

### Anthology Film Archives Film Program, Volume 42 No. 3, July-September 2012

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NOTE ON THE PROGRAM & COVER:

Our Film Schedule is arranged by program. For a chronological listing of screenings, please see the Calendar on pages 15-17.

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### **ESSENTIAL CINEMA**



ESSENTIAL CINEMA





PULL MY DAISY

RNS LEMMA MESHES UF

A very special series of films screened on a repertory basis, the **Essential Cinema Repertory** collection consists of 110 programs / 330 titles assembled from 1970-75 by Anthology's *Film Selection Committee* – James Broughton, Ken Kelman, Peter Kubelka, P. Adams Sitney, and Jonas Mekas. It was an ambitious attempt to define the art of cinema. The project was never completed but even in its unfinished state the series provides an uncompromising critical overview of cinema's history.

AND REMEMBER ALL ESSENTIAL CINEMA SCREENINGS ARE FREE FOR AFA MEMBERS!

# Robert Flaherty NANOOK OF THE NORTH

1922, 83 min, 35mm, b&w, silent. For more info, see page 11.

- Sat, July 7 at 5:30.

# Robert Flaherty MAN OF ARAN

1934, 76 min, 35mm, b&w. For more info, see page 11.

- Sun, July 8 at 5:30.

# HOLLIS FRAMPTON ZORNS LEMMA

1970, 60 min, 16mm. Newly preserved by AFA!

"A major poetic work. Created and put together by a very clear eye-head, this original and complex abstract work moves beyond the letters of the alphabet, beyond words and beyond Freud. If you don't understand it the first time you see it, don't despair, see it again! When you finally 'get it,' a small light, possibly a candle, will light itself inside your forehead." — Ernie Gehr

&

### **HAPAX LEGOMENA I: (nostalgia)**

1971, 36 min, 16mm, b&w. Preserved by AFA.

"In (nostalgia) the time it takes for a photograph to burn (and thus confirm its two-dimensionality) becomes the clock within the film, while Frampton plays the critic, asynchronously glossing, explicating, narrating, mythologizing his earlier art, and his earlier life, as he commits them both to the fire of a labyrinthine structure; for Borges too was one of his earlier masters, and he grins behind the facades of logic, mathematics, and physical demonstrations which are the formal metaphors for most of Frampton's films." – P. Adams Sitney

Total running time: ca. 100 minutes.

- Sat, July 21 at 5:00.

### **MAYA DEREN**

**MESHES OF THE AFTERNOON** 1943, 14 min, 16mm, b&w. Co-directed by Alexander Hammid. Music by Teiji Ito from 1959.

**AT LAND** 1944, 15 min, 16mm, b&w, silent. Photographed by Hella Heyman and Alexander Hammid.

#### A STUDY IN CHOREOGRAPHY FOR CAMERA

1945, 3 min, 16mm, b&w, silent. By Maya Deren & Talley Beatty.

RITUAL IN TRANSFIGURED TIME 1946, 15 min, 16mm, b&w, silent. Choreographic collaboration w/ Frank Westbrook. Photographed by Hella Heyman. W/ Rita Christiani & Frank Westbrook

Total running time: ca. 55 minutes.

- Sun, July 22 at 4:15.

# Alexandr Dovzhenko **ZVENIGORA**

1928, 96 min, 35mm, b&w, silent. No English intertitles; English synopsis available.

Dovzhenko's second film, attacked by Soviet critics for being so beautifully rendered as to actually lessen its political impact, remains today a "cinematic poem" as the director named it. Episodic, folkloric, and allegorical, it is a mythic search for hidden treasure by two brothers. Dovzhenko wrote: "I did not so much make the picture as sing it out like a songbird."

- Thu, July 26 at 7:30.

### Alexandr Dovzhenko ARSENAL

1928-29, 87 min, 35mm, b&w, silent. No English intertitles; English synopsis available.

One of Dovzhenko's few completely independent films, from script to screen. ARSENAL is a civil war epic envisioned in unusual, painterly images: a fallen soldier – drunk on the enemy's laughing gas – his frozen body still baring its teeth long after the battle and his life are over.

- Sat, July 28 at 5:15.

# Alexandr Dovzhenko **EARTH** / ZEMLYA

1929-30, 82 min, 35mm, b&w, silent. No English intertitles; English synopsis available.

A poetic expression of love for both nature and Ukrainian culture by the man who was alternatively branded a deserter by Ukrainians and a Ukrainian nationalist by Russian Soviets. Dovzhenko champions the progression of life, class struggle, and new attitudes for a town changed by a tractor and a fallen hero.

- Sun, July 29 at 5:15.

### **GENET / FRANK & LESLIE**

### Jean Genet

### **UN CHANT D'AMOUR**

1950, 26 min, 16mm, b&w, silent.

Jean Genet's poetic expression of male eroticism pitted against the confines of prison cells and a homophobic state...a powerfully resonant work that explores individual freedom and the laws of desire.

&

### Robert Frank & Alfred Leslie PULL MY DAISY

1959, 28 min, 35mm, b&w.

A largely spontaneous experiment, arranged in 1959 by Robert Frank along with Alfred Leslie. They enlisted the participation of Jack Kerouac, who offered in place of an original screenplay a stage play he'd never finished writing, "The Beat Generation." The plot is based on an incident in the life of Neal Cassady and his wife Carolyn. They're raising a family and trying to fit in with their suburban neighbors, and one night they invite a respectable neighborhood bishop over for dinner. But Neal's Beat friends crash the party, and that Marx Brothers-like scenario is the closest thing the film has to a storyline.

Total running time: ca. 60 minutes.

- Sat, August 11 at 5:45.

### **ESSENTIAL CINEMA**



THE PARSON'S WIDOW

### **GRANT / JACOBS & FLEISCHNER**

### Dwinell Grant

### **COMPOSITION #2 CONTRATHEMIS**

 $1941, 5 \ \text{min}, 16 \text{mm}, \text{silent}$ 

"An attempt to develop visual abstract themes and to counterpoint them in a planned, formal composition." – D.G.

**STOP MOTION TESTS** 1942, 3 min, 16mm, silent A self-portrait.

COLOR SEQUENCE 1943, 3 min, 16mm, silent

"Pure solid-color frames which fade, mutate and flicker. A research into color rhythms and perceptual phenomena." – William Moritz

#### **Ken Jacobs**

#### **LITTLE STABS AT HAPPINESS**

1959-63, 18 min, 16mm. Featuring Jack Smith.

"Material was cut in as it came out of the camera, embarrassing moments intact. 100' rolls timed well with music on old 78s. I was interested in immediacy, a sense of ease, and an art where suffering was acknowledged but not trivialized with dramatics. Whimsy was our achievement, as well as breaking out of step." – K.J.

# Ken Jacobs & Bob Fleischner BLONDE COBRA

1959-63, 35 min, 16-to-35mm blow-up, b&w/color. Featuring Jack Smith. Preserved by Anthology, with the generous support of The Film Foundation.

"BLONDE COBRA is an erratic narrative — no, not really a narrative, it's only stretched out in time for convenience of delivery. It's a look in on an exploding life, on a man of imagination suffering pre-fashionable Lower East Side deprivation and consumed with American 1950s, 40s, 30s disgust. Silly, self-pitying, guilt-strictured and yet triumphing — on one level — over the situation with style... enticing us into an absurd moral posture the better to dismiss us with a regal 'screw off.'" — K.J.

Total running time: ca. 70 minutes.

- Sun, August 12 at 5:30.



VAMPYR

# Carl Th. Dreyer THE PARSON'S WIDOW / PRÄSTÄNKAN

 $1921,\,78$  min,  $35\text{mm},\,b\&\text{w},\,silent.$  No English intertitles; English synopsis available.

A lyrical, early Dreyer comedy. A young parson wins a plum parish in 17th-century Norway, but is obliged to marry the widow of his deceased predecessor and pretend his attractive young fiancée is his sister. The master's touch is evident in the close-ups of the pastor's would-be rivals and parishioners, and in a slow pan presaging the 360-degree views of VAMPYR.

- Fri, August 17 at 7:30.

# Carl Th. Dreyer **VAMPYR**

1931-32, 70 min, 35mm, b&w. In Danish w/ no subtitles; English synopsis available.

"Imagine that we are sitting in a very ordinary room. Suddenly we are told that there is a corpse behind the door. Instantly, the room we are sitting in has taken on another look. The light, the atmosphere have changed, though they are physically the same. This is because we have changed and the objects are as we conceive them. This is the effect I wanted to produce in VAMPYR." – C.D.

- Sat, August 18 at 5:45.

### Carl Th. Dreyer

### THE PASSION OF JOAN OF ARC

### / LA PASSION DE JEANNE D'ARC

1927-28, 98 min, 35mm, b&w, silent. No English intertitles; English synopsis available.

A work that exemplifies Dreyer's philosophy: simplicity is the most complex idea of all. Although renowned for its spare acts, lack of embellishment, and use of simple shots, Dreyer's masterpiece reveals the natural complexity of an un-retouched face (often existing alone, filling up the frame) and a landscape of history as individual as the lines on that face. Made in 1927-28, it continues to haunt the cinema, looking more and more avant-garde as the years go by.

- Sat, August 18 at 7:30.



BATTLESHIP POTEMKIN

# Carl Th. Dreyer DAY OF WRATH / VREDENS DAG

1943, 100 min, 35mm, b&w. In Danish w/ no subtitles; English synopsis available.

"Carl Dreyer's art begins to unfold at the point where most other directors give up. Witchcraft and martyrdom are his themes – but his witches don't ride broomsticks, they ride the erotic fears of their persecutors. It is a world that suggests a dreadful fusion of Hawthorne and Kafka." – Pauline Kael

- Sun, August 19 at 5:00.

# Carl Th. Dreyer THE WORD / ORDET

1955, 132 min, 35mm, b&w. In Danish w/ no subtitles; English synopsis available.

An existential morality essay by the master of the long take, in which a man who believes he is Jesus Christ soon begins to convince those around him. Based on the play by Kaj Munk, ORDET is a meditation on faith and fanaticism.

- Sun, August 19 at 7:30.

### Sergei Eisenstein

### BATTLESHIP POTEMKIN / BRONENOSETS POTEMKIN

1925, 74 min, 35mm, b&w, silent. W/ English intertitles. Eisenstein's constructivist montage and rigid, super-structured plot share equal weight with a seemingly spontaneous, inflamed emotion.

- Thu, August 23 at 7:30.

# Sergei Eisenstein STRIKE / STACHKA

1925, 106 min, 35mm, b&w, silent. W/ Russian intertitles; English synopsis available.

Eisenstein's interest in the Freudian father complex drives this psychological scenario in which non-actors step forward to acknowledge the viewer, illustrating Eisenstein's desire to penetrate to the heart of cinema, sidestepping realism by 'being real'. Governmental restrictions made STRIKE the only completed film of a series intended to portray the road to revolution.

- Fri, August 24 at 8:00.

### **ESSENTIAL CINEMA**



OCTOBER

### Sergei Eisenstein OCTOBER / OKTYABR

1928, 143 min, 35mm, b&w, silent. W/ Russian intertitles; English synopsis available.

Eisenstein celebrates the baroque in OCTOBER, as opposed to the Greek classicism of POTEMKIN, disappointing contemporary audience expectations. "Intellectual cinema" starts here.

- Sat, August 25 at 5:00.

### Sergei Eisenstein

### **OLD AND NEW / STAROYE I NOVOYE**

1929, 120 min, 35mm, b&w, silent. W/ Russian intertitles; English synopsis available.

Also known as THE GENERAL LINE, OLD AND NEW is one of Eisenstein's least-seen films. With it, he developed and perfected his theories of "mise-en-cadre", using the montage of characters in the foreground and background to conjure meanings, and "overtonal montage", bringing silent film to its zenith.

- Sat, August 25 at 8:00.

### Sergei Eisenstein

### **IVAN THE TERRIBLE PARTS 1 & 2** / IVAN GROZNY

1942-46, 194 min, 35mm, b&w. In Russian w/ no subtitles; English synopsis available.

"The first time in history a man has committed suicide by cinema", quipped Dovzhenko. A state-sanctioned production, Ivan's opulent furs and jewels color the black-and-white machinations by a demonic Czar bent on making his subjects' lives a living hell - a statement pointed with outrage directly at Stalin.

- Sun, August 26 at 6:30.



### **JORDAN / LEVITT / MAAS**

**Larry Jordan** 

DUO CONCERTANTES 1962-64, 6 min, 16mm, b&w HAMFAT ASAR 1965, 13 min, 16mm, b&w GYMNOPEDIES 1968, 6 min, 16mm

THE OLD HOUSE, PASSING 1966, 45 min, 16mm. b&w. Preserved by AFA.

OUR LADY OF THE SPHERE 1968, 9 min, 35mm

"With a taste for nostalgic romanticism...Jordan creates a magical universe of work using old steel engravings and collectable memorabilia. His 50-year pursuit into the subconscious mind gives him a place in the annals of cinema as a prolific animator on a voyage into the surreal psychology of the inner self." - Jackie Leger

#### **Helen Levitt**

IN THE STREET 1952, 12 min, 16mm, b&w. Preserved

Levitt's short, lyrical documentary portrait of life in Spanish Harlem. Stealthily shot by Levitt, Janice Loeb, and James Agee.

### Willard Maas

GEOGRAPHY OF THE BODY 1943, 7 min, 16mm, b&w Preserved by Anthology with support from The National Film Preservation Foundation.

"The terrors and splendors of the human body as the undiscovered, mysterious continent." - W.M.

Total running time: ca. 105 minutes.

- Thu, September 6 at 7:30.



### **Marcel Hanoun UNE SIMPLE HISTOIRE**

1958, 68 min, 16mm, b&w. In French w/ no subtitles; English synopsis available.

"Based on a true incident, the film chronicles the wanderings of a woman and child looking for work and lodging in Paris. This is the only plot, and Hanoun has little interest in embellishing it with background and motivation: he never even makes it clear, for example, whether the woman is the child's mother, quardian or companion. UNE SIMPLE HISTOIRE is, more than a narrative, a formal stylistic exercise so rigorously disciplined and understated that it makes the visual asceticism of Robert Bresson seem almost Fellini-esque by comparison." - TIME

- Sat, September 8 at 4:00.

### JEROME HILL

These 35mm prints are the result of a recent preservation project undertaken by the Museum of Modern Art.

DEATH IN THE FORENOON 1934/66, 2 min, 35mm

**CANARIES** 1969, 4 min, 35mm

FILM PORTRAIT 1971, 81 min, 35mm

A pioneering work in autobiographical cinema; FILM PORTRAIT masterfully combines actual and staged footage and painting over images. Filmmaker, painter. and composer Jerome Hill was born into the famous James J. Hill railroad-building family and lived on the same street as F. Scott Fitzgerald. Here he re-creates wonderfully - with old family footage - the period and milieu of the American upper class at the beginning of the 20th century.

Total running time: ca. 90 minutes.

- Sun, September 9 at 4:00.

### **PREMIERES**



IT'S THE EARTH NOT THE MOON

NEW YORK THEATRICAL PREMIERE RUN! Gonçalo Tocha

### IT'S THE EARTH NOT THE MOON / É NA TERRA NÃO É NA LUA

2011, 183 min, dig. video. In Portuguese w/ English subtitles.

Corvo, the smallest island in the archipelago of the Azores, is the westernmost point of Europe, a tiny speck of land in the middle of the Atlantic Ocean, dominated by the immense crater of a volcano, and inhabited by a single village of 440 people. Accompanied only by his soundman/composer Dídio Pestana, filmmaker Gonçalo Tocha spent several years journeying back and forth between mainland Portugal and Corvo. Fueled by the impossible, quixotic desire to create an exhaustive record of the island and its inhabitants — their landscape, their daily lives, their industry, their pursuits, their stories, their memories — Tocha has created a poetic yet richly detailed portrait of a uniquely isolated community, one that has existed for 500 years but has rarely been documented. Combining anthropological records, literature, lost archives, and mythological and autobiographical stories, IT'S THE EARTH NOT THE MOON is a beautiful and astoundingly engrossing chronicle of a civilization stranded in the middle of the sea.

"[IT'S THE EARTH's] frankly absurd goal is to 'film everything we can, we will try to be everywhere at the same time and not miss a thing...we will try to meet everyone, to film every face, every service, every house, every street, every workplace, every corner of the island, every tree, every rock, every bird...' Thus, a furtive satire of the anthropological documentary, the informational documentary, and the armchair adventure, but made at the same time with almost naïve sincerity." – Robert Koehler, CINEMA SCOPE

- Fri, July 13 through Thu, July 19 at 7:30 each night.

PLUS Gonçalo Tocha BALAOU

2007, 77 min, video. In Portuguese and French with English subtitles.

"[Tocha's] personal odyssey in the Atlantic in the wake of his mother's death forms the heart of the mesmerizing doc-meets-essay film, BALAOU. Tocha elegantly balances a first-person perspective with an adventurous documentarian's curious eye toward the rest of the world – but the [film's] major impact...is its overwhelming grandeur and sense of the poetic." –Robert Koehler, VARIETY

- Sat & Sun, July 14 & 15 at 5:30 each day.



ABENDLAND

U.S. THEATRICAL PREMIERE RUN! Nikolaus Geyrhalter

### **ABENDLAND**

2011, 90 min, 35mm. In various languages w/ English subtitles. Special thanks to Nikolaus Geyrhalter & Silvia Burner.

One of the finest of contemporary documentary filmmakers, Nikolaus Geyrhalter was the subject of an Anthology retrospective in 2010, and his extraordinary 2005 film OUR DAILY BREAD screens in early July in our series highlighting the 10 most important Austrian films of the past decade (see page 12). Immediately following that series, we present this week-long run of Geyrhalter's brand-new documentary, ABENDLAND. Characteristically penetrating, tough-minded, and masterfully composed, ABENDLAND is nevertheless distinguished by its wider focus and its associative structure: a portrait of Europe at night, it draws together glimpses of a wide range of locations, milieus, activities, and themes, under the umbrella of a continent after nightfall. A film of extraordinary beauty but sinister implications — amid its patchwork of passages encompassing birth, death, work, play, and religion, depictions of border controls, surveillance, and forcefully suppressed political protests predominate — ABENDLAND is, both literally and figuratively, a dark vision of 21st-century Europe.

"Training his wide-ranging eyes on Europe at night, Geyrhalter makes perhaps the most mordant statement of his fascinating career with ABENDLAND. Likely influenced by Harun Farocki's numerous films on industrial, mechanical, and security systems as tools of social control, Geyrhalter's characteristically ambitious if sometimes elusive work travels to 10 nations and 21 locations to capture nocturnal extremes, from border patrols to sex clubs, aerospace factories to raves." —Robert Koehler, VARIETY

Fri, July 27 through Thu, August 2 at 7:00 & 9:00 each night.
 Additional screenings on Sat and Sun at 5:00.

### **PREMIERES**



NAM JUNE PAIK. FREE RADICALS

### NEW YORK THEATRICAL PREMIERE RUN! Pip Chodorov

### **FREE RADICALS**

### A HISTORY OF EXPERIMENTAL FILM

2010, 82 min, video. Distributed by Kino International.

This feature-length documentary provides a vivid, eye-opening, and appropriately personal introduction to one of the most important, yet perpetually marginalized, realms of filmmaking: avant-garde cinema. Achieving the near-impossible task of doing justice in a mere 82 minutes to this incredibly rich, varied, and expansive domain, FREE RADICALS is as expertly constructed an introduction to the topic as one could hope for, thanks in large part to the film's privileging of rare interviews with some of the most important filmmakers in the avant-garde tradition (including Jonas Mekas, Peter Kubelka, Stan Brakhage, and Hans Richter), and its inclusion of several films in their entirety. The film's sincere admiration for its subject is best reflected by Chodorov's own description: "I wanted to share a few of the films I love and introduce you to some of the free, radical artists who made them."

"Named after the experimental film classic by Len Lye, FREE RADICALS is an informative yet above all passionate film essay, as well as a fine introduction to the world of avant-garde film. ... Using a range of different film formats along the way, Chodorov sketches out the genealogy of avant-garde filmmaking in a playful, yet ultimately very accessible documentary that aims to transmit this legacy to a new audience." –ROTTERDAM INTERNATIONAL FILM FESTIVAL

The 7:00 opening night screening will feature a live performance by Black Lake (Slink Moss & Susan Jennings), the composers of the FREE RADICALS soundtrack. For more info, visit anthologyfilmarchives.org.

Fri, August 3 through Thu, August 9 at 7:00 & 9:00 nightly.
 Additional screenings on Sat and Sun at 5:00.



ALMAYER'S FOLLY

### NEW YORK THEATRICAL PREMIERE RUN! Chantal Akerman

### ALMAYER'S FOLLY / LA FOLIE ALMAYER

2011, 127 min, 35mm. In French & Khmer w/ English subtitles.

The first narrative feature in seven years by the great Chantal Akerman (JEANNE DIELMAN, FROM THE EAST, LA CAPTIVE) is this adaptation of Joseph Conrad's debut novel, which concerned a Dutch trader living in Malaysia. Transplanting the story from the 1890s (when the novel was written) to the 1950s (and shooting in Cambodia, though the characters are still identified as Malaysian), Akerman has brought the history of an extra half-century of colonialism and foreign intervention to bear on Conrad's tale, a story of cultural conflict, desire, and despair. Having married the adopted Malay daughter of the wealthy Captain Lingard in order to obtain an inheritance that has failed to materialize, Almayer has become isolated and bitter, trapped in his remote trading post, and investing all his emotional energy in his own beloved daughter, Nina. But, haunted by feelings of racial and cultural alienation and harboring hatred towards her father, Nina has no intention of providing him with comfort or companionship.

After LA CAPTIVE (2000), her take on the last volume of Proust's REMEMBRANCE OF THINGS PAST, ALMAYER'S FOLLY confirms Akerman's gift for highly cinematic literary adaptation. Atmospheric and severe, it is a dark but fully achieved film, ushering us into a world that is deeply melancholy but all-encompassing.

"A work of bold stylistic risks undertaken by a filmmaker of legendary precision. Akerman's characteristic long takes are here, but rather than enforcing a sense of naturalism, they serve the film's high theatrical style. The result is seductive, even intoxicating. ... [i]t's yet more evidence of Akerman's impressive control of the medium and restless pursuit of vital new images. – Cameron Bailey, TORONTO INTERNATIONAL FILM FESTIVAL

Fri, August 10 through Thu, August 16 at 6:30 & 9:15 nightly.
 Additional screenings on Sat and Sun at 3:45.

### RETROSPECTIVES



SOLIEM



BLUE SUNSHINE

### 3 x JEFF LIEBERMAN

### FILMMAKER IN PERSON!

Anthology welcomes Jeff Lieberman, who will be here in person to present his late-70s/early-80s grindhouse classics, SQUIRM, BLUE SUNSHINE, and JUST BEFORE DAWN, a trifecta of inspired, ridiculously entertaining, and masterfully crafted movies, which, for all their thrills and chills, display a visual intelligence and brilliantly slow-burn pacing that puts them head and shoulders above most other horror films of the time. Come beat the heat this summer at Anthology with killer worms, killer acid-freaks, and killer hillbillies!

Co-presented by CINEMA RETRO MAGAZINE and Chris Poquiali.

Special thanks to Jeff Lieberman, David Savage, Harry Guerro, and Chris Chouinard (Park Circus).

### **SOUIRM**

1976, 92 min, 35mm. W/ Don Scardino & Patricia Pearcy.

The undisputed king of killer worm movies! Set in hot, humid, and creepy rural Georgia, SQUIRM traces the havoc that ensues when downed power lines pump electricity into the soil, creating an army of vicious, deadly earthworms. Despite its over-the-top premise, SQUIRM is a masterpiece of slow build-up, patiently and enjoyably establishing its characters and its atmospheric milieu…before unleashing the hordes!

"Creepy, genuinely witty, packed with early gross out effects from eventual seventime Oscar winner Rick Baker, and notable for being probably the only horror movie where the leads are two pale, pale redheads, SQUIRM is guaranteed to make you wriggle and writhe in your seat!" –OLYMPIA FILM FESTIVAL

 Fri, August 17 at 7:00 & Sat, August 18 at 9:15.

### **BLUE SUNSHINE**

1978, 89 min, 35mm. W/ Zalman King.

Starring erotic-film luminary Zalman King (9 1/2 WEEKS, TWO MOON JUNCTION), who passed away earlier this year, BLUE SUNSHINE is a nightmarish take on the legacy of the freewheeling 60s, its plot hinging on a variety of normal, upstanding citizens whose early LSD experimentation comes back to haunt them (and their friends and neighbors) with a vengeance. Something like a counter-culture-fueled zombie movie, BLUE SUNSHINE channels elements of TAXI DRIVER (violence in the midst of a political campaign) and DAWN OF THE DEAD (shopping-mall-set climax), but transmutes them into something entirely unique and utterly demented.

 Fri, August 17 at 9:15 & Sun, August 19 at 6:30.

### JUST BEFORE DAWN

1981, 90 min, 35mm. W/ George Kennedy.

"Why do fancy, rich city folk love to traipse out into the wilderness and disturb REAL people? ... Anyway, the machete-wielding hillbillies of backwoods Oregon have had their fill of sexually active young professionals, and JUST BEFORE DAWN chronicles their extremely efficient systematic nerdicide in juicy detail. The blood-crazed locals use every available method of homicide, turning nature itself against our hapless, helpless protagonists. ...[This film] finds Lieberman at the peak of his anti-human talents, and its climax features one of my all-time favorite deaths in horror history." —Zach Carlson, ALAMO DRAFTHOUSE

 Sat, August 18 at 7:00 & Sun, August 19 at 8:30.

### RETROSPECTIVES



JEAN EPSTEIN



SONG OF ARMORICA

### JEAN EPSTEIN, PT. 2: THE SOUND FILMS

#### SEPTEMBER 21-30

"I would like to imprint in some pure corner of your memory the name of Jean Epstein, and not only as one of the greatest architects of images, but also, and particularly, as a great thinker and a misunderstood philosopher." –Abel Gance

This fall brings the second half of our comprehensive retrospective of the work of the pioneering filmmaker Jean Epstein. A key figure in early French cinema, both as a director and a film theoretician, Epstein is known today primarily for THE THREE-SIDED MIRROR (1927) and his adaptation of Edgar Allen Poe's THE FALL OF THE HOUSE OF USHER (1928) (both of which are included in Anthology's Essential Cinema repertory collection). But Epstein was extremely productive throughout the 1920s, 30s, and 40s, making more than two-dozen short- and feature-films, which together comprise an astoundingly inventive, eclectic, and vibrant body of work. Most of these films have gone unscreened in NYC for decades, and we are overjoyed to be presenting them now, many in newly restored prints courtesy of the Cinémathèque Française.

This second half of the retrospective features Epstein's sound films, a varied collection of works comprising the astounding films he made on the islands of Brittany (including MOR' VRAN, CHANSON D'ARMOR, and L'OR DES MERS), a variety of short films commissioned by entities such as the National Federation of Construction and the United Nations, several rarely-screened narrative features, and the exquisite LE TEMPESTAIRE, which marked Epstein's return to Brittany.

Epstein was both filmmaker and film theorist: there is never a moment in his film practice when Epstein is not also writing about his conception of cinema. Several of these writings are featured in a new anthology of work by and about Epstein, JEAN EPSTEIN: CRITICAL ESSAYS AND NEW TRANSLATIONS (edited by Sarah Keller and Jason Paul, Amsterdam University Press, 2012), which will be available at Anthology.

For further discussion of Epstein's work, a roundtable will take place starting at 7:30pm on September 27 at Columbia University's Faculty House, with participants including Francesco Casetti Vale UNIVERSITY, Stuart Liebman CUNY GRADUATE CENTER, Ludovic Cortade NYU, and Sarah Keller COLBY COLLEGE. Visit WWW.COLUMBIA.EDU for more details.

Organized in collaboration with the Cinémathèque Française and Sarah Keller colby college, and with support from the Cultural Services of the French Embassy. Special thanks to Emilie Cauquy cinémathèque Française; Delphine Selles-Alvarez & Muriel Guidoni cultural services of the French Embassy; Eric Le Roy & Jean-Baptiste Garnero Archives Françaises du Film-Cnc; Antti Alanen & Boris Vidovi Kava: NATIONAL AUDIOVISUAL ARCHIVE FINLAND; Benoît Dalle & Pierre Denoits POTEMKINE FILMS; and James June Schneider. Unless otherwise noted, all films are in French with projected English subtitles.

All the films in the series have been restored by the cinémathèque française, with the exception of LA CHANSON DES PEUPLIERS, LA PRESSE MODERNE, LA BRETAGNE, LA FEMME DU BOUT DU MONDE, and LES BATISSEURS, which have been restored by the cinc-archives françaises du film.

### Program 1

### THE SEA OF RAVENS / MOR'VRAN

1929-30, 26 min, 35mm.

"[0]ne of the most beautiful documentaries of the French cinema, a veritable poem on Brittany and the sea, which preceded by four years Robert Flaherty's MAN OF ARAN, some of whose most beautiful passages it inspired. In the film we feel at every moment...all Epstein's knowledge, all his poetry of the transfiguration of things, and we can understand his having written, "The actor that has given me the most pleasure is the island of Ouessant with all the people on it and all the water." —Henri Langlois, CAHIERS DU CINÉMA

### &

### SONG OF ARMORICA / CHANSON D'ARMOR

1934, 43 min, 35mm. In Breton w/ projected Eng. subtitles.

This is the story of star-crossed lovers – a carefree, musical young man and the beautiful daughter of a wealthy gentleman – who struggle to be together. Aside from its fondness for a restless, panning camera and some inventive wipes, the film is most remarkable for its lively depiction of the customs, costumes, superstitions, dances, and folk songs of the Breton people.

### preceded by THE SONG OF THE POPLARS

/ LA CHANSON DES PEUPLIERS 1931, 7 min, 35mm

Total running time: ca. 80 minutes.

 Fri, September 21 at 7:30 & Sun, September 30 at 4:45.

### Program 2

# THE MAN WITH THE 'HISPANO' CAR

1933, 90 min, 35mm.

An ode to transportation, as well as to every possible kind of cinematic movement, Epstein's film features the intrigue of a love triangle and the theme of a desire for world travel. It carries the plot over a great deal of terrain in the process. Even with its hammy acting and over-deliberate dialogue, the film features moments of both visual and audio bravado typical of Epstein's penchant for derailing narrative lines with cinematic excesses.

- Sat, September 22 at 6:00.

#### Program 3

### MARIUS AND OLIVE IN PARIS

### / MARIUS ET OLIVE À PARIS

1935, 68 min, 35mm.

One of Epstein's only comedy films, which he later disowned because of disputes with producers. Marius and Olive are friends who travel to Paris so that Marius, a writer, may accept an award from the Academy. Scantily clad women, peepholes, mix-ups among couples, and other bits of broad comedy accompany them on the way to the capital of culture, and the hijinks ensue on cue. A rare opportunity to see Epstein taking on very atypical material.

preceded by LA PRESSE MODERNE UNE VISITE À OUEST ÉCLAIR 1934, 16 min, 35mm

- Sat, September 22 at 8:00.

### RETROSPECTIVES



L'OR DES MERS



THE STORM

# Program 4 CŒUR DE GUEUX

1936, 73 min, 35mm.

Made simultaneously in French and Italian versions, this melodramatic film tells the story of Jean, a young man with a wealthy, respectable family, and Claude, a perfume girl with whom he falls in love. After a misunderstanding, Claude runs away with a circus caravan to the countryside and the rest of the film tries to bring them back together. A beautifully shot film, bathed in every kind of luminescence – radiant, dappled, soft, evening, fire, and Christmas light.

- Sun, September 23 at 5:00.

### Program 5 L'OR DES MERS

1932-33, 72 min, 35mm.

Based on Breton myths and legends, L'OR DES MERS tells the story of Soizic and her father, an old, alcoholic sailor who attracts attention when he discovers what appears to be treasure from a shipwreck washed ashore. A beautiful and elemental film, in which the sky and sea are as much the protagonists as the human characters, L'OR DES MERS features an entirely non-professional cast. According to Epstein, "Any acting would have destroyed the very spirit of the film...I believe that directors should use more and more 'natural actors', taken from all countries, all classes of society, and all professions: and move towards using natural sets, scripts taken from life, and genuine atmospheres that can be captured on screen."

preceded by THE CRADLES / LES BERCEAUX 1932, 6 min, 35mm

 Sun, September 23 at 7:00 & Sat, September 29 at 8:30.

#### Program 6

JAMES JUNE SCHNEIDER

### **JEAN EPSTEIN, YOUNG OCEANS OF CINEMA**

2011, 68 min, video.

This portrait of Epstein focuses on his work in the region of Brittany (including FINIS TERRAE), and particularly its islands, which once fed his profound aspirations for cinema. With rare film excerpts, photos, and articles, as well as interviews with Jean Rouch and Epstein's sister Marie, the film reveals the theories of this fiercely independent director often cited as "the first philosopher of cinema." An ideal introduction to Epstein and his work, it is also a beautiful, perceptive portrait of Brittany and a haunting meditation on the passage of time.

-Sun, September 23 at 9:00.

### Program 7

### THE BUILDERS / LES BÂTISSEURS

1938, 50 min, 35mm.

"Produced in 1938 by the Ciné-Liberté group (an offshoot of CGT, the General Confederation of Labor). It prepares the ground for a social policy in construction, for instance by questioning Le Corbusier. In the opening of the film, two workers perched on the scaffolding of a cathedral re-invent the history of religious architecture from the point of view of the workers, the builders, and the people." — Nicole Brenez

### THE STORM / LE TEMPESTAIRE

1947, 23 min, 35mm.

The last of Epstein's Breton films, LE TEMPESTAIRE is steeped in mysticism and regional folklore. With the majestic sea and howling wind dominating the film in both image and sound, Epstein captures the feverish state of mind of a woman who senses that something is destined to befall her boyfriend, a fisherman, when he sets sail.

#### THE LIGHT THAT NEVER FAILS OF THE FIRES OF THE SEA / LES FEUX DE LA MER

1948, 20 minutes, 16mm.

This film was commissioned by the United Nations.

Total running time: ca. 100 minutes.

 Fri, September 28 at 7:30 & Sun, September 30 at 2:15

### Program 8

## THE WOMAN FROM THE END OF THE WORLD / LA FEMME DU BOUT DU MONDE

1938, 67 min, 35mm.

Released during the Occupation without a credit to Epstein, this film was shot mainly on the remote island of Ouessant, and features as its central character a radiant woman living and working at a small inn. A group of determined speculators arrives, and each man maps his own desires onto her unaccommodating person. With strong contrasts between the cozy but damp interiors and the rugged island environment, Epstein maps a subtle story of frustrated longing and the limited opportunities his characters possess to engage in either social or geographical movement.

preceded by BRITTANY / LA BRETAGNE 1936, 23 min, 35mm.

- Sat, September 29 at 6:00.

### **SERIES - ONGOING**



IN ORDER NOT TO BE HERE



SUNDOWNING

### SHOW AND TELL

Each of our quarterly calendars contains hundreds of films and videos all grouped into a number of series or categories. Along with preservation screenings, theatrical premieres, thematic series, and retrospectives, we're equally dedicated to presenting work by individuals operating at the vanguard of non-commercial cinema. Each month we showcase at least one such program, focusing on moving-image artists who are emerging, at their peak, or long-established but still prolific. These programs are collected under the rubric SHOW & TELL, to emphasize the presence of the filmmakers at each and every program.

This calendar brings visits by the prolific and acclaimed film- and video-maker Deborah Stratman; Frank Rinaldi, who will present his new feature film SUNDOWNING; and Japanese moving-image artist Gozo Yoshimasu.

This series is made possible in part with public funds from the NEW YORK STATE COUNCIL ON THE ARTS' ELECTRONIC MEDIA AND FILM PRESENTATION FUNDS grant program, administered by THE ARTS COUNCIL OF THE SOUTHERN FINGER LAKES (WWW.NYSCA.org, www.eARTS.org).

#### JULY

### DEBORAH STRATMAN: FORCES AND GAZES

One of today's premiere moving-image artists, Deborah Stratman's films and videos are wonderfully hard to pin down yet completely distinctive, no matter what approach she takes. Whether employing found footage or her own exquisitely crafted imagery, Stratman tends to show, not tell, and in doing so creates elaborate structures that leave viewers empowered to chart their own course. Fascinated by the politics and power struggles embedded in landscape, as well as underlying systems of control, Stratman's experimental documentaries and meditations are formally challenging and exquisitely rewarding examples of socially and politically committed experimental cinema.

We are thrilled to have Stratman in-person for this mini-survey of works spanning her twenty-plus-year career. Each program mixes recent pieces, some of which are NYC debuts, with older works that have not been screened for many years. The third program is something of an experiment, an assemblage of works that, in the words of the filmmaker, "fall short." Stratman considers failure an important part of her process, but it is up to you to decide whether these particular pieces miss the mark...or hit an entirely different mark than Stratman anticipated.

### PROGRAM 1

ON THE VARIOUS NATURE OF THINGS 1995 25 min 16mm

HOW AMONG THE FROZEN WORDS 2005, 44 sec, video IT WILL DIE OUT IN THE MIND 2006, 4 min, video THE MAGICIAN'S HOUSE 2007, 6 min, 16mm

8

FROM HETTY TO NANCY1997, 44 min, 16mm.

The stoic beauty of the Icelandic landscape forms a backdrop for a series of witty and caustic letters written at the turn of the century by a woman named Hetty as she treks with her companion Masie, four school girls, and their school marm.

Total running time: ca. 90 minutes

- Sun, July 22 at 6:00.

### **PROGRAM 2**

...THESE BLAZEING STARRS! 2011, 14 min, 16mm WAKING 1994, 7 min, video RAY'S BIRDS 2010, 7 min, video VILLAGE, SILENCED 2012, 7 min, video UNTIED 2001, 3 min, 16mm

8

IN ORDER NOT TO BE HERE 2002, 33 min, 16mm.

An uncompromising look at the ways privacy, safety, convenience, and surveillance determine our environment. Shot entirely at night, the film confronts the hermetic nature of white-collar communities, dissecting the fear behind contemporary suburban design.

Total running time: ca. 80 minutes

- Sun, July 22 at 8:30.

### **PROGRAM 3**

SHRIMP CHICKEN FISH 2010, 5 min, video ENERGY COUNTRY 2003, 14.5 min, video

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KUYENDA N'KUBVINA 2010, 40 min, video.

Looks at how thought and culture propagate in Malawi. The video was instigated by the filmmaker's relative ignorance about the people and culture of southeast Africa, and accompanies her as she seeks out individuals and infrastructures that channel and articulate Malawian identity.

Total running time: ca. 65 minutes

Mon, July 23 at 7:30.

### <sup>AUGUST</sup> **Frank Rinaldi**

Writer/director Frank Rinaldi is a Chicago-based filmmaker whose work navigates the boundaries between character-driven narrative and experimental filmmaking. He is interested in investigating how nonlinear techniques and devices can be incorporated into storytelling and conversely how storytelling can facilitate experimental agendas. SUNDOWNING, which premiered at the 2012 Slamdance Film Festival, is one of the most incomparable, engaging, and foreboding feature debuts of recent years.

#### SUNDOWNING

2011, 91 min, Super-16mm-to-video.

A portrait of Shannon, a young woman who has lost her cognition and memory. Living in pacified nearisolation with Susan, her gentle yet enigmatic caretaker, she is content, but lacks any recollection of her past, her family, or her own identity. Virtually indistinguishable patterns in both of their daily lives are disrupted by minuscule incongruities. Initially accepting of her relationship with Susan, Shannon eventually grows suspicious of her caretaker's control and intentions. Unable to rely on her memory and subjectivity, Shannon grapples for insight into her present condition and Susan's role in her life. SUNDOWNING is influenced by neo- and hyper-realist films, but also draws from elements of Technicolor imagery, science fiction, and experimental film and video art.

 Fri, August 10 through Sun, August 12 at 7:30 each night.

### **SERIES - JULY**



WATTS TOWER.



ROBERT FLAHERTY



MOANA

### **SEPTEMBER**

### gozoCine: works by gozo yoshimasu

Born in 1939, Gozo Yoshimasu is a highly acclaimed poet, filmmaker, and photographer living in Tokyo, Japan. Yoshimasu has published over thirty books of poetry, several of which have been translated in several languages. He has extended his poetry into other forms of artistic expression — calligraphy, photography, and film. All of these films were shot and edited in-camera by Yoshimasu who captures landscapes and translates them into a delicate texture of interconnected images. This is the first time Yoshimasu has presented his films in the US.

This program is presented in partnership with ISSUE Project Room and Aki Onda, as part of the "Voices and Echoes from Japan" tour. Tour funding made possible by the Japan Foundation Through the Performing arts Japan Program. Special thanks to the YAMAGATA INTERNATIONAL DOCUMENTARY FILM FESTIVAL and OSIRIS.

### AN ABANDONED SWIMMING POOL, TATESHINA 2006. 7 min. video

EIFFEL TOWER, TWILIGHT 2006, 6 min, video

**WATTS TOWERS** THE TOWERS OF SHELLS OR SONG FOR DISAPPEARING SEA, 2011, 10 min, video

### WATER'S EDGE OF AMERICA, CONCORD 2011. 7 min. video

Plus other new works, and a performance by the filmmaker!

Total running time: ca. 60 minutes.

- Sun, September 30 at 7:00.

### ROBERT FLAHERTY

We open July with several screenings of works by or relating to the pioneering documentarian Robert Flaherty!

Special thanks to Livia Bloom ICARUS FILMS, Mary Kerr FLAHERTY SEMINAR, & Sami van Ingen.

### MOANA (sound version)

1926/81, 96 min, 16mm.

Filmed in Samoa soon after the release of the classic NANOOK OF THE NORTH (1922) MOANA remains Robert Flaherty's least-seen feature-length film. Despite critical support, it struggled to find audiences in the U.S., perhaps because of the heavy-handed musical score featuring excerpts from Mendelssohn, Rachma-ninoff, Tchaikovsky, and Grieg, among others of the European classical tradition. Flaherty, as well as his wife and children, were fascinated by the songs of the Samoan culture, and when his youngest daughter Monica took charge of managing her father's legacy in the 70s, one of her first tasks was the creation of a new soundtrack for MOANA. Traveling to Samoa, she recorded a wealth of material in the film's original locations and in collaboration with the surviving members of the film's Samoan cast, as well as in consultation with anthropologists, linguists, and filmmakers, including Richard Leacock and Jean Renoir. This remarkable new version of the film premiered at the Cinématheque Française in 1981, before screening around the world over the following 17 years.

Having receded from view once again in the years since, this screening of the film, presented by filmmaker Sami van Ingen (a great-grandson of Robert Flaherty), in concert with the Flaherty Seminar, is long overdue!

- Sun, July 1 at 5:30.

### **LOUISIANA STORY**

1948, 78 min, 35mm. Preservation print courtesy of the Flaherty Seminar, restored by the ucla film and television archive. Preservation funded by the film foundation.

"Flaherty's last film is a fitting culmination to a long career. It is less a documentary about the Cajun people of Louisiana's bayou country, than an autobiographical film about Flaherty himself. From the viewpoint of a Cajun boy the film reveals the mysteries of the bayou wilderness portrayed as an enchanting world of fantasy, filled with beauty and danger. The film is a poetic reflection of Flaherty's youth, in which he explores his own life-long relationship to the wilderness and natural environment, and to the people who live there." —William T. Murphy

-Thu, July 5 at 7:30.

### Mac Dara Ó Curraidhín A BOATLOAD OF WILD IRISHMEN

2011, 84 min, video. Written by Brian Winston. Distributed by Icarus Films.

Hailed as the father of the modern documentary film, the filmmaker behind the great NANOOK OF THE NORTH, MAN OF ARAN, and MOANA, Flaherty (1884-1951) was also a controversial figure. His filmed records of the everyday life of real people were molded into dramatic, entertaining narratives calling their authenticity into question. Flaherty included staged scenes, including during the production of NANOOK OF THE NORTH, and his later work in Samoa, the Aran Islands, and Louisiana raised questions of documentary ethics that persist to this day. Featuring fascinating archival interviews with Flaherty, as well as testimony from cinematographer Richard Leacock, filmmaker George Stoney, and descendants of real people who were filmed by Flaherty, this shrewd and entertaining portrait looks beyond conventional polemical positions to present a complex view of a man and his work.

Sat, July 7 through
 Mon, July 9 at 7:30 each night.

### PLUS ESSENTIAL CINEMA SCREENINGS! FREE FOR MEMBERS!

### NANOOK OF THE NORTH

1922, 83 min, 35mm, b&w, silent.

The most enduring of all Flaherty's films for its simplicity of purpose, structure, and design. It ennobles its subjects rather than exploiting them. Sharp and uncluttered, the film relies on a few well-developed sequences which remain in the viewer's memory. "NANOOK is one of the most vital, dramatic and human films that has ever flashed across the screen." – Rex Ingram

- Sat, July 7 at 5:30.

### MAN OF ARAN

1934, 76 min, 35mm, b&w.

Flaherty's third major film portrays the lives of a family of fisher folk on the Aran Islands off the coast of Galway, Ireland.

"His passionate devotion to the portrayal of human gesture and of a man's fight for his family makes the film an incomparable account of human dignity. Better than anyone, Flaherty knew how to show the true face of Man." — Georges Sadoul

- Sun, July 8 at 5:30.

### **SERIES - JULY**



FORUM NEW YORK: THE FIRST DECADE





THE AUSTRIAN CULTURAL

July 13-22

Ten years ago, the Austrian Cultural Forum New York opened, in a striking, brilliantly-designed building by the vanguard architect Raimund Abraham (who was also responsible for the renovation of Anthology's building in the late-80s). In the years since, the ACFNY has devoted itself to promoting Austrian culture, organizing exhibitions and events of such a high caliber that their impact has been felt well beyond the community of Austrian expats and devotees. To celebrate this momentous anniversary, the ACFNY invited Anthology, in partnership with the Diagonale Festival of Austrian Film, to select our nominees for the ten most accomplished and significant Austrian films produced since the Forum's advent in 2002.

Featuring fictional, documentary, and experimental films made by Austrian filmmakers in the last decade, the selection demonstrates the richness and sophistication of contemporary Austrian cinema, and includes both internationally acclaimed films (THE WHITE RIBBON, OUR DAILY BREAD, IMPORT EXPORT, LOURDES) and those which have had little or no exposure here in the US (such as Ruth Beckermann's ZORRO'S BAR MITZWA or Gerhard Benedikt Friedl's WOLFF VON AMERONGEN).

Please join us for this celebration of an invaluable institution as well as an astonishing decade in Austrian cinema.

The 10th anniversary celebrations will kick off with an event at the Austrian Cultural Forum, a screening on Wednesday, July 11 of Wolfgang Gluck's film '38-VIENNA BEFORE THE FALL (1986), followed by an event at the Leo Baeck Institute on Thursday, July 12, featuring the film THE PORZELLANGASSEN BOYS, in the presence of the President of the Austrian National Council Barbara Prammer and legendary Hollywood producer and Viennale Film Festival President Eric Pleskow. For more details visit www.acfny. org, and www.lbi.org.

Very special thanks to Andreas Stadler, Hannah Liko & Claudia Schabata Austrian cultural forum New York, and Barbara Pichler Diagonale, as well as to Brian Belovarac & Sarah Finklea Janus, Livia Bloom Icarus films, Brigitta Burger-Utzer & Gerald Weber Sixpack film, LC Lim 7th Art releasing, Michael Piaker sony Pictures classics, Jessica Rosner Palisades Tartan, and Brigitte Weich Austrian film Commission.

Unless otherwise noted, all films are in German with English subtitles.

### Jessica Hausner

### **LOURDES**

2009, 96 min, 35mm. In French w/ English subtitles.

"[LOURDES] takes a story of religious and spiritual import and casts that world and those themes down a gauntlet that suggests Hitchcock and Tati in its supremely calibrated conceptual suspense and encircling humor. The story finds a wheelchair-bound Sylvie Testud, whose character is suffering from multiple-sclerosis, traveling with a group of pilgrims to the French town of Lourdes. ... [The film's] beautiful pictorial precision, hushed weirdness, and human anchoring by the silent movie captivating power of Testud...makes for a strangely beguiling, austere experience of suspense, spirit, and comedy."—Daniel Kasman, MUBI

Fri, July 13 at 7:00,
 Thu, July 19 at 9:15,
 Sun, July 22 at 4:00.

#### Nikolaus Geyrhalter

### **OUR DAILY BREAD** / UNSER TÄGLICH BROT

2005, 92 min, 35mm.

In a series of visually stunning, continuously tracking, wide-screen images, which seem right out of a science-fiction movie, Geyrhalter reveals the places where food is cultivated and processed: surreal landscapes optimized for agricultural machinery, clean rooms in cool industrial buildings designed for maximum efficiency, and elaborate machines that operate on a 'disassembly line' basis. Dispensing entirely with explanatory commentary or 'talking-head' interviews, OUR DAILY BREAD unfolds on the screen like a disturbing dream.

Fri, July 13 at 9:15,
 Tue, July 17 at 7:00,
 Sat, July 21 at 4:45.

### **Ulrich Seidl**

#### IMPORT EXPORT

2007, 135 min, 35mm. Shot by Ed Lachman & Wolfgang Thaler.

Seidl's film tells two stories that at first glance appear unrelated. One begins in the Ukraine and leads to Austria. In the other, the trajectory is reversed. Both protagonists are in search of work, a new beginning, an existence: Olga, from Eastern Europe, where unremitting poverty is the order of the day; Paul, from the West, where unemployment means not hunger, but a crisis of identity and a sense of uselessness. Both are struggling to believe in themselves, to find meaning; both travel to a new country, and thus into its depths.

"A work of the utmost political importance. It is also, in its rigor and fearlessness, its sorrow and pitilessness, an outstanding artistic achievement." –Sukhdev Sandhu, THE DAILY TELEGRAPH

 Sat, July 14 at 3:45 & Sun, July 22 at 6:15.

# Götz Spielmann **REVANCHE**

2008, 121 min, 35mm.

"Directed with terrific control and economy of means by Spielmann – a film and theater vet who has had only one previous movie distributed in the U.S. – REVANCHE gets its hooks into you early and leaves them there, alternately suggesting a darkly romantic film noir in the vein of Nicholas Ray's ON DANGEROUS GROUND (which navigates a similar journey from seedy urbanism to lyric countryside), a Strindbergian chamber play opened up for the great outdoors, and a Jacobean revenge drama stripped of its ceremonial bloodshed." –Scott Foundas, VILLAGE VOICE

 Sat, July 14 at 6:30 & Tue, July 17 at 9:00.

### SERIES - JULY







ZORRO'S BAR MITZVA

### Tizza Covi & Rainer Frimmel **BABOOSKA**

2005, 100 min, 35mm. In Italian w/ English subtitles.

This episodic film describes the daily struggle for survival of modern nomads in Italy. Over the period of one year it follows the young Babooska, who runs a traveling circus with her family, on her odyssey through remote areas of the country. It is an unvarnished look behind the scenes of a microcosm on the fringes of society - beyond the usual stereotypes, without commentary, without interviews.

- Sat, July 14 at 9:00 & Fri, July 20 at 7:00.

#### Michael Glawogger

### **WORKINGMAN'S DEATH**

2005, 122 min, 35mm. In many languages w/ English subtitles.

"Takes a symphonic structure to document some of the ugliest and most dangerous shit work on the globe. [...] Glawogger's film may be thematically loose-jointed, but Wolfgang Thaler's cinematography is the glue; the signature move - a flowing Steadicam track before or following a subject – blooms into variations on a visceral theme, especially as it rhymes the Nigerian butchers stalking through acres of red mud dragging bull heads with the Indonesians carrying rocks down smoking, touristlittered mountain paths. John Zorn's pensive electro-score ramps up the disquiet." -Michael Atkinson, VILLAGE VOICE

- Sun, July 15 at 3:30 & Thu, July 19 at 6:45.

### Michael Haneke

### THE WHITE RIBBON

### / DAS WEISSE BAND - EINE DEUTSCHE KINDERGESCHICHTE

2009, 144 min, 35mm.

"A period piece set on the eve of WWI in an echt Protestant, still-feudal village somewhere in the uptight depths of Northern Germany, THE WHITE RIBBON is as cold and creepy and secretly cheesy as any of Haneke's earlier films, if not quite as lofty. Instead of sermonizing, Haneke sets himself to honest craftsmanship. Detailed yet oblique, leisurely but compelling, perfectly cast and irreproachably acted, the movie has a seductively novelistic texture complete with a less-than-omniscient narrator hinting at a weighty historical thesis: it's VILLAGE OF THE DAMNED as re-imagined by Thomas Mann after studying August Sander's photographs of German types while perusing Wilhelm Reich's 'Mass Psychology of Fascism'." -J. Hoberman, VILLAGE VOICE

 Sun, July 15 at 6:00 & Sat, July 21 at 8:30.

### **Gerhard Benedikt Friedl**

### **WOLFF VON AMERONGEN – DID HE COMMIT** BANKRUPTCY OFFENCES?

### / HAT WOLFF VON AMERONGEN KONKURSDELIKTE BEGANGEN?

2004, 73 min, video.

"The most remarkable discovery in recent German-language cinema. Friedl's first feature is a hypnotic visual puzzle at the interface of documentary, essay film, and pulp fiction. On the soundtrack: an unflinchingly 'objective' account of the labyrinthine genealogies, criminal involvements and afflictions of Germany's economic leaders in the 20th century. On the screen: pans and tracking shots through European financial

centers, production sites and landscapes.... At times, image and sound are aligned, at others they just miss each other." -DOCUMENTA12

"Looks even more visionary in the light of developments during the recent economic crisis, and may be one of the definitive films of the decade." -Christoph Huber, CINEMA SCOPE

- Sun, July 15 at 9:00 & Sat, July 21 at 6:45.

#### **Ruth Beckermann**

#### ZORRO'S BAR MITZVA / ZORROS BAR MIZWA

2006, 90 min, 35mm. In English, German, & Hebrew w/ English subtitles.

At the Wailing Wall or in the spotlight of a stage, wearing a Zorro costume or a designer dress, solemn or rollicking: crossing the threshold to the adult world can take place in very different ways. This film accompanies four 12-year-olds - Sharon, Tom, Moishy, and Sophie – as they prepare for their bar or bat mitzvot. It takes a critical and ironic look at Jewish tradition and its interpretations, questions the significance of initiation rituals, and attempts to explore the diffuse terrain of adolescence.

 Mon, July 16 at 7:00 & Sun, July 22 at 9:00.

### **Gustav Deutsch**

### FILM IST. (7-12)

2002, 93 min, 35mm.

Scouring moving image archives throughout the world, Deutsch has assembled a vast collection of silent-film imagery, much of it buried in vaults for decades. From this incredible range of material, Deutsch has composed a highly suggestive, quasinarrative, but essentially enigmatic mosaic which demonstrates both the wealth of fascinating early-20th-century documentation bequeathed to us from the silent era, as well as the sheer diversity of human experience reflected through the cinema.

"While the first six sections of my tableau film, FILM IST., are primarily concerned with the scientific laboratory as the birthplace of the medium, the six subsequent sections are dedicated to the variety theater and the studio as the cradle of cinematography." -G.D.

- Mon, July 16 at 9:00 & Fri, July 20 at 9:15.

### **SERIES - SEPTEMBER**







DOWNHILL RACER

### FROM THE PEN OF...

#### September 6-18

This is the third installment of FROM THE PEN OF, an ongoing series designed to spotlight that brutally neglected figure most often forgotten in the filmmaking process, namely the screenwriter. Famously devalued and barely recognized by cinephiles more prone to celebrate auteurs and actors, screenwriters are rarely acknowledged with critical studies or repertory retrospectives, particularly those who emerged hot on the heels of the demise of the studio system in the 1960s. While audiences may associate the works they penned more closely with particular directors-as-superstars, a closer study reveals that the sensibility and ingenuity of particular screenwriters shines through in each of these films.

On this calendar we are highlighting the screenwriting work of writers best known as novelists – including pulp novelists like Richard Matheson, Donald Westlake, and Elmore Leonard, cult figures such as Don Carpenter and John Fante, and such highly respected authors as Truman Capote and Joan Didion. Paying homage to the long tradition of novelists trying their hand at writing for the movies, we will present a selection of films based not on these writers' novels, but on their original screenplays (which are sometimes adaptations of other novelists' work).

FROM THE PEN OF is programmed in close collaboration with author/musician Alan Licht.

Very special thanks to Alan Licht, and to Robert Downey Sr., Rudy Wurlitzer, David Bergad Saul Zaentz Company, Brian Block Criterion Pictures USA, Chris Chouinard PARK CIRCUS, Paul Ginsburg UNIVERSAL, Adam Hulin, Christopher Lane Sony, Mona Nagai Pacific FILM ARCHIVE, Judy Nicaud PARAMOUNT, Caitlin Robertson 20th Century Fox, and Marilee Womack WB.

### **DONALD WESTLAKE**

# Aram Avakian COPS AND ROBBERS

1973, 89 min, 35mm. W/ Cliff Gorman & Joseph Bologna. "Racy script by Donald Westlake about two of New York's finest who decide that their uniforms and badges give them an ideal camouflage for pursuing extralegal activities. They proceed to perpetrate one of the most spectacular securities heists Wall Street has ever seen. There's an added twist as the cops also try to rip off the Mafia men to whom they're supposed to fence the proceeds of their crime." —TIME OUT

 Thu, September 6 at 7:00 & Fri, September 14 at 9:00.

### Joseph Ruben

### THE STEPFATHER

1987, 89 min, 35mm. W/ Terry O'Quinn.

"Stepfather terrorizes newly acquired wife and daughter when both fall short of his expectations. The emptiness and anger at the heart of perfectionist striving are the main concerns of this precisely crafted, cartoonishly grim thriller, and while director Ruben doesn't add anything to conventional psycho portraiture (the wages of smilling repression were a favorite early-70s theme), his irreverent subversion of revived holy familyhood and 50s value retrenchment came as a pleasant Reagan-era surprise." —Pat Graham, CHICAGO READER

 Thu, September 6 at 9:00 & Fri, September 14 at 7:00.

### **ELMORE LEONARD**

### John Sturges JOE KIDD

1972, 88 min, 35mm.

W/ Clint Eastwood. Robert Duvall. & John Saxon.

A revisionist western not lacking for star power, Sturges's film of Leonard's screenplay stars Clint Eastwood as Joe Kidd, a onetime bounty hunter invited to join a counterrevolutionary posse (assembled on the dime of merciless landowner Frank Harlan, played by Duvall) that seeks to suppress a peasant uprising organized by Mexican bandit/egomaniac Luis Chama (Saxon) in Sinola, New Mexico. However, Kidd's allegiance never stays with the same side of the conflict for long...

 Fri, September 7 at 7:00 & Tue, September 11 at 9:15.

# Richard Fleischer MR. MAJESTYK

1974, 103 min, 35mm. W/ Charles Bronson.

Charles Bronson stars as Vince Majestyk, a 'Nam vet turned watermelon farmer who becomes the target for a gang of vengeful hoods in Leonard's story of stubbornness, survival, and dumb luck. Released the same year as Bronson's career-defining turn in DEATH WISH (1974), MR. MAJESTYK avoids that film's celebration of vigilantism and instead traffics in its own unique brand of everyman-versus-criminal struggle, interestingly precipitated in the narrative by Majestyk's decision to hire skilled Mexican laborers rather than the mob's preferred assortment of unskilled white drunks.

Fri, September 7 at 9:00,
 Tue, September 11 at 7:00,
 Sat, September 15 at 4:45.

### JAMES SALTER

# Michael Ritchie DOWNHILL RACER

1969, 101 min, 35mm.

W/ Robert Redford & Gene Hackman.

Ritchie's directorial debut stars Robert Redford as narcissistic skier and Olympic hopeful Dave Chappelet. Chappelet's ascension to the top of the US skiing ranks is marked by a feud with coach Eugene Claire (Hackman), complaints, apathy, and romance, improbably culminating in the race of his life on the biggest of all stages. Salter's story, complemented by a Georges Delerue score, is ably developed into a multidimensional portrait of the star athlete as smug egotist.

Sat, September 8 at 4:30,
 Wed, September 12 at 6:45,
 Tue, September 18 at 8:45.

### **DON CARPENTER**

# Daryl Duke **PAYDAY**

1973, 103 min, 35mm.

W/ Rip Torn. Archival print courtesy of the Pacific Film Archive. The great Don Carpenter — best known for the classic HARD RAIN FALLING, a wrenching, disarmingly frank story of a small-time criminal — spent decades living in and writing for Hollywood. Though these years inspired a trilogy of Hollywood-set novels, the only feature film produced from an original Carpenter screenplay was this vivid portrait of a hard-living, charismatic, but unscrupulous country-music singer, unforgettably embodied by Rip Torn in one of his greatest performances.

- Sat, September 8 at 6:45.

JULY 2012

### STUNDAY    1	6:00, 7:15, 8:15 & 9:30 NEWFILMWAKERS, p 31 NEWFILMWAKERS, p 31 NEWFILMWAKERS, p 31	WEDNESDAY 4	THURSDAY	FRIDAY	SATURDAY
Bicycle Film Fest  Bicycle Film Fest  Bicycle Film Fest  ARAN, p 2  CE ARAN, p 2  CHULD IRISHMEN, p 11  Bi30 Curraidhin A BOATLOAD  CHWILD IRISHMEN, p 11  Fi30 Clawogger  WORKINGMAN'S DEATH, p 13  Fi30 Tocha BALAOU, p 5  COCHARGE THE WHITE  RIBBON, p 13  COCHARGE THE MANTE  RIBBON, p 13  COCHARGE THE MANTE  COCHARGE THE THE THE THE THE THE THE THE THE TH		4	L		
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<b>6:00 &amp; 8:30</b> 1913& SEEGINGp 27 <b>6:30</b> EC: Eisenstein IVAN THE TERRIBLE, p 4						
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SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
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4:00 EC: JEROME HILL, p4 4:15 Dmytryk WALK ON THE WILD SIDE, p19 6:00 BREAKING GROUND PGM 5, p21 6:45 Schatzberg THE PANIC IN NEEDLE PARK, p19 8:15 BREAKING GROUND PGM 6, p21 9:00 Perry PLAY IT AS IT LAYS, p19	7:00 Corman HOUSE OF USHER, p 19 7:30 BREAKING GROUND PGM 7, p 21 8:45 Richardson THE LOVED ONE, p 19	7:00 Fleischer MR. MAJESTYK, p 14 7:30 BREAKING GROUND PGM 8, p 21 9:15 Sturges JOE KIDD, p 14	6:45 Ritchie DOWNHILL RACER, p 14 7:30 BREAKING GROUND PGM 9, p 21 9:00 Dmytryk WALK ON THE WILD SIDE, p 19	7:00 Perry PLAY IT AS IT LAYS, p 19 7:30 BREAKING GROUND PGM 10, p 21 9:15 Schałzberg THE PANIC IN NEDLE PARK, p 19	7:00 Ruben THE STEPFATHER, p 14 7:30 YANS & RETO, p 27 9:00 Avakian COPS AND ROBBERS, p 14	2: 15 Richardson THE LOVED ONE, p 19 4:45 Reischer MR. MAJESTYK, p 14 6:00 OCCUPY FILM FEST, p 28 7:00 Clayton THE INNOCENTS, p 19 8:30 OCCUPY FILM FEST, p 28 9:15 Comman HOUSE OF USHER, p 19
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<b>60</b>	24	20	56	27	28	59
4:30 Petri A QUIET PLACE, p 23 5:00 Epstein COEUR DE GUEUX, p 9 6:45 Bava THE GIRL WHO KNEW TOO MUCH, p 23 7:00 Epstein L'OR DES MERS, p 9 8:45 Fulci PERVERSION STORY, p 23 9:00 Schneider JEAN EPSTEIN, p 9	6:45 Avai THE HOUSE OF THE LAUGHING WINDOWS, p 22 9:15 Avgento THE BIRD WITH THE CRYSTAL PLUMAGE, p 22	7:00 NYWIFT RUNNING IN HIGH HELS, p.29 7:00 Bava BLOOD & BLACK LACE, p.22 9:00 Dallamano WHAT HAVE YOU DONE TO SOLANGE, p.23	6:00 & 9:00 NEWFILMMAKERS, p 31	7:00 Fulci DON'TTORTUREA DUCKLING, p.22 9: 15 Petri A QUIET PLACE IN THE COUNTRY, p.23	7:00 Argento DEEP RED, p 22 7:30 Epstein THE BUILDERS, p 9 9:30 Martino THE STRANGE VICE OF MRS. WARDH, p 22	4:45 Avati THE HOUSE OF THE LAUGHING WINDOWS, p 22 6:00 Epstein WOMAN FROM THE END OF THE WORLD, p 9 7:15 Bava THE GIRL WHO, p 23 8:30 Epstein L'OR DES MERS, p 9 9:15 Fuid PERVERSION STORY, p 23
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It's come time for a modest hike in Anthology's ticket prices. We're committed to remaining the most affordable repertory cinema in New York City, but our general admission pricing has fallen far behind the other theaters in town, a gap that makes it difficult for us to sustain our ambitious programming.

S0, AS OF JULY 1ST, WE'RE MAKING A CHANGE TO OUR PRICING STRUCTURE: general admission and student/senior tickets will increase one dollar, to \$10 and \$8 respectively. *The good news:* general admission to Essential Cinema programs will still cost only \$8. *And even better news:* member prices will remain at \$6, making an Anthology membership a better deal than ever.

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### **SERIES - SEPTEMBER**







THE PANIC IN NEEDLE PARK



HOUSE OF USHER

### FROM THE PEN OF. CONT'D.

### TRUMAN CAPOTE

# Jack Clayton THE INNOCENTS

1961, 100 min, 35mm.

W/ Deborah Kerr & Michael Redgrave.

Archival print courtesy of 20th-Century Fox.

"In the Jack Clayton-directed, Truman Capote-scripted THE INNOCENTS — based on Henry James's famous ghost story THE TURN OF THE SCREW — Deborah Kerr stars as a governess who moves into a rambling old mansion to care for two kids who may or may not be possessed by the ghosts of two former workers. The governess starts to see things, most notably the spirit (or is it?) of the house's former valet. Is he really there, or is the whole thing a product of the undersexed governess's imagination? Aside from the film's wonderful subtlety and almost perfect pacing, THE INNOCENTS contains one of ghost cinema's greatest opening sequences." —Gilbert Cruz, TIME

 Sat, September 8 at 9:30 & Sat, September 15 at 7:00.

### JOHN FANTE

# Edward Dmytryk WALK ON THE WILD SIDE

1962, 114 min, 35mm.

W/ Laurence Harvey, Capucine, Jane Fonda, Anne Baxter, and Barbara Stanwyck.

'Hollywood Ten' member Dmytryk and Fante — the father of literary 'dirty realism' — collaborated on this awesomely lurid adaptation of Nelson Algren's novel about Texan Dove Linkhorn's (Harvey) quest to track down his first love, Hallie Gerard (Capucine), whom he finds working in a Depression-era New Orleans brothel called the Doll House. Aside from boasting an eyebrow-raising ensemble of big-name actresses, WALK ON THE WILD SIDE is also notable for its Saul Bass-designed opening credit sequence and for Elmer Bernstein's Oscar-nominated title song, which has curiously gone on to become something of a gospel standard.

Sun, September 9 at 4:15,
 Wed, September 12 at 9:00,
 Sun, September 16 at 6:00.

### JOAN DIDION

# Jerry Schatzberg THE PANIC IN NEEDLE PARK

1971, 110 min, 35mm.

W/ Al Pacino.

Then-newcomers Al Pacino and Kitty Winn are a junkie Romeo and Juliet in this harrowing, near-documentary study of heroin addiction on the streets of New York City. Joan Didion and John Gregory Dunne's economic, compassionate screenplay plots the couple's self-destructive spiral with a relentless logic that is neither patronizing nor preachy. A gut-wrenching, surprisingly overlooked classic that would never find major studio release today.

Sun, September 9 at 6:45,
 Thu, September 13 at 9:15,
 Mon, September 17 at 6:45.

# Frank Perry PLAY IT AS IT LAYS

1972, 99 min, 35mm.

W/ Tuesday Weld & Anthony Perkins.

Didion and Dunne's satirical take on Hollywood, nihilism, and sexual politics reunited PRETTY POISON (1968) co-stars Anthony Perkins and Tuesday Weld for another psychologically wrought go-round. Ex-model and B-movie actress Maria Wyeth (Weld) reflects on the series of events that precipitated her internment in a mental institution, recounting the story of infidelity that drove her to seek refuge in the company of her platonic friend B.Z. (Perkins), an increasingly pessimistic film producer. A key work in Perry's underappreciated filmography.

Sun, September 9 at 9:00,
 Thu, September 13 at 7:00,
 Mon, September 17 at 9:00.

### RICHARD MATHESON

# Roger Corman HOUSE OF USHER

1960, 79 min, 35mm.

W/ Vincent Price, Mark Damon, and Myrna Fahey.

Supposedly shot in 15 days for about \$250,000, the first installment of Corman's "Poe Cycle" stars Vincent Price – of course – as Roderick Usher, the creepy older brother par excellence. Incestuous desires, family curses, and murderous intentions rise to the surface when Philip Winthrop (Damon) shows up at Chez Usher to whisk away Roderick's sister, Madeline (Fahey). Matheson's script, drawn from Poe's most oft-adapted story, beautifully complements Corman's low-budget, high-camp freakiness.

 Mon, September 10 at 7:00, Sat, September 15 at 9:15, Tue, September 18 at 7:00.

### TERRY SOUTHERN

# Tony Richardson THE LOVED ONE

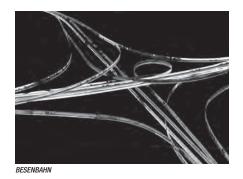
1965, 122 min, 35mm.

W/ Robert Morse, Jonathan Winters, Dana Andrews, Milton Berle, James Coburn, John Gielgud, Tab Hunter, Liberace, Roddy McDowall, & Rod Steiger.

Richardson's film of Southern's screenplay of Evelyn Waugh's novel tells the story of Dennis Barlow (Morse), an Englishman who wins a trip to Los Angeles and arrives to find that his uncle, Sir Francis Hinley (Gielgud), a Hollywood grunt, has committed suicide. Barlow endeavors to have Hinley buried at the prestigious Whispering Glades cemetery, only to fall head over heels for cosmetician Aimée Thanatogenos (Anjanette Comer) and get dragged ever deeper into the strange world conjured by this black comedy's bizarro all-star cast.

Mon, September 10 at 8:45,
 Sat, September 15 at 2:15,
 Sun, September 16 at 8:30.

### **SERIES - SEPTEMBER**







MANN & FRAU & ANIMAL

### BREAKING GROUND 60 YEARS OF AUSTRIAN EXPERIMENTAL CINEMA

September 7-13. Curated by Brent Klinkum.

Austrian cinema has had a major impact throughout the world for most of the past century, thanks to directors like Fritz Lang, Josef von Sternberg, Billy Wilder, and Otto Preminger, all of whom emigrated to the US and found great renown in Hollywood. And in more recent years a new generation of gifted narrative filmmakers has emerged, including Michael Haneke, Ulrich Seidl, Barbara Albert, and Jessica Hausner. Despite all this notice, however, one of the most extraordinary facets of Austrian cinema has gone relatively unnoticed: its rich tradition of avant-garde moving-image works, representing one of the key artistic forms in Austrian culture for more than fifty years.

To celebrate this achievement, and coinciding with the publication of UNFRAMED FILM: THE HISTORY OF AUSTRIAN AVANT-GARDE CINEMA (edited by Peter Tscherkassky), Sixpack Film has organized a remarkable survey of Austrian avant-garde cinema, with ten programs featuring films and videos produced between 1952 and 2010. These shows include examples of virtually every technique and genre imaginable, and include works by major figures such as Peter Kubelka, Kurt Kren, Peter Weibel, Peter Tscherkassky, Martin Arnold, and Mara Mattuschka. Each of these panoramic programs also features many unfairly neglected filmmakers and contemporary artists. The non-inclusive selection is an attempt to define a poetic edge within the vast array of production while underlining links and relationships between several generations of artists, (re)discovering new ways of entering into the 'material' and the frame, and examining the mechanics of cinema – *Brent Klinkum* 

Presented with the invaluable support of the austrian cultural forum new york, the austrian federal ministry for european and international affairs, and sixpack film. Very special thanks to Andreas Stadler, Hannah Liko & Claudia Schabata austrian cultural forum new york, Sonja Reiser-Weinzettl austrian federal ministry for european and international affairs, and Brigitta Burger-Utzer & Gerald Weber sixpack film.

### PROGRAM 1: ACTION!

Gustav Deutsch **FILM IS. 1 – MOVEMENT AND TIME / FILM IST. 1–BEWEGUNG UND ZEIT** 2002, 15 min, 16mm, b&w

Gerhard Ertl SCHONBERG 1990, 3 min, 16mm, b&w

Thomas Draschan YES? OUI? YA? 2002, 4 min, 16mm

Siegfried A. Fruhauf MIRROR MECHANICS 2005, 7 min, 35mm, b&w

Karoe Goldt SUBROSA 2004, 3 min, video

Peter Kubelka ARNULF RAINER 1960, 6 min, 35mm, b&w

Moucle Blackout BIRTH OF VENUS / DIE GEBURT DUR VENUS 1970-72, 5 min. 35mm. b&w

Thomas Korschil SUNSET BOULEVARD 1991, 8 min, 16mm, silent

Josef Dabernig WISLA 1996, 8 min, 16mm, b&w

Valie Export BODY POLITICS 1974, 3 min, video, b&w

Peter Tscherkassky INSTRUCTIONS FOR A LIGHT AND SOUND MACHINE 2005, 17 min. 35mm. b&w

Total running time: 85 minutes.

- Fri, September 7 at 7:15.

### PROGRAM 2: DAILY BUSINESS

Hans Scheugl **HERNALS** 1967, 11 min, 16mm

Carola Dertnig BYKETROUBLE 1998, 5 min, video

Martin Arnold PIÈCE TOUCHÉE 1989, 16 min, 16mm, b&w

Albert Sackl NACH 'PIÈCE TOUCHÉE' 1998, 9 min, 16mm, b&w, silent

Josef Dabernig HOTEL ROCCALBA 2008, 10 min, 35mm, b&w

Ernst Schmidt Jr. BODYBUILDING 1965-66, 9 min, 16mm

Sabine Hiebler & Gerhard Ertl LIVINGROOM 1991, 5 min, 16mm

Mara Mattuschka **THANK YOU, IT WAS A PLEASURE** / DANKE, ES HAT MICH SEHR GEFREUT 1987, 2 min, 16mm, b&w

Total running time: 75 minutes.

- Fri, September 7 at 9:15.

### PROGRAM 3: CONCRETE FORMS

Lotte Schreiber QUADRO 2002, 10 min, video, b&w

Dietmar Offenhuber BESENBAHN 2001, 10 min, video

Axel Corti HUMANIC SPOTS - CUBES 1 / HUMANIC SPOT -WÜRFEL 1 1971, 30 sec, video

Sasha Pirker **JOHN LAUTNER - THE DESERT HOT SPRINGS MOTEL** 2007, 10 min, video

n:ja (Anna Rautgasser) VOID.SEQZ 5 2009, 5 min, video

Axel Corti HUMANIC SPOTS - CUBES 2 / HUMANIC SPOT - WÜRFEL 2 1971, 30 sec, video

Valie Export HYPERBULIE 1973, 7 min, video, b&w

Marc Adrian **RANDOM** 1963, 5 min, 35mm, b&w

Tina Frank CHRONOMOPS 2004, 2 min, video

Axel Corti HUMANIC SPOTS – CUBES AGAIN / HUMANIC SPOT – UND IMMER WIEDER DIE WÜRFEL 1973, 30 seconds, video

Michaela Schwenter THE\_FUTURE\_OF\_HUMAN\_CONTAINMENT 2002. 5 min. 35mm. b&w

Michael Palm SEA CONCRETE HUMAN (MALFUNCTIONS #1) 2001, 29 min, 35mm lia MACHINATION 84 2010. 5 min. video

Total running time: 95 minutes.

- Sat, September 8 at 6:00.

### PROGRAM 4: IN AWE

Siegfried A. Fruhauf EXPOSED 2001, 9 min, 16mm, b&w

Peter Kubelka SCHWECHATER 1957-58, 1 min, 35mm

Maria Lassnig IRIS 1971, 10 min, 16mm

Friedl vom Gröller LE BAROMETRE 2001, 3 min, 35mm, b&w, silent

Ernst Schmidt, Jr. FAMOUS VIENNESE WOMEN NAKED: THE HISTORY OF THE PIN-UP / BERÜHMTE WIENERIENNEN NACKT: DIE GESCHICHTE DES PIP-UPS 1983, 9 min, 16mm, silent

Peter Weibel TV+VT WORKS 1969-72, 17.5 min, video, b&w

Billy Roisz CLOSE YOUR EYES 2009, 13 min, video

Valie Export MANN & FRAU & ANIMAL 1970-73, 10 min, 16mm

Kurt Kren 22/69 HAPPY END 1969, 4 min, 16mm, b&w, silent

Total running time: 85 minutes.

- Sat, September 8 at 8:15.

### **SERIES – SEPTEMBER**



P00L



MOSAIK MÉCANIQUE

### PROGRAM 5: HERE'S LOOKING AT YOU

Nik Thoenen & Timo Novotny NEON 2003, 5 min, video

Mara Mattuschka & Chris Haring LEGAL ERRORIST 2005, 15 min, video, b&w

Friedl vom Gröller SPITTING / SPUCKEN 2000, 2 min, 35mm, b&w, silent

Maria Lassnig & Hubert Sielecki THE BALLAD OF MARIA LASSNIG 1992, 8 min, 35mm

Günter Brus PULLOVER 1967, 3 min, 16mm, b&w, silent

Kurt Kren 8/64 ANA-AKTION BRUS 1964, 3 min, 16mm, b&w, silent

Hito Steyerl NOVEMBER 2004, 25 min, video

Virgil Widrich COPY SHOP 2001, 12 min, 35mm, b&w

Total running time: 80 minutes

- Sun, September 9 at 6:00.

### PROGRAM 6: PASSING TIME

Linda Christanell NS TRILOGIE PART II: FEELING KAZET 1997, 14 min, 16mm-to-video Elke Groen NIGHTSTILL 2007. 9 min. 35mm

Ernst Schmidt Jr. ART & REVOLUTION / KUNST & REVOLUTION 1968, 2 min, 16mm, silent

Gustav Deutsch 55/95 1994, 1 min, 16mm, b&w

Alfred Kaiser A THIRD REICH / EIN DRITTES REICH 1975, 29 min, 16mm, b&w

Elke Groen TITO-MATERIAL 1998, 5 min, 16mm

Michaela Grill & Martin Stiewert CITYSCAPES 2007, 16 min, 35mm, b&w

Kurt Kren 20/68 SCHATZI 1968, 2.5 min, 16mm, b&w, silent

Total running time: ca. 85 minutes.

- Sun, September 9 at 8:15.

### PROGRAM 7: VISITING OUR NEIGHBORS

Herbert Vesely ON THOSE EVENINGS / AN DIESEN ABENDEN 1952, 23 min, 35mm, b&w

Dietmar Brehm POOL 1990, 4 min, 16mm, silent

Ferry Radax SUN STOP! / SONNE HALT! 1959-60, 25 min, 35mm, b&w

Thomas Aigelsreiter KEY WEST 2002, 5 min, video, b&w

Gustav Deutsch **FILM IS. 9 – CONQUEST** / **FILM IST. 9 – EROBERUNG** 2002, 19 min, 35mm, b&w

Lisl Ponger PASSAGES / PASSAGEN 1996, 11 min, 35mm

Peter Kubelka OUR TRIP TO AFRICA / UNSERE AFRIKAREISE 1961-66, 12.5 min, 16mm

Total running time: 100 minutes.

- Mon, September 10 at 7:30.

### PROGRAM 8: WHOSE REALITY?

Kurt Kren 6/64 MAMA UND PAPA 1964, 4 min, 16mm, silent

Michael Palm & Willi Dorner **BODY TRAIL** 2008, 8 min, video, b&w Ascan Breuer, Ursula Hansbauer & Wolfgang Konrad **FORST** 2005, 50 min, video Ella Raidel & Hongjohn Lin **SOMEWHERE, LATE AFTERNOON** 2007, 11 min, video

Total running time: 80 minutes.

- Tue, September 11 at 7:30.

### PROGRAM 9: FROM A TO Z AND BACK

Peter Tscherkassky L'ARRIVÉE 1997-98, 2 min, 35mm, b&w

Dariusz Kowalski LUUKKAANKANGAS - UPDATED, REVISITED 2005, 7 min, video

Karoe Goldt MIR MIG MEN 2002, 5 min, video

Dietmar Brehm PERFEKT 2 1982, 12 min, 16mm, b&w

Lisl Ponger FILM - AN EXERCISE IN ILLUSIONS II 1983, 4 min, 35mm, silent

Valie Export ADJUNCT DISLOCATIONS / ADJUNGIERTE DISLOKATIONEN 1973, 10 min, video. b&w

Kurt Kren 15/67 TV 1967, 4 min, 16mm, b&w, silent

Michaela Schwentner ALPINE PASSAGE 2006, 8 min, video

Johann Lurf VERTIGO RUSH 2007, 19 min, 35mm

Total running time: 75 minutes

- Wed, September 12 at 7:30.

### PROGRAM 10: CINEMA REVISITED

Martin Arnold ALONE. LIFE WASTES ANDY HARDY 1998, 15 min, 16mm, b&w

Lotte Schreiber BORGATE 2008, 15 min, video

Peter Tscherkassky OUTER SPACE 1999, 10 min, 35mm, b&w

Gustav Deutsch FILM IS. 7-COMIC / FILM IST. 7-COMIC 2002, 19 min, 35mm

Norbert Pfaffenbichler **MOSAIK MÉCANIQUE (NOTES ON FILM 03)** 2008, 9 min, 35mm, b&w

Linda Christanell PICTURE AGAIN 2003, 10 min, 16mm

Johann Lurf **THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG**/ ZWÖLF BOXKÄMPFER JAGEN VIKTOR QUER ÜBER DEN GROSSEN SYLTER DEICH 140 9
2009, 3 min, 35mm

Total running time: 85 minutes.

- Thu, September 13 at 7:30.

### SERIES - SEPTEMBER



BIRD WITH THE CRYSTAL PLUMAGE



BLOOD AND BLACK LACE

### **GIALLO FEVER!**

#### September 20-30

The term Giallo, literally "yellow" in Italian, originally referred to a series of crime novels with trademark yellow covers. Giallo, as a film genre of Italian thrillers that grew out of these pulp fictions starting in the mid 60s, became wildly popular in the 70s, then faded away in the early 80s. Giallo left a legacy of films often overlooked but widely influential on filmmakers such as Brian De Palma, Quentin Tarantino, and Darren Aronofsky. Apart from the signature blend of style and kitsch aesthetics, the genre features some of the most innovative scores ever created, by the likes of Ennio Morricone, Riz Ortolani, and Goblin. While these films have enjoyed a revival of interest due to DVD release of several titles, they have yet to receive the 35mm treatment they absolutely deserve in a city like New York.

Programmed by Alessio Giorgetti, Alessio Grana, and Yunsun Chae Malastrana film series. Special thanks to Dario Argento, Simonetta Magnani cultural attaché, Italian cultural institute new york, Adriana Chiesa Enterprises, Laura Argento cineteca nazionale, Chris Chouinard park circus, Alba Gandolfo cineteca d.w. griffith, Harry Guerro, Alfredo Leone international media films, William Lustig blue underground, Tony Musante, and Marilee Womack wb.

### **Dario Argento**

### THE BIRD WITH THE CRYSTAL PLUMAGE

/ L'UCCELLO DALLE PIUME DI CRISTALLO

1970, 98 min, 35mm.

Sam, an American writer living in Rome, witnesses a murder attempt. The victim survives, and Sam finds himself increasingly drawn to the story, putting himself and his girlfriend in danger. Argento's assured debut practically reinvented the genre overnight. He infuses the Hitchcockian psychosexual narrative with a whole new visual style, lensed by Vittorio Storaro and scored by Ennio Morricone. See firsthand why Hitchcock himself is said to have declared that, "that Italian fellow is starting to make me nervous" upon seeing this film.

 Thu, September 20 at 7:00 & Mon, September 24 at 9:15.

### Mario Bava

### BLOOD AND BLACK LACE / SEI DONNE PER L'ASSASSINO

1964, 88 min, 35mm.

A masked killer is on the loose at a fashion house where all the models end up dead in various gruesome ways. At the center of this is a diary left by one of the victims, which contains incriminating details about the killer. Bava uses light, shadow, and color to stunning effect in this visual spectacle. And as always, his violent set-pieces will dazzle any fan of the genre.

- Thu, September 20 at 9:30, Tue, September 25 at 7:00, Sun, September 30 at 8:45.

#### Pupi Avati

### THE HOUSE OF THE LAUGHING WINDOWS

### / LA CASA DALLE FINESTRE CHE RIDONO

1976, 110 min, 35mm.

Stefano arrives in a rural Italian village to restore the local church's decaying fresco of the suffering of St. Sebastian. The artist was a madman who created art from real life, painting portraits of subjects near death from torture (a possible allusion to snuff films). As Stefano digs deeper into the dark secrets surrounding the artist, a chain of murders begins, and he finds himself at the center of the ensuing nightmare.

Fri, September 21 at 7:00,
 Mon, September 24 at 6:45,
 Sat, September 29 at 4:45.

#### Lucio Fulci

### DON'T TORTURE A DUCKLING / NON SI SEVIZIA UN PAPERINO

1972. 102 min. 35mm.

A reporter pairs up with a promiscuous young woman to expose the string of child killings in a remote village in Southern Italy rife with superstition and distrust of outsiders. As the usual suspects are proven innocent or end up dead, he must look in increasingly unlikely places to find the killer. This is Fulci's personal favorite and a must-see!

- Fri, September 21 at 9:30 & Thu, September 27 at 7:00.

#### Sergio Martino

### THE STRANGE VICE OF MRS. WARDH

### / LO STRANO VIZIO DELLA SIGNORA WARDH

1971, 98 min, 35mm.

Mrs. Wardh, played by the queen of Giallo, Edwige Fenech, harbors a secret vice that she keeps hidden from her older diplomat husband. When a string of murders by a black-gloved killer terrorizes the city, her sadistic former lover Jean reappears, intending to blackmail her. To make matters worse, she takes up with a new lover who convinces her to go off to Spain with him for her safety. But is she out of the woods yet? The mysterious killer seems to have followed her there....

 Sat, September 22 at 4:15 & Fri, September 28 at 9:30.

### **Dario Argento**

### **DEEP RED / PROFONDO ROSSO**

1975, 126 min, 35mm.

A renowned psychic channels the thoughts of a killer and is soon after brutally murdered. David Hemmings (BLOW-UP) plays a British pianist who witnesses this killing from afar and launches a solo investigation, putting his own life in peril. The music by Goblin completes this stylish masterpiece by Dario Argento.

 Sat, September 22 at 6:30 & Fri, September 28 at 7:00.

### SERIES - SEPTEMBER/SPECIAL SCREENINGS



PERVERSION STORY

### GIALLO. CONT'D.

Massimo Dallamano

### WHAT HAVE YOU DONE TO SOLANGE?

/ COSA AVETE FATTO A SOLANGE?

1972. 103 min. 35mm.

A teacher and a student having an affair are on a clandestine outing on a boat when they witness the stabbing of another coed. Other gruesome murders follow, and the teacher becomes the main suspect. Dallamano's complex plot and the shocking climax make this one of the smartest Giallos ever made.

 Sat, September 22 at 9:30 & Tue, September 25 at 9:00.

#### Elio Petri

### A QUIET PLACE IN THE COUNTRY

### / UN TRANQUILLO POSTO DI CAMPAGNA

1968, 106 min, 35mm.

Although rarely considered a Giallo, but rather more of a ghost story, Petri's penetrating study of psychological decay is nonetheless full of the mystery and stylistics found in the genre's best.

"This Italian-made color film, if you stay with it on its own terms, will absolutely nail you to the seat. ... The picture visually hurtles and roars to a climax of complete logic and conviction, blending real and unreal images that will curl your hair. The total effect is devastating." –Howard Thompson, NEW YORK TIMES

Sun, September 23 at 4:30,
 Thu, September 27 at 9:15,
 Sun, September 30 at 6:30.

### **Mario Bava**

# THE GIRL WHO KNEW TOO MUCH aka THE EVIL EYE / LA RAGAZZA CHE SAPEVA TROPPO

1963, 86 min, 35mm, b&w.

Nora Davis's holiday in Rome takes a sudden turn for the macabre when she witnesses the murder of a woman on the Spanish Steps. The next morning there is no trace of the crime, but Nora soon learns that there had been another murder ten years ago at the same location by the so-called 'Alphabet Killer'. Her morbid curiosity takes her deeper into the story, and before long she discovers that the next victim's last name starts with D! And who is that man following her? Widely regarded as the first Giallo, Bava's stylish homage to Hitchcock's 'Americans Abroad' thrillers is a natural entry-point into the genre.

 Sun, September 23 at 6:45 & Sat, September 29 at 7:15.

### Lucio Fulci

### PERVERSION STORY aka ONE ON TOP OF THE OTHER

### / UNA SULL'ALTRA

1969, 97 min, 16mm.

A doctor is caught between his mistress and his asthmatic wife. When the wife is murdered all eyes turn to him, as he holds the insurance claim on her life. Fulci's first Giallo shares unmistakable similarities with Hitchcock's VERTIGO, capturing the mood of late-60s San Francisco. Sexual obsession, depravity, and deception converge in its surprising climax.

 Sun, September 23 at 8:45 & Sat, September 29 at 9:15.



TEXAS SCRAMBLE

### SAMI VAN INGEN

FII MMAKER IN PERSONI

Anthology presents a program of works by Finnish experimental filmmaker Sami van Ingen, who has created an impressive body of films and installations over the past two decades. Influenced both by documentary and experimental traditions (his great-grandfather was Robert Flaherty, whose 1926 film, MOANA, van Ingen will present earlier this evening) and by his own observations of cultural exchange as colored by his childhood growing up in both India and Finland, van Ingen makes moving-image works that examine the cinematic apparatus and its boundaries, even as they also raise questions about capitalism. colonialism, and power.

#### TEXAS SCRAMBLE 1996, 21 min, 16mm

Based on the notion of memory as the basis for our perception.

**DEEP SIX** 2007, 7 min, 35mm

This film has three starting points: a brief narrative re-edited from a Hollywood B-film (THE RAGE, 1998); the use of color photocopy as a cinematic aesthetic; and the desire to explore the frame line as a dynamic visual element.

#### THE SEQUENT OF HANNA AVE. 2006, 5 min. 35mm

By combining found footage, hand processing, and high-end digital technology, I propose to elevate a few mundane gestures into a new perceptible wholeness.

### **EXACTLY** 2008, 8 min, 35mm

An attempt to combine some aesthetic aspects of a flicker film and three out-of-context narrative scenes with the concept of the 'perfect film'.

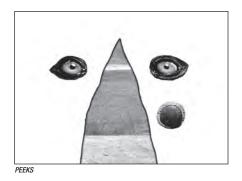
### **FOKUS** 2004, 40 min, 35mm

In the early 50s, my grandmother made a home movie of Mysore's Dasara festival, which was set up by India's British rulers. By de- and re-constructing 512 frames of her movie, FOKUS examines the layers of power, display, and representation that lurk in the original material.

Total running time: ca. 85 minutes.

- Sun, July 1 at 8:00.

### SPECIAL SCREENINGS – JULY





MEHOHO1

# CUT AND PASTE CONTEMPORARY COLLAGE ANIMATION FROM NORTH AMERICA

These two evenings spotlight the best of contemporary collage animation works alongside an absolute classic of the genre and the world premiere of unseen footage from the enigmatic Harry Smith. For the first program, animator and curator Jodie Mack has assembled an incredibly diverse selection of 16mm and digital works which shatter post-modern assumptions that it's all been done before. The second program features collage master Lawrence Jordan's epically ethereal feature SOPHIE'S PLACE, with recently rediscovered outtakes from Smith's abandoned OZ feature. Fast paced and far out, these cut-up, pieced-together films and videos are guaranteed to give you crazy dreams for years to come...

Special thanks to Jodie Mack, Jeremy Rossen, Colorlab, and all the filmmakers.

### **PROGRAM 1**

Illustrating the varying possibilities of forming new meanings via the pairing of found elements, this program explores the results of combination in 21st-century collage animation – from classical paper-based techniques to contemporary functions via mash-ups, samples, and digital manipulation. Nesting thirty-somethings, fluttering Viewmaster florals, re-imagined Muybridge icons, and bouncing DVD logos reveal themes of destruction and creation, waste and resourceful innovation. Curated by Jodie Mack.

### **SELECTED FILMMAKERS IN PERSON!**

Amy Lockhart THE COLLAGIST 2009, 2 min, video

Shirin Mozaraffi THE STORY OF AMA AND BABA 2009, 7 min, video

Gretchen Hogue WHERE'S MY BOYFRIEND? 2005, 2 min, video

Stacey Steers PHANTOM CANYON 2006, 10 min, 35mm

Kelly Lynn Sears **PAPER MOUNTAIN MAN** 2009, 3.5 min, video

Jim Trainor **LEAFY, LEAFY JUNGLE** 2008, 3 min, 16mm

Peter Burr GYLDEN LOAD 2007, 1.5 min, video

Steve Cossman TUSSLEMUSCLE 2009, 5 min, 16mm

Jo Dery PEEKS 2009, 2.5 min, video

Charlotte Taylor **LEAF** 2004, 3 min, 16mm

Adebukola Bodunrin EVEN WHEN LIFE IS SAD,

PEOPLE STILL HAVE A GOOD TIME 2005, 4 min, 16mm

Jon Satrom MEHOH01A 2009, 2 min, video

Naomi Uman HAND EYE COORDINATION 2001, 10.5 min, 16mm

Total running time: ca. 65 minutes.

- Fri, July 20 at 7:30.

### PROGRAM 2

### **Harry Smith**

### **[OUTTAKES FROM HARRY SMITH'S OZ]**

ca. 1962, 23.5 min, 35mm.

Much to our surprise, Anthology recently recovered a number of original 35mm negative camera rolls by revered animator/alchemist/ethnomusicographer Harry Smith. The reels had been, unknown to all, sitting in a lab since 1967. The footage contains camera, focus, and exposure tests for OZ, Smith's amazing, abandoned feature-length adaptation of L. Frank Baum's classic tale. While Anthology has preserved and regularly presents Smith's NO. 16: OZ, THE TIN WOODMAN'S DREAM (1967), which contains the completed excerpt THE APPROACH TO EMERALD CITY, much of the material in these two reels is different. Raw footage that was never intended to be viewed as anything other than dailies, these alluring outtakes are resoundingly beautiful, and like all things Smith, deeply mysterious.

&

# Lawrence Jordan SOPHIE'S PLACE

1986. 90 min. 16mm.

"[T]he greatest epic animation film ever, yr wondrous SOPHIE'S PLACE..." -Stan Brakhage

"Full hand-painted cut-out animation. . . . I call it an 'alchemical autobiography.' The film begins in a paradisiacal garden. It then proceeds to the interior of the Mosque of St. Sophia. More and more the film develops into episodes centering around one form or another of Sophia, an early Greek and Gnostic embodiment of spiritual wisdom. She is seen emanating light waves and symbolic objects. (But I must emphasize that I do not know the exact significance of any of the symbols in the film any more than I know the meaning of my dreams, nor do I know the meaning of the episodes. I hope that they – the symbols and the episodes – set off poetic associations in the viewer. I mean them to be entirely open to the viewer's own interpretation.)" –L.J.

- Sat, July 21 at 7:30.

### SPECIAL SCREENINGS – JULY



THE TRIAL

# VIENNA FILM AWARD WINNER! FILMMAKER IN PERSON!

# Gerald Igor Hauzenberger THE TRIAL / DER PROZESS

2011, 115 min, 35mm. In German w/ English subtitles.
Anthology presents a special screening of the recipient of the Viennale Film Festival's Vienna Film Award in the documentary film category. Filmmaker Gerald Igor Hauzenberger will be the artist-in-residence at NYU's Deutsches Haus this summer, and will be here in person for the screening!

"Anti-terrorist squads descend upon animal rights activists as if they were the most dangerous enemies of the state. Although there is no concrete evidence against them, they are imprisoned for an alleged conspiracy and malicious injury of property. International media sarcastically report on this judicial farce, which would become one of the longest trials in Austrian history. The special authority granted by the so-called Mafia Paragraph 278a is still used against hundreds of individuals who take part in political rallies. The film follows the case as closely as possible from different angles - members of the police force were not allowed to speak about the proceedings while the trial still lasted - but its main focus lies on the fate of some of the defendants from pre-trial custody release to the financially and psychologically extremely challenging trial itself." -VIENNALE

The Vienna Film Award is awarded by a five-person national jury of representatives from various film sectors. This honor was presented for the first time in 1991. The winner is selected from Austrian feature-length films and documentaries that have premiered or have been publicly screened since the last Viennale.

- Wed, July 25 at 7:30.





PHILLIPS CAVALCAD

### UNESSENTIAL CINEMA PRESENTS I THE SECRET CINEMA

The Secret Cinema is a floating repertory cinema series based in Philadelphia. For over 20 years it has brought hundreds of unique programs to nightclubs, bars, coffee houses, museums, open fields, colleges, art galleries, bookstores, and sometimes even theaters and film festivals. Drawing on its large private film archive as well as other collections, the Secret Cinema attempts to explore uncharted territory and the genres that fall between the cracks, with programs devoted to educational and industrial films, cult and exploitation features, jukebox films and other pop music cinema, cartoons, rare television, local history, home movies, erotic films, politically incorrect material, and the odd Hollywood classic, as long as it exists on celluloid – Secret Cinema screenings never use video projection. Unessential Cinema is proud to host this double-fisted, double-feature of Secret Cinema programs.

For more info visit: www.thesecretcinema.com or www.facebook.com/thesecretcinema. Special thanks to Jay Schwartz, secret cinema.

#### PROGRAM 1

### **TOTALLY WIRED**

### THE FILMS OF BELL TELEPHONE

A program of short films from one of the major motion picture producers of the 20th century – the phone company! As the largest corporation in the world, Bell had unlimited resources, producing corporate films more skillfully and more entertainingly than most companies could. We will show an assortment of rare Bell sales films, in-house training films, commercials and public relations films, all on 16mm. As they depict the various missions and agendas of one business throughout the years, the movies also provide a revealing look at mid-century America in general.

Just a few of the highlights will be:

TELEPHONE HIGHLIGHTS 1947; WHAT'S IN A NAME? 1950s; DIAL "O" FOR OPERATOR 1965; INVISIBLE DIPLOMATS 1965: OPERATOR 1969: PICTURE PHONE 1970: and more!

Total running time: ca. 105 minutes.

- Fri, July 27 at 7:15.

#### PROGRAM 2

### **CREEPY PUPPET FILMS**

Puppetry is an age-old art-form that has charmed and delighted both children and adults for countless generations. And puppets have been a source of inspiration to filmmakers almost since the movies began. So why do puppets become so...creepy when filmed and projected on a giant screen? The Secret Cinema will attempt to answer that question – or at least show our favorite examples of this peculiar genre of cinema. Using assorted educational and entertainment shorts from past decades, we'll show films using hand puppets, marionettes, and stop-motion animated figures and claymation. Some were made by great masters of special effects like George Pal and Ray Harryhausen. Others were made by nameless hacks for forgotten educational film mills. Yet, they are all creepy.

A few highlights include:

HANSEL AND GRETEL 1951, Ray Harryhausen; PHILLIPS CAVALCADE 1942, George Pal; MAKING CHANGE 1970s, dir. unknown; GUMBY: HOT ROD GRANNY 1957, Art Clokey; PIRRO AND THE SCALE 1948, Alvin J. Gordon; and much more!

Total running time: ca. 100 minutes.

- Fri, July 27 at 9:30.

### SPECIAL SCREENINGS - JULY/AUGUST







AUDIO VÉRITÉ PRESENTS THE MYTHOLOGY OF CON

Conrad Schnitzler (1937-2011) is legendary in the German electronic and avant-garde music scene as co-founder of Kluster and Tangerine Dream, but his intermedia work in the 60s and 70s is far less known. He studied sculpture with Joseph Beuys at the Düsseldorf Academy of Art, exhibited his black and white metal sculptures in Berlin, and participated in performances and 'happenings' in the same circles as many Fluxus artists, although he rejected membership in any group or movement. In the early 70s Schnitzler left all of his sculptures in an open field and abandoned the art world to devote himself to composing music. His self-produced, stark electronic music, often presented as multi-channel presentations using several cassette players, gradually found an international cult following, yet Schnitzler's immense creative energy could not be limited to one medium. He continuously experimented with moving images to accompany his music by painting and scratching directly on 8mm film, shooting stop-motion animations and designing sets that he would film himself performing in. By the 80s, Schnitzler had become increasingly reclusive, shooting long meditative videos with his distinctive electronic musical scores. He composed multi-channel Cassette Concerts that could be sent by post for others to conduct in movie theaters or other venues without him having to leave his house. These two programs offer an eye- and ear-opening sampling of works from Schnitzler's vast archive, much of which has never been seen or heard before in NYC.

THE MYTHOLOGY OF CON has been curated by Conrad's friend and collaborator Ken Montgomery from Conrad's archives. Montgomery will be present to introduce both screenings. These presentations coincide with a Schnitzler exhibition at Audio Visual Arts (AVA), a program of multi-channel Cassette Concerts presented by Harvestworks on July 27, 28 & 29, and a Schnitzler video evening at Clocktower. Special thanks to Wolfgang Seidel, Jin Kawai and Gillie Schnitzler. For more information visit: www.con-mythology.com

Unless otherwise noted, all works are directed by Conrad Schnitzler.

#### PROGRAM 1: FILM/VIDEO (1970-1980)

Schnitzler's early films explode with energy. During this time CON, as he liked to be called, was making intermedia art – street performances, gallery installations, and explosive new music – all influenced by free jazz and psychedelic rock. For these live actions, CON wore black and white make-up, dressed in white leather, and mounted a megaphone on a black motorcycle helmet. The films from this period are fast paced, high contrast, hypnotic explorations of energy with abstract imagery or CON the magician/performer as subject matter.

Jürgen Boettcher RÄUME INSZENIERTE UND

GEFUNDENE ENVIRONMENTS 1970, 3 min, video

Wolfgang Seidel FAHRSTUHL 1971, 3 min, video

WALKMAN 4 min, video

ZAUBERER 7 min, video

FORTSCHITT 3 min, video

DIE NIE ALT WERDEN 4 min, video

UNTITLED FILM #1 6 min, 8mm, silent

ZWOLF JAHR KUR FÜR MICHELANGELO 9 min, video

SCHWARZER DOM 8 min, video, b&w

ZYLINDER 2 min, video

SCHWARZE HAND 3 min, video

**WER IM LADEN DIE** 

SCHUHSCHACHTELN ZÄHLT 4 min, video

MEHR SPASS 6 min. video

UPER 8 min, video

NATURLICH 5 min, video

TAKE OFF 1980, 4 min. video

Julien Perrin PREMIER CON/TACT 2009, 12 min, video

Total running time: ca. 100 minutes.

- Sat, July 28 at 7:30.

### PROGRAM 2: FILM/VIDEO (1975-1986)

After leaving the art scene to focus on composing, CON's musical scores take precedence. He is no longer the subject; the pieces become longer and more focused. CON produced hours of cinematic meditations using primitive computer graphics, dissolving shapes and abstract washes of color and light. One can imagine the reclusive CON sitting back in his chair, observing the transformation of a blowing curtain into an abstract landscape, as his wild symphony unfolds. In all his work, the precise tonalities sculpted by his electronic instruments inform the vision.

Erika Lippki **DIE SPUR DIE KARAWANE** 1977, 7 min, video

UNTITLED FILM #2 4 min, 8mm, silent

LUX CONCERT 1979, 29 min, video

SCHATTEN III 1982, 3 min, 8mm, b&w

LICHTPUNKT UND

SCHWARZE ZEICHEN 1978, 24 min, video, b&w

DAS CAS CON VIDEO I 1986. 21 min, video

Total running time: ca. 95 minutes

- Sun, July 29 at 7:30.

### **MILTON MOSES GINSBERG**

### THE PRIVATE LIFE OF TIME

FILMMAKER IN PERSON!

Best known for his seminal feature film COMING APART (1969) — a highly innovative and influential film for its psychological intensity, its single-set, faux-documentary approach, and its searing central performance from Rip Torn — Milton Moses Ginsberg has worked primarily as an editor in the years since his second feature, 1973's THE WEREWOLF OF WASHINGTON. Since 1999, however, he has quietly created a number of small-scale, highly personal medium-length works. Lyrical, literary, and philosophical, these pieces demonstrate another side to his creative sensibility. We are pleased to welcome Ginsberg for special screenings of his two most recent works — alongside a screening of COMING APART

### KRON ALONG THE AVENUE OF TIME

2012. 46 min. video.

KRON describes a man who photographs the intricate movements of watches. As he magnifies their tiny gears and spinning wheels, Kron feels himself being drawn into their microscopic universe — even as he becomes increasingly haunted by re-found memories and his own mortality. Call this Proustian journey, THE PRIVATE LIFE OF TIME.

### **DARK**MATTER ~ a fragment of cinema

2012, 22 min, video, work-in-progress.

DARK•MATTER is about a journey to a distant planet circling another star inhabited by a race of intelligent, human-sized insects — roughly five hundred years behind us in intellectual development. In the midst of their Elizabethan Age, so to speak. Encased in their glass capsule, the astronauts watch the tragedy of this race of insects unfold.

- Thu, August 2 at 7:15.

### COMING APART

1969, 111 min, 35mm. W/ Rip Torn & Sally Kirkland.

Torn gives one of his greatest performances as a psychiatrist secretly filming his own mental breakdown in Ginsberg's classic exploration of dark eroticism and self-referential cinematic form. Psychoanalyst Joe Glazer, aka Glassman, rents a studio apartment where he has a variety of sexual encounters with a series of women — all of which he films with a hidden camera. But Joe becomes a voyeur of his own life, until, finally encased in his own reflection, Joe ends up filming his own disintegration. Truly ahead of its time, COMING APART remains a visionary and transformative piece of American cinema.

- Thu, August 2 at 9:15.

### SPECIAL SCREENINGS - AUGUST/SEPTEMBER



1913 MASSACRE

SEEKING THE MONKEY KING



PHILIPE AVILA PARTICIPATING IN YANS & RETO

# SPECIAL MEMBERS-ONLY SCREENING! ANDY WARHOL RARITIES

Once every calendar we offer a special, AFA Members-Only screening, featuring sneak-previews of upcoming features, programs of rare materials from Anthology's collections, in-person filmmaker presentations, and more! The benefits of an Anthology membership have always been plentiful: free admission to over 100 Essential Cinema programs, reduced admission to all other shows, discounted AFA publications. But with these screenings – free and open only to members – we sweeten the pot even further.

For this calendar's Members-Only screening, we present two seldom-seen Andy Warhol films, neither of which have been shown in NYC for many moons.

### **CAMP**

1965, 66.5 min, 16mm, b&w.

Warhol's response to Susan Sontag, this film features a variety show staged at the Factory. Emceed by Gerard Malanga in a tuxedo, the film features a series of performances by various 'camp' personalities, including Paul Swan, Mario Montez, Tally Brown, and Jack Smith, who in one of his most subtle performances, dramatically opens a closet door.

### THE CLOSET

1966, 66 min, 16mm, b&w.

Conceived by filmmaker Barbara Rubin (CHRISTMAS ON EARTH), THE CLOSET is an Ionesco-like situation in which two people, Nico and Randy Bourscheidt, find themselves, for unknown reasons, living together in a closet.

- Thu, August 16 at 7:30.

# 1913 MASSACRE

Anthology presents a double-feature of two (radically different) radical political films: Ken Ross and Louis V. Galdieri's documentary 1913 MASSACRE, a chronicle of a tragic incident in American labor history, and Ken Jacobs's eye-, ear-, and mind-exploding SEEKING THE MONKEY KING, a fusion of all-encompassing visual abstraction and politically enraged onscreen text.

### Ken Ross & Louis V. Galdieri 1913 MASSACRE 2011, 65 min, digital video.

Follows singer/songwriter Arlo Guthrie to Calumet, a once-thriving mining town on Michigan's Upper Peninsula still haunted by the tragic events that inspired his father Woody Guthrie's ballad, '1913 Massacre'. On December 24, 1913, the striking copper miners of Calumet were gathered with their wives and children for a holiday party at the Italian Hall. When someone yelled "Fire!", panic took hold and, in the ensuing chaos, 74 people were crushed and suffocated to death. There was no fire.

The version of events that found its way into Guthrie's song attributed the tragedy to the "copper-boss thug-men", who were presumed to have initiated the panic and to have blocked the doors of the Hall. The town itself is still divided over exactly what happened. And no one can explain why they tore down the Italian Hall in 1984.

1913 MASSACRE captures the last living witnesses of the tragedy and reconstructs Calumet's past from individual memories, family legends, and songs, tracing the legacy of the tragedy to the present day, when the town – out of work, out of money, out of luck – still struggles to come to terms with this painful episode from its past.

**Ken Jacobs SEEKING THE MONKEY KING** 2011, 40 min, digital video, Dolby 5.1 soundtrack. A major and indisputable masterpiece from one of the most formidable moving image artists of our time.

"An exhilarating audiovisual workout that simultaneously engages multiple parts of the brain, Jacobs's 40-minute movie is a sort of hallucinatory jeremiad. The basic imagery seems derived from close-ups of crumpled metallic foil; this material, which oscillates in color between rich amber and deep blue, is subjected to a barrage of cyclical digital manipulations and married to J.G. Thirlwell's clamorous score. The sound surges; the screen is a roiling imaginary landscape of frozen fire and burning ice. Intermittently, Jacobs superimposes the text of a caustic anticapitalist, anti-patriotic harangue addressed to a figure he calls 'The Monkey King'.... This homemade slingshot has the capacity to resist and pulverize the idiotic visual aggression of a commercial behemoth like TRANSFORM-ERS. It's a 60s vision happening today – beautiful, terrifying, and determined to storm the doors of perception." –J. Hoberman, VILLAGE VOICE

Total running time: ca. 110 minutes.

- Fri, August 24 at 7:30, and Sat & Sun, August 25 & 26 at 6:00 & 8:30 each night.

### **YANS & RETO**

#### Young and Not Stupid & Radical Even Though Old

Inspired by the social atmosphere of porno cinemas and in the tradition of cabaret, YANS & RETO is a one-night festival of action art by artists over sixty and under thirty. The artists present themselves through short (under seven minute) performance or video pieces, creating energetic, inter-generational encounters.

YANS & RETO is curated by Jana Leo. The festival is organized by Mosis Foundation with the support of Spain Culture New York-Consulate General of Spain. The 2010 and 2011 YANS & RETO festivals can be seen at fundacionmosis.com/English/yans.htm

- Fri, September 14 at 7:30.

### SPECIAL SCREENINGS - SEPTEMBER







THE CHEEN K CYMBHON

TAYLOR MEAD

### **OCCUPY THE FILM FESTIVAL!**

On the first anniversary of Occupy Wall Street, OCCUPY THE FILM FESTIVAL brings together the most compelling and innovative films of the movement. Beginning as a ragged camp on Wall Street's doorstep last September, before exploding into the most powerful social movement in decades, Occupy has inspired countless artists to produce visionary collaborative projects, short art films, and sweeping documentaries capturing the spirit of the movement. Why did Occupy ignite the imagination of conservatives and anarchists alike? What is the response of already occupied communities from Hawaii to Palestine? Can virtual organizing replace public space? Can local and horizontal organizing be scaled up? What are alternative economic models? As Occupy meets state repression and confronts internal tensions, how will the movement grow and make the change the 99% demands?

Mainstream media bias & blackouts mean this movement is poorly understood. Come witness real stories the 1% doesn't want you to see. Experience the new world of the 99%.

Brought to you by a coalition of NYC radical media organizers and artists, OCCUPY THE FILM FESTIVAL will feature a full weekend of festivities, including prominent guest speakers, interactive screenings, an Occupy fashion show, an Occupy photography exhibit by award-winning artists, and guerrilla projections by the Illuminator! Check ANTHOLOGYFILMARCHIVES.ORG later this summer for more details!

- Sat, September 15 at 6:00 & 8:30 & Sun, September 16 at 7:30.

### **TOUCH.30 LIVE IN NYC**

In September 2012 Touch, one of the premiere international labels for experimental music, will present a series of events in Manhattan and Brooklyn at ISSUE Project Room, Experimental Intermedia, and Anthology Film Archives to celebrate their 30th anniversary. Since its first release in 1982, Touch has created sonic and visual productions that combine innovation with a level of care and attention that has made it the most enduring of any independent music company of its time. The label has presented a wide range of artists from New Order to Thomas Köner, and now has a strong focus on artists such as Fennesz, Chris Watson, Philip Jeck, Jana Winderen, Hildur Gudnadottir, Oren Ambarchi, and Biosphere.

This screening features THE SUFFOLK SYMPHONY, the product of a week-long treasure hunt to unearth old records, field recordings, home-made sounds, and images, with audio by Philip Jeck & BJNilsen, and LIQUID MUSIC, a piece featuring the music of Christian Fennesz, with footage from Prague, Paxos, Crete, Cephalonia, Messinia, London, and Monterey Bay.

### THE SUFFOLK SYMPHONY

2010, 48 min, video. Directed by Mike Harding; visuals by Jon Wozencroft; audio by Philip Jeck & BJNilsen.

#### LIQUID MUSIC

2012, 40 min, video. Visuals by Jon Wozencroft; audio by Christian Fennesz.

Total running time: ca. 95 minutes.

- Sun, September 16 at 4:45.

### TAYLOR MEAD ON VIDEO, IN PERSON

You might call him the Shirley Temple of the Underground. He was definitely one of Warhol's funniest and most appealing Superstars. Brendan Gill of THE NEW YORKER once quipped, "Taylor Mead looks like a cross between a zombie and a kewpie and speaks as if his mind and mouth were full of marshmallow." Words fail to convey all that makes Taylor Mead so truly special. He is a living legend whose decades of under-the-radar, over-the-top performances in countless films, plays, poetry houses, and bars have earned him global infamy. Luckily for us, Taylor is also a neighborhood fixture, and to pay tribute we are presenting an ongoing series that will celebrate his bewitching *je ne sais quoi*.

Tonight features two programs of long-unseen videos made by Anton Perich in the early 70s for the nascent cable access television format. The uproarious Portapak-produced videos made by collaborators Perich and Mead were repeatedly censored by the cable broadcast network and created a major scandal within the TV world of that time. Featuring fellow Warhol Superstar Candy Darling and other fun loving quasi-thespians, these time capsules are delightfully funky and shining examples of Mead's uncanny improvisational abilities.

"At that time TV was still the last taboo of the good taste, artists didn't touch it yet, so we introduced dirty language and dirty pictures into the American living rooms." –Anton Perich

### **PROGRAM 1**

### THE GREAT AMERICAN SILENT MOVIE

1971, 7 min, video

A movie shot on Super-8 film at Max's Kansas City restaurant, featuring Taylor, Candy Darling, and Tiger Morse. A wild and wonderful erotic dance.

### WASHINGTON RASPUTIN 1976, 38 min, video

Taylor Mead is Grandma, heiress to the Washington-Morgan-Rasputin fortune. Tinkerbelle and Nancy North make appearances.

### THE AGING ROCK STAR 1973, 30 min, video

Taylor plays an aging rock star who is planning a comeback and hopes to make millions until all of his ex-wives suddenly appear at his door. Featuring Candy Darling, Nancy North, and Darsea D'Wilde.

Total running time: ca. 80 minutes.

- Wed, September 19 at 7:00.

### **PROGRAM 2**

NIXON CAMBODIA 1973, 38 min, video

Taylor plays President Nixon and some Washington wives. Featuring Herb Smokler, Bert Pence, and Rene Metch

### ULYSSES AND THE PHANTOM 1973, 38 min. video

Taylor plays the legendary traveler who after a long absence returns home to find that everything is changed, including his wife and houseguests. Featuring Taylor Mead, Susan Blond, Tinkerbelle, and Rene Metch.

### THE MONSTER KIT 1974, 15 min, video

Taylor is hired by Playgirl Magazine to pose for the centerfold. They send a personal trainer to improve his physique, but the trainer becomes a monster.

Total running time: ca. 95 minutes.

- Wed, September 19 at 9:00.

### **SPECIAL SCREENINGS – SEPTEMBER**



BASIL KING



### BASIL'S ARC THE PAINTINGS AND POETICS OF BASIL KING

This event is a celebration of Basil King, who is now in his 77th year. A day of talks on King's visual art, with brief readings from his books by noted critics and poets, will culminate in the debut screening of BASIL KING: MIRAGE, a film portrait written and directed by Nicole Peyrafitte and Miles Joris-Peyrafitte. Basil King's aesthetics have been shaped by his early childhood in WWII London as well as a strong fellowship with poets of the San Francisco Renaissance and Abstract Expressionist painters in New York. Mentors and friends at Black Mountain College included Robert Creeley, Charles Olson, and John Wieners. The years since have been spent in studios in Brooklyn, where King now lives, painting and writing. His most recent book, complementing a prodigious output of paintings, is LEARNING TO DRAW (Skylight Press, 2012).

Participants will include Barry Schwabsky, Vincent Katz, Kimberly Lyons, Corinne Robbins, Laurie Duggan, Harry Lewis, Daniel Staniforth, Tom Fink, Tom Patterson, George Quasha, Mitch Highfill, Burt Kimmelman, Edna Augusta, Lilly Wei, and others. For more information visit: BLOG.BASILKING.NET.

### This all-day event will be open to all and free of charge.

Sat, September 22 from 11:00-6:00.

#### **NEW YORK WOMEN IN FILM & TELEVISION PRESENTS**

# Maryann Breschard RUNNING IN HIGH HEELS

2005, 110 minutes, video.

Following the last months of one young woman's comically inept run for the New York State Senate, RUNNING IN HIGH HEELS illustrates the controversy between what women say they want and the contradictions of how they go and get it. Issues of sex, money, and politics are argued by notable women from the right and left of the American political spectrum, ranging from conservative stalwart Phyllis Schlafly to liberal educator Rosalind Wiseman, whose book QUEEN BEES AND WANNABEES became the basis for the movie MEAN GIRLS. With their divergent takes, these women reveal how women can simultaneously be the majority of the population (at 52%) and an utter minority in the worlds of wealth and power.

NYWIFT's Member Screening Series provides members with the opportunity to show their work in a theatrical setting. The screening will be followed by a Q&A and an after-party with cash bar and complimentary food at Dempsey's Pub, 61 2nd Avenue.

NYWIFT programs, screenings, and events are made possible, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, New York State Council on the Arts, the New York State Legislature, and the Academy of Motion Picture Arts & Sciences Foundation.

- Tue, September 25 at 7:00.

### THE SECRET LIFE OF...ANTHOLOGY FILM ARCHIVES

A once-in-a-calendar opportunity to take a peek at the teeming hive of creativity hiding behind the scenes at Anthology, thanks to the film- and video-making efforts of AFA's staff, friends, fellow-travelers, and devotees.

- Sun, September 30 at 9:30.

### **NEWFILMMAKERS**

### **NEWFILMMAKERS NY SERIES**

The NewFilmmakers Screening Series selects films and videos often overlooked by traditional film festivals. In addition to Seasonal Festivals. NewFilmmakers NY screens every week at Anthology Film Archives.

The NewFilmmakers Series began in 1998 and over the past fourteen years has screened over 700 features and 2,750 short films. In 2002 we started NewFilmmakers Los Angeles. Many well-known shorts and features including BLAIR WITCH PROJECT and TOO MUCH SLEEP have had their initial screenings at NewFilmmakers.

NewFilmmakers LA now screens monthly at the Sunset Gower Studio in Hollywood. Last year we began NewFilmmakers Online, which gives filmmakers the opportunity to exhibit and distribute their films directly to the public. NewFilmmakers also programs the Soho House Screening Series in New York & Los Angeles.

Programs are subject to change; check our schedule online at www.newfilmmakers.com for updated information. NewFilmmakers is sponsored by Barney Oldfield Management, Angelika Entertainment, Prophet Pictures, SXM, and H2O Distribution.

Please note that the NewFilmmakers series is not programmed or administered by Anthology Film Archives staff; for further information, please address questions via telephone or email as listed below.

#### **NEWFILMMAKERS NY FILM SCHOOL SERIES**

NewFilmmakers regularly invites leading film schools to present films and discuss their programs with potential students. This calendar we welcome the Digital Film Academy.

#### **NEWFILMMAKERS NY SPECIAL PROGRAM SERIES**

Our various Group Screening Series give new filmmakers a chance to reach their audiences. The NewLatino Series is now in its tenth year. We also present Middle East NewFilmmakers; a Women Filmmakers Series; an Animation Screening Series; and a Gay/Lesbian Screening Series. You can join these Groups on our website.

#### SUBMIT YOUR FILM/VIDEO

For more information and an application form write us or visit us at www.newfilmmakers.com. Films can be submitted directly on www.newfilmmakers.com or www.withoutabox.com.

#### CONTACT INFORMATION

Bill Woods, New York Director Eric Norcross, New York Video Editor Larry Laboe, Los Angeles Director Patrick Duncan, Los Angeles Director Emeritus Bill Elberg, NewFilmmakers Online Co-Director Jessica Canty, NewFilmmakers Online Co-Director

Tel: 323-302-5426 barney@newfilmmakers.com P.O. Box 4956 New York, NY 10185-4956 Edwin Pagan, National Latino Programming Moniere, Middle East Programming Lili White, Women's Programming Eric Leiser, Animation Programming Brandon Ruckdashel, Marketing Director Barney Oldfield, Executive Producer



### **NEWFILMMAKERS**

### **SUMMER FEST 2012**

NewFilmmakers begins the season with its annual Summer Fest. This year's Fest, which will run from July 2-11, will screen over 75 new films, and will include our Fourth of July Program.

- Monday, July 2, First Short Film Program at 6:00,
   Second Short Film Program at 7:15, and Feature
   Presentation at 8:30.
- Monday, July 2, Documentary Series at 6:00, Short Film Program at 7:30, and Feature Presentation at 8:30.
- Tuesday, July 3, Special Program at 6:00, Short Film Program at 7:15, First Feature at 8:15, Second Feature at 9:30.
- Tuesday, July 3, Documentary Series at 6:00, Short Film Program at 7:15, Feature Presentation at 8:30.

#### ANNUAL FOURTH OF JULY CELEBRATION

- Wednesday, July 4, Animation Series at 6:00,
   Short Film Program at 7:15, Feature Presentation at 8:30.
- Wednesday, July 4, Documentary Series at 6:00,
   Short Film Program at 7:00, Feature Presentation at 8:00
- Thursday, July 5, Documentary Series at 6:00, Short Film Program at 7:15, Feature Presentation at 9:00.
- Monday, July 9, First Short Program at 6:00, Second Short Film Program at 7:00, Feature Presentation at 8:15.

- Tuesday, July 10, First Short Film Program at 6:00, Second Short Film Program at 7:15, Feature Presentation at 8:15.
- Wednesday, July 11, First Short Film Program at 6:00, Second Short Film Program at 7:15, Feature Presentation at 8:30.
- Wednesday, July 11, First Short Film Program at 6:00, Second Short Film Program at 7:00, Feature Presentation at 8:15.

### **NEWFILMMAKERS REGULAR SUMMER SERIES**

NEWFILMMAKERS CELEBRATES BASTILLE DAY AND PRESENTS THE FILM OF THE MONTH

– Thursday, July 12, Special Program at 6:00, Short Film Program at 7:00, First Feature at 8:00, Second Feature at 9:45.

NEWFILMMAKERS PRESENTS ITS COLLEGE SCREEN-ING PROGRAM WITH THE DIGITAL FILM ACADEMY

Wednesday, July 18, Special Program at 6:00,
 Digital Film Academy Screening Program at 7:00,
 and Feature Presentation at 9:00.

### NEWFILMMAKERS PRESENTS NEW FILMS

Wednesday, July 25, Documentary Series at 6:00,
 Short Film Program at 7:15, Feature Presentation at 8:45.

#### NEWFILMMAKERS PRESENTS NEW FILMS

 Wednesday, August 1, First Short Film Program at 6:00, Second Short Film Program at 7:15, Feature Presentation at 8:30. NEWFILMMAKERS PRESENTS NEW LATINO FILMS

Wednesday, August 8, Special Program at 6:00,
 Feature Presentation at 9:00.

### NEWFILMMAKERS PRESENTS NEW ASIAN FILMS

 Wednesday, August 15, Documentary Series at 6:00, Short Film Program at 7:15, Feature Presentation at 8:45.

#### NEWFILMMAKERS PRESENTS NEW FILMS

 Wednesday, August 22, First Short Film Program at 6:00, Second Short Film Program at 7:15, Feature Presentation at 8:30.

#### NEWFILMMAKERS CELEBRATES LABOR DAY

 Tuesday, September 4, Documentary Series at 6:00, First Short Film Program at 7:00, Second Short Film Program at 8:15, Feature Presentation at 9:15. NEWFILMMAKERS PRESENTS ITS ANNUAL 9/11 PROGRAM

 Wednesday, September 5, Documentary Series at 6:00, Short Film Program at 7:15, Feature Presentation at 9:00.

# NEWFILMMAKERS PRESENTS GAY/LESBIAN FILMS AND THE FILM OF THE MONTH

Wednesday, September 5, First Short Film Program at 6:00, Second Short Film Program at 7:30,
 Feature Presentation at 9:15.

#### NEWFILMMAKERS GOES TO WAR

 Wednesday, September 19, Documentary Series at 6:00, Short Film Program at 7:15, Feature Presentation at 8:30.

NEWFILMMAKERS PRESENTS MIDDLE EAST FILMS Special Program W/ the MIddle East Filmmakers Group

 Wednesday, September 26, Special Program at 6:00, Feature Presentation at 9:00.

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Anthology Film Archives is an international center for the preservation, study, and exhibition of film and video, with a special emphasis on alternative, avant-garde, independent productions and the classics. Anthology is a member of FIAF, the International Federation of Film Archives and AMIA, the Association of Moving Image Archivists.

#### **BRIEF HISTORY OF THE ORGANIZATION**

Anthology Film Archives opened on November 30, 1970, at Joseph Papp's Public Theater. In 1973 it relocated to 80 Wooster Street. Pressed by the need for adequate space, in late 1979 it acquired Manhattan's Second Avenue Courthouse building. After an extensive renovation, the building was adapted in the mid-1980s to house two motion picture theaters, a reference library, a film preservation department, administrative offices, and an art gallery. Anthology opened at its current location on October 12, 1988.

### **EXHIBITION PROGRAM**

Our theaters are equipped with 35mm, 16mm, 8mm, Super-8mm, and video projection. Besides the daily screenings of new and classic works programmed by the staff, Anthology is a home to many guest curators and film festivals. Anthology's programming is unusually rich and varied. Individual retrospectives, special national and minority surveys, and thematic festivals are exhibited regularly.

### **ESSENTIAL CINEMA REPERTORY COLLECTION**

A very special series of films screened on a repertory basis, the Essential Cinema repertory collection consists of 110 programs/330 titles assembled in 1970-75 by the Film Selection Committee—James Broughton, Ken Kelman, Peter Kubelka, P. Adams Sitney, and Jonas Mekas. It was an ambitious attempt to define the art of cinema. The project was never completed, but even in its unfinished state the series provides an uncompromising critical overview of cinema's history.

### REFERENCE LIBRARY

Anthology's reference library contains the world's largest collection of materials documenting the history of American and international avant-garde/independent film and video. The holdings include books, periodicals, photographs, posters, recordings of lectures and interviews, distribution and festival catalogs, as well as files on individual filmmakers and organizations. The files contain original documents, manuscripts, letters, scripts, notebooks, clippings, and other ephemera. We are now working to make much of these unique materials available online.

### FILM PRESERVATION

Anthology has also saved tens of thousands of films from disposal and disintegration, principally by housing materials in our historic East Village Courthouse building. We have been steadfastly committed to the preservation and exhibition of work by the most important American independent and experimental filmmakers of the last half-century. Films preserved by Anthology—over 900 to date—include those of Stan Brakhage, Joseph Cornell, Maya Deren, Bruce Baillie, Jordan Belson, George & Mike Kucharm Paul Sharits, and Harry Smith, among many others.

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### **Directions**

Subway: **F** train to 2<sup>nd</sup> Avenue, walk two blocks north on 2<sup>nd</sup> Avenue to 2<sup>nd</sup> Street.

**#6** to Bleecker St., walk one block North on Lafayette, two blocks east on Bond St. (turns into 2<sup>nd</sup> St.) to 2<sup>nd</sup> Avenue. Bus: **M15** to 3<sup>rd</sup> Street.

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