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CONTESTING HISTORY – THE FILMS OF OLIVER STONE

SEPTEMBER 5 – SEPTEMBER 12

Regarded as a politically radical firebrand as much as a courageous filmmaker, Oliver Stone is one of the monolithic voices of contemporary Hollywood—a figure about whom opinion tends to be divided starkly between suspicion and adulation, with little room for ambivalence in between. As a veteran of the Vietnam War whose *Bronze Star* and *Purple Heart* belie a profound disillusionment with his experience there, Stone has devoted most of his directorial career depicting events of the 1960s and 70s, paying particular attention to the ways in which the era's tensions and contradictions act as barometers for more enduring problems in American politics. His overarching thesis as a filmmaker—that passive faith in one's nation leaves one blind to the fact that the interconnected forces of government and national media construct digestible narratives for their citizenry in ways that protect their own interests—doubles as a call to action, which therefore brands Stone as an activist working within the entertainment business, a perch from which he wields a rare influence.

Oliver Stone's Untold History of the United States, a 2012 undertaking that comprised a Showtime documentary series as well as a 784-page volume, is the most comprehensive declaration of Stone's political views to date. The episodic program retraces post-WWII history with an eye toward linking US military blunders over the past half century under the persistent ideology of American exceptionalism, and it leaves no lingering questions as to exactly where Stone stands on matters of domestic and international policy. Although *Untold History's* shrewdly curated archival images are buoyed by Stone's own voice, the filmmaker's persona had already long been cemented by early successes in big-budget studio work. In films such as *Born on the Fourth of July*, *JFK* and *Nixon*, Stone ferociously interrogated foundational patriotic myths and "official" accounts of history. And with each film, the disapproval of the right, the invigoration of the left, and even the suspicion of historians, grew louder.

The cornerstone work of Stone's polemical oeuvre is *JFK*, which reveals just how persuasive the director can be when in full command of his craft. Immersing the viewer in a sumptuous dramatization of the notorious failed case against the Warren Commission, the film functions as both a stinging exposé of the bureaucratic cowardice and corruption in Washington and a kino-fisted treatise on the art of argumentation, with its lengthy closing courtroom scene breaking down the famous Zapruder document frame by frame to arrive at the empirically substantiated conclusion that the eponymous president simply could not have been slain by one bullet. Stone's powers of persuasion, predicated on an assertive, rapid-cut mixed-media approach that would come to define his treatment of period material, are so formidable in *JFK* that the film's central conspiracy theory spawned a fiery discussion that continues today, arguably even paving the way for such anarchic works of conspiratorial consciousness-raising as Dylan Avery's 9/11 documentary *Loose Change* (2009).



OLIVER STONE *NIXON*

All programs curated by Haden Guest, David Pendleton and Jeremy Rossen, who wrote the text together with Brittany Gravely, unless otherwise noted.

On the cover: Superstar and cultural icon Pam Grier is the recipient of both Harvard's prestigious W.E.B. Du Bois Medal and a spectacular HFA retrospective. p. 10

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While such later incarnations of dissident media often take on a tone of hectoring self-righteousness (and boast only a fraction of *JFK*'s visual and editorial dynamism), Stone's best work cracks open myriad possible interpretations to history rather than closing in on single readings. Indeed, his films, in arguing that pushing against accepted narratives provides a vital counterbalance to informational tyranny, even invite the viewer to conduct their own investigations if so compelled; *Untold History*, for instance, closes on a string of prompts directed squarely at the audience. Stone's upcoming feature, *Snowden*, focuses on one such inquisitive citizen from recent years, continuing the director's long tradition of seizing upon episodes from modern history, in films like *Salvador*, *Wall Street* and *World Trade Center*, to sift through underexplored implications, overlooked perspectives, and hidden transgressions. Precious few active American filmmakers can claim to take such an outspokenly political angle with anything like regularity, yet Stone has honed this particular métier for several decades at a level of high commercial visibility. He stays restless, and we should too. — Carson Lund

Special thanks: Carrie Devine—Harvard Kennedy School and Caitlin Klevatorick.

Film descriptions by Carson Lund and Haden Guest.



OLIVER STONE *BORN ON THE FOURTH OF JULY*

MONDAY SEPTEMBER 5 AT 7PM

BORN ON THE FOURTH OF JULY

Screen idol Tom Cruise has rarely been as exposed—or as grating—as he is in Stone's tale of lost American innocence. As paralyzed Vietnam vet Ron Kovic, the actor journeys through a series of wartime archetypes: first an off-putting alpha male armed with patriotic slogans, then a textbook soldier, then a self-denying PTSD victim, and finally a long-haired loose cannon drunkenly shouting insurrectionary rhetoric and leading antiwar protests. *Born on the Fourth of July* fits squarely within the tradition of American-made Vietnam War films in its use of a coming-of-age structure to restore a sense of triumph and righteousness to a dishonorable period in our history; however, it is distinguished by the sustained fury of its attack. Stone drills this rebellious anger to the gut through a hyper-saturated, big-canvas expressionism that yields a battery of unforgettable images: patriotic parade floats cutting through a postcard-perfect Main Street, a silhouetted G.I. charging in front of the sunset before being gunned down, and two disillusioned cripples tussling in the red desert of Mexico—a pitiful display of deflated American machismo.

Directed by Oliver Stone. With Tom Cruise, Willem Dafoe, Kyra Sedgwick
US 1989, 35mm, color, 144 min

FRIDAY SEPTEMBER 9 AT 7PM

JFK

Stone's emphatic, zeitgeist-shaking counter-history of the JFK assassination memorializes the valiant efforts of New Orleans District Attorney Jim Garrison—played by Kevin Costner, boasting a thick southern drawl—to uncover an elaborate coup d'état within the military-industrial complex, a mission that takes him into both the depths of the CIA and a radical underworld. In blending actual archival footage with treated simulacra of archival footage as well as conspicuously artificial recreations of late-sixties America, Stone offers one of the boldest representational mash-ups of his career, an intoxicating, jarringly edited motorcade of images and sounds that

knowingly clouds the border between living record and imitation. Though *JFK* has been scrutinized since its release over the relative accuracy of its historical account, key to its persuasively expressed thesis is the idea that in a functioning democracy, healthy suspicion toward government infrastructure and the narratives espoused by powerful interests are vital even if the struggles do not finally amount to legislative action. In the spirit of its titular fallen president, the film asks not what its proposed conspiracy theory can do for you, but what you can do with its call for an active and inquisitive citizenry.

Directed by Oliver Stone. With Kevin Costner, Kevin Bacon, Tommy Lee Jones
US 1991, 35mm, color, 189 min

SATURDAY SEPTEMBER 10 AT 7PM

NIXON

As controversial 37th president Richard Nixon, Anthony Hopkins is repeatedly juxtaposed against framed portraits of historical icons: George Washington, Abraham Lincoln, Theodore Roosevelt, etc. The visual equivalents may come as a surprise from the director of *Born on the Fourth of July*, given that Nixon's misguided nuclear strategies kindled the fire depicted in that film's wound-up protagonist. But Stone's pageant for a powerful and conflicted man, much like his later *W* (2008), casts a lucid, if not quite forgiving, eye toward the high-pressure work of the presidency during times of war, an occupation represented here as a faintly hallucinatory procession of ticking-clock conversations in shadowy rooms hermetically sealed from the outside world. Told in jumbled chronology, with monochrome flashbacks to Nixon's Quaker upbringing in Southern California sprinkled into passages from his political career, the film's structure bestows a sense of fatalism to Nixon's tenure, positing his pathological self-pity as his ultimate undoing.

Directed by Oliver Stone. With Anthony Hopkins, Joan Allen, Powers Boothe
US 1995, 35mm, color, 191 min

SUNDAY SEPTEMBER 11 AT 4PM

UNTOLD HISTORY OF THE UNITED STATES, CHAPTER 9: GEORGE H.W. BUSH & CLINTON - SQUANDERED PEACE AND NEW WORLD ORDER

The penultimate episode of *Untold History of the United States* begins at a point of historical indecision. Ronald Reagan, having bypassed the signing of a peace treaty with Soviet leader Mikhail Gorbachev, was to cede the presidential office in 1989, and a critical move for his successor would be the resolution of the Cold War. It is with conspicuous disappointment, then, that Stone narrates the induction of Republican George H. W. Bush, whose reserves of oil money and family ties to the Nazi party are bluntly clarified. The Bush administration's eventual invasion of Panama in hopes of shutting down the drug war is thus treated as a foregone conclusion that spoiled any chance of sustained peace at the tail end of the Cold War. Bill Clinton's ensuing presidency, a long-delayed Democratic return to the White House, is also evaluated, with the rise of special interests in Clinton's

campaign foretelling an era of disastrous compromises on economic and trade policies. In evoking this world of diminished potential and squashed hope, Stone wrangles together Nazi propaganda films, archival newspaper clippings, United Nations broadcasts, footage of the two presidents both in public and in private, and clips from films like *Saving Private Ryan* and *Pearl Harbor*, which depicted for audiences of the time an increasingly incongruous ideal of American heroism.

Directed by Oliver Stone
US 2013, DCP, color, 58 min

UNTOLD HISTORY OF THE UNITED STATES, CHAPTER 10: GEORGE W. BUSH & OBAMA - AGE OF TERROR

Stone's finale to *Untold History of the United States* traces a decade in the wake of 9/11, meticulously detailing the many military interventions in the Middle East that were routinely softened or outright disguised by administrative doublespeak. The Bush administration is presented as careless to a degree without precedent in remodeling the country as a fear-mongering empire, with George W's blind faith in divine righteousness over empiricism likened to Islamic extremism. But the episode's fury does not flag with the conclusion of Bush's service: Obama, though introduced as a much-needed humanist savior, is taken to task for his eventual Wall Street bailouts on the domestic front and for a less zealous but scarcely less deadly continuation of Bush's belligerence overseas. Even as Stone's narration maintains a coldly declarative force, his montage generates contradictions and associations at a furious rate: in a densely packed hour, 21st century economics are paralleled with those of the Roaring Twenties, popular Hollywood war films are shown to disproportionately underscore military successes in lieu of overwhelming failures, and viewers are urged to ponder myths of American greatness as drone bombings light up the screen.

Directed by Oliver Stone
US 2013, DCP, color, 58 min



OLIVER STONE *JFK*



OLIVER STONE SNOWDEN

SNEAK PREVIEW - FREE ADMISSION

MONDAY SEPTEMBER 12 AT 6PM

SNOWDEN

Opening with a vivid evocation of the first clandestine meeting in a Hong Kong hotel of Edward Snowden, filmmaker Laura Poitras and journalist Glenn Greenwald, *Snowden* turns skillfully and insightfully backwards through the tumultuous career of the precocious computer wizard, would-be soldier, CIA employee and, finally, conscientious objector. Stone gives especially careful scrutiny to the wrenching soul-searching that lead to Snowden's fateful decision to purposefully leak classified government documents, giving real human dimension to a now larger-than-life figure alternately shrouded, or clouded, by heroizing and defamatory myth. Joseph Gordon-Levitt is an utterly convincing Snowden: boyish, overzealous, and fueled by an authentic patriotism that ultimately leads him to question the authority of his powerful employer. By offering *Snowden* as an interrogation of the responsibilities of government and citizenship in the 21st century—and on the eve of a fatefully charged US election—Stone delivers an urgent and provocative film, demanding us to rethink what it means to be an engaged patriot.

Directed by Oliver Stone. With Joseph Gordon-Levitt, Shailene Woodley, Melissa Leo
US 2016, DCP, color, 125 min

Oliver Stone will appear at the John F. Kennedy Jr. Forum at the Kennedy School's Institute of Politics at 6pm. The conversation will be simulcast live at the HFA before Snowden. For more information, visit iop.harvard.edu/forum/oliver-stone-snowden.

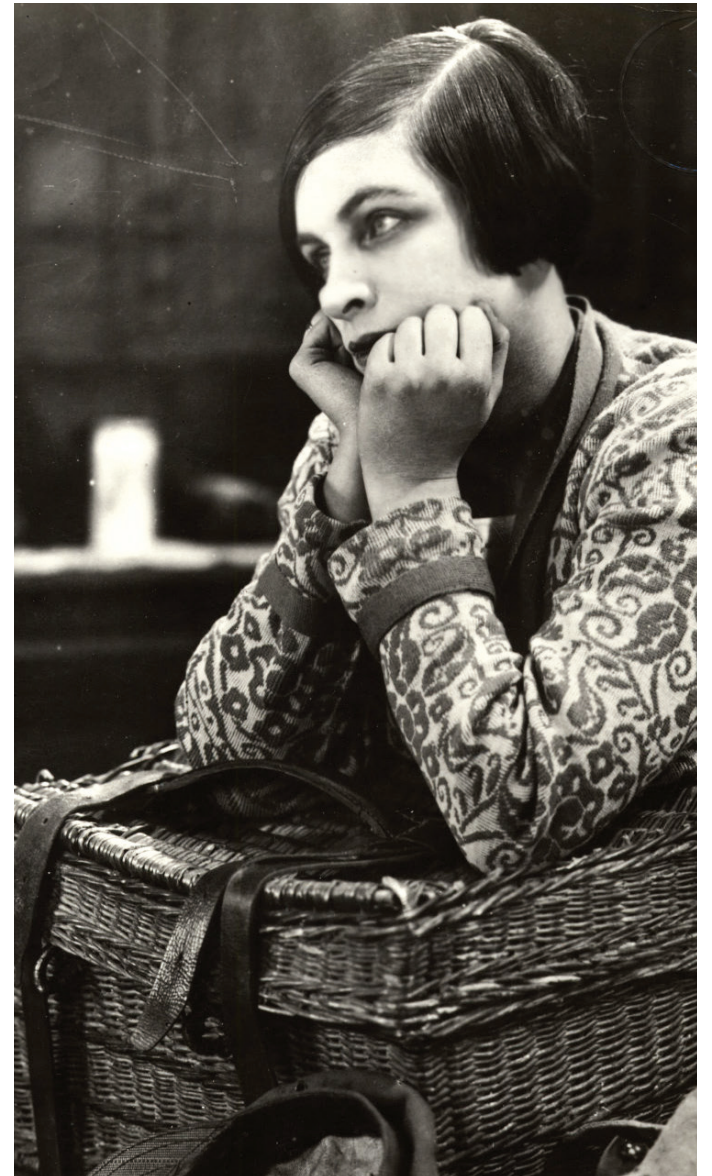
BEHIND POTEMKIN: OTHER FACES OF RUSSIAN AND SOVIET FILM

SEPTEMBER 11 – NOVEMBER 6

Two things made Prince Potemkin proverbially famous: the legendary fake village he is said to have devised in 1787 in order to make the Russian landscape look better than it was, and the famous film made in 1925 about the rebellious warship bearing his name. There are side effects to any fame, and as fate would have it, the unfading glory of Eisenstein's *Battleship Potemkin* played the same trick on many a filmgoer that Potemkin once had on the non-inquisitive Empress of Russia. Rapid cutting, heroic sailors, jumping lions, fat fabricants, fierce Cossacks, strikes and stormings: cinema with political fists, as Eisenstein defined it, came to stand for the whole landscape of silent filmmaking in Russia. It is this tourist-guide façade of Russian film history that our five-night retrospective intends to look behind. Our aim is to discover amplitudes behind apparent flatnesses; pensiveness behind heroic action; the everyday behind enthusiasm; smiling, not only righteous, faces. We begin with what, by wisdom of hindsight, has become known as Russian "pre-revolutionary" (1914-1917) cinema; leap past the first half of the 1920s—dominated by major figures like Kuleshov, Eisenstein, Pudovkin—and land in the period between 1927 and 1933, the years in which other names and faces—Abram Room, Boris Barnet, Oleksandr Dovzhenko—loomed large.

Aside from being more culturally diverse and richer in genres and themes than is usually admitted, the early history of Russian/Soviet cinema displays an amazing amplitude of styles. Slow or "contemplative" cinema is, nowadays, a pet term inside the festival circuit of art films. Its polar opposite—the super-fast editing style of modern Hollywood action movies—emerged, as is well known, from within the Soviet ("classic") school of montage. Fast cutting was, indeed, *de rigueur* for Eisenstein and his circle. What is less known (and is worth exploring) is that Russian cinema was, once upon a time, the slowest and most contemplative cinema on Earth. Films by Evgenii Bauer and Yakov Protazanov (the ones we are showing are those made between 1914 and 1918) belong to slow cinema in the old sense. Their slowness draws upon the unhurried Russian prose and the thoughtful Russian stage; these films are slow because Bauer wants you to enjoy the environment in which his characters move (or not), or because Protazanov wants to revive the eighteenth and nineteenth centuries' dignified kinetics. As film director/historian Kevin Brownlow once said, Russian pre-revolutionary cinema knew but two speeds: slow and stop. What else, if not an experience of slowness, could be a better way for us to re-experience the full-speed power of films like Eisenstein's *Battleship Potemkin*?

Civil war heroes return home to confront the misery of peaceful life; a quiet peasant girl is caught in the tram-crazed life of modern Moscow; how to retrofit the political today into the mythic past of rural Ukraine—such (and suchlike) were the problems Soviet filmmakers came to tackle around 1927, ten years after the ten days that shook the world in October 1917. It was owing to Dovzhenko's *Zvenigora* that Soviet cinema acquired a new—off-metropolitan—ethnic and cultural dimension; Barnet added to it his signature mix of lyricism and humor in *The House on Trubnaya Square* and *Outskirts*; and it was Abram Room (*Bed and Sofa*) who had the nerve and talent to go against the grain of the then-powerful, avant-garde inspired current of thought that swept away anything having to do with rooms and kitchens, marriages and divorces, and other nuisances of everyday existence. You cannot think Soviet cinema without *Battleship Potemkin*; yet it is as wrong to set *Potemkin* apart from the rest of Soviet films. — Daria Khitrova, Assistant Professor, Department of Slavic Languages and Literatures, Harvard



ABRAM ROOM BED AND SOFA

LIVE MUSICAL ACCOMPANIMENT
SUNDAY SEPTEMBER 11 AT 7PM

CHILD OF THE BIG CITY
(*DITYA BOLSHOGO GORODA*)

"Lady-Killer Killed by a Killer-Lady" might serve as a headline for the plot of *Child of the Big City*. The *he* of the story, a rich and idle man named Victor, is satiated with his victories over the "cultured" women of his class. *She*, named Mania, is a poor orphan, a simple seamstress, fresh and easy prey. Or so he thinks—for it is she, not he, who turns out to be the predator. A wild child of the city (wait for a glimpse of Moscow in the window behind her), Mania is, as one intertitle describes her, an innate femme fatale. What makes this film a good example of Bauer's staging is his inventive use of the foreground curtain to flank/unflank the space of action in the background, as in the scene in which Victor, a ruined man, arrives at her art nouveau mansion, interrupting the tango party within. Yes, the tango—1914 was the year of the tango craze in Russia. Mania and her lover/servant are played by the then-famous pair of tango dancers, Elena Smirnova and Leonid Iost, whose elaborate dance routine takes on a particular malevolence thanks to Bauer's dramatic crosscutting.

Directed by Evgenii Bauer. With Elena P. Smirnova, Nina Kosljaninowa, Michael Salarow
Russia 1914, 35mm, b/w, silent, 45 min. Russian intertitles with English subtitles

LIVE MUSICAL ACCOMPANIMENT
DAYDREAMS (*GREZY*)

Daydreams is an uncanny story that is uncannily similar to Hitchcock's 1958 *Vertigo*. Sergei, an inconsolable widower, runs into a young woman named Tina, a spitting image of his late wife—in every sense except for the latter's purity and kindness. To perfect the likeness, Sergei makes Tina wear his wife's clothes, none of which are to her liking. In the course of an ugly argument about Tina's right to her own identity, Sergei strangles her with the most bizarre garrote ever used in the history of crime.

Directed by Evgenii Bauer. With Alexander Wyrubow, F. Werchowzewa, Viktor Arens
Russia 1915, 35mm, b/w, silent, 45 min. Russian intertitles with English subtitles

LIVE MUSICAL ACCOMPANIMENT
SUNDAY SEPTEMBER 18 AT 5PM

QUEEN OF SPADES (*PIKOVAYA DAMA*)

Before Pyotr Tchaikovsky turned it into a famous opera in 1890, *Queen of Spades* was a no-less-famous story written by Aleksandr Pushkin in 1833. Protazanov's film snubs the bombastic opera version and is demonstratively faithful to the subtleties of Pushkin's prose. Hermann, a young military engineer, falls for a story about an old countess and three winning cards—a secret allegedly bestowed on her by occult wizard Count St. Germain in the time when, as a young lady, the countess used to gamble in Versailles. One night, under the cover of having a tryst with the old woman's companion, Hermann gains access to the old countess' house. His visit and the question he asks her lead Hermann down a macabre, labyrinthine path where the differences between truth and fiction, dream and reality, are murky and misleading. Ivan Mosjoukine, a major Russian (later French) film star, is a perfect match for Hermann: the immobile intensity of his fixed and steely stare combines calculation with obsession—exactly the mix to drive a person mad.

Directed by Yakov Protazanov. With Ivan Mosjoukine, Vera Orlova, and Tamara Duvan
Russia 1916, 35mm, b/w, silent, 63 min. Russian intertitles with English subtitles



YAKOV PROTAPANOV *FATHER SERGIUS*

LIVE MUSICAL ACCOMPANIMENT
SUNDAY SEPTEMBER 18 AT 7PM

FATHER SERGIUS (*OTETS SERGIY*)

The same Ivan Mosjoukine—the actor we enjoyed watching in Protazanov's 1916 *Queen of Spades*—with the same steely stare, plays the protagonist of another one of Protazanov's "quality pictures" and adaptations of a classic piece of prose. "From dirt to Princes," *iz griazi v kniazi*, is the Russian rhymed equivalent for the English rags-to-riches phrase. Leo Tolstoy's idea of moral self-perfection sends the hero of his story in the opposite direction. Prince Kasatkii, a young, handsome army officer with a brilliant career ahead of him, learns of an unpleasant episode from the amorous past of his beloved fiancée. This is how his social downfall (read: his spiritual ascension) begins: from being the priest Father Sergius, to being a holy hermit, and, finally, to being an ambulant nobody, a righteous bum. The various ages and stages of life depicted herein make this part attractive for actors (more than one film version of Tolstoy's story has been produced, including a relatively recent version by the Taviani brothers); in addition, much like Saint Antony, Father Sergius goes through a series of lustful temptations, one of which results in him "chopping off the wrong member," as Vladimir Nabokov cynically remarked in his novel *Ada or Ardor*.

Directed by Yakov Protazanov. With Ivan Mosjoukine, Olga Kondorova, V. Dzheneyeva
Russia 1918, 35mm, b/w, silent, 112 min. Russian intertitles with English subtitles



YAKOV PROTAPANOV *QUEEN OF SPADES*

LIVE MUSICAL ACCOMPANIMENT
SUNDAY OCTOBER 16 AT 7PM

BED AND SOFA (*TRETYA MESHCHANSKAYA*)

Much like Boris Barnet's *The House on Trubnaya Square*, Room's *Bed and Sofa* is a film about the here and now. Its original Russian title, *The Third Meshchanskaia*, is the name of a real, perfectly unremarkable street in Moscow upon which the miserable apartment—where all of the film's action takes place—lies. Volodia, a young, solitary printer, lands a job in Moscow and is looking for a place to stay. Finding no vacancies in hotels, he looks up construction worker Kolia, his Civil War comrade from eight years before. Even though Kolia lives in a small one-room apartment, he offers his former trench buddy a sofa—the bed being occupied by Kolia himself and his wife Liuda. Set up as a farce (hence its salty American distribution title), *Bed and Sofa* soon turns into a drama of divided loyalties and ends as a movie about a woman's freedom to choose. The great formalist Viktor Shklovsky, who wrote the script, seems to ask what family life should look like in the supposedly post-bourgeois communal society of Soviet Russia. As you will see in the end, he, like many others, struggles with the answer.

Directed by Abram Room. With Nikolai Batalov, Lyudmila Semyonova, Vladimir Fogel
Soviet Union 1927, 35mm, b/w, silent, 95 min. Russian intertitles with English subtitles

LIVE MUSICAL ACCOMPANIMENT
SUNDAY OCTOBER 23 AT 5PM

THE HOUSE ON TRUBNAYA SQUARE
(*DOM NA TRUBNOY*)

While Barnet's film is a successful comedy, it is also an experiment in genre crossbreeding. The film begins as a sentimental tale about a naive peasant girl named Parasha coming to town hoping to find a job. In the typical Russian melodrama, this would be the beginning of a downfall, more often than not, into prostitution. But this is not your typical Russia anymore. On the one hand, Parasha is trapped in the worst possible employment arrangement: the hairdresser who hires her turns out to be an unscrupulous exploiter. On the other hand, this is Soviet Moscow, and this is 1928, and this is early Soviet avant-garde comedy. Thus, Parasha watches and then participates in a theater show about the great French Revolution, and her political consciousness ferments like yeast, transforming the film into political agitprop rallying for unionization.

Directed by Boris Barnet. With Vera Maretskaya, Anel Sudakevitch, Ada Vojsik
Soviet Union 1928, 35mm, b/w, silent, 64 min. Russian intertitles with English subtitles

SUNDAY OCTOBER 23 AT 7PM

OUTSKIRTS (OKRAINA)

In the summer of 1914, a sleepy town in the province of Russia is woken up by news about WWI. Suddenly, your longtime neighbor and preferred checkers partner Robert turns out to be a “German” with whom you are no longer on speaking terms. Your daughter Man’ka was seen sitting on a street bench with Mueller, a German cobbler, now a POW, and it’s a scandal. A solitary proletarian internationalist shouts at the top of his voice, “Stop it! He is not a German, he is a cobbler!” to no avail. Ironically, this pacifist/internationalist—and, above all, irresistible—film was made in 1933, at the dawn of the Nazi rule in Germany and the high noon of Italian fascism, and was awarded a prize at the 1934 Venice Film Festival. Another irony, internal to film history, is that *Outskirts* is one of the first Soviet talkies heralding, unwittingly, the end of the silent era, the time when films easily communicated to people’s (and peoples’) hearts regardless of whether you spoke English, German or Russian.

Directed by Boris Barnet. With Aleksandr Chistyakov, Sergey Komarov, Yelena Kuzmina
Soviet Union 1933, 35mm, b/w, 98 min. Russian and German with English subtitles



OLEKSANDR DOVZHENKO ZVENIGORA

LIVE MUSICAL ACCOMPANIMENT

SUNDAY NOVEMBER 6 AT 7PM

ZVENIGORA

Jingle Hill? Knelling Mount? Ringing vault? The title of Dovzhenko’s film is as intriguing and hard to crack as the story it tells and the images it shows. If you are determined to follow the plotline, keep in mind that the story unfolds upon three planes at once: political, historical and mythological. One is a familial—and familiar—1918 Civil War allegory: a grandpa has two grandsons, one siding with the Reds, the other with those who fight for Ukraine becoming an independent state. Who will the grandpa support? A harder question than it might at first appear, for the grandpa is thousands of years old and has seen many friends and foes from many epochs of Ukraine’s long history. On the mythological plane, the grandpa has his own magic agenda: he knows that the woody hill Zvenigora is not a hill, but a vault full of Scythian treasures that he wants to unearth before the mystic monk who guards them. Go figure. It’s worth it.

Directed by Oleksandr Dovzhenko. With Semyon Svashenko, Nikolai Nademsky, Vladimir Uralsky
Soviet Union 1928, 35mm, b/w, silent, 91 min. Russian intertitles with English subtitles

NOT RECONCILED.

THE CINEMA OF JEAN-MARIE STRAUB AND DANIÈLE HUILLET

SEPTEMBER 16 – NOVEMBER 28



DANIÈLE HUILLET & JEAN-MARIE STRAUB ANTIGONE

Danièle Huillet (1936-2006) once recalled that she could clearly remember first meeting Jean-Marie Straub (b. 1933) in Paris in November 1954 because the Algerian War was just breaking out. Soon beginning work on a script for a film about the life of Bach, their relationship was again marked by the conflict when the couple left France in 1958 so that Straub could dodge the draft.

They settled in Munich, home to a lively, young film scene, making their first films in German, including *Machorka-Muff*, *Not Reconciled* and the long-planned *Chronicle of Anna Magdalena Bach*, films that garnered them a strong international critical reputation. Eventually settling in Rome in 1969, they became truly international filmmakers, making films in German, Italian and French, shot with international crews and casts in Germany, Italy, France, Egypt and (three shots) in America.

Compared early on to the work of Bresson, Dreyer and Brecht, their films are, nevertheless, truly singular. These are films that disorient and overwhelm. And through the moments of disorientation come brilliant moments of clarity. These films stare at, and listen intensely to, the world and its people, so that we may see what is always present but absent. Filmed by a camera Straub once described as an “accomplice,” the characters energetically burst off the screen through carefully rehearsed performances that focus on the voice and minimal, but immense, gestures. We experience their struggles, their hopes, and their pain as though they were sitting right in front of us.

Working with simple means, small budgets, and a set of gradually refined rules, their films are nevertheless diverse and varied, polished and handmade. They collaborated with many of the same crew members for decades (sound engineer Louis Hochet, cinematographers Uto Piccone, Renato Berta, and William Lubtchansky) and they edited their films themselves, creating unexpected, off-kilter rhythms out of blocks of shots (“cinematographic material,” they called it) with direct location sound that was never mixed to smooth out the discontinuity between takes.

Just as contemporary politics and border crossing marked their young lives, their films return constantly to themes relating to geography, national borders and language. In short, the land: who it belongs to, how it is divided and by whom, how it is used, whose blood has been spilled on it and who lies buried beneath. Already present as a background issue in their early

short films, the land takes an ever more prominent role, overtaking the frame and soundtrack. Long landscape sequences punctuate, break up, or emphasize the drama in *Moses and Aaron* and *Fortini/Cani*; making bonfires and sacrifices to the gods to ensure a good harvest are discussed again and again in *From the Cloud to the Resistance*; *Too Early, Too Late* surveys the landscapes of France and Egypt in relation to their various revolutions; and the earth comes to the fore as a secondary character, if not in some sense a protagonist, in *Antigone*, *Workers*, *Peasants* and *The Death of Empedocles*, whose subtitle—“When the green of the earth glistens for you anew”—could very well serve to describe their entire oeuvre. — Ted Fendt, editor of Jean-Marie Straub and Danièle Huillet (*FilmmuseumSynemaPublications*, 2016)

Concurrent with the film retrospective, Jean-Marie Straub and Danièle Huillet: Three Works will be on exhibit on Levels 0 and 3 of the Carpenter Center August 4 – September 24. The installations feature video, stills, an annotated script and other materials related to Every Revolution is a Throw of the Dice, Cézanne. Conversation with Joachim Gasquet and A Visit to the Louvre. Straub and Huillet’s publication Writings (2016) accompanies the exhibition and is available in the Carpenter Center’s CRC/bookshop. The exhibit is organized by James Voorhies, former John R. and Barbara Robinson Family Director of the Carpenter Center, in coordination with Miguel Abreu Gallery in New York. For more information visit ccva.fas.harvard.edu.

Special thanks: Joshua Siegel, Associate Film Curator—Museum of Modern Art, New York; Miguel Abreu Gallery, New York; and Thomas Beard.

Film descriptions courtesy of the Museum of Modern Art, except where noted.

FRIDAY SEPTEMBER 16 AT 7PM
SUNDAY SEPTEMBER 25 AT 4PM

MACHORKA-MUFF

Relishing his political and sexual prospects in postwar Germany, a former Nazi colonel muses on the stupidity of the bourgeoisie, who can be easily duped in the voting booth and in the bedroom. Straub-Huillet's first released film is a powerful, almost surreal, distillation of Heinrich Böll's story, skewering the German soul through gallows humor, an interior monologue of calculation and cynicism, and a montage of jingoistic newspaper headlines. Straub would observe that the film is "built on the equation M [military] = M3 [murder]."

Directed by Danièle Huillet and Jean-Marie Straub. With Erich Kuby, Renate Lang, Günther Strupp
West Germany 1963, 35mm, b/w, 19 min. German with English subtitles

NOT RECONCILED, OR ONLY VIOLENCE HELPS WHERE VIOLENCE RULES (NICHT VERSÖHNT ODER ES HILFT NUR GEWALT, WO GEWALT HERRSCHT)

"Long live dynamite!" Straub-Huillet attempt to unmoor their audience by denying them the soothing reassurances of conventional storytelling, spatial continuity or psychological explanation as they hopscotch across the chronologies of Heinrich Böll's novel, moving freely between the Kaiser autocracy of the 1910s and the Adenauer economic miracle of the 1950s. In doing so, they chart the origins and legacy of Nazism, and the moral demands of obedience and sacrifice within the German bourgeois family.

Directed by Jean-Marie Straub. With Heinrich Hargesheimer, Carlheinz Hargesheimer, Martha Staendner
West Germany 1965, 35mm, b/w, 55 min. German with English subtitles

THE BRIDEGROOM, THE COMEDIENNE, AND THE PIMP (DER BRÄUTIGAM, DIE KOMÖDIANTIN UND DER ZUHÄLTER)

Love is a tawdry transaction, and a coercive weapon of the ruling class, in this exhilarating, controversial product of the Munich Action-Theater, an immediate forerunner to Rainer Werner Fassbinder's Anti-Theater productions of the late 1960s. Invoking the writings of Chairman Mao and the events of Paris 1968, Straub and Huillet cast Hermann, Schygulla and Raben (who would soon become regulars of the Fassbinder acting ensemble) along with Fassbinder himself in this radical condensation of Ferdinand Bruckner's 1926 play *Pains of Youth*, a single eleven-minute shot that is subsumed within an intricately structured, twelve-shot constellation of other quotations, including poetry by Saint John of the Cross and musical passages from Bach's *Ascension Oratorio*.

Directed by Jean-Marie Straub. With Irm Hermann, Kristin Peterson, Hanna Schygulla
West Germany 1968, 35mm, b/w, 23 min. German with English subtitles



DANIÈLE HUILLET & JEAN-MARIE STRAUB *OTHON*



STRAUB-HUILLET *FROM THE CLOUD TO THE RESISTANCE*

FRIDAY SEPTEMBER 16 AT 9PM

TOO EARLY/TOO LATE (TROP TÔT/TROP TARD)

Inspired by a letter by Friedrich Engels and a 1974 account of two militant Marxist writers who had been imprisoned by the Nasser regime, Straub-Huillet filmed *Too Early/Too Late* in France and Egypt during the anxious months of 1980 that followed the Camp David Accords and culminated in Anwar Sadat's assassination the following year. They reflect on Egypt's history of peasant struggle and liberation from Western colonization and link it to class tensions in France shortly before the Revolution of 1789, quoting texts by Friedrich Engels as well as the pioneering nonfiction film *Workers Leaving the Lumière Factory* (1895). The film was a major influence on contemporary filmmakers like Harun Farocki, Yervant Gianikian and Angela Ricci Lucchi, and John Gianvito.

Directed by Danièle Huillet and Jean-Marie Straub
France/Egypt 1982, DCP, color & b/w, 100 min. German, French, Arabic with English subtitles

SATURDAY SEPTEMBER 17 AT 7PM

FROM THE CLOUD TO THE RESISTANCE (DALLA NUBE ALLA RESISTENZA)

Straub-Huillet's *From the Cloud...* bridges history and myth, modernity and antiquity. Based on six mythological encounters in Cesare Pavese's *Dialogues with Leucò*, and on Pavese's last novel, *The Moon and the Bonfires*, about the savage murders of Italian anti-Fascist resistance fighters during World War II, the film has affinities with *History Lessons*, *Too Early/Too Late*, and a series of films of the 2000s in which they returned to Pavese's *Dialogues*.

Directed by Danièle Huillet and Jean-Marie Straub. With Olimpia Carlisi, Guido Lombardi, Gino Felici
Italy/West Germany 1979, DCP, color, 105 min. Italian, Dutch, French, German with English subtitles

SATURDAY SEPTEMBER 17 AT 9PM

FORTINI/CANI

Franco Fortini, a Communist critic and writer of the Italian New Left, reads excerpts of his book *The Dogs of Sinai*, which condemns capitalism and the state of Israel in the aftermath of the Six Day War in 1967, while also reflecting on his own Jewish heritage. Cinematographer Renato Berta's panoptic camera surveys the Italian landscape where partisans resisted German soldiers. *Fortini/Cani* is an elegiac and damning meditation on abuses of power and historical amnesia.

Directed by Danièle Huillet and Jean-Marie Straub
Italy/France 1977, DCP, color & b/w, 83 min. Italian and Hebrew with English subtitles

EVERY REVOLUTION IS A THROW OF THE DICE (TOUTE RÉVOLUTION EST UN COUP DE DÉS)

Straub and Huillet invited friends to recite Stéphane Mallarmé's 1897 poem "A Throw of the Dice Will Never Abolish Chance," with its radically modern use of free verse, in a park alongside the wall in Père Lachaise Cemetery, where the last 147 men and women of the Paris Commune were lined up and shot dead in 1871. It is not hard to understand why these ambitious filmmakers were drawn to Mallarmé's late-19th-century poem, which casts readers adrift in a sea of elusive meanings, a playfully and hermetically cubist constellation of words that can assume myriad visual, aural and symbolic forms.

Directed by Danièle Huillet and Jean-Marie Straub. With Danièle Huillet, Helmut Färber, Michel Delahaye
France 1977, DCP, color, 10 min. French with English subtitles

FREE BOOK EVENT

CRC/BOOKSHOP - CCVA FLOOR 3

MONDAY SEPTEMBER 19 AT 6PM

The Carpenter Center's CRC/bookshop hosts a book event with editor, translator and writer Sally Shafto. *Writings: Jean-Marie Straub and Danièle Huillet*, recently published by Sequence Press and edited by Shafto with Katherine Pickard, traces the evolution over five decades of Straub-Huillet's writing activity, from manifestos to detailed descriptions of working methods, letters, questionnaires, select interviews and oral interventions. Their writings open up a further understanding of their contributions and unique place in film history.

INTRODUCTION BY BARTON BYG

MONDAY SEPTEMBER 19 AT 7PM

ANTIGONE

Danièle Huillet compared filmmaking to archaeology. This film uncovers many layers of language, image and performance. Hölderlin's translation, with some of the most beautiful and powerful German poetry I know, was adapted by Bertolt Brecht in 1947-8, the version Straub and Huillet interpret. As in early cinema, the camera remains at one axis: all variations come only from angle, focal length and tilt or pan. The oblique placement of actors and camera in the ancient Teatro di Segesta allows the landscape, the trees and the stones to comment on the drama. The wind and sun intensify the visual effects. Actors represent the richness of East and West German theater, while *Antigone* herself is a young film student, Astrid Ofner, in her first acting role. While WWII was Brecht's contemporary reference, it is the First Gulf War here; Straub-Huillet keep *Antigone's* confrontation with Creon entirely historical. Only the bracketing sounds of



DANIÈLE HUILLET & JEAN-MARIE STRAUB *HISTORY LESSONS*

Bernd Alois Zimmermann's music and a military helicopter gesture toward the present. But the film's final text is Brecht's warning in 1952 against those who prepare the wars of the future. Tiresias's last utterance remains timely: "And as I have looked back and round myself, look you ahead and shudder." — *Barton Byg*

Directed by Danièle Huillet and Jean-Marie Straub. With Astrid Ofner, Ursula Ofner, Libgart Schwarz
Germany/France 1991, 35mm, color, 100 min. German with English subtitles

Barton Byg teaches German and film studies at the University of Massachusetts Amherst. He is author of the book *Landscapes of Resistance: The German Films of Jean-Marie Straub and Danièle Huillet* (University of California Press, 1995) and worked with Danièle Huillet on the English subtitles for many of their films.

FRIDAY SEPTEMBER 23 AT 9PM

HISTORY LESSONS (*GESCHICHTSUNTERRICHT*)

An extended shot from a car coursing through the streets of Rome in 1972—which is to say, the ancient Republic in ruins—sets the stage for Straub-Huillet's complex interpretation of Brecht's unfinished experimental novel *The Business Affairs of Mr. Julius Caesar*. The work explores history as it has been written by the victors, with their hero worship of tyrannical leaders (whether Caesar or Hitler), and offers an alternate view of history writing as fractured and potentially revolutionary. Caesar's former slave and former banker are both featured, providing their own differing perspectives on the emperor's career in the political, economic, and military life of ancient Rome.

Directed by Danièle Huillet and Jean-Marie Straub. With Gottfried Bold, Henri Ludwigg, Johann Unterpertinger
Italy/West Germany 1972, DCP, color, 85 min. German with English subtitles

EN RACHÂCHANT

Beneath the subversive comedy of Marguerite Duras' 1971 short story "Ah! Ernesto!," about a precocious and determined nine-year-old boy, lies a terse and tough rejection of all forms of authority, whether family, school, or nation. *En rachâchant* was released in France on a double bill with Eric Rohmer's *Pauline at the Beach*.

Directed by Danièle Huillet and Jean-Marie Straub. With Olivier Straub, Nadette Thinus, Bernard Thinus
France 1982, 35mm, b/w, 7 min. French with English subtitles

SATURDAY SEPTEMBER 24 AT 7PM

EYES DO NOT WANT TO CLOSE AT ALL TIMES, OR, PERHAPS ONE DAY ROME WILL PERMIT HERSELF TO CHOOSE IN HER TURN (*OTHON*)

Straub-Huillet's first color film, *Othon* adapts a lesser-known Corneille tragedy from 1664, which in turn was based on an episode of imperial court intrigue chronicled



STRAUB-HUILLET *THE DEATH OF EMPEDOCLES*



STRAUB-HUILLET INTRODUCTION TO ARNOLD SCHOENBERG'S 'ACCOMPANIMENT TO A CINEMATOGRAPHIC SCENE'

in Tacitus' *Histories*. The costuming is classical, and the toga-clad cast enacts the drama's original French text amidst the ruins of Rome's Palatine Hill while the noise of contemporary urban life hums in the background. Their lines are executed with a terrific flatness, and the language in *Othon* becomes less an expression than a thing itself, an element whose plainness here alerts us to qualities of the work which might otherwise be subordinated. "If at every moment one can keep one's eyes and ears open to all of this," Straub wrote, "it's possible to even find the film thrilling and note that everything here is information—even the purely sensual reality of the space which the actors leave empty at the end of each act." — *Thomas Beard*

Directed by Danièle Huillet and Jean-Marie Straub. With Adriano Apra, Anne Brumagne, Olimpia Carlisi
West Germany/Italy 1969, DCP, color, 88 min. French with English subtitles

SATURDAY SEPTEMBER 24 AT 9PM

THE DEATH OF EMPEDOCLES (*DER TOD DES EMPEDOKLES*)

The pre-Socratic Greek philosopher Empedocles possessed magical healing powers through his communion with the gods and nature. He inspired awe and trust in the people by prophesizing a vision of a new Earth, a communist utopia, before committing a noble suicide. However, at the start of Straub-Huillet's mesmerizing film—an adaptation of the first version of Hölderlin's tragic poem, written during the outbreak of the French Revolution—Empedocles is at the point of death. An enemy of the priestly state, he is cast into darkness, suffering the torments of loneliness and doubt, but finds renewed strength, even immortality, through the will of the people.

Directed by Danièle Huillet and Jean-Marie Straub. With Andreas von Rauch, Vladimir Baratta, Martina Baratta
West Germany/France 1986, 35mm, color, 132 min. German with English subtitles

Join us in the galleries of the Carpenter Center on Level 3 on **Sunday September 25 at 6pm** for a final viewing of the exhibition Jean-Marie Straub and Danièle Huillet: Three Works, followed by screening of *Moses and Aaron* in the theater. VES Professor Stephen Prina will then lead a discussion after the film.

SUNDAY SEPTEMBER 25 AT 7PM

MOSES AND AARON (*MOSES UND ARON*)

Straub-Huillet filmed Schoenberg's unfinished opera in the Roman amphitheater of Alba Fucens. Taking nearly

fifteen years to finance, *Moses and Aaron* was based on their rigorous consideration and questioning of Biblical and archeological history, particularly with respect to the collective memory—passed down and transcribed over hundreds of years, however inaccurately—of the Egyptian enslavement of the Hebrews and the Exodus. Straub-Huillet's concern is with the myth of human progress, and the transition from polytheism to monotheism. Lost in the process, they suggest, was a kind of tenderness and rootedness in nature—a traumatic absence into which a new kind of violence was born.

Directed by Danièle Huillet and Jean-Marie Straub. With Gunter Reich, Louis Devos, Eva Csapo
West Germany 1974, DCP, color, 105 min. German with English subtitles

INTRODUCTION TO ARNOLD SCHOENBERG'S 'ACCOMPANIMENT TO A CINEMATOGRAPHIC SCENE' (*EINLEITUNG ZU ARNOLD SCHÖNBERG'S BEGLEITMUSIK ZU EINER LICHTSPIELSZENE*)

In 1923, sensing the gathering storm of "fear, danger, and catastrophe" in Germany, the composer Arnold Schoenberg wrote a devastatingly prescient and heartbreaking letter to his former friend, the painter Wassily Kandinsky. Schoenberg aligned his fate with that of all Jews, knowing they were soon to face exile or violent death. Straub-Huillet's film, a recitation both of Schoenberg's letter and Bertolt Brecht's 1935 speech to the International Congress in Defense of Culture, is a fierce condemnation of anti-Semitism, German crimes against humanity and the barbaric war machine of capitalism.

Directed by Danièle Huillet and Jean-Marie Straub
West Germany 1972, DCP, color & b/w, 15 min. German with English subtitles

MONDAY SEPTEMBER 26 AT 7PM

WORKERS, PEASANTS (*OPERA I, CONTADINI*)

A peasant tradition of making homemade ricotta cheese on a wood-burning fire becomes an act of resistance in this unforgettable film. Amateur actors from the regional Buti theater, many of them ordinary laborers and farmers, recite or read passages from Elio Vittorini's Marxist novella *Women of Messina*, their singularly musical voices ringing out as one in the verdant forest. The story, which Italo Calvino called a "choral narrative," centers on a group of workers and peasants who rebuild their lives in the aftermath of the Second World War by rebuilding a destroyed village and forming a utopian community.

Directed by Danièle Huillet and Jean-Marie Straub. With Angela Nugara, Giacinto Di Pascoli, Giampaolo Cassarino
Italy/France 2000, 35mm, color, 123 min. Italian with English subtitles

FRIDAY SEPTEMBER 30 AT 7PM

PROPOSITION IN FOUR PARTS
(PROPOSTA IN QUATTRO PARTI)

D. W. Griffith's 1909 short film *A Corner in Wheat*, a Biblical tale of avarice, divine retribution, and the prolonged suffering of the masses, is the prelude to this political film essay. Straub-Huillet offer a dialectical montage of cause (capitalist greed) and effect (the poverty of the farmer and the urban underclass), and draw from excerpts of their earlier work: *Moses and Aaron*, *Fortini/Cani* and *From the Cloud to the Resistance*.

Directed by Danièle Huillet and Jean-Marie Straub
Italy 1985, digital video, color & b/w, 41 min. English, German & Italian with English subtitles

THESE ENCOUNTERS OF THEIRS
(QUEI LORO INCONTRI)

In the last feature-length collaboration between Straub and Huillet before Huillet's death in 2006, villagers from across the length of Italy—a peasant, a postmaster, a theater director, a mayor, a rope maker—gather in the Tuscan countryside to recite the five final scenes of Cesare Pavese's *Dialogues with Leucò*. Published in 1947, just two years after the Holocaust and World War II and two years before Pavese's suicide, the *Dialogues* offer a series of meditations on human destiny, both comical and tragic, between ancient Greek mythological figures. Desperate in their hunger for immortality, mortals are blind to the gift of being human—of their ability to experience joy and suffering; to feel a passing breeze or the touch of another body; to name, remember and act.

Directed by Danièle Huillet and Jean-Marie Straub. With Angela Nugara, Vittorio Vigneri, Grazia Orsi
Italy/France 2005, 35mm, color, 68 min. Italian with English subtitles



STRAUB-HUILLET *FORTINI/CANI*

FRIDAY OCTOBER 14 AT 7PM

CHRONICLE OF ANNA MAGDALENA BACH
(CHRONIK DER ANNA MAGDALENA BACH)

"The starting point for our *Chronicle of Anna Magdalena Bach*," Straub once noted, "was the idea to make a film in which we used music not as an accompaniment, or as a commentary, but as an aesthetic matter." Though the film recounts the life of J.S. Bach via fictionalized letters from his wife, and is meticulously staged through period costumes, instruments and locations, the *Chronicle* is no hagiography. Rather it's a kind of anti-biopic, resolutely de-romanticized and all the more illuminating for it. As elsewhere in Straub-Huillet's work, one witnesses the vital import of direct sound: all the featured compositions

in the film, a representative selection from Bach's career, were performed and recorded live before the camera, and almost always as a single take. "In practical terms," the filmmaker explained, "you could say that we tried to bring music to life on-screen, to show, for once, music to filmgoers." — *Thomas Beard*

Directed by Danièle Huillet and Jean-Marie Straub. With Gustav Leonhardt, Christiane Lang-Drewanz
West Germany/Italy 1967, DCP, b/w, 93 min. In English

FRIDAY OCTOBER 14 AT 9PM

CÉZANNE. CONVERSATION WITH JOACHIM GASQUET
(CÉZANNE. DIALOGUE AVEC JOACHIM GASQUET)

Joachim Gasquet's 1921 memoir of his friend Paul Cézanne is an invaluable portrait of the painter's life and work. Straub-Huillet use passages from this book, together with pastoral scenes from Jean Renoir's film adaptation of *Madame Bovary* (1933) and photographs of Cézanne by the painter Maurice Denis, to make a moving and profound personal essay. Cézanne (along with Giotto) was a guiding light for Straub and Huillet. They shot the film, in part, at Mont Sainte-Victoire, where Cézanne revolutionized the history of art, marveling, "Look at this mountain—it was once fire."

Directed by Danièle Huillet and Jean-Marie Straub
France/West Germany 1989, 35mm, color & b/w, 51 min. French with English subtitles

A VISIT TO THE LOUVRE
(UNE VISITE AU LOUVRE)

Straub and Huillet had fierce opinions about the presentation and preservation of art in museums, from the use of protective glass to the way paintings are hung, lit and conserved. Their visit to the Louvre is a reflection of these strong sentiments, as well as a richly revealing look at their way of looking. They use words attributed to Paul Cézanne (as quoted by Joaquim Gasquet) to critique images, venomous about some artists (David, Ingres) while honey-tongued about others (Murillo, Tintoretto, Veronese, Delacroix, Courbet).

Directed by Danièle Huillet and Jean-Marie Straub
France/Germany 2004, 35mm, color, 48 min. French with English subtitles

FRIDAY OCTOBER 28 AT 7PM

COMMUNISTS (KOMMUNISTEN)

Communists comprises six scenes concerning resistance to "forms of domination and violence of man on man," including Communist prisoners who face down their Fascist interrogators during World War II; Egyptian workers and peasants who revolt against their colonial exploiters in 1919; and Italian Alpine communities who in 1967 refuse to show mercy to the Nazis who butchered their families during the war. Straub focuses on the precipitous moment when men and women must choose between self-sacrifice and annihilation. He suggests that survival from oppression, and faith in the fantastical dream of a "new Earth"—the nascence of popular resistance—can perhaps come through music, the joy of a child's touch, a walk in the country, a will of the imagination.

Directed by Jean-Marie Straub. With Arnaud Dommerc, Jubarite Semaran, Gilles Pandel
Switzerland/France 2014, DCP, color, 70 min. French, Italian & German with English subtitles

THE AQUARIUM AND THE NATION
(L'AQUARIUM ET LA NATION)

André Malraux once wrote, "The greatest mystery is not that we have been flung at random between this profusion of matter and the stars, but that within this prison

we can draw from ourselves images powerful enough to deny our nothingness." Straub considers this in his latest film, creating a cosmic interplay of Haydn's symphonic *Seven Last Words of Our Savior on the Cross*, a fish tank at a Parisian Chinese restaurant, the birth of a nation in Jean Renoir's 1938 film *La Marseillaise*, the Jung Institute of Paris, and Malraux's wartime novel *The Walnut Trees of Altenburg*.

Directed by Jean-Marie Straub
Switzerland 2015, DCP, b/w, color, 31 min. French with English subtitles

FRIDAY OCTOBER 28 AT 9PM

BLACK SIN (SCHWARZE SÜNDE)

Straub-Huillet filmed the third version of *The Death of Empedocles*, the unfinished late-18th-century play by the German lyric poet Friedrich Hölderlin, in the dazzling sunlight and mottled shadow of the Sicilian landscape. It was there that the Greek pre-Socratic philosopher Empedocles legendarily cast himself into the volcanic fires of Mount Etna to prove his immortality. Empedocles debates Pausanias, his loyal disciple (*erômenos*), about the divine powers of love and strife that govern all matter, whether the strange and mystical elements of air, fire, water, and earth, or the mercurial and tragic behavior of gods and humans, mad in their compulsion to forsake nature and each other. *Black Sin* is a meticulous rereading and reworking of a play whose first version Straub-Huillet had adapted in *The Death of Empedocles*.

Directed by Danièle Huillet and Jean-Marie Straub. With Andreas von Rauch, Vladimir Theye, Howard Vernon
West Germany 1988, 35mm, color, 42 min. German with English subtitles

ITINERARY OF JEAN BRICARD
(ITINÉRAIRE DE JEAN BRICARD)

Scarred by wartime occupation and postwar pollution, Coton Island is a palimpsest of history brought vividly to life in Jean Bricard's childhood memories. The island, strategically located on the Loire, was once a lively port town with ash trees, vineyards, and tributaries alive with salmon and shad. But in 1944 Coton Island was occupied by the Germans and became the setting for brutal roundups and executions (including that of Bricard's uncle) and for small acts of heroic resistance. Collaborating with Huillet on the script, Straub completed *Itinerary* after her death in 2006. He filmed Coton Island against a stark and leaden winter light; he used deliberately long tracking shots and nearly still compositions to evoke a kind of enduring resilience.

Directed by Danièle Huillet and Jean-Marie Straub
France 2007, 35mm, b/w, 40 min. French with English subtitles



STRAUB-HUILLET *TOO EARLY/TOO LATE*



JEAN-MARIE STRAUB COMMUNISTS

SUNDAY NOVEMBER 20 AT 7PM

SICILIA!

Something as simple as a herring roasting on a hearth, or a meal of bread, wine and winter melon, takes on the humble aura of a Caravaggio painting in this masterful film. That is to say, Straub-Huillet extol ordinary Sicilians who are poor of means but rich in spirit. Filmed in Syracuse and Messina, *Sicilia!* is a tragicomedy involving an orange peddler, an Italian recently returned from America, two “stinky” police officers, a guilt-stricken landowner, a traveling knife sharpener and, perhaps most unforgettably, an indomitable peasant mother who reminisces about meals of snails and wild chicory, her husband’s philandering and cowardice, and her own father’s belief in an honest day’s labor, socialism and St. Joseph.

Directed by Danièle Huillet and Jean-Marie Straub. With Gianni Buscarino, Vittorio Vigneri, Angela Nugara
Italy 1998, 35mm, b/w, 66 min. Italian with English subtitles

SUNDAY NOVEMBER 20 AT 8:30PM

WHERE DOES YOUR HIDDEN SMILE LIE? (OÙ GÎT VOTRE SOURIRE ENFOUÏ?)

This film portrait presents an extraordinary look into the creative process of filmmaking through a case study of longtime collaborators Jean-Marie Straub and Danièle Huillet, who are carefully observed at work reediting their recent feature *Sicilia!* as they teach a group of students at the National Studio of Contemporary Arts in Tourcoing. Costa meticulously records the dialectic, argumentative mode the filmmakers use to reach decisions about each cut. In a remarkable sequence, the two filmmakers have a standoff in virtual darkness (Huillet having switched off the Moviola that provides much of the illumination for Costa’s shooting). Equally compelling is the documentation of Straub’s close commentary on techniques from such diverse influences as Chaplin and Eisenstein. This remarkable documentary, an episode from the landmark series “Cinema of our Time,” is a brilliant examination of the art of editing and a meditation on the aesthetic and political implications of film technique.

Directed by Pedro Costa
France/Portugal 2001, 35mm, b/w & color, 104 min. Italian & French with English subtitles



DANIÈLE HUILLET & JEAN-MARIE STRAUB CLASS RELATIONS

MONDAY NOVEMBER 28 AT 7PM

CLASS RELATIONS (KLASSENVERHÄLTNISSE)

Straub-Huillet’s brilliant distillation of Franz Kafka’s incomplete first novel *Amerika* is perhaps the most authentically German treatment of Kafka ever made. An ecstatic and haunted fever dream of the United States—the place where Kafka longed to disappear, if only in his imagination—*Amerika* is told from the perspective of a young German immigrant who encounters a strange new world, with its violent lies and quixotic optimism, like a modern-day Parsifal. Straub and Huillet took pains to render the German mannerisms and dialect of Kafka’s novel faithfully, and shot their film almost entirely in the port city of Hamburg. But their depiction of injustice and exploitation transcends historical specificity; as Straub said in 1984, “Kafka, for us, is the only major poet of industrial civilization, I mean, a civilization where people depend on their work to survive.”

Directed by Danièle Huillet and Jean-Marie Straub. With Christian Heinsch, Mario Adorf, Harun Farocki
West Germany/France 1983, 35mm, b/w, 130 min. German with English subtitles

PAM GRIER, SUPERSTAR!

SEPTEMBER 23 – NOVEMBER 11

Rising like an urban goddess from the tumult, confusion and bloodiness of Vietnam, the civil rights movement, the Black Panthers, the sexual revolution, women’s liberation, government conspiracies, assassinations and cover-ups, Pam Grier’s most famous screen personas—Coffy, Foxy and Sheba—seem to have been called into action by a civilization in upheaval. These figures single-handedly detonated layers of oppressive cultural conventions that were desperate for radical revision. Revolutionary even within the low-budget flash of the “blaxploitation” arena that had already blindsided movie theaters across the country, Grier’s films broke away from the action movie pattern that featured passive, two-dimensional female characters on the sidelines. Instead, Grier’s characters were defiant, authoritative, resourceful vigilantes whose intellectual, physical and sexual adeptness American movie screens had never experienced the likes of before. The women she portrayed boldly and bodily, colorfully and brutally, empowered the disempowered. All of the boiling frustrations, all of the silenced voices were violently erupting onto ecstatic movie audiences from a single black woman reclaiming her power on her own terms.

Like her screen persona, the political was always deeply personal for Grier. Part Caucasian, African American, Asian and Native American, she has been aware of discrimination and alienation from all angles ever since her birth in 1949 in Winston-Salem, North Carolina. Her father was a mechanic in the Air Force, entailing frequent moves about the US and back and forth across the Atlantic on and off military bases. She experienced all kinds of communities—those that were harmonious and colorblind or racially segregated and intolerant. A victim of various degrees of racial and gender discrimination throughout her life as well as sexual abuse, Grier notes that she “saw more violence in my neighborhood and in the war and on the newsreels than I did in my movies. Coming from the ‘50s, things were very violent. We were still being lynched. If I drove down through the South with my mother, I might not make it through one state without being bullied or harassed.”

Initially enrolled at Metropolitan State College in Colorado as a pre-med student, Grier felt less inspired by the enormous struggles that path required and was also unable to ignore another calling: her acute desire to be involved in film. Unable to afford film school, the multitalented Grier unintentionally caught the eye of Hollywood when she entered beauty pageants to win prize money for tuition. At first, this attention translated to operating the switchboard at a Hollywood agent’s office as one of multiple jobs she held down while receiving a free introduction to film courtesy of student “guerilla” filmmakers at UCLA. Shortly after switching over to the now legendary, independent B-moviemaking machine American International



JACK HILL COFFY

Pictures as an operator, she landed a small part in Russ Meyer's *Beyond the Valley of the Dolls* (1970). Meanwhile, she started appearing in theatrical productions and singing backup for Bobby Womack, Lou Rawls and Sly Stone, among others. By her second film—Roger Corman's *The Big Doll House* (1971)—Grier had already secured a leading role. She braved the extremely low budgets and rough conditions of the Philippines production, even handling some of her own stunts and singing the theme song. Her drive and moxie led to role after role in mostly women-in-prison films like *The Big Bird Cage* (1972) and *Black Mama, White Mama* (1973), in which she played aggressive survivors who are both tough and voluptuous. Never shy about showing some skin, Grier began her career deeply submerged in the funny paradox of a particular kind of exploitation cinema where women—as characters and as actresses—found both liberation and objectification.

After their major blaxploitation hits like *Slaughter* (1972) and *Blacula* (1972), AIP director Jack Hill relocated Grier from fantastic situations in exotic locales to reality-based dramas taking place in America's own inner cities. Cutting in front of *Cleopatra Jones* by a few weeks and surpassing it at the box office, *Coffy* became the first blaxploitation film to feature a black woman as its star and gave birth to America's first action heroine. In addition to *Cleopatra Jones* and a handful of others, Pam Grier's films were the only American movies being made starring a powerful woman of any race in the lead. Able to function adeptly in a man's world—driving the plot, resorting to violence, making wisecracks—Grier's complicated characters are also free to make the most of their femininity as a lethal weapon in an arsenal that includes equal parts intelligence and resourcefulness. And still more phenomenal for the time, Grier always portrayed single women with active sex lives who were emotionally and physically protective of their families and the dispossessed. Unlike her tough male cinematic counterparts who toss their ladies aside when business calls, the Pam Grier persona is a fierce fighter, an irresistible aphrodisiac and a tender, loyal lover who is only vindictive when betrayed.

Not a decoration, token or sidekick, Grier's superheroines shun and disrupt all of the stereotypical African American roles in films—whether male or female—and their inevitable exoticism or submissiveness. If any of her films refer to that history, it is to confront it, upend it and exorcise those demeaning demons. Upon receiving female fan mail, Grier realized that her characters were “doing and saying what [black women] wanted to say.” With a raw energy and the collective anger of generations, Grier forced both blackness and femaleness to center stage. Her characters were not simply on equal footing with their white, male equivalents—they were bent on turning the whole screen inside out.

With Barbra Streisand and Liza Minnelli, Grier quickly became one of only three female stars in the 70s who could open a film. The border now successfully breached, other women soon followed her lead in choosing more potent, commanding female roles over what was often their only other option: the passive, pretty love interest. For a period after Grier's emergence, there was a greater demand for black actresses in general as well as a trend of female action stars—though mostly on television and primarily featuring white actresses; *Get Christie Love!*, starring Teresa Graves, was the single exception.

“My movies were the first they had done with a strong woman character, not to mention black,” stated Grier. “Once they saw the grosses, they wanted to do every one of them like that. I was angry. You can't give people the same thing all the time... [T]he next time you go for something a little better than you had before.” After fulfilling her contract, Grier left AIP and established her own production company; yet creating and securing complex roles for women proved to be a challenge in an industry still focused on relatively restrictive cages for their female figures. Instead, she studied direction and production, and continued to bring her range and vitality to a variety of roles on television and in films like *Greased Lighting* with Richard Pryor, Jack Clayton's *Something Wicked This Way Comes* (1983) and the Paul Newman feature *Fort Apache, the Bronx* (1981), in which she chillingly inhabits the part of a psychotic prostitute. However, due to mostly “boring” offers, she turned more to the theater in the 80s, starring in productions like *Fool for Love*—for which she won a NAACP Image Award—and *Frankie and Johnny*, in which she played the first black Frankie.

Miraculously surviving a terminal cancer diagnosis in 1988, Grier returned to the screen during a resurgence of renewed appreciation for the blaxploitation hits of the 70s. Films like *Escape from L.A.* (1996) and *Original Gangstas* (1996) pay tribute to her trailblazing persona, but it was superfan Quentin Tarantino who most profoundly delivered the great cultural debt owed with *Jackie Brown*. Grier reannounced herself to the world as not only a treasured icon, but an accomplished actress with a refined style that now seemed effortless.

Grier continues to accept the braver, more meaningful roles. Playing a straight woman in a multiracial lesbian world on the groundbreaking Showtime series *The L Word*, she once again took on controversial subject matter and helped give voice to another media minority. And in her offscreen life, Grier is actively involved—through various organizations and personally—in coming to the aid of both animals and humans suffering from difficult circumstances. Firmly embedded into the iconography of American culture, Pam Grier continues to make an enduring impact that ultimately transcends both race and gender. — BG

The Harvard Film Archive is honored to welcome Pam Grier to two evenings of screenings and talks, including a conversation with intellectual luminary and Harvard's Alphonse Fletcher, Jr. University Professor Henry Louis Gates, Jr. The Hutchins Center for African and African American Research, of which Gates is the director, will be presenting Grier with this year's W.E.B. Du Bois Medal on Thursday, October 6 at 4pm in Sanders Theatre, Memorial Hall, 45 Quincy Street. Tickets are free and available through the Harvard Box Office.

Special thanks: Abby Wolf, Matthew Weinberg and Henry Louis Gates, Jr., Director—The Hutchins Center for African and African American Research, Harvard; Vera Ingrid, Director—The Cooper Gallery.



JACK HILL *FOXY BROWN*

FRIDAY SEPTEMBER 23 AT 7PM

COFFY

With its startlingly violent, stark opening scene of vigilante justice at the hands of a statuesque, defiant beauty, *Coffy* instantly explodes any preconceptions of the victimized woman on screen and presents Hollywood's first female action star. Released just three weeks prior to *Cleopatra Jones*—which had slipped through AIP's grasp, thus instigating their own version—*Coffy* is a raw, no-holds-barred attack on the racist, sexist power structures both above and underground. Beginning as simple revenge for her sister's involuntary, debilitating drug addiction, Coffy's quest uncovers deep corruption throughout



WILLIAM GIRDLER *SHEBA, BABY*

a system designed to protect its citizens. Dependable Nurse Coffey leads a double life as a seductive avenging angel, defending the defenseless—disguising herself as a high-priced call girl, hiding razor blades in her hair and a gun in a stuffed toy—so that she can ultimately turn the tables on the sadistic kingpin and his motley confederacy who are perhaps partly standing in for that titillated male audience that must pay a steep price for objectifying women.

Directed by Jack Hill. With Pam Grier, Booker Bradshaw, Robert DoQui
US 1973, 35mm, color, 91 min



QUENTIN TARANTINO JACKIE BROWN

FRIDAY SEPTEMBER 30 AT 9PM

SHEBA, BABY

A thoroughly independent, more sophisticated Grier emerges in the form of Sheba Shayne, a former cop turned private investigator. With echoes of the Western even in her name, Sheba comes immediately to the aid of her father, whose business is being threatened by organized thugs. Tainted by racism, classism and good old-fashioned corruption, the police flail impotently against the mob's increasingly deadlier attacks. When one hits too close to home, the poised Sheba taps into her more raw, uninhibited reserves in order to protect her family and eliminate the source: a wealthy, white overlord. Sheba fearlessly sets to work doing "what the police won't" in this urban Wild West, proving more effective than any man, black or white, at wiping out the scourge. To be fair, the police do not have access to the same precious resources: passion, charm, wiles, beauty and the sex appeal of a supernatural goddess.

Directed by William Girdler. With Pam Grier, Austin Stoker, Rudy Challenger
US 1975, 35mm, color, 90 min

The Hutchins Center for African and African American Research will present Pam Grier with this year's W.E.B. Du Bois Medal on Thursday October 6 at 4pm in Sanders Theatre, Memorial Hall, 45 Quincy Street. Tickets are free and available through the Harvard Box Office.

\$12 SPECIAL EVENT TICKETS
PAM GRIER IN CONVERSATION WITH
HENRY LOUIS GATES, JR.

FRIDAY OCTOBER 7 AT 7PM

FOXY BROWN

With Foxy Brown promoted as an "action heroine with a social conscience," Grier's superhero status reaches mythic heights in what is perhaps her most famous vehicle. Tragedy and betrayal strike too close to home, and the political becomes personal for Foxy Brown as she is forced into exacting her own brand of vigilante justice. Harnessing the powers of Black Panther-like revolutionaries, Brown takes on a seedy underground operation headed by an insecure villainess who makes prostitutes available to local officials in order to protect a lucrative drug ring. Not holding back on disturbing allusions to slavery and the history of violence against both women and people of color, *Foxy Brown* boldly goes where few films dare tread. Castrating the males in power one by one—symbolically and, at one point, literally—Brown seeks more than revenge; she wants her enemies to take

profoundly painful walks in the shoes of those they have long oppressed.

Directed by Jack Hill. With Pam Grier, Antonio Fargas, Peter Brown
US 1974, 35mm, color, 91 min

\$12 SPECIAL EVENT TICKETS
PAM GRIER IN PERSON

SATURDAY OCTOBER 8 AT 7PM

JACKIE BROWN

Longtime Pam Grier fan Quentin Tarantino pays sincere tribute to her impact on cinema and culture with his version of a Foxy/Coffy scenario updated to the more circumspect climate of the 90s. By changing the female protagonist in Elmore Leonard's novel *Rum Punch* from white to black, injecting his cleverly nervous, rapid-fire repartee into the script, and casting Grier in the lead, Tarantino creates a smart, electric retort to Hollywood's neglect of its finest. Even Tarantino's usual casualties run relatively low as Jackie—still sassy, still sultry and fearless, but a little older and a little more tired—no longer needs to conspicuously destroy all evil. She simply wants to retrieve a life she has continually been denied and attempts to do so via an intricately crafted plot to divert funds from Samuel L. Jackson's sociopathic gun smuggler into her own purse. Breathing well-deserved new life into both Grier's and Robert Forster's careers, the tightly scripted film marks a high point for each of its three stars and lovingly tops off Grier's record-breaking list of films with her character's name as the title.

Directed by Quentin Tarantino. With Pam Grier, Samuel L. Jackson, Robert Forster
US 1997, 35mm, color, 155 min



ARTHUR MARKS FRIDAY FOSTER

MONDAY OCTOBER 31 AT 7PM

GREASED LIGHTNING

Originally Melvin Van Peebles was slated to take on the story of Wendell Scott, the first black driver to both enter NASCAR and win a Grand National Series race, but he left the directorship to *Car Wash*'s Michael Schultz. *Greased Lightning* stars Richard Pryor in the title role, continuing to reveal the depth of his range beyond the comedic. Despite taking a few liberties with Scott's life, the film hardly exaggerates the prejudice and racism the racecar driver experienced throughout his life. With a good-natured, upbeat tone, the inspirational story follows the dramatic cultural shifts from segregation to the civil rights era. Similar to Scott, the film's stars Pryor and Pam Grier—who plays his loving, more pragmatic wife—survived much racial prejudice and surmounted numerous obstacles throughout their careers. Their onscreen chemistry is also not an embellishment; shortly after the production wrapped, the fictional husband and wife became an actual couple for a while.

Directed by Michael Schultz. With Richard Pryor, Beau Bridges, Pam Grier
US 1977, 35mm, color, 96 min

FRIDAY NOVEMBER 11 AT 9PM

FRIDAY FOSTER

In a distinct break from her violent vigilante roles, Grier's last film with AIP—the only one based on a comic book—features a model-turned-photographer who teams up with Yaphet Kotto's private investigator to crack a couple of puzzling mysteries peopled by those who are not what they seem. Joining a packed cast of current and future stars including Eartha Kitt, Scatman Crothers, Carl Weathers, Godfrey Cambridge and Ted Lange, Pam Grier takes on a persona more Nancy Drew than Foxy Brown. Rather than surprising her enemies with razor blades, needles or shotguns, Foster's wildest stunt is stealing a hearse from a friend's funeral to chase down a suspect. She is still much desired, very independent, smart and resourceful, but for the most part leaves the violence to the men, who in this film are, for a change, not all inept or corrupt. The slightly breezier switch-up marked an end to Grier's blaxploitation spree both for audiences and for Grier, who felt that her defiant superhero roles had served their purpose and had played themselves out.

Directed by Arthur Marks. With Pam Grier, Yaphet Kotto, Godfrey Cambridge
US 1975, 35mm, color, 90 min

S	M	T	W	T	F	S
04	05 7PM BORN ON THE FOURTH OF JULY P. 3	06	07	08	09 7PM JFK P. 3	10 7PM NIXON P. 3
11 4PM UNTOLD HISTORY OF THE UNITED STATES... P. 3 7PM CHILD OF THE BIG CITY P. 5 DAYDREAMS P. 5 LIVE MUSICAL ACCOMPANIMENT	12 6PM SNOWDEN P. 4 SNEAK PREVIEW: FREE SCREENING OLIVER STONE SIMULCAST LIVE	13	14	15	16 7PM MACHORKA-MUFF P. 7 NOT RECONCILED P. 7 THE BRIDEGROOM... P. 7 9PM TOO EARLY/TOO LATE P. 7	17 7PM FROM THE CLOUD TO THE RESISTANCE P. 7 9PM FORTINI/CANI P. 7 EVERY REVOLUTION IS A THROW OF THE DICE P. 7
18 5PM QUEEN OF SPADES P. 5 LIVE MUSICAL ACCOMPANIMENT 7PM FATHER SERGIUS P. 5 LIVE MUSICAL ACCOMPANIMENT	19 6PM STRAUB-HUILLET BOOK EVENT P. 7 FREE ADMISSION - CRC/BOOKSHOP 7PM ANTIGONE P. 7 BARTON BYG INTRODUCES	20	21	22	23 7PM COFFY P. 11 9PM HISTORY LESSONS P. 8 EN RACHÂCHANT P. 8	24 7PM OTHON P. 8 9PM THE DEATH OF EMPEDOCLES P. 8
25 4PM MACHORKA-MUFF P. 7 NOT RECONCILED P. 7 THE BRIDEGROOM... P. 7 7PM (6PM TOUR OF EXHIBIT) MOSES AND AARON P. 8 INTRODUCTION... P. 8 STEPHEN PRINA DISCUSSES	26 7PM WORKERS, PEASANTS P. 8	27	28	29	30 7PM PROPOSITION IN FOUR PARTS P. 9 THESE ENCOUNTERS OF THEIRS P. 9 9PM SHEBA, BABY P. 12	

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S	M	T	W	T	F	S
						01 7PM HOMELAND (IRAQ YEAR ZERO) - PART ONE P. 16 ABBAS FAHDEL IN PERSON
02 7PM HOMELAND (IRAQ YEAR ZERO) - PART TWO P. 16 ABBAS FAHDEL IN PERSON	03 7PM 327 CUADERNOS P. 16 ANDRÉS DI TELLA IN PERSON	04	05	06	07 7PM FOXY BROWN P. 12 PAM GRIER IN PERSON	08 7PM JACKIE BROWN P. 12 PAM GRIER IN PERSON
09 4PM ILYICH'S GATE P. 17 MARLEN KHUTSIEV N PERSON	10 7PM JULY RAIN P. 18 MARLEN KHUTSIEV N PERSON	11	12	13 7PM YOU ONLY LIVE ONCE: PRODUCTION TAKES.. P. 20 CORRECTION PLEASE, OR HOW WE GOT INTO PICTURES P. 20 THOMAS BEARD PRESENTS	14 7PM CHRONICLE OF ANNA MAGDALENA BACH P. 9 9PM CÉZANNE. CONVERSATION WITH JOACHIM GASQUET A VISIT TO THE LOUVRE P. 9	15 7PM INFINITAS P. 18
16 5PM THE TWO FEDORS P. 18 7PM BED AND SOFA P. 5 LIVE MUSICAL ACCOMPANIMENT	17 7PM CASTAIC LAKE P. 20 PARADISE SPRINGS P. 21 BAD MAMA, WHO CARES P. 21 BRIGID McCAFFREY IN PERSON	18	19	20	21 7PM DIARY OF A HARLEM FAMILY P. 22 SHAFT P. 22 9PM FLAVIO P. 22 SUPER FLY P. 22	22 7PM I AM TWENTY P. 18
23 5PM THE HOUSE ON TRUBNAYA SQUARE P. 5 LIVE MUSICAL ACCOMPANIMENT 7PM OUTSKIRTS P. 6	24 7PM EPILOGUE P. 18	25	26	27	28 7PM COMMUNISTS P. 9 THE AQUARIUM AND THE NATION P. 9 9PM BLACK SIN P. 9 ITINERARY OF JEAN BRICARD P. 9	29 7PM SWEET SWEETBACK'S BAADASSSSS SONG P. 23 9PM PENITENTIARY P. 23
30 5PM SPRING ON ZARECHNAYA STREET P. 18 7PM IT WAS THE MONTH OF MAY P. 19	31 7PM GREASED LIGHTNING P. 12					

JOHN CONEY SPACE IS THE PLACE P. 24

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.

NOVEMBER 2016

S	M	T	W	T	F	S
		01	02	03	04 7PM SHOOT SHOOT SHOOT: THE LONDON FILM- MAKER'S COOP P. 25 MARK WEBBER PRESENTS	05 7PM STORY OF JUDAS P. 26 RABAH AMEUR-ZAÏMECHE IN PERSON
06 4PM AND STILL I BELIEVE P. 19 7PM ZVENIGORA P. 6 LIVE MUSICAL ACCOMPANIMENT	07 7PM INTEGRATION REPORT 1 P. 23 A TRIBUTE TO MALCOLM X P. 23 I AM SOMEBODY P. 23 MADELINE ANDERSON IN PERSON FREE SCREENING	08	09	10 7PM JULY '71 IN SAN FRANCISCO... P. 27 NEW YORK PORTRAIT, CHAPTER I P. 27 BOSTON FIRE P. 27 ALFRED GUZZETTI INTRODUCES FREE SCREENING	11 7PM FLORENCE P. 27 AT SEA P. 27 9PM FRIDAY FOSTER P. 12	12 3PM HAPPY HOUR P. 28 RYUSUKE HAMAGUCHI IN PERSON
13 5PM NEW YORK PORTRAIT II STUDY OF A RIVER P. 27 TIME AND TIDE P. 27 7PM ANGELA DAVIS... P. 23 THE NEW-ARK P. 23 BALDWIN'S NIGGER P. 23	14 7PM INSIDE BEDFORD- STUYVESANT P. 23 BLACK GI P. 23 BLACK COP P. 23 KENT GARRETT IN PERSON FREE SCREENING	15	16	17	18 7PM THE MACK P. 23 9PM CLEOPATRA JONES P. 24	19 7PM THE HARDER THEY COME P. 24 9:30PM SPACE IS THE PLACE P. 24
20 7PM SICILIA! P. 10 8:30PM WHERE DOES YOUR HIDDEN SMILE LIE? P. 10	21 7PM NINA SIMONE - LIVE IN MONTREUX 1976 P. 24	22	23	24	25	26
27 4PM KHUTSIEV. ACTION STARTS! P. 19 7PM THE SCARLET SAIL OF PARIS P. 19	28 7PM CLASS RELATIONS P. 10	29	30	DEC 1	DEC 2	DEC 3 9PM GANJA & HESS P. 24

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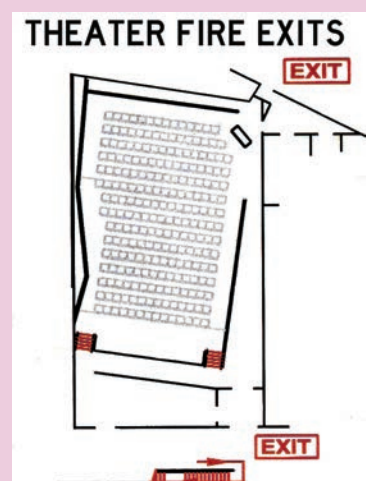
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HOMELAND (IRAQ YEAR ZERO) BY ABBAS FAHDEL

OCTOBER 1 – OCTOBER 2

Homeland (Iraq Year Zero) is a riveting home-movie chronicle of life in Iraq before and after the US invasion. Offering all-too-rare images of everyday life in Iraq, the film closely follows extended family members and friends of director Abbas Fahdel as they brace for the long impending attack and then struggle to survive the disastrous consequences of American imperialism. Leaving the invasion itself eerily absent, *Homeland (Iraq Year Zero)* is cleaved into two epic chapters starkly separated by a dark, gaping chasm. *Before the Fall* offers a touching portrait of middle-class Iraq, assembled from extended domestic scenes and debates among Baghdad friends and neighbors, as well as a wedding that becomes an emotional centerpiece of the entire film. *After the Battle* bravely takes to the street to survey, with shock and unspoken outrage, the ruthless destruction of public and private space wrought by the occupying US forces.

Homeland (Iraq Year Zero) counts among the most essential and urgent documentaries of recent times, required viewing for anyone still unable to understand the US invasion. At times recalling Frederick Wiseman, Fahdel's intrepidly curious yet always unassuming camera patiently gathers intimate moments to assemble a rough-hewn epic of naturalist cinema and a searing, courageous act of testimony. – HG

Co-sponsored by the Center for Middle Eastern Studies, Harvard.

Special thanks: Emmanuelle Marchand—Consulate General of France, Boston; Mathieu Fournet, Amélie Garin-Davet—Film Office, Cultural Services of the French Embassy, New York; and Jeffrey Ruoff, Dartmouth College.



ABBAS FAHDEL *HOMELAND (IRAQ YEAR ZERO)*



\$12 SPECIAL EVENT TICKETS
ABBAS FAHDEL IN PERSON
SATURDAY OCTOBER 1 AT 7PM

HOMELAND (IRAQ YEAR ZERO) – PART 1. BEFORE THE FALL

Directed by Abbas Fahdel
Iraq/France 2015, DCP, color, 160 min. Arabic with English subtitles

\$12 SPECIAL EVENT TICKETS
ABBAS FAHDEL IN PERSON
SUNDAY OCTOBER 2 AT 7PM

HOMELAND (IRAQ YEAR ZERO) – PART 2. AFTER THE BATTLE

Directed by Abbas Fahdel
Iraq/France 2015, DCP, color, 174 min. Arabic with English subtitles

327 CUADERNOS BY ANDRÉS DI TELLA

OCTOBER 3



ANDRÉS DI TELLA *327 CUADERNOS*

\$12 SPECIAL EVENT TICKETS
ANDRÉS DI TELLA IN PERSON
SATURDAY OCTOBER 1 AT 7PM

327 CUADERNOS (327 NOTEBOOKS)

Directed by Andrés Di Tella
Argentina/Chile 2015, DCP, color, 76 min. Spanish with English subtitles

The latest work by Argentine film essayist Andrés Di Tella is a uniquely poignant and insightful portrait of his country's most celebrated novelist, Ricardo Piglia. Eschewing any kind of traditional interview, Di Tella invented a more intimate means of engaging his close friend's life and voice by encouraging Piglia to look back, for the first time, over the three-hundred-and-twenty-seven volume diary he has dutifully recorded since the age of sixteen. A kind of "diary of a diary," as Di Tella provocatively calls his project, *327 Cuadernos* follows Piglia's return to his first act as a writer, revisiting cherished memories and tracing the strange distance between the self he recalls and the one he does not recognize. *327 Cuadernos* is a rich extension of Di Tella's previous film essays, deepening his long interest in the often uncanny intermingling of individual and collective memory underlying personal and official history. Piglia's sudden diagnosis with Lou Gehrig's Disease, midway through the filming, gives a sudden and sad urgency to *327 Cuadernos* as the film itself becomes an unexpectedly important chapter in Piglia's life and an inspiration for a new, heroic and possibly final diary project. – HG

Special thanks: Mariano Siskind—Department of Romance Languages & Literatures Department, Harvard.

MARLEN KHUTSIEV, UNSUNG MASTER OF THE MODERN CINEMA

OCTOBER 9 – NOVEMBER 27

Recent nonagenarian Marlen Martynovich Khutsiev remains one of Soviet cinema's most acclaimed, beloved and unique directors. Once well known both in his native land and abroad, he, like many other Soviet filmmakers, found himself woefully ill equipped for the unfamiliar capitalist environment post-USSR. The resulting confusion may be responsible for the erratic trajectory his later career followed: Khutsiev's latest, *Infinitas*, was released in 1991, whereas its follow-up *Not Yet Evening*, the story of Anton Chekhov meeting Leo Tolstoy, has been in development for over ten years now. In the meantime, a new generation of cinephiles may now discover this master of cinema.

Born in 1925 in Tbilisi, then Tiflis, Marlen Khutsiev spent his childhood staging amateur shows with local children in the cast (one show was even based on his self-penned play, *Battleship Potemkin*). After WWII, he moved to Moscow to begin his studies at the Gerasimov Institute of Cinematography (VGIK), in a workshop run by famous Soviet filmmaker Igor Savchenko. It was under his mentor's tutelage that Khutsiev co-directed, with fellow student Feliks Mironer, his final project—the short subject *City Planners* (1950). Young Marlen's other teacher was Boris Barnet, whom he assisted on *Lyana* (1955). In 1956, Khutsiev debuted his *Spring on Zarechnaya Street* (once again, co-directed with Mironer), which drew over thirty million cinema-starved viewers in the USSR. In 1958, in Odessa, he completed his first solo outing, *The Two Fedors*, starring the incredible actor and soon-to-be director Vasily Shukshin in his first major role.

The Two Fedors was followed by *Ilyich's Gate* and *July Rain*, both emblematic of the Khrushchev Thaw and representative of a kind of Soviet New Wave. Though in synchrony with the latest cinematic movements, these two masterpieces, unfortunately, were met with ostracism. *Ilyich's Gate* even incurred Khrushchev's personal wrath and therefore came out in a censored version under the title *I Am Twenty*, tying for the Jury Prize at the 1965 Venice Film Festival with Bunuel's *Simón of the Desert*. The original director's cut did not premiere until 1988.

The Khrushchev Thaw soon gave way to the Brezhnev Stagnation. Russian film critic Miron Chernenko calls *July Rain* “a requiem for the era,” in which the characters from *Ilyich's Gate* had grown, not just three years, but “a historical cataclysm older.” In 1970, Khutsiev made for TV *It Was the Month of May*, his only film that deals with the Second World War, dubbed in Russia “The Great Patriotic War,” explicitly showing the very first days after the ceasefire. Khutsiev himself tried to enlist, but was turned down due to poor health. He then started touring military hospitals with his theatrical plays. As he himself put it, by being deemed unfit for service, he “took on a lifelong debt.” As a result, echoes of WWII reverberate throughout his oeuvre: the veterans' reunion in *July Rain*, the postwar everyday life in *The Two Fedors*, the father's photo in *Ilyich's Gate*. The filmmaker's thirteen-year hiatus that followed *It Was the Month of May* was briefly interrupted in 1974 when Khutsiev finished Mikhail Romm's testament *And Still I Believe* and started teaching at VGIK, where he has since mentored filmmakers Abderrahmane Sissako, Vasili Pichul and Bakur Bakuradze.

Though composed of utterly disparate elements, Khutsiev's body of work is startlingly coherent. He is a filmmaker who always had a knack for reinventing himself and his style: from the realist (perhaps neo-, as the Soviets would have it) *Spring on Zarechnaya Street* and *The Two Fedors* to the modernist *July Rain* and *Ilyich's Gate*, and then all the way over to *Epilogue*, an altogether different beast. Khutsiev is celebrated for his collaborations with lesser-known actors and his revolutionary skill with location shooting. However, *Epilogue* is a chamber drama for two of the most bankable performers of their time, Rostislav Plyatt and Andrey Myagkov. Next came another curveball, *Infinitas*, Khutsiev's latest to date, not just his magnum opus but also a sort of retrospective of his previous work brimming with allusions (for example, he replicates the dance-floor scene from *The Two Fedors*). Perhaps matched only by Tarkovsky's *The Mirror* and Sokurov's *Russian Ark*, Khutsiev's most labyrinthine accomplishment reflects on the nature of time and succession of generations.

Khutsiev has had a lot of ideas that, alas, weren't meant to come to fruition, such as adaptations of Victor Hugo's *Ninety-Three* and Mikhail Lermontov's *A Hero of Our Time*, or biopics of Michelangelo, Beethoven and Pushkin (the latter he fretted over for decades, even refashioning its script into a radio play). There was also a passion project called *Generation*, a group portrait of the director's coevals that was scrapped too, but this is not so tragic after all, because this unmade film seems to have sprung the seven features Marlen Khutsiev has generously given to the world. — Boris Nelepo, film critic and curator

The HFA is thrilled to welcome Marlen Khutsiev here for two evenings of conversation about his extraordinary work and profound legacy.

Special thanks: Nikolai Borodachev, Director and Peter Bagrov, Curator—Gosfilmofund of Russia; and Boris Nelepo.

Film descriptions by Boris Nelepo unless otherwise noted.



MARLEN KHUTSIEV *ILYICH'S GATE*

\$12 SPECIAL EVENT TICKETS

MARLEN KHUTSIEV IN PERSON

SUNDAY OCTOBER 9 AT 4PM

ILYICH'S GATE (ZASTAVA IL'ICHA)

Moscow, early 1960s. Three friends wonder about their future and the meaning of life, and try to find their place in society. “This is, of course, a deeply personal picture,” Khutsiev notes. “I even used to say that the three main characters were all me. One of them stood for my inner turmoil and doubts; the second one, for my family situation at the time; and finally, the third one was the person I aspired to be.”

Arguably the most seminal Soviet film of the 60s, *Ilyich's Gate* is an encyclopedia of life in Moscow during the era: a meticulous inventory of hopes, illusions and disappointments. One generation older than his characters, Khutsiev co-wrote the script with twenty-two-year-old VGIK student Gennady Shpalikov in order to authentically craft an indispensable time capsule with iconic scenes such as the party with Andrei Tarkovsky and Andrei Konchalovsky among the guests, the Labor Day demonstration, and the poetry reading at a museum featuring the most famed writers of the time (the latter sequence fell prey to censorship when a re-cut version came out under the title *I Am Twenty*). And yet, the most memorable scene ever filmed by Khutsiev is the autobiographical finale—the meeting with the dead father killed in combat. Having lost his father in 1937 to Stalinist purges, Khutsiev would continually return to this search for the lost father, a motif that spoke to both generations orphaned by war.

Directed by Marlen Khutsiev. With Valentin Popov, Nikolai Gubenko, Stanislav Lyubshin
Soviet Union 1962, 35mm, b/w, 197 min. Russian with English subtitles



MARLEN KHUTSIEV *JULY RAIN*

\$12 SPECIAL EVENT TICKETS
MARLEN KHUTSIEV IN PERSON
MONDAY OCTOBER 10 AT 7PM

JULY RAIN (IYULSKIY DOZHD)

A formidable opening: from left to right, and with just a few movements forward, the camera covers the diverse movement through the streets on a summer day in the old Soviet Union; some even take a glance directly at the camera as they walk by. The prodigious music clashes with the film's pedestrian, documentary tone. And then, as if she were just another citizen walking in the crowd, we see a young, beautiful woman; she is Lena, the main character. At that point, fiction intrudes and this intelligent dialectic remains throughout a film that uses that poetic game as the basis for its remarkable power, a documentary exterior and a fictional interior to portray a mentality—the aftermath of Stalinism. — Roger Koza

Khutsiev has never come closer to his perfect vision of cinema than in the final scenes of *July Rain*, where the world, indeed, exists simultaneously on a number of levels, a number of temporal planes, crisscrossed in a complex audiovisual weave, colliding and drifting apart again in the most unexpected configurations and polygons... Of this, precisely—of the world's unexpected ambiguities, of the inexhaustibility of history—speak the strained, wary and standoffish looks exchanged between the veterans who cry, for the first time after twenty years of historical oblivion, in public, right in front of the Bolshoy Theater, and the youth, already weathered by school and family, already on their way out into the 1970s.... To each of them Khutsiev lends, for a moment, his unblinking, unromantic, unsentimental eye, free from illusions, and each of them discovers his own other; an epoch, a history, a future... — Miron Chernenko

Directed by Marlen Khutsiev. With Evgeniya Uralova, Aleksandr Belyavskiy, Yuriy Vizbor
Soviet Union 1966, 35mm, b/w, 115 min. Russian with English subtitles

SATURDAY OCTOBER 15 AT 7PM

INFINITAS (BESKONECHNOST)

Infinitas is one of those pictures in which the logic of the tale reproduces the flow of consciousness. What we see could be a dream, the memories of a dead man who examines his life in order to leave it behind forever, or the conscious work of a man who re-examines his own trajectory: these are movements of the spirit, detached from any schedule or calendar. Except for the amusing opening scene, in which Vladimir sells practically all his possessions and abandons the city to take a train and go back to his native land, the rest of the tale is filled

with masterfully presented crossing memories, which are staged in such a way that they have gravitas enough to anchor the film's hazy plot.

It must also be mentioned that a version of a twenty-year-old Vladimir appears in the frame every now and then as a shadow of himself that goes in and out without following a predictable pattern. Either together or "separated," they visit many places, they go to parties and to the doctor, they see the marching Russian Army. The end of their trip is, undoubtedly, one of the most glorious moments in the history of cinema. However, until now we have only talked about the poetics of its narrative; it would also be necessary to devote a whole different analysis to the general aural concept and the delicate score, which plays a spiritual function rather than dramatic one. After this, is it necessary to say *Infinitas* is a masterpiece? — Roger Koza

Directed by Marlen Khutsiev. With Anna Tchernakova, Marina Khazova, Aleksei Zelenov
Russia 1992, 35mm, color & b/w, 206 min. Russian with English subtitles

SUNDAY OCTOBER 16 AT 5PM

THE TWO FEDORS (DVA FYODORA)

The war is over. A train is chugging across the country, bearing a single inscription: Victory. From a throng of soldiers singing and sharing loaves of bread, we soon distinguish Fedor, who then picks up an orphan boy, also named Fedor, at a whistle-stop. They decide to live together.



MARLEN KHUTSIEV *THE TWO FEDORS*

Thus begins Khutsiev's first solo effort after parting ways with Feliks Mironer, citing creative differences: the latter favored more rigorously structured scripts while the former sought an atmosphere free from the constraints of classical narratives. Nevertheless, *The Two Fedors* still ranks among the director's most stringent offerings. Exceptionally simple on the formal level—evoking the wise simplicity of Boris Barnet or Yasujiro Ozu's *The Only Son* (1936)—Khutsiev introduces melodramatic conflict into the Fedors' idyll in the form of a woman, yet focuses less on the love story than the workaday toils of reshaping a civilization. Shot on location in Odessa, his realistic film meticulously captures the long and hard transition from war to peace—a peace, in fact, not nearly as picture-perfect as the two orphaned strangers imagined when they met on a train. Pyotr Todorovsky operated the camera and Vasily Shukshin as Fedor Sr.—not just a new folk hero, but an outstanding filmmaker and actor—announced himself to the world, and a new Soviet cinema was born.

Directed by Marlen Khutsiev. With Vasily Shukshin, Tamara Syomina, Nikolai Chursin
Russia 1958, 35mm, b/w, 88 min. Russian with English subtitles

SATURDAY OCTOBER 22 AT 7PM

I AM TWENTY (MNE DVADSTAT'LET)

See description for Ilyich's Gate screening on October 9 at 6pm.

Directed by Marlen Khutsiev. With Valentin Popov, Nikolai Gubenko, Stanislav Lyubshin
Soviet Union 1962, 35mm, b/w, 180 min. Russian with English subtitles

MONDAY OCTOBER 24 AT 7PM

EPILOGUE (POSLESLOVIYE)

Based on the short story "Father-in-Law Arrived" by little known writer Yuri Pakhomov, *Epilogue* marks Marlen Khutsiev's return to filmmaking—after a long, forced hiatus—in a different era and in a barely recognizable Moscow. The unexpected guest—in the great Rostislav Plyatt's last appearance on screen—cannot recognize the city, either. And Moscow is hardly even present from the confines of the apartment where the absent daughter's husband has been left stranded with her father. In an uncharacteristically conventional mode, Khutsiev willfully forgoes the medium-altering formulas he single-handedly invented back in the 60s and tricks his audience into thinking he is somehow different too. Don't fall for the trick: it is the same Khutsiev purposefully revisiting his pet themes and motifs and eventually rupturing the fabric of the otherwise classicist narrative in a mysterious and spellbinding scene of photos being developed after the photographer is gone, the past revealing its symbolic imprint in the landscape of today. In the words of Miron Chernenko, "Khutsiev's picture was an afterword with no quotation marks, an epitaph to the epoch of *Ilyich's Gate* and *July Rain*, filmed from a sufficient temporal distance, with few emotions left, yet with all the wisdom and sorrow of a man who tallies up both his involvement in a bygone era and his fate in the 60s and 70s."

Directed by Marlen Khutsiev. With Andrey Myagkov, Rostislav Plyatt
Soviet Union 1983, 35mm, color, 97 min. Russian with English subtitles

SUNDAY OCTOBER 30 AT 5PM

SPRING ON ZARECHNAYA STREET (VESNA NA ZARECHNOY ULITSE)

One of three Soviet movies released in 1956 with the word "spring" in the title, Khutsiev's debut was an early melodrama of the Khrushchev Thaw period. The film describes the tale of Tanya, a young teacher who comes to a provincial industrial town to work at a night school for



MARLEN KHUTSIEV *SPRING ON ZARECHNAYA STREET*

the working class. There she meets Sasha the stoker. The film was released three years after Stalin's death, when the demand for new cinema was so overwhelming that thirty million people flocked to theaters to see it. In the cities of Zaporozhye and Odessa eponymous streets appeared, and the film's theme song "When Springtime Comes" became a folk staple.

Miron Chernenko describes its impact: "[T]his is what initially struck critics and audiences alike: the sight of a run-down industrial town, still somehow pre-war-looking, on the cusp of the 50s real-estate 'revolution,' dotted with squalid hovels, fences, embankments and sidewalks, dirty buses and beer stands, populated by passers-by who dress poorly and monochromatically, and whom you have to peer at closely to discern something of an individuality, something of their own... the coastline of the social continent discovered by Khutsiev. As painstakingly and as keenly, his camera surveys the sordid, bare, scantily furnished interiors. And then, the camera takes a good hard look at the human faces, gestures, expressions, as though committing to memory this sloppily shaved and ill-bred workers' settlement: the queues, the fucus, the stagnant everydayness. No wonder that this kind of filmmaking—the storytelling first and the direction that followed dutifully—was at once interpreted as the first successful attempt at depicting the real, authentic people under the real authentic circumstances."

Directed by Marlen Khutsiev. With Nina Ivanova, Nikolai Rybnikov, Vladimir Gulyaev
Soviet Union 1956, 35mm, b/w, 96 min. Russian with English subtitles

SUNDAY OCTOBER 30 AT 7PM

IT WAS THE MONTH OF MAY (BYL MESJAZ MAI)

A preamble of horror: airplanes fly over cities dropping bombs, soldiers shoot from windows of ruined buildings or run with guns through debris-filled streets, explosions pulverize the public space. After the ominous introduction comes its opposite. A group of Red Army soldiers take a break and relax at a German farm. War is over and the soldiers laugh, relieved and cheerful. However, one night the whole platoon goes out patrolling and they find the architectonic aftermath of fear. A concentration camp stands empty, abandoned. A few country dwellers appear who still hope to find their arrested relatives.

The lucid and solidary dialectic established between archival material and fiction reinforces the gravitas of each

image, dismissing indifference and equanimity. War films, when they are good, reject any trace of satisfaction in relation to the war enterprise; they do not worship militarism. One of the greatest films within the war genre, *It Was the Month of May* warns—in a surprising ending in which stock material is used, once more, to alarming effect—about the relation between war and the economic system, and states the greatest risk for historical memory: to transform hideousness into a museum piece. — Roger Koza

Directed by Marlen Khutsiev. With Pyotr Todorovsky, Sergey Shakurov, Alexander Arzhilovsky
Soviet Union 1970, DCP, b/w, 115 min. Russian with English subtitles

SUNDAY NOVEMBER 6 AT 4PM

AND STILL I BELIEVE (I VSYO-TAKI YA VERYU)

Legendary Soviet director Mikhail Romm (1901–1971), one of the greatest teachers in the USSR of luminaries such as Andrei Tarkovsky, Vasily Shukshin and Andrei Konchalovsky, devoted the last decade of his life to documentary filmmaking, starting with the 1965 *Ordinary Fascism*, an enduring anti-Nazi statement, and ending with a documentary originally called *World '68*, later retitled *The World of Today*. It was conceived as an impassioned, large-scale essay on the origins of the 20th century and the subsequent reality the disappointed director felt slipping away from him and was left unfinished at the time of his death. His younger colleagues, Marlen Khutsiev, Elem Klimov and German Lavrov, completed the film from the elements he left behind in addition to segments from *Ordinary Fascism*, closing the film with Romm's ultimately optimistic outlook: "And still I believe that man is sensible..."

Directed by Marlen Khutsiev, Mikhail Romm and Elem Klimov
Soviet Union 1974, 35mm, b/w, 120 min. Russian with English subtitles

SUNDAY NOVEMBER 27 AT 4PM

KHUTSIEV. ACTION STARTS! (KHUTSIEV. MOTO IDJOT!)

In October 2015, Marlen Khutsiev turned ninety. With no intention of retiring, he has been working on *Not Yet Evening*—about the relationship between Leo Tolstoy and Anton Chekhov—on and off for over ten years due to lack of funding. Allowing the documentary crew exclusive access to his shooting process over this extended period, Khutsiev also candidly reflects on his filmmaking and the nature of creative work with Peter Shepotinnik, film critic, *Kulturträger*, longtime programmer for the Moscow In-



MARLEN KHUTSIEV *EPILOGUE*

ternational Film Festival and author of the TV show *Kin-scope*. As an accomplished documentarian, Shepotinnik enjoys a close relationship with Khutsiev, whose sets are otherwise inaccessible.

Directed by Peter Shepotinnik
Russia 2015, digital video, color & b/w, 84 min. Russian with English subtitles

SUNDAY NOVEMBER 27 AT 7PM

THE SCARLET SAIL OF PARIS (ALYI PARUS PARIZHA)

Khutsiev's first foray into non-fiction, a made-for-TV documentary commemorating the 100th anniversary of the Paris Commune, has been all but relegated to obscurity—perhaps not even screened once in the last twenty years. Something of an oddity in the director's body of work, *The Scarlet Sail* still addresses his major thematic preoccupations as it contemplates the present through the prism of the past, and relives, quite viscerally, the tragedy of the Second World War, peering intently into the faces of young people. In climbing up Montmartre, the "hill of fighters and heroes" that birthed the Commune, to meet such famed French communists as Jacques Duclos, Georges Soria and Auguste Gillot, the film functions, simultaneously, as historical essay, alternative city guide, and, at least partially, exercise in propaganda. What I find most riveting is Khutsiev's view of Paris, his inquisitive and unabashedly admiring gaze that remains, in essence, bookish and eager for utopian vision. Never before has the French capital looked so much like the capital of socialism.

Directed by Marlen Khutsiev
France 1971, DCP, color, 81 min. French with English subtitles



KHUTSIEV/ROMM/KLIMOV *AND STILL I BELIEVE*

YOU ONLY LIVE ONCE: PRODUCTION TAKES FROM A FILM IN THE MAKING + NOËL BURCH'S CORRECTION PLEASE, OR HOW WE GOT INTO PICTURES

OCTOBER 13



NOËL BURCH *CORRECTION PLEASE, OR HOW WE GOT INTO PICTURES*

Though known as a major film theorist, Noël Burch has also made a number of incisive films. Two of the best known are collaborations with Thom Andersen (*Red Hollywood*, 1996) and Allan Sekula (*The Forgotten Space*, 2010), but one of Burch's most remarkable productions, *Correction Please, or How We Got into Pictures*, has become virtually impossible to see today.

Correction Please is a formally adventurous and rigorously philosophical essay on the nature of early cinema, made under the auspices of the Arts Council of Great Britain in the late 1970s. The topic is the development of narrative cinematic language from film's inception to the period of sound, investigated through a series of tautly structured segments, including archival examples of so-called "primitive" films made prior to 1906, animated diagrams explicating these early works, quotations from Maxim Gorky, Christian Metz and Lillian Gish, and, most dramatically, a series of five staged

sequences that recapitulate and analyze emblematic formal properties of different chapters in cinema's evolution.

Shot with actors on a stunning art deco set, these scenes construct a tale of international intrigue, as a young man delivers a secret message to a mysterious and mesmerizing Countess. "For the record," Burch explains in notes written to accompany the first screenings, "I should indicate that while true pastiche is never intended, the periods alluded to in the five sequences staged by me are: the mature primitive years (ca. 1905), Griffith's middle period at Biograph (ca. 1910), the more mature films which Reginald Barker made for Thomas Ince (ca. 1915), Fritz Lang's *Mabuse* diptych (1922)—a crucial moment in the elaboration of the visual and symbolic structures of the Cinema Institution—and, finally, the era of 'canned theatre,' insofar as it is that of so many films made between 1929 and today."

Despite its overtly didactic intent, *Correction Please* resists easy categorization as an educational documentary, presenting its arguments in an elliptical and evocative manner. Reviewing the film in 1981, Thomas Elsaesser describes how Burch enacts "an archaeology of film viewing," showing how the technical shifts in the production and exhibition of cinema created new ways to address spectators and position them as subjects vis-à-vis the narrative and the spaces in which it unfolds. Burch stresses the alterity of early film production, investigating it on the terms of its own peculiarities rather than as a fumbling towards contemporary storytelling, yet he is more interested in, as Elsaesser puts it, the "elaborate game of showing and withholding, of tromp l'oeil and impossible points of view, of hidden observers and strange machines. If one cares to look, there is always another pair of eyes, a multiplication of glances, a dispersal of attention across the whole surface of the image—as yet uncoordinated by the eyeline match or the cut on action...it is game whose potent logic Fritz Lang was perhaps the first director to grasp and fully exploit."

In 1937, the Museum of Modern Art's Film Library mounted an exhibition devoted to the production of Lang's Hollywood crime picture *You Only Live Once*, released that same year. The show intended to teach museumgoers how movies were made, and one of the earliest "film study" reels produced by the Film Library was probably related to this effort. Entitled *You Only Live Once: Production Takes from a Film in the Making*, it shows several raw camera takes, then ultimately a completed sequence from the finished work. Seemingly selected for their poetic potential, each uncut shot allows us to see and hear actors, crew, and director preparing for action and then relaxing upon its conclusion. Liberated from their intended purpose, the fragments become almost oneiric. In one particularly fascinating scene, a handheld fog machine disperses vapors on the set to create an appropriately noir atmosphere, and moments later a figure creeps through the mist, held at gunpoint by Henry Fonda, until the director yells cut. The image is thus transformed from documentary to fiction in the space of a single take, alerting us to the construction of the film while putting us under its spell. Like *Correction Please*, *Production Takes* is a reel whose instructional aims belie its rich enigmas. — Thomas Beard, co-founder of *Light Industry*, a venue for film and electronic art in Brooklyn, New York

Co-presented by *Light Industry*.

INTRODUCTION BY THOMAS BEARD

THURSDAY OCTOBER 13 AT 7PM

YOU ONLY LIVE ONCE: PRODUCTION TAKES FROM A FILM IN THE MAKING

US 1937, 16mm, b/w, 10 min

CORRECTION PLEASE, OR HOW WE GOT INTO PICTURES

Directed by Noël Burch. UK 1979, 16mm, color, 52 min

AN EVENING WITH BRIGID McCAFFREY

OCTOBER 17

Brigid McCaffrey's films proceed along one of two axes (or both): documentary portraits of an individual or a small group of individuals, and meditations on the place of nature in the contemporary world, especially the American Southwest. McCaffrey has been making nonfiction cinema that is both carefully observed and politically engaged since before her 2009 graduation from CalArts (including collaborating with Ben Russell on *Tjúba Ten/The Wet Season* [2008]). Her films boast soundtracks that carefully construct both a natural environment and a social context for visuals that range from *Castaic Lake*'s gentle pastoral to the intimate monumentality of *Paradise Springs* to the surprising inventiveness and formal play of *Bad Mama, Who Cares*.

The HFA is pleased to bring Brigid McCaffrey to Harvard to present her most recent work. — DP

Co-presented by the *Film Study Center, Harvard*.

\$12 SPECIAL EVENT TICKETS

BRIGID McCAFFREY IN PERSON

MONDAY OCTOBER 17 AT 7PM

CASTAIC LAKE

Castaic Lake is a California State Recreation Area formed by a reservoir in northwestern Los Angeles County. In this exploration, McCaffrey's camera unhurriedly maps the lake and cap-



BRIGID McCAFFREY *PARADISE SPRINGS*

tures some of those who visit it, revealing the location as both landscape and social site. Mixing interviews and observational footage, the emphasis is on an immersive experience of place rather than exposé or explanation. Nevertheless, McCaffrey is careful to point out the workings of the labor and infrastructure behind Southern California's leisure industry.

Directed by Brigid McCaffrey
US 2010, 16mm, color, 29 min

PARADISE SPRINGS

Paradise Springs is the portrait of a figure in a landscape—in this case quite literally so, since the film's defining images are those that locate Ren Lallatin, a geologist who studies the Mojave Desert, in the terrain that means so much to her. Just how much is revealed by Lallatin's measured but impassioned soliloquies that describe the desert and its life. Lallatin's solitary existence, McCaffrey's gently inquisitive camera, and the desert's austere



BRIGID MCCAFFREY *BAD MAMA, WHO CARES*

beauty form an entrancing whole whose tranquil beauty serves as a counterpoint to the precarity both of the land and of Lallatin's prized independence.

Directed by Brigid McCaffrey
US 2013, digital video, color, 33 min

BAD MAMA, WHO CARES

McCaffrey's latest film is a second portrait of Lallatin that may indicate a radical new direction in her filmmaking. Playing with and manipulating the image, McCaffrey seems, on the one hand, to be looking back to surrealist and trance cinema while also acknowledging the possibilities for image manipulation in the digital era. The result is a liberation of the unruly forces that previously seemed to be roiling just beneath the realist surfaces of her previous films.

Directed by Brigid McCaffrey
US 2016, 16mm, color, 11 min

SAY IT LOUD! THE BLACK CINEMA REVOLUTION

OCTOBER 21 – DECEMBER 3

At the beginning of the book based on his incendiary film *Sweet Sweetback's Baadasssss Song*, Melvin Van Peebles quotes a traditional medieval prologue: "Sire, this is not an ode to brutality that the artist has invented, but a hymn that comes from the mouth of reality." Peebles' directive was eloquent and explicit, and his first feature helped light the match that would shortly ignite not only the blaxploitation movement, but a revolutionary era of firsts for black Americans in cinema. During the early 70s, more people of color were involved in the movie industry than at any other time in history. With very low budgets and sweeping popularity, blaxploitation films were highly lucrative investments for both languishing independent studios and bigger players—like MGM and Warner Bros.—so for once, black filmmakers and actors wielded an artistic and economic power, exposing the discriminatory cracks in Hollywood's conservative framework.

Before this, the struggling vestiges of black cinema that existed fought to be recognized, lacked funding and were often relegated to a limited "ghetto" theater circuit. By the 60s, black actors were more regularly securing roles beyond domestic help, yet—even when discussing racism—the image was still largely "integrationist" and well behaved. And even these roles were few and far between. "When a good part for a Negro actor does come along, they always offer it to Sidney Poitier," director Bill Gunn told *Variety*. "If he turns it down, they rewrite it for a white actor." Many of the more authentic visions of the black experience that were being made—such as *Nothing But a Man* (1964) or *The Cool World* (1964)—were still being directed by white filmmakers.

The momentum and progress of civil rights and the Black Power, Black Panther and more radical, militant movements energized black artists to reclaim power over their own image and activated institutions like UCLA to make it financially possible for students of color to study filmmaking. With Hollywood at its most freewheeling and a new ratings system that replaced the Production Code in 1968, even more restrictions and barriers were removed, and a renaissance was born.

The initial seismic wave came in the form of so-called "blaxploitation." Though now not generally considered derogatory, the quick industry moniker "blaxploitation" was often derided and considered racist since white exploitation films did not have to designate their racial identity. Nevertheless, this insubordinate movement conspicuously reclaimed genres formerly relegated to an all-white cast, most often in the flashier action, thriller and horror varieties. After years of struggling to fit into roles Hollywood deemed acceptable to white audiences, black filmmakers and stars finally did not have to subscribe to any particular genre, format, role or message. The array of black personas suddenly filling the screens only made their previous exclusion more glaring. Thus, the most thrilling and galvanizing roles—Sweetback, Shaft, Coffy, Foxy, Sheba, Cleopatra Jones, *Super Fly's* Youngblood Priest—were those that called for reactionary, independent authority and powerfully claimed that most coveted of Hollywood's positions: the lead. From this anti-establishment, superheroic platform, they could say whatever they wanted to say at a viscerally high volume. It was catharsis.

Sex, violence and action spoke loudly and often took center stage. The films not only had a rudeness and antagonism, they had a rawness, vigor and urgency, reveling in longer, more graphic sex scenes and stark violence with radical political statements only inches from the surface salaciousness. In addition to confronting racism—and in the case of the Pam Grier films, sexism—many focused on the new scourge of drug addiction as another disease transmitted from white elites to poor black communities. More importantly, they were depicting the flourishing subcultures of the urban ghetto—essentially a foreign land to middle-class mainstream audiences—illustrated within an alluring new groove featuring revelatory music and fashions accompanied by afros, slang and the stealthy code of the street. Black audiences were electrified by seeing their experiences reflected on screen, whether as reality or fantasy or a mix of both, and the youth, in particular, soaked up the fashions and a proud, independent, nonconformist attitude.

Many white directors also participated enthusiastically in the new movement—including Roger Corman, Jack Hill and William Girdler—but it was the black filmmakers who were artistically, economically and politically making the most of the opportunity. A nonconformist, therapeutic space had opened up, inviting reinvention, re-creation and re-education. Black directors made it an imperative to employ many people of color behind the scenes, and there was a shockingly endless number of "firsts" for African Americans in the industry during this time. While many careers in film and music were either launched or enjoying the height of their fame and productivity, innovative polymaths like Bill Gunn, Melvin Van



PERRY HENZELL *THE HARDER THEY COME*

Peebles, Gordon Parks and Sun Ra found it the opportune moment to also add filmmaking to their versatile plates, both of the blaxploitation variety as well as independent films, documentaries and experimental work like Gunn's masterpiece *Ganja & Hess* and Ra's futuristic hybrid *Space is the Place*. Filmmakers like Parks and Kent Garrett had a head start in the journalistic world that led to their documentary creations. Others, like Amiri Baraka, came to film through activism. Meanwhile, actresses of color like Pam Grier and Tamara Dobson were blasting through uncharted territories no woman had been able to enter. And then there was the even more rare phenomenon of female filmmakers working against the odds, like Madeline Anderson, who began her career in the late 50s and produced socially progressive documentaries focused on the voices of the marginalized.

By the mid-seventies, the tide was ebbing. In addition to an assault on blaxploitation pictures by organizations distressed over images of African Americans they deemed too transgressive and destructive, Hollywood had discovered the cost-effective crossover power of the blockbuster and no longer needed to appeal specifically to black audiences. The independent, rebellious filmmakers and actors of this revolution were also often too fiery for the industry or could not revert to more milquetoast fare. Some simply exited altogether or carried on making independent work for smaller, more select audiences. At the same time, the motivation and urgency of finally getting to cinematically take revenge on a racist culture was also waning. As actor Fred Williamson articulated it many years later: "We don't need to make 'get whitey' pictures anymore, but that's what we needed at that time. We needed a way to fight back."

The effects of the 70s explosion was far-reaching, and many of the films are still deeply resonant today—both as stinging reflections on current events and as inspirational works of art. The giant strides made during that period positively and permanently affected the colors of the current cinemascapes inside and outside Hollywood, with many more, much needed milestones yet to come.

On two separate evenings, the Harvard Film Archive proudly welcomes Kent Garrett and Madeline Anderson to screen and discuss their remarkable documentary work from then and now. – BG

Special thanks: Jake Perlin, Elena-Rossi Snook, David Callahan—New York Public Library; Charles Hobson, Walter Forsberg—Smithsonian National Museum of African American History & Culture; Brian Belak—Chicago Film Archives; and Eric Isaacson—Mississippi Records.

Film descriptions by Brittany Gravely and Jeremy Rossen, unless otherwise noted.

FRIDAY OCTOBER 21 AT 7PM

SHAFT

No one could ignore the success of *Sweet Sweetback's Baadasssss Song*, certainly not MGM, which was eager to capitalize on art cinema when it could—leading to such unusual collaborations as a three-picture deal with Michelangelo Antonioni. When famous *Life* magazine photographer Gordon Parks turned Ernest Tidyman's novel into film and made the detective black, Parks may have also turned revolutionary baadasssss cinema into blaxploitation and transformed a gritty, urban action film into a monumental cultural event. Newcomer Richard Roundtree was the first black actor to take the sole lead in a major studio production, and black audiences responded in overwhelming, ecstatic numbers to the appearance of a strong black hero who white cabbies still don't pick up. Just as this new cinematic movement turned the tables on genres dominated by whites, Shaft makes his own rules and calls all the shots, functioning smoothly and stylishly in both black and white urban jungles. This transformative thriller spawned many imitators, a couple of sequels and a short-lived TV show and also earned Isaac Hayes the first Oscar for Best Original Song awarded to a black composer.

Directed by Gordon Parks. With Richard Roundtree, Moses Gunn, Charles Cioffi
US 1971, 35mm, color, 100 min

PRECEDED BY

DIARY OF A HARLEM FAMILY

Legendary photographer Gordon Parks left behind a large body of work that documented the highs and lows of American culture from the early 1940s up until his death in 2006, with a focus on race relations, poverty, civil rights and urban life. Parks' early documentaries for public television include *Diary Of A Harlem Family*, which documents the life of the Fontinelli family who live in a Harlem tenement, experiencing a level of poverty unimaginable and invisible to most Americans at the time.

Directed by Gordon Parks
US 1968, 16mm, b/w, 20 min

FRIDAY OCTOBER 21 AT 9PM

SUPER FLY

Following his father's triumph with *Shaft*, Gordon Parks Jr. brought a different view of black urban subculture to life in *Super Fly* with a naturalistic edge, striking fashion statements, Curtis Mayfield's extraordinary soundtrack,

stylized visual flourishes and the semi-glorification of a criminal lifestyle. For the latter it received more criticism than any other blaxploitation film, though it was also the first Hollywood feature completely financed by African Americans with a primarily black and Puerto Rican crew and no studio interference. Just as the drug dealing Youngblood Priest and his partners invert the capitalistic model to fit ghetto constraints, Parks twists the knife that *Shaft* unsheathed by featuring a black criminal as the triumphant hero. With Mayfield's anti-drug lyrics an intoxicating counterpoint, Priest's subversive goal—to make the ultimate deal, so he will be out of both systems and truly free—is its own, complicated indictment of a high-stakes business model cosponsored by the law itself.

Directed by Gordon Parks Jr. With Ron O'Neal, Carl Lee, Sheila Frazier
US 1972, 35mm, color, 93 min

PRECEDED BY

FLAVIO

Based on a 1961 *Life* magazine photo series by Gordon Parks, *Flavio* depicts a day in the life of a twelve-year-old



GORDON PARKS JR. *SUPER FLY*

Brazilian boy, one of a family of ten living on a squalid, impoverished hillside across the bay from Rio de Janeiro. Parks shows the delicate tensions that affect Flavio who, though suffering from a serious respiratory illness, keeps hope alive for his family.

Directed by Gordon Parks
US 1964, 16mm, b/w, 12 min

SATURDAY OCTOBER 29 AT 7PM

SWEET SWEETBACK'S BAADASSSSS SONG

In this legendary work of grindhouse political cinema (not to mention personal willpower), Melvin Van Peebles wrote, directed, produced, edited, and performed the music, the stunts, and the sex scenes. His title character is a male prostitute who intervenes when he sees a young Black Panther being beaten up by two white cops. As a result, he becomes a fugitive. But the black community rises up to help him elude the corrupt and racist state.

Van Peebles makes his technical limitations into virtues, drawing on Godardian inspiration for his hallucinogenic editing style that embraces the non-professionalism of his amateur cast and crew and the breakneck chaos of the shoot. And yet, while the film is funny and decidedly insane (according to one legend, Van Peebles contracted gonorrhea during a sex scene, filed a claim with the Director's Guild health insurance for an "on-the-job injury," and used the money to buy more film), it also has to be taken seriously, as an attempt to express a voice that in 1971 had almost no voice at all in the movies.

– Athina Tsangari

Directed by Melvin Van Peebles. With Melvin Van Peebles, Simon Chuckster, Hubert Scales
US 1971, 35mm, color, 97 min

SATURDAY OCTOBER 29 AT 9PM

PENITENTIARY

Part of the group of UCLA student filmmakers of color known as the L.A. Rebellion, Jamaa Fanaka proceeded to make the most of his time there, directing three features as a student: the outrageous *Welcome Home, Uncle Charles* (1975), *Emma Mae* (1976) and *Penitentiary*, the highest grossing independent film of 1980. Though the interiors were shot in an old jail in Los Angeles, Fanaka turned the UCLA film school quadrangle into the prison yard where a wrongfully accused black man must quickly prove himself or be crushed within the abusive, violent hotbed of prison life. Upon a populace that remains unfairly racially skewed, Fanaka sheds an intense, hu-



JACK STARRETT *CLEOPATRA JONES*

mane—even at times humorous—light on the range of human beings trapped in this toxic environment. Literally fighting their way out—through illegal boxing matches organized by the prison lieutenant—the inmates' microcosm is also a potent reflection of life on the outside for many black men who find themselves in the wrong place at the wrong time.

Directed by Jamaa Fanaka. With Leon Isaac Kennedy, Wilbur White, Hazel Spears
US 1979, 35mm, color, 99 min

FREE ADMISSION
MADLINE ANDERSON IN PERSON
MONDAY NOVEMBER 7 AT 7PM

A pioneering filmmaker and producer during a challenging era in American history for both women and people of color, Madeline Anderson confronted astounding obstacles within both the film industry and society at large. However, she remained undeterred and proceeded to make a series of powerful and timeless documentaries. Shot by the Maysles brothers and Richard Leacock, *Integration Report 1* features haunting singing by a young Maya Angelou and captures the marches, sit-ins, rallies and boycotts in the months leading up to the first attempt at a march on Washington. *A Tribute to Malcolm X*, made for *Black Journal*, discusses the influence of the famous activist and includes an interview with his widow, Betty Shabazz. Anderson's most critically lauded film, *I Am Somebody*, documents the struggle of four hundred black hospital workers in Charleston, South Carolina, who went on strike demanding a fair wage increase. The film has the distinction of being the first half-hour documentary directed by an African American, unionized, female director. "I was determined to do what I was going to do at any cost. I kept plugging away. Whatever I had to do, I did it," Anderson has said of her career. The Harvard Film Archive proudly presents the pioneering work of Madeline Anderson with the filmmaker in attendance to discuss her documentaries and the turbulent atmosphere in which these important films were created.

INTEGRATION REPORT 1

Directed by Madeline Anderson. US 1960, 16mm, b/w, 20 min

A TRIBUTE TO MALCOLM X

Directed by Madeline Anderson. US 1967, 16mm, 13 min

I AM SOMEBODY

Directed by Madeline Anderson US 1970, 16mm, color, 30 min
Courtesy the Reserve Film and Video Collection of the New York Public Library for the Performing Arts. Preserved with funding from the Carnegie Corporation of New York.

SUNDAY NOVEMBER 13 AT 7PM

ANGELA DAVIS AT MALCOLM X COLLEGE

Halfway through 1972, Angela Davis was acquitted in her infamous murder trial and later appeared in McIlvaine's film, in which she expounds on a myriad of topics including US imperialism, socialism, the prison industrial system, the Black Panthers and her trial.

Directed by Don McIlvaine
US 1972, video, b/w, 33 min

THE NEW-ARK

Amiri Baraka (formerly LeRoi Jones) was commissioned by the Public Broadcast Laboratory of National Public Television to make a documentary, and he bravely set out, along with cinematographer James Hinton, to document Black Power in Newark, New Jersey. Beginning as a city-symphony of Newark streets, buildings and people set to wordless chanting, *The New-Ark* quickly arrives at its political imperatives: Black Power must be accomplished through nationalism, and "a nation is organization." The film focuses on black education, urban public theater and political consciousness-raising inside and outside of Spirit House—Baraka's black nationalist community center. Lost for years and recently rediscovered at Harvard in 2014, *The New-Ark* was restored and preserved by the Harvard Film Archive.

Directed by Amiri Baraka
US 1968, 16mm, color, 25 min

BALDWIN'S NIGGER

Horace's Ové's first film is a provocative conversation with writer James Baldwin and comedian Dick Gregory who speaking frankly and openly with a group of West Indian students in London. They discuss how the black experience in America relates to racial problems in Great Britain, the danger of "white liberals" and why racism is an issue of attitude, not of skin color.

Directed by Horace Ové
US 1968, 16mm, b/w, 46 min



MICHAEL CAMPUS *THE MACK*

FREE ADMISSION
KENT GARRETT IN PERSON

MONDAY NOVEMBER 14 AT 7PM

The Harvard Film Archive is honored to welcome Kent Garrett, a Harvard alum (Class of 1963), to present a selection of his films from a long career—one with no end in site, as Garrett continues his tireless documentary investigations of socio-political issues. In 1968, Garrett—along with William Greaves, Madeline Anderson and Charles Hobson, among others—was a founding member of WNET's groundbreaking public affairs show *Black Journal*. Widely considered the first nationally televised African American series, *Black Journal* highlighted critical issues within the black community. One of the episodes, *Inside Bedford-Stuyvesant*, was conceived by Robert F. Kennedy, produced by Charles Hobson and directed by Kent Garrett to show the diverse array of families, students, artists and professionals from a neighborhood more widely known for its crime.

Two other films Kent Garrett made for *Black Journal*, *Black GI* and *Black Cop*, examine the outsider status accorded to those seemingly on the inside. In *Black Cop*, set Central Harlem at the height of the Black Power movement, a policeman's discussion of his role in and out of uniform is contrasted with the experiences of a colleague in the LAPD. In *Black GI*, African American soldiers serving in Vietnam contemplate the contradiction of defending the very country that is oppressing them. Both *Black GI* and *Black Cop* portray the deep conflicts—personal and institutional—that defined a generation of black Americans and would shape racial dynamics in the country for decades. Concluding the evening will be a clip from Garrett's latest work, *The Last Negroes At Harvard*, a work-in-progress that examines the lives of the nineteen African American men and women—including Garrett—who were admitted to Harvard in 1959, the largest number of African Americans who had been admitted in Harvard's 300-year history.

INSIDE BEDFORD-STUYVESANT

Directed by Kent Garrett. US 1968-71, digital video, color, 10 min

BLACK GI

Directed by Kent Garrett. US 1971, DCP, b/w, 54 min

BLACK COP

Directed by Kent Garrett. US 1969, 16mm, b/w, 15 min
Courtesy the Reserve Film and Video Collection of the New York Public Library for the Performing Arts.

THE LAST NEGROES AT HARVARD (EXCERPT)

Directed by Kent Garrett
US work-in-progress, digital projection, color, 5 min

FRIDAY NOVEMBER 18 AT 7PM

THE MACK

Pimpin' ain't easy, the saying goes, and no film better illustrates both the glamour and the downside of this world than *The Mack*. Though not the first film to invite audiences to identify with a villain, its volatile yet progressive take on sex, class, capitalism and race made it an important touchstone not only for black film, but also for hip-hop culture—serving as major inspiration for many musicians. Part gritty urban realism, part male fantasy, *The Mack* is based on the life of Frank Ward, one of the most successful African American drug dealers and pimps at the time. The real Ward provided guidance, protection and permission to film in his Oakland, California “territory” as well as all of the movies’ authentic underground extras—in exchange for a small role in the film. Max Julien plays Goldie, the Ward character, who returns home from jail to discover that his brother has become a black nationalist, whose opposition to drugs and violence complicates Goldie’s achieving his career goals. Shot in the middle of a turf war, the production came to a momentary halt when Ward was killed, and the filmmakers had to renegotiate with the Black Panthers.

Directed by Michael Campus. With Max Julien, Richard Pryor, Don Gordon
US 1973, 35mm, color, 110 min



JAMAA FANAKA PENITENTIARY

FRIDAY NOVEMBER 18 AT 9PM

CLEOPATRA JONES

Cutting a striking figure across a dramatic mountain landscape, Special Agent Cleopatra Jones, clad in a long black cape and fur bonnet, watches fields of poppies burn. Less emotional, naked and raw than the Pam Grier cycle, *Cleopatra Jones* presents a glossier 007-style action heroine who maintains her cool and keeps her ever-changing outfits securely fastened. Like Grier, former model Tamara Dobson changes the action movie game with her beauty, brains and physical prowess. She too is up against crooked cops, double-crossing brethren and “Mommy,” Shelley Winters’ kitschy dominatrix who attempts to control the city through drugs and violence. Yet Jones is a sophisticated martial artist and a professional protector of her community. The vengeful blasts of Foxy and Coffy are desperate, enraged shouts compared to the slick choreography of the semi-futuristic Cleo, who drives a Batmobile-like Corvette complete with a car phone and an arsenal of automatic weapons hidden in the door.

Directed by Jack Starrett. With Tamara Dobson, Bernie Casey, Shelley Winters
US 1973, 35mm, color, 89 min

SATURDAY NOVEMBER 19 AT 7PM

THE HARDER THEY COME

The creator of the first all-Jamaican-made feature film, native Perry Henzell, was white but spent an uncon-



AMIRI BARAKA THE NEW-ARK

ventional life exposing the vibrancy of Jamaican culture to the world. Remaining the most influential Jamaican production to this day, *The Harder They Come* and its soundtrack album brought reggae and Rastafarian culture to a wide, international audience. Inciting near riots at theaters, this marked the first time Jamaicans had seen themselves on screen. With its improvisational, documentary feel and a deep Jamaican Patois spoken by a cast of non-actors, this was a culture, a style and a poverty unseen and unheard by any audience. The story of Ivanhoe Martin—Jimmy Cliff’s broke, aspiring singer—is loosely based on both the musician’s early biography and a legendary Jamaican outlaw whose anti-establishment exploits were much celebrated. Optimistic and charming, Ivan slides surprisingly easily into a life of crime—standing up to anyone who stands in his way, trying to change many oppressive, corrupt systems: law, religion, the music industry and the even the unfair economy of the drug trade.

Directed by Perry Henzell. With Jimmy Cliff, Janet Bartley, Carl Bradshaw
US 1973, 35mm, color, 103 min

SATURDAY NOVEMBER 19 AT 9:30PM

SPACE IS THE PLACE

Rarely screened today, *Space is the Place* is a cosmic journey in which philosopher/musician Sun Ra and his Arkestra, in their quest as space explorers, attempt to settle a new planet with African Americans, tempting them away from oppressive Earth with the music of the Arkestra. An Afro-Futuristic, psychedelic blend of intergalactic card games, time travel and spaceships, Sun Ra imagines outer space as a utopian zone free of racism where everyone is free to create their own future, or “alter-destiny.”

Directed by John Coney. With Sun Ra, Raymond Johnson, Barbara Deloney
US 1974, 35mm, color, 85 min



BILL GUNN GANJA & HESS

MONDAY NOVEMBER 21 AT 7PM

NINA SIMONE – LIVE IN MONTREUX 1976

One of the most dynamic and extraordinary artists, activists, composers and musicians of the twentieth century, Nina Simone (1933-2003) remained an extremely prolific singer and performer throughout her career, recording over fifty albums and five-hundred songs while performing incessantly. Simone used her remarkable talent to transmit messages of black liberation, self-empowerment and love through her music.

Fresh from a three-year spiritual journey in Liberia, Simone completely blindsides a Swiss jazz festival audience with a raw, intense confessional performance. Nina’s unconventional production is contemptuous, hilarious, spiritual, brilliant—a breathtaking tour de force from the “High Priestess of Soul.”

Switzerland 1976, digital video, color, 110 min

SATURDAY DECEMBER 3 AT 9PM

GANJA & HESS

Born upon the wings of *Blacula* (1972), *Ganja & Hess*—a black vampire film of an entirely different vein—cascades obliquely into experimental territory where few black directors had ever found the freedom to venture. After the opening song—by Nina Simone’s brother Sam Waymon—explains the vampiric origins of Dr. Hess Green, the film’s dense, dreamlike structure unfolds via fluctuating perspectives and voices, both internal and external. Played by *Night of the Living Dead*’s Duane Jones, Hess is a wealthy intellectual whose complicated interaction with an artist leads to his meeting the lovely, self-determined Ganja. Into the vampire metaphor director Bill Gunn poetically folds the black experience, addiction and the victim/victimizer cycle, while tracing the dark shadows of class and race, religion and mysticism, maleness and femaleness and even narrative structure itself. His breathtaking nightmare is further expanded by extended documentary-like scenes in a Christian church and a lush soundtrack that freely alternates between electronic, choral, classical and soul. Though the film received the Critic’s Choice Prize at Cannes in 1973, the mystified distributors brutally re-edited it for the drive-in circuit, forcing all of the original makers to remove their names. Luckily, MoMA retained an original print that was later restored, thus ensuring that Gunn’s transcendent creation would live forever.

Directed by Bill Gunn. With Duane Jones, Marlene Clark, Bill Gunn
US 1973, 35mm, color, 110 min

SHOOT SHOOT SHOOT: THE LONDON FILM-MAKER'S CO-OP

NOVEMBER 4

To celebrate the 50th anniversary of the London Film-Makers' Co-operative, this screening presents a selection of work by some of innovative film artists who gathered there in its formative years: David Crosswaite, Marilyn Halford, Malcolm Le Grice, Mike Leggett, Annabel Nicolson, William Raban, Lis Rhodes and John Smith.

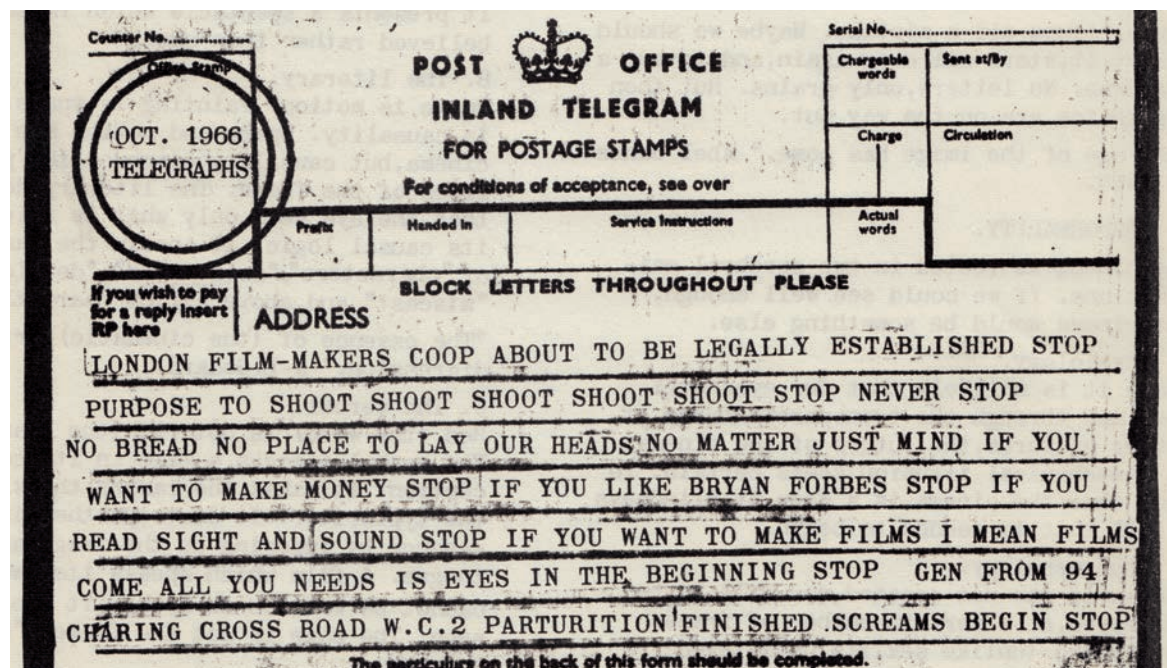
Inspired by the example set by Jonas Mekas and his colleagues in New York, the London Co-op was founded in 1966. In contrast to similar organizations, the LFMC's activity was not limited to distribution; within a few years it was running a regular program in its own cinema and, most notably, had a workshop in which filmmakers could control every stage of the creative process.

The workshop housed a continuous processor and step printer and was an essential, contributory factor in steering the direction of the uncompromising films produced at the LFMC in the 1970s. The tendency was defined by as "structural/materialist" by one of the group's leading polemicists, Peter Gidal, alluding to what was then the dominant mode in avant-garde cinema but adding a qualification that suggests both Marxist philosophy and the physical presence of the medium that was foregrounded in British filmmaking.

A second, and equally significant, form of practice was expanded cinema, which made creative use of the mechanics of projection in the presentation of multiscreen films and performance works. *Light Music* by Lis Rhodes is exemplary in this regard. Two projectors face each other across the room, creating an environment in which the audience is participant. Its abstract imagery (an ever-changing array of horizontal lines composed as a musical score) is printed across the frame and optical soundtrack area of a 16mm film print, enabling it to be both seen and heard. – Mark Webber

The program will be introduced by Mark Webber, author of *Shoot Shoot Shoot: The First Decade of the London Film-Makers' Co-operative 1966-76 (LUX, October 2016)* and co-editor of *Flare Out: Aesthetics 1966–2016, a collection of essays by Peter Gidal issued by The Visible Press in April 2016.*

Following the screening in the HFA cinemathèque, there will be a special presentation of Lis Rhodes' *Light Music* in room B-04, next to the theater.



MARK WEBBER INTRODUCES
FRIDAY NOVEMBER 4 AT 7PM

FRAMES

The original was standard 8mm material that I'd shot in a village in Italy. The material had gone through a process of deterioration. I'd used it in performing and taken it through an old Russian slide projector. I took the lens out of this projector so I could pull the film strip through it, and that meant the image could be focused on different surfaces. Instead of the image falling onto a screen, I could direct it around the room with the lens in my hand. In the process it got very torn and scratched, and it was that material I eventually put in the contact printer and made into the 16mm film *Frames*. – Annabel Nicolson

Directed by Annabel Nicolson
UK 1973, 16mm, color, silent, 8 min

FOOTSTEPS

Footsteps is in the manner of a game re-enacted: the game in making was between the camera and actor, the actor and cameraman, and one hundred feet of film. The film became expanded into positive and negative to change balances within it: black for perspective, then black to shadow the screen and make paradoxes with the idea of acting, and the act of seeing the screen. The music sets

a mood then turns a space, remembers the positive then silences the flatness of the negative. – Marilyn Halford

Directed by Marilyn Halford
UK 1975, 16mm, b/w, 6 min

SHEPHERD'S BUSH

Shepherd's Bush was a revelation. It was both true film notion and demonstrated an ingenious association with the film process. It is the procedure and conclusion of a piece of film logic using a brilliantly simple device: the manipulation of the light source in the Film Co-op printer such that a series of transformations are effected on a loop of film material. From the start, Mike Leggett adopts a relational perspective according to which it is neither the elements nor the emergent whole but the relations between the elements (transformations) that become primary through the use of logical procedure.

– Roger Hammond

Directed by Mike Leggett
UK 1971, 16mm, b/w, 15 min

FILM No. 1

The systems of superimposed loops are mathematically interrelated in a complex manner. The starting and cut-off points for each loop are not clearly exposed, but

through repetitions of sequences in different colors, in different "material" realities (i.e., a negative, positive, bas-relief, neg-pos overlay) yet in constant rhythm (both visually and on the soundtrack hum) one is manipulated to attempt to work out the system structure... The film deals with permutations of material, in a prescribed manner but one by no means "necessary" or logical (except within the film's own constructed system/serial).

– Peter Gidal

Directed by David Crosswaite
UK 1971, 16mm, b/w & color, 10 min

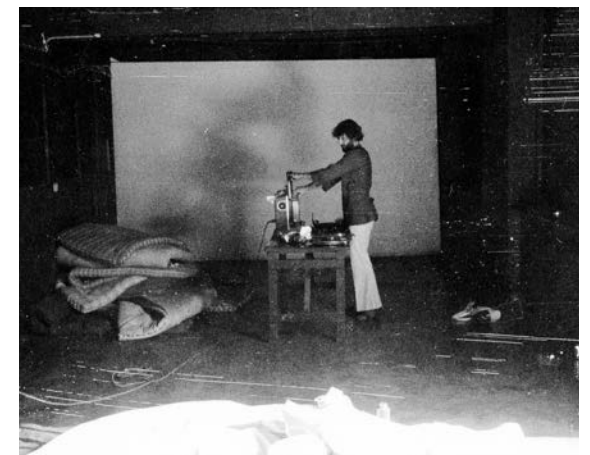
ASSOCIATIONS

Images from magazines and color supplements accompany a spoken text taken from *Word Associations and Linguistic Theory* by the American psychologist Herbert H. Clark. By using the ambiguities inherent in the English language, *Associations* sets language against itself. Image and word work together/against each other to destroy/create meaning. – John Smith

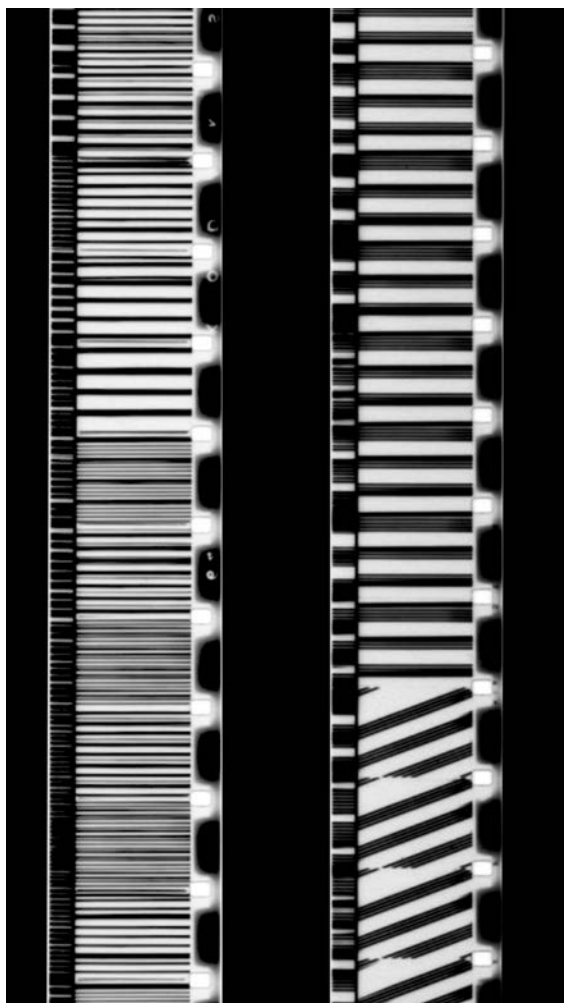
Directed by John Smith
UK 1975, 16mm, color, 7 min

BROADWALK

Originally, this was a four-minute time-lapse film that was shot continuously over a twenty-four-hour period. The camera was positioned on a busy pathway in Regent's Park, and recorded three frames a minute. The shutter was held open for the twenty-second duration



MALCOLM LE GRICE



LIS RHODES LIGHT MUSIC

between exposures, so that on projection, individual frames merge together making the patterned flows of human movement clearly perceptible. The time-lapse original was then expanded by various processes of re-filming to reveal the frame-by-frame structure of the original.

– William Raban

Directed by William Raban
UK 1972, 16mm, color, 12 min

REIGN OF THE VAMPIRE

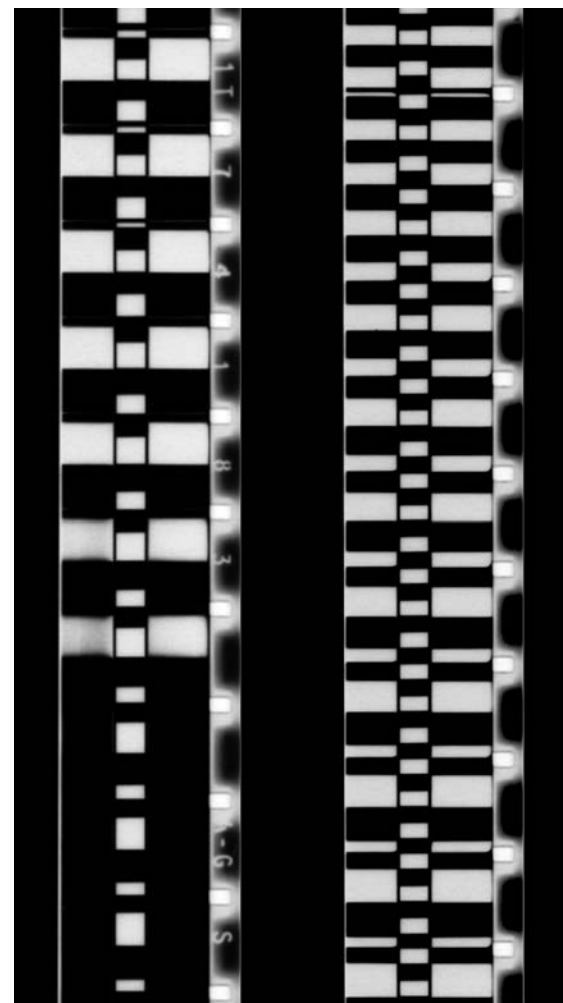
This film could be considered as a synthesis of the “How to Screw the CIA” series. It is formally based on the permutative loop structure, superimposing a series of three pairs of image loops of different lengths with each other. The images include elements from all the previous parts of the series. The film sequences that make up loops are again chosen for their combination of semantic relationships and abstract factors of movement. The soundtrack is constructed for the film, but independently, and has a similar loop structure. – Malcolm Le Grice

Directed by Malcolm Le Grice
UK 1970, 16mm, b/w, 11 min

LIGHT MUSIC

The film is not complete as a totality; it could well be different and still achieve its purpose of exploring the possibilities of optical sound. It is as much about sound as it is about image; their relationship is necessarily dependent as the optical soundtrack “makes” the music. It is the machinery itself that imposes this relationship. The image throughout is composed of straight lines. It need not have been. – Lis Rhodes

Directed by Lis Rhodes
UK 1975-77, 16mm x 2, b/w, 20 min



LIS RHODES LIGHT MUSIC

STORY OF JUDAS BY RABAH AMEUR-ZAÏMECHE

NOVEMBER 5

Recipient of the 2012 MacMillan-Stewart Fellowship and one of the most arresting and accomplished of contemporary French filmmakers, Rabah Ameur-Zaïmeche returns to the Harvard Film Archive to present his latest work which revisits the passion of Christ by reinterpreting the role of Judas. – DP

Special thanks: Emmanuelle Marchand—Consulate General of France, Boston; Amélie Garin-Davet—Film Office, Cultural Services of the French Embassy, New York.



RABAH AMEUR-ZAÏMECHE STORY OF JUDAS

\$12 SPECIAL EVENT TICKETS
RABAH AMEUR-ZAÏMECHE IN PERSON
SATURDAY NOVEMBER 5 AT 7PM

STORY OF JUDAS (HISTOIRE DE JUDAS)

Ameur-Zaïmeche's work is always preoccupied with the joys and costs of comradeship and the pain of its absence, solitude. Here he focuses on the relationship between Jesus and Judas to present the latter not as a traitor but as a loyal friend and disciple of the former's teaching at its most radical and iconoclastic. As always, Ameur-Zaïmeche is a filmmaker whose overarching virtue is a directness that is both intellectual and emotional. For instance, the film's dialogue is straightforward, neither painstakingly “periodized” nor ostentatiously anachronistic. Similarly, his strong visual sense is communicated through images that are not elaborately composed but are exquisitely lit with a painterly cinematography while at the same time shot with a directness that allows for handheld camera. The result is a return to the story of Jesus forged with the kind of burning simplicity that drives Pasolini's *The Gospel According to Matthew*.

After making his international reputation with three trenchant, heartfelt films about contemporary France and Algeria in a multi-cultural world, this, his fifth film, is his second period piece in a row. It is still recognizably a work by Ameur-Zaïmeche: images filled with rugged beauty, in homage to human freedom in the face of dogma, superstition and political and economic oppression.

Directed by Rabah Ameur-Zaïmeche. With Nabil Djedouani, Mohamed Aroussi, Rabah Ameur-Zaïmeche
France 2015, DCP, color, 99 min. French with English subtitles

TIME AND TIDE. A TRIBUTE TO PETER HUTTON

NOVEMBER 10 – 13

“**F**or the immediate world, everything is to be discerned, for him who can discern it, and centrally and simply, without either dissection into science, or digestion into art, but with the whole of consciousness, seeking to perceive it as it stands: so that the aspect of a street in sunlight can roar in the heart of itself as a symphony, perhaps as no symphony can: and all of consciousness is shifted from the imagined, the revisive, to the effort to perceive simply the cruel radiance of what is.” – James Agee, *Let Us Now Praise Famous Men*, 1941

With a heavy heart, the Harvard Film Archive pays tribute to Peter Hutton (1944-2016), a visionary artist and beloved professor, mentor and friend.

For over four decades Peter Hutton used 16mm film, most often silent and black-and-white, to meticulously craft intimate, lush, beautiful portraits of places—cities, landscapes, the sea—which drew upon traditions of 19th-century landscape painting, still photography and early cinema.

Born in Detroit to a former seaman, Hutton followed his father’s example, paying his way through art school by working as a merchant marine. Initially spending his first ten creative years as a painter and sculptor, he turned to cinema after discovering the underground film scene in Los Angeles and San Francisco in the 1960s. Bruce Conner, Harry Smith and Kenneth Anger were important influences.

Peter Hutton would eventually teach filmmaking at Hampshire College, SUNY Purchase, CalArts and Harvard, where he and Robert Gardner formed a lasting friendship. Restless travelers and explorers, Gardner and Hutton were kindred spirits whose mutual admiration is clearly evident in Hutton’s 1977 appearance on Robert Gardner’s now legendary *Screening Room* television show. In 1984, Hutton began teaching at Bard College, where he remained until his death, as Director of the Film and Electronic Arts Department.

Hutton also regularly worked as a professional cinematographer, frequently shooting other filmmakers’ work, including that of some of his former students—Ken Burns, Lizzie Borden and Robert Fenz, among many others—despite his busy schedule as a teacher and filmmaker.

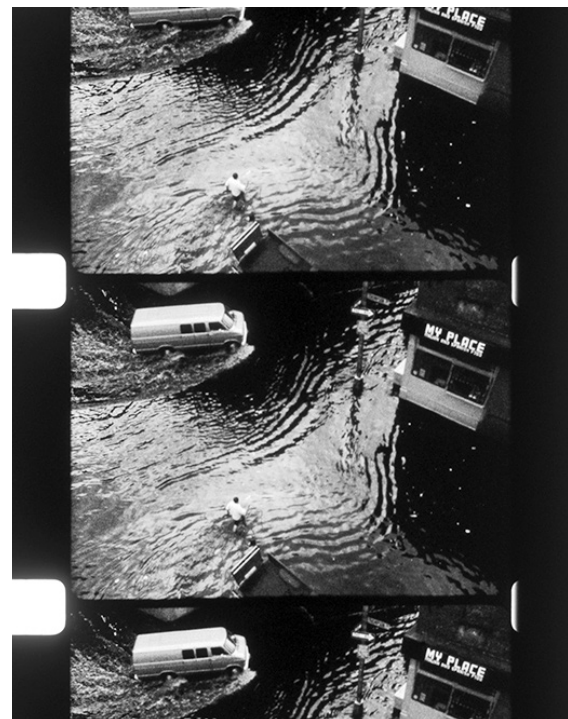
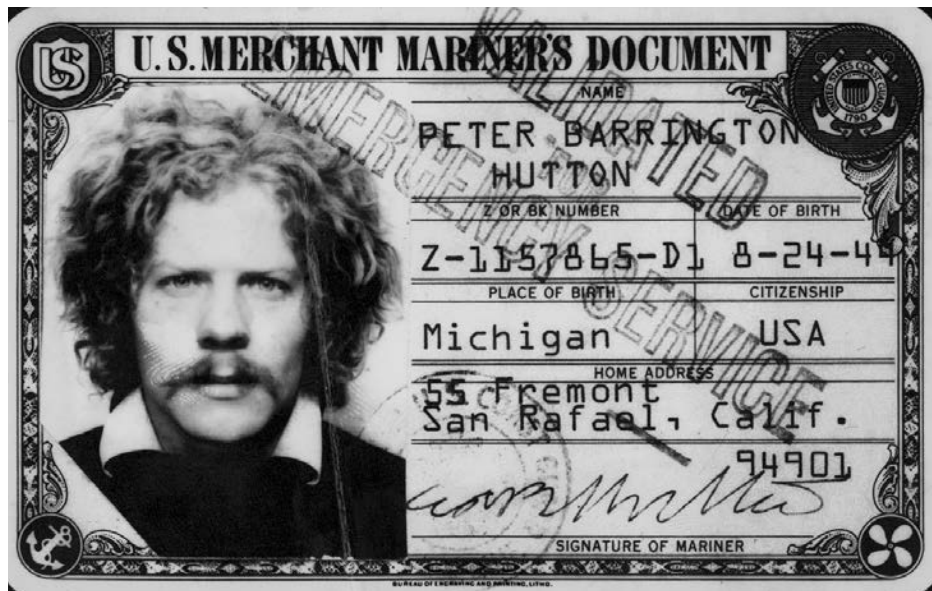
Masterfully harnessing the purposefully limited tools of his palette, Hutton carved many of his most exquisite cinematic experiences from a fixed shot and reversal black-and-white film stock with no soundtrack. His profound understanding of the emotional and textural depths of the photochemical gave an aching, haunting beauty to his work. Smoke, shadow and sunlight transform Manhattan in his cinematic reverie on the city, the exquisite *New York Portrait* series. Scholar Scott MacDonald writes that *At Sea*, one of Hutton’s austere, silent masterworks, remains “a sweeping meditation on global commerce, labor and geography in the 21st century, which chronicles the birth, life and death of a merchant ship.” And Hutton’s early film *July ‘71 in San Francisco, Living at Beach Street, Working at Canyon Cinema, Swimming in the Valley of the Moon* is a joyful, affectionate diary of the people and places Hutton encountered while living in the Bay Area.

Despite the international recognition he deservedly received over the years, Hutton remained modest and humble. “I’ve never felt that my films are very important in terms of the history of cinema,” he told MacDonald. “They offer a little detour from such grand concepts. They appeal primarily to people who enjoy looking at nature, or who enjoy having a moment to study something that’s not fraught with information... The experience of my films is a little like daydreaming.” – JR

Special thanks: Carolina Gonzalez-Hutton, Toni D’Angela, Antonella Bonfanti—Canyon Cinema, Documentary Educational Resources and Oona Mosna.

Thursday evening’s show is co-sponsored by the Visual and Environmental Studies Department.

All films directed by Peter Hutton except where noted.



PETER HUTTON *NEW YORK PORTRAIT, CHAPTER I*

FREE SCREENING
INTRODUCTION BY ALFRED GUZZETTI
THURSDAY NOVEMBER 10 AT 7PM
SCREENING ROOM (EXCERPT)
Directed by Robert Gardner
US 1977, digital video, color, 10 min

JULY '71 IN SAN FRANCISCO, LIVING AT BEACH STREET, WORKING AT CANYON CINEMA, SWIMMING IN THE VALLEY OF THE MOON
US 1971, 16mm, b/w, silent, 35 min

NEW YORK PORTRAIT, CHAPTER I
US 1979, 16mm, b/w, silent, 16 min

BOSTON FIRE
US 1979, 16mm, b/w, silent, 8 min

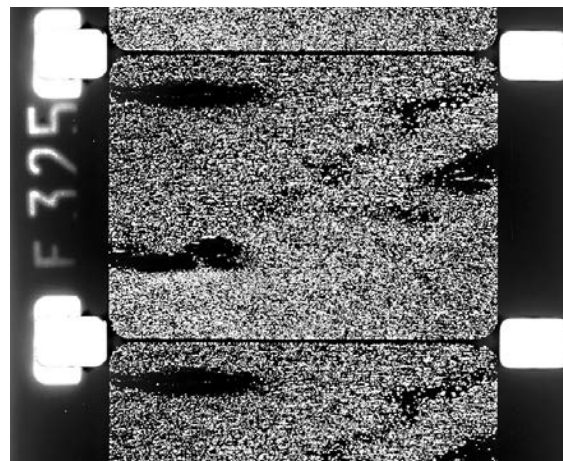
FRIDAY NOVEMBER 11 AT 7PM
FLORENCE
US 1975, b/w, silent, 8 min

AT SEA
US 2007, 16mm, color, silent, 60 min

INTRODUCTION BY FILMMAKER FERN SILVA
SUNDAY NOVEMBER 13 AT 5PM
NEW YORK PORTRAIT, CHAPTER II
1981, 16mm, b/w, silent, 16 min

STUDY OF A RIVER
1997, 16mm, b/w, silent, 16 min

TIME AND TIDE
2000, 16mm, color, silent, 35 min



PETER HUTTON *STUDY OF A RIVER*



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 Cambridge, MA 02138

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RYUSUKE HAMAGUCHI'S *HAPPY HOUR*

NOVEMBER 12



RYUSUKE HAMAGUCHI *HAPPY HOUR*

A powerful affirmation of the immersive potential of cinematic narrative, *Happy Hour* is a slow-burning epic chronicling the sentimental journey of four thirtysomething women towards a new understanding of life and love. With gentle irony the film's title signals both the elusiveness of the peace-of-mind sought by the women as well as the boldly extended five-hour-plus running time so crucial to the rare intimacy of character achieved by director Ryusuke Hamaguchi. *Happy Hour* is that rarest of ensemble films, among the few to democratically, patiently and purposefully add subtle complexity to each of its main characters. Much of the rich nuance underlying the women's constant transformation over the course of the film certainly derives from the unusual collaboration between the relatively inexperienced actresses and Hamaguchi, who together defined the characters in a series of workshop sessions that preceded the film's eight-month shoot. Pointedly, *Happy Hour* itself contains a crucial workshop, early in the film, where the four friends are taught by a handsome guru to listen to each other's bodies and embrace a different kind of interrelational communication. *Happy Hour* uses its patiently yet never ostentatiously or unnecessarily extended running time to teach the audience this same lesson: to learn to see, hear, sense the indeterminate secret space between people, the distance whose measure may be friendship, deception or love.

Winner of awards at major international festivals—including Locarno, where stars Sachie Tanaka, Hazuki Kikuchi, Maiko Mihara and Rira Kawamura shared the Golden Leopard for Best Actress—*Happy Hour* has brought new attention to the work and career of one of Japan's most talented young directors. In residence as a Fellow at Harvard's Reischauer Institute of Japanese Studies, Ryusuke Hamaguchi will return to the HFA in 2017 for a retrospective of his earlier fiction and documentary work. — HG

Special thanks: Reischauer Institute of Japanese Studies, Harvard.

\$12 SPECIAL EVENT TICKETS

RYUSUKE HAMAGUCHI IN PERSON

SATURDAY NOVEMBER 12 AT 3PM

HAPPY HOUR

Directed by Ryusuke Hamaguchi. With Sachie Tanaka, Hazuki Kikuchi, Maiko Mihara
 Japan 2015, DCP, color, 317 min. Japanese with English subtitles

IN PERSON

BARTON BYG SEPT 19
 STEPHEN PRINA SEPT 25
 ABBAS FAHDEL OCT 1 – 2
 ANDRÉS DI TELLA OCT 3
 PAM GRIER OCT 7 – 8
 MARLEN KHUTSIEV OCT 9 – 10
 THOMAS BEARD OCT 13
 BRIGID McCAFFREY OCT 17
 MARK WEBBER NOV 4
 RABAH AMEUR-ZAÏMECHE NOV 5
 MADELINE ANDERSON NOV 7
 ALFRED GUZZETTI NOV 10
 RYUSUKE HAMAGUCHI NOV 12
 KENT GARRETT NOV 14
 FERN SILVA NOV 13

COMING SOON

BRUCE BAILLIE
 BUSBY BERKELEY
 TERENCE DAVIES IN PERSON
 HA KIL-JONG AND SEVENTIES
 KOREAN CINEMA
 JONAS MEKAS IN PERSON
 ANOCHA SUWICHAKORNPONG
 IN PERSON