

HARVARD FILM ARCHIVE



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*On the cover: Teresa Iżewska and Tadeusz Janczar as underground resistance fighters Stokrotka and Korab escaping 1944 Warsaw in Andrzej Wajda's **Kanał** (p. 26), one of world cinema's greatest (and grimmest) documents of human fortitude under the stench of occupation.*

THE COLD HEART IS MORE PRECIOUS THAN DIAMONDS. THE CINEMA OF GRAHAM GREENE

AUGUST 21 – OCTOBER 19



John Boulting **BRIGHTON ROCK**

“I suppose, too, that every novelist has something in common with a spy,” wrote Graham Greene about his first brush with espionage in college. “He watches, he overhears, he seeks motives and analyzes character, and in his attempt to serve literature he is unscrupulous.” Greene knew whereof he spoke; over the course of his adult life, he was, for certain periods, a spy, but more consistently a prolific writer, publishing twenty-six novels in addition to plays, autobiographies and short stories. At the time of his death, he had been translated into twenty-seven different languages and had sold more than twenty million copies.

Not all of Greene’s novels were adapted to film, but there are a remarkable number of movies based on his work: thirty-six, including a few remakes of earlier popular adaptations. And while Greene wrote a number of these, even those he did not write share an internal cohesiveness rooted in the very specific emotional landscape that motivates a Greene character, as well as the common denominators of espionage, crime and adultery. An awareness of innocence drives Greene’s characters as a precarious, precious state inevitably betrayed countless times throughout a life.

Greene was aware of this thematic cohesion in his work. The screenplay of *La Mano del Straniero*, or *The Stranger’s Hand*, a 1954 British and Italian co-production, was born from a few chapters he had submitted under a pseudonym to a competition for writing in the style of Graham Greene (he came in second). In it, Greene distilled his own style thus: a little boy with a wide-eyed, innocent view of the world must search for his missing father, which leads him into a seamy underworld of international espionage and interpersonal double-crossing. Mario Soldati’s subsequent film, extrapolated from these chapters, was an attempt to out-Graham Greene all other Graham Greene adaptations by shooting on location in the twisting streets of a European city—lending a distinct character of place to the narrative—and by casting Trevor Howard and Alida Valli, stars of other successful Greene adaptations, in key roles.

Greene was born in 1904, just a short time after the earliest exhibitions of moving pictures, and he was already an avid film viewer when sound changed everything. (“I was horrified by the arrival of ‘talkies’ (it seemed the end of film as an art form),” he wrote.) By the time color entered the pictures, he was a professional film critic (“The only complaint I have against Technicolor is that it plays havoc with women’s faces; they all, young and old, have the same healthy weather-beaten skins.” *Becky Sharp* review, 1935). He met each of these technological shifts with a deep analytical curiosity about what challenges or opportunities these changes might offer for the art of storytelling on screen. By the time of his death in 1991, the movies he loved so much had undergone seismic transformations, and Greene had been a part of the industry through most of them.

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Greene began writing movie reviews as an undergraduate at Oxford and soon became the film critic for *The Spectator*, where he published over 400 reviews. Around the end of this period, he penned his first screenplay, *21 Days*. “My first script—about 1937—was a terrible affair,” he wrote later in an introduction to a collection of his film reviews, “and typical of the cinema world. I had to adapt a story from John Galsworthy ... If the story had any force in it at all it lay in its extreme sensationalism, but as the sensation was impossible under the British Board of Film Censors who forbade suicide and forbade a failure of English justice, there was little of Galsworthy’s plot left when I had finished.” This would not be the last time Greene ran into a standoff with the British Board of Film Censors (perhaps most notably with his *Brighton Rock* script), but it would be one of the last times he adapted a work not his own. Greene’s focus when adapting prose for the screen was its fidelity to the spirit of the text, and he felt the most confident in achieving this when working with his own writing.

Greene’s most successful and collaborative partner in filmmaking was director Carol Reed, whose work Greene had followed first as a critic before joining him on set. Greene had been publicly impressed with and supportive of Reed’s work during his gun-for-hire period as a studio director assigned a number of so-called “quota quickies,” and he continued to be so through their three-film collaboration, which produced not only the most well-known of Greene’s screenplays, *The Third Man*, but also the thriller-farce *Our Man in Havana* and *The Fallen Idol*, a film which diverged widely from the short story on which it was based.

This selective retrospective will explore some of the most interesting and celebrated examples of Greene’s intersections with the film world, including adaptations of his work that he wrote, adaptations written by others, and an afternoon of movies he championed in his film reviews. It is also an opportunity to share the beautiful new 35mm print of *The Third Man*, which has just entered the HFA collection. — Sidney Dritz

Curated by Sidney Dritz, with Haden Guest. Film descriptions by Sidney Dritz and Haden Guest.

Special thanks: Todd Wiener and Stephen K. Hill—UCLA Film & Television Archive.

friday august 21 at 7pm

friday september 4 at 9:15pm

THE FALLEN IDOL

The first of Greene’s three collaborations with director Carol Reed, *The Fallen Idol* is arguably the greatest screen adaptation of his work, thanks to key changes and sharp additions that deepen the original short story’s themes of betrayal and guilt, original or not, while giving more presence to its child hero and his first-hand but limited perception of the adult world. Reed also crucially reinvented Greene’s story by making the tow-headed innocent a diplomat’s son left alone in the floating world of a London embassy for a fateful weekend, in the care of his beloved butler friend whose poisonous marriage to his housekeeper wife is being strained to a dangerous breaking point. Children’s stories resound across post-WWII British cinema, partially as an allegory for lost intra-generational innocence but also as a prism for questioning social mores.

Directed by Carol Reed. With Ralph Richardson, Michèle Morgan, Sonia Dresdel
UK 1948, 35mm, b/w, 95 min



Carol Reed *THE FALLEN IDOL*



Fritz Lang *MINISTRY OF FEAR*

friday august 21 at 9:15pm

saturday september 5 at 7pm

BRIGHTON ROCK

The strange heart of Greene’s darkest novel is indelibly embodied in the soft-voiced teenaged mobster Pinkie, brilliantly played by Richard Attenborough, an unexpectedly savage entry in the celebrated actor’s large oeuvre. Not unlike Harry Lime, Pinkie is a fascinating anti-hero whose resolute instincts for both revenge and self-preservation drive him to elaborate crimes and escapes, including from his intimate relationships. *Brighton Rock*’s screenplay, based on the Greene novel of the same name, was co-written by Greene and Terrence Rattigan, who significantly altered the narrative structure, replacing Greene’s elegant slow-building release of information with an expository opening scene that delivers all the goods at once. As in *The Third Man*, ample counter voice is given to the young woman who falls for Pinkie, allowing her romantic ideals to serve a dramatically ironic note that climaxes in the film’s remarkable ending which Greene, tellingly, felt was too hopeful for his novel’s true tone.

Directed by John Boulting. With Richard Attenborough, Hermione Baddeley, William Hartnell
UK 1948, 35mm, b/w, 92 min

saturday august 22 at 7pm – 35mm

sunday august 30 at 3pm – DCP

MINISTRY OF FEAR

Fritz Lang’s veteran experience in silent cinema is everywhere apparent in this visually dazzling noir

which makes incredible use of shadow and stark lighting to follow Ray Milland who stumbles out of release from an asylum into a world of treacherous deceit that will be the greatest test of his sanity yet. Pulled into an underground spy ring, Milland turns for help to a pair of Austrian siblings who share as much reason to fear police suspicion. Set in London during the Blitz, *Ministry of Fear* delivers a claustrophobic portrait of the paranoia-as-virtue cultivated by a nation at war—a milieu the émigré Lang knew well. The frenetic pace veers between madcap humor, high drama and sinister understatement, as the viewer fumbles through the darkness and twisting plot with as little to hold onto as the protagonist.

Directed by Fritz Lang. With Ray Milland, Marjorie Reynolds, Carl Esmond
US 1944, 35mm/DCP, b/w, 86 min

saturday august 22 at 9pm

THIS GUN FOR HIRE

Celebrated as a vehicle for Veronica Lake and the film that announced Alan Ladd, *This Gun for Hire* diverges from Greene’s novel, *A Gun for Sale*, in setting—moving from London to San Francisco—and therefore in geopolitical significance. However, the human concept of the story remained unchanged: a portrait of a laconic, too-smart-for-his-own-good gangster whose magnetic charm is weighted by an unsettlingly calm talent for violence. Unlike his literary counterpart, *This Gun for Hire*’s Philip Raven is an assassin who has killed a chemist, rather than a government minister, but both versions of the character must then go on the run, seek revenge and be-



Frank Tuttle *THIS GUN FOR HIRE*

come entangled with a charismatic nightclub singer in over her head. Unlike many of Greene's thrillers, this one is classic noir, with its anti-hero more mysterious and tragic than uncomplicatedly sinister. In Tuttle's film the hero's moral ambiguity is used to keep the romance interesting and the suspense taut by rendering Ladd's next move deliciously obscure.

Directed by Frank Tuttle. With Veronica Lake, Robert Preston, Laird Cregar
US 1942, DCP, b/w, 81 min

sunday august 23 at 3pm
ZÉRO DE CONDUITE ZERO FOR CONDUCT

"London is unlikely to offer any other film as interesting as Jean Vigo's *Zéro de Conduite*," Greene wrote in 1936 when reviewing a theater's series, *The History of Film*. At the time, the controversial film had been banned in France for three years, with its young firebrand director already dead, yet *Zéro de conduite* was already a vastly influential work or anarchic political critique.

Jean Vigo's iconic film follows a group of French schoolboys pitted in precocious rebellion against the senseless and repressive bureaucracy of their boarding school. While the narrative takes seriously the heartaches of childhood and champions the anarchist convictions of its writer and director, it does so with a humor and hopefulness not unlike the light-

ness in the face of dark themes within Greene's own work around boyhood. Greene returned to themes of childhood disillusionment several times in his work and remained interested in films about and for children, writing with particular enthusiasm of the Disney cartoon short also included in this program.

Directed by Jean Vigo. With Jean Dasté, Robert le Flon, Louis Lefebvre
France 1933, 35mm, b/w, 49 min. French with English subtitles

preceded by

ORIGINAL TECHNICOLOR 35MM PRINT
MICKY'S GRAND OPERA

Directed by Wilfred Jackson
US 1936, 35mm, color, 8 min

monday august 24 at 7pm
CONFIDENTIAL AGENT

Between her steamy debut in *To Have and Have Not* (1944) and *The Big Sleep* (1946), Lauren Bacall plays a beautiful, bored rich girl in search of a sense of purpose who teams up with Charles Boyer's concert pianist-turned-undercover agent to fight fascism in the shadows of London. Of the two categories Greene sorted his works into, "entertainments" and "Catholic novels," his novel *The Confidential Agent* is the former: a romantic thriller he hoped would be the more profitable counterpart of Catholic-themed *The Power and Glory* which he penned the same year and suspected would sell poorly. Hopes were also high in Hollywood when the acclaimed book was adapted, yet its reception was decidedly lackluster. Greene, however, ignored the critics and praised the film for its uncommon faithfulness to his book.

Directed by Herman Shumlin. With Charles Boyer, Lauren Bacall, Katina Paxinou
US 1945, 35mm, b/w, 113 min

friday august 28 at 7pm
THE HEART OF THE MATTER

Four years after *The Third Man*, Trevor Howard returned to another Greene adaptation in a role that seems almost a continuation of the stiff upper lip Major Calloway, now given central stage. Howard gives full, tormented life to Harry Scobie, a classic Greene understated anti-hero who, though thoughtful and conscientious, feels burdened by a past tragedy, a difficult marriage and his job as a police



Carol Reed *OUR MAN IN HAVANA*

commissioner in Sierra Leone that proves a consistent source of moral quandaries. When a series of difficult decisions pit his ethics against his desires, Scobie must answer the question that many of Greene's protagonists ultimately face: if there is any way to reconcile his Catholic faith with earthly happiness.

Directed by George More O'Ferrall. With Trevor Howard, Elizabeth Allan, Maria Schell
UK 1953, 16mm, b/w, 100 min

saturday august 29 at 7pm
OUR MAN IN HAVANA

Portrayed with dry subtlety by Alec Guinness, James Wormold is an English vacuum salesman in Cuba on the eve of the Revolution and facing the ridiculous quandary of how to procure a coveted horse for his spoiled daughter. Happily and haplessly, he is enlisted to join a spy network during this politically combustible moment only to realize he has neither espionage skills nor inclination and goes about farcically inventing new rules entirely his own. The last of Greene's collaborations with Carol Reed, *Our Man in Havana* echoes and magnifies the pieces of frenetic liveliness and humor which punctuate *The Third Man*, but the film's subject is commentary on a world which Greene, and few others, knew intimately enough to intone with a deeper, penetrating bite.

Directed by Carol Reed. With Alec Guinness, Burl Ives, Maureen O'Hara
UK 1959, 35mm, b/w, 111 min

saturday august 29 at 9:15pm
THE STRANGER'S HAND

LA MANO DELLO STRANIERO

When his father never appears at the airport to greet him, a young boy must search above and beneath the streets of Venice, with the help of a kind hotel employee who has problems of her own. This British-Italian co-production contains all the suspense and foreboding of Greene's classic spy thrillers yet is modulated by the boy's innocent gaze. *The Stranger's Hand* had an improbable origin in Greene's playfully anonymous entry of two chapters of an unwritten novel into a 1949 writing competition in the style of Graham Greene. He came in second, but was approached by Mario Soldati to continue the story, which Greene, gleefully in his deceit, wrote as a film treatment in the form of a novella. Soldati secured *The Third Man*'s Alida Valli and Trevor Howard to further saturate it in deepest Greene.

Directed by Mario Soldati. With Richard O'Sullivan, Trevor Howard, Alida Valli
UK/Italy 1954, 35mm, b/w, 85 min. Italian and English with English subtitles



Herman Shumlin *CONFIDENTIAL AGENT*

monday august 31 at 7pm

WENT THE DAY WELL?

This deeply moving yet sharp-edged adaptation of Greene's short story "The Lieutenant Died Last"—about a picturesque English village occupied by German soldiers—was crafted to shore up morale and patriotism in the face of wartime Britain's greatest fear. With characteristic Greene irony, the hero of the story is a drunk and a poacher who, because of his very transgressions, is privy to the initial breach by the Germans. Purvis remains in the film adaptation, yet loses his centrality, and the heroism is instead diffused throughout the village, as a show of the small, bucolic community's strength and unity. This focus on the citizenry is also faithful to the story, which was written in the collective first person—a stylistic flourish rare in Greene's more structurally straightforward novels. The film ultimately transcends propaganda and presents the horrors of war with humor, complexity and unflinching violence.

Directed by Alberto Cavalcanti. With Leslie Banks, C.V. France, Valerie Taylor
UK 1942, 35mm, b/w, 92 min

NEW 35MM PRINT

friday september 4 at 7pm

saturday september 5 at 9pm

saturday september 19 at 7pm

monday october 19 at 7pm

THE THIRD MAN

Joseph Cotten's Holly Martins, a down-on-his-luck writer of western pulp, rolls like a tumbleweed into town only to find that the friend who invited him is dead. The town happens to be a post-WWII, Allied-occupied Vienna, and the friend a shadowy figure with a flagrant disregard for the collateral damage he has wreaked. Sticking around to solve the mystery of his friend, Martins is pulled into intrigue which only grows more dangerous as he is also drawn to his friend's bereaved sweetheart, played with world-weary allure by Alida Valli. Although the iconic film is now celebrated as the quintessential Graham Greene film, the author conceived *The Third Man* as a novella written as a treatment, i.e. a screenplay draft. Greene later explained that it was, "never written to be read, only seen" and was for him a challenge to write a screenplay directly.

Directed by Carol Reed. With Orson Welles, Joseph Cotten, Alida Valli
UK/US 1949, 35mm, b/w, 104 min



Carol Reed *THE THIRD MAN*

monday september 7 at 7pm

THE FUGITIVE

Among John Ford's least known yet deeply memorable major works is his beautifully stylized adaptation of Greene's celebrated 1940 novel *The Power and the Glory*—a gripping allegory about religious faith and the State which follows the final desperate days of the last priest in an unnamed Latin American country where religion has been declared illegal. Shot entirely in Mexico by the preeminent Mexican cinematographer Gabriel Figueroa, *The Fugitive* accents and adds nuance to its stark tale of guilt and difficult retribution through Expressionist light and shadows, as well as Henry Fonda's remarkable performance. He brings an unusual pathos and humanity to his portrayal of the "whiskey priest," struggling to understand the moral and spiritual turpitude of his country and his religion.

Directed by John Ford. With Henry Fonda, Dolores Del Río, Pedro Armendáriz
US/Mexico 1947, 35mm, b/w, 104 min

saturday september 19 at 9pm

TRAVELS WITH MY AUNT

The strangest trick George Cukor's buoyant adaptation of *Travels with My Aunt* pulls is to make the 38-year-old Maggie Smith, who plays the titular aunt, into the elderly relative of her 47-year-old co-star Alec McCowen. McCowen plays Henry Pulling, a mild-mannered bank manager who grows dahlias in his spare time. When Henry meets Aunt Augusta, his mother's long-estranged sister, he is immediately drawn into the chaotic and occasionally criminal whirlwind of activity surrounding her.

Aging Smith allows for a series of flashbacks in which the age makeup comes off. These sequences, along with the ending, represent the script's most significant departures from Greene's novel, a tight first-person narrative with a sinister tone. His Henry is a man who can never escape the sense that he is always one step away from taking the fall for his aunt. The film adaptation, by contrast, refuses to see her only through Henry's eyes, introducing an underlying pathos to her scheming. Smith rewards this shift of focus with a nuanced and magnetic performance.

Directed by George Cukor. With Maggie Smith, Alec McCowen, Louis Gossett Jr.
US 1972, 35mm, color, 108 min



George Cukor *TRAVELS WITH MY AUNT*

JOÃO CÉSAR MONTEIRO, POET-PROVOCATEUR

SEPTEMBER 11 – OCTOBER 30



João César Monteiro *GOD'S COMEDY*

João César Monteiro (1939 – 2003) remains among the most indelible and unusual figures in the history of Portuguese cinema, a visionary and profoundly eccentric filmmaker whose unique contribution to postwar European film is only gradually being recognized today. A cosmopolite imagination tethered by a provincial attachment to Lisbon, a libertine with an obscurely puritanical streak, an unrelenting aesthete guided by an archaic spirit—Monteiro was a deliberately contradictory and difficult artist who obdurately resisted affiliation with any declared "school" of filmmaking. Monteiro dedicated himself instead to a mode of sublimely, and often perversely, high modernism fascinated by a rich undercurrent between the cinema and the other arts—especially poetry, painting, theater, literature and music. Like the films of his compatriot Manoel de Oliveira (1908 – 2015), Monteiro's cinema was also animated by an alternately cryptic and trenchant political agenda that took frequent target at the holy trinity of Church, State and Family still firmly entrenched after the fall of the Salazar dictatorship. In such seminal early works as *Paths* (1978) and *Silvestre*, Monteiro treated obscure Portuguese myths and legends as Rosetta stones for understanding the darkest shadows of the national unconscious and suggesting the ways in which the country's imperialist and patriarchal

legacies continue to shape its citizens. In opulent late works like *God's Comedy* and *Come and Go*, Monteiro channeled his lasting preoccupation with corporeality and perverse sexuality into a sustained interrogation of individual agency and collective desire.

Raised in a devoutly Catholic family yet an avowed atheist as an adult, in many of his late films Monteiro cast himself in the recurrent leading role of “João do Deus”—named for the Portuguese-born patron saint of prostitutes, the infirm and fishermen, but a wholly secular figure—a perverse Buster Keaton-like dreamer drawn to young women and possessed of a patient defiance of the established social order. A curious religious logic also guided the development of Monteiro's extraordinary visual style, which moved from the radical *mise en scène* of the early work toward an increasing austerity shaped, above all, by Monteiro's proclaimed distrust of artificial light—which reached its apotheosis in *Snow White*—and his desire to capture the effulgent mystery of sunlight and its shadows. — *Haden Guest*

Sixteen years after presenting the first US retrospective of João César Monteiro's films, the Harvard Film Archive is pleased to again introduce new audiences to his visionary cinema, now presented in new DCP versions carefully made by the Cinemateca Portuguesa.

Curation and film descriptions by Haden Guest.

Special thanks: Tiago Araújo, Consul General of Portugal in Boston; Sara Moreira—Cinemateca Portuguesa – Museu do Cinema, IP, Portugal; and Francisco Valente, Curatorial Associate, Department of Film—Museum of Modern Art, New York.



friday september 11 at 7pm
sunday october 4 at 3pm

SILVESTRE

A bewitching combinatory adaptation of the Bluebeard tale and a 15th century Portuguese fable of a damsel who disguises herself as a knight errant, *Silvestre* is both radically feminist and fascinated with the dark, primal logic of the paternal order. Monteiro's earliest collaboration with producer Paulo Branco was among his first to receive international acclaim, with special attention given to *Silvestre*'s daring use of deliberate artifice—front-projected backgrounds, extended freeze frames, theatrical performances—to capture the fatalistic rhythm and dream logic of myth.

Directed by João César Monteiro. With Maria de Medeiros, Teresa Madruga, Luís Miguel Cintra
Portugal 1981, DCP, color, 120 min. Portuguese with English subtitles

monday september 14 at 7pm
sunday september 20 at 3pm – without short

SNOW WHITE BRANCA DE NEVE

Monteiro moved far away from the visual opulence defined by his earlier films with his inspired adaptation of radical Swiss writer Robert Walser's anti-fairy tale. Carefully restricting the image track, Monteiro maintains an almost totally black screen in order to focus instead on the voices of Snow White, the Prince, the Queen and the Hunter, engaged in an extended debate about love, free will and the events leading up to the fateful attempt on the



João César Monteiro *RECOLLECTIONS OF THE YELLOW HOUSE*

maiden's life. Despite its visual austerity, *Snow White* is haunted by the arresting images with which it begins—infamous black-and-white photographs of Walser lying dead in the snow after his heart attack outside a Swiss asylum at the age of seventy-eight, a strange realization of the “death of the author” so central to postmodern literary criticism.

Directed by João César Monteiro. With Maria Do Carmo Rôlo, Ana Brandão, Reginaldo da Cruz
Portugal 2000, DCP, color, 75 min. Portuguese with English subtitles

preceded by

HE WHO AWAITS DEAD MAN'S SHOES DIES BARE-FOOT: A CINEMATOGRAPHIC PROVERB QUEM ESPERA POR SAPATOS DE DEFUNTO MORRE DES-CALÇO: UM PROVÉRBO CINEMATOGRAFICO

Monteiro's second film immediately declares his radical ludic spirit with its fragmentary portrait of a restless young man, a lovelorn thinker with artistic ambitions played by a preternaturally young Luís Miguel Cintra. While *He Who Awaits ...* makes openly clear its debt to Godard, who is prominently quoted, it also earnestly asks what original language is most appropriate for a new Portugal cinema, as explored in the pre-credit prologue, a sequence of outtakes, featuring Monteiro himself, presented as expressions of futility.

Directed by João César Monteiro. With Antónia Brandão, Luís Miguel Cintra, Paula Ferreira
Portugal 1970, DCP, b/w, 35 min. Portuguese with English subtitles

monday september 21 at 7pm

HOVERING OVER THE WATER À FLOR DO MAR

An oneiric meditation on love and longing, the often-overlooked *Hovering Over the Water* gives early and subtle expression to the romantic strain that would grow increasingly baroque in Monteiro's next major work, his trilogy starring himself as the eccentric libertine João de Deus. Laura Morante stars as an Italian woman grieving her recently deceased Portuguese husband, returned with her children to his Algarve home where she seems to engage in the kind of magical thinking described by Joan Didion. Indeed, the mysterious man who washes onto the beach before her could be a figure of her imagination. Exquisitely beautiful, the simmering emotional power of *Hovering Over the Water* is shaped by the painterly lighting and composition embraced by cinematographer Acácio de Almeida, who also gave *Renacimiento* dimensions to Monteiro's previous film, the visually astonishing *Silvestre*.

Directed by João César Monteiro. With Laura Morante, Philip J. Spinelli, Manuela de Freitas
Portugal 1986, DCP, color, 143 min. Portuguese, English, French, Italian and German with English subtitles

friday september 25 at 7pm

sunday october 11 at 3pm

RECOLLECTIONS OF THE YELLOW HOUSE

RECORDAÇÕES DA CASA AMARELA

In his debut as his libidinous alter ego João de Deus, Monteiro stars as a meticulous and melancholy bachelor living in a rambling boarding house, feverishly



João César Monteiro *SILVESTRE*



João César Monteiro *HOVERING OVER THE WATER*



João César Monteiro *THE HIPS OF J.W.*

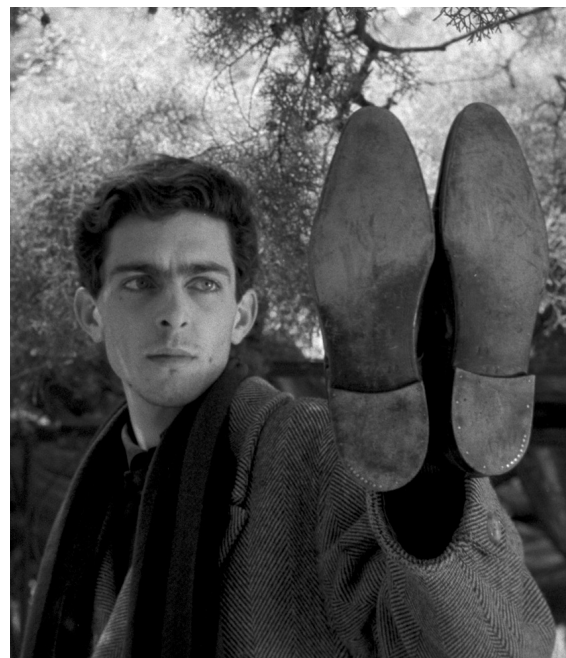
obsessed with his landlady's daughter. A ribald yet wonderfully delicate comedy, *Recollections of the Yellow House* traces the indecisive, dangerous ripening of erotic fantasy as João's voyeuristic rituals push him to further, unexpected extremes. The rich mellowing of Monteiro's political address is embodied in the figure of the boarding house whose sanctimonious and narcissistic landlady is both a loose metaphor for the repressive, reactionary tendencies of postwar Portuguese society and an affectionately comic figure.

Directed by João César Monteiro. With Manuela de Freitas, João César Monteiro, Sabina Sacchi
Portugal 1989, DCP, color, 122 min. Portuguese with English subtitles

saturday september 26 at 7pm

GOD'S COMEDY A COMÉDIA DE DEUS

Among his most deliciously perverse films, *God's Comedy* centers around the outlandish presence of Monteiro, once again as João de Deus, now employed as the eccentric manager of the Paradise ice cream parlor and inventor of its renown and guarded ambrosia. A collector of female pubic hair—including a precious strand from Queen Victoria—Monteiro's João de Deus embodies the cryptically entomologi-



João César Monteiro *HE WHO AWAITS DEAD MAN'S SHOES ...*

cal eroticism that lies at the tremulous heart of his late films. The meticulous staging of *God's Comedy* underscores Monteiro's heightened sensitivity to the occult eroticism of everyday rituals, rendering the serving and stirring of the ice cream as sacred and hauntingly sensuous ceremonies.

Directed by João César Monteiro. With Cláudia Teixeira, João César Monteiro, Manuela de Freitas
Portugal/France/Italy/Denmark 1995, DCP, color, 170 min. Portuguese with English subtitles

monday october 5 at 7pm

THE LAST DIVE O ÚLTIMO MERGULHO

The melancholic, self-destructive pleasure principle explored across Monteiro's mature films is crystallized in this lyrically rambling chronicle of two debauched nights in the life of two dreamers, an older and a younger man, who accidentally meet while contemplating suicide on the shore of the Tagus River. Set largely in night clubs, cramped apartments and shadowy back alleys, Monteiro breaks from the tight interiority of his characters and mise en scène by staging extended, and at times seemingly improvised, dance scenes that allow his characters, who veer between verbosity and silence, to give non-verbal expression to their repressed desires.

Directed by João César Monteiro. With Fabienne Babe, Canto e Castro, Francesca Prandi
Portugal 1992, DCP, color, 88 min. Portuguese with English subtitles

friday october 9 at 7pm

GOD'S WEDDING AS BODAS DE DEUS

Originally conceived as an integrated second part of a six-hour version of *God's Comedy*, Monteiro's fable of obscure crimes without punishment follows the comic and sexually explicit misadventures of João de Deus, again played with Buster Keaton-like gravity by Monteiro himself, as he finds fortune, love and spiritual redemption in unexpected places. A sumptuously beautiful film, *God's Wedding* uses extreme wide-angle cinematography and a rich, naturalistic soundtrack punctuated with gorgeous musical interludes to create a wonderfully complex mise en scène that unfolds action in depth and delicate details of the image.

Directed by João César Monteiro. With Rita Durão, João César Monteiro, Joana Azevedo
France/Portugal 1999, DCP, color, 150 min. French and Portuguese with English subtitles

saturday october 10 at 7pm

THE HIPS OF J.W. LE BASSIN DE J.W.

Among Monteiro's most controversial and contested films, *The Hips of J.W.* stands as the apotheosis of Monteiro's rigorous aesthetic and interest in abstractly theatrical modes of cinematic narration. Inspired by a dream of Serge Daney in which John Wayne strides across the North Pole, *The Hips of J.W.* stages a series of formally mesmerizing scenes of a theatre troupe performing and obsessively rehearsing Strindberg. Monteiro himself is the lecherous company director bewitched by the sudden appearance of an impressive and prodigiously talented actor, played by an aging Pierre Clémenti, who is gripped by a dream of the polar North.

Directed by João César Monteiro. With Hugues Quester, Pierre Clémenti, Joana Azevedo
Portugal/France 1997, DCP, color, 145 min. French and Portuguese with English subtitles

friday october 30 at 7pm

COME AND GO VAI E VEM

Driven by his struggle against the illness that would ultimately prove fatal, Monteiro fervently devoted himself to his deeply personal last work, a musically structured meditation on spirituality and desire in which he heroically cast himself in the lead role as an eccentric libertine drifting wide-eyed through a sun-drenched Lisbon. A consciously terminal film, *Come and Go* offers a poetic summation of Monteiro's fascination with the body as the most irreverent and mysterious of temples, staging a series of playfully austere encounters between the visibly infirm and prematurely aged director and the women with whom he engages in erotic, linguistic and theological debates.

Directed by João César Monteiro. With Rita Durão, João César Monteiro, Manuela de Freitas
Portugal/France 2003, DCP, color, 175 min. Portuguese with English subtitles

preceded by

SOPHIA DE MELLO BREYNER ANDRESEN

A commissioned work in a series on prominent Portuguese artists and writers, Monteiro's directorial debut is a moving documentary portrait of the celebrated poet, Sophia de Mello Breyner, set in her beloved and luminous Algarve, where Monteiro would return years later to film *Hovering Over the Water*. Dedicated to Carl Theodor Dreyer, the short announced Monteiro's desire to make his mark in cinema by channeling its connection to poetry and the other arts.

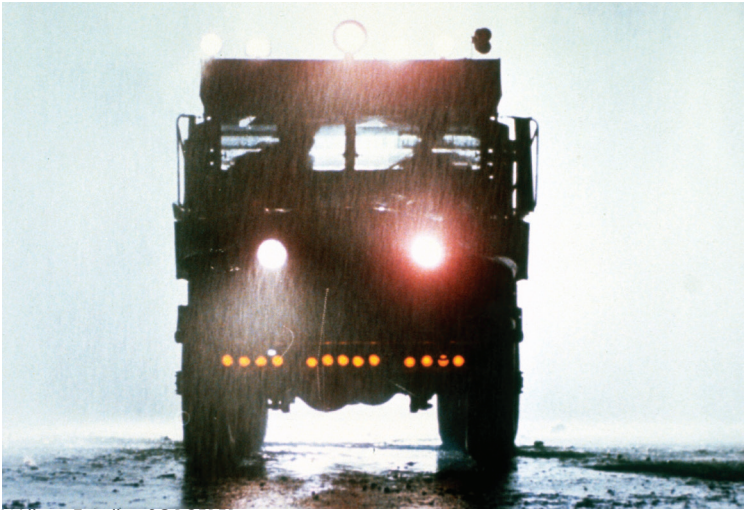
Directed by João César Monteiro
Portugal 1969, DCP, b/w, 19 min. Portuguese with English subtitles



João César Monteiro *SOPHIA DE MELLO BREYNER ANDRESEN*

MARATHON '77

SEPTEMBER 12 – SEPTEMBER 13



William Friedkin *SORCERER*

worker trying to escape the cruelly arbitrary net of US immigration, seen here in a rare print of Young's preferred director's cut which includes a score by Mexican American composer José Cuéllar. While 1977 is known to many as the year of *Star Wars* and the launch of the interminable franchise that followed, it also featured Steven Spielberg's more soulful, melancholy vision of life in outer space, as seen from Earth, *Close Encounters of the Third Kind*.

Presented in beautiful 35mm prints, all from the HFA collection, *Marathon '77* will also include rare 16mm short films and many trailers drawn from the vaults of the HFA and the Brattle Theatre. – Haden Guest

Co-presented with the Harvard Undergraduate Cinematheque.

Special thanks: Ned Hinkle—The Brattle Theatre.

Start times are approximate. One admission fee covers the entire night and allows patrons to come and go throughout the night. Several short "breaks" of trailer shows are interspersed between films.



Steven Spielberg *CLOSE ENCOUNTERS OF THE THIRD KIND*

\$20 SPECIAL EVENT TICKETS

saturday september 12 at 3pm

CITIZENS BAND AKA HANDLE WITH CARE

Directed by Jonathan Demme. With Paul Le Mat, Candy Clark, Bruce McGill
US 1977, 35mm, color, 98 min

5:15pm

¡ALAMBRISTA! – DIRECTOR'S CUT

Directed by Robert M. Young. With Domingo Ambriz, Trinidad Silva, Linda Gillen
US 1977, 35mm, color, 96 min. English and Spanish with English subtitles

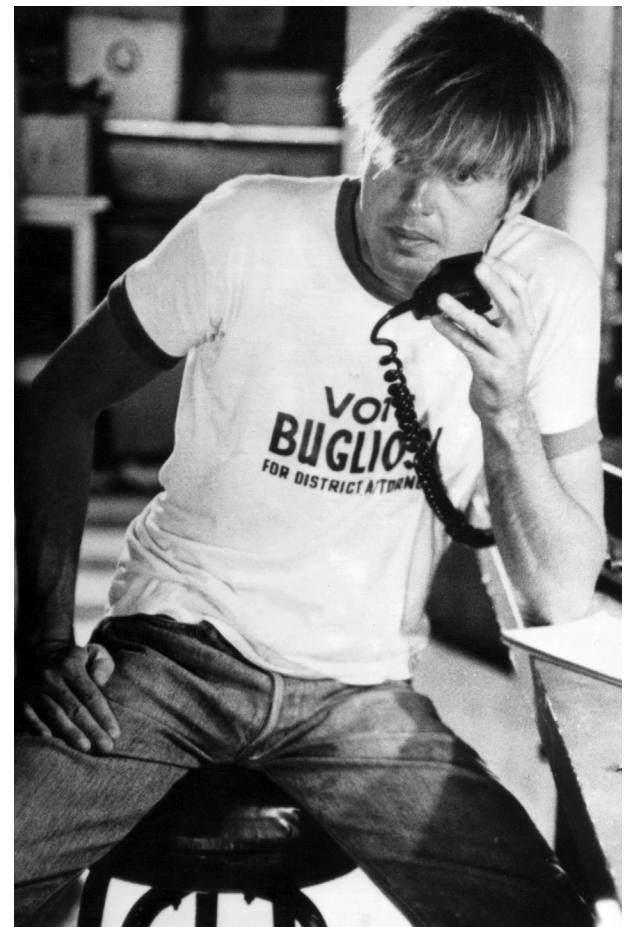
8:30pm

CLOSE ENCOUNTERS OF THE THIRD KIND – SPECIAL EDITION CUT

Directed by Steven Spielberg. With Richard Dreyfuss, Teri Garr, Melinda Dillon
US 1977/1980, 35mm, color, 132 min

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The HFA's annual all-night marathon roars back with an exciting program of seven key films from 1977, a banner year for the New Hollywood wave that transformed American cinema and popular culture. Bathed in the crepuscular glow of the studio system's slow decline, these films channel the traumas and tumults of the decade, often in the figure of a tortured anti-hero, as alternately embodied by William Devane's Vietnam veteran bent on vengeance in *Rolling Thunder* and Jack Nance's angst-ridden bachelor in one of the year's most influential films, *Eraserhead*. Masculine anxiety shaped many now classic 1977 films including William Friedkin's ultimate road movie, *Sorcerer*, an epic adventure of an international group of escaped criminals forced to drive explosive-laden trucks through the heart of darkness, screening in a rare roadshow print which casts a spell with its hypnotic Tangerine Dream overture. Testosterone levels are raised to even further, stranger heights in *Pumping Iron*, a revelatory and rollicking backstage documentary chronicling Arnold Schwarzenegger's fervent quest to win a fourth Mr. Olympia title. To open the program, Jonathan Demme's lesser-known *Citizens Band* embraces an Altmanesque brand of messy comedy to offer a gently rambling ode to small-time America and the strange, vernacular joys of ham radio. An important inclusion is Robert M. Young's *¡Alambrista!*, a gripping and still all too-timely documentary-style chronicle of an undocumented Mexican



Jonathan Demme *CITIZENS BAND*

11:30pm

SORCERER – ROADSHOW VERSION

Directed by William Friedkin. With Roy Scheider, Bruno Cremer, Francisco Rabal
US 1977, 35mm, color, 121 min

2am

ROLLING THUNDER

Directed by John Flynn. With William Devane, Tommy Lee Jones, Linda Haynes
US 1977, 35mm, color, 100 min

4am

PUMPING IRON

Directed by George Butler and Robert Fiore
US 1977, 35mm, color, 86 min

5:45am

ERASERHEAD

Directed by David Lynch. With Jack Nance, Charlotte Stewart, Allen Joseph
US 1977, 35mm, b/w, 90 min



David Lynch *ERASERHEAD*

MARIE ANTOINETTE AND FRIENDS, THREE FILMS BY SOFIA COPPOLA

SEPTEMBER 18 – NOVEMBER 15



Sofia Coppola *MARIE ANTOINETTE*

night scenes using only candles and the moon as light sources. However, rather than striving for the careful verisimilitude of Kubrick, Coppola playfully deploys deliberate anachronism to transform historical signifiers into a contemporary, relatable visual language. An extension of her use of landscape to create character depth in *The Virgin Suicides*, this application of the anachronistic—in music, colors, the glimpse of a sneaker—shapes the tone of the film and was a source of controversy upon the film's release.

Another crucial tension Coppola puts into play in this set of films is one inherent to most works of historical fiction: the audience is already aware of the characters' fates. This knowledge allows viewers a degree of omniscience while deepening and darkening the story's polished surface. Knowing her violent end, Marie Antoinette's headlong pursuit of pleasure carries a tragic poignancy. Before anyone enters the theater, *The Virgin Suicides* has revealed its characters' fates, and the narrator soon clarifies that the Lisbon girls' deaths are imminent, and that they are going to be mysterious and fascinating. This also means the girls and everything they do is immediately enchanting and takes on a heightened resonance. Even the carefree decadence of *The Bling Ring* is undercut with an underlying sense of doom. Coppola frames the story with the consumerist crew's depositions; they are caught before the audience even sees their crimes.

Coppola herself comes full circle this year by editing and releasing the behind-the-scenes documentary of *Marie Antoinette* which her mother, Eleanor Coppola, shot on the set. The feature-length film, which will be released on MUBI later in 2026, invites reflection on Coppola's career as a whole and *Marie Antoinette*'s electrifying place within it.

We are thrilled to invite Sofia Coppola to the theater to discuss these reflections and more after the first screening of *Marie Antoinette*. This admission-free special event is co-sponsored by the Office of the Provost as part of the ArtsThursdays program. – Sidney Dritz

Curated by Haden Guest. Film descriptions by Sidney Dritz.

Special thanks: Lori E. Gross, Kathleen Schoer—Office of the Provost, Harvard.



friday september 18 at 7pm

THE VIRGIN SUICIDES

Sofia Coppola's directorial debut traces the lives and deaths of the five adolescent Lisbon sisters who are the intense focus of a group of neighborhood boys who study and idolize them but rarely interact with the girls. The film's meticulous recreation of a 1970s suburban vision of girlhood—lace and ribbons, secret diaries, vinyl records, carpeted staircases—helps to create their dreamy, if doomed, waking life that gradually ferments within the ultra-strict parameters set by their religious parents.

Jeffrey Eugenides, who wrote the book the screenplay was based on, said that he conceived of the girls not really as individual people, but more as a collective entity, and critiqued the film for its focus on their individuated personalities. At the film's heart, however, neither the girls being observed nor the boys watching them function as individuals so much as two multi-faceted singular consciousnesses, fascinated by yet fundamentally divided from one another—echoing the very experience of the cinema audience.

Directed by Sofia Coppola. With James Woods, Kathleen Turner, Kirsten Dunst
US 1999, 35mm, color, 97 min



Sofia Coppola *THE VIRGIN SUICIDES*

friday september 18 at 9:15pm

THE BLING RING

Like *Marie Antoinette*, *The Bling Ring* takes place in a panopticon of adolescence in which seeing and being seen are the defining activities of the protagonists' lives: however, unlike the doomed queen, these teenagers were not born into notoriety. They may be wealthy, but without fame, they obsess over A-list celebrities—like Paris Hilton, Lindsay Lohan, and naturally, Kirsten Dunst—and their material possessions, to the point where breaking into their houses feels like the next logical step in these parasocial relationships. Coppola's characteristic focus on fashion and stylistic detail finds glitzier, more comical expression here, yet fosters the sense of a period study, despite the fact that *The Bling Ring* was shot less than five years after the events that it depicts.

Directed by Sofia Coppola. With Katie Chang, Israel Broussard, Emma Watson
US/UK/France/Germany/Japan 2013, 35mm, color, 90 min

FREE ADMISSION
SOFIA COPPOLA IN PERSON
thursday october 29 at 6pm

MARIE ANTOINETTE

A fourteen-year-old girl leaves her home, her country and her puppy behind to marry a man she has never met. Twenty years later, she is the most de-



Sofia Coppola *MARIE ANTOINETTE*

spised woman in France. Sofia Coppola's *Marie Antoinette* explores the rigid social structure and wild excesses of Versailles on the eve of the French Revolution. The film's setting, shot on location, is extravagant, immense and overwhelming. The characters often seem to be swallowed up by the very archi-

tecture and landscape over which they rule. Casting actors known primarily for comedy—Steve Coogan, Rose Byrne, Jason Schwartzman—highlights the understated humor running through a film that is fully aware of aristocratic absurdity without ever quite making it a punchline.

Marie Antoinette has been polarizing since its premiere, but later waves of critical attention have pointed to its tender and nuanced portrait of a young woman enmired in a situation larger than herself as a work of feminist art, and the film's deceptively lighthearted, playful sensibility, which deliberately deploys anachronism as a tool, has had a crucial impact on the period dramas made since.

Directed by Sofia Coppola. With Kirsten Dunst, Jason Schwartzman, Judy Davis
US/France/Japan 2006, DCP, color, 123 min

This event is part of ArtsThursdays, a university-wide initiative supported by Harvard University Committee on the Arts (HUCA).

sunday november 15 at 3pm

MARIE ANTOINETTE – 35MM

See description for screening on October 29.

Directed by Sofia Coppola. With Kirsten Dunst, Jason Schwartzman, Judy Davis
US/France/Japan 2006, 35mm, color, 123 min

NOSTALGIA, A HARVARD UNDERGRADUATE CINEMATHEQUE PROGRAM

SEPTEMBER 19 – DECEMBER 12

Founded in 2021, the Harvard Undergraduate Cinematheque creates a space for current students to learn the art and craft of film programming by curating original programs drawing from the HFA's vast collection under the supervision of HFA Director Haden Guest. This semester's program inventively explores the theme of nostalgia, showcasing a wide range of dazzling vintage prints and featuring a silent film with live musical accompaniment performed by an undergraduate. Programs will be presented by HUC members. **All shows are free to current Harvard ID holders.**



Bob Fosse *CABARET*

saturday september 19 at 2pm

CABARET

Cabaret transforms the musical into a seductive study of political denial. Set during the dying days of the Weimar Republic, the iconic film forces private desire, public spectacle and rising fascism into the same frame, often blending them so seamlessly one barely notices the shift. Here, characters rarely burst

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into song in their everyday lives; almost every number is confined to the Kit Kat Club, where the emcee turns a collapsing society into stage entertainment, and real-world danger is stylized, mocked and safely consumed. Offstage, the characters pursue romance, pleasure and personal reinvention as the walls steadily close in. Through razor sharp editing and Bob Fosse's signature angular choreography, the irreverent decadence feels exhilarating right up until the moment it reveals its brittleness. *Cabaret* retains its power because Fosse understood that authoritarianism does not always arrive with a warning, but beneath a wave of applause while the audience continues to watch the show. — *Jacqueline Metzger '27*

Directed by Bob Fosse. With Liza Minnelli, Michael York, Helmut Griem
US 1972, 35mm, color, 125 min

preceded by

CANDY CABARET

Directed by Dave Tendlar and Martin Taras
US 1954, 35mm, color, 7 min

saturday september 26 at 2pm

AMARCORD

With *Amarcord*—perhaps the last of Fellini's truly great films, earning him his fourth Academy Award—the director recounts the goings-on of youth

in fascist Italy, paying no attention to how it actually was, but how it exactly felt. The film's title is taken from an Italian dialect, translating to "I remember." Like a daydream, flashes of memory populate this semi-autobiographical satire of common life in a fictionalized version of the director's hometown of Rimini. Whether Italians really had a giant Mussolini portrait on hand at all times during the 1930s, whether his mother did in fact threaten to poison the family soup with strychnine, or whether the local tobaccoist was as lust-worthy a beauty as recollec-



Federico Fellini *AMARCORD*



Buster Keaton *SHERLOCK JR.*

tion promises is irrelevant. In Fellini's world, the art of storytelling through caricature is king. *Amarcord* ends just as it begins, with the arrival of "puffballs" floating through the city. Representing the coming of spring, these diffuse specks of white are as playful and transient as Fellini's half-true mental impressions of this someplace, now vanished. — *Julia Dan '26*

Directed by Federico Fellini. With Magali Noël, Bruno Zanin, Pupella Maggio
Italy/France 1973, 35mm, color, 123 min. Italian with English subtitles

preceded by

ENTER HAMLET

Directed by Fred Mogubgub
US 1967, 35mm, color, 3 min

\$20 SPECIAL EVENT TICKETS LIVE MUSICAL ACCOMPANIMENT BY BLAKE HULLINGER '29

saturday october 10 at 2pm

SHERLOCK JR.

Sherlock Jr.'s magic endures because of the film's belief that the most important part of cinema is the audience's imagination. Through astounding physical and technical feats—culminating in a sequence where the Projectionist leaps into a film-within-the-film—Buster Keaton captains a revolutionary meta-cinematic experience committed to creating images that had never been seen before. Keaton's hapless Projectionist is shoved into the background when The Local Sheik begins courting their shared love interest. The Projectionist can only find his revenge in dreams—namely, the collective dream of cinema. As he nods off during his shift, he falls into a fantasy in which he occupies the silver screen alongside stars, solving the mystery and exposing the Sheik's crimes. Due to mixed reviews and a lukewarm box office performance, *Sherlock Jr.* was initially written off by Keaton as one of his lesser pictures. However, the film has become a touchstone, often cited by filmmakers and critics alike as one of the greatest films of all time. — *Gunnar Sizemore '27*

Directed by Buster Keaton. With Buster Keaton, Kathryn McGuire, Joe Keaton
US 1924, 35mm, b/w, silent, 48 min

preceded by

THE PLAY HOUSE

Directed by Edward F. Cline and Buster Keaton. With Buster Keaton, Edward F. Cline, Monte Collins
US 1921, 35mm, b/w, silent, 23 min

saturday october 24 at 2pm

JE T'AIME, JE T'AIME

Deserving a secure place within the science fiction canon, Alain Resnais' beguiling *Je t'aime, je t'aime* is a landmark example of how film can replicate the evanescence and power of memory. A failed suicide attempt leads Claude Ridder—played by Claude



Iwai Shunji *ALL ABOUT LILY CHOU-CHOU*

Rich—to a hospital where he is approached by doctors searching for the perfect human time travel subject. Their machine was designed to send a subject back exactly one minute, but the experiment malfunctions, and Claude's jumbled memories suddenly all seem like the present. Claude becomes trapped reliving one pivotal point in his life and must choose a path forward with the woman around whom all his memories revolve. Drawn to the mundane, Resnais lingers on the trivial—the small moments that accumulate to give substance and texture to memory—as if attempting to precisely measure the significance of one life's every minute. — *Stella Guest '29*

Directed by Alain Resnais. With Claude Rich, Olga Georges-Picot, Anouk Ferjac
France 1968, 35mm, color, 91 min. French with English subtitles

preceded by

UN CHIEN ANDALOU

Directed by Luis Buñuel
France 1929, 35mm, b/w, silent, 16 min. French intertitles with English subtitles

saturday november 7 at 2pm

JU DOU

Singular as both an artwork and a cultural phenomenon, *Ju Dou* was the first Chinese film to be nominated for an Academy Award and immediately elevated international recognition of Chinese cinema, not to mention the stardom of Li Gong. Set in an early 20th century dye mill, the film is lush and operatic in its Technicolor-saturated depiction of a deadly triangle formed by a sadistic and impotent patriarch, the interloping adoptive nephew and Ju Dou the beautiful, indentured bride. Within *Ju Dou*'s fiery sensuality and brutal tragedy resides moments of noir, horror, fairy tale and a rich, layered commentary on centuries of intergenerational violence. — *Connor Kim '27 and Brittany Gravely*

Directed by Zhang Yimou and Yang Fengliang. With Li Gong, Li Wei, Li Baotian
China/Japan 1990, 35mm, color, 95 min. Mandarin with English subtitles

preceded by

A

Directed by Jan Lenica
West Germany/France 1965, 35mm, b/w, 10 min

saturday november 14 at 2pm

ALL ABOUT LILY CHOU-CHOU

RIRI SHUSHU NO SUBETE

Adapted from a novel Iwai Shunji had developed through an online forum, *All About Lily Chou-Chou* follows a group of middle-school students whose lives are shaped by an increasingly digital world. The film's fractured narrative is populated by anonymous internet message boards devoted to the fictional pop star Lily Chou-Chou as its young characters explore the depths and dangers of life online years before the ubiquity of social media. Confronting difficult subjects—violence, abuse, extreme alienation—it is equally a film about music, memory and the ways people seek beauty in the midst of suffering. "Ether," a transcendent quality that Lily's fans believe exists within her music, captures this ineffable, modern longing. With distinctive digital cinematography, evocative sound design and a hauntingly beautiful score by Kobayashi Takeshi, the film also remains strikingly contemporary more than twenty years after its release—anticipating many of the anxieties surrounding identity, technol-

ogy and human connection that continue to define our present. — *Max Surprenant* '26

Directed by Iwai Shunji. With Ichihara Hayato, Oshinari Shugo, Ito Ayumi
Japan 2001, 35mm, color, 146 min. Japanese and Ryukyuan with English subtitles

preceded by

EVIDENCE

Directed by Godfrey Reggio
US 1995, 35mm, color, 8 min

saturday december 12 at 2pm

FANNY AND ALEXANDER — THEATRICAL VERSION

In 1979, Ingmar Bergman conceived *Fanny and Alexander* as his swan song, calling it “the sum total of my life as a filmmaker.” The director returned to his own childhood in Uppsala, Sweden, and for the first time, told a story from the perspective of a child, Alexander Ekdahl. The film interrogates family, faith, mortality and—perhaps most importantly—imagination. At its core is the ideological clash between



Ingmar Bergman *FANNY AND ALEXANDER*

the creative Ekdahl family and their authoritarian bishop stepfather—a figure inspired by Bergman’s own father, a Lutheran minister.

Originally a five-hour miniseries, it was the most expensive Swedish production of its time, though the version screened here is the widely known and acclaimed theatrical cut—an exquisite distillation that captures both the splendor and the melancholy of Christmastime. Bergman’s farewell to the cinema is perhaps his most hopeful: a testament to imagination’s triumph over oppression and the enduring power of art. — *Capri Wayne* '28

Directed by Ingmar Bergman. With Gunn Wålgren, Allan Edwall, Ewa Fröling
Sweden/West Germany/France 1982, 35mm, color, 188 min. Swedish, German, Yiddish, English and French with English subtitles

preceded by

SNOW-WHITE

Directed by Dave Fleischer and Roland Crandall
US 1933, 35mm, b/w, 7 min

THE ADVENTURES OF LOTTE REINIGER

SEPTEMBER 27 – SEPTEMBER 28

Animated films were supposed to make people roar with laughter.... Everybody to whom we talked in the industry about the proposition was horrified. But we did not belong to the industry. We always had been outsiders and we always had done what we wanted to do. — Lotte Reiniger, 1970

Finally acknowledged for creating the earliest surviving animated feature film in 1926, *The Adventures of Prince Achmed*, Lotte Reiniger (1899 – 1981) flourished on her own cinematic planet by making intricately cut-out silhouettes dance on screen in *Prince Achmed* as well as dozens of short films, interstitials in features and commercials. She was on the forefront of the burgeoning art form as a co-inventor (with her husband) of a multiplane animation set-up; she was a pioneer of an entire film genre and style; and she remained an independent, female filmmaker in a male- and studio-dominated industry. In addition to her film work—which included one live-action experiment—she was an illustrator, costume and set designer, shadow puppet performer, poet, author and lecturer.



Lotte Reiniger *THE ADVENTURES OF PRINCE ACHMED*

a painting, the shadow profile portrait was particularly popular in Europe during the 18th century and again in the early photographic and mechanical age, partly because of its graphic style, useful in illustrations and advertisements. The silhouette was both elegant and economical, representational and abstract. During her acting studies and exposure to early film experimentation in Weimar Berlin, Reiniger discovered that this new, spectral medium provided the ideal dimension for her silhouettes to come to magical life. Inspired by the traditional shadow theaters of China, Turkey, Greece and Indonesia, Reiniger almost exclusively animated the fantastic worlds of fables, myths and fairy tales throughout her prolific career.

In her Weimar days, Reiniger was surrounded by figures of the celebrated *Der absolute Film* group—like Walter Ruttmann, Hans Richter and Viking Eggeling—who regarded pure abstraction as the consummate cinema. Despite working on segments of *Prince Achmed* alongside her, even Ruttmann thought her work was out of touch with the times. Reiniger herself was famously self-deprecating, and admitted she was not part of the zeitgeist. She appears to have valued artistic freedom over fame and fortune in her reluctance to join any particular art movement or the studio system, and she ultimately fled from another controlling force, the Third Reich.

Though she directed a complex, feature-length film that involved creating new machines and animation techniques, synchronizing movement with music, coordinating a large crew and closely collaborating with other artists and composers, Reiniger has been routinely left out of the cinematic canon, primarily stemming from her womanhood, modesty and independence—as well the association with craft and children’s entertainment. For decades, even Reiniger’s major claims to fame were subverted by Walt Disney, who took credit for both the multiplane camera system and for making the first animated feature with *Snow White and the Seven Dwarfs* (1937)—both accomplished several years after Reiniger’s feats. Further aiding her future neglect was *Prince Achmed*’s premiering at a time when anti-German sentiment was steadily growing. In the US, *Prince Achmed* was distributed by Harvard’s erstwhile University Film Foundation which, according to scholar Donald Crafton, did so little to promote it that the film’s theatrical release in this country did not occur until 1942.

In her words, Reiniger started cutting silhouettes “almost as soon as I could manage to hold a pair of scissors.” Made from cut paper yet much cheaper than

She was also a founding member of the bustling Berlin chapter of the experimental animation studio Institute for Cultural Research where she met Carl Koch, her husband and artistic partner. Among her many famous fans and collaborators—Bertolt Brecht, Benjamin Britten, Hans Richter—was her lifelong friend Jean Renoir; she created an animated shadow sequence for his film *La Marseillaise* (1938). After she and her husband moved from Germany to London for a second time in the 1950s, she enjoyed a fruitful relationship with an independent studio that produced over a dozen of her fairy tale shorts for television. Upon Koch's death in 1963, Reiniger turned to her various other artistic outlets, eventually returning to film to make a couple of shorts in the 70s.

Her crowning achievement, *Prince Achmed*, was a subtly radical expression, the depths of which scholars have only begun to explore within the past several years. She elegantly combined populist art genres—silhouette cutting, animated film and folktales—into a lush and fantastic narrative that was worlds away from the cartoon comedy shorts of the time. Neither silly nor avant-garde, the film was not even “traditional” drawn animation; this was a variety of cinema no one had witnessed before, and it unfolded across an expansive canvas.

With this film, Reiniger marries progressivism with tradition, populist art with cutting-edge technology, machine with handmade, naturalism with theatricality. Scholar Vivian K. Taylor even makes the case that “*Prince Achmed* reflects the encounter between various competing Weimar cultural movements by displaying traits valued not only by Expressionism, but also by Bauhaus, Constructivism, Surrealism, and New Objectivity.” Content-wise, the film is at times refreshingly enlightened—she included homoerotic scenes, including one that was ultimately censored, in an effort to depict same-sex love as natural and romantic—yet it is not without the problem of Orientalism and negative stereotypes which Reiniger acknowledged later in her life. And like many aspects of the film, the role of women remains complicated and open to speculation over the degree to which she was commenting on female subjugation.

Reiniger embraced an idealistic universalism through a mostly dialogue-free, shadowy art that is inherently mysterious and magical: *Prince Achmed*'s flickering world is filled with screens and scrims, forest alcoves and caves, remote mountaintops and disappearing castles, echoing the subconscious. Leaving certain details to the imagination, silhouette films require a more participatory viewing experience, and she felt similarly about black and white—that it left room for the mind to imagine its own colors. Even to media-jaded eyes today, the wonder of Reiniger's films is inescapable and invites new audiences to make their own discoveries within its alternate dimensions. — *Brittany Gravely*

Film descriptions by Brittany Gravely. Curated by Haden Guest and Brittany Gravely.

Special thanks: Katherine Rochester and Matthew Wittmann, Curator of the Harvard Theatre Collection, Houghton Library.

\$20 SPECIAL EVENT TICKETS
LIVE MUSICAL ACCOMPANIMENT
BY ROBERT HUMPHREVILLE

sunday september 27 at 3pm

THE ADVENTURES OF PRINCE ACHMED

DIE ABENTEUER DES PRINZEN ACHMED

Perhaps the earliest feature-length animation, Lotte Reiniger's enchanting silhouette film remains one of the most sublime works of animation. Rather than working with drawings or puppets, Reiniger cut figures out of cardboard and thin sheets of lead, lit them from behind between layers of elaborate landscapes to achieve a captivating realm both delicate and dense, exotic and familiar, populated by mysterious creatures who move with ballet-like expressivity. Based on a few tales from *One Thousand and One Nights*, *Prince Achmed* follows the prince and his flying horse as they soar headlong into a series of mythic adventures. While the film is remarkably progressive with its homoerotic moments, female rescuer and critique of women's subjugation, it is also guilty of Orientalism in its stereotypical characterizations and a cultural composite that mixes various Asian and Middle Eastern culture's costumes and ornamentation. Many of the latter transgressions can be attributed to her construction of a dreamy, exotic neverland that wavers in and out of familiar reality. Screening on a unique, restored and hand-tinted 35mm print.

Directed by Lotte Reiniger
 Germany 1926, 35mm, tinted b/w, silent, 65 min

monday september 28 at 7pm

In this sampling of Lotte Reiniger's short films, the animator's intricate marvels illustrate a variety of myths, fairy tales and fables, with a couple of operatic interludes. Aside from their bewitching beauty and charm, Reiniger's shorts are seldom only that; she may imbue them with quirky humor, ominous undertones or even a little feminism. Occasionally, she also adjusts these well-worn tales to suit her—most delightfully experienced in her alternate ending to Bizet's *Carmen*. The film's cheeky irreverence apparently upset German censors at the 1934 Berli-



Lotte Reiniger *THE ADVENTURES OF PRINCE ACHMED*

nale and reinforces the often-observed fact that her work was just as much made for adults as it was for children. All ages can succumb to the wonder, jokes and romantic fantasy that Reiniger's fanciful shadowlands conjure, whether it is the eerie magic in *The Stolen Heart* or her reversed moral in the elaborate woodland theater of *The Grasshopper and the Ant*. Naturally, her version of Papageno's song from Mozart's *The Magic Flute* is particularly exquisite, for as Jean Renoir famously remarked, Reiniger's films are the “visual expression of Mozart's music.”

THE STOLEN HEART DAS GESTOHLENE HERZ

Directed by Lotte Reiniger
 Germany 1934, 16mm, b/w, 12 min

CARMEN

Directed by Lotte Reiniger
 Germany 1934, 16mm, b/w, 10 min

GALATHEA

GALATHEA: DAS LEBENDE MARMORBILD

Directed by Lotte Reiniger
 Germany 1935, 16mm, b/w, 12 min

PAPAGENO

Directed by Lotte Reiniger
 Germany 1935, 16mm, b/w, 11 min

THE CALIPH STORK

Directed by Lotte Reiniger
 UK 1954, 16mm, b/w, 10 min

THE GRASSHOPPER AND THE ANT

Directed by Lotte Reiniger
 UK 1954, 16mm, b/w, 10 min

THE HUMAN CONDITION

OCTOBER 2 – OCTOBER 18

The extraordinary oeuvre of firebrand director Kobayashi Masaki (1916 – 1996) is anchored by a powerful series of films that unflinchingly critique the dark legacy of militarism in Japan. Among them is Kobayashi's towering magnum opus, the nine-and-a-half-hour WWII epic *The Human Condition* (1959-61). Set in occupied Manchuria, *The Human Condition* stars the late Nakadai Tatsuya in a career-defining role as Kaji, a steely conscientious objector thrust into the cruel furnace of the Japanese war machine. The harrowingly wayward journey of Kaji across the films traces a haunting circle as he stumbles from supervisor of a Japanese forced labor camp/mine to combat soldier and finally as a prisoner of war in a Soviet gulag. Kobayashi faithfully adapted Gomikawa Junpei's eponymous and autobiographically inspired novel, keeping its six-part structure, now paired into three films. Kobayashi's film also embraces Gomikawa's difficult theme that in war there simply can be no heroes. For Kobayashi, *The Human Condition* was a deeply personal work that closely channeled his own traumatic experience—parallel, in fact, to that of Gomikawa, a pacifist conscripted into the Imperial Army where he saw brutal combat and ended the war in a POW labor camp. Years later Kobayashi offered another reckoning with Japan's military aggression in the epic documentary that would be his penultimate film, *Tokyo Trial* (1983), a patiently searing, almost five-hour, archivally researched probing of the International Military Tribunal for the Far East, the Nuremberg Trials-inspired prosecution of Japanese war crimes.

The Harvard Film Archive is proud to present *The Human Condition* on a newly struck 35mm print that is part of the Shochiku Centennial Collection. — Haden Guest

Curation and film descriptions by Haden Guest.

Special thanks: Shigehisa Kuriyama, Andrew Gordon, Gavin Whitelaw, Stacie Matsumoto—Reischauer Institute of Japanese Studies, Harvard; and Jay Sakomoto, CEO; Meri Koyama, General Manager of Shochiku Theaters; Hosoda Hitomi, International Sales—Shochiku Co., Ltd. and Riko Fujiwara—Imagica Group.



Current HFA members enjoy free admission to all of the screenings in this series.

friday october 2 at 7pm

friday october 16 at 7pm

THE HUMAN CONDITION I: NO GREATER LOVE NINGEN NO JOKEN

The first part of *The Human Condition* follows Nakadai Tatsuya as Kaji, a pacifist technocrat who naively signs a devil's contract by accepting an unlikely post as supervisor of forced laborers in a remote Manchukuo mine in exchange for promised exception from military conscription. Newly-wed, Kaji is accompanied by his devoted bride—played with ardent intensity by the radiant Aratama Michiyo—who valiantly endures the harsh desolation and bitter frustration her husband can barely contain. Nakadai's struggle to improve the plight of the Chinese POW laborers while appeasing the disdainful military authorities and protecting his marriage, is just the first of the Herculean tasks that await. *No Greater Love* makes stunning use of widescreen cinematography to transform the bleak landscapes into a stark, otherworldly expression of the vast, pitiless void that threatens to erode the couple's fervent love and convictions.

Directed by Kobayashi Masaki. With Nakadai Tatsuya, Aratama Michiyo, Awashima Chikage
Japan 1959, 35mm, b/w, 208 min. Japanese and Mandarin with English subtitles

saturday october 3 at 3pm

saturday october 17 at 7pm

THE HUMAN CONDITION II: ROAD TO ETERNITY NINGEN NO JOKEN

Now an unwillingly conscripted soldier of the Imperial Army, Kaji must battle on simultaneous fronts: against both the combat enemy and the commanding officers who invent ever more extreme punishments for his unwillingness to surrender his outspoken leftist beliefs. Nakadai's incredible range is revealed as he draws deep from a corporeal expressivity not seen in the earlier film to voice through gestures and his mesmerizing countenance the profound transformation of an idealist pushed to the absolute limits by forces beyond him. Stirring and politically charged, *Road to Eternity* looks clear-eyed at the horrors of war while drawing a damning portrait of Japanese military authority. At the same time Kobayashi pays



Kobayashi Masaki THE HUMAN CONDITION

gentle tribute to another side of war by focusing on the poignant friendships and love that endures even the most hopeless battles and imprisonments.

Directed by Kobayashi Masaki. With Nakadai Tatsuya, Aratama Michiyo, Katsura Kokinji
Japan 1959, 35mm, b/w, 181 min. Japanese, Mandarin and Russian with English subtitles



Kobayashi Masaki THE HUMAN CONDITION

saturday october 3 at 7pm

sunday october 18 at 3pm

THE HUMAN CONDITION III: A SOLDIER'S PRAYER NINGEN NO JOKEN

Kobayashi closes *The Human Condition* in the fiery embers of WWII's bitter end, as Kaji struggles to lead his ragtag troop of survivors across enemy lines towards an ever more distant home. The most dream-like and cinematographically daring of the three films *A Soldier's Prayer* offers a truly visionary depiction of war as it glides through nightmare scenes of terrifying carnage, wastelands punctuated by intimate interludes with strangers along the way, including Takamine Hideko and Ryu Chishu in charged cameos as orphans of the storm and painful reminders of the lost world of everyday life. A war film that refuses to sentimentalize either death or valor, *A Soldier's Prayer* brings to a heart-wrenching end the saga of Nakadai's tenacious Kaji who hauntingly embodies the truly impossible moral dilemmas faced by those in war who refuse to look away from injustice.

Directed by Kobayashi Masaki. With Nakadai Tatsuya, Aratama Michiyo, Nakamura Tamao
Japan 1961, 35mm, b/w, 190 min. Japanese, Mandarin and Russian with English subtitles

S	M	T	W	T	F	S
16	17	18	19	20	21 7PM THE FALLEN IDOL P. 3 9:15PM BRIGHTON ROCK P. 3	22 7PM MINISTRY OF FEAR P. 3 9PM THIS GUN FOR HIRE P. 3
23 3PM MICKEY'S GRAND OPERA ZÉRO DE CONDUITE P. 4	24 7PM CONFIDENTIAL AGENT P. 4	25	26	27	28 7PM THE HEART OF THE MATTER P. 4	29 7PM OUR MAN IN HAVANA P. 4 9:15PM THE STRANGER'S HAND P. 4
30 3PM MINISTRY OF FEAR P. 3	31 7PM WENT THE DAY WELL? P. 5					



Kobayashi Masaki THE HUMAN CONDITION P. 14



João César Monteiro SNOW WHITE P. 6

SEPTEMBER 2026

S	M	T	W	T	F	S
		01	02	03	04 7PM THE THIRD MAN P. 5 9:15PM THE FALLEN IDOL P. 3	05 7PM BRIGHTON ROCK P. 3 9PM THE THIRD MAN P. 5
06	07 7PM THE FUGITIVE P. 5	08	09	10	11 7PM SILVESTRE P. 6	12 all-night movie marathon \$20 special event tickets 3PM CITIZENS BAND ¡ALAMBRISTA! CLOSE ENCOUNTERS OF THE THIRD KIND SORCERER P. 8
13 all-night movie marathon continues 2AM approx. ROLLING THUNDER PUMPING IRON ERASERHEAD P. 8	14 7PM HE WHO AWAITS DEAD MAN'S SHOES ... SNOW WHITE P. 6	15	16	17	18 7PM THE VIRGIN SUICIDES P. 9 9:15PM THE BLING RING P. 10	19 2PM CANDY CABARET CABARET P. 10 7PM THE THIRD MAN P. 5 9PM TRAVELS WITH MY AUNT P. 5
20 3PM SNOW WHITE P. 6	21 7PM HOVERING OVER THE WATER P. 6	22	23	24	25 7PM RECOLLECTIONS OF THE YELLOW HOUSE P. 6	26 2PM ENTER HAMLET P. 11 AMARCORD P. 10 7PM GOD'S COMEDY P. 7
27 3PM THE ADVENTURES OF PRINCE ACHMED P. 13 live musical accompaniment	28 7PM LOTTE REINIGER SHORT FILMS P. 13	29	30			



John Flynn *ROLLING THUNDER* P. 8



Lance Comfort *DAUGHTER OF DARKNESS* P. 21

OCTOBER 2026

S	M	T	W	T	F	S
				01	02 7PM THE HUMAN CONDITION I: NO GREATER LOVE P. 14	03 3PM THE HUMAN CONDITION II: ROAD TO ETERNITY P. 14 7PM THE HUMAN CONDITION III: A SOLDIER'S PRAYER P. 14
04 3PM SILVESTRE P. 5	05 7PM THE LAST DIVE P. 7	06	07	08	09 7PM GOD'S WEDDING P. 7	10 2PM THE PLAY HOUSE SHERLOCK JR. P. 11 live musical accompaniment 7PM THE HIPS OF J.W. P. 7
11 3PM RECOLLECTIONS OF THE YELLOW HOUSE P. 6	12	13	14	15	16 7PM THE HUMAN CONDITION I: NO GREATER LOVE P. 14	17 7PM THE HUMAN CONDITION II: ROAD TO ETERNITY P. 14
18 3PM THE HUMAN CONDITION III: A SOLDIER'S PRAYER P. 14	19 7PM THE THIRD MAN P. 5	20	21	22	23 7PM MANDY P. 20 9PM THE YELLOW BALLOON P. 20	24 2PM UN CHIEN ANDALOU JE T'AIME, JE T'AIME P. 11 7PM POOL OF LONDON P. 20 9PM TURN THE KEY SOFTLY P. 20
25 3PM IT ALWAYS RAINS ON SUNDAY P. 21	26 7PM A DIARY FOR TIMOTHY HUNTED P. 21	27	28	29 6PM MARIE ANTOINETTE P. 10 sofia coppola in person free admission	30 7PM SOPHIA DE MELLO BREYNER ANDRESEN COME AND GO P. 7	31 7PM DAUGHTER OF DARKNESS P. 21 9PM THE THREE WEIRD SISTERS P. 21



Robert M. Young *i*ALAMBRISTA! P. 8



Mario Soldati *THE STRANGER'S HAND* P. 4

NOVEMBER 2026

S	M	T	W	T	F	S
01 3PM THEY MADE ME A FUGITIVE P. 21	02	03	04	05	06 7PM VISIONS OF A CITY BULLITT P. 22 9:15PM THE CONVERSATION P. 23	07 2PM JU DOU P. 11 7PM SUDDEN FEAR P. 23 9:15PM EXP. IN TERROR P. 23 11:30PM ... BODY SNATCHERS P. 23
08 3PM DARK PASSAGE P. 23 7PM THRENODY P. 24 THE LINEUP P. 23	09 7PM SIDE/WALK/SHUTTLE VERTIGO P. 24	10	11	12	13 7PM TEMPTATION HARBOUR P. 21 9:15PM TIGER IN THE SMOKE P. 21	14 2PM EVIDENCE P. 12 ALL ABOUT LILY CHOU-CHOU P. 11 7PM HELL IS A CITY P. 21 9PM NEVER LET GO P. 21
15 3PM MARIE ANTOINETTE P. 10	16 7PM NOWHERE TO GO P. 22	17	18	19	20 7PM THIS WAS A WOMAN P. 22	21 7PM ASHES AND DIAMONDS P. 25 9:15PM A GENERATION P. 25
22 3PM INNOCENT SORCERERS P. 26	23 7PM KANAŁ P. 26	24	25	26	27 7PM THE PROMISED LAND P. 26	28 7PM MAN OF MARBLE P. 26
29 3PM WAŁĘSA: MAN OF HOPE P. 26	30 7PM MAN OF IRON P. 27	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.				 John Ford THE FUGITIVE P. 5

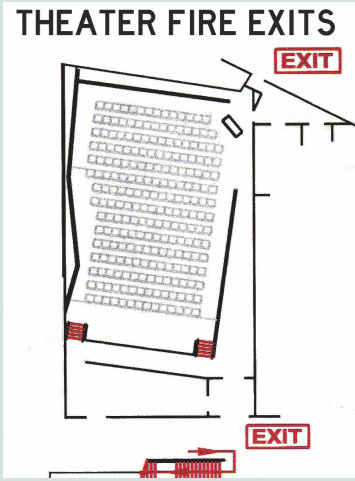


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S	M	T	W	T	F	S
		01	02	03	04	05
06	07 7PM THE CONDUCTOR P. 27	08	09	10	11 7PM ROUGH TREATMENT P. 27	12 2PM SNOW-WHITE FANNY AND ALEXANDER P. 12 7PM THE ASHES P. 27
13 3PM PAN TADEUSZ P. 27	14 7PM ASHES AND DIAMONDS P. 25					



Blake Edwards *EXPERIMENT IN TERROR* P. 23



Andrzej Wajda *THE CONDUCTOR* P. 27

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GREAT EXPECTATIONS: BRITISH POSTWAR CINEMA, 1945 – 1960

OCTOBER 23 – NOVEMBER 20

The Harvard Film Archive is pleased to present a focused version of *Great Expectations: British Postwar Cinema, 1945-1960*, the Locarno rediscovery of British cinema curated by film curator and archaeologist, Ehsan Khoshbakht. This series looks differently at the immediate post-WWII years of British filmmaking, centered on films taking the pulse, and even touching the third rail, of the urgent contemporary moment in all its complexity and contradiction.

"This retrospective was structured around the question of Britishness and life in the British Isles as reflected through cinema. Therefore, the selection criteria focused exclusively on contemporary films. It is hard to believe that one of the most refined and remarkable European national cinemas—one that also gifted some of the finest artists and technicians to Hollywood—remains so underexplored beyond its borders. British cinema made in the studio system managed to blend popular entertainment with some of the most stylistically innovative forms, elevating it to the status of art. Our focus on contemporary cinema tells the story of a nation in search of its identity—sometimes dark and brooding, and at other times, as in the finest tradition of British comedies, hilarious and biting. This is a national portrait in cinema." — *Ehsan Khoshbakht*

Curation and film descriptions by Ehsan Khoshbakht.

Special thanks: Michèle Bavaud—Locarno Film Festival.



Val Guest *HELL IS A CITY*



Basil Dearden *POOL OF LONDON*

showcasing his bold, gritty imagination in only his second film.

Directed by J. Lee Thompson. With Andrew Ray, Kathleen Ryan, Kenneth More
UK 1953, 35mm, b/w, 79 min

saturday october 24 at 7pm **POOL OF LONDON**

This remarkable London film tells the story of two seamen who become entangled in a smuggling racket. Bold for the time-period in casting a Black actor (Earl Cameron) as the romantic lead, the film is directed with typical rigor by one of Britain's most underrated talents, Basil Dearden.

Directed by Basil Dearden. With Bonar Colleano, Earl Cameron, Susan Shaw
UK 1951, DCP, b/w, 85 min

saturday october 24 at 9pm **TURN THE KEY SOFTLY**

A Neorealist-influenced story of three women—played by Yvonne Mitchell, Joan Collins and Kath-

leen Harrison—released from jail into the cold indifference of London, brought vividly to life by Geoffrey Unsworth's fantastic cinematography. Lee is a sensitive—even sensual—director, with a continental touch and remarkably assured pacing. This film alone proves him to be one of the unsung heroes of British cinema.

Directed by Jack Lee. With Yvonne Mitchell, Terence Morgan, Joan Collins
UK 1953, 35mm, b/w, 81 min

preceded by

THE ELEPHANT WILL NEVER FORGET

The most emotionally evocative films often make you nostalgic for something you have never experienced. This short film does just that with a London tram, capturing its final run before the service was discontinued.

Directed by John Krish
UK 1953, 35mm, b/w, 11 min
Rights courtesy of Film London – London's Screen Archives and London Transport Museum.

friday october 23 at 7pm

MANDY AKA CRASH OF SILENCE

This heartfelt and often poignant tale details the life of a deaf girl and the efforts of her mother and a school headmaster to help her connect with the world. It unfolds like a quiet metaphor for a nation relearning how to communicate.

Directed by Alexander Mackendrick. With Mandy Miller, Phyllis Calvert, Jack Hawkins
UK 1952, DCP, b/w, 93 min

friday october 23 at 9pm

THE YELLOW BALLOON

Set in the bombed-out ruins of London, a boy accidentally causes his friend's death and is blackmailed by a ruthless criminal into aiding a robbery. This unflinching drama marked Thompson's breakthrough,



Jack Lee *TURN THE KEY SOFTLY*

sunday october 25 at 3pm

IT ALWAYS RAINS ON SUNDAY

A gripping East End drama about an escaped convict seeking refuge in the home of his former lover, now married to another man, offering a breathtakingly bleak view of postwar Britain. Robert Hamer's eloquence and mastery of style have never been more on point.

Directed by Robert Hamer. With Googie Withers, Jack Warner, John McCallum
UK 1947, DCP, b/w, 92 min

monday october 26 at 7pm

HUNTED AKA THE STRANGER IN BETWEEN

A shatteringly lyrical film about a fugitive murderer—played by Dirk Bogarde—dragging along an orphaned boy who has witnessed his crime. Occupying a middle ground between Roberto Rossellini and British rubble crime, it won the Golden Leopard at Locarno '53.

Directed by Charles Crichton. With Dirk Bogarde, Jon Whiteley, Elizabeth Sellars
UK 1952, 35mm, b/w, 84 min

preceded by

A DIARY FOR TIMOTHY

In Jennings' touching docudrama loaded with apprehensive humanism, archival footage of WWII is projected while a voice narrates a cinematic letter to Timothy—a baby born in September '45—explaining why the war was fought and what kind of future awaits him.

Directed by Humphrey Jennings. With Michael Redgrave, Myra Hess, John Gielgud
UK 1945, 35mm, b/w, 40 min



Charles Crichton *HUNTED*

saturday october 31 at 7pm

DAUGHTER OF DARKNESS

The morbid tale of a nymphomaniac Irish girl who brings death to men attracted to her is closer to Mexican Buñuel than to the British cinema. It showcases Lance Comfort at his most confident, brilliantly pushing the story to its limit while stopping just short of horror fantasy.

Directed by Lance Comfort. With Anne Crawford, Maxwell Reed, Siobhan McKenna
UK 1948, 35mm, b/w, 91 min



Robert Hamer *IT ALWAYS RAINS ON SUNDAY*

saturday october 31 at 9pm

THE THREE WEIRD SISTERS

One of only two original screenplays written by the great Welsh poet Dylan Thomas, this film follows the titular sisters as they attempt to poison their half-brother to save their crumbling home. The dialogue is pure gold, and the direction is brilliantly inspired.

Directed by Daniel Birt. With Nancy Price, Mary Clare, Mary Merrall
UK 1948, 35mm, b/w, 82 min

sunday november 1 at 3pm

THEY MADE ME A FUGITIVE

AKA I BECAME A CRIMINAL

This exquisite British noir follows Trevor Howard's ex-RAF pilot who, due to unemployment, gets caught up in postwar black market operations and is framed for the killing of a policeman. It is "filled with malign eccentricity" (David Thomson) by Brazilian director Alberto Cavalcanti

Directed by Alberto Cavalcanti. With Sally Gray, Trevor Howard, Griffith Jones
UK 1947, DCP, b/w, 100 min

friday november 13 at 7pm

TEMPTATION HARBOUR

A darkly brooding and atmospheric film reminiscent of French Poetic Realism, about a dockworker who steals a bag of money left behind by two criminals in a fatal fight—an act that changes the course of his life.

Directed by Lance Comfort. With Robert Newton, Simone Simon, William Hartnell
UK 1947, DCP, b/w, 102 min

friday november 13 at 9:15pm

TIGER IN THE SMOKE

A treasure hunt tale of war vets-turned-buskers tracking their vanished boss unravels into murder and flight, half-lost in a smog-choked London "transformed by Dutch angles and pea-soup fog into a hellish procession out of Bosch" (Imogen Sara Smith).

Directed by Roy Ward Baker. With Donald Sinden, Muriel Pavlow, Tony Wright
UK 1956, 35mm, b/w, 94 min

saturday november 14 at 7pm

HELL IS A CITY

A superb Hammer-produced policier featuring Stanley Baker as Inspector Martineau, hunting a murderer while grappling with his crumbling marriage. The film culminates in one of British crime cinema's most thrilling climaxes, atop a building in Manchester.

Directed by Val Guest. With Stanley Baker, John Crawford, Donald Pleasence
UK 1960, 35mm, b/w, 93 min

saturday november 14 at 9pm

NEVER LET GO

This first-class thriller follows Richard Todd's salesman, whose quest to recover his stolen car leads him to a brutal London gang, led by a cast-against-type Peter Sellers. Its brassy precision is enhanced by John Barry's score and fast, riotous cuts.

Directed by John Guillermin. With Richard Todd, Peter Sellers, Elizabeth Sellars
UK 1960, 35mm, b/w, 90 min



Lance Comfort *TEMPTATION HARBOUR*



Seth Holt *NOWHERE TO GO*

monday november 16 at 7pm

NOWHERE TO GO

This austere thriller is a cinematic tour de force, as chillingly detached as its antihero—an escaped convict pursuing stolen loot in a safety deposit box. Co-written by famous critic Kenneth Tynan, the film also features Maggie Smith in her debut.

Directed by Seth Holt. With George Nader, Maggie Smith, Bernard Lee
UK 1958, 35mm, b/w, 89 min

friday november 20 at 7pm

THIS WAS A WOMAN

Directed by American Tim Whelan, this tale of a toxic matriarch destroying the lives of her family—including daughter and husband—is a British take on *Craig's Wife* (1936) that compellingly ventures into realms of perverse manipulation and murderous fury.

Directed by Tim Whelan. With Sonia Dresdel, Barbara White, Walter Fitzgerald
UK 1948, DCP, b/w, 102 min



Tim Whelan *THIS WAS A WOMAN*

VISIONS OF A CITY, OR A WEEKEND IN SAN FRANCISCO

NOVEMBER 6 – NOVEMBER 9



Peter Yates *BULLITT*

San Francisco occupies a unique place in American film history and the cinematic imaginary. Long a vital center for independent and avant-garde cinema, San Francisco's unique physical, historical and emotional topography has inspired bold, non-conformist films by experimental and studio directors alike. If a genre of the San Francisco film can be named (the leading question of this series), it would be defined by the series of remarkable films that conjure a haunted city gripped by shadow doubles, be they Barbary Coast ghosts of old money and ill repute, zombie forces or subversive criminals weaving sinister nets across its undulating urban grid. The idea of an urban uncanny is embodied in the doppelgängers that recur in a rich variety of unexpected forms across this program's films. Yet these mysterious doubles are ultimately just one expression of a larger pattern of oneiric echoes, spellbinding reflections and hidden audio recordings that promise to unlock the darkest secrets animating the netherworlds that thrive in San Francisco as a cinematic city.

Seen together, the films in this program reveal a psychogeography of San Francisco as a place of profound alienation and loss. Expressed first in the 1940s cycle of film noir which features the Golden City as a fog-shrouded zone of intertwined criminal and amorous duplicity, this vision of San Francisco took sharper form once location shooting gave fully cinematic dimension to the singular landscapes of the so-called City of Forty-Two Hills. The disorientating power of San Francisco on screen is rendered iconic in radically contrasting yet equally spellbinding versions of car chases central to two key films: *Bullitt's* thrillingly dangerous, realist car pursuit and *Vertigo's* meditative sequences of Jimmy Stewart tailing Kim Novak. The malleability of time and space in the San Francisco film is taken to another level in the avant-garde films of Nathaniel Dorsky, Ernie Gehr and Lawrence Jordan, who use handheld 16mm cameras and alternate speeds to illuminate lyrical visions of the city that capture the everyday rhythm of the street. The constellation of San Francisco films assembled here also share a dangerous attraction to vertiginous heights that presage or lead directly to dramatic climaxes, as if to declare vertigo as an urban condition. The films also share brooding scores by a stellar group of composers—Henry Mancini, Lalo Schiffrin, Elmer Bernstein, Franz Waxman, Bernard Herrmann, among them—whose music expressively defines the city as a melancholy, wistful mood—a state of mind poised between fragile promise and regret. — *Haden Guest*

Curated by Haden Guest. Film descriptions by Haden Guest, unless otherwise noted.

friday november 6 at 7pm

BULLITT

Best known for the exhilarating and remarkably choreographed car chase that made bold and highly creative—i.e., non-geographically possible—use of actual San Francisco streets, *Bullitt* is in fact carefully modulated between intense bursts of action and the cool restraint embodied in Steve McQueen's portrayal of the laconic eponymous detective. Peter Yates' sharp eye for telling detail gives way to a crisp survey of San Francisco's extremes, from a seedy Embarcadero flophouse hideout to a ruthlessly career-driven politician's Pacific Heights mansion,

22

while also offering a quieter interlude that follows McQueen shopping for TV dinners in his Nob Hill neighborhood bodega. In contrast to the rich urban texture explored throughout *Bullitt* are taut, extended action sequences set within institutional non-spaces—San Francisco General Hospital and the SFO International Airport—which seem to embody the tightening vice of corporate omnipresence and the rapid death of the American city described vividly by Jane Jacobs and others

Directed by Peter Yates. With Steve McQueen, Robert Vaughn, Jacqueline Bisset
US 1968, 35mm, color, 114 min

preceded by

VISIONS OF A CITY

Filed in 1957 but not edited until 1978, Lawrence Jordan's oneiric portrait of Beat poet Michael McClure presages the work of Nathaniel Dorsky through its use of reflective surfaces to refract and expressively distort the passage through the San Francisco streets into a ghostly glide.

Directed by Lawrence Jordan
US 1957/1978, 16mm, tinted b/w, 7 min

friday november 6 at 9:15pm

THE CONVERSATION

The post-revolutionary paranoia of the early 1970s suffuses *The Conversation*. Even so, Coppola depoliticizes this thriller, removing action, character and history by going over the same tape again and again, in an aural, Watergate-era version of *Blow-Up*. Gene Hackman, as a professional wiretapper, plays a self-consciously anonymous man at the top of a clandestine profession in which no moment between human beings cannot be recorded. He becomes unglued once he takes an interest in a story beyond its audio quality.

Made between *The Godfather* (1972) and *The Godfather Part II* (1974), Coppola's Palme d'Or-winning film applies the eeriness and quiet of San Francisco to the murk of the corporate thriller. The doomed quality of the talented cast of character actors deepens the atmosphere of mistrust and conspiracy that is on display in this hesitant masterpiece of Murchian sound design. — A.S. Hamrah

Directed by Francis Ford Coppola. With Gene Hackman, John Cazale, Allen Garfield
US 1974, 35mm, color, 113 min

saturday november 7 at 7pm

SUDDEN FEAR

"Wow, it's a precipice!" gasps intense thespian Jack Palance as he measures the murderous potential of the cliffside second home of San Francisco heiress Joan Crawford, in one of many perilous distances explored in this cracked noir gem. The other distances are described through class and written by San Francisco born and raised screenwriter Lenore Coffee, known for bringing new complexity to the woman's picture. *Sudden Fear* provides an ideal vehicle for Crawford, once again as an indomitable yet fragile heroine, while also giving striking access to her interior life. Many tropes of the San Francisco film serve dramatic narrative purposes in *Sudden Fear*: dangerous heights, furtive conversations secretly recorded, doppelgängers and even romantic excursions to redwood forests.

Directed by David Miller. With Joan Crawford, Jack Palance, Gloria Grahame
US 1952, 35mm, b/w, 110 min



David Miller SUDDEN FEAR



Delmer Daves DARK PASSAGE

saturday november 7 at 9:15pm

EXPERIMENT IN TERROR

The stunning title sequence of *Experiment in Terror* distills the purest essence of San Francisco into an extended scene of Lee Remick driving her convertible over the Golden Gate Bridge at night, accompanied by Henry Mancini's presciently ominous theme music. The film's gripping narrative of an obsessive stalker immediately springs into action and brings onto the scene Glenn Ford as the dogged FBI agent determined to crack the case. Blake Edwards matches the at times improbable thriller, based on a popular novel, with a series of spectacular San Francisco set pieces including Fisherman's Wharf and Candlestick Park, the original but now demolished home of the San Francisco Giants.

Directed by Blake Edwards. With Glenn Ford, Lee Remick, Stefanie Powers
US 1962, 35mm, b/w, 123 min

saturday november 7 at 11:30pm

INVASION OF THE BODY SNATCHERS

An exceptional remake of a classic that manages to equal and perhaps surpass the strengths of its predecessor, Philip Kaufman's earthier, existential variant is set at the end of a socially and politically fraught 1970s San Francisco where "flower people" still flourish, only a more unsettling kind. A small group of radicals—including Brooke Adams' Elizabeth and her confidant Ben played by Donald Sutherland—seem to be the only ones noticing that people are turning into uncanny shells of their former selves. The film's horror taps into the fear of conformity, submission to authority, corporatization and a deep distrust of a government that is no longer a protector but party to the terror. Adams and Sutherland's believable, tender portrayal of their budding romance only adds shock and heartache to a nightmare vision intensified by creepy visual details, an eerily minimal soundtrack, sophisticated special effects and disorienting camera angles. The film unnervingly envisions this painfully imaginable, always relevant, homogenizing plague for which all the usual remedies no longer exist. — Brittany Gravely

Directed by Philip Kaufman. With Donald Sutherland, Brooke Adams, Jeff Goldblum
US 1978, 35mm, color, 115 min

sunday november 8 at 3pm

DARK PASSAGE

The second of two major studio features to experiment with first-person camera perspective, *Dark*

Passage uses its first half—told from the point of view of an escaped prisoner rushing with mysterious purpose towards San Francisco—to describe a paranoid vision of the city as a perilous trap under ceaseless surveillance. Bogart and Bacall's least-known film is the tautest and strangest of their iconic collaboration.

Directed by Delmer Daves. With Humphrey Bogart, Lauren Bacall, Bruce Bennett
US 1947, 35mm, b/w, 106 min

sunday november 8 at 7pm

THE LINEUP

The first of three features Don Siegel filmed in San Francisco, *The Lineup* uses its plot of drug smugglers racing against an almost absurdly tight deadline to trace a precise map of the city punctuated by vivid locations, including the Embarcadero YMCA and the soon-to-be destroyed Sutro Baths—each transformed into sites of baroque killings. *The Lineup* captures San Francisco as a port city, lingering over the harbor and a map of the bay, while also pointing to its transformation during the post-WWII years through its vivid use of ominous highway construction as a



Don Siegel THE LINEUP

metaphor for an uncertain new order quickly leaving the old behind

Directed by Don Siegel. With Eli Wallach, Robert Keith, Warner Anderson
US 1958, 35mm, b/w, 85 min

preceded by

THRENODY

One of Nathaniel Dorsky's acclaimed "devotional songs," *Threnody* uses his carefully rhythmic editing of luminous scenes shot in and around San Francisco to cast a spell that brings the viewer into a heightened awareness of the beauty and poignancy of each image.

Directed by Nathaniel Dorsky
US 2004, 16mm, color, silent, 25 min

ORIGINAL TECHNICOLOR 35MM PRINT

monday november 9 at 7pm

VERTIGO

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



Alfred Hitchcock *VERTIGO*

destructiveness of male desire. A cinematic landmark, *Vertigo* retains its power as a perplexing and harrowing nightmare. — Jason Michelitch

Directed by Alfred Hitchcock. With James Stewart, Kim Novak, Barbara Bel Geddes
US 1958, 35mm, color, 129 min

preceded by

ORIGINAL KODACHROME 35MM PRINT

SIDE/WALK/SHUTTLE

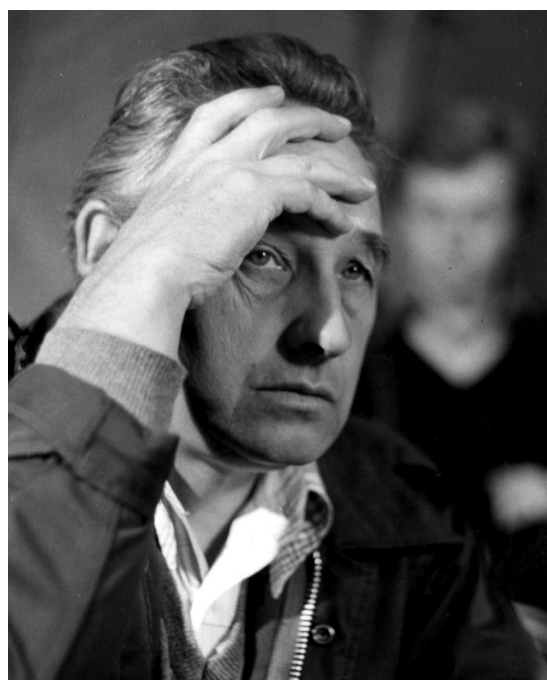
Ernie Gehr's absorbing and magical *Side/Walk/Shuttle* is a wonderful fairground ride of a film that

transforms San Francisco into a mysterious cavern where skyscrapers grow like stalagmites in a stop-motion rhythm, and city streets ribbon and bend. Filmed over several months from the glass elevator of a San Francisco hotel, Gehr's masterpiece explores an alternate, hitherto unseen vision of urban experience unmoored from habitual reality.

Directed by Ernie Gehr
US 1992, 16mm, color, 41 min

ONCE THERE WAS HISTORY ... ANDRZEJ WAJDA AT 100

NOVEMBER 21 – DECEMBER 14



Andrzej Wajda

examples of what is often labeled the "cinema of moral concern," of which Wajda was a central progenitor alongside Krzysztof Zanussi, Krzysztof Kieślowski and Agnieszka Holland. Yet it is in the diptych *Man of Marble* and *Man of Iron*—followed years later by the informal epilogue *Wałęsa: Man of Hope*—that the critique of (post-)Stalinist repression stings the most. Protests, strikes and critiques were too much for authorities to bear, leading to the imposition of martial law (1981-1983), during and after which Wajda remained active in France, Germany and Japan, in filmmaking as well as stage productions. (Throughout the years, theater was Wajda's parallel creative outlet, just as Japan was his second cultural legacy of interest. The filmmaker and his wife Krystyna Zachwatowicz were instrumental in establishing the Manggha Museum of Japanese Art and Technology in Kraków in 1994.) After the collapse of state socialism, Wajda in the 1990s—like much of Polish and Eastern

European cinema—turned to heritage, assembling a romantic genealogy of his land with the aristocratic tragicomedy *Pan Tadeusz*.

An aesthete, a national artist and a dissident all at once, Wajda was nothing if not a productive paradox. Enlisted to adapt Poland's founding literary texts but turning in ambiguous, skeptical work casting doubt on the country's mythologies, he operated as a nation-builder that never ceased to question and probe what it even means to be a (heterogeneous, imperfect, always contradictory) people. A state-builder that dissented from official narratives, he was also an indispensable builder of community, a magnet that absorbed talent into his orbit and around which new formations of artists and cultural workers coalesced. In 1972, he co-founded Film Unit X: a production cooperative that enabled and shepherded into existence not only all of Wajda's pathbreaking '70s work, but also that of Andrzej Żuławski, Feliks Falk, the documentarian Marcel Łoziński and countless others.

In criticism and scholarship, Wajda is often discussed as a historian who activated moving images in the service of excavating and (re)constructing complex stories of a nation. Yet this series—staged on the centennial of Wajda's birth, showing a cross-section of influential work from six decades and every chapter of his career—illustrates that he is a historian of a particular type: at home in the 18th century just as much as in the present, among rebelling workers as well as in the aristocracy. "Once there was history, but not any more," wrote Guy Debord (referencing Karl Marx) on the usurpation of history by ruling classes as an instrument of hierarchy and domination. In class society, argues Debord, participating in historical movement is a privilege reserved for the elite. Wajda counters this injustice in every film by treating history over and over again as a public and ever-evolving process, available for all to interpret, study and find their respective places within. At the same time, the director remains aware of Fredric Jameson's maxim that history bears scars of exploitation and economic violence: "history is what hurts." Filming history as an inclusive popular project (without ever lapsing into nationalism) and as a process subject to change and different readings (without engaging in revisionism)—these are qualities that distinguish Wajda as a historical filmmaker of the highest order, and as a figure from whom we in today's anti-historical times can learn from. — Nace Zavrl

Curation and film descriptions by Nace Zavrl.

Special thanks: Jessica Rosner.



Andrzej Wajda *INNOCENT SORCERERS*



Andrzej Wajda *ASHES AND DIAMONDS*

saturday november 21 at 7pm

monday december 14 at 7pm

ASHES AND DIAMONDS POPIÓŁ I DIAMENT

The last and loudest entry in Wajda's WWII trilogy, *Ashes and Diamonds* adapts Jerzy Andrzejewski's eponymous 1948 novel into one of Polish cinema's strongest and most celebrated works. Set on May 8, 1945—Victory Day in Europe—after Red Army battalions had already expelled the occupier out of Poland, the historical thriller stars anti-Communist Home Army insurgents in a doomed underground plot to resist Soviet rule. In his performance as militant Maciek, Zbigniew Cybulski approaches and at times surpasses the youthful, tragic cool of James Dean, while Jerzy Wójcik's stark camerawork ignites an inflammatory script into Wajda's fiercest

unraveling of national myth and taboo. Overflowing with Christian symbolism, the film was the director's proudest achievement; it remains to this day a widely discussed touchstone of the Polish Film School and one of modern cinema's richest interrogations of agency and belief in the face of futility and (overwhelming, ambivalent) defeat.

Directed by Andrzej Wajda. With Zbigniew Cybulski, Ewa Krzyżewska, Wacław Zastrzeżyński
Poland 1958, DCP, b/w, 103 min. Polish with English subtitles

saturday november 21 at 9:15pm

A GENERATION POKOLENIE

After witnessing Nazis slay his friend, young proletarian Stach joins a partisan resistance cell (the left-wing People's Guard) and transforms as a per-

son, lover and antifascist. Andrzej Wajda's feature debut exudes energy and composure, shading 1942 Warsaw in Expressionist cinematography—courtesy of Jerzy Lipman—and a contrapuntal soundscape by the modernist composer Andrzej Markowski. Influences of Italian Neorealism and urban documentary are apparent, as is Wajda's ambition to devise a new Polish cinema on the ruins of the old and artificial. No actors with experience in prewar filmmaking were used; *A Generation* was the first professional project for most of the cast and crew. To appropriately imbue spaces with atmospheric dread, filming mostly took place on cloudy and rainy days, ensuring that Wajda's first film is also among his darkest.



Andrzej Wajda *A GENERATION*

Assistant director Kazimierz Kutz, meanwhile, provided one of film history's earliest appearances of the "squib"—here, a condom filled with fake blood and dynamite, a technique used with explosive success to this day.

Directed by Andrzej Wajda. With Tadeusz Łomnicki, Urszula Modrzyńska, Tadeusz Janczar
Poland 1955, DCP, b/w, 87 min. Polish and German with English subtitles

sunday november 22 at 3pm

INNOCENT SORCERERS NIEWINNI CZARODZIEJE

Wajda's singular New Wave film—shot two months before *À bout de souffle* but released after—follows a noncommittal hipster through a series of pararomantic encounters in nightclubs, apartments and boxing rings. Dismissed both by early critics and the director (who subsequently called the early '60s the "most difficult period" of his life), *Innocent Sorcerers* has since been reappraised as a key entry in post-war Polish cinema. Youth culture, jazz, motorbikes and promiscuity abound in a freshly-thawed Warsaw under the influence of Western capital and culture. History and politics are absent, with Wajda's attention turned instead to the contemporary music scene he and then-twenty-year-old screenwriter Jerzy Skolimowski experienced at the Łódź Film School. Pianist Krzysztof Komeda composed the electrifying score and played himself in a cameo, where Zbigniew Cybulski also makes an appearance. One of Wajda's liveliest films is also one of his best, soured only by a happy ending didactically tacked on at the eleventh hour by censors.

Directed by Andrzej Wajda. With Tadeusz Łomnicki, Krystyna Stypulkowska, Wanda Koczeska
Poland 1960, DCP, b/w, 83 min. Polish with English subtitles

monday november 23 at 7pm

KANAŁ

Gripping and tenebrous, Andrzej Wajda's second feature resumes *A Generation's* interest in naturalist, anti-dogmatic tellings of wartime resistance, yet shifts focus to the underground Home Army, whose 1944 Warsaw Uprising was a pivotal (if ultimately doomed) attempt at liberation. The first film to tackle the tragic and contentious operation, *Kanał* descends into the capital's sewers to observe the hopeless, Dantesque trek of exhausted platoons escaping the city in late September, when defeat was already inescapable. Jerzy Lipman returns as cinematographer, depicting the dank gutters—all built in the back lot of a Łódź studio—in an asphyxiating high-contrast palette. To make the film, Wajda



Andrzej Wajda *MAN OF MARBLE*

benefitted from Gomułka's Thaw which, however, did little to shield *Kanał* from harsh audience critique. "This film could not satisfy them," Wajda later remarked. "They had licked their wounds, mourned their dead, and now they wanted to see their moral and spiritual victory, and not death in the sewers." Unredemptive to its core, Wajda's bleakest has since been rightfully recognized as one of world cinema's great reckonings with impossible (yet necessary) roads to freedom.

Directed by Andrzej Wajda. With Teresa Iżewska, Tadeusz Janczar, Wieńczysław Gliński
Poland 1957, 35mm, b/w, 96 min. Polish and German with English subtitles

friday november 27 at 7pm

THE PROMISED LAND ZIEMIA OBIECANA

"The Pope—now that's a company!" One of the great films about capitalism, Wajda's *The Promised Land* turns Nobel laureate Władysław Reymont's 1899 novel into a three-hour epic of finance, opportunism and deception. In 1880s Łódź, three entrepreneurial men set out to ride the Industrial Revolution by opening a cotton processing plant, enriching (and irredeemably destroying) themselves in the process. Extreme wide-angle lensing—which Wajda had already employed to great effect in *The Ashes*—turns looms and mills into ominous objects, further made alien by Wojciech Kilar's avant-garde score. Locations were effortless to source, as Łódź—Poland's answer to Manchester—had kept early factory interiors intact, machines and offices included. In adapting Reymont, Wajda aimed to expunge the plot of ethnic stereotypes, traces of which nevertheless remain. So too does the director's ambition to make what he called an "American" film, edited with zest, suspense and more than a little unabashed spectacle (as well as gore).

Directed by Andrzej Wajda. With Daniel Olbrychski, Wojciech Pszoniak, Andrzej Seweryn
Poland 1975, DCP, color, 179 min. Polish, German, Yiddish and Russian with English subtitles

saturday november 28 at 7pm

MAN OF MARBLE CZŁOWIEK Z MARMURU

The best and fiercest of Wajda's '70s political films, *Man of Marble* was stuck in development inferno for over a decade. Authorities greenlit the production in 1976, spurring Aleksander Ścibor-Rylski to update the script according to changed (which is to say lib-

eralized) conditions of his present. Student director Agnieszka—Krystyna Janda in the first of four Wajda appearances—sets out to investigate the life of Mateusz Birkut, a Stakhanovite shock force worker in 1950s Nowa Huta who has since unceremoniously vanished. Newsreels, reenactment and absurdist fiction join forces in a bravado of critical cinema that obsessed masses at home and elsewhere. One fifth of Poland caught the 1977 theatrical release, while Jean-Luc Godard raved about Janda's "critical eyes of freedom" in *Cahiers du Cinéma*. An inspired disassembly of myth, propaganda and media manipulation, the film was also instrumental in prefiguring (and fomenting) trade union movements that would roil the country only three years later.

Directed by Andrzej Wajda. With Krystyna Janda, Jerzy Radziwiłowicz, Tadeusz Łomnicki
Poland 1977, DCP, color & b/w, 165 min. Polish with English subtitles

sunday november 29 at 3pm

WAŁĘSA: MAN OF HOPE

WAŁĘSA. CZŁOWIEK Z NADZIEI

"This film is going to be the hardest of my career," intimated Andrzej Wajda during preproduction on *Wałęsa: Man of Hope*. "I don't want to, but I have to [make it]," the director quipped, using Lech Wałęsa's own words about running for president in 1990. Almost two decades Wałęsa's senior, Wajda was eighty-seven at the film's premiere; he would go on to finish one last feature, the extraordinary *Afterimage* in 2016. A late addition to what the filmmaker called his Solidarity "triptych," Wałęsa is an uncommonly propulsive biopic of the union leader, Nobel laureate and democratic statesman, who reportedly approved of Wajda's portrayal. As in *Man of Marble* and *Man of Iron*, documentary and reportage are interlaced with fictional scenarios of Wałęsa (mostly) excelling in the public and private sphere. Robert Więckiewicz shines as the titular rebel, showing late Wajda in good control of cast, crew and national legend.

Directed by Andrzej Wajda. With Robert Więckiewicz, Agnieszka Grochowska, Maria Rosaria Omaggio
Poland 2013, DCP, color, 127 min. Polish and Italian with English subtitles



Andrzej Wajda *THE PROMISED LAND*



Andrzej Wajda *MAN OF IRON*



Andrzej Wajda *WITHOUT ANESTHESIA*

monday november 30 at 7pm

MAN OF IRON CZŁOWIEK Z ŻELAZA

"Why don't you make a film about us? Call it: *Man of Iron*." Wajda's incendiary sequel to *Man of Marble* emerged after the director's encounter with shipyard workers in Gdańsk, where a 1980 strike led to the establishment of Solidarity—Poland's first independent trade union. Real-life organizers Lech Wałęsa and Anna Walentynowicz appear as themselves in a rough-and-ready cine-pamphlet shot in the immediate aftermath of (what seemed to be) a victorious direct action. The son of original protagonist Birkut takes center stage in a time-hopping narrative which, like its predecessor, blends fiction and documentary into a potion wholly its own. That the experiment was successful is testified by anecdotes of electrified viewers singing the national anthem after screenings. As a result, Wajda was pleased: "Was the film good or bad? What does it matter? There was no film like it." Feeling (rightly) endangered, the government quickly ensured no other such work could emerge by imposing harsh martial law for the next two years.

Directed by Andrzej Wajda. With Jerzy Radziwiłowicz, Krystyna Janda, Marian Opania
Poland 1981, 35mm, color & b/w, 156 min. Polish, French and Japanese with English subtitles

monday december 7 at 7pm

THE CONDUCTOR DYRYGENT

In interviews, Wajda often identified as a musical layman, alleging he "prefers silence." Yet *The Conductor*, an exemplar of Poland's "cinema of moral concern," dramatizes the world of classical music with ease. Working for the first (and last) time in America, the director activated English stage titan John Gielgud as John/Jan Lasocki, a prewar emigrant who enjoys conductorial fame in New York. Wajda regulars Andrzej Seweryn and Krystyna Janda act as maestro and violinist in a provincial philharmonic undone by the arrival of mythic Lasocki after decades abroad. Released just after Fellini's *Orchestra Rehearsal*, the film marks a high point of Wajda's '70 allegoricism, the intra-ensemble authority struggle widely interpreted as a microcosm

of Polish politics at the time. ("The orchestra is a society that accepts one leader but not another," Wajda observed.) *The Conductor* was a favorite of Ingmar Bergman, who would have also appreciated the stylization of Gielgud as something of a stand-in for then newly-elected Pope John Paul II.

Directed by Andrzej Wajda. With John Gielgud, Krystyna Janda, Andrzej Seweryn
Poland 1980, DCP, color, 101 min. Polish and English with English subtitles

friday december 11 at 7pm

WITHOUT ANESTHESIA, AKA ROUGH TREATMENT BEZ ZNIECZULENIA

War correspondent Jerzy returns to Warsaw, says the wrong thing on TV, and watches powerlessly as his career, relationship and reputation disintegrate. The first of five Wajda screenplays written by Agnieszka Holland, *Without Anesthesia* loosely adapts the travails of journalist Ryszard Kapuściński yet treads a claustrophobic, Kafkaian path wholly its own. Poland's cinema of moral unrest meets American paranoid thriller in one man's odyssey through government systems set to kill. Krystyna Janda excels as wordless student Agata, observing Jerzy's



Andrzej Wajda *THE ASHES*

descent into apathy and alcohol head-on. A worthy successor to 1977's *Man of Marble*, the film emerged at a raucous time in Poland's politics, which is to say at the peak of its political cinema. (Krzysztof Zanussi's *Camouflage* and Feliks Falk's *Top Dog* both date to 1977-78.) Wajda would return to the 1920s in *Maids of Wilko*, but not before receiving wide acclaim for the roughness of *Without Anesthesia* both at home and internationally.

Directed by Andrzej Wajda. With Zbigniew Zapasiewicz, Ewa Dalkowska, Andrzej Seweryn
Poland/France 1978, DCP, color, 131 min. Polish with English subtitles

saturday december 12 at 7pm

THE ASHES POPIOŁY

After the remarkable yet underwhelmingly received *Samson* (1961) and *Siberian Lady Macbeth* (1962), Wajda continued his cycle of black-and-white CinemaScope features with *The Ashes*, an adaptation of Stefan Żeromski's two-volume doorstopper and a product of Polish cinema's '60s turn toward high-budget historical epics. (Jerzy Kawalerowicz's *Pharaoh* and Wojciech Has' *Saragossa Manuscript* are two other examples.) Soon-to-be Wajda regular Daniel Olbrychski shines as Rafał Olbromski, an impoverished nobleman—a reverse Barry Lyndon of sorts—entangled in ever-shifting factions and fronts in the Napoleonic Wars. Characters move in and out of episodic focus as swiftly as they crisscross Jerzy Lipman's widescreen frame; in microscopically choreographed and costumed combat scenes, over 1,500 bayoneted extras clash on foot and horse, Wajda's signature lateral tracking shots moving at equestrian speed. While envisioned as an "historical fresco," the film struck a nerve with Polish nationalists who could not bear the depiction (Wajda's, but originally Żeromski's) of Poles as imperfect, manipulable and capable of violence.

Directed by Andrzej Wajda. With Daniel Olbrychski, Bogusław Kierc, Piotr Wysocki
Poland 1965, DCP, b/w, 234 min. Polish, French, German, Spanish and Latin with English subtitles

sunday december 13 at 3pm

PAN TADEUSZ, AKA THE LAST DAYS PAN TADEUSZ, CZYLI OSTATNI ZAJAZD NA LITWIE

Amidst social and economic turmoil, 1990s Polish cinema turned toward heritage. *Pan Tadeusz*—shot in 1998 to mark romantic writer Adam Mickiewicz's bicentennial—is Andrzej Wajda at his most nation-building and nostalgic. Adapting the eponymous epic poem, Wajda retains its lyric verse, supplementing Mickiewicz's rhyming couplets with elegantly swaying camera moves. Set in 1811-12 Polish-speaking Lithuania, the film revels in aristocratic quarrels and interdynastic conflict as two families iron out a decades-long feud against the backdrop of Napoleon's (somewhat eagerly awaited) invasion of Russia. The film was a popular patriotic event of the highest order: over six million tickets were sold at home (the international release was a bomb), garnering Wajda praise for once again uniting a disheveled nation through images. Prizing extravagant theatricality over historical veracity, *Pan Tadeusz* stands today as one of Wajda's strongest and strangest costume dramas, its sumptuous CinemaScope photography evincing a desire to depict the past as it never was.

Directed by Andrzej Wajda. With Bogusław Linda, Michał Żebrowski, Alicja Bachleda-Curus
Poland/France 1999, 35mm, color, 147 min. Polish with English subtitles



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