



Harvard Film Archive Program Calendar May 2002

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BULLETIN
May
June
2002



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Barbara Hammer
Jesse Peretz
Daniel Sussner
Robert M. Young

DIRECTORS IN FOCUS

Anne-Marie Miéville:
The Pleasures of the Text

DIRECTORS IN FOCUS

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The Pleasures of the Text

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Best known for her two-decade collaboration with Jean-Luc Godard—as a still photographer, actress, producer, editor, co-director, writer, and art director for various of his films since 1972—Swiss writer-director Anne-Marie Miéville has created a distinctive body of short and feature films of her own. Only with the release of her most recent film, *After the Reconciliation*, however, has Miéville fully emerged from the shadow of her legendary mentor. This series celebrates the director's solo career, focusing on her original way of deploying actors, integrating textual and musical passages, and recasting the narrative form into a mode of serious philosophical and artistic inquiry. These films are a kind of writing, in which the complexities of human experience are refracted through both the lens of cinema and the sensibility of this most engaged and engaging cinéaste.

This series was organized and supported by Pro Helvetia Arts Council of Switzerland, with special programming assistance provided by independent curator Ralph McKay.

♦ May 24 (Friday) 7 pm
♦ May 31 (Friday) 9:30 pm
The Book of Mary (Le livre de Marie)

Directed by Anne-Marie Miéville
France/Switzerland 1984, video, color,
27 min.
With Bruno Cremer, Aurore Clément,
Rebecca Hampton
French with English subtitles
SET AT THE MOMENT HER MOTHER AND
father separate, this exacting portrait of
a child immersed in her books, her
music, and her dancing casts a
dispassionate yet ultimately touching
eye on the girl's reaction to the new
upheaval in her life. *The Book of Mary* is
Miéville's meditation on the end of
childhood.

After the Reconciliation
(Après la réconciliation)
Directed by Anne-Marie Miéville
France/Switzerland 2000, 35mm, color, 74 min.
With Anne-Marie Miéville, Jean-Luc Godard,
Claude Perron
French with English subtitles

AT THE CENTER OF THIS MEDITATION ON
relationships, intellectual boredom, and
the limits of language is the director
herself, one of a quartet of characters
(two men, two women) who meet and
converse in an attempt to come to
terms with such fundamental issues as
love and happiness. ("I hope you're not
counting on love to make you happy," a
sardonic Godard proclaims at one point
to a starry-eyed couple!) Filled with
literary and philosophical allusions to
the likes of Joseph Conrad, Martin
Heidegger, Victor Hugo, and Leo Tolstoy,
Miéville's film is equally suffused with
warmth and humor as it revisits aspects
of the director's autobiographical and
philosophical past.

♦ May 25 (Saturday) 7 pm
♦ May 29 (Wednesday) 9:15 pm
How Can I Love

Directed by Anne-Marie Miéville
France 1983, video, color, 13 min.
With Harriet Kraatz, Jo Excoffier,
Carlo Brandt
French with English subtitles
IN THESE FIVE CONCATENATED SEQUENCES,
each begun in medias res and each
resulting in the same conclusion, a
woman meets a man and, each time,
the encounter is their last.

My Favorite Story (Mon cher sujet)
Directed by Anne-Marie Miéville
France/Switzerland 1988, 35mm, color,
96 min.
With Gaëlle Le Roi, Hélène Roussel,
Anny Romand
French with English subtitles
MIÉVILLE'S FIRST FEATURE FILM, *My Favorite
Story* was included in the prestigious
Critic's Week at Cannes in 1988.
Entwining portraits of three women
across three generations, the film
examines recurring themes of solitude
and the difficulty of communication.
The only certainty for Miéville's women
is that there is no certitude: you simply
have to speak louder if you want your
voice to be heard and take your place in
the order of things. The director finds
her dreams in the illuminating light of
nature, in apartment furnishings, in city
and village streets, and on the
astoundingly transparent faces of her
actors. As she describes this search:
"From birth to death every subject
remains intact. Three ages, three
women. Daughter, mother,
grandmother. Each of them before and
after, still and always."

♦ May 27 (Monday) 7 pm
♦ May 30 (Thursday) 8:45 pm
Living It Up (Faire la fête)
Directed by Anne-Marie Miéville
France 1987, video, color, 13 min.
With Anne Alvaro, Didier Flammand,
Hélène Lapiower
French with English subtitles
THIS SHORT WORK captures intimate
conversation in the midst of a festive
crowd.

Lou Didn't Say No (Lou n'a pas dit non)
Directed by Anne-Marie Miéville
France/Switzerland 1993, 35mm, color,
80 min.
With Marie Bunel, Manuel Blanc,
Caroline Micla
French with English subtitles

THE IDEA FOR THIS FILM, and the source
of its title, was a passage of correspon-
dence between German poet Rainer
Maria Rilke and his lover Lou Andréas-
Salomé (who played significant roles
in the lives of Nietzsche and Freud as
well). *Lou Didn't Say No* observes
moments in the life of a contemporary
couple. Lou (Bunel) is directing a
film set in a museum while she holds
down a day-job answering a lonely-
hearts hotline; Pierre, her former lover,
is a moody and passionate young actor
who is seeing someone else. While Lou
analytically explores a relationship
based on friendship, Pierre regresses
into fits of jealous violence. French
critic Jean-Claude Guigüe describes the
film's engagement with its subjects
as "beyond the wounds, the war of the
sexes, and time—the only thing that
remains is the radiant beauty of things."

♦ May 28 (Tuesday) 7 pm
♦ May 30 (Thursday) 7 pm
We're All Still Here
(Nous sommes tous encore ici)
Directed by Anne-Marie Miéville
France/Switzerland 1997, 35mm, color,
80 min.
With Aurore Clément, Bernadette Lafont,
Jean-Luc Godard
French with English subtitles

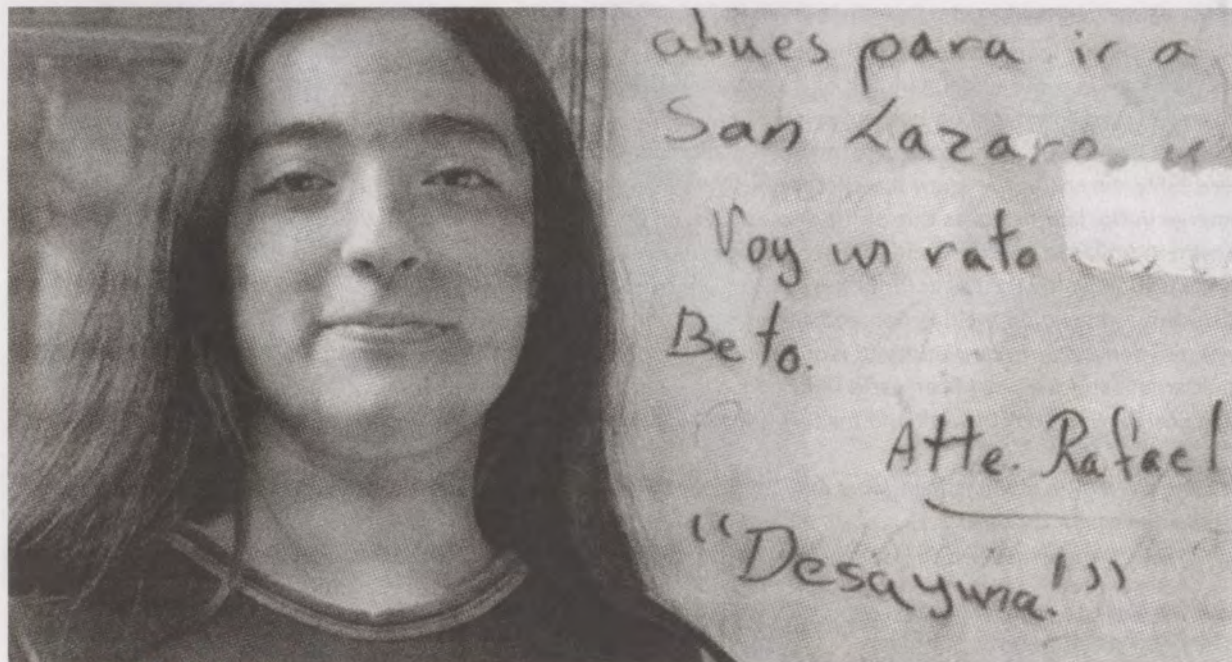
WE'RE ALL STILL HERE presents a trio of
scenarios, each embedded in a particular
period and examined through a specific
logical regime. The first section offers
a Platonic dialogue on life, justice, and
equality, offered by a suburban house-
wife and interior decorator (Lafont) to
her earnest pupil (Clément); the second
is a monologue based on Hannah
Arendt's "The Nature of Totalitarianism,"
delivered by Godard on a stark theatrical
stage; the third features the members
of a long-standing couple (Godard and
Clément) in a series of wry exchanges on
the pitfalls of romance and artistic
output. Punctuated with a delightful
array of musical interventions, from
Shostakovich to Lester Bowie, *We're All
Still Here* is at once an amusing and
challenging inquiry into the nature of
contemporary life.



Anne-Marie Miéville *The Book of Mary* 1984

GLOBAL VISIONS

Urban Environs: Mexico City on Film



Marysa Sistach *Violet Perfume* 2001

This spring, The David Rockefeller Center for Latin American Studies at Harvard University launched a series of conferences focused on Mexico City. Entitled "Entornos Urbanos" (Urban Environs), these events highlight ongoing research at Harvard in the areas of public health, environment, and urban design, using Mexico City as a case study. Parallel to the conference, the Center and Harvard Film Archive have organized the following selection of films that feature Mexico City as their locale or theme. Contrasting two films from the 1950s by Luis Buñuel with a trio of contemporary works, we attempt to shed some cinematic light on issues—both enduring and altered—that the city has faced across the last half century.

This series is co-sponsored by the David Rockefeller Center for Latin American Studies at Harvard University. We gratefully acknowledge the assistance of Professor David Carrasco, Guillermo De la Mora, Neida Jimenez, and Steve Reifenberg.

♦ May 3 (Friday) 7 pm

♦ May 12 (Sunday) 7:30 pm

Violet Perfume (*Perfume de violetas, nadie te oye*)

Directed by Marysa Sistach

Mexico 2001, 35mm, color, 90 min.

With Ximena Ayala, Nancy Gutiérrez, Arcelia Ramírez

Spanish with English subtitles

BASED ON A TRUE INCIDENT, *Violet Perfume* is a coming-of-age story and a damning cultural critique. Yessica is an impulsive tomboy with a difficult home life. Miriam is a childlike, sheltered innocent. Though

drastically different, the two girls form a close, idealized bond that contrasts sharply with the realities of life in their violent Mexico City neighborhood. Silenced by fear and shame, Yessica fails to seek help when she is sexually assaulted by her stepbrother's coworker, confiding only in her young friend. It is a fearful silence that leads to tragic consequences. Avoiding both sensationalism and melodrama, director Marysa Sistach offers a direct and compelling critique of machismo and sexism in Latino culture.



Luis Buñuel *Illusion Travels by Streetcar* 1953

♦ May 3 (Friday) 9 pm

♦ May 14 (Tuesday) 7 pm

Los Olvidados

(*The Young and the Damned*)

Directed by Luis Buñuel

Mexico 1950, 35mm, b/w, 85 min.

With Alfonso Mejía, Estela Inda, Roberto Cobo

Spanish with English subtitles

AN UNFLINCHING AND EMOTIONALLY devastating vision of poverty and human depravation, *Los Olvidados* depicts the descent of a street urchin from petty delinquent to accomplice in murder under the unwanted tutelage of Jaibo, a member of his street gang recently released from detention. Made nearly twenty years after his early surreal masterpieces, *Los Olvidados* marked Buñuel's return to filmmaking. Using hard-edged, neorealist observational techniques supplemented by Hollywood closeups and soft focus, Buñuel's film is a bold and courageous cinematic experiment unique in the era for its strong social concerns.

♦ May 5 (Sunday) 7:30 pm

Midaq Alley (*El Callejón de los milagros*)

Directed by Jorge Fons

Mexico 1995, 35mm, color, 140 min.

With Ernesto Gómez Cruz, María Rojo, Salma Hayek

Spanish with English subtitles

SINCE THE EARLIEST DAYS OF CINEMA, filmmakers have woven together separate tales in the service of a theme. Jorge Fons's *Midaq Alley* employs this multiple-story framework to tell the

complex tales of four separate characters in search of their dreams. Transposing the Nobel Prize-winning novel by Egyptian author Naguib Mahfouz from 1940s Cairo to a contemporary Mexico City neighborhood, the film depicts the intertwining lives of the characters and their connection to Don Ru, the owner of the pub where the locals play dominoes. One of the most successful Mexican films of the 90s, *Midaq Alley* is a film of observant depth and frankness.

♦ May 6 (Monday) 9:30 pm

♦ May 7 (Tuesday) 7 pm

Streeters (*De la calle*)

Directed by Gerardo Tort

Mexico 2001, 35mm, color, 85 min.

With Luis Fernando Peña, Maya Zapata, Armando Hernández

Spanish with English subtitles

A TEXTURED PORTRAIT OF A POOR Mexico City neighborhood, *Streeters* depicts a day in the life of a restless teen (Peña) as he picks up odd jobs, runs drugs, and meets up with his girlfriend. Similar in subject to Buñuel's classic *Los Olvidados*, a study of the hopelessness of abject poverty among adolescents, this contemporary film suggests that little has changed in the last fifty years. Rejecting simple moralizing and sentiment, director Tort evokes an uncomfortable mix of pathos and outrage in his depiction of the these lethal innocents. While comparisons to last year's *Amores Perros* are perhaps inevitable, *Streeters* is neither hip nor glamorous but an authentic and committed product of the independent Mexican cinema.

♦ May 7 (Tuesday) 8:45 pm

♦ May 14 (Tuesday) 8:45 pm

Illusion Travels by Streetcar

(*La ilusión viaja en tranvía*)

Directed by Luis Buñuel

Mexico 1953, 35mm, b/w, 90 min.

With Lilia Prado, Carlos Navarro, Fernando Soto

Spanish with English subtitles

SET IN MEXICO CITY, *Illusion Travels by Streetcar* tells the tale of two tram repairmen whose favorite car is about to be retired and dismantled. After protesting in vain to the management, the men decide to take the car on a drunken spree around the city for one last run. The two drive all night, picking up an eclectic group of characters along the way and then attempting to return the beloved vehicle to the depot before they are discovered. One of Buñuel's broadest and most underrated comedies, *Illusion Travels by Streetcar* is a biting satire of bourgeois values that takes aim at the director's favorite targets: Church and state.



Jorge Fons *Midaq Alley* 1995



Now in its tenth year, Harvard's annual Arts First festival celebrates the work of students and faculty in the university-wide arts community. The Harvard Film Archive is again pleased to present works by Harvard students and alumni who are actively engaged in the art of film.

Director Daniel Sussner in Person

♦ May 4 (Saturday) 2 pm

The Hamlet Confessions

Directed by Daniel Sussner

US 2002, video, color, 30 min.

With Jeremy Funke, Uchenna Aguoji

COLLAPSING THE SPACE between fiction and documentary, this vibrant collage of tone poems and scholarly interviews weaves together an original, yet accessible, cinematic interpretation of Shakespeare's classic tale of revenge and despair. A penetrating and dreamlike meditation on death and identity in both Shakespeare's time and our own, *The Hamlet Confessions*, a work-in-progress by current Harvard undergraduate Daniel Sussner, supplements its vision with commentary by cast, crew, and professors, including Stanley Cavell, Stephen Greenblatt, and Marjorie Garber.

Director Jesse Peretz in Person

♦ May 4 (Saturday) 7 pm

The Chateau

Directed by Jesse Peretz

US 2001, 35mm, color, 93 min.

With Paul Rudd, Romany Malco,

Didier Flamand

English and French with English subtitles
INSPIRED BY WRITER-DIRECTOR (and Harvard alumni) Jesse Peretz's experiences as an American abroad, *The Chateau* is a comedy about two brothers, Graham and Rex, who travel to the south of France after learning they've inherited a small castle from a long-lost relative, the Count d'Granville. The brothers attempt to sell their inheritance but run into trouble with the staff, who believe they have rightfully inherited the property. Improvised from an extensive but unscripted story outline by Peretz, *The Chateau* was shot on digital video in thirteen days and made according to the guidelines of the Danish Dogma 95 group. The resulting feature is a fresh, inventive, and often quite amusing look at a clash of cultures, technologies, and generations.

Martin Scorsese's Voyage in Italy

This series was inspired by the pending release of *Il Mio Viaggio in Italia* (My Voyage in Italy), director Martin Scorsese's incomparable survey of the postwar Italian cinema and the impact it continues to exert both on his own work and on our understanding of the art of film. While the Archive has presented the works of Fellini, Rossellini, and Antonioni on numerous occasions, *Il Mio Viaggio in Italia* provides us with startlingly fresh perspectives through which to revisit the cinematic contributions of these artists. Through Scorsese's singular sensibility, we encounter anew the successful 1930s actor named De Sica (the Italian Cary Grant) who would emerge in the late 1940s as one of the most profound observers of the daily plight of the common man; the Northern Italian aristocrat Luchino Visconti, whose contact with French filmmaker Jean Renoir and wartime politicization would thrust him into the center of this new movement; the young documentary filmmaker Rossellini, who would meld fiction and actuality into his unvarnished form of neorealism. With exquisite visual material derived from new prints to represent their achievements and with a director's eye to guide us through their artistic innovations, Scorsese's film more than accomplishes his intended goals: expressing his deep affection for this body of work and making it into a cinematic port of call for a new generation of cinephiles.

The Archive wishes to thank Kent Jones and Cappa Productions, the George Eastman House, and Miramax Films for their help with the series.

♦ May 17 (Friday) 7 pm

♦ May 19 (Sunday) 7 pm

Il Mio Viaggio in Italia

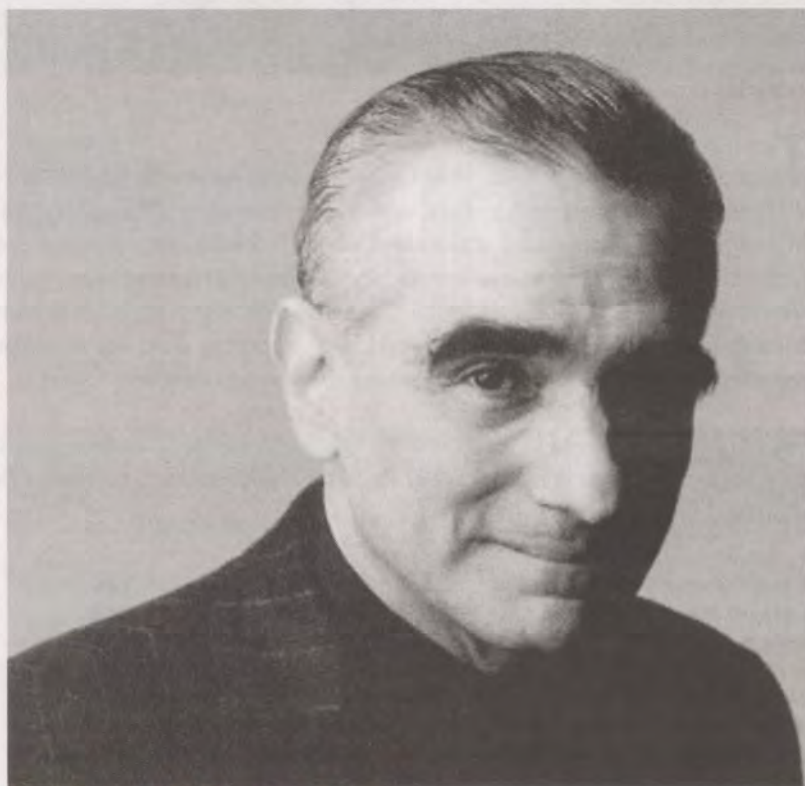
(My Voyage in Italy)

Directed by Martin Scorsese

Italy/US 2001, 35mm, b/w and color, 246 min.

English and Italian with English subtitles

THIS PERSONAL BUT ENORMOUSLY informative and inventive exploration of the modern Italian cinema begins with the Scorsese family's 16-inch black-and-white television set and the access it provided the young director-to-be to the tradition of the Italian epic, to the great masters who emerged from the neorealist period, and to his own family's social and cultural roots. Working with extraordinary prints and the editing skills of Thelma Schoonmaker, Scorsese guides us on a brilliantly incisive journey that blends vivid social history, skillful formal analysis, and a pure cinephilic delight in the incomparable artistry of these directors, their writing partners, and the extraordinary group of actors who performed in their films.



Martin Scorsese *Il Mio Viaggio in Italia* 2001

♦ May 18 (Saturday) 7 pm

♦ May 22 (Wednesday) 9:15 pm

The Miracle

Directed by Roberto Rossellini

Italy 1948, 35mm, b/w, 40 min.

With Anna Magnani, Federico Fellini

Italian with English subtitles

THE CONCLUDING SEGMENT of the omnibus production *Ways of Love*, which included work by French directors Jean Renoir and Marcel Pagnol, *The Miracle* features a tour de force performance by Anna Magnani as the village idiot in a remote Italian town. Nanni is seduced by a stranger (Fellini, who also authored the story on which the film is based), whom she mistakes for a saint. Based on this belief, she comes to regard her subsequent pregnancy as an immaculate conception, while her cruel neighbors deride her as both a madwoman and a sinner. Before its inclusion in the anthology, the film was denied an exhibition permit by the New York State Board of Censors for "blasphemy"—an act that set in motion a series of ground-breaking court cases dealing with film censorship.

The Flowers of St. Francis

(Francesco, giullare di Dio)

Directed by Roberto Rossellini

Italy 1950, 35mm, b/w, 80 min.

With Aldo Fabrizi, the Monks of

Nocere Inferiore

Italian with English subtitles

BLENDING THE DOCUMENTARY-LIKE shooting strategies of neorealism with the generic conventions of a biblical biopic, Rossellini succeeded in creating a singular portrait of the thirteenth-century founder of a new monastic order. *The Flowers of St. Francis* chronicles with great simplicity and a humility worthy of its subject the key moments in the life and work of St. Francis, from his arrival with his monks at Rivo Torto and the building of their chapel to his celebrated sermon to the birds and his tender embrace of a reviled leper—one of the most wrenching passages in all of Rossellini's work. Aldo Fabrizi, the only professional actor in the film, plays a medieval warlord who is confused by the unstinting devotion and gentleness of this saintly monk.

♦ May 18 (Saturday) 9:15 pm

♦ May 21 (Tuesday) 7 pm

I Vitelloni (The Wastrels)

Directed by Federico Fellini

Italy 1953, 35mm, b/w, 109 min.

With Franco Interlenghi, Alberto Sordi,

Franco Fabrizi

Italian with English subtitles

PARTLY AUTOBIOGRAPHICAL, *I Vitelloni* is a study of five young men adrift in the wasteland of their provincial home town on the Adriatic coast. Middle-class layabouts who live aimlessly by cadging off their families as they nurse vague ambitions and spend their days in pursuit of amusement and girls, the characters are trapped as much by their own moral bankruptcy as by the futureless society in which they have never quite grown up. Beautifully shot and performed, and governed by an inextricable mixture of affectionate sympathy and acid satire, *I Vitelloni* bares the neorealist roots Fellini would later shake off.



Luchino Visconti **La Terra Trema** 1948

◆ May 20 (Monday) 7 pm

L'Avventura

Directed by Michelangelo Antonioni
Italy/France 1960, 35mm, b/w, 145 min.
With Monica Vitti, Gabriele Ferzetti
Italian with English subtitles

AFTER AN ARGUMENT with her lover during a yachting party, a woman disappears from the Sicilian island they've been exploring. Both her lover and best friend set out to find her, but the urgency of their search dissipates as they fall into a disquieting sexual relationship. Antonioni's celebrated film, which he once described as "a detective story back to front," displays the director's fascination with landscape, geometry, and architectural forms as means of expressing the troubled state of postwar Italy.

as a proud and not entirely sympathetic loner who finds himself unable to maintain his already meager lifestyle. De Sica combines striking imagery shot in the streets of Rome (a rally with Umberto and dozens of other protesting retirees, the park where he walks his dog) with eloquent studio scenes (the huge hospital ward, the charity soup kitchen) to create a searing portrait of a society that has lost its convictions and compassion.

◆ May 22 (Wednesday) 7 pm

Paisan

Directed by Roberto Rossellini
Italy 1946, 16mm, b/w, 115 min.
With Maria Michi, Gar Moore, Dale Edmonds

English and Italian with English subtitles
ROSSELLINI'S FOLLOW-UP TO *Rome, Open City* is a compendium of six episodes that focus on a series of cross-cultural encounters during the Battle of Italy (1943–45)—all unified by the director's neorealist strategies and his search for signs of humanity in even the most brutal of circumstances. Among the film's most poignant sequences are a story set at night on the coast of Sicily as an American G.I. and a local girl attempt to elude a group of German soldiers; a vignette in which a black G.I. on leave in Naples tries to recover his stolen boots, only to be shocked by the

miserable conditions in which the homeless young thief and his compatriots live; and the concluding episode, set in the Po Valley, in which the partisans fight in a losing cause alongside Allied paratroopers.

◆ May 23 (Thursday) 7 pm

La Terra Trema

Directed by Luchino Visconti
Italy 1948, 16mm, b/w, 160 min.
Italian with English subtitles

SHOT ON LOCATION IN SICILY and cast entirely with nonactors, *La Terra Trema* was planned as the first of a trilogy of works on the plight of the rural working class (the other two, never realized, focused on miners and farmers). Visconti examines the exploitation experienced by the fisherman of Acì Trezza and their virtual enslavement to the *canotieri*, the local fish merchants who buy their catch at unfair prices. Shot over a period of seven months by the celebrated Italian cinematographer G. R. Aldo, the film manages to accomplish Visconti's goal of capturing "the whole dramatic theme as a direct outcome of an economic conflict" while imbuing the struggles of his characters with almost mythic dimension.

◆ May 25 (Saturday) 9 pm

◆ May 29 (Wednesday) 7 pm

Europa 51

Directed by Roberto Rossellini
Italy 1952, 35mm, b/w, 110 min.
With Ingrid Bergman, Alexander Knox
English and Italian with English subtitles
EUROPA 51 IS THE SECOND in a trilogy of post-neorealist films that Rossellini made in the early 1950s with Ingrid Bergman, in which he cast the celebrated actress in roles that gave him a new perspective through which to capture aspects of Italian society. Here, Bergman plays a wealthy American living in Rome whose life is shattered by the suicide death of the beloved young son whom she has ignored. Taking the advice of a politically engaged friend, she turns to families in real need and finds solace in selfless acts of giving. The world from which she came, however, interprets such "communistic" activities as a sign of madness.

◆ May 26 (Sunday) 7:30 pm

8 1/2

Directed by Federico Fellini
Italy 1963, 35mm, b/w, 135 min.
With Marcello Mastroianni,

Claudia Cardinale, Anouk Aimée
Italian with English subtitles

RECIPIENT OF MORE THAN SIXTY international awards, *8 1/2* is one of the most lauded works in the history of cinema and one of the most celebrated creations about the inability to create. A famous movie director (Mastroianni), unable to find the inspiration to start his new film and harried by his wife, his mistress, and an assortment of industry hangers-on, retreats into personal recollections, dreams, and fantasies—replete with harems, spaceships, and a luminous actress (Cardinale). Described by Fellini as "something between a muddled visit to a psychiatrist and an examination of a disordered conscience with Limbo as the setting," *8 1/2* is a brilliant portrait of the creative process and a powerful meditation on the relationship between the realms of fantasy and film.



Federico Fellini **8 1/2** 1963

◆ May 27 (Monday) 9 pm

◆ May 28 (Tuesday) 8:45 pm

Senso

Directed by Luchino Visconti
Italy 1954, 35mm, color, 115 min.
With Alida Valli, Farley Granger, Massimo Girotti

HAILED BY SCORSESE for the singular manner in which its director "works through total artifice as way to the truth," *Senso* chronicles the relationship between an earthy, materialistic Austrian officer (Granger) and his aristocratic Italian mistress. Set amidst the Risorgimento battle for independence and the unification of Italy in Austrian-occupied Venice of 1866 and sumptuously produced (with costumes by Escoffier and cinematography by G. R. Aldo, who died in a car crash during production), the film is an intriguing amalgam of the neorealism of Visconti's earlier work and the lush romanticism of his later films. Because of the obvious parallels the film draws to contemporary Italian history, *Senso* suffered at the hands of producers and censors. While the HFA print is an English-dubbed version, there is compensation in the richness of the dialogue, written by Tennessee Williams and Paul Bowles.



Michelangelo Antonioni **L'Avventura** 1960



Vittorio De Sica **Umberto D.** 1952

◆ May 21 (Tuesday) 9 pm

◆ May 24 (Friday) 9 pm

Umberto D.

Directed by Vittorio De Sica
Italy 1952, 35mm, b/w, 89 min.
With Carlo Battisti, Maria Pia Casilio
Italian with English subtitles

DRAWING INSPIRATION FROM King Vidor's powerful critique of urban life in *The Crowd*, De Sica worked with his screenwriter, Cesare Zavattini, on this unsentimental story of the plight of a pensioner cast out by a society in hot pursuit of its economic miracle. In his first film role, white-haired university professor Carlo Battisti plays Umberto

Harvard Film Archive
BULLETIN

MAY . . .

Table with 7 columns: Day of the week (Monday to Sunday) and 31 numbered rows of film screenings. Each entry includes the time, film title, director, and country/year.



Streeters May 6, 7



We're All Still Here May 28, 30

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

JUNE . . . 2002

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

Monday

Tuesday

Wednesday

Thursday

Friday

Saturday

Sunday



Le Petit soldat June 11, 14

3

7 pm Les Cousins
Chabrol FR '59, p.8

9:15 pm Paris Belongs to Us
Rivette FR '60, p.8

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7 pm "Look out Haskell, It's Real!"
Cronin UK '01, p.11
Medium Cool
Wexler US '69, p.11

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7 pm Les Mistons
Truffaut FR '57, p.8
Brigitte et Brigitte
Moulet FR '66, p.8

9 pm Adieu Philippine
Rozier FR '61/63, p.8

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7 pm Maine-Océan Express
Rozier FR '85, p.8

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7 pm Web of Passion
Chabrol FR '59, p.8
Free Screening

9:15 pm Le Beau Serge
Chabrol FR '58, p.8

8

7 pm L'Amour fou
Rivette FR '68, p.8

9

7:30 pm Wuthering Heights
Wyler US '39, p.12

10

7 pm "Look out Haskell, It's Real!"
Cronin UK '01, p.11
Medium Cool
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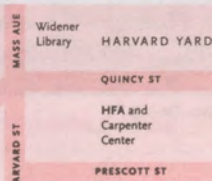
Fahrenheit 451 June 22, 24



Zazie dans le Métro June 22, 26



Maine-Océan Express June 6, 15



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 July/August Bulletin will be available the last week of June 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 12 of this Bulletin. Membership forms are also available at the Box Office, telephone (617) 495-4700.

Undercurrents: Neglected Works from the French New Wave

The French New Wave was less a cohesive movement than a journalistic term coined to embrace the sudden appearance on many fronts of new and stylistically innovative films by young directors. The great critical and commercial success during the watershed years 1959 and 1960 of such still-revered films as *The Four Hundred Blows* and *Shoot the Piano Player* (Truffaut), *Hiroshima mon amour* (Resnais), *Breathless* (Jean-Luc Godard), *Les Cousins* (Chabrol), *Cléo from 5 to 7* (Varda), and *Lola* (Demy) gave producers the necessary encouragement to finance the work of young filmmakers throughout the country. In 1959, twenty-four directors made their first feature films in France; a year later forty-three more filmmakers were able to launch their first projects; and by 1961 more than one hundred first films received financing. This period remains one of the most fertile in the history of film, spawning the production of wildly differing works full of cinematic impertinence, playfulness, emotion, and personal conviction. While certain films of the period are regularly revived, many other accomplished works have fallen by the wayside, often simply because of the vagaries of distribution. This series is a modest attempt to showcase a few of the many examples from the rich variety of cinematic practice brought forth in the wake of the New Wave.

For their invaluable support in helping to organize this program, we thank the Consulate of France in Boston, Eric Jausseran and Frédéric Martel, and the French Ministry of Foreign Affairs.



Claude Chabrol *Le Beau Serge* 1958

◆ May 31 (Friday) 7 pm
◆ June 3 (Monday) 9:15 pm
Paris Belongs to Us
(Paris nous appartient)
Directed by Jacques Rivette
France 1960, 35mm, b/w, 140 min.
With Betty Schneider, Gianni Esposito
French with English subtitles
SET IN A NEAR-DESERTED PARIS in summer, *Paris Belongs to Us*—the first feature by *Cahiers du cinéma* critic Jacques Rivette, made with a camera borrowed from Claude Chabrol and shot on film stock bought by Truffaut—follows a group of enthusiastic young theatrical amateurs who come together to present a production of Shakespeare's *Pericles*. Little by little, sexual and political tensions develop within the group. As misfortunes begin to befall them, the actors become haunted by a vague, unseen menace with increasingly conspiratorial undertones that suggest the state of the contemporary world. Poetic in its vision and realist in its expression, it remains one of the key works of the early New Wave.

◆ June 1 (Saturday) 7 pm
◆ June 7 (Friday) 9:15 pm
Le Beau Serge
Directed by Claude Chabrol
France 1958, 16mm, b/w, 97 min.
With Jean-Claude Brial, Gérard Blain
French with English subtitles
SURPRISINGLY LITTLE KNOWN for a film widely regarded as the first of the New Wave, *Le Beau Serge* was the debut feature of 28-year-old critic Claude Chabrol. A theology student, suffering from tuberculosis, returns to his native village to discover that his talented childhood friend Serge has become a hopeless drunk, estranged from his pregnant wife. A deeply felt drama that explores male friendship and commitment, *Le Beau Serge* is rich in details of provincial life. It was shot entirely on location in the village of Sardent, where Chabrol spent much of his childhood.

◆ June 1 (Saturday) 9 pm
◆ June 3 (Monday) 7 pm
Les Cousins
Directed by Claude Chabrol
France 1959, 35mm, b/w, 110 min.
With Jean-Claude Brial, Gérard Blain
French with English subtitles
CHABROL'S EXCITING, STYLISH, and complex film has added value as a fascinating excursion into Parisian student life of the 1950s. In many respects the narrative converse of the director's previous film, *Le Beau Serge*, and featuring the same lead actors, *Les Cousins* is the story of a student from the provinces who comes to Paris to live with his sophisticated, bullying cousin. Inevitably their rivalry leads them to compete for the love of the same woman. A major commercial success for its grim, clear-eyed look at the cynicism of youth, *Les Cousins* earned the Best Film Award at the 1959 Berlin Film Festival.



Luc Moullet *Brigitte et Brigitte* 1966

◆ June 2 (Sunday) 7:30 pm
◆ June 5 (Wednesday) 9 pm
Adieu Philippine
Directed by Jacques Rozier
France 1961/63, 35mm, b/w, 106 min.
With Jean-Claude Aimini, Yveline Céry
French with English subtitles
AN ODE TO THE INSouciance of youth, *Adieu Philippine* was director Jacques Rozier's first feature film and, arguably, the work that most vividly captures the essence of the French New Wave. Using improvisation, amateur performers, hidden microphones, and cameras in real locations, the film possesses a rough spontaneity that borrows from the aesthetics of *cinéma vérité* as well. In his last few months before military service, Michel, a young TV technician on holiday, befriends two aspiring actresses, Liliane and Juliette. The trio shares a holiday in Corsica as a prelude to Michel's probable deployment to the war in Algeria. Although Jean-Luc Godard called *Adieu Philippine* "quite simply the best French film of these last years,"

disputes with the producer, delays in its release, and its failure at the box office prevented Rozier from making another film for ten years.

◆ June 5 (Wednesday) 7 pm
◆ June 19 (Wednesday) 9 pm
Les Mistons (The Brats)
Directed by François Truffaut
France 1957, 35mm, b/w, 23 min.
With Bernadette Lafont, Gérard Blain
French with English subtitles
DURING THEIR SUMMER HOLIDAYS in the French town of Nîmes, a group of mischievous schoolboys has fun at the expense of two lovers, Gérard and Bernadette—a harmless tomfoolery that ends in tragedy.

Brigitte et Brigitte
Directed by Luc Moullet
France 1966, 35mm, color, 75 min.
With Françoise Vatel, Colette Descombes
French with English subtitles
A COMPLETE FILM ATHLETE, Luc Moullet has worn several hats with ease: those of critic (for *Cahiers du cinéma* since 1956), essayist, actor, producer, and director of more than two dozen films. After presenting a twenty-minute documentary about the two smallest villages in France, Moullet's first feature shifts to Paris in the 1960s, where two girls from the two villages, each named Brigitte, share an apartment and study at the Sorbonne—not, however, without encountering difficulties. Rarely shown in this country, *Brigitte et Brigitte* has been compared in spirit to the work of the French Situationists and includes cameos by directors Eric Rohmer, Claude Chabrol, and Sam Fuller.

◆ June 6 (Thursday) 7 pm
◆ June 15 (Saturday) 9 pm
Maine-Océan Express
Directed by Jacques Rozier
France 1985, 35mm, color, 131 min.
With Bernard Menez, Luis Rego
French with English subtitles
JACQUES ROZIER'S RETURN to features after a long absence earned him France's Jean Vigo prize. Displaying Rozier's usual improvisatory brio, *Maine-Océan Express* exudes an insatiable curiosity about what happens when people of different languages and cultures are thrown together. Beginning with a beautiful black samba dancer's breathless dash to catch a train from Paris to the Atlantic Coast, the film introduces us in no time to a pair of conductors who discover that you can't

always play by the rules, a feisty woman attorney with a passion for semiotics, an unforgettable sailor with an hilariously impenetrable Breton accent (Yves Alonso playing Michel Simon playing Popeye), and an incredibly temperamental Mexican impresario.

Free screening
◆ June 7 (Friday) 7 pm
◆ June 12 (Wednesday) 9 pm
Web of Passion (A Double tour)
Directed by Claude Chabrol
France 1959, 35mm, color, 110 min.
With Bernadette Lafont, Jacques Dacqmine, Jean-Paul Belmondo
French with English subtitles
THROUGH A FASCINATINGLY labyrinthine narrative filled with flashbacks, Claude Chabrol explores the impact on a bourgeois family of two outsiders: a beautiful and mysterious neighbor called Léda (Antonella Lualdi) and an uncouth Hungarian named Laszlo (Belmondo, who had just played a Hungarian named Laszlo in Godard's *Breathless*). The story, adapted by screenwriter Paul Gégauff from *The Key to Nicholas Street*, by noted mystery novelist Stanley Ellin, involves an oedipal sexual triangle and murder—the basic components of many Chabrol movies to come. His first thriller and his first work in color, *Web of Passion* boasts virtuoso camerawork by cinematographer Henri Decae.

◆ June 8 (Saturday) 7 pm
◆ June 13 (Thursday) 7 pm
L'Amour fou
Directed by Jacques Rivette
France 1968, 16mm, b/w, 252 min.
With Bulle Ogier, Jean-Pierre Kalfon
French with English subtitles
THIS LEGENDARY FOUR-HOUR MASTERPIECE is the film that solidified Jacques Rivette's reputation as a major innovator in French cinema. A study of disintegrating personal relationships, *L'Amour fou* focuses on a theater group preparing to stage Racine's *Andromaque* while being filmed by a television crew. During the rehearsal, the play's director replaces his wife in the lead with his former mistress. The film, shot in both 16mm and 35mm, was developed from ideas of the cast and technicians and improvised during filming. Its extreme length is integral to its meaning and texture, which critic James Monaco has compared to the musical form of Indian tals—"long, enormously complex rhythmic structures of as much as thirty-two beats."

- ♦ June 11 (Tuesday) 7 pm
- ♦ June 14 (Friday) 9 pm

Le Petit soldat

Directed by Jean-Luc Godard
 France 1961/63, 35mm, b/w, 88 min.
 With Michel Subor, Anna Karina
 French with English subtitles
 GODARD'S SECOND FEATURE—shot just months after the release of his highly successful debut film, *Breathless*—was immediately banned in France for its razor-sharp reflection on the Algerian war. Here Godard utilizes the thriller format to frame the story of a confused man in a complex situation. A French agent working in Geneva during the waning era of the Franco-Algerian struggle, Bruno Forestier maintains an indifferent politics and obsessive self-examination that lead him to a romantic involvement with Algerian agent Veronica Dreyer (Anna Karina in her first role for the director). The film's depiction of the brutality and torture used by both sides in this bloody war infuriated both the Left and the Right.

- ♦ June 11 (Tuesday) 8:45 pm
- ♦ June 25 (Tuesday) 7 pm

Le Gai savoir

Directed by Jean-Luc Godard
 France 1968, 16mm, color, 95 min.
 With Jean-Pierre Léaud, Juliet Berto
 French with English subtitles
 ORIGINALLY COMMISSIONED AS a modern version of Rousseau's *Emile* for French television, which subsequently refused to air it, *Le Gai savoir* is an investigation into the nature of language and image. Set in the metaphorical void of a deserted television studio at night, Godard's multi-level exploration employs two symbolic characters—Patricia, a daughter of Lumumba and the Cultural Revolution, and Emile, great-great-grandson of Jean-Jacques Rousseau. The two agree that they must go back to the degree zero of cinema, dissolving its sounds and images to find its structure. Only then, after a fresh start, can the media bring about revolutionary social relations. It is a compelling experiment that foreshadows the use of imagery in Godard's later films and explicates the very building blocks of cinema.



François Truffaut **Antoine et Colette** 1962

- ♦ June 14 (Friday) 7 pm
- ♦ June 19 (Wednesday) 7 pm

The Sign of Leo (Le Signe du lion)

Directed by Eric Rohmer
 France 1959, 16mm, b/w, 102 min.
 With Jess Hahn, Van Doude
 French with English subtitles
 ERIC ROHMER WAS THE EDITOR of the influential *Cahiers du cinéma* when he made this first full-length feature, a perceptive portrait of a good-natured but hopelessly irresponsible American composer living on the Left Bank in Paris. Assuming that he has inherited a fortune from his recently deceased aunt, he borrows money to hold a party—only to learn that the news is false and that he has lost everything. The film is notable for its detailed and vivid evocation of a Paris transformed by summer heat, American tourists, and the composer's suddenly marginal position—all brilliantly captured by Nicholas Hayer's camera. A seminal work of the New Wave and Fassbinder's favorite film, *The Sign of Leo* is a powerful study of contemporary isolation.

- ♦ June 16 (Sunday) 7:30 pm
- ♦ June 20 (Thursday) 7 pm

Secret Défense

Directed by Jacques Rivette
 France 1997, 35mm, color, 170 min.
 With Sandrine Bonnaire, Jerzy Radziwilowicz, Grégoire Colin
 French with English subtitles
 JACQUES RIVETTE HAS CONTINUED to reinvent and extend the medium in such recent films as *Va Savoir* (2001) and *Haut, Bas, Fragile* (1995). Between these two films is the lesser known *Secret Défense*, an icy murder thriller and contemporary version of the Electra myth. In a performance of considerable intensity, Sandrine Bonnaire stars as a research scientist who seeks revenge on the industrialist she believes has killed her father. The taut psychological suspense is heightened as the twists and turns of plot are echoed in a constant maze of trains, bicycles, and pedestrians. But it is in the interstices between actions—spaces which often hold the utmost fascination for Rivette—that *Secret Défense* tells its real story.

- ♦ June 15 (Saturday) 7 pm
- ♦ June 21 (Friday) 7 pm

All Boys are Called Patrick (Tous les garçons s'appellent Patrick)

Directed by Jean-Luc Godard
 France 1957, 16mm, b/w, 21 min.
 With Jean-Claude Brialy, Nicole Berger, Anne Collette
 French with English subtitles
 ONE OF GODARD'S EARLIEST FILMS, this whimsical short follows two students, Véronique and Charlotte, who share a room together in Paris. They separately encounter a roguish young man named Patrick, who invites each of them on a date. Based on a scenario by Eric Rohmer, the film encapsulates the fickle folly of adolescent love in and around the chic Left Bank of Paris.

Antoine et Colette

Directed by François Truffaut
 France 1962, 35mm, color, 29 min.
 With Jean-Pierre Léaud, Marie-France Pisier
 French with English subtitles
 MADE FOR THE OMNIBUS FILM *Love at Twenty* (with episodes by directors Andrzej Wajda, Sintaro Ishihara, Marcel Ophuls, and Renzo Rossellini), this short work was Truffaut's first attempt to re-use the character of Antoine Doinel he created for his earlier, semi-autobiographical film *The Four Hundred Blows*. Now age seventeen, Antoine works in a record factory. At a music concert he meets Colette, a girl his own age, falls in love with her, and decides to move into a hotel opposite her home in hopes of winning her heart. This rueful little film, told with all Truffaut's usual insight into the quirks of human behavior, captures the hesitations and uncertainties of young love.

La Nouvelle Vague par elle-même (The New Wave by the New Wave)

Directed by Robert Valey
 France 1964, video, b/w, 55 min.
 French with English subtitles
 AFTER THE SUCCESS OF THEIR first films, Agnès Varda, Jacques Rozier, Jacques Demy, Claude Chabrol, Jean-Luc Godard, Georges Franju, Jean Rouch, Jacques Rivette, and François Truffaut give us their view of the cinema and the birth of the New Wave. With excerpts from their films and conversations with Henri Langlois as counterpoint, the film documents the enthusiasm of the first films, the triumph of Cannes in 1959, the failures, and above all the spirit of adventure and breaking with the past that were at the heart of the movement. The film's climax includes priceless footage of Godard on the set of *Band of Outsiders*.

- ♦ June 17 (Monday) 7 pm
- ♦ June 18 (Tuesday) 8:30 pm

L'Immortelle

Directed by Alain Robbe-Grillet
 France/Italy/Turkey 1963, 16mm, b/w, 100 min.
 With Françoise Brion, Jacques Doinol-Valcroze
 French with English subtitles
 IN ISTANBUL, A FRENCH LECTURER meets a mysterious woman, also a foreigner, who shows him around the city and then abruptly vanishes. *Nouveau roman* writer Robbe-Grillet's screenplay for *Last*

Year at Marienbad a year earlier revealed a preoccupation with the image of the labyrinth. In his first film as director, the foreign city is a labyrinth in which the unnamed hero is lost linguistically, culturally, geographically, and emotionally. The Turkish music, the threatening dogs, the incomprehensible language, and the shrieking sirens create a sense of alienation—an “Orient seen from Paris, a picture-postcard Orient,” as Robbe-Grillet himself described it, in which an intriguing play on exotic and erotic stereotypes and the real and the imaginary (the woman may only exist in the man's mind) suggests the nature of being uprooted.

- ♦ June 17 (Monday) 8:45 pm
- ♦ June 24 (Monday) 9 pm

The Man Who Lies (L'homme qui ment)

Directed by Alain Robbe-Grillet
 France/Czechoslovakia 1968, 35mm, b/w, 95 min.
 With Jean-Louis Trintignant, Sylvie Breal
 French with English subtitles
 JEAN-LOUIS TRINTIGNANT RECEIVED the Best Actor award at the Berlin Film Festival for his performance in *The Man Who Lies*. A stranger who claims to be a member of the wartime underground but may have been a fascist arrives in a town. He constantly re-invents his identity in order to gain entrance—and acceptance—into a household of three beautiful women whose son, brother, and lover have perhaps never returned from the war. A filmic jigsaw puzzle that enlists the spectator's imagination in assembling the fragments supplied by Robbe-Grillet, *The Man Who Lies* also provides its own “solution” at the end.

- ♦ June 18 (Tuesday) 7 pm
- ♦ June 26 (Wednesday) 9 pm

Une simple histoire (A Simple Story)

Directed by Marcel Hanoun
 France 1958, 16mm, b/w, 68 min.
 With Micheline Bezançon, Elisabeth Huart
 French with English subtitles
 CONSIDERED ONE OF THE great “lost” films and a precursor of the French New Wave, Tunisian-born director Marcel Hanoun's first film was co-produced by French television on a very low budget and shot in 16mm. Inspired by an item on the back page of a newspaper, the spare “plot” concerns a woman who arrives in Paris with her little girl to seek work. A series of peregrinations leaves her penniless, homeless, and ultimately dependent on the kindness of strangers. The film is notable for its rigorous construction and for the intricate relationship between its first-person, voice-over commentary and the images and dialogue they comment on—subject of a famous exegesis by film theorist Noël Burch and the reason for his labeling it “one of the few genuine masterpieces in the entire history of cinema.”

Undercurrents: Neglected Works from the French New Wave

(continued from page 9)

♦ June 21 (Friday) 9 pm

♦ June 23 (Sunday) 7:30 pm

Les Carabiniers (The Riflemen)

Directed by Jean-Luc Godard

France /Italy 1963, 35mm, b/w, 80 min.

With Marino Masé, Albert Juross

French with English subtitles

GODARD'S FIFTH FEATURE FILM, *Les Carabiniers* follows the picaresque journeys of Ulysses and Michelangelo, two peasants who must leave wives and homes to fight for the king in an unspecified time and place. Lured by promises of "all the riches of the world," the pair travels to exotic locales, whose conquests are documented by series of picture-postcards sent back to their wives. Godard's fable takes a dark turn when a treaty signed by the king transforms the returning victors into war criminals. Shooting in the grainy black and white of old newsreels, with footage of real wars appended to images of rape, pillage, tourism, and luxe consumer goods, Godard created a powerful (and in its time, controversial) statement against war, imperialism, and capitalist society.

♦ June 22 (Saturday) 7 pm

♦ June 26 (Wednesday) 7 pm

Zazie dans le Métro

Directed by Louis Malle

France 1960, 35mm, color, 88 min.

With Catherine Demongeot, Philippe Noiret

French with English subtitles

PRECOCIOUS, FOUL-MOUTHED PRETEEN Zazie spends 36 hours with her female-impersonator uncle in Paris with the sole intention of going for a ride on the Métro—but everything seems to conspire against her goal. *Zazie dans le Métro* was Louis Malle's brave attempt to find visual equivalents to the eccentric, jazzy syntax of Raymond Queneau's novel through a wide array of cinematic devices: sight gags, trick shots, superimposition, slow motion, accelerated motion, and intertextual references. The surreal view of Paris in bright colors gives much pleasure, as does Catherine Demongeot's sparkling performance as Zazie.

♦ June 22 (Saturday) 8:45 pm

♦ June 24 (Monday) 7 pm

Fahrenheit 451

Directed by François Truffaut

UK 1967, 35mm, color, 111 min.

With Oskar Werner, Julie Christie

FAHRENHEIT 451 REMAINS ONE OF Truffaut's most underrated and misunderstood films, perhaps because it is less science fiction than fairy tale. Where Ray Bradbury's novel posited a strange, terrifyingly mechanized society that banned books in the interest of material well-being, Truffaut presents a cozy world not so very different from our own, with television a universal father figure that pours out reassuring messages and the only element of menace a fire-engine tearing down the road. This was Truffaut's first color film, with cool, crisp cinematography by future director Nicholas Roeg and a memorable score by the great Bernard Hermann. A restrained and elegiac film, *Fahrenheit 451* has become more fascinating with time.

François Truffaut *The Soft Skin* 1964

♦ June 25 (Tuesday) 9 pm

♦ June 29 (Saturday) 9:15 pm

The Smugglers (Les Contrebandières)

Directed by Luc Moullet

France 1967, 35mm, b/w, 81 min.

With Françoise Vatel, Monique Thiriet

French with English subtitles

ONE OF *CAHIERS DU CINÉMA*'S most brilliantly idiosyncratic writers during the 1950s and 60s (and again, for a time, in the 1980s and 90s), Luc Moullet is an equally unique director. The private and comic registers of his fiction and nonfiction films have made them resistant to both categorization and popular success. Among the best is *The Smugglers*, a defiantly amateurish non-adventure adventure film concerning three people off in the wilds with no skills whatsoever, made in advance of May '68. In its terminally digressive, aggressively slapstick way, the film manages to encapsulate an entire era. Called by Jean-Marie Straub "maybe the best film not made by Godard" and by Moullet himself as "the best film of Robbe-Grillet," this movie about borders and barriers sports a cameo appearance by the director, who is listed in the credits as "pompous fool."

♦ June 27 (Thursday) 7 pm

♦ June 30 (Sunday) 7:30 pm

The Long Absence**(Une aussi longue absence)**

Directed by Henri Colpi

France/Italy 1960, 16mm, b/w, 96 min.

With Alida Valli, Georges Wilson

French with English subtitles

WINNER OF THE GRAND PRIZE at the 1961 Cannes Film Festival, *The Long Absence*, based on a screenplay by Marguerite Duras and Gérard Jarlot, is the seldom-seen first feature by masterful film editor Henri Colpi, responsible for the editing of such classic films as *Hiroshima mon amour*, and *Last Year at Marienbad*. Set in a village on the outskirts of Paris, it is the story of a café owner who meets an amnesiac tramp and becomes convinced that he is her missing husband, who disappeared fifteen years earlier in a prison camp. Poetic, poignant, and beautifully underplayed, Colpi's simple story is a powerful exploration of the themes of memory and identity.

♦ June 27 (Thursday) 9 pm

♦ June 28 (Friday) 7 pm

Paris vu par... (Six in Paris)

Directed by Claude Chabrol,

Jean Douchet, Jean-Luc Godard,

Jean-Daniel Pollet, Jean Rouch,

Eric Rohmer

France 1965, 16mm, color, 95 min.

With Stéphane Audran, Claude Melki

French with English subtitles

THIS ENTERTAINING ANTHOLOGY is comprised of six vignettes directed by six directors of the French New Wave, with each episode situated in a different section of Paris. Saint Germain des Prés (Douchet), Gare du Nord (Rouch), Rue St. Denis (Pollet), and Montparnasse et Levallois (Godard) are stories of love, flirtation, and prostitution; *Place d'Etoile* (Rohmer) concerns a haberdasher and his umbrella; while *La Muette* (Chabrol) revolves around a bourgeois family and earplugs. Together, they form a delicious smorgasbord of short offerings that pay tribute to the city that inspired the New Wave generation.

♦ June 28 (Friday) 9 pm

♦ June 29 (Saturday) 7 pm

The Soft Skin (La Peau douce)

Directed by François Truffaut

France/Portugal 1964, 35mm, b/w, 118 min.

With Jean Desailly, Françoise Dorléac

French with English subtitles

MADE IN REACTION TO THE TRIUMPH OF *Jules and Jim* (1961), Truffaut's fourth feature surprised many of his admirers. Again employing a love triangle as the basis for his story, this time the director addressed what he called "a truly modern love; it takes place in planes, elevators, it has all the harassments of modern life." Drawing his screenplay from several news items, Truffaut recounts the story of an adulterous affair between a middle-aged literary critic and a stewardess he meets on a plane to Portugal. In between *Jules and Jim* and *The Soft Skin*, Truffaut had been preparing his book on Hitchcock, and the lessons of the master are evident in the rigor of the direction here—especially in the irony that portrays the hero's mistress as a cool, teasingly uninvolved blonde while all the passion lurks in the dark wife's libido.

CLOSE ENCOUNTERS

Harvard Film Archive invites members of the community to select a favorite film to introduce to the public. We are pleased to host visiting filmmakers Robert M. Young and Barbara Hammer and our great cinéophile colleague Professor Susan Suleiman.



Introduced by Director Robert M. Young

♦ May 2 (Thursday) 8:15 pm

Alambrista!

Directed by Robert M. Young

US 1978/2002, 35mm, color, 90 min.

With Domingo Ambriz, Trinidad Silva,

Edward James Olmos

THE FIRST SOLO FEATURE by one of America's foremost independent filmmakers, *Alambrista!* was groundbreaking for its portrayal of the harsh realities of Chicano life. After the birth of his first child, a young Mexican man slips across the border into the United States in search of the American dream. Seeking work to support his impoverished family back home, he finds only heartbreak and exploitation instead of opportunity. The aesthetic developed over three decades of Young's documentary filmmaking finds its way into this poignant drama in the form of powerful handheld camerawork and a dynamic visual style. *Alambrista!* won numerous awards, including the prestigious Camera d'Or at Cannes. We are pleased to present the world premiere of a new director's cut of the film, with a new score and new ending. This event is co-sponsored by the David Rockefeller Center for Latin American Studies at Harvard University.

Born into a filmmaking family (his father, an editor, co-founded the Du Art Film Laboratories in New York City), Robert M. Young served as a photographer in the Navy during World War II and eventually found himself an English Literature major here at Harvard, where he co-founded the Harvard Film Society and made his first "real" film—a vignette of the turtle-crossing-the-road sequence from *The Grapes of Wrath*, shot from the turtle's point of view. From this humble cinematic beginning, he would go on to win the Peabody and George Polk awards for his NBC White Paper report on the early civil rights movement and accolades as co-writer, co-producer, and cinematographer for the acclaimed independent feature *Nothing But a Man*. Across the span of his fifty-year career, Young has created a unique body of work, including such theatrical features as *Short Eyes* and *The Ballad of Gregorio Cortez* and a celebrated corpus of documentary work.

Introduced by Susan Suleiman

♦ May 8 (Wednesday) 7 pm

Sociology is a Martial Art

(La sociologie est un sport de combat)

Directed by Pierre Carles

France 2001, video, color, 146 min.

French with English subtitles

PIERRE BOURDIEU, WHOSE DEATH this past January made front page news in France, the U.S., and elsewhere, was a highly influential and at times controversial intellectual—a “committed” thinker in the ranks of Foucault, Barthes, and Lacan. Last year, this documentary film about his life became an unexpected hit in Paris. Its very title stresses the degree of Bourdieu’s political engagement as he took on the mantle of Emile Zola and Jean-Paul Sartre in French public life and slugged it out with politicians. Those lucky enough to have spent their lives studying the social world, he felt, could not be indifferent to struggle. Filmed over three years, *Sociology is a Martial Art* follows Bourdieu as he lectures, attends political rallies, travels, and meets with his students, staff, and research team in Paris. The screening will be followed by an informal discussion on Bourdieu’s work and influence. Assistance for this program was generously provided by the French Consulate of Boston.

Professor Susan Suleiman is the C. Douglas Dillon Professor of the Civilization of France and Professor of Comparative Literature at Harvard University. She is author of such volumes as *Authoritarian Fictions: The Ideological Novel as a Literary Genre* (1983) and *Subversive Intent: Gender, Politics, and the Avant-garde* (1990), and editor of *Exile and Creativity: Signposts, Travelers, Outsiders, Backward Glances* (1998).

Introduced by Barbara Hammer

♦ May 16 (Thursday) 7 pm

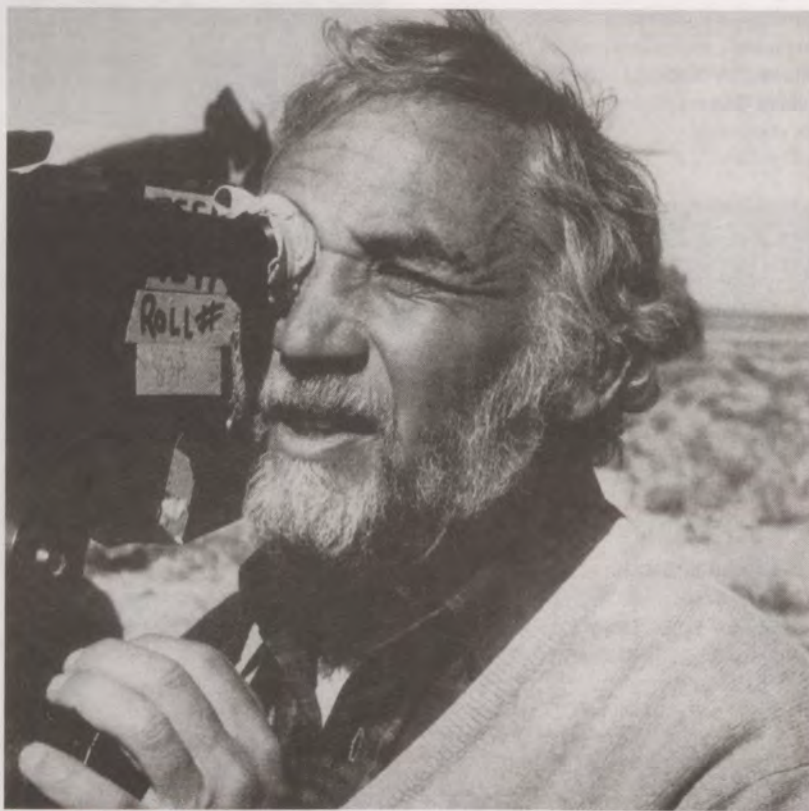
The Atomic Café

Directed by Jayne Loader, Kevin Rafferty, Pierce Rafferty

US 1982, b/w and color, 35mm, 92 min.

MADE OVER A FIVE-YEAR PERIOD by a team of young documentary makers, *The Atomic Café* is a meticulously assembled independent production that focuses an amused eye on the duplicity of Cold War ideology in postwar America through a vast array of excerpts from newsreels, educational films, and government sponsored documentaries about “the bomb.” The film displays such landmarks in the arsenal of nuclear propaganda as dispassionate test footage at the Bikini Atoll, the civil-defense “Duck and Cover” advisory (replete with an Andrews Sisters up-tempo tune), and newsreel clips of home bomb shelter designs. Even twenty years after its release, *The Atomic Café* remains a compelling, amusing, and cautionary work that suggests the continuing power of the media to reflect, inform, and shape our fears and beliefs.

Barbara Hammer, an internationally recognized film artist who has made eighty films and videos, is a pioneer of lesbian-feminist experimental and documentary cinema. The recipient of numerous awards, she was recently honored with the Frameline Award in San Francisco and a current Bunting Fellowship from the Radcliffe Institute. Her most recent works address global issues in such documentaries as *My Babushka: Searching Ukrainian Identities* (Ukraine 2001) and the work-in-progress *Resisting Paradise*, which recounts the histories of French Resistance fighters along with those of the painters Bonnard and Matisse, who continued to produce landscapes, portraits, and still lifes in a land of light and beauty even as the Nazis occupied France.



Director Robert M. Young

SÉANCE SCREENINGS

Bringing classic and neglected films
back to light and life!

♦ May 13 (Monday) 7 pm

♦ May 15 (Wednesday) 7 pm

Danièle Huillet, Jean-Marie Straub, Filmmakers: Where Has Your Hidden Smile Gone?

Directed by Pedro Costa

France/Portugal 2001, 35mm, color, 109 min.

French with English subtitles

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

Sicilia!

Directed by Jean-Marie Straub and Danièle Huillet

France 1999, 35mm, b/w, 66 min.

With Gianni Buscarino, Angela Nugara
Italian with English subtitles

HAILED BY FRENCH FILM CRITIC Serge Daney as “the last great filmmakers of the history of modern cinema,” Straub and Huillet have spent the past four decades creating a unique form of film that has assiduously dispensed with the “dull and boring naturalism” of the commercial medium. *Sicilia!* finds them in their favorite role as interpreters of a literary work that would never otherwise have reached the screen. In their adaptation of Elio Vittorini’s *Conversazione in Sicilia*, a politically charged novel banned by the Fascists in 1942, Straub and Huillet focus on a series of dialogues between Vittorini’s protagonist, an intellectual returning to his native Sicily after an extended absence, and the strangers, fellow train passengers, and former friends and family members he encounters.

♦ June 4 (Tuesday) 7 pm

♦ June 10 (Monday) 7 pm

“Look out Haskell, It’s Real!”: The Making of Medium Cool

Directed by Paul Cronin

UK 2001, video, color, 60 min.

COMBINING INTERVIEWS WITH the principle figures involved in the production of Haskell Wexler’s groundbreaking hybrid of fact and fiction, *Medium Cool*, with background material from the tumultuous era, British film scholar Paul Cronin offers up a fascinating look at a complex film and the complex times in which it was made. Utilizing never-before-seen footage, Cronin brings us glimpses of actor Warren Beatty inside the 1968 Democratic Convention hall in Chicago, the oratory of civil rights activist Jesse Jackson, an interview with Chicago legend Studs Terkel, and Wexler’s own footage from the infamous convention riots—where a tear-gas canister lobbed in the direction of his camera accounts for the boundary-blurring quotation of the documentary’s title.

Medium Cool

Directed by Haskell Wexler

US 1969, 35mm, color, 111 min.

With Robert Forster, Verna Bloom

THE DIRECTORIAL DEBUT of veteran cinematographer Haskell Wexler, *Medium Cool* is a landmark independent production that makes canny use of documentary techniques in constructing a fiction feature. Set in Chicago during the 1968 Democratic National Convention, the narrative focuses on a television cameraman (Forster) who becomes personally involved with the people and stories he covers, including a black cabbie, a single mother from Appalachia (Bloom), and a group of protesters who clash with the police outside the convention hall. Designed as a “wedding between features and cinéma vérité,” Wexler’s attempt to smuggle political reality into a theatrical tale faced significant challenges from distributors, critics, and censors but has survived as an important witness to its times.



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SÉANCE SCREENINGS

(continued from page 11)

◆ June 9 (Sunday) 7:30 pm
◆ June 12 (Wednesday) 7 pm
Wuthering Heights
Directed by William Wyler
US 1939, 35mm, b/w, 104 min.
With Laurence Olivier, Merle Oberon
THIS SCREENING OF Wyler's celebrated adaptation of Emily Brontë's classic romance is part of an ongoing national celebration of the centennial anniversary of the director's birth, organized by his granddaughter. Made as a "prestige" picture for producer Samuel Goldwyn, the production sported an all-star cast and a screen adaptation by celebrated scenarists Ben Hecht and Charles MacArthur. Wyler creates a supercharged atmosphere of suspense and foreboding in this Hollywood version of the tale of eternal love on the Yorkshire moors (recreated in the studio backlots of California). Olivier delivers a masterful performance as Heathcliff while Oberon captures the restless spirit of Cathy. The superb supporting cast, including Geraldine Fitzgerald, David Niven, Flora Robson, and Donald Crisp rounds out this classic studio version of a literary classic.

TOPICS IN FILM

The Moving Image: Film and Visual Representation



Christopher Nolan **Memento** 2000
◆ May 1 (Wednesday) 7 pm
Memento
Directed by Christopher Nolan
US 2000, 35mm, b/w and color, 113 min.
With Guy Pearce, Carrie-Anne Moss, Joe Pantoliano
LEONARD (PEARCE) IS AN insurance investigator seeking revenge on the man who raped and murdered his wife. His single-minded quest is complicated by an accident that has left him with no short-term memory, and he relies on a complex system of scribbled notes, Polaroids, and tattoos to guide him in his paranoid pursuit of retribution. Director Nolan's neo-noir thriller relies on the intricate use of editing to create the desperate aura of a mind—and a narrative—in search of memory and cohesion. Using a combination of black-and-white and color cinematography and a complex narrative structure, *Memento* succeeds in placing the audience and the protagonist on equal and ambiguous footing.

◆ May 6 (Monday) 7 pm
Bamboozled
Directed by Spike Lee
US 2000, 35mm, color, 135 min.
With Damon Wayans, Savion Glover, Jada Pinkett-Smith
FRUSTRATED THAT HIS IDEAS for a mainstream sitcom have been rejected, a black writer at a major network devises an outlandish scheme: reviving the minstrel show. Surprisingly, instead of being a flop, the show becomes an instant smash. Taking its title from a speech by Malcolm X, *Bamboozled* is a kamikaze assault on racial stereotyping in America. Shooting on fuzzy-edged digital video, Spike Lee repackages one-hundred years of media stereotyping (including archival footage from *Birth of a Nation*, glimpses of a corked-up Judy Garland, and a black-faced Bugs Bunny) to drive home the point that little has changed.

◆ May 1 (Wednesday) 9:15 pm
Contempt (Le Mépris)
Directed by Jean-Luc Godard
France/Italy 1963, 35mm, color, 103 min.
With Brigitte Bardot, Michel Piccoli, Jack Palance
French with English subtitles
BASED ON ALBERTO MORAVIA'S novel *Il Disprezzo* (A Ghost at Noon), Godard's early masterpiece focuses on the breakup of a marriage as it delivers sharp commentary on the state of international filmmaking. A scriptwriter (Piccoli), conscripted to craft an adaptation of Homer's *Odyssey*, is caught between the film's earnest director (Fritz Lang) and its crass producer (Palance), who imagines a vulgarization of the story. Marital and professional contempt reach a crescendo as the locale shifts from Rome to a modernist villa in Capri, where Godard places the moral choices in stark relief.



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