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BULLETIN
Winter
2004-2005

IN PERSON:

Shyam Benegal

Rodney Evans

Steven Fischler and Joel Sucher

Kim Hong-Jun

Hirokazu Koreeda

Stephen Prina



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Ingmar Bergman: Early Works

DIRECTORS IN FOCUS

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Ingmar Bergman *Monika* 1953

Following on the heels of the Brattle Theatre's celebration of Ingmar Bergman's mid-career triumphs, we present a selection of the Swedish master's rarely screened early works, drawn from the collections of the HFA, the Swedish Film Institute, and Janus Films. As a group, the films are closely tied to the director's background in theatre, employing many of the histrionic elements of live performance. Although the faces of such luminaries as Liv Ullman, Max von Sydow, and Bibi Andersson became a dominant motif for Bergman later in his career, these films are populated by less familiar visages that are no less powerful in their ability to bring to life the director's searching visions.

Special thanks to the Brattle Theatre Foundation, Sarah Finklea, Janus Films, and the Swedish Film Institute.

◆ December 3 (Friday) 7 pm
Erenzy (aka Torment) (Hets)
Directed by Alf Sjöberg
Sweden 1944, 35mm, b/w, 101 min.
With Mai Zetterling, Stig Jarrel, Alf Kjellin
Swedish with English subtitles
INGMAR BERGMAN MADE his screenwriting debut with this tale of sex, passion, and (possibly) murder. The disturbing story of a young student, his sadistic teacher, and the girl they both love, *Torment* is a beautifully observed and incisive psychological drama, structured as a bleak, sordid thriller. One of the most popular Swedish films of its time, it brought international recognition to actress Mai Zetterling, whose role as the young prostitute Berthe she always regarded as her best.

◆ December 3 (Friday) 9 pm
Prison (aka The Devil's Wanton) (Fängelse)
Directed by Ingmar Bergman
Sweden 1949, 35mm, b/w, 80 min.
With Doris Svedlund, Birger Malmsten, Eva Hnening
Swedish with English subtitles
AN EVOCATIVE FILM which contrasts the starkness of real life with the romanticism of the film world, it is populated with characters like the debonair young director and the distressed Birgitta-Carolina, the prostitute who lives with her fiancé/pimp. *Prison* was the first film Bergman directed from his own original script, bringing him and the world into his new, somewhat bleak, cinema.

◆ December 4 (Saturday) 7 pm
Port of Call (Hamnstad)
Directed by Ingmar Bergman
Sweden 1948, 35mm, b/w, 100 min.
With Nine-Christine Jonsson, Bengt Eklund, Mimi Nelson
Swedish with English subtitles
THIS DOCUMENTARY-LIKE STORY of the relationship that develops between a seaman and a young girl is compassionate in a way that only a Bergman film can be. The girl, having been involved with an abundance of different men, has lost all self-respect. The sailor does everything he can to encourage her to value herself. Although better known for his harsh reflections on love, Bergman provides a sharp, oddly optimistic perspective on the young couple.

◆ December 4 (Saturday) 9 pm
Thirst (aka Three Strange Loves) (Törst)
Directed by Ingmar Bergman
Sweden 1949, 35mm, b/w, 88 min.
With Eva Henning, Birger Malmsten, Birgit Tengroth
Swedish with English subtitles
THE LIVES AND LOVES of three very strange women: a hysterical young wife unable to bear children, a damaged widow under the eye of a grim psychiatrist, and a lesbian dancer with an eye for the widow. A truly weird trek, the film probes the psyche of shattered humanity.



Ingmar Bergman *Sawdust and Tinsel* 1953

◆ December 5 (Sunday) 7 pm
Illicit Interlude
(aka *Summer Interlude*) (*Sommarlek*)

Directed by Ingmar Bergman
Sweden 1950, 35mm, b/w, 96 min.
With Maj-Britt Nilson, Birger Malmsten,
Alf Kjellin

Swedish with English subtitles
A BALLERINA DISCOVERS the diary of a former lover and recalls the wonders and tragedies of a summer affair. With its visions of glittering water, clean air, and expansive fields, this wonderfully lyrical film captures the unique beauty of the Swedish countryside.

◆ December 5 (Sunday) 9 pm
◆ December 15 (Wednesday) 9:15 pm
Monika (aka *Summer with Monika*)
(*Sommaren med Monika*)

Directed by Ingmar Bergman
Sweden 1953, 35mm, b/w, 96 min.
With Harriet Andersson, Lars Ekborg,
John Harryson

Swedish with English subtitles
BERGMAN TELLS the harshly moving story of two lovers and the severe events that disrupt their lives with a stark simplicity that only a master of cinema can accomplish. Because of the nude footage never intended for the original, *Monika* was pushed as a sexploitation film in the U.S. during its initial release. Bergman has said that Harriet Andersson "radiated more uninhibited erotic charm" than any other actress in Swedish cinema.



Ingmar Bergman *A Lesson in Love* 1954

◆ December 7 (Tuesday) 9:15 pm
Secrets of Women (*Kvinnors väntan*)

Directed by Ingmar Bergman
Sweden 1952, 35mm, b/w, 107 min.
With Anita Björk, Karl Arne Holmsten,
Jarl Kulle

Swedish with English subtitles
IN HIS FIRST COMIC PIECE, Bergman produced a saucy film with remarkable wit: three of a group of four sisters-in-law discuss their marriages and affairs as they await their husbands. Told in three long flashbacks, the style ascends from a certain realism to illusory expressionism to slapstick comedy.

◆ December 8 (Wednesday) 9:15 pm
Sawdust and Tinsel
(aka *The Naked Night*)
(*Gycklarnas afton*)

Directed by Ingmar Bergman
Sweden 1953, 35mm, b/w, 92 min.
With Harriet Andersson, Åke Grönberg

Swedish with English subtitles
SET IN AN UNSUCCESSFUL traveling circus in turn-of-the-century Sweden, this film tells of the humiliation suffered by the aging proprietor at the hands of his young mistress and her actor lover. With striking black and white photography and unparalleled editing of both sound and visuals, Bergman constructs a powerful visual exercise in physical and spiritual degradation.

◆ December 14 (Tuesday) 9:15 pm
A Lesson in Love (*En lektion i kärlek*)

Directed by Ingmar Bergman
Sweden 1954, 35mm, b/w, 95 min.
With Eva Dahlbeck, Gunnar Björnstrand,
Yvonne Lombard

Swedish with English Subtitles
ALTHOUGH BERGMAN IS KNOWN for searing and austere visions of darkness, he has also fashioned a sublime but witty cinema of comedy. A gynecologist takes a mistress, and much to his dismay, his jealous wife returns to her old career as an artist's model. This endearingly funny film marked the first of several collaborations between Bergman and Gunnar Björnstrand.

The Films of Hirokazu Koreeda

In a short period of time, Hirokazu Koreeda has gained a solid reputation as one of the most significant figures of contemporary Japanese cinema. His oeuvre is currently comprised of eight films including his television documentary work with TV Man Union, Inc. and his narrative films (*After Life*, *Maborosi*) which reflect the contemplative style and pacing of such luminaries as Hou Hsiao-Hsien and Tsai Ming-liang. He has become a cinematographic tightrope walker who almost unnoticeably switches between fictitious and real territories, between narration and invention, the private and the public.

Program notes adapted from the Vienna International Film Festival

This program is co-presented with the Japan Society of Boston. Special thanks to Reischauer Institute of Japanese Studies at Harvard, IFC Films and TV Man Union.



Special Event—Tickets \$12 (\$10)
Sneak Preview Screening
Director Hirokazu Koreeda in Person

◆ January 10 (Monday) 7 pm
Nobody Knows (*Dare mo shiranai*)
Directed by Hirokazu Koreeda
Japan 2003, 35mm, color, 141 min.
With Yagira Yuya, Kitaura Ayu, Kimura Hiei
Japanese with English subtitles
ABANDONED BY THEIR MOTHER, four children try to forge a life within the confines of a small Tokyo apartment. Devising their own set of rules, the children find a way to sustain themselves until they must face the harsh reality of the outside world. Koreeda's slow pacing and limited setting allow a sensitive reading of the children's perspective without overtly sentimentalizing their plight. His choice of nonfiction film techniques successfully captures the intimacies and nuances of the children's world.

◆ February 4 (Friday) 7 pm
◆ February 5 (Saturday) 9 pm
After Life (*Wandafuru raifu*)
Directed by Hirokazu Koreeda
Japan 1998, 35mm, color, 118 min.
With Arata, Oda Erika, Terajima Susumu
Japanese with English subtitles
LIMBO BECOMES A PLACE of psychological breakthrough in *After Life*, the film that introduced Koreeda to art-house audiences worldwide. As people die and journey to this other world, they are stopped at a sort of postmodern rest area, where they are greeted by counselors. The counselors ask the deceased to select one memory from life to take with them to the great beyond. Memories, which range from moments of first love to a trip to Disneyland, are recreated by the counselors and filmed so the departed may have a permanent record of their former lives. Despite his focus on the supernatural, Koreeda reveals a humanist sentiment on par with his fellow countryman, Yasujiro Ozu.

◆ February 4 (Friday) 9:15 pm
◆ February 5 (Saturday) 7 pm
Maborosi (*Maboroshi no hikari*)
Directed by Hirokazu Koreeda
Japan 1995, 35mm, color, 110 min.
With Esumi Makiko, Naito Takashi, Asano Tadanobu
Japanese with English subtitles
A YOUNG WOMAN is deeply troubled by the notion that she brings death to people, falsely blaming herself for the passing of her beloved grandmother and the unexplained suicide of her first husband. Although remarried and living in a village on Japan's Inland Sea, she maintains a painfully guarded facade. Showing the influence of Hou Hsiao-Hsien, Koreeda avoids close-ups in favor of slowly paced, exquisitely composed wide-angle shots. This technique denies his audience an easy process of identification with his characters but allows a more contemplative reflection on the healing process.

◆ February 12 (Saturday) 9 pm
Without Memory (*Kioku ga ushinawareta toki*)
Directed by Hirokazu Koreeda
Japan 1996, video, color, 84 min.
Japanese with English subtitles
A FATHER LOSES his short-term memory as the result of a botched medical procedure which causes him to develop Wernicke's Encephalopathy. Koreeda chronicles his family's fight to receive proper treatment and benefits from this devastating malpractice. *Without Memory* is an unabashed protest against the government and its disregard for health care. However, the film is also rich with thematic concerns, namely memory and loss, which infuse his later fiction films.



Hirokazu Koreeda *After Life* 1998

◆ February 16 (Wednesday) 9 pm
◆ February 18 (Friday) 7 pm
Distance
Directed by Hirokazu Koreeda
Japan 2001, 35mm, color, 132 min.
With Arata, Iseya Yusuke, Terajima Susumu
Japanese with English subtitles
ON THE THIRD ANNIVERSARY of a mass slaughter carried out by an apocalyptic religious sect called "Ark of Truth," four people who lost loved ones in the sect travel to the scene of the tragedy. This pilgrimage takes them deep into the forest where the slaughter took place, and compels the travelers to reflect on the distant relationships with their deceased family members. Eventually, they encounter a former member of the sect and an unexpected turn of events provides the opportunity for resolution of past regrets.

◆ February 25 (Friday) 7 pm
August Without Him (*Kare no inai hachigatsu ga*)
Directed by Hirokazu Koreeda
Japan 1994, video, color, 78 min.
Japanese with English subtitles
HIRATA YUKATA BECAME the first man in Japan to publicly acknowledge that he had contracted HIV through homosexual sex. Koreeda's film is designed as a lament for Yukata, who had a profound impact on the filmmaker. His dying years are not presented as a time of physical deterioration, but rather an evolution of a relationship between two men, one of whom emerged from the process with a markedly changed perspective on the goal of objectivity in nonfiction film.

◆ February 25 (Friday) 9 pm
Lessons from a Calf
Directed by Hirokazu Koreeda
Japan 1991, video, color, 47 min.
Japanese with English subtitles
LESSONS FROM A CALF documents the studies of pupils at an elementary school as they raise a dairy cow named Lola. The camera follows the children and captures their lively expressions, inspired by the cow-based curriculum. A news report on the schoolchildren inspired Koreeda to make this modest project, which in turn helped him rediscover what he loved most about the filmmaking process: the spontaneous representation of life.

However...
Directed by Hirokazu Koreeda
Japan 1991, video, color, 47 min.
Japanese with English subtitles
HOWEVER... EXAMINES the life and impact of Yamanouchi Yoyomori. As the head of the National Social Welfare Bureau in Japan, Yoyomori was responsible for compensating victims of Minamata Disease, a neurological disorder caused by methyl mercury poisoning. As the wheels of the bureaucracy slowed, Koreeda's subject became a sort of martyr for the cause, having grown increasingly frustrated with his department's unwillingness to support the victims despite his overwhelming commitment to them.

DIRECTORS IN FOCUS

A Tribute to Pacific Street Films

Childhood friends Steven Fischler and Joel Sucher founded Pacific Street Films in 1969 while studying at NYU under Martin Scorsese. While filming undercover agents who were suspected of showing up at protest rallies, Fischler and Sucher themselves were harassed, photographed, and arrested. This experience became the basis for their first documentary *Red Squad*, completed in 1971. Since then, they have directed and produced a series of non-fiction films known for illuminating and exploring modern American social history.

This program is co-presented with the Boston Jewish Film Festival.

Program notes adapted from the Museum of Modern Art and The Cinema Guild

Directors in Person Friday

◆ January 7 (Friday) 7 pm

◆ January 8 (Saturday) 9:30 pm

Red Squad

Directed by Steven Fischler, Joel Sucher, Howard Blatt and Francis Freedland
US 1972, 16mm, b/w, 45 min.

THIS INVESTIGATIVE (but frequently humorous) film documents the surveillance activities of the New York City Police Department's Bureau of Special Services, known as the Red Squad. The film pitted Fischler and Sucher against the forces of both the police and the FBI's surveillance units, ever-present at the many anti-war demonstrations in the early 1970s. While documenting events at a protest rally, the two filmmakers were arrested, and in the process became the subject of police surveillance and eventually amassed a hefty FBI file.

Anarchism in America

Directed by Steven Fischler and Joel Sucher

US 1982, 16mm, color, 75 min.

A COLORFUL AND PROVOCATIVE survey of anarchism in America, the film attempts to dispel popular misconceptions and trace the historical development of the movement. The film explores the movement both as a native American philosophy stemming from 19th century American traditions of individualism, and as a foreign ideology brought to America by immigrants. The film features rare archival footage and interviews with significant personalities in anarchist history including Murray Boockhin and Karl Hess, and also live performance footage of the Dead Kennedys.

◆ January 9 (Sunday) 7 pm

The Other Half Revisited

Directed by Martin Toub

US 1996, video, color, 59 min.

MORE THAN 100 YEARS AGO, through his journalism and his influential book, *How the Other Half Lives*, photojournalist Jacob Riis dramatically portrayed issues of homelessness, poverty, crime, public health, and race relations in America. This video provides a desperately needed historical perspective on the plight of America's "other half" today. The film combines Riis's original photos—including his recently restored magic lantern slides and text as read by the actor Fritz Weaver—with the social vision of contemporary award-winning photographers, including Margaret Morton, Eli Reed, and Fred Conrad. Using archival footage and photos, the video retraces Riis's original odyssey through New York City's slums to explore the similarities and contrasts between the 1890s and the 1990s.

Frame Up

Directed by Steven Fischler, Joel Sucher and Howard Blatt

US 1974, video, color, 30 min.

EXAMINING THE CASE of Martin Sostre, a black Puerto Rican bookstore owner in Buffalo, New York, who was framed on drug possession charges in 1967 and sentenced to prison, this film shows how the American justice system can be abused for purposes of political repression.



Fischler, Sucher, Blatt, and Freedland *Red Squad* 1972

Directors in Person Saturday

◆ January 8 (Saturday) 7 pm

◆ January 9 (Sunday) 9 pm

From Swastika to Jim Crow

Directed by Lori Cheadle

US 2000, video, b/w and color, 60 min.

IN THE 1930s, Jewish intellectuals who escaped Nazi Germany and immigrated to the U.S. faced an uncertain future. Confronted with anti-Semitism at American universities, as well as a public distrust of foreigners, many sought refuge in an unlikely place: traditionally black colleges in the segregated South. Securing teaching positions, these scholars came to form lasting relationships with their students, and made significant contributions to the communities in which they lived and worked. Based on Gabrielle Simon Edgcomb's book of the same title, the film tells the little-known story of two very different cultures sharing a common burden of oppression. The scholars found new meaning and purpose in their adopted homeland, while their students, benefiting from the knowledge brought to them by these refugees, were able to go on to develop their own academic careers. The film also highlights the role of African Americans, like Ralph Bunche, in securing positions for these refugee scholars at places like Howard University, Tougaloo College, and Hampton Institute.

Free Voice of Labor:

The Jewish Anarchists

Directed by Steven Fischler and Joel Sucher

US 1980, video, b/w and color, 55 min.

BETWEEN 1900 AND WWI, participants in the Jewish anarchist movement worked to build trade unions and organize schools, as well as to sponsor lectures, discussions, dances, and a wide range of cultural events. Using interviews with participants in the movement, archival photos and newsreel footage, excerpts from old motion pictures, and Yiddish songs and poems, this film paints a dramatic portrait of immigrant life in the U.S. as seen through the eyes of the sweatshop workers who made up the Jewish anarchist movement.

DIRECTORS IN FOCUS

Two by Laetitia Masson



Laetitia Masson *For Sale* 1998

Special Thanks to French Cultural Services Boston, Cultural Services of the French Embassy in New York, and the French Ministry of Foreign Affairs.

◆ December 6 (Monday) 9:15 pm

For Sale (À vendre)

Directed by Laetitia Masson

France 1998, video, color, 117 min.

With Jean-François Stévenin,

Chiara Mastroianni, Sandrine Kiberlain

French with English subtitles

AFTER LEAVING HER GROOM waiting at the altar, a sexy young woman, France, goes on a cross-country journey of self-discovery. The obsessive husband-to-be hires a close friend and private detective, Luigi, to track her down and bring her back. Luigi interviews a string of France's ex-lovers and discovers that she is charging them for her sexual favors. Luigi finds himself drawn into her world, becoming obsessed with a mysterious woman whom he has never met. In the end, he is forced to choose between his job and his heart's desire.

◆ December 13 (Monday) 9:15 pm

Love Me

Directed by Laetitia Masson

France 2000, 35mm, color, 107 min.

With Sandrine Kiberlain, Johnny Hallyday,

Jean-François Stévenin

French with English subtitles

A YOUNG WOMAN stranded at an American airport has no idea how she got there. She finds her way to a Memphis bar where she meets a grizzled lounge singer with a fondness for Elvis Presley. As she moves in and out of consciousness, she struggles with ghosts from her past. These experiences uncover the conflict between her memories and her newfound desire for love.

Heimatsfilm



Harald Reinl *The Fisher Girl of Lake Constance* 1956

Emerging from post-war Germany, the *Heimatsfilm* reflected the social disorientation of German audiences who longed for clear, comprehensible order in society. These viewers fled into the small, enclosed world of the *Heimatsfilm*. Peaceful villages, unspoiled nature, and firm values, handed down from the past, are the trademarks of films from this overlooked movement. Regarded by most film historians in much the same way American melodrama was until it was rescued by feminist film theory, *Heimatsfilm* promotes a fascinating reflection on gender roles and the allure of provincial life in postwar Germany.

This program is co-presented with the Goethe-Institut Boston.

Program notes adapted from the Goethe-Institut San Francisco.

◆ February 9 (Wednesday) 9 pm
The Fisher Girl of Lake Constance
(*Die Fischerin vom Bodensee*)

Directed by Harald Reinl
W. Germany 1956, 16mm, color, 91 min.
With Marianne Hold, Gerhard Riedmann
German with English subtitles
MARIA LIVES with her grandfather in a secluded fishing hut on Lake Constance, where they barely survive on what the fishing grounds provide. The Bruckbergers' daughters from next door make things worse by scaring away the fish with their motorboat. But Hans, the son of a rich family, falls in love with Maria and tries to help her although she is unsure if he can be trusted.

◆ February 12 (Saturday) 7 pm
High Up On the Mountain
(*Hoch droben auf dem Berg*)

Directed by Géza von Bolváry
W. Germany 1957, 16mm, color, 102 min.
With Gerhard Riedmann,
Margot Hielscher
German with English subtitles
AFTER AN EMERGENCY airplane landing in the Tyrolean mountains, the Viennese singer Sonja Martens is rescued by and falls in love with Toni, a woodcutter with a knack for yodelling and promises him a television career in the big city. Toni leaves his provincial life behind much to the dismay of Maria, the village girl who always loved him. Toni's performance in Vienna as a yodeling jazz singer is a great success but something is missing...

◆ February 18 (Friday) 9:30 pm
Lady Country Doctor
(*Die Landärztin von Tegernsee*)

Directed by Paul May
W. Germany 1958, 16mm, color, 93 min.
With Marianne Koch, Rudolf Prack,
Margarete Haagen
German with English subtitles
THE YOUNG PHYSICIAN Dr. Petra Jensen takes over the medical practice of a deceased country doctor in a small Bavarian village. The villagers, who expected a man, rather than a woman, shun her and her practice. But when the mayor's daughter urgently needs medical help, Petra is the only one who can perform the operation, challenging the townspeople's narrow opinion of her.



Géza von Bolváry *High Up On the Mountain* 1957

Korean Cinema

Director Kim Hong-Jun in Person
Special Event—Tickets \$12 (\$10)

◆ February 6 (Sunday) 7 pm

AFTER WORKING AS AN ASSISTANT to veteran director Im Kwon-Taek, Kim Hong-Jun has moved on to establish himself as a leading figure in Korean film culture. In addition to his provocative film work, he has programmed film festivals, served as head of the Korean Film Commission, and has become a recognizable television personality, introducing classic Korean film, which served as the basis for *My Korean Cinema*.

Jungle Story

Directed by Kim Hong-Jun
South Korea 1996, 35mm, color, 87 min.
With Do-Hyun Yun, Chang-wan Kim,
Min-Soo Kim

Korean with English subtitles
AN ARCHETYPAL STORY of a rock band on the rise, *Jungle Story* recounts the early years of the fictitious underground group, the Yun Do-Hyun Band (led by real-life rock star Do-Hyun Yun). Do-Hyun drops out of school to search for success in the music business, but becomes frustrated when the recording of his album is put on hold because it is not considered commercial enough by record executives. Kim Hong-Jun avoids the trappings of the familiar music business narrative by remaining honest to his subject and using a compelling visual style to present the musician's performances.

La Vie en Rose

Directed by Kim Hong-Jun
South Korea 1994, 35mm, color, 100 min.
With Jae-Sung Choi, Myung-Kil Choi,
Kwang-Soo Cha

Korean with English subtitles
A HOODLUM DONGPAL (Jae-Sung Choi), a labor union activist Keeyoung (Cha), and an amateur writer Yujin (Jee-Hyung Lee) are three fugitives who stumble upon a hiding place at a comic book rental shop in a working-class district in Seoul. Run by a beautiful shop owner named "Madam" (Choi), the place serves as a shelter for people who cannot afford to stay at a hotel, as long as they can pay a "midnight charge." As the days go by, an intricate web of relationships develops among the guests leading to explosive results.

◆ February 26 (Saturday) 9 pm
The Farmer's Perjury (*Der Meineidbauer*)

Directed by Rudolf Jugert
W. Germany 1956, 16mm, color, 100 min.
With Heidemarie Hatheyer, Carl Wery,
Christiane Hörbiger
German with English subtitles
THE MOUNTAIN FARMER Jakob Ferner is killed in an accident. He has left the farm to Paula, the unmarried mother of his two children. Finding himself left with no inheritance, Jakob's angry stepbrother destroys the will and takes over the farm, forcing Paula to leave with her children. Ten years later the stepbrother's son falls in love with Paula's daughter. Is there a future for their love?

Fifth Annual New Films From Europe

This introduction to the world of Korean cinema focuses on the diverse aesthetic strategies of prominent Korean filmmakers. Drawing examples from horror films that allegorize the disintegration of masculinity and patriarchy in the 1970s, emotional exploitations of human relationships in the 1980s, and brutally painful portraits of degraded intellectuals in the 1990s, this semester-long series presents a compelling cross-section of an increasingly vital national cinema.

Series curated by Gina Kim. Special thanks to Kyung Hyun Kim, Korea Institute, Korean Film Archive, Korean Film Council, and Korean Cultural Services in New York.



Kim Hong-Jun *My Korean Cinema* 2002

Director Kim Hong-Jun in Person

◆ February 7 (Monday) 6:30 pm

My Korean Cinema

Directed by Kim Hong-Jun

South Korea 2002, video, color, 60 min.

Korean with English subtitles

IN THE VEIN of Martin Scorsese's warmly received recollections of Hollywood and Italian cinema comes Kim Hong-Jun's overview of forty years of Korean film history. Culled from his television presentations, the film features the director's reflections on Im Kwon-Taek, Yu Hyon-Mok, Kim Ki-Young and Shin Sang-ok, as well as many others whose work has gone largely undocumented. A funny and moving ode to a life of cinephilia, *My Korean Cinema* draws on Kim's experience as a filmmaker as well as film commissioner and festival director to inform this nostalgic journey.

◆ February 14 (Monday) 7 pm

The Houseguest and My Mother
(*Sarangbang sonnim-kwa omoni*)

Directed by Shin Sang-ok

South Korea 1961, 35mm, b/w, 103 min.

With Eun-hi Choe, Yoeng-seon Jeon,

Jin Kyu Kim

Korean with English subtitles

THREE WOMEN LIVE in the country under the same roof: a young widow her daughter and her mother-in-law. One day, a painter from Seoul comes to stay with them, claiming to be a good friend of the widow's late husband. The child quickly forms a strong bond with the painter. Warm feelings begin to grow between him and the widow but her mother-in-law does not share these sentiments. This wonderfully touching film features a terrific performance by Eun-hi Choe as the widow. Shin finds just the right tone for his story, playing down the social criticism to emphasize instead an elegiac portrait of people for whom happiness is so near and yet finally so far away.

◆ February 28 (Monday) 7 pm

The Housemaid (Hanyo)

Directed by Kim Ki-young

South Korea 1960, 35mm, b/w, 107 min.

With Eun-shim Lee, Jeung-nyeo Ju,

Jin Kyu Kim

Korean with English subtitles

A COMPOSER TEACHES MUSIC to women working in factories while his wife toils at home as a seamstress to earn her family a few extra dollars. When she collapses from exhaustion, the composer decides to hire a maid who catches his eye and proceeds to turn his seemingly stable family life upside-down. After its initial success, the film remained largely unnoticed until a 1997 retrospective at the Pusan International Film Festival. The *Housemaid* inspired *Cahiers du cinema* critic Jean-Michel Frodon to declare "the discovery of a film like *The Housemaid*...is a marvelous feeling - marvelous not just because one finds in writer-director Kim Ki-young a truly extraordinary image-maker, but in his film such an utterly unpredictable work. So Luis Buñuel had a Korean brother!"



Kim Ki-young *The Housemaid* 1960

We are pleased to present our fifth annual festival of New Films from Europe, featuring innovative new works from the continent. This year's program includes a diverse slate of films that address questions of national identity, with many directors choosing to explore these issues through the lens of familial relationships. The festival features the work of established veterans such as England's Ken Loach and the late Dutch filmmaker Theo van Gogh, as well as works from exciting new talents such as Germany's Fatih Akin and Hungary's Atilla Janisch.

The program for this year's festival was assembled with the generous assistance of the Kokkalis Program at Harvard University, Eric Jausseran and Frédéric Martel of French Cultural Services, Claudia Hahn-Raabe and Karin Kolb of the Goethe Institut Boston, Marianne Gerber of the Consulate of Switzerland, Consul General of Spain Enrique Iranzo, film producer Don Mullan, and the office of the General Consulate of Portugal.

◆ January 21 (Friday) 7 pm

Head-On (Gegen die Wand)

Directed by Fatih Akin

Germany/Turkey 2004, 35mm,

color, 118 min.

With Birol Ünel, Sibel Kekilli,

Catrin Striebeck

German with English subtitles

A MUSLIM WOMAN with an unorthodox sexual appetite and a recovering addict with suicidal tendencies agree to marry. She uses the marriage to escape her oppressive family and continues to see other men, while he maintains his relationship with a former girlfriend. Despite their shared heritage (both characters are German-born and of Turkish descent), the couple struggles to find a place in the growing no man's land between German and Turkish cultures. Fatih Akin's latest film won the Golden Bear at the 2004 Berlin Film Festival.

◆ January 21 (Friday) 9 pm

◆ January 22 (Saturday) 7 pm

Omagh

Directed by Pete Travis

Ireland/UK 2004, 35mm, color, 106 min.

With Gerard McSorley, Michelle Forbes,

Pauline Hutton

ON AUGUST 15, 1998, a bomb was set off by the Real IRA in the streets of Omagh, a border city in Northern Ireland, resulting in the death of twenty-nine civilians. After losing his son in the attack, Michael Gallagher comes forward as the somewhat reluctant leader of a victims' rights group which seeks accountability from the local police and warring political factions. Produced by the makers of *Bloody Sunday*, the film follows in its predecessor's naturalistic formal style as it frankly probes the anguish of personal loss with incredibly powerful results.



Pete Travis *Omagh* 2004

Fifth Annual New Films From Europe

continued from page 7



Fatih Akin *Head-On* 2004

- ◆ January 22 (Saturday) 9 pm
- ◆ January 24 (Monday) 9 pm
- ◆ January 26 (Wednesday) 7 pm

Interview

Directed by Theo van Gogh
Netherlands 2003, 35mm, color, 90 min.
With Pierre Bokma, Katja Schuurman
Dutch with English subtitles
A NEWS REPORTER is given the task of covering a film star on the same evening that a major political event is unfolding. Frustrated with his mandatory assignment in entertainment journalism, the reporter is surprised to find an intellectual adversary in his subject. Confining most of the film's action to exchanges between the two lead actors in the starlet's apartment, the late Theo van Gogh uses minimal means to construct a telling dual portrait.

- ◆ January 23 (Sunday) 7 pm
- ◆ January 25 (Tuesday) 7 pm

Visions of Europe

Denmark/Germany 2004, video, b/w & color, 140 min.
FROM THE PRODUCERS behind some of Lars von Trier's most notable works comes a highly-regimented film experiment: twenty-five countries are represented by twenty-five short films from respected directors, each of whom offers a distinctly personal vision of life in the new European community. This ambitious omnibus project features contributions from Peter Greenaway, Tony Gatlif, Theo van Gogh, Aki Kaurismäki, Barbara Albert, Bela Tarr and Fatih Akin, and presents a wide range of perspectives that both celebrate and critique the growing influence of the European Union.

- ◆ January 24 (Monday) 7 pm
- ◆ January 26 (Wednesday) 9 pm

After the Day Before (Masnap)

Directed by Atilla Janisch
Hungary 2004, 35mm, color, 119 min.
With Tibor Gaspar, Borbala Derzsi, Sandor Czezo
Hungarian with English subtitles
A MAN FROM THE CITY arrives in a remote village seeking property earned in an inheritance. Traveling on a rusty bicycle, he bears witness to a series of events that are alternately mundane and consequential. Slowly unfolding in a non-linear narrative structure, Janisch's work creates an ominous atmosphere thanks to a moody score and clever editing. The alienation of the protagonist outlines the growing divide between contemporary urban and provincial life.

- ◆ January 28 (Friday) 7 pm

Ae Fond Kiss...

Directed by Ken Loach
UK/Belgium/Germany/Italy/Spain 2004, 35mm, color, 104 min.
With Atta Yaqub, Eva Birthistle, Shamshad Akhtar
English and Punjabi with English subtitles
A GLASGOWIAN OF PAKISTANI descent falls for a white Catholic schoolteacher despite the protests of family, friends, and society. The familiar tale of cross-cultural romance gets a fresh update thanks to the naturalistic style of veteran director Ken Loach. Collaborating once again with screenwriter Paul Laverty for the final film in their Glasgow trilogy (*My Name is Joe*, *Sweet Sixteen*), Loach uses a largely non-professional cast to bring both the harsh and humorous realities of his characters to life.

- ◆ January 28 (Friday) 9 pm
- ◆ January 30 (Sunday) 9 pm

Strong Shoulders

Directed by Ursula Meier
Switzerland/France/Belgium 2003, 35mm, color, 96 min.
With Louise Szpindel, Jean-François Stévenin, Dora Jemaa
French with English subtitles
A TEENAGE GIRL struggles to achieve perfection as a distance runner amidst the intense surroundings of a specialty academy for athletes. Not content to run with the female squad, she tries to prove that she can run as fast as any of the male athletes. As she works to build her body into a high performance machine, she discovers some unsuspected obstacles from puberty and an unfortunate genetic predisposition. A smart coming of age story, Ursula Meier's directorial debut features a remarkable physical and emotional performance from Louise Szpindel.

- ◆ January 29 (Saturday) 7 pm
- ◆ January 30 (Sunday) 7 pm

The 10th District Court: Moments of Trial

(*Le 10e chambre: Instants d'audiences*)
Directed by Raymond Depardon
France 2004, 35mm, color, 105 min.
French with English subtitles

THE PROCEEDINGS of a Paris courtroom are the basis for one of the most striking nonfiction works to emerge from the continent in recent years. Drawing from over two hundred appearances in the 10th District Courtroom, all featuring the same steadfast judge, renowned photographer Raymond Depardon provides compelling, often humorous observations of a series of misdemeanor hearings and sentencings. Using a simple, static formal structure, he captures the subtler details of human behavior which reveal the complexities of race, class, and gender in contemporary society.

- ◆ January 29 (Saturday) 9 pm

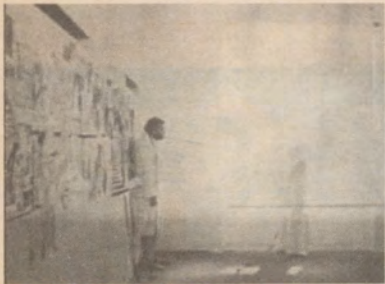
The Miracle of Bern (Das Wunder von Bern)

Directed by Soenke Wortmann
Germany 2003, 35mm, color, 118 min.
With Peter Lohmeyer, Louis Klamroth, Peter Franke
German with English subtitles
A FORMER POW returns home to his family in a West German mining town after years in a Soviet prison camp. He struggles to adapt to a civilized family life and reconnect with his soccer-obsessed son, who has developed a close relationship with an aspiring World Cup athlete. As West Germany prepares to compete in the championship in Bern, Switzerland, the boy wants nothing more than to travel to these historic games, causing further friction in an already strained relationship with his father. Director and ex-football player Soenke Wortmann has brilliantly succeeded in setting an intensely emotional and touching family drama against the exhilarating, authentic background of West Germany's miraculous World Cup victory in 1954.



various *Visions of Europe* 2004

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
		1	2	3	4	5
		7 pm Russian Ark Sokurov RUS/GER '02, p.19	No Screenings	7 pm Frenzy Sjöberg SWE '44, p.2	7 pm Port of Call Bergman SWE '48, p.2	7 pm Illicit Interlude Bergman SWE '50, p.3
		9 pm Mississippi Mermaid Truffaut FR '69, p.13		9 pm Prison Bergman SWE '49, p.2	9 pm Thirst Bergman SWE '49, p.2	9 pm Monika Bergman SWE '53, p.3
6	7	8	9	10	11	12
6:30 pm Gladiator Scott US '00, p.19	7 pm The Belly of an Architect Greenaway UK '87, p.16	7 pm The Belly of an Architect Greenaway UK '87, p.16	No Screenings	7 pm Setting Up the Document, p.13	7 pm Setting Up the Document, p.13	7 pm Setting Up the Document, p.13
9:15 pm For Sale Masson FR '98, p.5	9:15 pm Secrets of Women Bergman SWE '52, p.3	9:15 pm Sawdust and Tinsel Bergman SWE '53, p.3		9 pm Setting up the Document, p.13	9 pm Setting Up the Document, p.13	9 pm Setting Up the Document, p.13
				11 pm VES Faculty Screening An Evening with Stephen Prina, p.20		
13	14	15	16	17	18	19
6:30 pm Pirates of the Caribbean Verbinski US '03, p.19	7 pm Wings of Desire Wenders WGER/FR '87, p.16	9:15 pm Monika Bergman SWE '53, p.3	No Screenings	No Screenings	No Screenings	No Screenings
9:15 pm Love Me Masson FR '00, p.5	9:15 pm A Lesson in Love Bergman SWE '54, p.3					
20	21	22	23	24	25	26
No Screenings	No Screenings	No Screenings	No Screenings	No Screenings	No Screenings	No Screenings
27	28	29	30	31		
No Screenings	No Screenings	No Screenings	No Screenings	No Screenings		



The Belly of an Architect December 7



Thirst December 4



Pirates of the Caribbean December 13

ADVANCE
TICKETS!

Advance Tickets!
Tickets for selected film screenings are available for advance purchase until 6 pm the day of the scheduled screening at the **Harvard Box Office**, Holyoke Center Arcade, 1350 Massachusetts Avenue, Harvard Square, Cambridge.
Box Office telephone:
(617) 496-2222.
Box Office hours: noon–6 pm Tuesday through Sunday.

Any remaining tickets will be available at the **Harvard Film Archive** 30 minutes before show time.
Questions: (617) 496-6046.

Monday Tuesday Wednesday Thursday Friday Saturday Sunday



Karoo Kitaar Blues January 14

1
No Screenings

2
No Screenings

3
No Screenings

4
No Screenings

5
No Screenings

6
No Screenings

7
7 pm Red Squad
various US '72, p.5
Anarchism in America
various US '82, p.5
Directors in Person

8
7 pm From Swastika
to Jim Crow
Cheatle US '00, p.5
Free Voice of Labor
various US '80, p.5
Directors in Person

9
7 pm The Other Half
Revisited
Toub US '96, p.5
Frame Up
various US '74, p.5

10
7 pm Nobody Knows
Koreeda JPN '03, p.4
Director in Person

11
7 pm Directors in
Short Program 1, p.19
8:30 Directors in
Short Program 2, p.19

12
7 pm Directors in
Short Program 2, p.19
9 pm Directors in
Short Program 1, p.19

13
No Screenings

14
7 pm Amandlal
Hirsch US '02, p.12
9 pm Karoo Kitaar
Blues
Key SA '03, p.12

15
7 pm Hijack Stories
Schmitz SA/GER/FR/UK
'01, p.12
9 pm Cage of Dreams
Bestall and Joubert
SA '01, p.12
The Cage Unlocked
Bestall SA '02, p.12

16
7 pm Karoo Kitaar Blues
Key SA '03, p.12
9 pm The Guguletu
Seven
Wilson SA '01, p.12

17
7 pm The Guguletu
Seven
Wilson SA '01, p.12
9 pm Cage of Dreams
Bestall, and Joubert
SA '01, p.12
The Cage Unlocked
Bestall SA '02, p.12

18
7 pm State of Denial
Epstein SA '02, p.12
Ask Me I'm Positive
Edkins SA '04, p.12

19
7 pm State of Denial
Epstein SA '02, p.12
Ask Me I'm Positive
Edkins SA '04, p.12

20
No Screenings

21
7 pm Head On
Akin GER '03, p.7
9 pm Omagh
Travis IR/UK '04, p.7

22
7 pm Omagh
Travis IR/UK '04, p.7
9 pm Interview
van Gogh NETH '03, p.8

23
7 pm Visions of Europe
DK/GER '04, p.8

24
7 pm After the Day
Before
Janisch HUN '04, p.8
9 pm Interview
van Gogh NETH '03, p.8

25
7 pm Visions of Europe
DK/GER '04, p.8

26
7 pm Interview
van Gogh NETH '03, p.8
9 pm After the Day
Before
Janisch HUN '04, p.8

27
No Screenings

28
7 pm Ae Fond Kiss...
Loach UK '03, p.8
9 pm Strong Shoulders
Meier SWI/FR/BEL '03,
p.8

29
7 pm The 10th District
Court
Dépardon FR '04, p.8
9 pm The Miracle of
Bern
Wortmann GER '03, p.8

30
7 pm The 10th District
Court
Dépardon FR '04, p.8
9 pm Strong Shoulders
Meier SWI/FR/BEL '03,
p.8

31
7 pm Brother to
Brother
Evans US '04, p.14



Nobody Knows January 10



Ae Fond Kiss January 28



Brother to Brother January 31

Country Code		IR	Ireland
AUST	Australia	JPN	Japan
BEL	Belgium	NETH	Netherlands
DK	Denmark	RUS	Russia
FR	France	SA	South Africa
GER	Germany	SK	South Korea
HK	Hong Kong	SWE	Sweden
HUN	Hungary	SWI	Switzerland
IN	India	UK	United Kingdom
		WGER	West Germany

Harvard Film Archive
located at the
Carpenter Center for the Visual Arts
24 Quincy Street
Cambridge, Massachusetts 02138

Telephone (617) 495-4700
www.harvardfilmarchive.org

General Information

Films are screened in the Main Auditorium
of the Carpenter Center for the Visual Arts,
and in the smaller adjacent theater, B-04.

Films are presented in their original language
with English subtitles unless otherwise
indicated. All programs are subject to change.

Film Admission Prices

Individual Admission
(unless otherwise noted)
\$8 General Public
\$6 Students, Sr. Citizens
Children under 8 free

Special Events
as indicated

Discount Passes
\$90 15 admissions (excludes Special Events)
\$75 Same as above, with Harvard I.D.
\$35 5 admissions (excludes Special Events)
\$25 Same as above, with Harvard I.D.

Tickets are available 30 minutes before
show time or by advance sale where noted.

FEBRUARY 2005

Visit the HFA on the web at: www.harvardfilmarchive.org

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
	1	2	3	4	5	6
	7 pm American Splendor Berman and Pulcini US '03, p.18 9 pm David Holzman's Diary McBride US '67, p.18	7 pm India Song Duras FR '74, p.15 9 pm La Jetée Marker FR '62, p.15 Every Man for Himself Godard FR/SWI '80, p.15	No Screenings	7 pm After Life Koreeda JPN '98, p.4 9:15 pm Maborosi Koreeda JPN '95, p.4	7 pm Maborosi Koreeda JPN '95, p.4 9 pm After Life Koreeda JPN '98, p.4	7 pm Jungle Story Kim SK '96, p.6 La Vie en Rose Kim SK '94, p.6
7	8	9	10	11	12	13
6:30 pm My Korean Cinema Kim SK '02, p.7 9:30 pm Black and White: Silent Shorts various, p. 14 Veiled Aristocrats Micheaux US '32, p.14	7 pm In the Mood for Love Wong FR/HK '00, p.16 9 pm Les Années déclin Dépardon and Ikhlef FR '85, p.18	7 pm Lumière Brothers Films <i>various titles, see descriptions on p.17</i> 9 pm The Fisher Girl of Lake Constance Reinl WGER '56, p.6	No Screenings	7 pm Netaji: The Last Hero Benegal IN '04, p.20 Director in Person	7 pm High Up on the Mountain von Bolváry WGER '57, p.6 9 pm Without Memory Koreeda JPN '96, p.4	7 pm The General Line Eisenstein and Alexandrov USSR '29, p.15 Live Piano Accompaniment 9 pm L'Atalante Vigo FR '34, p.15
14	15	16	17	18	19	20
7 pm The Houseguest and My Mother Shin SK '61, p.7 9 pm Borderline MacPherson US '30, p.14	7pm In the Mood for Love Wong FR/HK '00, p.16 9 pm In this Life's Body Cantrill AUST '84, p.18	7 pm Germany Year Zero Rossellini IT/FR/GER '47, p.17 9 pm Distance Koreeda JPN '01, p.4	No Screenings	7 pm Distance Koreeda JPN '01, p.4 9:30 pm Lady Country Doctor May WGER '58, p.6	7 pm Malcolm X Lee US '92, p.18	7 pm The Passion of Joan of Arc Dreyer FR '28, p.15 9 pm Ordet Dreyer DK '55, p.16
21	22	23	24	25	26	27
7 pm Malcolm X Perl US '72, p.18 Perfect Film Jacobs US '85, p.18	7 pm In the Mood for Love Wong FR/HK '00, p.16 9 pm Tarnation Caouette US '04, p.18	7 pm Battleship Potemkin Eisenstein USSR '25, p.17	No Screenings	7 pm August Without Him Koreeda JPN '94, p.4 9 pm Lessons from a Calf Koreeda JPN '91, p.4 However... Koreeda JPN '91, p.4	7 pm Black Forest Girl Deppe WGER '50, p.6 9 pm The Farmer's Perjury Juget WGER '56, p.6	7 pm Film Schneider US '65, p.16 Variety Dupont GER '25, p.16
28						
7 pm The Housemaid Kim SK '60, p.7 9 pm Imitation of Life Stahl US '34, p.14						



Tarnation February 22



Battleship Potemkin February 23



Netaji: The Last Hero February 11



Malcolm X February 19

Location

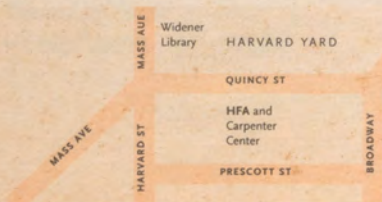
The Harvard Film Archive is located at the Carpenter Center for the Visual Arts, 24 Quincy Street, Cambridge . . . east of the Harvard Square Red Line T Stop and next to the Fogg Art Museum . . . one block north of Massachusetts Avenue between Broadway and Harvard Streets on the Harvard University campus.

Parking

Although parking in Cambridge is difficult (most of the surrounding streets have restricted parking for Cambridge residents only), metered parking is free after 6 pm. Filmgoers are encouraged to use public transportation, particularly the MBTA Red Line. Please call (617) 496-6046 for more information on parking.

Next HFA Bulletin

The Spring Bulletin will be available the last week of February at the Carpenter Center for the Visual Arts. If you would like to receive the HFA Bulletin by mail, please purchase an annual subscription for \$10 or become a member of the Harvard Film Archive by completing the membership form on page 20 of this Bulletin. Membership forms are also available at the Box Office, telephone (617) 495-4700.



Ten Years After: Contemporary South African Cinema



Oliver Schmitz *Hijack Stories* 2001

Ten years after the end of apartheid in South Africa, a group of new cinematic visionaries have emerged in the country. Not content to settle for the works of outsiders representing their struggle on film, South Africans have begun to find their own voice. This new voice comes largely through documentary works which reflect on the ever-growing crises of crime and AIDS, but also films which celebrate the country's unique and influential music. This series is presented in conjunction with the American Repertory Theatre's South African Festival which runs through January 2005.

This program is co-presented with the American Repertory Theatre.

Special thanks to Paul Stopforth, Ceridwen Dovey, Lindiwe Dovey, California Newsreel, and the Ten Years of Freedom Festival. Program notes adapted from the Ten Years of Freedom Festival.

◆ January 14 (Friday) 7 pm
Amandla! A Revolution in Four-Part Harmony
Directed by Lee Hirsch
South Africa/US 2002, 35mm, color, 108 min.
English, Zulu, Xhosa, and Afrikaans with English subtitles
THE POWER OF SONG to communicate, motivate, console, unite and, ultimately, beget change lies at the heart of *Amandla! A Revolution in Four-Part Harmony*, winner of the Audience Award and Freedom of Expression Award at the 2002 Sundance Film Festival. *Amandla!* celebrates the freedom music that sustained and galvanized black South Africans through more than forty years of struggle against racist white rule. It is an expressive portrait of South African life, a chronicle of the country's struggle, and most of all, a love song to its music, featuring inspiring performances by Vusi Mahlasela, Miriam Makeba, Hugh Masekela, and others.

◆ January 14 (Friday) 9 pm
◆ January 16 (Sunday) 7 pm
Karoo Kitaar Blues
Directed by Liza Key
South Africa 2003, video, color, 90 min.
English and Afrikaans with English subtitles
IN THE TRADITION of Buena Vista Social Club, *Karoo Kitaar Blues* is a rousing documentary about a group of wildly talented but utterly isolated musicians who eventually come to tour South Africa to rapturous crowds. In the Karoo, a spare and desolate swath of South Africa, tobacco farms, cattle ranches, and bare plains dominate a landscape populated by white landowners and poor, Afrikaans-speaking, "colored" farm workers. In their isolation, these workers evolved a unique musical style played on homemade instruments. In this film, part music documentary and part road movie, musician David Kramer seeks out the Karoo's hidden artists, offering a rare glimpse into a distant social and musical world.

◆ January 15 (Saturday) 7 pm
Hijack Stories
Directed by Oliver Schmitz
South Africa/Germany/France/UK 2001, 35mm, color, 95 min.
With Tony Kgoroge, Raoulana Seiphemo, Percy Matsemela
English and Sotho with English subtitles
IN THIS STYLISH DRAMA that explores the boundaries between life and art, Sox Moraka is a young actor from a middle-class black family living with his white girlfriend in a slick Johannesburg apartment. He has a nice smile and appears in feel-good commercials on television, but he is bored. His shot at the big time comes with a chance to audition for the role of a gangster in a popular television series. Unable to relate to the character, Sox ventures back into Soweto to connect with Zama, a childhood friend turned leader of a carjack gang. As Sox is drawn into violence and machismo, Zama navigates his life with ever increasing artifice until one wonders who is the actor and who is the criminal.

◆ January 15 (Saturday) 9 pm
◆ January 17 (Monday) 9 pm
Cage of Dreams
Directed by Clifford Bestall and Pearl Joubert
South Africa 2001, video, color, 55 min.

The Cage Unlocked
Directed by Clifford Bestall
South Africa 2002, video, color, 55 min.
IN THE SOUTH AFRICAN prison system, the lives of the inmates are dominated by the rule of the Numbers gang, a highly organized yet ruthless cadre who will stop at nothing to retain their self-imposed order. Produced for the BBC, *Cage of Dreams* goes inside the walls of the prison to expose the lives of the enforcers of this often merciless code. The inmates' lives seem beyond rehabilitation, but an innovative effort by the Centre for Conflict Resolution helps the men take account for years of shame and brutality in their own lives. *The Cage Unlocked* provides an intriguing follow-up on two former leaders of the Numbers gang as they attempt to become reintegrated in society following their release from prison.

◆ January 16 (Sunday) 9 pm
◆ January 17 (Monday) 7 pm
The Guguletu Seven
Directed by Lindy Wilson
South Africa 2001, video, color, 83 min.
English and Xhosa with English subtitles
ON MARCH 3, 1986, apartheid police murdered seven young black men they accused of being terrorists. Ten years later, the Truth and Reconciliation Commission, charged with setting the record straight about South Africa's past, re-opened the case. *The Guguletu Seven* tells the story of how TRC investigators foiled desperate, last-ditch attempts at a cover-up to reveal a shocking story of high-level complicity, silence, and brutality. Remarkably, the discoveries are hailed as part of the nation's healing process and desire for reconciliation. This searing documentary is at once a nail-biting, real-life murder mystery and a searching exploration of what it means to face the past.

◆ January 18 (Tuesday) 7 pm
◆ January 19 (Wednesday) 7 pm
State of Denial
Directed by Elaine Epstein
South Africa 2002, video, color, 86 min.
IN THIS SEARING INDICTMENT of responses by pharmaceutical companies and the South African government to the AIDS pandemic, producer/director Elaine Epstein, a native South African who has worked extensively in AIDS and public health, offers a unique insider's view of the complex forces driving the disease's spread—and the debate around it—in South Africa. *State of Denial* gives moving testimony to the harsh realities of the AIDS epidemic, global healthcare inequities, and the political and economic interests that are denying millions of people around the world access to life-saving therapies.

Ask Me I'm Positive
Directed by Teboho Edkins
South Africa 2004, video, color, 48 min.
THABO, THABISO, AND MOALUSI are young, urban Basotho men on a mission. They travel with a mobile cinema unit through the mountains of Lesotho, screening their film to very remote communities. In a country where almost a third of the people are HIV-positive they are the nucleus of a tiny group who live openly with the virus. They are pioneers and publicly declare their HIV-positive status. They are also film stars and are attractive to women. The three young men open up in a way seldom seen on screen, and this film gets to the heart of their lives and dilemmas.

PICTURES AT AN EXHIBITION

Setting Up the Document: Artists Working in the Ethnographic Mode

In conjunction with the symposium "Setting Up the Document: Anthropological Aesthetics and the Documentary Turn" comes a series of documentary works by visual artists. This series will feature films and video works by artists on the December 11 panel and others whom they cite as influences, or whose work bears comparison. These works feature what one reviewer has called "composed observations." The nature of those compositional devices, or rather, the extent to which they reinforce the activity observed, will be up for discussion when the panelists meet to share and discuss recent work. For a more detailed program description, please visit www.harvardfilmarchive.org.

This program is co-presented with the Fogg Museum of Art.

Special thanks to Linda Norden and Stephen Prina.



Sharon Lockhart *No* 2003

◆ December 10 (Friday) 7 pm

Calcutta Intersection

Directed by Alfred Guzzetti
US 2003, video, color, 9 min.

Blues

Directed by Larry Gottheim
US 1970, 16mm, color, 9 min.

Corn

Directed by Larry Gottheim
US 1970, 16mm, color, 11 min.

No

Directed by Sharon Lockhart
Japan/US, 2003, 16mm, color, 34 min.

◆ December 10 (Friday) 9 pm

SouthEast Passage (Odessa sequence)

Directed by Ulrike Ottinger,
Germany 2001, 35mm, color, 120 min.

◆ December 11 (Saturday) 7 pm

Dommi i Colore

Directed by Anri Sala
France 2004, video, color, 15 min.

Intervista

Directed by Anri Sala
France 1998, video, color, 26 min.

Iak-kat

Directed by Anri Sala
France 2004, video, color, 10 min.

Teatro Amazonas

Directed by Sharon Lockhart
US 1999, 35mm, color, 40 min.

◆ December 11 (Saturday) 9 pm

Never My Soul

Directed by Kutlug Ataman,
US 2001, 35mm, color, 120 min.

◆ December 12 (Sunday) 7 pm

The Third Memory

Directed by Pierre Huyghe
France 2000, video, color, 10 min.

Blanche/Neige, Lucie

Directed by Pierre Huyghe
France 1997, video, color, 4 min.

Moi un Noir

Directed by Jean Rouch
France 1958, 16mm, color, 70 min.

◆ December 12 (Sunday) 9 pm

América Central

Directed by Alfred Guzzetti
US 2004, video, 7 min.

Too Early/Too Late (Trop tôt, trop tard)

Directed by Jean-Marie Straub and
Daniele Huillet
France 1981, 16mm, color, 100 min.

SPECIAL EVENT

Remembering Truffaut



François Truffaut *Mississippi Mermaid* 1969

Special Event—Tickets \$12 (\$10)

Introduction by Antoine de Baecque

◆ December 1 (Wednesday) 9 pm

Mississippi Mermaid

(*La Sirène du Mississippi*)

Directed by François Truffaut
France 1969, 35mm, color, 123 min.

With Catherine Deneuve,

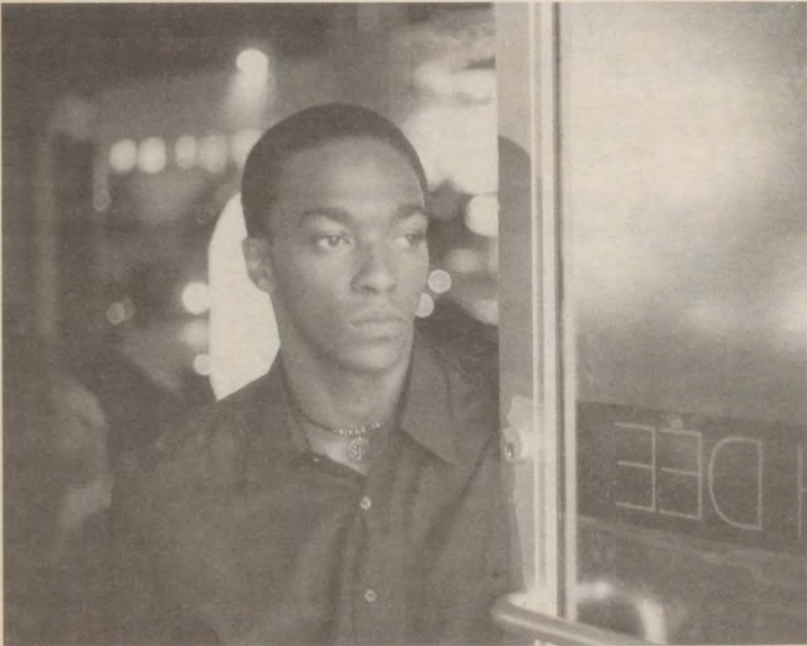
Jean-Paul Belmondo, Nelly Borgeaud

French with English subtitles

AN HOMAGE to Hitchcock and Renoir, this overlooked gem stars Belmondo as a plantation owner living off the coast of Madagascar. He awaits the arrival of his mail-order bride, who comes in the exquisite form of Deneuve. But, despite her allure, he suspects that she may not be the woman he expected. To pay respects to Truffaut twenty years after his passing, Antoine de Baecque, former editor of *Cahiers du cinéma* and author of a wonderful biography of the filmmaker, will introduce this special event.

This screening is co-presented with French Cultural Services.

An Evening with Rodney Evans



Rodney Evans *Brother to Brother* 2004

Special Event—Tickets \$10 (\$8)
Director Rodney Evans in Person

◆ January 31 (Monday) 7 pm

Brother to Brother

Directed by Rodney Evans
US 2004, 35mm, b/w and color, 90 min.
With Anthony Mackie, Roger Robinson,
Larry Gilliard, Jr.

RICH IN HEART AND INTELLIGENCE, Rodney Evans' first fiction feature pays homage to art, intellectual ancestry, and the strength to persevere in the face of social injustice. Both an artistic and political achievement, *Brother to Brother* offers a rare glimpse of what it means to be a black, gay artist today as well as during the Harlem Renaissance, and marks Evans as a brave and unique voice in American cinema. Perry Williams is a talented young artist working and studying in New York. Art world success is knocking at his door, but Perry is afraid of "selling out" to a privileged, white world. At the same

time, community and family support is elusive as he endures homophobic barbs from his black classmates, rejection by his father, and a disappointingly fetishistic relationship with his handsome white lover. Then Perry meets Bruce Nugent, a living relic, a poet and painter of the Harlem Renaissance, along with Langston Hughes, Zora Neale Hurston, and Wallace Thurman. Surreal narrative turns land him in the middle of scandalous parties and dinners in 1930s Harlem, and Perry learns that his struggle is not new and what is most important is a strong self-image and a commitment to preserve truth and to nurture his artistic spirit.

This screening is co-presented with the W.E.B. Du Bois Institute for African and African American Research at Harvard University. Film description courtesy of Cinema Village.

TOPICS IN FILM

Black and White On Screen

This semester-long series deals with themes of interracialism and will include early silent short films, pre-war American melodrama, Russian, French, and British dramatizations of racial conflict, and rare prints of important yet rarely screened 1960s films which present complex treatments of interracial encounters and relationships.

This program is co-presented with the Department of African and African American Studies at Harvard University. Special thanks to Professor Werner Sollors and Ally Field.

◆ February 7 (Monday) 9:30 pm

Silent Shorts

A SELECTION of silent film shorts which consider questions of race and representation including Sidney Olcott's *The Octoroon* (1913), Edwin Porter's *Laughing Gas* (1907), *What Happened in the Tunnel* (1903), and *Uncle Tom's Cabin* (1903).

Veiled Aristocrats (incomplete print)

Directed by Oscar Micheaux
US 1932, 16mm, b/w, 44 min.
With Laura Bowman, Barrington Guy,
Lucille Lewis
THE MOST IMPORTANT African-American filmmaker of the silent era, Oscar Micheaux was also the first African-American man to produce a "talkie" and is the only African-American to have produced films in both the silent and sound eras. *Veiled Aristocrats* is his 1932 sound remake of *The House Behind the Cedars* (1925), based on Charles Chesnutt's novel. One of Micheaux's most controversial films, *Veiled Aristocrats* addresses the question of the price of success in a middle class black community through the story of racial "passing." Lorenzo Tucker (known as the "Black Valentino") stars in this story of a lawyer who returns home to find that his light-skinned sister is about to marry a dark-skinned man, while his mother has picked a more suitable candidate.

◆ February 14 (Monday) 9 pm

Borderline

Directed by Kenneth MacPherson
US 1930, 16mm, b/w, 60 min.
With Paul Robeson, Eslanda Robeson,
Hilda Doolittle
IN MARCH 1930, the actor and singer Paul Robeson participated with his wife Eslanda in the ten-day filming of the European experimental film *Borderline*, directed by Kenneth MacPherson, editor of the film journal *Close Up* (1927-33), the first British journal dedicated to film as a modernist art form. *Borderline* attempts to depict the psychological states of its protagonists using a technique that American Poet Hilda Doolittle called "clatter-montage," in which an effect of superimposition is achieved through rapid montage combinations. A variation on the model of romantic psychodrama, *Borderline* depicts the extramarital relationship of a white man, Thorne (Gavin Arthur) and a mulatto woman, Adah (Eslanda Robeson). In reaction to this situation, Thorne's wife, Astrid (played by Doolittle, known as "H.D.") invites Pete (Paul Robeson), the husband of Adah, to join them. What follows is a series of conflicts that lead to tragic consequences for both couples in this bold exploration of interracial relationships, sexuality, desire, tension, and injustice.



Kenneth MacPherson *Borderline* 1930

◆ February 28 (Monday) 9 pm

Imitation of Life

Directed by John Stahl
US 1934, 35mm, b/w, 111 min.
With Claudette Colbert, Warren William,
Louise Beavers
BASED ON FANNIE HURST's popular novel, the successful 1934 *Imitation of Life* is often eclipsed by the more famous 1959 version starring Lana Turner. This Depression-era version depicts two women working together to provide for their daughters and ultimately striking it rich with "Aunt" Delilah's pancake recipe marketed by "Miss" Bea (Colbert) and based on the hard work and culinary ingenuity of her housekeeper Delilah (Beavers). Delilah is offered 20% of the profits, yet is more concerned with continuing to serve Bea and her daughter, saying "I'se your cook. And I want to stay your cook." Despite their success, the women face conflict with their daughters as Bea's daughter Jessie becomes her mother's rival in love and Peola, Delilah's light-skinned daughter, heartwrenchingly rejects her mother in her attempts to "pass" as white. Despite the caricature of the submissive "mammy" figure, the film raised the humanization of the African-American servant in American cinema to a new level, with the introduction of Christian stoicism in the face of injustice. The real star of the film, though, is Fredi Washington, an African-American actress whose Peola became a symbol of non-passive resistance and the film's most complex character. As Donald Bogle noted, Peola is "the New Negro demanding a real New Deal."

Deleuze: Philosophy and Film

Drawing from the writings of Gilles Deleuze, most notably his two-volume work, *Cinema 1* and *Cinema 2*, this series provides an overview of some of the more significant works discussed by the late French philosopher.

◆ February 2 (Wednesday) 7 pm
India Song

Directed by Marguerite Duras
France 1974, 16mm, color, 120 min.
With Delphine Seyrig, Michel Lonsdale, Matthieu Carrière
French with English subtitles
BEST KNOWN AS ONE of the major practitioners of the "new novel," Marguerite Duras began her involvement with the cinema in the late 1950s and went on to write and direct ten feature films. *India Song* remains her masterpiece, and while it was shown continually in Paris for nearly four years, it never received theatrical release in this country. The film is an oblique love story set in India in the 1930s, populated by a group of characters whose actions, and—most notably—inactions, were prefigured in her earlier novels. Here Duras focuses on a summer monsoon season during which a group of Europeans—Anne-Marie Stretter, the Vice-Consul, the Ambassador's Attaché—haunt the film's interiors through their reflections in ballroom mirrors, through the faceless voices that narrate their stories, and through the memories they endure. The voices also remember the story of a beggar woman, whose mournful tale counterpoints the love story in its recollection of famine, monsoon, and heat.

◆ February 2 (Wednesday) 9 pm
La Jetée

Directed by Chris Marker
France 1962, 35mm, b/w, 29 min.
With Hélène Chatelain, Davos Hanich, Jacques Ledoux
French with English subtitles
MARKER'S SOLE FICTION FILM IS constructed (with one crucial, brief exception) from still photographs that are combined in serial fashion with voiceover narration and music. The result is one of cinema's most compelling works, a love story set in a bleak future and involving time travel and memory. After the destruction of civilization by war, a member of the underground survivor community, haunted by glimpses of a barely recalled face, is sent by scientists back to the past to look for a key to humanity's salvation. There he finds a lover, a love of the world when it was still alive, and traces of his earlier self. This ecstatic, lyrical film conveys the pain and weight of modern history and the intense power of images.

Every Man for Himself (Sauve qui peut)

Directed by Jean-luc Godard
France/Switz. 1980, 35mm, color, 90 min.
With Isabelle Huppert, Jacques Dutronc, Nathalie Baye
French with English subtitles
AFTER NUMEROUS EXPERIMENTS with video in the 1970s, Godard returned to filmmaking with this postmodern autobiography. Dutronc stars as Paul Godard, a struggling filmmaker who fails to maintain meaningful connection with both his ex-wife (Baye) and a prostitute (Huppert). Godard was compelled to come back to filmmaking after many of his funding sources began to dry up in the late 1970s. The result is one of his most personal works in years.



Carl Theodor Dreyer *The Passion of Joan of Arc* 1928

Live Piano Accompaniment

◆ February 13 (Sunday) 7 pm

The General Line
(aka *The Old and the New*)

Directed by Sergei Eisenstein
and Grigori Alexandrov
USSR 1929, 35mm, b/w, silent, 90 min.
With Marfa Lapkina, Vasya Buzenkov
Russian language version
ORIGINALLY NEGLECTED because of its release at the end of the silent era, *The General Line* was Eisenstein's only completed film to deal with a contemporary subject. Focusing on a peasant woman and her attempts to fight greed and superstition, the film depicts the mechanization and collectivization of a farm. Using his signature montages of brief, graphically insistent images, Eisenstein creates visual drama from economic policy in sequences as unlikely but compelling as the introduction of the cream separators and the "dance" of the tractors.

◆ February 13 (Sunday) 9 pm

L'Atalante

Directed by Jean Vigo
France 1934, 35mm, b/w, 89 min.
With Jean Dasté, Dita Parlo, Michel Simon
French with English subtitles
ONE OF THE MOST CHERISHED films among cinephiles, *L'Atalante*—the simple and engaging story of a young woman's stormy initiation into married life on a river barge—was the sole feature film made by director Jean Vigo, who died at age 29 from tuberculosis just as the work premiered. Under Vigo's sensitive direction, naturalism and surrealist fantasy blend beautifully as everyday life is infused with magical moments: in the ship mate's (Simon) fantastic travel stories; in the strange, plein-air bridal procession; in the young barge captain searching for his sweetheart under water. Poorly received on first showing, the film was badly cut and a popular song imposed on it. Happily, it has since been restored to its original form, and its romantic charms remain fresh and startling.

Live Piano Accompaniment

◆ February 20 (Sunday) 7 pm

The Passion of Joan of Arc

Directed by Carl-Theodor Dreyer
France 1928, 35mm, b/w, silent, 100 min.
With Marie Falconetti, Antonin Artaud, Michel Simon
French intertitles with English subtitles
THE CLOSE-UP of the tear-stained face of Marie Falconetti in Dreyer's *The Passion of Joan of Arc* is one of the most famous images in all of cinema. Based on authentic records of the eighteen-month-long trial of the fifteenth-century warrior-saint in Orléans, the film brings a rigorous formal style, exquisite cinematography, and striking architectural sets to bear on the moral questions that surround Joan, her judges, and her ultimate fate. Falconetti had never appeared in films before and would never act again, but her performance here is ranked among the greatest creations of cinema.

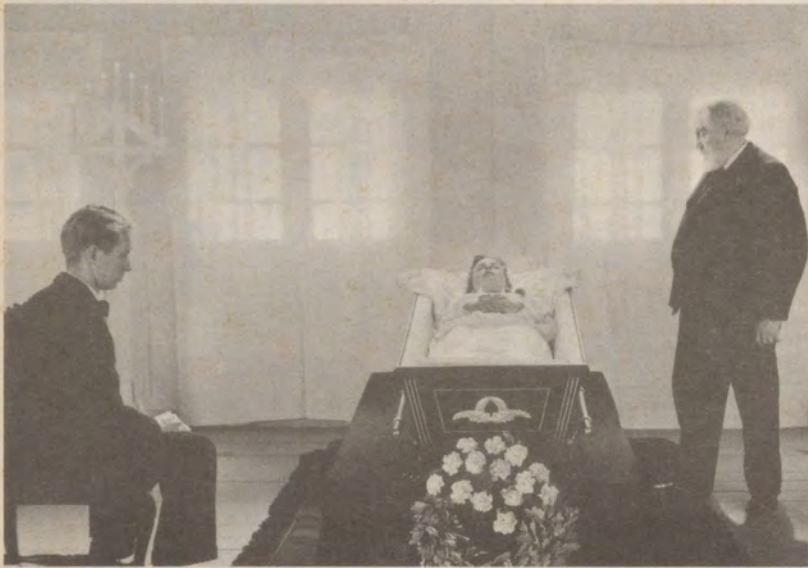


Jean Vigo *L'Atalante* 1934

TOPICS IN FILM

Deleuze: Philosophy and Film

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Carl Theodor Dreyer *Ordet* 1955

◆ February 20 (Sunday) 9 pm

Ordet

Directed by Carl Theodor Dreyer
Denmark 1955, 35mm, b/w, 126 min.
With Henrik Malberg, Preben Lerdorff-Rye,
Cay Kristiansen

Danish with English subtitles
IN A REMOTE WEST JUTLAND farming community, a severe father of three sons refuses to let one of them, Anders, marry the daughter of a man with whom he has religious differences. When Inge, his daughter-in-law, dies in childbirth, Johannes, the visionary son, prays for her resurrection. Based on a play by Kai Munk and winner of Best Film at the 1955 Venice Film Festival, Dreyer's penultimate work is an extraordinary expression of spiritual optimism. Dreyer achieves the powerful effects by deceptively simple means. Using only 114 shots, he makes the film into an enriching experience.

◆ February 27 (Sunday) 7 pm

Film

Directed by Alan Schneider
US 1965, 35mm, b/w, 22 min.
With Buster Keaton
SAMUEL BECKETT WROTE the script for this one-character drama without dialogue featuring Buster Keaton. Alan Schneider, the film's director, staged all of Beckett's plays in the United States. He also directed four of Edward Albee's plays, winning the coveted "Tony" award for his work on *Who's Afraid of Virginia Woolf*. Boris Kaufman (who won an Oscar for *On the Waterfront*) was the director of photography.

Variety (Variété)
(aka *Vaudeville*) (short version)

Directed by E. A. Dupont
Germany 1925, 35mm, b/w, 65min.
With Emil Jannings, Maly Delschaft,
Lya De Putti

German intertitles with English subtitles
A HUSBAND AND WIFE acrobatic team achieve great fame with a young new partner, Aerinelli. After the wife is seduced by the young trapeze artist, the husband is driven to commit murder. An exceptional expressionistic outing which brought the distorted angles and warped camera effects to a standard social drama. *Variety* stands as an awesome example of the genre; it was both commercially and critically successful and brought the young Dupont to Hollywood, where, unfortunately, he ended up making mostly forgettable B-movies.



Alan Schneider *Film* 1965

TOPICS IN FILM

Film Architectures



Wim Wenders *Wings of Desire* 1987

◆ December 7 (Tuesday) 7 pm

◆ December 8 (Wednesday) 7 pm

The Belly of an Architect

Directed by Peter Greenaway
UK 1987, 35mm, color, 118 min.
With Brian Dennehy, Chloe Webb,
Lambert Wilson

THIS VISUALLY STUNNING work by Peter Greenaway chronicles the self-destructive decline of an American architect, in Rome to mount an exhibition on the eighteenth-century architect Etienne-Louis Boulée. An obsession with his stomach causes him to lose his wife, his creativity, and perhaps even his sanity. Extravagant in detail and color, the film—in true Greenaway form—is packed with art and architectural references, obsessions and omens, and exquisite traces of life and death.

◆ December 14 (Tuesday) 7 pm

Wings of Desire
(*Der Himmel über Berlin*)

Directed by Wim Wenders
West Germany/France 1987, 35mm,
b/w and color, 128 min.
With Bruno Ganz, Solveig Dommartin,
Peter Falk

German with English subtitles
INSPIRED BY A POEM from Rilke and co-written by acclaimed Austrian playwright Peter Handke, *Wings of Desire* follows a pair of angels who descend to earth to eavesdrop on the lonely, melancholy populace in the streets and buildings of pre-unification Berlin. Aided by the haunting, mostly monochromatic images of veteran cinematographer Henri Alekan, Wenders creates a spiritual documentary of the city and a haunting portrait of what it means to be human. He earned a Best Director award at Cannes for this meditative work, aptly dedicated to three of his own cinematic "angels": Ozu, Truffaut, and Tarkovsky.

TOPICS IN FILM

Fashion and Film



Wong Kar-wai *In the Mood for Love* 2000

◆ February 8 (Tuesday) 7 pm

◆ February 15 (Tuesday) 7 pm

◆ February 22 (Tuesday) 7 pm

In the Mood for Love
(*Hua yang nian hua*)

Directed by Wong Kar-wai
France/Hong Kong 2000, 35mm, color,
98 min.

With Tony Leung, Maggie Cheung
Cantonese and Mandarin with
English subtitles

A SWOONINGLY CINEMATIC unfolding of romantic desire, Wong Kar-wai's *In the Mood for Love* paints the industrious world of 1960s Hong Kong in luxuriant color, texture, and sound. This paean to love follows two lonely professionals from the same apartment building who circle each other romantically after they begin to suspect their spouses are having an affair. At once restrained and sensual, the film layers detail upon detail to create a ravishing, hypnotic portrait of urban desire.

Frames of Mind



Georges Méliès *A Trip to the Moon* 1902

◆ February 9 (Wednesday) 7 pm
First Program of the Lumière Brothers
 Directed by Louis and Auguste Lumière
 France 1895, 16mm, b/w, silent, 9 min.

A Trip to the Moon.
 Directed by Georges Méliès
 France 1902, 16mm, b/w, silent, 12 min.

The Vanishing Lady.
 Directed by Georges Méliès
 France 1896, 16mm, b/w, silent, 6 min.

THIS SELECTION OF EARLY silent cinema features landmark works from the Lumière Brothers and Georges Méliès. With the invention of the Cinématographe, the Lumière brothers saw the potential of the new medium to both capture and project images of everyday life in their pioneering “actualités.” The French magician, illusionist, film director, artist, and designer Georges Méliès took a markedly different turn from his contemporaries, constructing never-before-seen worlds in which human beings become comic creatures with fantastic costumes and makeup, liable to disintegrate or metamorphose into anything.

A Trick of the Light
 (*Die Gebrüder Skladanowsky*)
 Directed by Wim Wenders
 Germany 1995, 35mm, b/w and color, 80 min.
 With Udo Kier, Nadine Büttner,
 Christoph Merg

SIX WEEKS BEFORE the Lumière brothers' legendary screening in Paris of the “first” motion picture, three German brothers in Berlin screened eight film loops. In between the acrobatics and juggling that also occupied their life, Max, Eugen, and Emil Skladanowsky had invented the Bioskop. A century later, internationally renowned filmmaker Wim Wenders brings these little-known pioneers to the fore with this whimsical and touching film. With the help of his students from the Munich Film Academy, Wenders captures their story with a mix of documentary and recreated footage—much of it shot silent at eighteen frames per second with a vintage hand-cranked camera.

◆ February 16 (Wednesday) 7 pm
Germany Year Zero
 (*Germania, Anno Zero*)
 Directed by Roberto Rossellini
 Italy/France/Germany 1947, 35mm, b/w,
 78 min.

With Edmund Moeschka, Franz Kruger,
 Barbara Hintz
 German with English subtitles
 THE THIRD INSTALLMENT of Rossellini's war trilogy (following *Open City* and *Paisan*) was, according to the director, “an attempt to discover the real reasons which had driven the Germans to act as they had done.” Using nonprofessional actors and a neorealist style, the film is cast in the likeness of its young protagonist, Edmund, and the devastated city in which he lives. Rossellini conceived the film around the final scenes of Edmund wandering in the ruins of Berlin. This long final sequence marks the end of a narrative trajectory that begins in the mode of documentary reportage but becomes ever more hallucinatory, charting a journey through a strange and devastated landscape.

◆ February 23 (Wednesday) 7 pm
Battleship Potemkin
 (*Bronenosets Potyomkin*)
 Directed by Sergei Eisenstein
 USSR 1925, 35mm, b/w, silent, 65 min.
 With Alexander Antonov, Vladimir Barsky,
 Grigori Alexandrov

THE SOVIET SILENT CINEMA of the 1920s represented a great creative moment in the history of cinema, and *Battleship Potemkin* is often regarded as its supreme achievement. In rendering his account of the 1905 Black Sea mutiny and the sympathetic response it received from the people of Odessa, Eisenstein makes brilliant use of montage—the juxtaposition of individual shots—both to provide drama through subtle alterations of space and time and to create striking metaphoric relationships that bolster his political arguments. The film's formal beauty is balanced by the stark power and humanity of its realist depiction of the suppression of an outraged populace.

Malcolm X Remembered

This year marks what would have been the eightieth birthday of Malcolm X, as well as the fortieth anniversary of his assassination on February 21. In his memory, we present three films: a narrative biopic, a historical documentary, and an experimental film. Each reveals different aspects of this incredibly dynamic and controversial African-American leader who became in retrospect one of the most powerful voices for human rights in U.S. history.

This screening is co-presented with the W.E.B. Du Bois Institute for African and African American Research at Harvard University.

Special thanks to Gerald O'Grady.

◆ February 19 (Saturday) 7 pm

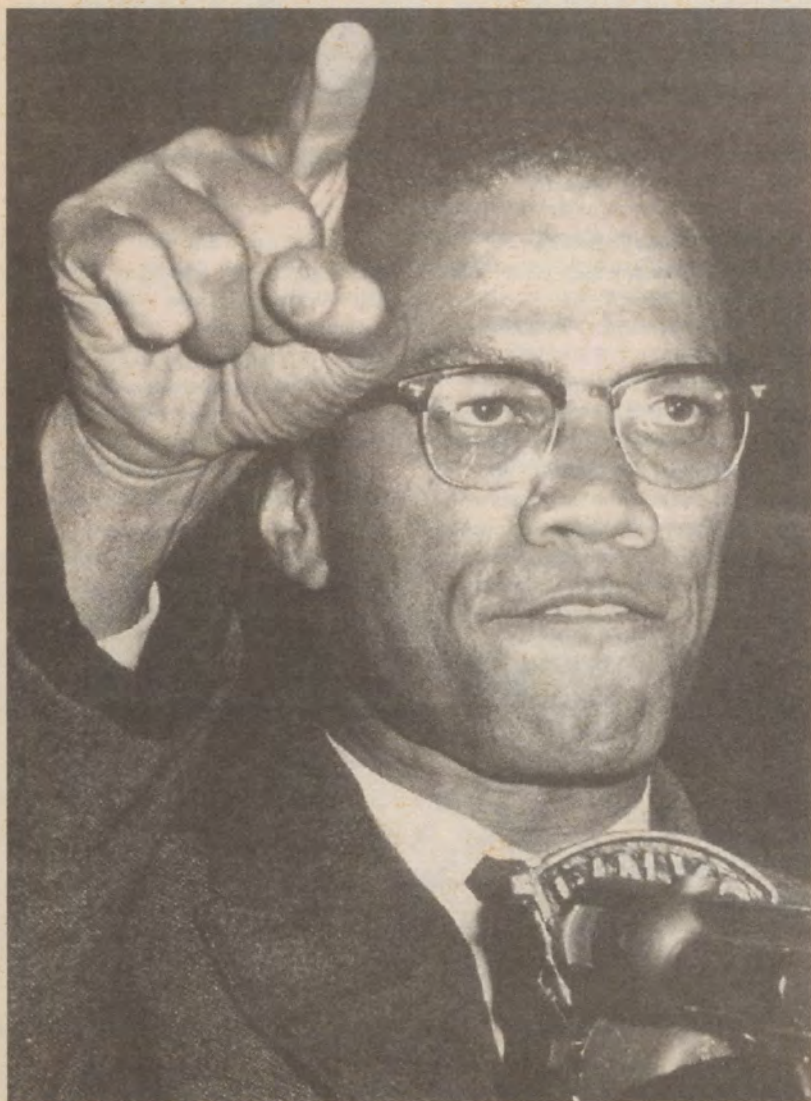
Malcolm X

Directed by Spike Lee

US 1992, 35mm, b/w and color, 201 min.

With Denzel Washington, Angela Bassett, Albert Hall

THE MOST AMBITIOUS film project undertaken by director Spike Lee is arguably his least polemical. He constructs an expansive biography of the man born Malcolm Little, who rose to the front lines of a powerful yet fractured civil rights movement. Lee presents moments from Malcolm's life, from his early days as a hustler in Roxbury, Massachusetts, through his discovery of Islam while serving time in prison to his spiritual transformation on a pilgrimage to Mecca, with great deference to the man who lived them. At the time of the film's release, Lee created a media sensation publicly disclosing his budget battles with Warner Brothers, encouraging kids to skip school on the film's opening day and producing a product line which turned X-marked baseball caps into a fashion craze.



Malcolm X

◆ February 21 (Monday) 7 pm

Malcolm X

Directed by Arnold Perl

US 1972, 16mm, b/w and color, 91 min.

USING MALCOLM X's acclaimed autobiography written with Alex Haley as source material, director Arnold Perl draws from a wealth of archival footage (rather than contemporary interviews) to present this powerful leader's life as well as the investigation into his murder. This Academy-Award winning documentary portrait features narration by James Earl Jones, a stirring eulogy by Ossie Davis and a brief appearance by Louis Farrakhan.

Perfect Film

Directed by Ken Jacobs

US 1985, 16mm, b/w, 22 min.

PRODUCED BY AVANT-GARDE filmmaker Ken Jacobs, this reel of unedited news footage of interviews with eyewitnesses to Malcolm X's assassination was supposedly discovered in a Canal Street junkbin.

Life Stories: Film and Autobiography



Shari Springer Berman and Robert Pulcini *American Splendor* 2003

◆ February 1 (Tuesday) 7 pm

American Splendor

Directed by Shari Springer Berman and Robert Pulcini

US 2003, 35mm, color, 101 min.

With Paul Giamatti, Hope Davis, Harvey Pekar

THE LIFE OF COMIC-BOOK artist Harvey Pekar is brought to the screen in this surprising and smart adaptation of his highly idiosyncratic, autobiographical work. Paul Giamatti stars alongside the real Harvey, as well as an animated version of the author, creating a unique, multi-layered account of a life lived outside the mainstream. The film's original structure underpins a warm and touching warts-and-all story about two depressives who find love among their allergies and paranoias. Part narrative, part documentary, part animation, the film never loses sight of the real humanity of its characters. It is at once as personal, unique, and mundane as its subject, and maintains an un-ironic stance towards Pekar that makes the title of the film more true than one might imagine.

◆ February 1 (Tuesday) 9 pm

David Holzman's Diary

Directed by Jim McBride

US 1967, 16mm, b/w, 73 min.

With L.M. Kit Carson, Eileen Dietz, Lousie Levine

DAVID HOLZMAN is a struggling young filmmaker living in New York City who decides to make a film about his life. Inspired by Godard's famed quote that film is "truth at 24 frames per second," David throws himself headlong into the process, alienating his girlfriend and pushing himself to the brink of sanity. A vital piece in the New York-based American independent film movement of the 1960's, McBride's faux documentary offers an immediate critique on the truth-telling claims of non-fiction film.

◆ February 8 (Tuesday) 9 pm

Les Années déclin

Directed by Raymond Depardon and Roger Ikhlef

France 1984, 35mm, b/w, 65 min.

French with English subtitles

ACCLAIMED PHOTOJOURNALIST Raymond Depardon reflects on his life using photographs he took over the previous twenty-five years. Recalling the style of Jean-Luc Godard, Chris Marker and Agnes Varda, Depardon constructs a remarkable assemblage of material which combines reflection on global events with deep personal introspection.

◆ February 15 (Tuesday) 9 pm

In this Life's Body

Directed by Corinne Cantrill

Australia 1984, 35mm, color, 147 min.

AUSTRALIAN FILMMAKERS and publishers of Cantrill's Filmnotes, Corinne and Arthur Cantrill have gained prominence worldwide for their impressive body of documentary and experimental film work. In *In this Life's Body*, a middle-aged Corinne reflects on the events of her life using photographs and home movies. Drawing from a wealth of materials, she reconstructs forgotten moments and emotions from the 1930s to the present that remind her of a distant, forgotten self.

◆ February 22 (Tuesday) 9 pm

Tarnation

Directed by Jonathan Caouette

US 2004, 35mm, color, 88 min.

JONATHAN CAOUEUETTE leaves no stone unturned in his iMac-produced debut feature. A dizzying mix of Super-8 home movies, photo booth snapshots, video diaries, and answering machine messages, this film is an often harrowing portrait of the growing dysfunction within the young director's family. Featuring dramatic scenes of his mother's breakdown and his grandmother's stroke, the film's most compelling footage is of Caouette himself performing in drag as a child and participating in a high school musical rendition of David Lynch's *Blue Velvet*.

TOPICS IN FILM

Contemporary Hollywood Cinema

Program notes by J.D. Connor

◆ December 6 (Monday) 6:30 pm *Gladiator*

Directed by Ridley Scott
US 2000, 35mm, color, 155 min.
With Russell Crowe, Joaquin Phoenix, Connie Nielsen
"ARE YOU NOT ENTERTAINED?" Indeed you are as techniques of contemporary battle sound design and cinematography join the ever-ready imperial allegories of ancient Rome. And what are those allegories? According to scenarist David Franzoni: "The movie is about our culture, our society: promoter Proximo (Oliver Reed) is sort of a Mike Ovitz, and Commodus (Phoenix) is sort of a Ted Turner. And Maximus (Crowe) is the hero we all wish ourselves to be: the guy who can rise above the mess that is modern society." And who would that be? Well, Spielberg greenlit it.

TOPICS IN FILM

The Moving Image and Visual Representation



Alexander Sokurov *Russian Ark* 2002

◆ December 1 (Wednesday) 7 pm
Russian Ark (Russkij kovcheg)
Directed by Alexander Sokurov
Russia/Germany 2002, 35mm, color, 95 min.
With Sergei Dontsov, Mariya Kuznetsova, Maksim Sergeev
Russian with English subtitles
ALEXANDER SOKUROV spent more than seven months rehearsing with some two thousand actors and extras for the ultimate cinematic *tour de force*: a single, continuous 87-minute tracking shot. Using the Hermitage in St. Petersburg as his location, Sokurov was allowed only one day by the directors of the museum to complete the shot, and the results are magnificent. Journeying through two-hundred years of pre-Soviet Russian history, a stranger leads the camera through the halls of the venerated museum, encountering such notables as Nicholas and Alexandra, and Catherine the Great. As the film builds to its astonishing climax, Sokurov's merging of technical marvel and artistic vision becomes fully realized.

◆ December 13 (Monday) 6:30 pm

Pirates of the Caribbean: The Curse of the Black Pearl

Directed by Gore Verbinski
US 2003, 35mm, color, 143 min.
With Johnny Depp, Orlando Bloom, Keira Knightley
HALF OF THE ONE-TWO PUNCH of Disney's great wet summer of 2003 (the other half was Pixar's *Finding Nemo*), this was Disney's third attempt at a movie based on a theme park ride (the first two were *Tower of Terror*, starring Steve Guttenberg and *The Country Bears*; *The Haunted Mansion* followed). No doubt they were expecting bigger, badder explosions now that Jerry Bruckheimer was producing. On top of that, though, they got a remarkable Keith Richards meets Pepe le Pew characterization from Johnny Depp that made *Pirates* attractive to the Best Week Ever audience.

◆ December 7 (Tuesday) 7 pm ◆ December 8 (Wednesday) 7 pm

The Belly of an Architect

Directed by Peter Greenaway
UK 1987, color, 118 min.
With Brian Dennehy, Chloe Webb, Lambert Wilson
SEE DESCRIPTION IN FILM ARCHITECTURES, P. 16



Peter Greenaway *Belly of an Architect* 1987

CONSERVATOR'S CHOICE

Directors in Short

The short format has been the entry point for many important directors, yet short films—unlike short stories in literature—are rarely given public exposure, lucky to be consigned to the end of a DVD or screened as part of a directorial retrospective. During the 1950s and '60s, short films by well-known directors were often released as anthologies, or "omnibus films." Fellini's *Toby Dammit* comes from a film based on short stories by Edgar Allan Poe. Godard's *Anticipation* comes from a film about prostitution throughout the ages. Drawing on the many short films held in the Harvard Film Archive collection, these programs primarily feature early works of diverse directors such as Jack Clayton, Luis Buñuel and Ousmane Sembene, and provide interesting hints of the styles and subjects these directors would later embrace in long form.

PROGRAM 1

Introduced by HFA Conservator

Julie Buck January 11

◆ January 11 (Tuesday) 7 pm

◆ January 12 (Wednesday) 9 pm

Blood of the Beasts (Le sang des bêtes)

Directed by Georges Franju
France 1949, 16mm, b/w, 20 min.
French with English subtitles
ONE OF FRANCE'S most important documentary filmmakers, Georges Franju established an international reputation with this poetic portrait of the slaughterhouse of La Vilette in Paris. The work of the abattoir is depicted with painful directness and in stark contrast to the calm domesticity of the surrounding Parisian suburb. In attempting "to restore to documentary reality its appearance of artifice," he created a classic postwar document with forcefulness and poetry that remain undiminished today.

New Domestic Animal

Directed by Dusan Makejev
Yugoslavia 1964, 35mm, b/w, 8 min.
IN MAKAVEJEV's eight minute ironic masterpiece, he compares the utilitarian domestic horse and its successor, the automobile.

Bespoke Overcoat

Directed by Jack Clayton
UK 1956, 35mm, b/w, 33 min.
With Alfie Bass, David Kossoff, Alan Tilvern
BASED ON NIKOLAI GOGOL'S short story "The Overcoat," Jack Clayton's charming interpretation stars Alfie Bass as a store clerk who goes to great lengths to acquire the eponymous outerwear.

Anticipation

Directed by Jean-Luc Godard
France 1966, 35mm, color, 15min.
With Anna Karina
English language version
IN THIS FUTURISTIC TALE selected from *The Oldest Profession*, an anthology film about prostitution, Godard presents a man who rejects a prostitute who only provides sexual gratification in favor of one who speaks but does not touch.

PROGRAM 2

Introduced by HFA Conservator

Julie Buck January 11

◆ January 11 (Tuesday) 8:30 pm

◆ January 12 (Wednesday) 7 pm

Land Without Bread (Las Hurdes)

Directed by Luis Buñuel
Spain 1932, 35mm, b/w, 27 min.
BANNED IN SPAIN because of its "negativism," this portrait of the mountainous region of Las Hurdes captures a thoroughly inhospitable landscape and a people who long ago abandoned all hope. Reworking the traditional documentary to make this "essay in human geography," Buñuel employs a detached, matter-of-fact commentary that serves only to heighten the devastating imagery of human misery and futility.

Borom Sarret

Directed by Ousmane Sembene
Senegal 1964, 16mm, b/w, 19 min.
With Abdoulaye Ly
French with English subtitles
SEMBENE'S FIRST FILM (aside from an unreleased documentary on the Songhay Empire, made for the government of Mali), *Borom Sarret* ("cart owner") chronicles a day in the life of a beleaguered horse-cart driver in Dakar. In spite of the material limitations of the production—if not because of the challenges they posed—*Borom Sarret* manages to create a powerful social statement as it combines simple means with complex observations on bureaucracy, religion, and the anonymity of the modern city. Compressing his narrative into a mere nineteen minutes, Sembene conveys the condition of Senegal's urban poor as he situates their experience in the larger social panorama of post-independence Africa.

Toby Dammit

Directed by Federico Fellini
Italy 1968, 35mm, color, 40 min.
With Terence Stamp
THE FINAL EPISODE in a compendium of Edgar Allan Poe stories entitled *Histoires Extraordinaires (Spirits of the Dead)*, Fellini's *Toby Dammit* loosely adapts Poe's macabre tale and transforms it into the story of a burnt-out British actor who arrives in Rome to star in the first Catholic western.



Carpenter Center
24 Quincy Street
Cambridge MA 02138

SPECIAL EVENT

An Evening with
Shyam Benegal

Special Event—Tickets \$12 (\$10)
Director Shyam Benegal in Person

◆ February 11 (Friday) 7 pm

Netaji: The Last Hero

(*Bose: The Forgotten Hero*)

Directed by Shyam Benegal
India 2004, 35mm, color, 222 min.

With Sachin Khedekar, Rajit Kapur
ACCOMPLISHED DIRECTOR Shyam Benegal emerged over the past thirty years as the heir to the filmmaking legacy of Satyajit Ray, both of whom were noted for their use of literary adaptations in realist contexts. Benegal recently completed a biopic of the great Indian freedom fighter, Subhas Chandra Bose. Bose created controversy when he renounced Gandhi's non-violent teachings in favor of more direct warfare with the British Empire. The film follows his struggles at home as well as his unlikely encounters abroad with Adolf Hitler and the Japanese army.

This screening is co-presented with the
South Asia Initiative at Harvard
University.



Shyam Benegal *Netaji: The Last Hero* 2004



Stephen Prina *Vinyl II* 2000

VES FACULTY
SCREENING

An Evening with
Stephen Prina

◆ December 10 (Friday) 11 p.m.

As part of his solo exhibition at the Carpenter Center for Visual Arts, Stephen Prina presents an evening of music, festivities, and film.

First, a screening of *Vinyl II*, a film commissioned for "Departures: 11 Artists at the Getty, February 29-May 7, 2000, by the J. Paul Getty Museum, Los Angeles, California." A music film scored for string quartet, horn, and voice, *Vinyl II* is shot in the same style as a documentary, using two galleries at the Getty as readymade sets and recording the music performances live, on camera. The tightly orchestrated motion-controlled zoom, tracking shot, and pan constitute an essay in the exclusions as well as the inclusions that accompany the film apparatus in its travel. It might even serve as a letter of unrequited love if the lyrics were actually heard.

A reception will follow in the ground level gallery, at which time Stephen Prina will perform pop songs about love, sex, and death, for guitar, piano, electronics, prerecorded sound, and voice. There will be a special featured guest. In *Artforum*, March 1999, Mike McGonigal said, "Prina's voice creeps into your life like a strong mustard—you're not sure you like it at first but soon you're sticking it on everything."

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