBERT ALTMAN IMAGES

MONDAY JULY 27 AT 7PM

### O.C. AND STIGGS

Based on a series of articles in National Lampoon magazine, *O.C. and Stiggs* was ostensibly pitched, produced and marketed under an assumption of it as a conventionally entertaining teen sex comedy made to build off the subgenre's success in the early Eighties. Needless to say, Altman's finished film, a carnival ride through suburban Arizona lacking in both clear-cut jokes and a clear-cut target for its satire, did not strike box office gold quite like its predecessors. The movie's unhinged flashback structure follows, but struggles to keep up with, the hijinks of two obnoxious loafers as they terrorize an upper-class family with the help of a throng of Scottsdale miscreants. Over the course of two hours, gaudy sets full of expensive props are gleefully vandalized and rearranged in long shots that seem both amused and horrified by the booze-fueled recklessness. It is no surprise that Melvin Van Peebles and Dennis Hopper show up in preposterous supporting roles; Altman's madcap comedy pits the lingering outrage of Seventies counterculture against the urbane complacency of Reagan's middle class and finds only more confusion in the aftermath of the conflict.

Directed by Robert Altman. With Daniel H. Jenkins, Neill Barry, Paul Dooley  
US 1987, 35mm, color, 109 min

THURSDAY JULY 30 AT 7PM

### THE PLAYER

Like Orson Welles' *Touch of Evil*, a film self-consciously referenced a number of times throughout, Robert Altman's *The Player* lays all its thematic preoccupations and meta-fictional density bare in its opening credit sequence, a several-minutes-long, expertly choreographed tracking shot around a fictional Hollywood studio lot. The ongoing debate on the relative values of story craft and directorial virtuosity, the opportunism of studios eager for the next big hit, the perpetual recyclability of the Tinseltown production machine and the paradoxical anxiety over authorial plagiarism—all are seen by Altman as endemic to the state of the movie business in the early Nineties. In the thriller plot that follows—a purely insider affair in which Tim Robbins' cheery executive is terrorized by an anonymous screenwriter whom he has unwittingly wronged—these concerns develop increasingly deadly stakes. Featuring an ever-expanding universe of familiar faces called upon to embody caricatures of vernal Hollywood types, the mercilessness of *The Player's* satire is arguably unsurpassed in Altman's career. By the same token, the multiple films-within-the-film witnessed

along the way all resemble Altman films, indicating that, for all the bitterness directed at the gatekeepers of the entertainment industry, some is still reserved for self-effacement.

Directed by Robert Altman. With Tim Robbins, Greta Scacchi, Fred Ward  
US 1992, 35mm, color, 123 min

FRIDAY JULY 31 AT 9PM

### QUINTET

A rare science fiction foray from Altman, *Quintet* is set in a future ice age where people in an otherwise barren society gather with religious zeal to play a mysterious board game that is suddenly transformed into a life-or-death struggle by corrupt, power-hungry officials. With beautifully dystopian winter vistas filmed in the Arctic Circle and on the site of Montreal's former Expo '67 complex, the all-encompassing, alternate reality of *Quintet* offers no comfort or solace. However, it is the hopeless darkness that makes any sign of humanity shockingly foreign and blindingly bright and perhaps helps explain why Altman later remarked, regarding the film's poor critical response, "I have this great optimism that always translates into pessimism."

Directed by Robert Altman. With Paul Newman, Bibi Andersson, Fernando Rey  
US 1979, 35mm, color, 118 min



ROBERT ALTMAN *A PRAIRIE HOME COMPANION*

SATURDAY AUGUST 1 AT 7PM

### THAT COLD DAY IN THE PARK

Initially leaving critics and audiences slightly chilled, *That Cold Day in the Park* marks a critical turning point for Altman as his earliest feature film to expressively and naturalistically convey the sociopsychological themes that would recur throughout his career. Sandy Dennis' lonely, wealthy, repressed Frances is the first of many Altman women who are imprisoned within cryptically prismatic emotional confines. In this case, the peculiar, nervous Frances responds by trapping a differently estranged creature in an impromptu web of dependence. Aided by atmospheric New Hollywood cinematographer Laszlo Kovacs, Altman artfully deploys mirrors, translucence, and a sensual, disorienting darkness while disclosing information in seductive, veiled increments. His audience is therefore alert and sensitive to the subtle fluctuations and power shifts within Frances' obsessive relationship with her mysterious prisoner. *35mm restored print courtesy of the UCLA Film & Television Archive; restoration funded by The Film Foundation and the Hollywood Foreign Press Association.*

Directed by Robert Altman. With Sandy Dennis, Michael Burns, Susanne Benton  
US 1969, 35mm, color, 112 min



SUNDAY AUGUST 2 AT 4PM

### POPEYE

Except for his evident fascination with eccentrics, Robert Altman might seem an odd choice to direct a live-action film about the famous animated sailor. But in the end, this *Popeye* is another of Altman's many investigations into the workings of a community. Plot and incident are less the point here than is the observation of Popeye and Olive Oyl, their son Swee'pea, their parents, their friend Wimpy and the other inhabitants of the seaside town of Sweethaven. While Altman tips his hat to the Fleischer brothers' cartoons of the 1930s, Jules Feiffer's screenplay resurrects the populist sentiment of E.C. Segar's original comic strips. *35mm print courtesy of the Robert Altman Collection at the UCLA Film & Television Archive.*

Directed by Robert Altman. With Robin Williams, Shelley Duvall, Ray Walston  
US 1980, 35mm, color, 114 min

MONDAY AUGUST 3 AT 7PM

### CORN'S-A-POPPIN'

Scripted by a twenty-eight-year-old Robert Altman after a brief, frustrating sojourn in Los Angeles trying to find work as a Hollywood screenwriter, *Corn's-A-Poppin'* is a zero-budget backstage musical that serves as an early example of Altman's fondness for musicians and performers as characters. The plot concerns the efforts to defend the Pinwhistle Popcorn Hour—a down-home variety show with acts ranging from ex-hog-caller Lillian Gravelguard to Hobie Shepp and His Cow Town Wranglers—from corporate sabotage engineered by a rogue PR man in his bid to gut the Pinwhistle empire. Shot in Kansas City by a band of young talent schooled in the production techniques of the Calvin Company—the Midwest's most innovative industrial film studio—*Corn's-A-Poppin'* experienced extremely limited play at rural drive-ins and hootenannies before disappearing for decades. Although Altman would not direct his own feature for another year, this film looks forward to *Nashville* and, even more uncannily, his last film, *A Prairie Home Companion*, half a century later. *Restored by the Northwest Chicago Film Society in conjunction with the Wisconsin Center for Film and Theater Research, with funding from the National Film Preservation Foundation.*

Directed by Robert Woodburn. With Jerry Wallace, Noralee Benedict, Hobie Shepp  
US 1956, 35mm, b/w, 58 min

PRECEDED BY

### THE SOUND OF BELLS

Another short made by Altman in Kansas City, *The Sound of Bells* finds the filmmaker working in a warm, folksy vein to tell a tale of two Christmases, a Santa in need and a Good Samaritan.

Directed by Robert Altman. With Keith Painton  
US 1952, 16mm, color, 22 min

FRIDAY AUGUST 7 AT 9PM

### 3 WOMEN

One of Altman's most hallucinatory creations was actually conceived from a dream he had of Shelley Duvall and Sissy Spacek in the desert, starring in a film about "personality-theft." Every frame tinged by an ineffable eeriness and a subtly stylized aesthetic, the film opens onto a disturbing space of reflected and imperfect doubling, of disempowered projection onto unstable surfaces. The naïve blank slate of Spacek's Pinky Rose parasitically attaches to Duvall's Millie Lammoreaux who in turn has crafted an entire persona from the empty promises of consumer culture. Hypnotically saturating Millie in



ROBERT WOODBURN *CORN'S-A-POPPIN'*

equal parts pathos and comedy, Duvall improvises dizzy monologues as if her life were a *Redbook* or *Woman's Day* magazine. Meanwhile, the "third" woman expresses herself silently and potently through mythic paintings and mosaics depicting a domineering patriarchy. The triangulated transference of personas turns alternately imperceptible and jarring corners, transforming the film and reassembling the alienated trio into an unconventional configuration, the door to which Altman leaves open just enough for the viewer to participate in its reformation.

Directed by Robert Altman. With Shelley Duvall, Sissy Spacek, Janice Rule  
US 1977, 35mm, color, 116 min

SATURDAY AUGUST 8 AT 7PM

### THE LONG GOODBYE

Echoing as much of Raymond Chandler's novel as it does the author's life, *The Long Goodbye* is perhaps Altman's funniest valentine to Hollywood. While securing screenwriter Leigh Brackett, who co-wrote *The Big Sleep* (1946), which solidified Humphrey Bogart as Chandler's hard-boiled 1940s detective, Altman made his Philip Marlowe



ROBERT ALTMAN *THE LONG GOODBYE*

a vulnerable, droll and mumbling Elliott Gould. From the blithely ingenious soundtrack to the casting of characters partially playing themselves, Altman wryly and improvisationally toys with the mythos of Hollywood as it intersects with the reality of Seventies Los Angeles. The film self-deprecatingly encapsulates the contradictions of the time by mixing the carefree and irreverent with uncomfortable confrontation and sudden violence. Sometimes off-frame or partly obstructed, the camera wanders as ambivalently as Marlowe does around a comic parade of deceptive characters and the elusive truth. The detective's unpredictable path may encounter all of the essential elements of a classic noir; yet Altman's translucent lens translates these into the disarming, detailed grain of a faded naturalism underscored by Marlowe's irresolute refrain, "It's okay with me."

Directed by Robert Altman. With Elliott Gould, Nina van Pallandt, Sterling Hayden  
US 1973, 35mm, color, 112 min

PRECEDED BY

### SPEAK LOW

*Speak Low* finds Altman filming sophisticated stripper Lili St. Cyr in a brief bit of playful and naughty eroticism. *Digibeta presentation courtesy of the Robert Altman Collection at the UCLA Film & Television Archive.*

Directed by Robert Altman. With Lili St. Cyr  
US 1966, digital video, color, 4 min

SUNDAY AUGUST 9 AT 4:30PM

### COOKIE'S FORTUNE

Despite subject matter that includes murder, suicide and racism, *Cookie's Fortune* is one of Altman's gentlest works, an exemplar of the mellowing in his last films. Although it does not feature a vast web of characters, the screenplay about a family willing to scapegoat its long-time handyman to preserve its reputation and fortune provides a number of leading roles for women, which was doubtless part of its appeal for the director. Beyond the central figures, Altman finds time to lovingly depict the pleasures of life in a small Southern town.

Directed by Robert Altman. With Glenn Close, Julianne Moore, Liv Tyler  
US 1999, 35mm, color, 118 min





ROBERT ALTMAN *GOSFORD PARK*

SUNDAY AUGUST 9 AT 7PM

**THE JAMES DEAN STORY**

Opening with a nearly playful animated title sequence and point-of-view reenactment of Dean's fatal crash, Robert Altman's second feature and only full-length documentary hints at the director's antagonistic yet fascinated relationship to celebrities and their blind worship. Fame, performance and sudden death are themes that would reemerge regularly in Altman's fictional work—and of course with the very same legend in *Come Back to the 5 and Dime, Jimmy Dean, Jimmy Dean*. Altman claimed that he had intended to present a more potent demystification of Dean by traveling back through the actor's brief life to interview friends and relatives on location in Indiana, New York and California and by pouring over photos and archival footage, including Dean's eerie traffic safety film. Instead, due to decisions made by his co-director and the studio—such as the portentous, poetic narration by the Shakespearean-trained Martin Gabel—Altman felt the end product simply continued Dean's sentimental idealization. Ultimately, the film is charmingly quirky and innovative, and its enigmatic and oddly electric subject—who embodied youthful American angst—seems to defy unmasking. Altman surely recognized an affinity with Dean's thoughtful, independent spirit who followed his instincts, no matter what the risk. *35mm print courtesy of the Robert Altman Collection at the UCLA Film & Television Archive.*

Directed by Robert Altman and George W. George  
US 1957, 35mm, b/w, 83 min

SATURDAY AUGUST 15 AT 9PM

**MCCABE & MRS. MILLER**

Robert Altman's sweetest and saddest movie. And one of the few that can be truly called a love story. A gambler arrives in a small western mining town, with only one ambition—to open a really great whorehouse. He is a simple man, and a fool, but he is wise enough to enlist the help of a really great whore. Her cynicism is slowly overcome, as she realizes this man is for real: that after a lifetime of being nobodies, they can actually achieve something great together. But the world isn't kind to visionaries—and especially not to gamblers.

Young Keith Carradine stumbles into the crossfire; various frontier weirdos stumble around at the edges of the frame, lost in their own obsessions. The mud is ev-

erywhere. The final shootout in the snow might be the least heroic shootout in Western movie history. Vilmos Zsigmond's gorgeous, milky photography and the music of Leonard Cohen makes it all seem wistful, like a half-remembered tragic dream. — *Athina Rachel Tsangari*

Directed by Robert Altman. With Warren Beatty, Julie Christie, René Auberjonois  
US 1971, 35mm, color, 120 min

SUNDAY AUGUST 16 AT 7PM

**GOSFORD PARK**

A consensus choice for one of Altman's greatest artistic successes since his Seventies golden age, *Gosford Park* functions at least superficially as the director's *Rules of the Game*, with one character's admission that "we all have something to hide" offering a gloomier variant on Renoir's democratic credo "everyone has their reasons." Reinforcing the comparison, Altman's film also shares with the French classic a rural estate setting in the Thirties, a prolonged game-hunting scene and an unambiguous emphasis on class distinctions. But *Gosford Park* ultimately departs from its regal predecessor in its pulpy whodunit murder mystery that invites comparisons to Agatha Christie and the board game Clue. It is a dramatic framework that Altman uses less on its own terms than as a means of gradually teasing out the crisscrossing tensions within the estate's dense network of pampered guests and demure servants. Altman's trademark ensemble direction, here in particularly voluptuous form navigating the multidirectional activity and labyrinthine architecture of the estate, makes it such that the film's mystery cannot be fully grasped on first viewing. It is a macabre brainteaser in appropriate perceptual disarray.

Directed by Robert Altman. With Eileen Atkins, Bob Balaban, Alan Bates  
US 2001, DCP, color, 137 min

MONDAY AUGUST 17 AT 7PM

**THE COMPANY**

Though Neve Campbell's character Ry is the central protagonist, she frequently dissolves into the undulating masses of the Joffrey Ballet dance company as one of many dancers, whose lives each revolve around an implicitly deep dedication to their art. Altman downplays all of the characters' dramas to the point that the story's rises and falls appear to cycle through and whirl around like the meticulously choreographed bodies on stage. Apparently imitating the actual longtime director of the

Joffrey, Malcolm McDowell's Mr. A also echoes Altman, as he derives inspiration from each performer, makes things up as he goes along, and gives open-ended and contradictory direction in order to wrest something interesting out of his dancers. Emphasizing the greater work of art over the individual lives—sometimes to a shockingly cool extent—both the film and the Joffrey save the expression of passion and pain for that fleeting, spotlight moment before an audience.

Directed by Robert Altman. With Neve Campbell, Malcolm McDowell, James Franco  
US 2003, 35mm, color, 112 min

THURSDAY AUGUST 20 AT 7PM

**STREAMERS**

Another cinematic rendering of a stage play, *Streamers* in some respects resembles a masculine version of *Jimmy Dean*. Both feature a young gay man as the polarizing catalyst who triggers a chain of complex outbursts and agonizing self-reflection. Here, that character is joined by an angry black man comfortable with his sexuality but not much else, and other anxious soldiers awaiting their deployment to Vietnam. An army barracks, the film's single set, contains an excitable melting pot filled with men thrown together to prepare for a war they already question. Compared to the many representations of enlisted life on film, David Rabe's 1975 play seems much more literary and loquacious, and its approach to both racism and homophobia feels almost quaint. Nevertheless, the claustrophobic focus on the soldiers' individual demons dramatizes both the absurd brutality of war and the enormity of the burdens troops were carrying with them to a bloody battleground.

Directed by Robert Altman. With Matthew Modine, Michael Wright, Mitchell Lichtenstein  
US 1983, 35mm, color, 118 min



ROBERT ALTMAN *THE DELINQUENTS*

SUNDAY AUGUST 23 AT 5PM

**THE DELINQUENTS**

Shot on the cheap in his hometown of Kansas City, Altman's feature debut—on which he served as writer, director and producer—has all the surface components of a go-for-broke American independent film. The end product, however, suggests less the reckless primal scream of a young visionary than an uncommonly proficient industry calling card. Notwithstanding a bookending Public Service Announcement tacked on to placate censors, *The Delinquents* offers a narratively graceful and emotionally rich take on the mostly disreputable Eisenhower-era subgenre of the teenage exploitation film. In an exciting promise of things to come, Altman corrals a spirited cast of amateurs for a snapshot of the fractious cross-sections



of suburban Middle America: the pampered pretty boys, the bad seeds from across the tracks, and the adults who are all-too-oblivious to their children's changing social habits. Though more a forecast of Altman's formidable gifts as a storyteller than his relatively avant-garde stylistic sensibilities, the film nonetheless features striking bird's-eye-view camerawork that encourages one to see provincial conflict as the product of an interconnected community rather than mere individuals. *DCP presentation courtesy of the Robert Altman Collection at the UCLA Film & Television Archive.*

Directed by Robert Altman. With Tom Laughlin, Peter Miller, Richard Bakalyan  
US 1957, DCP, b/w, 72 min

PRECEDED BY

### THE PERFECT CRIME

Made by the Calvin Company in Kansas City for the National Safety Council, *The Perfect Crime* is a grim (but not gory) lecture on safe driving.

Directed by Robert Altman. With Leonard Belove, Owen Bush, Art Ellison  
US 1955, digital video, b/w, 20 min

MONDAY AUGUST 24 AT 7PM

### THE GINGERBREAD MAN

Discreetly upending yet another familiar genre, Altman tests the waters of the Nineties wave of twisting dramas featuring lawyers and their clients behaving badly—many penned, as this one was, by John Grisham. With Hurricane Geraldo drenching the film in an unnerving, obfuscating downpour, Kenneth Branagh realistically fills the role of an Atlanta attorney whose intimate involvement with a mysterious, unhinged woman leads to a slowly building game of deception, murder and continually turning tables. Apparently, Altman rewrote much of Grisham's original script, taking the drama out of the courtroom and redirecting the thriller toward a nerve-racking suspense that naturally erupts from the dangerous workarounds carried out by arrogant, hypocritical, or simply inept custodians of the law. *35mm print courtesy of the Robert Altman Collection at the UCLA Film & Television Archive.*

Directed by Robert Altman. With Kenneth Branagh, Embeth Davidtz, Robert Downey, Jr.  
US 1998, 35mm, color, 115 min

THURSDAY AUGUST 27 AT 7PM

### BASEMENTS

Altman and Harold Pinter became acquaintances after Pinter expressed his admiration for *Secret Honor*. In choosing to direct two early Pinter one-acts, *The Dumb Waiter* and *The Room*, the filmmaker was no doubt influenced by the playwright's collaborations with Joseph Losey, who was an avowed influence on Altman. (Certainly both favored baroque eccentricity set in enclosed places, with Altman woolly where Losey was icy.) By the 1980s, with Altman himself working in Europe in a kind of economic exile, he would have had reason to identify with Losey's exodus to England thirty years earlier. *Basements* is the title for the omnibus film that brings together the two sixty-minute films, each, once again, set in a single location. *Digibeta presentation courtesy of the Robert Altman Collection at the UCLA Film & Television Archive.*

Directed by Robert Altman. With John Travolta, Tom Conti, Linda Hunt  
Canada 1987, digital video, color, 108 min

FRIDAY AUGUST 28 AT 9:15PM

### DR. T AND THE WOMEN

Altman's first film of the 21st century is a bustling but mid-tempo screwball comedy that takes its seemingly



ROBERT ALTMAN *COME BACK TO THE 5 AND DIME, JIMMY DEAN, JIMMY DEAN*

willfully dubious central conceit—Richard Gere's mild-mannered gynecologist navigating a sea of high-strung blonde women against the colorful backdrop of upper-class Dallas—to a logical extreme, taunting its protagonist's self-professed cosmic balance with a series of increasingly surreal twists and turns. Altman was never one to shy away from playing with fire, and the borderline unkind characterizations of many of the females here offers distinct proof of that taste for provocation, but *Dr. T and the Women* is nonetheless motored by the animated performances of actresses like Shelley Long, Laura Dern, Kate Hudson, Tara Reid and Helen Hunt, while the men, Gere included, mostly dissolve into the background as ineffectual witnesses to the constant multidirectional movement of the women around them. Dallas is presented as a place of glossy surfaces (malls, golf clubs, offices, museums and parkways all shine with the same pastel spotlessness) and even glossier personalities—an ideal setting for this affectionate burlesque of moneyed privilege, myopia and hypocrisy.

Directed by Robert Altman. With Richard Gere, Helen Hunt, Farrah Fawcett  
US 2000, 35mm, color, 122 min

PRECEDED BY

### GIRL TALK

Altman brought singer Bobby Troup and a group of models to the hip Beverly Hills boutique Paraphernalia for this Color Sonic short set to Troup's hit single. *Digibeta presentation courtesy of the Robert Altman Collection at the UCLA Film & Television Archive.*

Directed by Robert Altman. With Bobby Troup  
US 1966, digital video, color, 3 min

SUNDAY AUGUST 30 AT 5PM

### NIGHTMARE IN CHICAGO

By the early 1960s, Altman had been in Los Angeles for almost a decade, working successfully in television, although he had made two feature films in the 1950s and wanted to return to moviemaking. His career as a TV director culminated with two episodes of Kraft Suspense Theatre. The second of these, "Once Upon a Savage

Night," was considered successful enough that Universal asked Altman to expand it to feature length so that they could release it as a B-movie in the Midwest and Canada. The longer version, now called *Nightmare in Chicago*, became Altman's third feature film, although it is rarely seen today and sometimes omitted from Altman's filmography. The film is a tense potboiler about a serial killer who preys on women with blonde hair.

Directed by Robert Altman. With Andrew Duggan, Charles McGraw, Michael Murphy  
US 1964, 16mm, color, 81 min

MONDAY AUGUST 31 AT 7PM

### COME BACK TO THE 5 AND DIME, JIMMY DEAN, JIMMY DEAN

After disappointing and disappearing studio relationships following the troubled *Health* and flopped *Popeye*, Altman left Hollywood for Broadway. His production of Ed Graczyk's play led to a cable movie offer, which Altman eventually wrangled into limited theatrical release and, consequently, a more concise, poetic vision. Rather than the separate sets of the stage version, two identical Woolworth shops were constructed in front of one another, separated by a two-way mirror. Thus, the reuniting Disciples of James Dean seamlessly drift back-and-forth from the Fifties to the Seventies; yet for these lost dreamers stuck in a remote Texan town, the changes between eras are often imperceptible. An extra on *Giant*, Mona achieves minor celebrity as the supposed mother of James Dean's son, and her static fantasy has for years been reluctantly maintained by a small group of friends who each have their own delusions to dissolve. The increasingly complex reflections bouncing between the spectrum of girlish personas exposes the restricting feminine—and masculine—ideals both maintained by and displaced onto the silver screen, an escapism Altman's viewers are tenderly denied. *35mm restored print courtesy of the UCLA Film & Television Archive; restoration funded by The Film Foundation and the Hollywood Foreign Press Association.*

Directed by Robert Altman. With Sandy Dennis, Cher, Karen Black  
US 1982, 35mm, color, 109 min



S	M	T	W	T	F	S
	01	02	03	04	05 7PM NASHVILLE P. 3	06 7PM THE FIANCÉS P. 14 9PM KANSAS CITY P. 3
07 5PM DAYS OF GLORY P. 14 7PM VIOLENT SUMMER P. 14	08 7PM SHORT CUTS P. 3	09	10	11	12 7PM NUMBERED DAYS P. 14 9PM A WEDDING P. 3	13 7PM M*A*S*H P. 3 9:30PM THE BIRD WITH THE CRYSTAL PLUMAGE P. 14
14 5PM CRONACA NERA P. 15 7PM BUFFALO BILL AND THE INDIANS, OR SITTING BULL'S HISTORY LESSON P. 4	15 7PM SWEET DECEPTIONS P. 15	16	17	18	19 7PM PICKUP ON SOUTH STREET P. 17 9PM VINCENT & THEO P. 4	20 7PM THE PROFESSOR P. 15 9:30PM THE DEMON P. 15
21 4PM FOOL FOR LOVE P. 4 7PM THE CRIMSON KIMONO P. 18	22 7PM THE NAKED KISS P. 18	23	24	25	26 MEMBERS' WEEKEND	27
28	29	30 MEMBERS' WEEKEND	 <p>ROBERT ALTMAN KANSAS CITY P. 3</p>			

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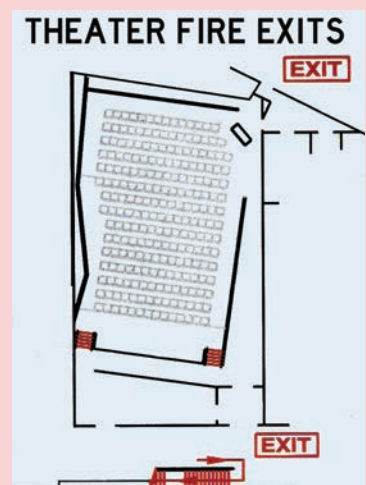
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S	M	T	W	T	F	S
			01	02 7PM NOBODY'S CHILDREN P. 15	03 7PM BREWSTER McCloud P. 4 9:30PM SECRET HONOR P. 5	04
05 5PM COUNTDOWN P. 5 7PM UNDERWORLD U.S.A. P. 18	06 7PM PRÊT-À-PORTER P. 5	07	08	09 7PM THE WHITE ANGEL P. 15	10 7PM CALIFORNIA SPLIT P. 5 9:15PM THE BARON OF ARIZONA P. 18	11 7PM THIEVES LIKE US P. 5 9:30PM MERRILL'S MARAUDERS P. 18
12 5PM TORMENTO P. 16 7PM HOUSE OF BAMBOO. P. 19	13 7PM FIXED BAYONETS! P. 19	14	15	16 7PM THE LAUNDROMAT P. 6 BEYOND THERAPY P. 6	17 7PM FORTY GUNS P. 19 CHRISTA FULLER IN PERSON 9:15PM THE CAINE MUTINY COURT-MARTIAL P. 6	18 7PM DEAD PIGEON ON BEETHOVEN STREET P. 19 CHRISTA FULLER IN PERSON
19 4:30PM A PERFECT COUPLE P. 6 7PM A FULLER LIFE. P. 19 SAMANTHA FULLER IN PERSON	20 7PM DOGFACE P. 20 SAMANTHA FULLER IN PERSON	21	22	23 7PM A PRAIRIE HOME COMPANION P. 6	24 7PM WHITE DOG P. 20 9PM IMAGES P. 6	25 7PM HEALTH P. 7 9:15PM HELL AND HIGH WATER P. 20
26 4PM FALKENAU, THE IMPOSSIBLE P. 20 SAM FULLER: WHITE DOG P. 21 6PM DOOMED LOVE P. 24	27 7PM O.C. AND STIGGS P. 7	28	29	30 7PM THE PLAYER P. 7	31 7PM CHAINS P. 16 9PM QUINTET P. 7	

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S	M	T	W	T	F	S		
						<b>01</b> 7PM THAT COLD DAY IN THE PARK P. 7 9:15PM THIEVES AFTER DARK P. 21		
<b>02</b> 4PM POPEYE P. 8 7PM RUN OF THE ARROW P. 21	<b>03</b> 7PM CORN'S-A-POPPIN' P. 8	<b>04</b>	<b>05</b>	<b>06</b> 7PM PARK ROW P. 21	<b>07</b> 7PM THE PASSIONATE THIEF P. 16 9PM 3 WOMEN P. 8	<b>08</b> 7PM THE LONG GOODBYE P. 8 9:30PM STREET OF NO RETURN P. 21		
<b>09</b> 4:30PM COOKIE'S FORTUNE P. 8 7PM THE JAMES DEAN STORY P. 9	<b>10</b> 7PM CHINA GATE P. 22	<b>11</b>	<b>12</b>	<b>13</b> 7PM I SHOT JESSE JAMES P. 22	<b>14</b> 7PM GIRL WITH A SUITCASE P. 16 9PM SCANDAL SHEET P. 22	<b>15</b> 7PM SHARK! P. 22 9PM MCCABE AND MRS. MILLER P. 9		
<b>16</b> 5PM VERBOTEN! P. 22 7PM GOSFORD PARK P. 9	<b>17</b> 7PM THE COMPANY P. 9	<b>18</b>	<b>19</b>	<b>20</b> 7PM STREAMERS P. 9	<b>21</b> 7PM THE STEEL HELMET P. 23 9PM LA SPIAGGIA P. 16	<b>22</b> 7PM THE BIG RED ONE P. 23		
<b>23</b> 5PM THE DELINQUENTS P. 9 7PM A FULLER LIFE P. 19	<b>24</b> 7PM THE GINGERBREAD MAN P. 10	<b>25</b>	<b>26</b>	<b>27</b> 7PM BASEMENTS P. 10	<b>28</b> 7PM FAMILY DIARY P. 16 9:15PM DR. T AND THE WOMEN P. 10	<b>29</b> 7PM SHOCK CORRIDOR P. 23 9:15PM WHO IS WITHOUT SIN P. 16		
<b>30</b> 5PM NIGHTMARE IN CHICAGO P. 10 7PM TIGRERO P. 23	<b>31</b> 7PM COME BACK TO THE 5 AND DIME, JIMMY DEAN, JIMMY DEAN P. 10	<div style="border: 2px dashed red; padding: 10px;"> <p style="text-align: center;"><b>Yes! I would like to become a Member of the Harvard Film Archive</b></p> <table style="width: 100%;"> <tr> <td style="vertical-align: top;"> <input type="checkbox"/> Student/Senior \$35  <input type="checkbox"/> Individual Membership \$55  <input type="checkbox"/> Dual Membership \$100  <input type="checkbox"/> Individual Plus \$125  <input type="checkbox"/> Dual Plus \$200  <input type="checkbox"/> Silver Screen \$300  <input type="checkbox"/> Directors Circle \$500  <input type="checkbox"/> Friend of the Archive \$750             </td> <td style="vertical-align: top;"> <p><b>Name</b></p> <p><b>Address</b></p> <p><b>City/State/Zip</b></p> <p><b>Telephone</b></p> <p><b>Email</b></p> <p>Make checks payable to <i>Harvard Film Archive</i> and mail to:                Brittany Gravely, Harvard Film Archive                24 Quincy St, Cambridge MA 02138</p> </td> </tr> </table> </div>					<input type="checkbox"/> Student/Senior \$35 <input type="checkbox"/> Individual Membership \$55 <input type="checkbox"/> Dual Membership \$100 <input type="checkbox"/> Individual Plus \$125 <input type="checkbox"/> Dual Plus \$200 <input type="checkbox"/> Silver Screen \$300 <input type="checkbox"/> Directors Circle \$500 <input type="checkbox"/> Friend of the Archive \$750	<p><b>Name</b></p> <p><b>Address</b></p> <p><b>City/State/Zip</b></p> <p><b>Telephone</b></p> <p><b>Email</b></p> <p>Make checks payable to <i>Harvard Film Archive</i> and mail to:                Brittany Gravely, Harvard Film Archive                24 Quincy St, Cambridge MA 02138</p>
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ROBERT ALTMAN A WEDDING P. 3



# TITANUS, PORTRAIT OF A STUDIO

JUNE 7 – AUGUST 29

American attention to the history of Italian filmmaking has tended to examine only the directors of neorealism and art cinema, but over the past few decades, the rich tradition of genre movies from Italy has finally started to receive much-deserved recognition. Similarly, from an exclusive focus on auteurs, interest has widened to include consideration of the films' production context, including the current rediscovery of one of Italy's most important studios, Titanus.

Founded in 1904 by Gustavo Lombardo, the studio balanced crowd-pleasing melodramas and comedies with more weighty fare as it grew in importance, building its own soundstages and becoming a major distribution company as well. Its distinctive shield logo would become as familiar in Italy as the MGM lion in the US. With the end of the war, Titanus released the documentary *Days of Glory*, an important film that helped to reorient Italian cinema from its fascist-era emphasis on glamour and escapism. Shortly thereafter, the studio began producing a brilliant string of intense melodramas by director Raffaello Matarazzo.

Upon the death of Gustavo Lombardo in 1951, leadership of the studio passed to his son Goffredo just as the generation of young filmmakers who would revolutionize Italian cinema began to emerge. Over the next two decades, Titanus would lend crucial support to important early work by Fellini, Antonioni, Ermanno Olmi, Francesco Rosi and Lina Wertmüller, while continuing to produce comedies, melodramas and sword-and-sandal epics. At the same time, it embarked on an ambitious series of international co-productions with studios in France and Hollywood that would ultimately force it to scale back radically. Both the zenith and the crisis for Titanus arrived in 1963, with the simultaneous failure of Robert Aldrich's *Sodom and Gomorrah* and the triumph of Visconti's *The Leopard*. The amount of money spent on both films forced the company to close temporarily.

It soon re-opened, but with more emphasis on distribution than production. Today, under the leadership of Guido Lombardo (son of Goffredo, grandson of Gustavo), Titanus continues primarily as a television company.

The Harvard Film Archive is pleased to offer this series as a tribute to the prodigious depth of Italian cinema in the years from the end of fascism to the economic boom of the 1970s. Alongside films by Olmi, Elio Petri, Dario Argento and others, we present five of the Matarazzo melodramas from the years between 1949 and 1964 as well as four films by the great Valerio Zurlini, arguably the most underappreciated director of the Italian New Wave. – DP

This series is presented in collaboration with Cinecittà Luce, the Cineteca di Bologna, the Cineteca Nazionale, the Locarno Film Festival, the Film Society of Lincoln Center, and the National Gallery of Art of the Smithsonian Museums. Special thanks: Marco Cicala—Cinecittà Luce; Andrea Meneghelli—Cineteca di Bologna; Laura Argento—Cineteca Nazionale; Isa Cucinotta, Rufus de Rham—Film Society of Lincoln Center; Peggy Parsons—the National Gallery of Art.



ERMANNANO OLMI *THE FIANCÉS*

SATURDAY JUNE 6 AT 7PM

## THE FIANCÉS (*I FIDANZATI*)

The separation of a seemingly estranged couple is revealed almost wordlessly, though music, dance and remarkable crosscutting in the breathtaking opening scene of Ermanno Olmi's classic and understatedly romantic portrait of hesitant young love and Italy's postwar economic rebirth. One of the key Italian films of the Sixties, *I fidanzati* is a moving expression of the poetic reinvention of neorealism at work in Olmi's early cinema through his sensitive use of non-actors and his careful avoidance of melodrama in favor of a documentary-like attention to the quotidian and the quiet moments between action. A gentle, almost Tati-esque humor underscores Olmi's compassionate and subtle critique of the capitalist and deeply classist forces transforming Italy.

Directed by Ermanno Olmi. With Anna Canzi, Carlo Cabrini  
Italy 1963, 35mm, b/w, 77 min. Italian with English subtitles

SUNDAY JUNE 7 AT 5PM

## DAYS OF GLORY (*GIORNI DI GLORIA*)

film because of both the history it records and the turn in Italian cinema it portends. In the wake of the liberation of Rome by Allied troops in the summer of 1944, a group of four filmmakers—including Luchino Visconti and Giuseppe de Santis—took to the streets with 16mm cameras to document what they could of the toll that Nazi occupation of the city had taken and the fury visited upon collaborators both in the courtroom and beyond. The result is a documentary counterpart to *Rome Open City* (1945): like that film, it helped establish a template for on-the-spot filmmaking that gave birth to the famed neorealism movement.

Directed by Giuseppe de Santis, Mario Serandrei, Marcello Pagliero and Luchino Visconti  
Italy/Switzerland 1945, 35mm, b/w, 71 min. Italian with English subtitles

SUNDAY JUNE 7 AT 7PM

## VIOLENT SUMMER (*ESTATE VIOLENTA*)

After making short documentaries and one comic feature, Valerio Zurlini turned to the kind of sober, restrained, but deeply moving melodrama for which he is best remembered today. Like Rossellini's *General della Rovere*, made the same year, *Violent Summer* looks back to the Fascist era more than a decade before filmmakers such as Pasolini, de Sica and Bertolucci did so. The summer of the title is 1943; against the backdrop of the Allied invasion of Italy, the film tells the story of the romance between the callow son of a Fascist politician and the somewhat older widow of a naval officer. This was Zurlini's first film for Titanus, which would produce or distribute a number of his subsequent features.

Directed by Valerio Zurlini. With Eleonora Rossi Drago, Jean-Louis Trintignant, Lilla Brignone  
Italy 1959, 35mm, b/w, 98 min. Italian with English subtitles

FRIDAY JUNE 12 AT 7PM

## NUMBERED DAYS (*I GIORNI CONTATI*)

Like so many other Italian films from the early 1960s, *Numbered Days* subtly manifests a vague unease with the nation's economic boom, which was then cresting. The film follows an aging Roman plumber who has plunged into a midlife crisis after witnessing another man of his age die of a heart attack on a streetcar. The Everyman quits his job, but is at a loss to know just what to do instead. Director Elio Petri made a name for himself by infusing striking and even shocking narrative elements with political critique. *Numbered Days* finds him mixing mellow humor and cutting drama with an Antonionian attention to architecture.

Directed by Elio Petri. With Salvo Randone, Franco Sportelli, Regina Bianchi  
Italy 1962, 35mm, b/w, 93 min. Italian with English subtitles

SATURDAY JUNE 13 AT 9:30PM

## THE BIRD WITH THE CRYSTAL PLUMAGE (*L'UCCELLO DALE PIUME DI CRISTALLO*)

Trusting the established screenwriter and film critic with his directorial debut, Titanus opened the gates to the





ALBERTO LATTUADA *SWEET DECEPTIONS*

uniquely moody, surreal and stylized underworld of Dario Argento. As in many of his horror films to come, Argento's first feature derives much of its tension from the frightening holes in memory and the faultiness of audio and visual perception. Sam, an American writer in Italy, happens upon an attempted murder by a shadowy figure who escapes. Obsessed with an inexplicable glitch in his recollection, he is led down a winding plot lavishly strewn with eccentric characters, mod décor, haunted paintings, strange phone calls, a thrilling score by Ennio Morricone, and, of course, a mysterious bird. Heightening the suspense and disorientation with endless MacGuffins and red herrings, Argento fearlessly took a bizarre, intricate route for his first venture out.

Directed by Dario Argento. With Tony Musante, Eva Renzi, Suzy Kendall  
Italy/West Germany 1970, 35mm, color, 98 min. Italian with English subtitles

SUNDAY JUNE 14 AT 5PM

### CRONACA NERA

While critics have long discussed the influence of Italian neorealism on postwar Hollywood and early noir, *Cronaca nera* shows neorealist cinema itself, in the wake of *Ossessione* (1943), exemplifying the fatalism associated with noir. Its title drawn from the name of the crime pages in Italian newspapers, the film follows a gangster on the run who takes refuge with an honest family. He falls in love while trying to go straight, but his past cannot be set aside so easily. If the director, Giorgio Bianchi, is little known today, among the film's screenwriters are Sergio Amidei and Cesare Zavattini, who between them worked on most of the postwar masterpieces by Rossellini and de Sica.

Directed by Giorgio Bianchi. With Maria Denis, Gino Cervi, Andrea Checchi  
Italy 1947, 35mm, b/w, 90 min. Italian with English subtitles

MONDAY JUNE 15 AT 7PM

### SWEET DECEPTIONS (I DOLCI INGANNI)

*Sweet Deceptions* manages a fragile blend of innocence and experience reminiscent of the European New Waves just beginning in 1960. The film follows one day in the life of a seventeen-year-old schoolgirl whose sexual awakening leads her to pursue a family friend twenty years her senior. The coming-of-age of a young woman was subject matter that director Alberto Lattuada would return to repeatedly in the future. *Sweet Deceptions* was daring enough to be briefly censored; parallel to the schoolgirl's story is a subplot involving a boy her age who is kept by

an older woman. Seen today, the film's balance of frankness and delicacy feels startlingly fresh.

Directed by Alberto Lattuada. With Christian Marquand, Catherine Spaak, Jean Sorel  
Italy/France 1960, 35mm, b/w, 95 min. Italian with English subtitles

SATURDAY JUNE 20 AT 7PM

### THE PROFESSOR AKA INDIAN SUMMER (LA PRIMA NOTTE DI QUIETE)

The three films directed by Valerio Zurlini at Titanus—*Violent Summer*, *Girl with a Suitcase* and *Family Diary*—were products of a fruitful collaboration interrupted by Titanus' financial crisis of the mid-1960s. *The Professor* marked the reunion of director and studio after a decade in which Zurlini was only able to make two films. Here he returns to his trademark style: sober melodrama involving complex characters. The focus is on the title figure, a teacher—played by Alain Delon—who arrives for a temporary position in Rimini in the midst of a midlife crisis. Unable to face his depressive mistress, he spends his nights drinking and gambling as a mutual attraction develops between him and one of his students.

Directed by Valerio Zurlini. With Alain Delon, Lea Massari, Sonia Petrovna  
Italy 1972, 35mm, color, 132 min. Italian with English subtitles

SATURDAY JUNE 20 AT 9:30PM

### THE DEMON (IL DEMONIO)

This extraordinary film is part character study, part horror movie, part ethnography. Set in the rural south of Italy, it tells the story of a young peasant woman who, distraught at the fact that her beloved has married another, puts a curse on him and flees into the forest. A series of events causes her village to blame her for its misfortune and to hunt her down. In the meantime, she begins to show signs of demonic possession. In the Sixties and Seventies, Rondi created a series of fascinating movies that bridge the gap between art cinema and Italy's thriller and horror giallo genre. *The Demon* itself anticipates both *The Devils* and *The Exorcist*, and its deliriously spiritual rebel has been compared to the protagonists of both *Ordet* and *Fists in the Pocket*.

Directed by Brunello Rondi. With Daliah Lavi, Frank Wolff, Anna Maria Aveta  
Italy/France 1963, 35mm, b/w, 94 min. Italian with English subtitles



VALERIO ZURLINI *FAMILY DIARY*



RAFFAELLO MATARAZZO *THE WHITE ANGEL*

THURSDAY JULY 2 AT 7PM

### NOBODY'S CHILDREN (I FIGLI DI NESSUNO)

In 1921, Titanus released a three-part serial based on a popular Italian novel from the turn of the 20th century: *Nobody's Children* by Ruggero Rindi. The tale of lovers thwarted by class differences, of illegitimate children and parental recognition denied was a major success for producer Gustavo Lombardo and leading lady Leda Gys. Three decades later, their son Goffredo (himself born out of wedlock) returned to this material to lift the studio's postwar fortunes. *Nobody's Children* focuses on two symmetrical parent-child pairs: the foreman of a mine and his daughter, and the mine's aristocratic owner and her son. The remake was conferred to Raffaello Matarazzo, the success of whose operatic melodramas had revitalized a career that began in the 1930s; he would come to consider *Nobody's Children* his best film.

Directed by Raffaello Matarazzo. With Amedeo Nazzari, Yvonne Sanson, Françoise Rosay  
Italy 1952, 35mm, b/w, 96 min. Italian with English subtitles

THURSDAY JULY 9 AT 7PM

### THE WHITE ANGEL (L'ANGELO BIANCO)

The massive success of Matarazzo's *Nobody's Children* guaranteed a sequel. Matarazzo once again directs the star couple Yvonne Sanson and Amedeo Nazzari, whose

roles here bear a complicated relation to those they played in the earlier film—one that cannot be explained here without spoiling both the tear-jerking drama of *Nobody's Children* and the extraordinary turn given that material here. As the film builds to its violent climax, Matarazzo introduces hints of the supernatural and the surreal until, as so often in great melodrama, repressed knowledge and emotions burst forth with a vengeance.

Directed by Raffaello Matarazzo. With Amedeo Nazzari, Yvonne Sanson, Enrica Dyrell  
Italy 1955, 35mm, b/w, 100 min. Italian with English subtitles

SUNDAY JULY 12 AT 5PM

### TORMENTO

After the grand success of Yvonne Sanson and Amedeo Nazzari as star-crossed lovers in Raffaello Matarazzo's *Chains*, Titanus quickly reteamed all three in a string of remarkable melodramas. The second in this series, *Tormento* places the star couple at the center of an ensemble piece about a middle-class community striving to improve itself, but torn apart by jealousy and hypocrisy. The film's rising count of crises reaches a fever pitch that is truly operatic yet always grounded by Matarazzo's gift for realistic detail.

Directed by Raffaello Matarazzo. With Amedeo Nazzari, Yvonne Sanson, Annibale Betrone  
Italy 1950, 35mm, b/w, 98 min. Italian with English subtitles

FRIDAY JULY 31 AT 7PM

### CHAINS (CATENE)

In the 1920s, Titanus pioneered what came to be called the "Neapolitan" genre: contemporary melodramas about social conditions in Southern Italy that typically focus on a pair of young lovers separated by prejudice, poverty or hypocrisy. These films stood in marked contrast to the more static epics and costume dramas otherwise in vogue in Italian cinema and helped make Titanus an important studio. After the war, with production severely curtailed during national reconstruction, the studio revived its fortunes with a return to the Neapolitan film with *Chains*, in which a young working-class couple's bond is tested by the reappearance of the wife's former lover. With its blend of neorealism and full-blooded melodrama, the film was successful enough to create demand for a follow-up; studio, director and stars would collaborate six more times over the next decade.

Directed by Raffaello Matarazzo. With Amedeo Nazzari, Yvonne Sanson, Aldo Nicodemi  
Italy 1949, 35mm, b/w, 95 min. Italian with English subtitles



MARIO MONICELLI *THE PASSIONATE THIEF*

FRIDAY AUGUST 7 AT 7PM

### THE PASSIONATE THIEF (RISATE DI GIOIA)

Titanus' golden age, the 1950s and early 1960s, was also the golden age of the Italian comedy, and the studio was one of the pioneers of both the "pink neorealism" of the 1950s and the "commedia all'italiana" of the 1960s. One of the masters of the latter genre, Mario Monicelli, directed this star vehicle meant to bring together two icons: Anna Magnani and Totò, the comic star whose long screen career began with Titanus in 1937. The pair play longtime friends enlisted by a brutish thief to rob an American tourist on New Year's Eve in Rome. The film ultimately revolves less around the criminal scheming and more around affairs of the heart, as farce alternates with moments of tenderness or melancholy, all marked with Monicelli's gift for creating memorable and endearing characters.

Directed by Mario Monicelli. With Anna Magnani, Totò, Ben Gazzara  
Italy 1960, DCP, b/w, 106 min. Italian with English subtitles

FRIDAY AUGUST 14 AT 7PM

### GIRL WITH A SUITCASE (LA RAGAZZA CON LA VALIGIA)

Following the success of *Violent Summer*, Titanus and director Valerio Zurlini reteamed for another story of love between a teenager and a slightly older woman. Played by Claudia Cardinale in the role that made her famous, the title character is a nightclub dancer who leaves her brutish (but rich) lover to take up with his more sensitive younger brother despite his family's furious dissent. However, the tender romance at the heart of *Violent Summer* is here replaced by a study of the title character, whose struggle against her poverty and whose rage against her rejection may have hardened her heart against the possibility of love.

Directed by Valerio Zurlini. With Claudia Cardinale, Jacques Perrin, Luciana Angiolillo  
Italy/France 1961, 35mm, b/w, 96 min. Italian with English subtitles

FRIDAY AUGUST 21 AT 9PM

### LA SPIAGGIA

Alberto Lattuada is best known in this country for collaborating with Fellini on the latter's first film, *Variety Lights*, but his career stretched from the 1940s to the 1980s and shows him contributing to every major strain of Italian cinema. He was one of the architects of the "pink neorealism" of the 1950s, which combines melodrama and comedy to examine the workings of social class and the



VALERIO ZURLINI *GIRL WITH A SUITCASE*

changing mores in everyday life. A fine example of the genre, *La spiaggia* follows an elegant woman on vacation with her daughter on the Riviera. Posing as a widow, she is ultimately unmasked as a prostitute; the threatened scandal darkens the film's mood and gives Lattuada a chance to denounce the sexual hypocrisies of the day.

Directed by Alberto Lattuada. With Martine Carol, Raf Vallone, Mario Carotenuto  
Italy/France 1954, 35mm, b/w, 100 min. Italian with English subtitles

FRIDAY AUGUST 28 AT 7PM

### FAMILY DIARY (CRONACA FAMILIARE)

Zurlini's powerful masterpiece begins in the defeated Italy of 1945 with a phone call to a struggling journalist telling him his younger brother has died; from there, the film flashes back to tell the story of the complex and changing relationship between the siblings, raised in separate households and reunited in the 1930s only to recognize that they have become two very different people. The turbulence of the times takes a back seat here to intimate drama and to cinematography that is sometimes dramatic, sometimes understated, but always autumnal, recalling the modern Italian paintings of de Chirico, Morandi and Ottone Rosai. This quite guilt- and grief-stricken film also features one of Marcello Mastroianni's most moving performances.

Directed by Valerio Zurlini. With Marcello Mastroianni, Jacques Perrin, Salvo Randone  
Italy 1962, 35mm, color, 115 min. Italian with English subtitles

SATURDAY AUGUST 29 AT 9:15PM

### WHO IS WITHOUT SIN (CHI È SENZA PECCATO...)

Matarazzo here adopts the 19th century French novel *Geneviève*, about an orphaned servant girl who renounces her own chances at happiness in order to support her younger sister. While Matarazzo's films were popular in the 1950s, their operatic approach to melodrama hampered their critical success. After Matarazzo's death in 1966, the situation reversed; his style of melodrama had long since passed out of public favor, but—much like the rediscovery of Douglas Sirk in the 1970s—critics began to rediscover and embrace Matarazzo's work.

Directed by Raffaello Matarazzo. With Amedeo Nazzari, Yvonne Sanson, Françoise Rosay  
Italy 1952, 35mm, b/w, 118 min. Italian with English subtitles



# THE COMPLETE SAMUEL FULLER

JUNE 19 – AUGUST 30

The daring films of maverick American filmmaker Samuel Fuller (1912-1997) were so far ahead of their time that only now are they fully appreciated as some of the most bravely outspoken, politically progressive and visually audacious works of the Hollywood studio era. Beginning with his visceral third feature, *The Steel Helmet*, Fuller's films garnered high praise from astute critics and writers while continually suffering reactionary attacks misreading the bold messages hurled by Fuller at his audience. A surprise commercial hit that celebrated the heroism of the American G.I. while pointedly critiquing the Korean War and the racist policies of the Army and US government, *The Steel Helmet* defined a mixture of genuine patriotism and skepticism unprecedented in Hollywood and absolutely key to Fuller's cinema. Indeed, during his prolific years as studio director in the Fifties, Fuller reinvented popular film genres as lenses through which to reexamine American history, legends and hot-button current events. Whether in his feminist Western *Forty Guns*, or his detective thriller *The Crimson Kimono* with its interracial romance twist, Fuller attacked from unexpected angles the stubborn prejudice, ignorance and bigotry which he saw as a terrible thorn in the side of the American nation, radically departing from the middlebrow melodramas that were, and unfortunately remain, the dominant formula for Hollywood social problem films. A remarkable high point for Fuller as both consummate cinematic stylist and crusader for social justice was marked by his two masterpieces of the early Sixties, *The Naked Kiss* and *Shock Corridor*, each a feverish marriage of experimental art film and B-noir that delivered unexpectedly angry and intense critiques on the hypocrisy and degeneracy of establishment America. In a now iconic cameo in Godard's *Pierrot le fou* (1965) Fuller declared, "Film is like a battleground"—and in truth, his films can also all be understood as war films: his antiheroes pitched actual battles or fought against general injustice with a fury and strange courage clearly inspired by Fuller's own life and struggles as a true American iconoclast in the tradition of Mark Twain, Weegee and Ernie Pyle.



SAMUEL FULLER

Born Samuel Michael Fuller in Worcester, Massachusetts, he spent his formative years in New York City, prophetically taking his first job as a newsboy on the same Park Row to which he would look back, years later, in his eponymous film tribute to the birth of American journalism. Promoted to crime reporter for the sensationalist tabloid *The New York Evening Graphic* when he was only a teenager, Fuller roamed the US writing for other newspapers, always in pursuit of the "big" stories that captured the drama and turmoil of US Depression-era poverty, race riots and labor strikes. Fuller's ear for the American vernacular and his sense of the nation's deepest contradictions and strengths were rooted in these youthful years as a reporter. Fuller's talents as a writer brought him, inevitably, to Hollywood, where he found success as a screenwriter for hire while also starting to write pulp novels. Like many brave men of his generation, Fuller enlisted immediately after Pearl Harbor, yet unlike others he refused the safer option of war correspondent, choosing instead, as he would later say, to be closer to "the greatest crime story of the century" as an infantryman and member of the 16th Infantry Regiment, the same unit that had fought some of America's toughest battles, from Gettysburg to San Juan Hill, and that would now take part in the fight in North Africa, Italy, the D-Day invasion and the liberation of the concentration camps at the end of war. All the while Fuller gathered copious notes and drawings and photographs—and even his first motion pictures, images taken with a camera sent by his mother from home—images and words that would, in fact, inspire his war films and especially his autobiographical magnum opus *The Big Red One*. That the life of Samuel Fuller was as bold and vivid and inspiring as his cinema was made clear by his posthumously published *The Third Face*, and by the lovely documentary based on his autobiographical writings, *A Fuller Life*, by the filmmaker's daughter, Samantha Fuller.

While Samuel Fuller made enormous contributions to American cinema, he remains a singular and wonderfully unclassifiable figure whose startling and complex films continue to inspire contradictory responses. Often described, and sometimes dismissed, as a "primitivist," Fuller is equally celebrated for precisely his ability to radically simplify and essentialize by writing his films in bold headline form. Politically outspoken during Hollywood's paranoid years of self-policing, Fuller defied the Cold War mainstream. While his films bravely addressed urgent and deeply sensitive historical and social issues rarely touched by the studios, they were also deeply entertaining, colored by a richly comic vein and embodied in the rhythmic and eccentric argot he invented, a patois in which women are called "muffins" and men are "tigers." Indeed, like Fellini and Tashlin, Fuller was also a talented cartoonist whose gift for caricature and typage inspired his camera's love of eccentric and exaggerated expressions and gestures. Although he never graduated from college, Fuller was a deeply learned and astute chronicler of American history, driven by an autodidact's passion for the deep research that gave his films such painstaking attention to period details. Fuller is perhaps best summarized as, above all, a master storyteller whose ardent love of a good "yarn" gave his films their unique spark of unexpected drama and emotional depth. — HG

*The Harvard Film Archive is thrilled to welcome Christa and Samantha Fuller for special presentations of *Forty Guns*, the newly restored director's cut of *Dead Pigeon on Beethoven Street*, the insightful documentary *A Fuller Life* and the rediscovered Fuller short, *Dogface*.*

*Special thanks: Daniel Bish—George Eastman House; Jan-Christopher Horak, Todd Wiener, Steven Hill—UCLA Film and Television Archive*



SAMUEL FULLER *PICKUP ON SOUTH STREET*

FRIDAY JUNE 19 AT 7PM

## PICKUP ON SOUTH STREET

*Pickup on South Street* is a sterling expression of the cockeyed, contrarian and subversive logic that gives Fuller's films such a rare intensity and remarkable emotional range. A Cold War thriller that delivers a stinging rebuke to American demagoguery and counters its moments of intense hyper-violence with a poignant meditation on death and old age, *Pickup on South Street* inhabits a world in which thieves and stool pigeons possess a grace and instinctual moral certitude wholly absent in the arrogant figures of the law, where the stubborn flower of redemptive love blossoms in the darkest back alleys. Fuller offered *Pickup on South Street* as a brash valentine to the decrepit and vivacious New York City underworld he discovered during his apprentice years as a precocious teenage crime reporter, recalled now with the strange charm and energy of Fuller's invented patois and the colorful, almost storybook setting of the bait tackle hideout of Skip McCoy, Richard Widmark's gleefully insouciant Artful Dodger. *Pickup on South Street* can also be seen as a tribute to Fuller's resolute humanism, embodied in the indelible roles he crafted for character actors typically relegated to the margins of Hollywood films—most of all Moe, the world-weary tie peddler and informant so movingly played by Thelma Ritter. The film's formally dazzling opening scene is nothing less than avant-garde, using bold close-ups and kinetic montage to create a strange tension and hypnotic suspension of time. No wonder, then, that *Pickup on South Street* would become an important inspiration for Robert Bresson's *Pickpocket* (1959).

Directed by Samuel Fuller. With Richard Widmark, Jean Peters, Thelma Ritter  
US 1953, 35mm, b/w, 80 min



SUNDAY JUNE 21 AT 7PM

### THE CRIMSON KIMONO

Among Fuller's gentlest and beautifully minor films is *The Crimson Kimono*, which begins, in explosively Fuller fashion, as a lurid crime thriller before dramatically transforming into a remarkably nuanced and thematically progressive drama of post-WWII race anxieties. Far ahead of its time in his direct address of the complexities of race identity in Fifties America, *The Crimson Kimono* centers upon two Korean War veteran detectives and friends, Nisei and Caucasian, in pursuit of a vengeful killer whose tracks lead through the seedy underbelly of downtown L.A. and its historic Japanese American neighborhood. Dramatically filmed on the streets of L.A.'s vibrant Little Tokyo district, *The Crimson Kimono* is a fascinating document of the Asian American experience that ruffled feathers with its frank and non-hand-wringing depiction of interracial romance.

Directed by Samuel Fuller. With Victoria Shaw, Glenn Corbett, James Shigeta  
US 1959, 35mm, b/w, 81 min

MONDAY JUNE 22 AT 7PM

### THE NAKED KISS

*The Naked Kiss* is both a mesmerizing indictment of the sexism, hypocrisy and unquenchable violence of Cold War America and a boldly abstract, if not Pop, art film that counts among Fuller's most visually and emotionally startling works. The fable of a reformed prostitute who bravely uncovers a small town's darkest secrets, *The Naked Kiss* hurls furious brickbats against injustice and cinematic complacency. With brilliant irony, Constance Towers' former hooker remains the film's sole voice of moral rectitude and honesty, an exemplar of Fuller's radical yet all-too-often misunderstood feminism. The film's famously explosive pre-cut sequence, which opens with Towers attacking the camera with a high-heeled shoe, signals the radical destabilization of image and narrative that Fuller performed so effortlessly and inventively.

Directed by Samuel Fuller. With Constance Towers, Anthony Eisley, Michael Dante  
US 1964, 35mm, b/w, 90 min

SUNDAY JULY 5 AT 7PM

### UNDERWORLD U.S.A.

*Underworld U.S.A.* is among the fiercest, starkest and most unsparing of the many studio films made about organized crime, a popular and perennial topic in Hol-



SAMUEL FULLER *THE CRIMSON KIMONO*

lywood since the mid-1940s. Like Joseph H. Lewis' *The Undercover Man* (1949) or Phil Karlson's *The Brothers Rico* (1957) before it, Fuller's film turns away from the expressionist noir vision of crime long favored in Hollywood and towards a bleaker, barer and menacingly abstract portrayal of criminality. Fuller goes even further, however, by stripping his film of almost any sentimentality and by making even his protagonist deeply unsympathetic and possibly psychopathic. A revenge saga starring a remarkably sinister Cliff Robertson as a failed burglar determined to track down the killers of his criminal father, *Underworld U.S.A.* follows the young man's violent path up the crooked ladder of the syndicate that holds a stern grip over vice. For his unsparing depiction of brutal violence and his reduction of character to vicious and

brilliantly efficient caricatures—such as Richard Rust's ruthless hit man—Fuller's hard-hitting film anticipates the blood-soaked yakuza masterpieces of Kinji Fukasaku.

Directed by Samuel Fuller. With Cliff Robertson, Dolores Dorn, Beatrice Kay  
US 1961, 35mm, b/w, 98 min

FRIDAY JULY 10 AT 9:15PM

### THE BARON OF ARIZONA

Fuller dove deep into the arcane early chapters of American history to create one of those wonderfully offbeat "yarns" that so delighted him as both a screenwriter and, before that, a crime reporter; the stranger-than-fiction true story of James Addison Reavis, a rogue forger and fraud who, in the late 19th century, almost convinced the US government that he was rightful heir to the former Spanish and Mexican land claims for the then new state of Arizona. *The Baron of Arizona* offered a classic part for Vincent Price, who effortlessly glides with unctuous theatricality between the roles of injured nobleman and devious blackguard, remaining strangely sympathetic throughout. Often dismissed as a minor Fuller entry, *The Baron of Arizona* is important for understanding the mode of critical and conditional history often engaged by his films, whose frequent and pointed questioning of the "what ifs ..." of America's past challenge assumptions about its present identity.

Directed by Samuel Fuller. With Vincent Price, Ellen Drew, Vladimir Sokoloff  
US 1950, 35mm, b/w, 97 min

SATURDAY JULY 11 AT 9:30PM

### MERRILL'S MARAUDERS

Rarely screened today, *Merrill's Marauders* is a rousing widescreen adventure and heartfelt tribute to American heroism during WWII that draws heavily upon Fuller's own combat experiences. In retelling the little-known story of the incredible long march and intervention against



SAMUEL FULLER *UNDERWORLD U.S.A.*



the Japanese in Burma made by Brigadier General Frank Merrill's "marauders," Fuller chose to focus not on the "action" of gunfights and raids but upon the less glamorous reality of fatigue, boredom and dull pain that was the foot soldier's everyday experience. The idea that heroism and victory lie in sheer endurance and willpower, and not simply in blowing up a bridge, is powerfully embodied in the restrained performance by Jeff Chandler, who gives stoic dignity to Merrill in one of his last roles before the actor's tragically early death.

Directed by Samuel Fuller. With Jeff Chandler, Ty Hardin, Peter Brown  
US 1962, 35mm, color, 98 min

SUNDAY JULY 12 AT 7PM

### HOUSE OF BAMBOO

Assigned to remake Fox's 1948 crime film *The Street With No Name*, Fuller transported the story of underworld racketeers to postwar Tokyo and Yokohama and joyfully seized the challenge of filming one of the first major Hollywood productions shot on location in US-occupied Japan. *House of Bamboo* is a brisk and violently beautiful tale of love and betrayal made vivid by bold expressions of Fuller's signature graphic style (an assassination in an *ofuro* tub, a gunfight on a rooftop amusement park) and extraordinary use of iconic Japanese locations, from Mount Fuji to gaudy pachinko parlors. The twin poles of the taut drama are Robert Ryan and Robert Stack as competing versions of steely and scarred masculinity, each with a secret vulnerability flickering beneath their shells of brooding bitterness that hint at a dark past. Fuller adds a subversive element by making *House of Bamboo* a kind of love story between men, with the gorgeous Shirley Yamaguchi caught somewhere in between.

Directed by Samuel Fuller. With Robert Ryan, Robert Stack, Shirley Yamaguchi  
US 1955, 35mm, color, 103 min

MONDAY JULY 13 AT 7PM

### FIXED BAYONETS!

For his debut at Fox and follow-up to *The Steel Helmet*, Fuller returned again to the Korean War with an even bleaker and different perspective on the then-ongoing conflict, now seen from the vantage of an exhausted US Army platoon left behind on a frigid snowy mountainside to hold back the inevitable enemy advance. Although shot entirely on the studio lot, *Fixed Bayonets!* delivers a startlingly realistic and harrowing depiction of combat colored by Fuller's ace typecasting of weathered tough guy character actors—Skip Homeier and Gene Evans among them—as war-worn "grunts." More unusual, however, is the film's frequent subjective turn, with interior voiceovers speaking of the fear, gnawing boredom and moral dilemmas gripping the men, most critically the singularly anxious soldier subtly played by Richard Basehart. As in *The Steel Helmet*, Fuller again challenges Hollywood's all-too-often one-dimensional definition of war heroism by revealing the fear and frightful indecision that is the everyday reality of the battlefield. Look carefully for a young James Dean in his first, very brief, screen appearance towards the end of the film.

Directed by Samuel Fuller. With Richard Basehart, Gene Evans, Michael O'Shea  
US 1951, 35mm, b/w, 92 min

INTRODUCTION BY CHRISTA FULLER

FRIDAY JULY 17 AT 7PM

### FORTY GUNS

One of the great revisionist Westerns of all time, *Forty Guns* melds Greek myth and genre tropes into a stylistically audacious proto-feminist fairy tale built around the larger-than-life figure of Barbara Stanwyck's "Woman



SAMUEL FULLER *BARON OF ARIZONA*

with a Whip," Jessica Drummond, a seductive and ruthlessly sensible tyrant who rules with unflinching authority over her vast Arizona cattle territory and faithful army of men. Drummond's sole weakness and source of tragedy is her inability to control her feckless and violent younger brother, who wrecks havoc on the town of Tombstone and draws the wrath of Griff Bonnell, a legendary ex-gunslinger turned US Marshall in town on a mission with his two brothers. Fuller uses a glorious black-and-white widescreen canvas to etch a bold woodblock vision of the West, ignited by stylistic flourishes—extreme close-ups of eyes, shots down the barrel of a gun—that would be openly imitated by the likes of Sergio Leone and Seijun Suzuki, among the many auteurs influenced by Fuller's visionary films.

Directed by Samuel Fuller. With Barbara Stanwyck, Barry Sullivan, Dean Jagger  
US 1957, 35mm, b/w, 79 min



SAMUEL FULLER *FIXED BAYONETS!*

\$12 SPECIAL EVENT TICKETS

CHRISTA FULLER IN PERSON

SATURDAY JULY 18 AT 7PM

### DEAD PIGEON ON BEETHOVEN STREET (TOTE TAUBE IN DER BEETHOVENSTRASSE)

Fuller's sole film comedy is a delightfully self-conscious and satiric detective thriller, a low-budget neo-noir confection funded by the popular German television series *Tatort* and buoyed by a lighter strand of the bold Pop sensibility defined in *The Naked Kiss* and *Shock Corridor*. *Dead Pigeon on Beethoven Street* is perhaps best understood, in Fuller's own words, as a "cartoon caper," with Fuller outdoing even himself in outlandish action sequences—such as a gunfight in a maternity ward—and a cast of loony caricatures led by *The Crimson Kimono*'s Glenn Corbett, as a bumbling American detective in Berlin to track down his ex-partner's killers, and Fuller's wife Christa Lang as the beautiful and mysterious *fräulein* guide to the Berlin underworld. All-too-long unseen in its true form, *Dead Pigeon* has recently been expertly restored by the UCLA Film & Television Archive, who reconstructed Fuller's director's cut with the addition of twenty-five minutes that had been removed for the film's original release. DCP of the digitally remastered long version courtesy of the UCLA Film & Television Archive.

Directed by Samuel Fuller. With Glenn Corbett, Christa Lang, Anton Diffring  
West Germany 1973, DCP, color, 127 min. English, German, French, Mandarin and Italian with English subtitles

\$12 SPECIAL EVENT TICKETS

SAMANTHA FULLER IN PERSON

SUNDAY JULY 19 AT 7PM

SUNDAY AUGUST 23 AT 7PM (REPEAT SCREENING)

### A FULLER LIFE

In heartfelt tribute to her father, Samantha Fuller gathered a select group of actors and directors who either worked with Sam Fuller or count among his most ardent fans, inviting each to read passages from his autobiographical writings. Proceeding chronologically through the different chapters of Fuller's remarkable past as reporter, novelist, soldier, director, *A Fuller Life* suggests





SAMUEL FULLER *HELL AND HIGH WATER*

that the greatest story told by Sam Fuller was perhaps the marvelous, courageous adventure of his own life so intensely lived. Fuller's inimitable voice is made resonant by the charged readings, especially those by fellow legendary mavericks Monte Hellman and William Friedkin, emotions underscored by the inclusion of never-before-seen 16mm footage shot by Fuller as a soldier—harrowing, moving images that are, in fact, his first work as a filmmaker.

Directed by Samantha Fuller  
US 2013, DCP, color & b/w, 80 min

INTRODUCTION BY SAMANTHA FULLER

MONDAY JULY 20 AT 7PM

**DOGFACE**

During her research for *A Fuller Life*, Samantha Fuller rediscovered this truly intriguing television pilot written and directed by her father for a proposed series, *Dogface*, focused on the ongoing adventures of a US infantry troop fighting the Nazis in North Africa, all purportedly based



SAMUEL FULLER *WHITE DOG*

on real-life incidents. The pilot is a fascinating companion to Fuller's combat films, slightly lighter in tone yet equally invested in the daily life of the war-weary American soldier. A classic example of Fuller's unrivaled storytelling bravura is the outrageous yet emotionally resonant narrative, which follows the group's mission to hunt and destroy a highly intelligent Nazi dog trained to locate and reveal the enemy for German bombers. Fuller uses the arresting story to again explore the moral quagmire of war and killing. A special treat in *Dogface* is the larger role given to Fuller regular Neyle Morrow, who makes a cameo appearance in practically all of Fuller's features.

*Dogface will be presented by Samantha Fuller and accompanied by a selection of 16mm WWII footage shot by Corporal Samuel Fuller, 16th Regiment, US 1st Infantry Division. Samantha Fuller will also read a selection of her father's letters written from the battlefield to his mother and brother.*

Directed by Samuel Fuller. With Luke Anthony, Neyle Morrow, "JR"  
US 1959, digital video, b/w, 30 min

FRIDAY JULY 24 AT 7PM

**WHITE DOG**

With his controversial late masterpiece *White Dog*, Fuller offers a brutally direct yet disturbingly nuanced allegory of American racism, a recurrent topic of previous films but returning now with a dark and furious vengeance. Fuller adapted a 1970 "non-fiction novel" by Romain Gary—purchased years earlier by the now-deposed Paramount chief executive Robert Evans—into an intensely efficient and hard-hitting message film punctuated by extreme close-ups and explosions of raw violence. Categorically refusing any kind of complacent viewing, *White Dog* reveals racism to be both a darkly aberrant and frighteningly normalized reality of American life, an uncomfortable truth embodied in the titular canine, a white German shepherd carefully trained to brutally attack black skin. Fuller's typically overripe dialogue is evident but sparer here, as are his symbolically charged characters, led by Kristy McNichol in her first film role

as the struggling actress—and symbol of uncertain Hollywood—who first encounters the wounded stray dog and an avuncular, oracular Burl Ives as a veteran animal trainer and talismanic figure of the now-defunct studio system. Yet strongest still is Paul Winfield as the African American trainer obsessed with defusing and reconditioning the white dog's hatred. Unfairly condemned as a racist film by an NAACP advisor, *White Dog* was deemed too incendiary and shelved by Paramount for almost a decade, a cowardly and ridiculous move that drove Fuller into self-imposed exile in Paris, effectively ending his Hollywood career.

Directed by Samuel Fuller. With Kristy McNichol, Paul Winfield, Burl Ives  
US 1982, 35mm, color, 90 min

SATURDAY JULY 25 AT 9:15PM

**HELL AND HIGH WATER**

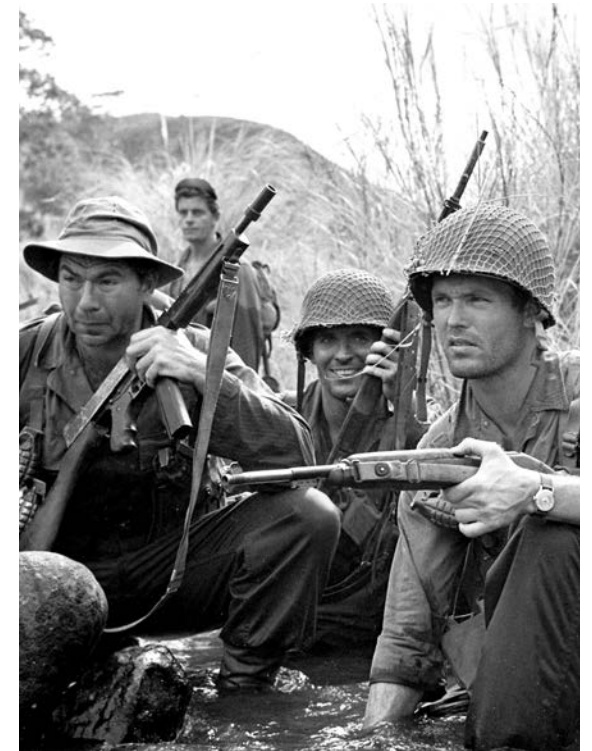
Invited by Darryl Zanuck to direct his first CinemaScope film, Fuller made the unexpected and deliciously perverse choice of a submarine drama set almost entirely within the claustrophobic confines of a U-boat. A brisk Cold War thriller colored by bold action sequences and Fuller's inventive expansion of the submarine's chambers, *Hell and High Water* stars Richard Widmark as an embittered, retired Navy officer hired by a team of international scientists to lead a secret mission pursuing a mysterious Chinese boat suspected of involvement in a sinister atomic plot. Complicating the action is the lead scientist's comely and talented daughter, who unexpectedly joins the mission, disrupting the submarine's typically all-male regime. A commercial hit for Fox, *Hell and High Water* has remained a cult classic, beloved by, among others, Steven Spielberg, who reportedly long kept a print of the film in the trunk of his car.

Directed by Samuel Fuller. With Richard Widmark, Bella Darvi, Victor Francen  
US 1954, 35m, color, 103 min

SUNDAY JULY 26 AT 4PM

**FALKENAU, THE IMPOSSIBLE**

French documentarian Emil Weiss returns with Fuller to the site of the Falkenau concentration camp in former Czechoslovakia which Fuller had helped to liberate forty years earlier. Images from haunting footage shot by Full-



SAMUEL FULLER *MERRILL'S MARAUDERS*





SAMUEL FULLER *PARK ROW*

er at the camps—his first motion pictures—are carefully interwoven into this powerful and understated film.

Directed by Emil Weiss  
France 1988, digital video, color and b/w, 52 min. French and English with English subtitles

### SAM FULLER: *WHITE DOG*

A riveting glimpse of Fuller at work on his controversial and later suppressed masterpiece is provided in this short film by veteran documentary portraitist Christian Blackwood.

Directed by Christian Blackwood  
US 1981, 16mm, color, 20 min

SATURDAY AUGUST 1 AT 9:15PM

### *THIEVES AFTER DARK* *(LES VOLEURS DE LA NUIT)*

One of the low budget films made by Fuller during his self-imposed exile in Paris, *Thieves After Dark* is a romantic thriller about two unemployed lovers on the run from the police and their own bad luck. Bobby Di Cicco of *The Big Red One* stars as a hapless cellist who falls for the wrong girl, while Claude Chabrol, Christa Lang and Fuller himself count among the film's memorable caricature cameos. Rarely screened today, *Thieves After Dark* is a playfully minor Fuller film nevertheless animated by the same visual daring and stylistic audacity of his masterworks.

Directed by Samuel Fuller. With Véronique Jannot, Bobby Di Cicco, Victor Lanoux  
France 1984, 35mm, color, 98 min. French with English subtitles

SUNDAY AUGUST 2 AT 7PM

### *RUN OF THE ARROW*

A bold retelling of American history that reveals the Civil War as a still-open wound haunting and defining the imagination of the US, *Run of the Arrow* opens on the last day of the war between the States as a haggard Southern “rebel” shoots the last bullet of the devastating conflict. Despite his strangely uncertain Irish-Southern-Brooklyn accent and Actor’s Theater ticks, Rod Steiger is mesmerizing as the Southerner who refuses to capitulate and heads West to seek out the Native Americans still proudly free of the shackles of imposed nationality. Fuller’s courageous and gripping scrutiny of race, prejudice and patriotism was, once again, far bolder than any-

thing Hollywood had seen, and the film, as a result, was woefully misunderstood and neglected. In typical fashion, the fragrantly and clumsily plagiarized Kevin Costner version, years later, was garnished with Oscar trophies. The closing admonition of *Run of the Arrow*—“The End of this film depends on you”—resonates today with its powerful reminder of still-unsettled race and class tensions that, Fuller suggests, are seemingly ingrained in American soil.

Directed by Samuel Fuller. With Rod Steiger, Sarita Montiel, Brian Keith  
US 1957, 35mm, color, 86 min

THURSDAY AUGUST 6 AT 7PM

### *PARK ROW*

*Park Row* counts among Fuller’s least known yet most personal films, an affectionate and vivid tribute to the pioneering days of American journalism that is colored by his own clear nostalgia for his youthful experience rising up from “printer’s devil,” on the same eponymous street, to teenage crime reporter. Fuller’s lifelong passion for history inspired his exhaustive research into the life and

drama of the colorful figures responsible for the birth of modern American journalism on Park Row. Chafed by Zanuck’s insistence on a musical version of the film, Fuller went out on his own, largely self-financing his film and spending exorbitantly on a stunningly detailed building used for reconstructing Park Row itself. Fuller’s evident love for the journalistic enterprise is earnest and infectious and everywhere imbues *Park Row* with a spirit of optimism and pride in journalistic integrity that sets it far apart from the darkly cynical vision of the press typically seen in Hollywood cinema (including *Scandal Sheet*, Phil Karlson’s adaptation of Fuller’s novel *The Dark Page*) and the bleaker worldview expressed across Fuller’s other films. Working with talented cinematographer John L. Russell (*Moonrise, Psycho*), Fuller continued to push his bold, graphic and physical style, defining a kind of eccentric framing and bravura camera movement that would become major signatures of his cinema. And thus a bar-room brawl gives way to a scene of cinematic sublimity, an beautifully extended shot that follows an elaborately choreographed fight winding its way down the historic street, capturing not only the rousing fisticuffs but also the rough texture and jagged rhythms of turn of late 19th century New York City.

Directed by Samuel Fuller. With Gene Evans, Mary Welch, Bela Kovacs  
US 1952, 35mm, b/w, 83 min

SATURDAY AUGUST 8 AT 9:30PM

### *STREET OF NO RETURN*

*Street of No Return* opens with a hammer slamming ruthlessly into a face, a visceral image expressive of the shocking confrontational cinema that Fuller continued to make right up to his final films. An uncompromising adaptation of David Goodis’ bleak and beautiful pulp novel of the same name, *Street of No Return* follows a crooked path through a noir underworld inhabited by Keith Carradine as a down-on-his-luck former rock star looking for redemption in all the wrong places. From its race riot beginning to its desolate ending, Fuller’s penultimate film is an edgy and quintessentially Eighties art film, stylistically garish and neon lit, with a soundtrack featuring Carradine’s own rock songs.

Directed by Samuel Fuller. With Keith Carradine, Valentina Vargas, Bill Duke  
France/Portugal 1989, 35mm, color, 93 min



SAMUEL FULLER *VERBOTEN!*



MONDAY AUGUST 10 AT 7PM

### CHINA GATE

A fascinating crystallization of Fuller's major themes of war, flawed heroes, indomitable women and ugly Americans, *China Gate* is a bold CinemaScope epic that is possibly the first American film about the Vietnam War, set as it is in the final year of the conflict's French phase. Fuller furiously packs in the action and sharp topicality—racism, Communism, imperialism—in his story of Lucky Legs, an Eurasian smuggler and bargirl (brashly played by Angie Dickinson) stranded in Vietnam and determined to find a better life in the US for her illegitimate child. She agrees to guide a secret mission into Communist territory not knowing that joining them is her child's racist father, an ex-American-GI-turned-mercenary-soldier. In stark contrast to the embittered and confused masculinity of Gene Barry's soldier is the voice of calm and stoic dignity sounded by explosions expert and sole African American on the team, Nat King Cole, in a rare screen performance. Cole also sings the film's haunting theme, one of the last compositions of Victor Young, who died before finishing the score, which was completed by his friend Max Steiner.

Directed by Samuel Fuller. With Gene Barry, Angie Dickinson, Nat King Cole  
US 1957, 35mm, b/w, 97 min



SAMUEL FULLER SCANDAL SHEET

THURSDAY AUGUST 13 AT 7PM

### I SHOT JESSE JAMES

Predicting the cycle of “psychological Westerns” that flourished in the 1940s, *I Shot Jesse James* also makes clear Fuller's passionate interest in the untold chapters of American history. For his debut feature, Fuller gives fresh perspective to the figure of Jesse James and his tormented assassin Bob Ford, vivid characters offered as complications of founding myths of the West and American masculinity. In *I Shot Jesse James*, the taming of the West is held up as both a predictable fall from grace and a cautionary tale, a saga of capitalism's inexorable and corrosive rule and chivalry's vainglorious failure. Character actor John Ireland is arguably at his finest, giving real human dimension and sympathy to the tormented, guilt-ridden and luckless Ford.

Directed by Samuel Fuller. With Preston Foster, Barbara Britton, John Ireland  
US 1949, 35mm, color, 81 min

FRIDAY AUGUST 14 AT 9PM

### SCANDAL SHEET

Director Phil Karlson hit an important stride in the 1950s with a series of tough, low-budget noir thrillers that cast an unpying eye on the tawdry, violent, lonely lives of hard-bitten petty crooks and gangsters. A high point of Karlson's exploration of America's shadowy lower depths is *Scandal Sheet*, a relatively faithful adaptation of Fuller's celebrated pulp novel, *The Dark Page*, published in 1944 while Fuller was fighting the war in Europe. Fuller's portrait of amoral yellow journalism was directly inspired by his years working for the notoriously sensationalistic *New York Daily Graphic*, given a savage twist by his taut story of a muckraking newspaper editor trying to cover up a crime and evade his own ace reporter. In the hands of Karlson and master cinematographer Burnett Guffey, Fuller's fable of ruthless ambition becomes pal-

pably dank and claustrophobic, thanks especially to the snarling, sweating presence of Broderick Crawford as the hounded editor—in a mesmerizing performance equal to his starring role in *All the King's Men* just a few years earlier—and pretty boy star John Derek as the impishly devious protégé with an insatiable appetite for red meat.

Directed by Phil Karlson. With Broderick Crawford, Donna Reed, John Derek  
US 1952, 35mm, b/w, 82 min

SATURDAY AUGUST 15 AT 7PM

### SHARK!

Although Fuller ambitiously intended to direct his story of a mercenary gunrunner turned treasure hunter as a tribute to *Greed*, the production itself sadly became a dark cautionary tale, as dogged and seemingly jinxed as von Stroheim's mangled 1925 masterpiece. Indeed, *Shark!* occupies a parenthetical place in the Fuller canon as a film that was ignominiously taken from its director and shoddily recut by its producers. Adding insult to injury, Fuller was also thwarted in his subsequent attempts to remove his name from the picture. In truth, the film's production was troubled from the start, with Fuller reportedly clashing with his lead actor, the young Burt Reynolds, and having to fight off interference from his impatient and meddling producers. And then a stunt man was killed on camera by an improperly sedated shark, a fact that the producers sought to exploit, much to Fuller's disgust. Despite its unsavory production history and deep flaws, *Shark!* has become something of a cult film, important for any Fuller retrospective, full as it is with classic Fuller imagery and ideas, and featuring strong performances by Reynolds and Buñuel favorite Silvia Pinal.

Directed by Samuel Fuller. With Burt Reynolds, Barry Sullivan, Arthur Kennedy  
US 1969, 35mm, color, 92 min



SAMUEL FULLER THE NAKED KISS

SUNDAY AUGUST 16 AT 5PM

### VERBOTEN!

*Verboten!* marks a crucial turning point in Fuller's cinema by focusing at last, and in an unusual way, upon the war



in which he had actually played a role, WWII. Fuller chose a radically different kind of film from his previous combat pictures, a story not of the battlefield but of the ongoing and unresolved war that lingered in Germany after the fighting was officially done—in this case, against the fascist element that smoldered unrepentant in the bitter embers of 1945. The late and underrated James Best personifies America's best yet misguided intentions as a wide-eyed GI who breaks Army rules of nonfraternization by falling head over heels for a German *fräulein* and even joining US occupational forces just to stay with her. Fuller offers a justifiably cynical perspective on the de-Nazification program, and even, in the film's heart-wrenching climax, restages the Nuremberg trials to reinforce his still-urgent warning against the insidious rise of fascist beliefs in Europe. The searing concentration camp footage and voiceover narration is Fuller's own, shot as an infantryman and witness to the liberation of the Falkenau concentration camp.

Directed by Samuel Fuller. With James Best, Susan Cummings, Tom Pittman  
US 1959, 35mm, b/w, 87 min

FRIDAY AUGUST 21 AT 7PM

### THE STEEL HELMET

A surprise critical and commercial hit that won Fuller a directorial contract with 20th Century Fox, Fuller's first war film was also the first American feature to depict the Korean War, released while the conflict and US Red Scare hysteria were furiously ablaze. Not just a visionary war film that captures the confusion of combat like none before, *The Steel Helmet* is also an important early expression of the bravely critical gaze that Fuller would cast upon the American experience throughout his career. Shooting largely in Los Angeles' Griffith Park on an absolutely minimal budget, Fuller plunges the viewer into the miasma of war with a taut and emotional intensity, guided by Gene Evans' Sergeant Zack, a WWII veteran (or "retread") and grizzled Everyman who regards everyone he encounters on the battlefield with the same unpying honesty and anger. Wounded and abandoned deep behind enemy lines, the disoriented sergeant seems to

rise from the dead, giving an almost dream-like, or nightmarish, quality to the wandering path that leads him to a precious Korean war orphan and a ragged group of lost fellow soldiers, including an African American medic and a *Nisei*, who form a pointedly composite and complex image of America. Although *The Steel Helmet* was based on Fuller's own combat experience, the finished film drew heavy criticism from Army officials unaccustomed to critical depictions of American soldiery and war.

Directed by Samuel Fuller. With Gene Evans, Robert Hutton, Steve Brodie  
US 1951, 35mm, b/w, 84 min

SATURDAY AUGUST 22 AT 7PM

### THE BIG RED ONE

Fuller's dream of making an epic autobiographical film closely based on his own experiences as member of the legendary 1st Infantry Division began in the late 1950s when he first developed the project for Warner Bros, directing *Merrill's Marauders* for the studio as a "test" for the larger-budget picture. But after balking at Jack Warner's insistence on John Wayne as lead, Fuller was forced to wait more than twenty years before realizing *The Big Red One*, true to his original vision, starring his friend and fellow WWII veteran Lee Marvin as a hardened officer leading a troop of young soldiers along the same harrowing path traversed by Fuller: from North Africa to Sicily, to Omaha Beach and to Germany and the liberation of the concentration camps. At its Cannes debut, *The Big Red One* was immediately recognized as a different kind of war movie whose detached realism of action and character was shaped by bracing violence, dark absurdism and a welcome lack of sentimentality. The great strength of the film lies in Fuller's refusal of any simplifying, overarching narrative by instead unfolding a series of fragmentary episodes, each a floating variation on the theme of survival and focused on four young recruits watched over by Marvin's nameless Sergeant. Outstanding among the cast is Mark Hamill as a reluctant soldier destined to look deep into the dark eyes of death. Before its 1980 release, Fuller was reluctantly forced to cut the original four-and-a-half-hour version by forty-seven min-

utes. In 2004 this wrong was corrected by the premiere of a scrupulously researched 158-minute restoration of *The Big Red One* supervised by veteran film critic Richard Schickel.

Directed by Samuel Fuller. With Lee Marvin, Mark Hamill, Robert Carradine  
US 1980, 35mm, color, 158 min

SATURDAY AUGUST 29 AT 7PM

### SHOCK CORRIDOR

Granted total freedom as screenwriter and director—in a crooked handshake deal that ultimately robbed him of any profits—Fuller created *Shock Corridor*, an electrifying and disturbing tabloid thriller that reinvents a mental hospital as a dark metaphor for Sixties America. Recklessly pursuing an unsolved murder and the Pulitzer Prize, an overzealous crime reporter uses his stripper girlfriend to convince a mental ward to admit him as a raving sex maniac so he can have access to the patient inside who may know the murderer's identity. Shades of late Fritz Lang haunt the dark cautionary tale, together with ghosts of Fuller's past lives and films—from *The Steel Helmet*'s Gene Evans as a scientist driven mad by his guilt at having invented the atomic bomb to an African American college student turned imaginary and rabid KKK member, recalling Fuller's brave coverage of the Klan as a young crime reporter. Visited on set by his hero John Ford, Fuller was thrilled to learn that his favorite Ford film, *The Informer* (1935), had made similarly transformative use of the same confined former RKO backlot. *35mm restored print courtesy of the UCLA Film & Television Archive; restoration funded by The Film Foundation and the Hollywood Foreign Press Association.*

Directed by Samuel Fuller. With Peter Breck, Constance Towers, Gene Evans  
US 1963, 35mm, b/w & color, 101 min

SUNDAY AUGUST 30 AT 7PM

### TIGRERO: A FILM THAT WAS NEVER MADE

Almost lost among Fuller's many unrealized films was *Tigrero*, an adventure picture he was to direct for Fox, starring John Wayne as a fearless jaguar hunter hired to lead a stranded couple (Ava Gardner and Tyrone Power) out of the Amazon. Yet in preparation for *Tigrero* Fuller did more than simply write a script—he also made a long fact-finding/location-scouting journey all the way to Brazil, spending weeks deep in the Amazon, armed with endless cigars, a 16mm camera and his unbounded curiosity. Forty years later, Finnish director Mika Kaurismäki offered Fuller the irresistible chance to "return" to *Tigrero*, staging a pilgrimage back to Brazil and to the Karaja Indians he had befriended, filmed and never forgotten. Inviting a laconic Jim Jarmusch to serve as interlocutor and travel companion to the still-feisty Fuller, Kaurismäki (and the film's co-producer Christa Lang-Fuller) followed the unlikely pair from Rio and into the jungle, with Fuller all the while recalling and recounting fascinating stories from his past. *Tigrero: A Film That Was Never Made* is not simply a poignant final portrait of the indomitable Fuller, completed just a few years before the director's passing, but also a gentle meditation on memory, ethnography and the power of the cinematic imagination. Especially moving and unexpected is the moment when Fuller shares his original footage with the latest members of the Karaja tribe, revealing an ethnographic authenticity and rare power at the earnest heart of Fuller's fanciful project.

Directed by Mika Kaurismäki  
Brazil/Finland/Germany, 35mm, color & b/w, 75 min. English, Portuguese and Karajá with English subtitles



SAMUEL FULLER *THE BIG RED ONE*



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## DOOMED LOVE BY MANOEL DE OLIVEIRA

JULY 26



MANOEL DE OLIVEIRA *DOOMED LOVE*

In tribute to the late and inestimably great Manoel de Oliveira (1908-2015), the Harvard Film Archive presents the centerpiece of his celebrated “Tetralogy of Thwarted Love,” *Amor de Perdição*.

SUNDAY JULY 26 AT 6PM

### DOOMED LOVE (*AMOR DE PERDIÇÃO*)

The third installment of Oliveira’s Tetralogy is a brilliant and devastating portrait of young lovers tragically separated by a bitter feud between their aristocratic families. In *Doomed Love* Oliveira tests his belief in a creative merging of theatrical, literary and cinematic narrative traditions. His radical approach to adaptation captures the multilayered language of Camilo Castelo Branco’s eponymous epic novel to offer a virtual phenomenology of life and love in 18th century Portugal. After a disastrous premiere on Portuguese television, the theatrical release of Oliveira’s re-edited version was quickly hailed as a landmark in the history of the European art film.

Directed by Manoel de Oliveira. With António Sequeira Lopes, Cristina Hauser, Elsa Wallencamp  
 Portugal 1978, 16mm, color, 265 min. Portuguese with English subtitles

### IN PERSON

CHRISTA FULLER JULY 17 - 18

SAMANTHA FULLER JULY 19 - 20

### COMING SOON

GUY MADDIN *IN PERSON*

JOSHUA OPPENHEIMER *IN PERSON*

THOM ANDERSEN *IN PERSON*

THE FILMS OF MAURICE PIALAT

THE FILMS OF SHUJI TERAYAMA

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.