

OCTOBER 2013 PRESS LISTINGS**MIX NYC PRESENTS:**

Tommy Goetz

A BRIDE FOR BRENDA

1969, 62 min, 35mm

MIX NYC, the producer of the NY Queer Experimental Film Festival, presents a special screening of sexploitation oddity A BRIDE FOR BRENDA, a lesbian-themed grindhouse cheapie set against the now-tantalizing backdrop of late-60s Manhattan. Shot in Central Park, Times Square, the Village, and elsewhere, A BRIDE FOR BRENDA narrates (quite literally – the story is told via female-voiced omniscient narration rather than dialogue) the experiences of NYC-neophyte Brenda as she moves into an apartment with Millie and Jane. These apparently unremarkable roommates soon prove themselves to be flesh-hungry lesbians, spying on Brenda as she undresses, attempting to seduce her, and making her forget all about her paramour Nick (and his partners in masculinity). As the narrator intones, “Once a young girl has been loved by a lesbian, it’s difficult to feel satisfaction from a man again.”

–Thurs, Oct 3 at 7:30.

TAYLOR MEAD MEMORIAL SCREENING

Who didn’t love Taylor Mead? Irrepressible and irreverent, made of silly putty yet always sharp-witted, he was an underground icon in the Lower East Side and around the world. While THE FLOWER THIEF put him on the map, and Andy Warhol lifted him to Superstardom, Taylor truly made his mark in the incredibly vast array of films and videos he made with notables and nobodies alike. A poster child of the beat era, Mead was a scene-stealer who was equally vibrant on screen, on stage, or in a café reading his hilarious, aphoristic poetry. His death this past May signified a tremendous loss for his extended community of friends and fans. Taylor was particularly cherished here at Anthology where we have presented and preserved his anarchic films – and had the great pleasure of hosting Taylor himself – countless times over the years. Neither Anthology, the neighborhood, nor underground film culture will be the same without him.

This tribute screening will include clips and short films featuring Mead at his comic and dramatic best. Friends and loved ones will be on hand to say a few words about Taylor. Expect to see clips from his favorite film, Ron Rice’s QUEEN OF SHEBA MEETS THE ATOM MAN, one of his single-frame 1960s home movies, and much, much more.

–Fri, Oct 4 at 7:30.

YANS & RETO

(Young And Not Stupid & Radical Even Though Old)

YANS & RETO is a one-night festival of *action art* by artists (mainly, but not limited to) over sixty and under thirty. YANS & RETO is an assembly of people engaged in contemporary culture who, regardless of their disciplines, share a taste for radicalism and experimental creation.

Nothing is more brutal than money.

YANS & RETO's fourth edition is dedicated to \$\$\$\$. "7 minutes or less" performances, short films, videos, proclamations, comedy, songs, etc, that deal in extreme ways with money will be on view. Stand up and bite the hand of your owner!

**For more information or to register, visit: <http://fundacionmosis.com/English/yans.htm>.
Entries must be in before September 10.**

YANS & RETO is a festival conceived by Jana Leo. Co-organized and co-produced by Fundación MOSIS and Spain Culture New York-Consulate General of Spain with the support of AC/E, Acción Cultural Española.

-Sun, Oct 6 at 7:30.

SPECIAL SCREENING!

On the occasion of the first-ever NYC concerts (Oct 6 & 7) by Goblin – Dario Argento's favored composers – Anthology and Malastrana Film Series (the brains behind last summer's GIALLO FEVER! program) present a pristine 35mm print of SUSPIRIA, which boasts one of the most audacious and overpowering scores of all time!

Dario Argento

SUSPIRIA

1977, 98 minutes, 35mm. With Jessica Harper, Alida Valli, Udo Kier, and Joan Bennett.

SUSPIRIA, arguably Argento's masterpiece, stars Jessica Harper as Suzy Banyon, a young American ballet dancer who arrives at a prestigious European dance academy run by Miss Tanner (Alida Valli) and the mysterious Madame Blanc (Joan Bennett in her final performance, "cruelly lured out of a serene retirement", according to Dave Kehr). Following a series of sinister events Suzy discovers that the academy is actually a front for a coven led by a centuries-old witch, kept alive by satanic rituals and black magic. An ear-poundingly terrifying soundtrack by Goblin (played at full volume on set to evoke suitably terrified performances from the cast) and Argento's use of rich colors and disturbing imagery add up to a truly nightmarish experience.

"This tale of witchcraft at a German dance academy is one of the most beautiful, dream-like horror films ever conceived, and quite simply the crowning achievement of...Dario Argento. [...] Flamboyant, thunderous, and nearly operatic in its sensory excess, SUSPIRIA flies in the face of the widely-held opinion that horror works best through nuance rather than assault. The musical score by synth-rock group Goblin may be the loudest ever devised, and Argento's baroque visuals overwhelm the viewer in nearly every frame." – Robert Firsching, IMAGES JOURNAL

-Tues, Oct 8 at 8:00.

CELEBRATING 25 YEARS IN THE SECOND AVENUE COURTHOUSE BUILDING!

This year Anthology marks a quarter of a century in the Second Avenue Courthouse building. Though the institution was founded in 1969, and previously inhabited the Invisible Cinema at the Joseph Papp Public Theater and a space in George Maciunas's Fluxhouse at 80 Wooster Street, true stability only came with the acquisition of the historic Second Avenue Courthouse. Anthology purchased the building in 1979 and, after nearly a decade of fundraising and renovation, re-opened, in a re-conceived and much-expanded form, on October 12, 1988.

Abandoned as a courthouse in the 1950s, the building had become intertwined with downtown underground culture even before Anthology moved in – groups such as the Millennium Film Workshop, the Poetry Project, and Bread and Puppet Theater took advantage of its spaces, while filmmakers including Robert Frank and Jim Jarmusch utilized it as a location for their films. To celebrate our anniversary here we'll be presenting a program exploring the history of the building, its ties to the community and culture of the East Village through the years, and the landscape of the neighborhood. Expect clips from some of the films and videos that have been shot within its walls (including Robert Downey Sr.'s CHAFED ELBOWS, Robert Frank's CANDY MOUNTAIN, and Jim Jarmusch's COFFEE AND CIGARETTES), slides highlighting different periods in the lives of the building and of the immediate area, and more!

FREE FOR AFA MEMBERS!

–Mon, Oct 14 at 7:30.

FLAHERTY NYC PRESENTS:

GLOBAL REVOLT: CINEMATIC AMMUNITION

“High-pitched sounds killed everyone on earth known to be an enemy of human freedom.” – from the 1957 sci-fi film, THE 27TH DAY

The global outbreak of revolts in the past decade, from the suburbs of Paris to Tahrir Square and beyond, shows few signs of slackening. This six-part series on the cinema of resistance investigates the deep sources of this continual popular unrest, from an exceptionally wide range of cross-generational and geographical perspectives (18 different countries). Every one of these films has the capacity to re-set an attentive audience's subjective GPS.

Three programs feature at least one brief, self-contained film from the French compilation project initiated and organized by Nicole Brenez, OUTRAGE AND REBELLION (2009), an impassioned response to police violence against dispossessed youth in the Parisian suburbs. Several programs feature equally brief films, made in the midst of current struggle, by the Syrian film collective Abounaddara, “which borrow heavily from the political films which came out of the ‘Etats-généraux du cinéma’ (the Estates General of French Cinema), after 1968 in France,” according to their spokesperson. At their best, both of these projects expose hitherto underexplored relationships between historical upheaval and cinematic immediacy.

By definition, a political cinema demands engagement, response, and discussion. As the longest continuously running film event on the continent, the Robert Flaherty Film Seminar is distinctively organized to facilitate fully participatory discussion. Thanks to the Flaherty each of

the screenings will include at least 45 minutes for discussion, during which audiences are actively encouraged to engage and respond.

Co-curated by Ernest Larsen & Sherry Millner. The curators would like to dedicate this series to the memory of Allan Sekula.

Unless otherwise noted, all works are screening from digital video.

PROGRAM 1:

REFUSE & REFUSAL: ANTI-AUTHORITARIAN & AVANT-GARDIST INTERVENTIONS

“The truth of a society is in its detritus.” –Ella Shohat & Robert Stam

“The world is our garbage, we shall not want.” –Black Mask

The previously unquenchable spirit of the modernist avant-garde seems to have evaporated at almost the same moment as anti-authoritarian, autonomist, and anarchist movements re-surfaced in the 21st century. These films, which explore the unmistakable correspondence between refuse and refusal, should tell us a thing or two about this wholly unpredicted emergence.

Jean-Marie Straub FOR JOACHIM GATTI (France, 2009, 3 min)

New York Newsreel GARBAGE (USA, 1968, 10 min)

Joseph Beuys & Jurgen Boch AUSFEGEN (Germany, 1972, 26 min)

Andrey Ustinov & Natalya Nikolaeva EXPULSION FROM PARADISE (Russia, 2002, 2.5 min)

Jorge Furtado ISLE OF FLOWERS (Brazil, 1989, 12 min)

Chiapas Media Project THE LAND BELONGS TO THOSE WHO WORK IT (Mexico, 2005, 15 min)

Total running time: ca. 75 min.

Speakers: Ben Morea, Ayreen Anastas & Rene Gabri.

–Tues, Oct 1 at 7:00.

PROGRAM 2:

FALSEHOOD AND NONRECONCILIATION: UNDOING HISTORIES

“The unknown knows...” –Donald Rumsfeld

In directly challenging the by-now naturalized linkage between truth and reconciliation that human rights advocates have understandably put in place, these conceptually revisionist films attempt to liberate concealed or lost potentials of history. What we think we know about Brecht and the House Unamerican Activities Committee, the tragically entwined histories of South Korea and Vietnam, and Dow Chemical’s development of napalm are all strikingly replayed to vastly different affect and effect in these films.

Soon-Mi Yoo SSKIM: TALKING TO THE DEAD (USA/Korea, 2004, 35 min)

Jill Godmilow WHAT FAROCKI TAUGHT (USA, 1997, 30 min, 16mm)

Per-Oskar Leu CRISIS & CRITIQUE (Norway, 2012, 28 min)

Total running time: 98 min.

Speakers: Per-Oskar Leu, Soon Mi-Yoo & Jill Godmilow.

–Tues, Oct 15 at 7:00.

PROGRAM 3:

THE PERMANENT DISSIDENT: ZELIMIR ZILNIK

ZILNIK IN PERSON!

This program focuses on the working methods of Yugoslavian Black Wave pioneer Zelimir Zilnik, from his early films, including BLACK FILM (1971) which focuses on homelessness and

which sent him into exile in Germany, and INVENTORY (1975), one of the first films to note the plight of the migrant worker, through TITO AMONG THE SERBS FOR THE SECOND TIME (1994) and his 2010 feature film, THE OLD SCHOOL OF CAPITALISM.

BLACK FILM (1971, 14 min, 35mm)

INVENTORY (1975, 9 min, 16mm)

TITO AMONG THE SERBS FOR THE SECOND TIME (1994, 43 min)

THE OLD SCHOOL OF CAPITALISM (2010, 20-min excerpt)

Total running time: ca. 95 min.

-Tues, Oct 29 at 7:00.

UNESSENTIAL CINEMA:

FROM THE FILES OF THE NY UNDERGROUND FILM FESTIVAL

With this program we honor a dearly departed colleague, the New York Underground Film Festival, which Anthology hosted for most of its riotous 15 years. In 1994, Andrew Gurland and future mega-rich director Todd Phillips (ROAD TRIP, OLD SCHOOL, THE HANGOVER) created NYUFF largely in order to screen their controversial documentary HATED: GG ALLIN AND THE MURDER JUNKIES. Over the next few years NYUFF evolved from the shock and awe fest of its founders into a crucial, thoughtfully programmed overview of the contemporary experimental media landscape. NYUFF's voluminous collection arrived at Anthology after they folded, or rather transformed into the equally righteous Migrating Forms festival, and tonight we will dig into the scads of audio/visual wonders occupying our shelves. Our copious selection will be made from the hundreds of VHS submissions, festival screening copies, and even film prints left as evidence by this raucous annual showcase that championed the best (and often most dubious) works made by artists operating below the radar of mainstream indie film fest consciousness. Believe us when we say that some of these films will shock, offend, and probably tickle you pink.

-Wed, Oct 16 at 7:30.

SHOW & 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 features the work of media artist Jesse McLean, filmmaker and installation artist Rosa Barba (who will also be presenting an installation/performance at Anthology as part of Performa 13), and filmmaker and Mono No Aware founder Steve Cossman.

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).

OCTOBER:

JESSE MCLEAN

Jesse McLean (b. 1975, Philadelphia, PA) is an internationally exhibited media artist and educator who is interested in both the power and the failure of the mediated experience to bring people together. She is motivated by a deep curiosity about human behavior and relationships, and her pieces often ask the viewer to walk the line between voyeur and participant. Her videos are incredibly varied and generally employ recognizable and obscure found footage in the most unexpected of ways. Writing about her work for CINEMA SCOPE, Tom McCormack astutely comments that, "McLean's films expertly and violently toggle between outrageous, air-quoted self-doubt and outpourings of urgent, unnerving emotion." Following tonight's screening, McLean will be joined by Rachael Rakes, Film Co-Editor of THE BROOKLYN RAIL, for a conversation about her work.

This evening is being presented in tandem with McLean's exhibit, STARS, THEY'RE JUST LIKE US, on view at Interstate Projects in Brooklyn from September 7-October 20, 2013. For more info, please visit www.interstateprojects.com.

REMOTE (2011, 11.5 min, HD video)

In this collage video, dream logic invokes a presence that drifts through physical and temporal barriers.

THE INVISIBLE WORLD (2012, 20 min, HD video)

The rapidly arriving future portends an intangible new world of virtual experiences. How will we relate our materialist tendencies in this new world of immateriality?

THE ETERNAL QUARTER INCH (2008, 9 min, video)

Dipping between ecstasy and despair, transcendence and absurdity, this movie journeys to a hidden space where you can lose your way, lose yourself in the moment, lose your faith in a belief system. An exhausted and expectant crowd waits on this narrow span. It is not a wide stretch, but it can last forever.

SOMEWHERE ONLY WE KNOW (2009, 6 min, video)

What can a face reveal? Balanced between composure and collapse, individuals anxiously await their fate.

THE BURNING BLUE (2009, 9 min, video)

Observes the thrill, terror, and boredom found in watching mass spectacles and the unexpected loneliness when you miss them.

MAGIC FOR BEGINNERS (2010, 21 min, video)

Examines the mythologies found in fan culture, from longing to obsession to psychic connections.

Total running time: ca. 85 min.

-Thurs, Oct 17 at 7:30.

SPECIAL NYC RETURN ENGAGEMENT!

Alain Resnais

YOU AIN'T SEEN NOTHIN' YET / VOUS N'AVEZ ENCORE RIEN VU

2012, 115 min, digital video. Distributed by Kino Lorber. With Mathieu Amalric, Pierre Arditi, Sabine Azéma, Anne Consigny, Hippolyte Girardot, Michel Piccoli, Denis Podalydès, and Lambert Wilson.

Though it opened briefly in NYC this summer, the most recent film by the great Alain Resnais (LAST YEAR AT MARIENBAD, HIROSHIMA MON AMOUR, MURIEL) garnered far less attention than it deserves, so we're bringing it back for a special week-long return engagement!

Based on two works by the playwright Jean Anouilh, YOU AIN'T SEEN NOTHIN' YET opens with a who's-who of French acting royalty (including Mathieu Amalric, Michel Piccoli, and frequent Resnais muses Sabine Azéma and Pierre Arditi) arriving at a sprawling mansion to which they've been summoned for the reading of a recently deceased playwright's last will and testament. There, the playwright (Denis Podalydès) appears via TV screen from beyond the grave and asks his erstwhile collaborators to evaluate a recording of an experimental theater company performing his 'Eurydice' – a play they themselves all appeared in over the years. But as the video unspools, these seasoned thespians begin acting out the text alongside their youthful avatars, looking back into the past rather like mythic Orpheus himself.

Gorgeously shot by cinematographer Eric Gautier on stylized sets that recall the French poetic realism of the 1930s, YOU AIN'T SEEN NOTHIN' YET is an alternately wry and wistful valentine to actors and the art of performance from a director who throughout his legendary 65-plus-year career as a filmmaker has repeatedly demonstrated his fascination with the intersection of life, theater, and cinema.

"An elegant, moving and mischievous meditation on the passage of time and the tenacity of art. [...] Resnais, who recently turned 91, has been exploring the slippery line between truth and illusion for a very long time, in playful and in somber moods. YOU AIN'T SEEN NOTHIN' YET has a little of both, and is a testament to the filmmaker's undiminished vitality." –A.O.

Scott, NEW YORK TIMES

–Fri, Oct 18 through Thurs, Oct 24 at 6:45 & 9:15 nightly. Additional screening on Sun, Oct 20 at 4:15.

NEW YORK WOMEN IN FILM & TELEVISION PRESENTS

NYWIFT's Member Screening Series provides members with the opportunity to show their work in a theatrical setting. The screenings are always 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 supported, in part, by grants from the New York City Department of Cultural Affairs in partnership with the City Council, and by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

S. Casper Wong

LULU SESSIONS

2011, 86 min, digital video

LuLu is a hard-living, chain-smoking rebel with a tender heart; a poet with a potty mouth; a farm girl; a former cheerleader; a world-class biochemistry pioneer; and a beloved professor. Also known as Dr. Louise Nutter, she has just discovered a new anti-cancer drug when, at 42, she learns she has terminal breast cancer. THE LULU SESSIONS records, via video diary, the journey S. Casper Wong shared with her mentor, best friend, and on-again-off-again lover over

the last 15 months before LuLu died. Reflective, intensely honest, and surprisingly humorous, this unforgettable documentary makes life's last journey accessible in ways rarely seen before on-screen.

-Tues, Oct 22 at 7:00.

NEW YORK PREMIERE! KONRAD STEINER IN PERSON!

Konrad Steiner & Leslie Scalapino

WAY

2012, 70 min, 35mm, b&w/color

In 1988 Oakland poet Leslie Scalapino published the award-winning, book-length poem 'way'. In 1999 San Francisco filmmaker Konrad Steiner proposed a collaboration: a reading of the entire book as the soundtrack to a montage of images. They recorded Scalapino reading the work in 2000 at her home. Over the next eleven years, Steiner created six different films, one for each segment of the poem, each stylistically distinct. In one film, 'bum series', 16mm Kodachrome footage shows pedestrian life and light in downtown SF; 'no(h) - setting' displays haunting internet clips documenting the Iraq war; 'hooper' atomizes a Fred Astaire dance number; and so on. The montage is a visual response and supplement to the music, imagery, and sense of the original poem. The film cycle does not supersede the book, much less illustrate it, rather it acts as a cinematic space where the montage and the poem, the poet's and the filmmaker's imaginations, are braided in time.

-Thurs, Oct 24 at 7:00 & 9:00.

THE STANDBY PROGRAM 30TH ANNIVERSARY BENEFIT SCREENING

In celebration of 30 years of providing media art creation and preservation services to artists and the arts community, Standby presents a screening followed by a wine and cheese reception. The program will feature both early and recent short works created by artists through The Standby Program, including films and videos by Jem Cohen and James Nares, and selections from Emily Armstrong & Pat Ivers's Nightclubbing Archive, which documented the NYC punk rock scene in the 1970s and 80s. Proceeds from the event will support the continued work of The Standby Program; for more info visit www.standby.org.

Please note: all tickets to this benefit event will be \$30.

-Fri, Oct 25 at 7:30.

SPECIAL SCREENING – FILMMAKER IN PERSON!

Mireia Sallarès

THE LITTLE DEATHS / LAS MUERTAS CHIQUITAS

2010, 300 min, digital video

“In 2006 the Barcelona artist and filmmaker Mireia Sallarès began interviewing, in complete intimacy, about thirty Mexican women, about just that: being women in Mexico and their sexual experiences – their experience with pleasure and also with violence. The result is LAS MUERTES CHIQUITAS, ‘the little deaths’, which, like the French *le petite mort*, is a slangy euphemism in Spanish for female orgasm, the post-orgasmic state of unconsciousness that some experience after sex. This wild, five-hour film is revolutionary, and perhaps the most inviting and provocative non-fiction film I’ve seen since I first watched Buñuel’s LAND WITHOUT BREAD, or later Leslie Thornton’s ADYNATA, or Harun Farocki’s IMAGES OF THE WORLD AND INSCRIPTIONS OF WAR – none of which it resembles...not at all.

“Sallarès uses the simplest of means, filming by herself, entirely in medium close-ups, as she interviews, among many others, two anthropologists, a performance artist, an AIDS worker, a few sex-workers, a cabaret artist, two psychoanalysts, an historian, two ex-nuns, a journalist, a cross-dressing bisexual-tranny, a housekeeper, an actress, a philosopher, two guerillas, even exiled women from other countries.... She asks them to talk about, at first, their own orgasms. What emerge are extraordinary stories and images of pleasure, and often damage.

“The film’s subtitle, ‘An unfinished story of pleasure and violence’, helps connect the dots. There is abundant sexual violence against and around women in Mexico, and effective resistance. Sallarès’s correspondents are prepared to talk about their histories and so the film goes there – not just to the violence but also to the relationship between violence and sexuality, and soon enough to violence, sex, pleasure and spiritual release. These are models to learn from and admire. The critic Helena Braunštajn says this film is a place ‘where pleasure is related to armed struggle, feminicide, transsexuality, women’s liberation theology, prostitution, illness, exile, the plurality of Mexican identity, and the ethical commitment of art to socio-political reality.’ One woman says orgasm is ‘like grabbing onto the wings of an angel who lowers me down to the ground.’ Enough said.” –Jill Godmilow

Presented by Mireia Sallarès and filmmaker, teacher, and scholar Jill Godmilow!

–Sat & Sun, Oct 26 & 27 at 5:00 each day.

THE MIDDLE AGES ON FILM: VIKINGS!

October 25-28

ALL FILMS ON 35MM!

This fall brings two more chapters in our ongoing MIDDLE AGES ON FILM series, organized in collaboration with medieval scholar Martha Driver. First up is a focus on cinematic depictions of medieval Scandinavia, starring...the Vikings!

“The Vikings did not, in fact, wear horned helmets as Yale professor Roberta Frank gleefully explained in 2000. This is one of the many myths about the Northern raiders that have been perpetuated by film, among other influences (like the operas of Richard Wagner). Historically, the Viking raids in England began in 795 with an attack, probably by Norwegians, on the monastery of Lindisfarne (home of the famous Gospels). After them came the Danes who held a large portion of England called the Danelaw; later England was ruled by Danes, and then by the Anglo-Saxons, Germanic tribes who shared the Viking warrior ethos and brought along their language and their law. While the world is still waiting for a good film adaptation of the first great English epic BEOWULF (which features Swedes and Danes as its main characters), the Vikings have been a favorite film subject since 1907. With the exception of ERIK THE VIKING, a satire of the genre directed by Terry Jones, Viking films tend to present Vikings as violent men who rape, pillage and conquer, and qualify as the original ‘blood and guts’ movies.” –Martha Driver

Curated in collaboration with Martha Driver, Distinguished Professor of English and Women’s and Gender Studies at Pace University, and the co-editor (with Sid Ray) of THE MEDIEVAL HERO ON SCREEN and SHAKESPEARE AND THE MIDDLE AGES (McFarland & Co.).

Special thanks to Sara Driver, Danial Brännström (Swedish Film Institute), Chris Chouinard (Park Circus), Justin DiPietro (IFC Films), and Christopher Lane & Michael Horne (Sony).

Richard Fleischer

THE VIKINGS

1958, 116 min, 35mm. With Kirk Douglas, Tony Curtis, Ernest Borgnine, and Janet Leigh.

“This film features Tony Curtis and Kirk Douglas playing Viking rivals and half-brothers, in a viscerally violent romp complete with axe-throwing, drunken carousing, and bad Hollywood dancing. The film also, however, draws on the Icelandic sagas in its depiction of King Ragnar (played by Ernest Borgnine), who jumps into a pit with a drawn sword shouting ‘Odin!’ The literary Ragnar jumps into a snake pit but this was emended in the screenplay to wolves which were played by black-painted Alsatians (real wolves proved a mite too dangerous). Replicas of Viking clothing, longships, and weaponry are fairly accurate to historical accounts (though the longship models had to be readjusted to accommodate men larger than the original Vikings), and there is some breathtaking scenery shot at the Hardangerfjord in Hordaland, Norway. The trial of an adulterous wife by axe-throw is spoofed in ERIK THE VIKING.” –Martha Driver

–Fri, Oct 25 at 6:45, Sat, Oct 26 at 2:15, and Sun, Oct 27 at 9:00.

Jack Cardiff

THE LONG SHIPS

1964, 126 min, 35mm. With Richard Widmark, Sidney Poitier, and Russ Tamblyn.

“From start to finish, the picture is visually rich and tasteful, as the camera scans craggy Norse villages, alabaster Moorish facades and, above all the briny course of Mr. Widmark’s slim boat, with its dragonhead prow nosing the rugged coastlines. Better still, the director, Jack Cardiff, often interlaces artistry and action with real sweep and zing.” –Howard Thompson, NEW YORK TIMES

–Fri, Oct 25 at 9:15 and Sun, Oct 27 at 1:30.

Terry Jones

ERIK THE VIKING

1989, 107 min, 35mm. With Tim Robbins, John Cleese, Mickey Rooney, Eartha Kitt, and Terry Jones.

“Drawn from Jones’s ‘The Saga of Erik the Viking’, a book written for his young son, Bill, this film is aimed at a grownup audience and debunks Viking stereotypes – the received notion of marauding Viking raiders gleaned from film and history – and presents instead a peaceable hero who prefers conversation to pillaging, violence, and rape. Erik’s quest is to end the Ragnarok and bring back the sun. His opponent is the cruel Halfdan the Black (John Cleese), an obsessively polite, finicky sadist and an embodiment of corporate corruption. The historical Halfdan the Black (Halfdan Svarte) was a ninth-century Norwegian king, reputed to have been a good leader, who was killed when his sledge fell through ice; his body was divided into four pieces and buried in four places to insure the land’s fertility. John Aberth has said that this film ‘gives the fullest treatment to Viking religion and beliefs of any English-language film’ (A KNIGHT AT THE MOVIES, 58-59).” –Martha Driver

–Sat, Oct 26 at 4:45 and Sun, Oct 27 at 6:30.

Hrafn Gunnlaugsson

WHEN THE RAVEN FLIES / HRAFNINN FLÝGUR

1984, 110 min, 35mm

Hrafn Gunnlaugsson’s first Viking film, where he presents a new concept of the Viking era, destroying the stereotype Hollywood image. Set in the Middle Ages, the film tells the story of the revenge of Gestur, an Irishman who as a child witnessed the murder of his parents by two Norwegian vikings, the foster-brothers Thór and Erik, and the taking of his sister as a slave. Gest follows their trail to Iceland and incites their mutual distrust and hatred. His sister stands between two men: the one who once ravished her, the father of her beloved son, and her brother, whom she has also learned to love, and who now wants to rescue her and to avenge their parents’ death.

–Sat, Oct 26 at 7:00, Sun, Oct 27 at 4:00, and Mon, Oct 28 at 9:00.

Nicolas Winding Refn

VALHALLA RISING

2009, 93 min, 35mm. With Mads Mikkelsen.

Something like an acid western with Vikings – a Norse EL TOPO, if you’d like – Refn’s meditative seventh feature stars Mikkelsen as a silent warrior called One-Eye, who gorily wins his freedom after years of being held captive and forced to serve as an executioner by an enigmatic chieftain. Newly liberated and directionless, One-Eye gets roped into a Crusade to ‘New Jerusalem’ – which turns out to be another, far more dangerous place than its name would suggest.... Perhaps Refn’s most fully realized effort, VALHALLA RISING is a visually and aurally immersive trip and a brutally unsentimental representation of Viking life.

–Sat, Oct 26 at 9:15 and Mon, Oct 28 at 7:00.

THE GOLDEN AGE OF SPANISH HORROR CINEMA ALL ON FILM!!!

October 30-November 10

For a decade (1967-1976), Spain terrorized the world, cinematically-speaking. In the waning years of the Franco dictatorship hundreds of horror films were released, all of them characterized by their eroticism, violence, and unrestrained cinematography. Almost unintentionally, these movies provided an x-ray of a sociologically fractured country. Produced with miniscule budgets and under trying circumstances, the Spanish horror movies of that time were seen for years as a curious anomaly. Four decades later, the films directed by (the recently deceased) Jess Franco or starring Paul Naschy have developed a deserved cult following on both sides of the Atlantic.

Showcasing eleven classics of Spanish horror cinema, this series has been curated by Francisco Javier Pulido Samper, the author of the 2012 book, "The Golden Decade of Terror Cinema in Spain", for which he interviewed Franco, Naschy, and numerous other key participants in this grisly, disreputable, but unforgettable genre. Beginning the night before Halloween, this extensive survey will bring these films' hosts of vampires, werewolves, zombies, and psychos back to life, for two terror-filled weeks!

Presented with invaluable support from Spain Culture New York-Consulate General of Spain, and co-presented with the Philip K. Dick Film Festival (www.thephilipkdickfilmfestival.com); special thanks to Francisco Javier Pulido Samper, and to Iñigo Ramirez de Haro & Agueda Sanfiz (Spain Culture New York-Consulate General of Spain); Sebastian del Castillo & Tommy Swenson (American Genre Film Archive); Chris Chouinard (Park Circus); Harry Guerro; and William Lustig.

Special Halloween-night cocktail party courtesy of Licor 43!

León Klimovsky

THE WEREWOLF VERSUS THE VAMPIRE WOMAN / LA NOCHE DE WALPURGIS

1970, 82 min, 35mm. With Paul Naschy.

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Narciso Ibáñez Serrador

THE HOUSE THAT SCREAMED / LA RESIDENCIA

1969, 99 min, 35mm. With Lilli Palmer.

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1974, 95 min, 16mm. With Arthur Kennedy.

Of all the films inspired by the success of George Romero's NIGHT OF THE LIVING DEAD, this is undoubtedly one of the best. Filmed entirely in English with an international cast, it continues to amaze thanks to its incredible special effects, its deeply unsettling tone, and its sheer volume of terrifying sequences. But it is not just a zombie movie: Grau also smuggled in witty reflections on ecology and politics, which went unnoticed by the Francoist censors. For these and other reasons, it's an essential work of Spanish horror cinema.

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This is certainly true of LORELEY'S GRASP, a pop pastiche that shamelessly mixes ancient legends such as that of Lorelei, the siren of the Rhine whose songs lured sailors to death, and the German myth of the Nibelungen. Spanish horror films always stood at the intersection between sex and death, Eros and Thanatos, as seen in this film: LORELEY'S GRASP is a pulp story full of both eroticism and gore.

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1975, 89 min, 35mm

The undead of Amando de Ossorio's BLIND DEAD series have become over the years a cult object for horror movie lovers on both sides of the Atlantic. The dual nature of these bloodthirsty spectres, guardians of faith and sword-masters, constitutes a metaphor for the repressive forces of the church and the military in Spain in the mid-70s. THE NIGHT OF THE SEAGULLS is the film that concludes one of the most popular sagas of Spanish horror history, and is also one of the most interesting Spanish films of the period.

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1974, 87 min, 35mm. With Michael Byrne.

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The Spanish horror movies of the 70s never tried to hide their influences – predominantly the Universal horror classics and the gothic flavor of Hammer Films’ productions – but they added to the formula a distinctively gruesome and morbid touch. HORROR EXPRESS, one of the most ambitious efforts of the period, is the perfect example. The film is a mixture of pure horror, sci-fi, and thriller that enjoyed a larger than usual budget, resulting in the casting of horror legends Peter Cushing and Christopher Lee in the main roles.

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NEW YORK THEATRICAL PREMIERE RUN!

Davy Chou

GOLDEN SLUMBERS / LE SOMMEIL D’OR

2011, 100 min, digital video

During its Golden Age in the 1960s and early 70s, the Cambodian film industry produced hundreds of feature films – vibrant, energetic movies that incorporated drama, romance, fantasy, and, almost always, elaborate musical numbers and indelible songs – which drew large and devoted audiences. With the rise of the genocidal Khmer Rouge regime in the mid-70s, this cinematic legacy was nearly eradicated – the theaters forcibly closed, the majority of the films destroyed, the directors, writers, and actors largely imprisoned, exiled, or executed. Davy Chou’s highly accomplished documentary, GOLDEN SLUMBERS, is hence an invaluable work of cultural excavation and preservation. Through clips from the handful of surviving films, audio recordings of their soundtracks, visits to some of the sites where the films were shot or exhibited, and above all, extended interviews with the filmmakers, producers, performers, and devoted cinephiles who together created and sustained Cambodian film culture during its Golden Age, Chou reconstructs this tragically but intriguingly lost world. Himself the grandson of one of the leading film producers of the time, Van Chann, Chou is no distanced observer, and GOLDEN SLUMBERS is a deeply committed chronicle of a chapter of film (and world) history that can only be directly apprehended in bits and pieces today, but that continues to exist in the memories and stories of its surviving creators and devotees.

“An elegantly assembled and deeply moving remembrance of Cambodian cinema. [...] Inventively directed, immaculately lensed and making excellent use of archival soundtrack songs by legendary performers Sin Sisamouth and Ros Serey Sothea, the documentary is several impressive notches above standard-issue talking-head fare. The choice of material and manner in which the final images are presented is pure poetry.” –Richard Kuipers, VARIETY
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ESSENTIAL CINEMA – OCTOBER 2013

Sergei Eisenstein

BATTLESHIP POTEMKIN / BRONENOSETS POTEMKIN

1925, 74 min, 35mm, b&w, silent. With English intertitles.

Eisenstein's constructivist montage and rigid, super-structured plot share equal weight with a seemingly spontaneous, inflamed emotion.

–Fri, Oct 4 at 7:15.

Sergei Eisenstein

STRIKE / STACHKA

1925, 106 min, 35mm, b&w, silent. With 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, Oct 4 at 9:00.

Sergei Eisenstein

OCTOBER / OKTYABR

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

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

–Sat, Oct 5 at 5:30.

Sergei Eisenstein

OLD AND NEW / STAROYE I NOVOYE

1929, 120 min, 35mm, b&w, silent. With 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 "overtone montage", bringing silent film to its zenith.

–Sat, Oct 5 at 8:30.

Sergei Eisenstein

IVAN THE TERRIBLE: PARTS 1 & 2 / IVAN GROZNY

1942-46, 194 min, 35mm, b&w. In Russian with 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, Oct 6 at 6:00.

NOVEMBER 2013 PRESS LISTINGS

THE GOLDEN AGE OF SPANISH HORROR CINEMA

ALL ON FILM!!!

October 30-November 10

For a decade (1967-1976), Spain terrorized the world, cinematically-speaking. In the waning years of the Franco dictatorship hundreds of horror films were released, all of them characterized by their eroticism, violence, and unrestrained cinematography. Almost unintentionally, these movies provided an x-ray of a sociologically fractured country. Produced with miniscule budgets and under trying circumstances, the Spanish horror movies of that time were seen for years as a curious anomaly. Four decades later, the films directed by (the recently deceased) Jess Franco or starring Paul Naschy have developed a deserved cult following on both sides of the Atlantic.

Showcasing eleven classics of Spanish horror cinema, this series has been curated by Francisco Javier Pulido Samper, the author of the 2012 book, "The Golden Decade of Terror Cinema in Spain", for which he interviewed Franco, Naschy, and numerous other key participants in this grisly, disreputable, but unforgettable genre. Beginning the night before Halloween, this extensive survey will bring these films' hosts of vampires, werewolves, zombies, and psychos back to life, for two terror-filled weeks!

Presented with invaluable support from Spain Culture New York-Consulate General of Spain, and co-presented with the Philip K. Dick Film Festival (www.thephilipkdickfilmfestival.com); special thanks to Francisco Javier Pulido Samper, and to Iñigo Ramirez de Haro & Agueda Sanfiz (Spain Culture New York-Consulate General of Spain); Sebastian del Castillo & Tommy Swenson (American Genre Film Archive); Chris Chouinard (Park Circus); Harry Guerro; and William Lustig.

Special Halloween-night cocktail party courtesy of Licor 43!

León Klimovsky

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SHOW & 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 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).

NOVEMBER: ROSA BARBA

Coinciding with her participation in Performa 13, which will bring her to Anthology on November 14-16 for a live, multiple-projector performance and installation (see page ?), we present a selection of films by artist and filmmaker Rosa Barba. In 2013 alone, Barba has enjoyed solo shows at Museo de Arte Contemporaneo de Castilla y León, Spain; Cornerhouse, Manchester; Turner Contemporary, Margate; and Bergen Kunsthall, Norway; and in the fall she will undertake a residency at the Chinati Foundation, Marfa.

Born in Italy and based in Berlin, Barba has created an extraordinary, multi-faceted body of work that deconstructs the function of language and narration. Barba's widely-exhibited, acclaimed installations expose the material of celluloid and the mechanisms of the projected image, often calling attention to the projector in order to reveal the fragility of film as a medium. While less elaborate, the short, single-projector works presented here further demonstrate her enduring fascination with, and commitment to, the medium of 16mm and 35mm film.

LET ME SEE IT 2009, 4 min, 16mm

THE HIDDEN CONFERENCE: ABOUT THE DISCONTINUOUS HISTORY OF THINGS WE SEE

AND DON'T SEE 2010, 13.5 min, 35mm

THE HIDDEN CONFERENCE: A FRACTURED PLAY 2011, 5 min, 35mm

IT'S GONNA HAPPEN 2005, 3 min, 16mm

THE LONG ROAD 2010, 6 min, 35mm

A PRIVATE TABLEAUX 2010, 7 min, 16mm

TIME AS PERSPECTIVE 2012, 12 min, 35mm

THEY SHINE 2007, 4 min, 35mm

PANZANO 2000, 22 min, 16mm-to-video

OUTWARDLY FROM EARTH'S CENTER 2007, 22 min, 16mm-to-video

Total running time: ca. 105 min.

-Wed, Nov 6 at 7:30.

SPECIAL WEEKEND ENGAGEMENT!

John Gianvito, Jon Jost, Minda Martin, Travis Wilkerson, and Soon-Mi Yoo

FAR FROM AFGHANISTAN

2012, 129 min, digital video. In English, Pashto, and Dari with English subtitles. Produced by Mike Bowes & Steve Holmgren.

Inspired by the 1967 Chris Marker-produced omnibus film FAR FROM VIETNAM, filmmaker, activist, and curator John Gianvito invited four American filmmakers known for their political engagement to collaborate with him on a film conceived as a cry of protest against the ongoing but under-reported war in Afghanistan. Taking the form of a collage of different elements, FAR FROM AFGHANISTAN combines short films by Gianvito and his collaborators with footage shot by Afghani filmmakers (members of the Kabul-based 'Afghan Voices' group) and onscreen texts that provide statistics and pose provocative questions. Radically free in form, bracing in its outrage, and incisive in its perception of the toll war takes on its victims, its participants, and on society as a whole, FAR FROM AFGHANISTAN is a vitally important cinematic *cri de coeur*.

"Not an easy watch (nor should it be), [this] is both bold, revelatory progressive filmmaking and anguished political activism: more than just bringing attention to the perils of war, Gianvito and his co-filmmakers' goal is to energize an international effort to redirect US policy away from political intervention and towards humanitarian and developmental care-giving." –VANCOUVER INTERNATIONAL FILM FESTIVAL

–Fri, Nov 8 at 7:30 and Sat & Sun, Nov 9 & 10 at 4:30 & 7:30.

SPECIAL SCREENING!

Lucile Desamory

ABRACADABRA

2013, 78 min, digital video

The first feature-length film by artist Lucile Desamory, ABRACADABRA brings together an array of characters set within a narrative suffused with mystery and intrigue. The film centers on a reporter named Damien, who after winning a Scrabble game is visited by a ghost. He follows her into the dark streets of Brussels until he reaches the closed gates of a big building. The next day, Damien returns to find out more about this location and meets the inhabitants: three mysterious women forming something between a Christian commune and a secret society. They invite him in for supper but do not appear very attentive. Soon he finds himself drawn into the symbolic qualities of the building, only to find he may never escape.

ABRACADABRA is inspired in part by the short story 'The Open Window 1911', by British writer Hector Hugh Munro (aka Saki), in which a 15-year-old girl frightens a nervous male visitor with a fabricated story based around the feature of an open French window that looks onto a lawn. This interest in reinterpreting the everyday, or the uncanny, is played out and heightened by the series of *trompe l'œil* paintings by artist Lucy McKenzie, who also stars in the film as the ghost. The paintings were recently exhibited at Tate Modern in 'A Bigger Splash: Painting after Performance' and depict a 1:1 scaled interior décor of a room, creating a stage-set within the space of the so-called real. This deconstructed domestic space presents an intertwining of reality and dream that offers the lead character, Damien, another passageway to explore.

ABRACADABRA is presented in collaboration with The Artist's Institute at Hunter College, located at 163 Eldridge Street. For information on related programming, please visit

www.theartistsinstitute.org.

–Mon, Nov 11 at 7:30.

**FLAHERTY NYC PRESENTS:
GLOBAL REVOLT: CINEMATIC AMMUNITION**

“High-pitched sounds killed everyone on earth known to be an enemy of human freedom.” – from the 1957 sci-fi film, THE 27TH DAY

The global outbreak of revolts in the past decade, from the suburbs of Paris to Tahrir Square and beyond, shows few signs of slackening. This six-part series on the cinema of resistance investigates the deep sources of this continual popular unrest, from an exceptionally wide range of cross-generational and geographical perspectives (18 different countries). Every one of these films has the capacity to re-set an attentive audience’s subjective GPS.

Three programs feature at least one brief, self-contained film from the French compilation project initiated and organized by Nicole Brenez, OUTRAGE AND REBELLION (2009), an impassioned response to police violence against dispossessed youth in the Parisian suburbs. Several programs feature equally brief films, made in the midst of current struggle, by the Syrian film collective Abounaddara, “which borrow heavily from the political films which came out of the ‘Etats-généraux du cinéma’ (the Estates General of French Cinema), after 1968 in France,” according to their spokesperson. At their best, both of these projects expose hitherto underexplored relationships between historical upheaval and cinematic immediacy.

By definition, a political cinema demands engagement, response, and discussion. As the longest continuously running film event on the continent, the Robert Flaherty Film Seminar is distinctively organized to facilitate fully participatory discussion. Thanks to the Flaherty each of the screenings will include at least 45 minutes for discussion, during which audiences are actively encouraged to engage and respond.

Co-curated by Ernest Larsen & Sherry Millner. The curators would like to dedicate this series to the memory of Allan Sekula.

Unless otherwise noted, all works are screening from digital video.

PROGRAM 4:

STATES OF EXCEPTION, EXCEPTIONAL STATES: THE IRON GRIP OF NATIONALISM
Israel, Palestine, Syria: the unending crisis in the Middle East, unstable states caught up in a state of exception.... These films militate against the militarized state and its ideology.

Omar Amiralay A PLATE OF SARDINES (Syria, 1997, 17 min)
Ariella Azoulay THE FOOD CHAIN (Israel/USA, 2002, 17 min)
Omar Amiralay A FLOOD IN BAATH COUNTRY (Syria, 2003, 46 min)
Yann Beauvais HEZREALLAH (France, 2006, 1 min)
Total running time: ca. 85 min.

Speaker: Ariella Azoulay, who has been described as “the most compelling theorist of photography writing today.”

–Tues, Nov 12 at 7:00.

PROGRAM 5:

VIOLENCE OF THE IMAGE: THE CRISIS OF REPRESENTATION

In butting up against the limits of representation these films take on an element of risk, sometimes formally, in refusing the conventional consolations of realism, and sometimes performatively, as the filmmakers expose themselves to direct physical danger.

Sharon Hayes SLA SCREED #16 (USA, 2002, 10 min)

John Greyson 14.3 SECONDS (Canada, 2008, 9 min)
Kiri Dalena REQUIEM FOR M (Philippines, 2010, 7 min)
Abounaddara SYRIA TODAY (Syria, 2012, 1 min)
Abounaddara IMMOLATION (Syria, 2012, 1 min)
Abounaddara I WILL CROSS TOMORROW (Syria, 2012, 4 min)
Jacques Perconte SATYAGRAHA (France, 2009, 5 min)
Jesal Kapadia A NON-CAPITALIST CINEMA: SIKKIM (India/USA, 2013, 9-min excerpt)
Total running time: ca. 50 min.

Speakers: Sharon Hayes & Jesal Kapadia.

-Tues, Nov 26 at 7:00.

PERFORMA 13 PRESENTS: ED ATKINS, ROSA BARBA & JOAN JONAS

Performa 13 is the only biennial dedicated to commissioning, presenting, and exploring new visual art performance across disciplines. For three weeks, November 1-24, 2013, Performa and a consortium of innovative organizations will band together to transform New York City into an international platform for celebrating live art. More information at performa-arts.org.

ROSA BARBA – FILMMAKER IN PERSON!

SUBCONSCIOUS SOCIETY – LIVE is a major new performance and film installation that captures the final moments of the industrial age while signaling the related changes in our experience of time. Projectors weave together narratives from British cities of leisure and industry. Fortunes and memories fade, and buildings and roller coasters crumble, captured on 16mm and 35mm film and accompanied by an electronic musical score by Jan St. Werner of Mouse on Mars, with singers positioned throughout the theater.

Rosa Barba (b. 1972, Italy) is a Berlin-based visual artist best known for her idiosyncratic use of the medium of film, exploring its materiality and sculptural potentialities. Barba's work considers cinema both in terms of its physical characteristics of celluloid, light, projector, and sound, and its implicit context encompassing viewers, theater, and narratives.

Rosa Barba's earlier work will be featured in the November installment of Anthology's monthly SHOW & TELL series, on Wednesday, November 6.

-Thurs, Nov 14 through Sat, Nov 16 at 7:30 each night.

JOAN JONAS: REANIMATION – JOAN JONAS IN PERSON!

A profoundly influential figure in the New York art scene, Joan Jonas is a pioneer of conceptual art, video, and experimental theater. This new portrait follows the artist from her SoHo home and studio to onsite work around the world, narrating the construction of her performance with pianist Jason Moran for dOCUMENTA (13), *Reanimation*, which will also be featured as part of Performa 13. Director Rima Yamazaki highlights Jonas's use of improvisation while showcasing her most seminal works and the ongoing presence of nature throughout her groundbreaking oeuvre.

Born in 1936, Jonas was trained as a sculptor and moved into film and performance in the 1960s, subverting mediated images to question (self-)portraiture and the representation of the body. Her seminal video works in the 1970s pushed her investigation further and addressed issues of gender and feminism. Since then, investigating ideas of ritual, process, and repetition, Jonas has developed a large body of work exploring the potentialities of drawing.

Presented in conjunction with *Reanimation*, taking place November 15-16 at Roulette. For more information see performa-arts.org.

JOAN JONAS WILL BE HERE IN PERSON FOR A Q&A FOLLOWING THE SCREENING!

Rima Yamazaki

JOAN JONAS: REANIMATION

2013, 72 min, digital video

-Sun, Nov 17 at 7:30.

ED ATKINS – FILMMAKER IN PERSON!

Ed Atkins is part of a generation of artists who have emerged in London in recent years who are known for their ability to identify and manipulate the emotions, experiences, and poetics unique to contemporary media, including digital video, surround-sound, computer-generated imagery, and the Internet. Atkins will host *MAN OF STEEL*, an evening considering avatar performances in moving image works, particularly those that appear to dismiss any sense of truth or authentic identity behind a performance, favoring instead pure surface and artifices that speak of nothing beneath.

Recent works by Atkins, including *EVEN PRICKS* (2013) made for the Biennale de Lyon, and *WARM, WARM SPRING MOUTHS* (2013) will be shown, alongside the artist's selection of works by other filmmakers, all featuring surrogates, alter egos, and characters – computer-generated, morphed, masked, or stripped back – which are utilized to speak, act, or exist in the stead of an artist or performer. Atkins casts avatars as misanthropic figures: characters who, separated from their milieu and liberated from social mediums and the economics of likability, might be melancholic, embattled figures whose most evident correspondents are the anonymous, grotesque trolls of online commentary.

Punctuating the evening will be newly-produced videos by Atkins, featuring performances by invited performers who, via computer-generated, motion-captured avatars will each sing an unaccompanied song, alone, from memory.

-Thurs, Nov 21 at 7:30.

CLOSELY WATCHED TRAINS: 'TRAVELING LIGHT' + TRAINS ON FILM

Gina Telaroli

TRAVELING LIGHT

2011, 59 min, digital video. Made with Meerkat Media and the Goddamn Cobras.

This fall, in collaboration with the web journal *Lumière* (<http://elumiere.net>), which will be showcasing the film on their site, numerous cinemas around the world will be hosting special screenings of filmmaker and writer Gina Telaroli's exquisite, impressionistic *TRAVELING LIGHT*. Shot during a train ride from NYC to Pittsburgh, *TRAVELING LIGHT* is at once a meditation on the play of light and motion in the tradition of Stan Brakhage's *WONDER RING*, an experiment in the limits of narrative filmmaking (though plot- and dialogue-free, its genesis as a scripted film and the presence of actors suggest a ghost of a story), and a love letter to train travel. To emphasize the latter dimension of Telaroli's film, we'll be presenting it alongside three classic train films that she's selected, movies whose classical structures contrast dramatically with *TRAVELING LIGHT* even as they share the same railroad fever.

"*TRAVELING LIGHT* was the most sensuously pleasurable [work at the 2012 Migrating Forms festival]. After originally attempting to shoot the movie as a scripted drama, Telaroli stripped away all the dialogue and retained only brief glimpses of the actors, to produce a nonnarrative

sensorium of a lonely Amtrak ride. Playing off the dual meaning of the title, the film captures the experience of 'traveling light', without baggage or company, idly staring out of windows and at other passengers. But what the passengers stare at is how light travels as it filters through the train's cabin in kaleidoscopic variations." –R. Emmet Sweeney, FILM COMMENT

Preceded by: Gina Telaroli 4' 8 1/2" 2011, 10 min, digital video

–Fri, Nov 15 at 7:00, Sat, Nov 16 at 9:00, and Sun, Nov 17 at 4:30.

Josef von Sternberg

SHANGHAI EXPRESS

1932, 80 min, 35mm. With Marlene Dietrich, Clive Brook, Anna May Wong, Warner Oland, and Eugene Pallette.

Amidst a pre-code plot that involves civil war, revolutionaries, hidden identities, and women of questionable honor, Josef von Sternberg, with the help of cinematographer Lee Garmes, constructs a movie where the key is the moving light and shadows of train travel, and how the characters move through them, not why. In this world, it's not only the consistency and identity of things that counts, but how the light changes when someone walks through it. Dietrich stars (in her fourth collaboration with von Sternberg) as Shanghai Lily, and brings her unique elegance and grace to a role that twists and turns as unpredictably as the train she's riding.

–Fri, Nov 15 at 9:00 and Mon, Nov 18 at 7:00.

Robert Aldrich

EMPEROR OF THE NORTH

1973, 118 min, 35mm. With Lee Marvin, Ernest Borgnine, and Keith Carradine.

This under-heralded masterpiece by Robert Aldrich takes place during the Depression, and depicts the brutal clash between freight-car-hopping King-of-the-Hobos Lee Marvin, and Ernest Borgnine's sadistic, merciless train conductor, with Keith Carradine as Marvin's protégé. Boasting stunning Cinemascope cinematography and featuring unforgettable performances from its leads, EMPEROR OF THE NORTH is more action-oriented than SHANGHAI EXPRESS or THE NARROW MARGIN, but even this aspect of the film has a metaphorical correspondence in TRAVELING LIGHT, where the worsening winter weather provides a kind of off-screen action. Behind the scenes the winter storm forced Telaroli to re-conceive the film as a non-narrative work, while within the piece it gives rise to a constantly building tension.

–Sat, Nov 16 at 4:45 and Sun, Nov 17 at 6:30.

Richard Fleischer

THE NARROW MARGIN

1952, 71 min, 35mm. With Charles McGraw, Marie Windsor, and Jacqueline White.

Like TRAVELING LIGHT, Richard Fleischer's taut noir thriller revolves around the beginning and end of a train journey, and what might happen in-between. Here the journey is from Chicago to Los Angeles, and the in-between concerns whether or not a detective will be able to transport a key grand jury witness from point A to point B without the Mob getting to her first. With a stripped-down story and dynamic turns from Charles McGraw and Marie Windsor, this punchy B-movie rides its rails with levity.

–Sat, Nov 16 at 7:15, Sun, Nov 17 at 9:00, and Mon, Nov 18 at 9:00.

BREAD AND PUPPET THEATER AT 50

This special event will celebrate the 50th Anniversary of Bread and Puppet Theater, the highly influential political puppet theater founded in the Lower East Side of NYC in 1963. In the late 60s Bread and Puppet was based out of the same Second Avenue Courthouse building that is today Anthology Film Archives' home, so it's only appropriate that we host this anniversary tribute. The event will feature a film program, a Q&A with Bread and Puppet founder and director Peter Schumann, live performances from the theater company, and more.

The film program will include experimental films featuring the company, along with the premiere of a number of recently unearthed archival films from the early days of Bread and Puppet in NYC and beyond. Proceeds from this event will support the ongoing, much-needed preservation work of the archives at Bread and Puppet Theater in Vermont.

Curated by Adam Schutzman.

Films to be screened include:

Deedee Halleck & George Griffin MEADOWS GREEN 1975, 23 min, 16mm-to-video

Lowell Naeve THE GREAT INVENTOR 1962, 8 min, 16mm-to-video

Jules Rabin CHICKEN LITTLE 1966, 16 min, 16mm-to-video

And many more never-before-seen historic films from the archives of Bread and Puppet Theater, with guest commentary from founder and director Peter Schumann.

-Tues, Nov 19 at 7:30.

NEW YORK WOMEN IN FILM & TELEVISION PRESENTS

NYWIFT's Member Screening Series provides members with the opportunity to show their work in a theatrical setting. The screenings are always 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 supported, in part, by grants from the New York City Department of Cultural Affairs in partnership with the City Council, and by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

Cynthia Wade

MONDAYS AT RACINE

2012, 39 min, digital video. Associate Producer: Maria Pusateri.

Every third Monday of the month, brassy Long Island sisters Cynthia and Rachel open up their hair salon, called Racine, and offer free beauty services for women undergoing chemotherapy. Determined to make their customers feel beautiful, the glamour duo knows that Mondays at Racine go beyond purple painted toes or a frothy facial. The sisters are determined to give women who are losing their hair, eyebrows, and eyelashes a sense of normalcy and dignity in a traumatic and uncertain time. The story of what hair means in our culture quickly unfolds into an unexpected look at womanhood, marriage, and survival.

-Tues, Nov 19 at 7:00.

ONE ARCHIVES & DIRTY LOOKS NYC PRESENT:

EZTV

Founded by pioneering video-maker John Dorr in 1979, EZTV was an artist-run space in West Hollywood dedicated to the presentation and production of alternative video projects. Perhaps the country's first micro-cinema dedicated exclusively to video, EZTV's early, predominately queer members produced numerous video projects from campy shorts to feature-length docs to experimental video installations. EZTV functioned in many ways as an open platform for a wide-range of video-antics as well as a much-needed space for experimentation and camaraderie. While locally well-recognized throughout the 1980s, EZTV's role as a queer video center has gone largely unacknowledged and undocumented.

This screening presents videos from the archives of EZTV, part of the collections at ONE Archives at the USC Libraries in Los Angeles. In 2011, EZTV was featured in the exhibition "Collaboration Labs: Southern California Artists and the Artist Space Movement", curated by Alex Donis at LA's 18th Street Art Center. ONE Archives will present a larger retrospective on the space in Spring 2014 to be accompanied by a screening series of newly re-discovered videos in the collection.

DIRTY LOOKS NYC is a New York-based roaming series, an open platform for inquiry, discussion, and debate. Designed to trace contemporary queer aesthetics through historical works, Dirty Looks presents quintessential GLBT film and video alongside up-and-coming artists and filmmakers.

Founded in 1952, ONE National Gay & Lesbian Archives at the USC Libraries is the oldest active Lesbian, Gay, Bisexual, Transgender, Queer organization in the U.S. and the largest repository of LGBTQ materials in the world. More information at onearchives.org.

Co-organized by David Frantz, Curator at ONE Archives, and Bradford Nordeen, Director of Dirty Looks NYC.

SHORTS

Shorts to be screened from the EZTV archives include: LOUISE NEVELSON TAKES A BATH (1983, 4 min), a portrait of the modernist artist "portrayed as a droll transvestite" by Jamie Walters, co-founder of EZTV's sister organization Video Free Earth in Washington DC; James Williams's CLEAR CANVAS (1984, 5 min), a mediation on the then-new medium of video by EZTV's co-founder and artistic director; an excerpt from the only known surviving tape of FACULTY WIVES (1983), a riff on the soap opera chronicling the scandal and tribulations of higher education and departmental politics; an excerpt from John Dorr's SUDZALL DOES IT ALL (1979), a low-budget, high-camp satire of commercial success and the first feature-length production on video; and I THOUGHT THIS WAS WHAT YOU WANTED (1989, 8 min), a poetic, striking collaboration between ia Kamandalu (Kim McKillip) & Michael Masucci. And more to be announced!

-Wed, Nov 20 at 7:00.

FEATURE FILM:

James Dillinger

BLOND DEATH

1984, 98 min, 3/4" video-to-digital

EZTV's first 'hit', BLOND DEATH follows the exploits of Tammy, the 'teenage time-bomb', as she is kidnapped and led into a life of senseless violence and murder by her two bisexual companions. With outrageous lines like "I'm gonna give you a scaldin' Clorox enema!", Dillinger's low-brow camp classic pays tribute to cult directors like Roger Corman and John Waters while taking on the Orange County Christians and sensationalized violence. Dillinger

would later release a number of transgressive, anarchistic novels under his real name, and though widely unrecognized, *BLOND DEATH* in many ways anticipates these satirical works.
–Wed, Nov 20 at 9:00.

THE MIDDLE AGES ON FILM: SHAKESPEARE

November 20-December 1

ALL FILMS ON 35MM!!!

The second part of this calendar's MIDDLE AGES ON FILM series showcases a selection of film adaptations of Shakespeare's medieval-set or -inspired plays.

“Shakespeare’s world was closer to the Middle Ages than our own, not only in time and space but culturally and imaginatively. The plays draw extensively on medieval sources and themes. All of Shakespeare’s history plays, for example, are set in the Middle Ages except one: *KING HENRY VIII* (aka *ALL IS TRUE*) treats the Great Matter of Henry’s divorce from Katherine of Aragon, one of the events that marked the transition from medieval to modern. In these periods, time was perceived as a continuum; chroniclers traced history through their own day, and upon their deaths other writers revised or updated these chronicles to reflect current ideas and perspectives. Similarly, Shakespeare’s plays continue to be reshaped and replayed on film. Shakespeare may be clothed in modern dress or films may refer to, or take inspiration from, contemporary politics; others try to correct Shakespeare’s misrepresentations of historical detail. We recall characters like the much-maligned Richard III or Hamlet through the lens of Laurence Olivier, or Falstaff (a comic version of the historical figures Sir John Fastolf and Sir John Oldcastle) embodied as Orson Welles. Through film, Shakespeare’s Middle Ages are not lost but revived and revitalized in translation. And much of what we think we know about the medieval period has been shaped by Shakespeare, the plays and film adaptations living on in our memories more vividly perhaps than the history books’ accounts.” –Martha Driver

Curated in collaboration with Martha Driver, Distinguished Professor of English and Women’s and Gender Studies at Pace University, and the co-editor (with Sid Ray) of *THE MEDIEVAL HERO ON SCREEN* and *SHAKESPEARE AND THE MIDDLE AGES* (McFarland & Co.).

Special thanks to Sara Driver, Brian Belovarac (Janus Films), Chris Chouinard (Park Circus), Eric Di Bernardo (Rialto Pictures), Mark Johnson (Harvard Film Archive), Christopher Lane & Michael Horne (Sony), Eric Liknaitzky (Contemporary Films), Haley Markbreiter (Doc Films), Kristie Nakamura & Nicki Woods (WB Classics), Judy Nicaud (Paramount), and Todd Wiener & Steven Hill (UCLA Film & Television Archive).

Lawrence Olivier

HENRY V

1944, 137 min, 35mm. With Laurence Olivier.

“Dedicated to the British troops during WWII, this is one of the most influential films ever made. Olivier experiments with the transition from theater to film by reconstructing Elizabethan London and Shakespeare’s play as dramatized in the original Globe Theatre, creating awareness of the art of the drama (and its underpinnings) before fading into more direct action. Much of the film was shot on a soundstage and includes at its apex a bloodless Battle of Agincourt with scenes visually reminiscent of medieval manuscripts, especially the calendar pages of Books of Hours.” –Martha Driver

–Wed, Nov 20 at 6:30, Mon, Nov 25 at 9:15, and Fri, Nov 29 at 6:30.

Roman Polanski

MACBETH

1971, 140 min, 35mm. With Jon Finch, Francesca Annis, Terrence Bayler, and Martin Shaw. Polanski's blood-soaked, Hugh Hefner-produced version of MACBETH was the first film he made following the murder, at the hands of Manson and his cult, of his wife Sharon Tate. Perhaps unsurprisingly it's a nightmarish, despairing, and graphic adaptation of what is already Shakespeare's most brutal and unrelenting play. Working in collaboration with writer Kenneth Tynan, Polanski stays true to Shakespeare even as he creates a deeply personal film.

"[Polanski's version is] strong on youth, beauty, and inevitable gore. The wide-screen visuals swamp the dialogue, and the thematics have been turned inside out – but that's what movie adaptations ought to do." –Dave Kehr, CHICAGO READER

–Wed, Nov 20 at 9:15, Sun, Nov 24 at 6:15, and Sat, Nov 30 at 8:30.

Orson Welles

MACBETH

1948, 119 min, 35mm. With Orson Welles, Jeanette Nolan, Dan O'Herlihy, and Roddy McDowall. 35mm restored print courtesy of the UCLA Film & Television Archive. Preservation funding provided by The Film Foundation and the Hollywood Foreign Press Association. Wedding deliriously stylized sets and B-movie production values (including a 23-day shooting schedule) to Welles's signature repertoire of deep-focus cinematography, deep-space blocking, and long takes, MACBETH re-imagines Shakespeare's tragedy as a violent confrontation between paganism and early Christianity. Welles effectively places one of the greatest parables about hubris, betrayal, and power into dialogue with his own original treatment of those same themes, CITIZEN KANE. The result is an epic paroxysm of blood-letting and back-stabbing that serves as proof that, as Welles himself put it, one can "tackle difficult subjects at greater speed."

–Thurs, Nov 21 at 6:45 and Sun, Nov 24 at 9:00.

Akira Kurosawa

THRONE OF BLOOD (aka THE CASTLE OF THE SPIDER'S WEB) / KUMONOSU-JÔ

1957, 110 min, 35mm. In Japanese with English subtitles. With Toshirô Mifune & Takashi Shimura.

"Perhaps the best rendering of Shakespeare's MACBETH on film to date, this is set during Sengoku Jidai, a fifteenth-century period of civil strife in Japan. Thoroughly Japanese in language, style, and setting, the film engages profoundly with the original and is instantly recognizable as shaped by Kurosawa's reading of Shakespeare. The scariest Lady Macbeth on record must be Asaji, her face whitened to resemble a Noh mask. Each of her gestures is formal and ritualized, seemingly self-controlled, and yet these do not conceal her driving ambition or her savagery. The forest witch, a version of the Weird Sisters, who spins a wheel and foretells the future, is equally eerie." –Martha Driver

–Thurs, Nov 21 at 9:15, Sun, Nov 24 at 3:45, and Sun, Dec 1 at 5:30.

Orson Welles

CHIMES AT MIDNIGHT / FALSTAFF

1965, 115 min, 35mm. With Orson Welles, Keith Baxter, John Gielgud, Jeanne Moreau, Margaret Rutherford, Marina Vlady, and Fernando Rey.

“This compilation of stories about the fat knight John Falstaff is drawn from Shakespeare’s HENRY IV, HENRY V, MERRY WIVES, and HOLINSHED, among other sources, and represents a long American tradition of excerpting the funny bits from Shakespeare to cobble a play, in this case making Falstaff the central figure. Welles found a Spanish producer and financier to underwrite the film, but he could only hire John Gielgud to play Henry IV for two weeks, using a body double for the other scenes. Despite the difficulties around its production and its initially poor showing at the box office, the film was Welles’s favorite and has since received much critical acclaim.” –Martha Driver

–Fri, Nov 22 at 6:45.

William Dieterle & Max Reinhardt

A MIDSUMMER NIGHT’S DREAM

1935, 133 min, 35mm. With James Cagney, Dick Powell, Olivia de Havilland, and (according to legend) Kenneth Anger.

“While it draws on ‘The Knight’s Tale’ and ‘The Tale of Sir Thopas’ by Geoffrey Chaucer, along with English folklore, romance, drama, and classical myth, this film comes out of staged productions by legendary showman Reinhardt which began to be seen from 1905. In Reinhardt’s enchanted forest, the fairies, gnomes, and elves are inspired by German folk tradition. While the bewildered young lovers and the rude mechanicals are imported intact from Shakespeare’s original, the spinning of Titania’s wedding veil (before she beds Bottom) to the Wedding March of Felix Mendelssohn, a modest addition to Shakespeare’s play, remains surreal and haunting. Jimmy Cagney is a crackjack Bottom and Pyramus while Joe E. Brown inhabits the twin roles of Flute and Thisbe with panache.” –Martha Driver

–Fri, Nov 22 at 9:15, Mon, Nov 25 at 6:30, and Tues, Nov 26 at 7:30.

Akira Kurosawa

RAN

1985, 162 min, 35mm. In Japanese with English subtitles. With Tatsuya Nakadai.

“One of the most powerful adaptations of Shakespeare’s tragedy, this version of KING LEAR invokes samurai culture, epic, and Noh theater, and is set during Sengoku Jidai (the ‘Age of the Country at War’), a tumultuous hundred-year period that began in 1477, characterized by vicious warfare between rival clans. Lear’s daughters are recast as imperial sons, and Kaede, the eldest son’s cruel wife, might be said to combine Regan and Goneril, Lear’s power-hungry daughters. The youngest son, Saburo, is faithful to his father as Cordelia is to Lear. In a 1985 interview, the director explained that the subtext running just below the surface of this tragic tale ‘is the threat of nuclear apocalypse.’” –Martha Driver

“[A] visual masterwork whose manners, which sometimes look old-fashioned, recall virtually the entire history of epic cinema.” –Vincent Canby, NEW YORK TIMES

–Sat, Nov 23 at 3:00, Sat, Nov 30 at 5:15, and Sun, Dec 1 at 8:00.

Peter Brook

KING LEAR

1971, 137 min, 35mm. With Paul Scofield & Cyril Cusack.

In keeping with his own modus operandi, Brook's take on KING LEAR is an exceedingly dark one that emphasizes the blood-and-guts dimension of Shakespeare's masterpiece of political intrigues and family ties. Paul Scofield's Lear is a dilapidated monarch unable (or unwilling) to prevent the violence that threatens to bring his reign to an end – a fascinatingly inert, even absurd, version of one of world literature's most oft-interpreted characters. Shot in Denmark and featuring an array of overwhelming landscapes, stylish camerawork, and remarkable modifications to Shakespeare's play, Brook's LEAR has been as influential as it is relentlessly nasty.

–Sat, Nov 23 at 6:15, Wed, Nov 27 at 9:15, and Fri, Nov 29 at 9:15.

Grigori Kozintsev

KING LEAR / KOROL LIR

1971, 139 min, 35mm. Based on a translation by Boris Pasternak; musical score by Dmitri Shostakovich. Print courtesy of the Harvard Film Archive.

"[A] visually impressive Russian recontextualization of the play with strong, empathic performances. Yuri Yarvet's Lear is a wiry, Klaus Kinski look-alike who begins the film in megalomaniacal tones and ends it as a philosophical, crumpled old man. [...] But Kozintsev and cinematographer Jonas Griusius's imagery is the main star of the film, the constantly moving camera, deep compositions, and windswept landscapes providing an acutely vivid milieu accentuated by Yenej's sets and location work. [...] KING LEAR was Kozintsev's last film, and as a meditation on the tragedy of age and wisdom, it's a moving, accomplished example of cultural transposition." –Doug Cummings, FILM JOURNEY

–Sat, Nov 23 at 9:00 and Wed, Nov 27 at 6:30.

Bela Tarr

MACBETH

1982, 72 min, video. In Hungarian with English subtitles.

"Bela Tarr made this remarkable color video for Hungarian television, though it also served as his film-school thesis. Taped in a Budapest cellar and environs, it reduces the Shakespeare play to only two shots (the first, running about four minutes, appears before the main title), and all the witches are men. Most of the action occurs in the foreground, and the elaborate movements of the camera and actors are masterfully staged. Tarr has described this as a kind of documentary of the actors' performances, and as such it's a transition between the social realism of his earlier projects and the 'diabolical' formal virtuosity of his later ones." –Jonathan Rosenbaum, CHICAGO READER

–Sun, Nov 24 at 2:00 and Sun, Dec 1 at 3:45.

WHITE CUBE / BLACK BOX: ED RUSCHA

Bridging the gap between the white walls of the gallery and the immersive darkness of a movie theater, Anthology's new, ongoing series WHITE CUBE / BLACK BOX seeks to create a dialogue between films made by visual artists and works by experimental filmmakers. These differences are multivalent and not easily defined; this series aims to be a starting point for an exchange between these two arguably arbitrarily-separated categories by presenting them side-by-side to investigate their similarities, differences, and histories.

This installment of WHITE CUBE / BLACK BOX presents Ed Ruscha's cunning and comic 16mm films MIRACLE and PREMIUM, alongside experimental films that offer the same tongue-in-cheek wit. Ruscha, one of the founders of the West Coast pop art scene of the early '60s, cites cinema as one of the primary influences on his aesthetic. His films deliver the same deadpan humor and pure pop fun of his paintings: MIRACLE reveals the transformation of a mechanic into a meticulous scientist of sorts as he becomes tormented by the engine of a '65 Mustang, and PREMIUM, based on his 1969 photo book CRACKERS, follows an obsessed, outré man (played by artist Larry Bell) as he prepares for his version of a dinner date.

Playing off the preoccupation of food and foreplay in PREMIUM, Owen Land's NO SIR, ORISON! offers, by way of an absurd minstrel in a supermarket, a wry critique of commodity culture, while Bette Gordon's AN EROTIC FILM is a jocular cover-up, and LEMON, Frampton's wily, minimalist film, strips the fruit and cinema down to its barest. Echoing the auto-obsession of MIRACLE, KUSTOM KAR KOMMANDOS is Anger's coy depiction of hot rod fetishism, with Morgan Fisher's TURNING OVER countering the exuberance with a deadpan narration of the moment his car's odometer reaches 100,000 miles.

Curated by Ava Tews. Very special thanks to Ed Ruscha and Bob Monk (Gagosian Gallery).

Ed Ruscha MIRACLE 1975, 28 min, 16mm. Featuring artist Jim Ganzer and actress Michelle Phillips.

Ed Ruscha PREMIUM 1971, 24 min, 16mm. Featuring artist Larry Bell and model Léon Bing.
Owen Land NO SIR, ORISON! 1975, 3 min, 16mm

Bette Gordon AN EROTIC FILM 1975, 3 min, 16mm. Preserved with support from The Andy Warhol Foundation for the Visual Arts and The Women's Film Preservation Fund.

Hollis Frampton LEMON 1969, 7 min, 16mm, silent

Kenneth Anger KUSTOM KAR KOMMANDOS 1965, 4 min, 16mm

Morgan Fisher TURNING OVER 1975, 13 min, video, b&w. Courtesy of the Academy Film Archive.

Total running time: ca. 90 min.

–Sun, Nov 24 at 6:30.

ESSENTIAL CINEMA – NOVEMBER 2013

HOLLIS FRAMPTON

ZORNS LEMMA

1970, 60 min, 16mm. Preserved by Anthology Film Archives.

“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 Anthology Film Archives.

“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 min.

–Fri, Nov 22 at 7:30.

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 min.

–Sun, Nov 24 at 4:45.

Robert Flaherty

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 memory of the viewer.

"NANOOK is one of the most vital, dramatic and human films that has ever flashed across the screen." –Rex Ingram

–Mon, Nov 25 at 7:00.

Robert Flaherty

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. Flaherty selected the location and subjects because of their isolation as the westernmost outpost of European civilization. In addition, the daily struggle between the islanders and the sea perfectly suited his interests and concerns. The scenes at sea are breathtaking.

"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

–Mon, Nov 25 at 9:00.

GRANT / JACOBS & FLEISCHNER

Dwinell Grant

COMPOSITION #2 CONTRATHEMIS 1941, 5 min, 16mm, 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. With 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. With 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-structured 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 min.
–Fri, Nov 29 at 7:30.

Marcel Hanoun

UNE SIMPLE HISTOIRE

1958, 68 min, 16mm, b&w. In French with 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, guardian 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, Nov 30 at 5:00.

RARE SCREENING!

Marcel Hanoun

SPRING / LE PRINTEMPS

1972, 82 min, 35mm. In French with no subtitles. With Michael Lonsdale and Véronique Andries.

One of four Hanoun films that take their titles from the seasons of the year, SPRING tells two parallel stories: a man, fleeing the forces of order, takes refuge in the forest, while a young girl living with her grandmother in a nearby village approaches the threshold of adolescence, and begins to discover both the world and herself.

[Please note: this print is severely faded and unsubtitled, and is presented purely as an opportunity to see an Essential Cinema film that has not been shown in many years – for Hanoun fans and Essential Cinema completists!]

–Sat, Nov 30 at 6:45.

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 min.

–Sat, Nov 30 at 8:45.

DECEMBER 2013 PRESS LISTINGS

CATALYSTS (or, EXPOUNDED CINEMA) PRESENTS: Leslie Thornton's PEGGY AND FRED IN HELL

CATALYSTS is an ongoing series wherein avant-garde filmmakers reveal the secret sources and inspirations for a specific film from their body of work by a show-and-tell presentation encompassing readings, films, music, images, dreams, documents, private tales, or exhibits demonstrating the roots and branches of experimental personal cinema: Exegesis by demo. Each invited artist will be asked to develop and deliver a presentation that gives the audience insight into their original research on the personal, cultural, or historical source materials of the particular film being discussed. Each work chosen shall be rich in hybrid sources for a complex mixture of influences and inspirations.
Curated by Bradley Eros.

For this edition Leslie Thornton will take us back to the roots of PEGGY AND FRED IN HELL, revealing filmic influences ranging from Warhol's VINYL to the cinéma vérité innovations of Ricky Leacock and others, as well as wider cultural factors such as the coming Information Explosion and the advent of Artificial Intelligence research in the 1980s. She will revisit the day she met Donald and Janis, aka Peggy and Fred, in the Mission District of San Francisco, share with us the process by which the children directed her and she directed the children, and screen the latest and final episode, THE FOLD (2013, 4 min). The evening will culminate in some extraordinary documentary footage of Donald and Janis in their present-day lives, more real than real, and with strange retrospective echoes. And it will be followed, the next evening, by a screening of the complete PEGGY AND FRED IN HELL cycle.

-Mon, Dec 2 at 7:30.

PEGGY AND FRED IN HELL

1984-2013, 95 min, video projection nested in a framework of old TVs

Our culture is a culture of fear, or so it is said: the fear of uncertainty, of otherness, of everything that stands in the way of consensus. It is a fear that is not least cultivated by the mass media, driven by a logic of anticipation and premediation. It is a culture that was already anticipated a few decades ago in the form of a remarkable science-fiction parable: Leslie Thornton's PEGGY AND FRED IN HELL. PEGGY AND FRED portrays the lives of two children, the only survivors in a post-apocalyptic landscape, who create their own imaginary world in the midst of the debris of the 20th century. The relationships between technology, identity, and subjectivity that characterize today's media culture are no longer applicable here, but they shimmer and reverberate in the form of shadow images and echoes. In the meantime, the children have grown up, the future has become part of the past, analogue became digital: reality seems to be catching up with Thornton's fiction at an ever-increasing rate, but it continues to steadily mutate, ceaselessly assessing the remains of a human culture in an expanding body of raw data. It is this critical perspective of the relationship between society and technology that forms the consistent thread throughout the entire oeuvre of Thornton, whose father and grandfather both worked on the development of the atom bomb during World War II. The awareness of the ambivalences between the personal and cultural, the local and the global, forms the basis of her far-reaching and profound investigation into the aporias of language and media. This screening includes the latest and final episode in the series, THE FOLD, in which the back-story of the work is revealed.

-Tues, Dec 3 at 7:30.

TO LOOK AWRY: LATIN AND SPANISH FILMMAKERS FAR FROM HOME

December 5-8

Following the Spanish Civil War significant numbers of Spanish citizens fled the country, a phenomenon that was later reflected in the similar waves of emigration taking place in Latin America in the 1960s and 70s thanks to political repression throughout the region. In the realm of cinema, these movements generated, over the course of decades, a distinctive documentary tradition, inscribed in what was called Third Cinema. Today, for a variety of reasons, Latin American and Spanish filmmakers continue to leave their homelands with camera in hand. They are no longer political exiles (at least not in the previous sense), so the manner in which they look back to their homelands or integrate themselves into their host societies has changed, and their films are distinct from the Third Cinema tradition. The films that have resulted are heterogeneous and difficult to categorize, but they have largely taken the form of experimental documentaries, whose unstable, eccentric, de-centered nature mirrors the challenges facing their makers as they negotiate their cultural, social, and political relocation. This series surveys some of the films that have arisen as a result of these filmmakers' fluid movements across national boundaries.

Curated by Josetxo Cerdán & Gonzalo de Pedro, TO LOOK AWRY is co-presented by Spain Culture New York-Consulate General of Spain (a member of the network Spain Arts and Culture), in collaboration with Cinema Tropical, The Flaherty Seminar, and Union Docs.

All films in this series are shot on and screening from digital video, and are in Spanish with English subtitles.

Chico Pereira & Pablo Chavarría will be here in person, with a special cocktail party to follow the Saturday night screening of TAPETUM LUCIDUM! Check anthologyfilmarchives.org for more details.

FILMMAKER IN PERSON!

Chico Pereira

PABLO'S WINTER / EL INVIERNO DE PABLO

Spain, 2012, 76 min

PABLO'S WINTER is set in the mining town of Almadén, the filmmaker's hometown. For Chico, to return to Almadén is to confront anew the history of the people who inhabit it. The film's protagonist is a chain-smoking retired mercury miner who spends most of his time at his living room table, and has nothing to do but annoy his wife. But behind this facade of defeat lies a past of class and social struggle.

-Thurs, Dec 5 at 7:00 and Sun, Dec 8 at 8:45.

Sebastián Lingiardi

SIP'OHI – MANDURÉ'S PLACE / SIP'OHI – EL LUGAR DEL MANDURÉ

Argentina, 2011, 63 min

Gustavo Salvatierra returns to his hometown, Sipo'hi, in the north of Argentina, a forgotten place far from Buenos Aires, in order to collect stories of wichí culture, transmitted orally from generation to generation. This culture is alive in the people's language, and in the faces and the singular mood of wichí men and women. Traveling with Salvatierra is Sebastián Lingiardi, the Buenos Aires-born filmmaker, whose goal is to make a movie about this unique culture.

-Thurs, Dec 5 at 9:00.

Germán Scelso

THE MODEL / EL MODELO

Spain, 2012, 45 min

&

EL ENGAÑO

Spain, 2009, 14 min

Scelso is an Argentinian filmmaker who lives in Barcelona: far from home, perpetually without money, and without regular employment, he can only get jobs that the Spanish reject. This way of living, on the edge of society, is one he shares with the characters he chooses to film: losers, liars, the disabled, old and rejected people. The two films presented here are disturbing portraits of a country convulsed by economic, political, and social crises, and both find Scelso questioning the ethical boundaries of documentary cinema.

-Fri, Dec 6 at 7:15.

Nuria Ibañez

THE NAKED ROOM / EL CUARTO DESNUDO

Mexico, 2013, 66 min

Offers a vision of a whole world within the confines of a single space: the examination room in a children's hospital in Mexico City. By listening to the children, their parents, and the doctors during consultations Ibañez provides a profound and complex view of social reality and human nature.

-Fri, Dec 6 at 9:00 and Sun, Dec 8 at 5:00.

Andrés Duque

DRESS REHEARSAL FOR UTOPIA / ENSAYO FINAL PARA UTOPIA

Spain, 2012, 75 min

As his father lies dying in a hospital room in Barcelona, the filmmaker's thoughts travel to Mozambique. Images of dance and revolution, some culled from found footage, some newly shot, conjure up a spectral alternate reality. A spellbinding study of memory and sense of place.

-Sat, Dec 7 at 5:00.

Mercedes Moncada

MAGIC WORDS – BREAKING A SPELL / PALABRAS MÁGICAS (PARA ROMPER UN ENCANTAMIENTO)

Mexico/Guatemala/Nicaragua, 2012, 82 min

The filmmaker's journey back to Nicaragua is also a journey from the ideals of the Sandinista revolution to the nightmare of the revolutionaries' corruption. With her own history intertwined with the history of her homeland it is impossible to separate the public and the private – like dreams and nightmares, they are two sides of the same coin. An essay-film in the tradition of Chris Marker.

-Sat, Dec 7 at 6:45.

FILMMAKER IN PERSON FOR BOTH SHOWS!

Pablo Chavarría

TAPETUM LUCIDUM

Mexico, 2012, 64 min

The second film of this young Mexican filmmaker (22 years old at the time of the production), who studied biology rather than filmmaking, is shot in and focused on Chiapas. The film concerns the special relationship between men and animals in the region, and centers on a young woman, who, like Chavarría himself, lives there only temporarily, and is on the verge of an important decision. The camera portrays this melancholic universe with humility and sensitivity, allowing each situation to play out according to its own particular rhythm.

–Sat, Dec 7 at 8:45 and Sun, Dec 8 at 6:45.

IN THE FLESH

December 5-8

ALL ON 35MM!

Between the age of softcore sexploitation and today's plethora of Internet porn was the period affectionately known as 'porno chic' (1972-75), when sexually explicit films mixed hardcore sex with top-notch production values and compelling stories. These films appealed to the raincoat crowd, adventurous couples, and even mainstream critics. While the moment of commercial acceptance of hardcore was brief, the films themselves continued to improve both aesthetically and technically during what is now known as the 'Golden Age' of adult cinema. This fleeting moment came to an abrupt end with the introduction of video which replaced 35mm and 16mm film production in the mid-'80s. The adult film industry of the '70s and '80s was filled with talented filmmakers, artists, actors, and technicians learning their craft in a business that paid well and provided opportunities for creativity and experimentation within the loose parameters of what constituted a 'skin flick'. Legitimate actors in search of challenging work (and a little fun) soon became X-rated superstars.

Over the years, home video has continued to introduce these films to new audiences, but very rarely are they screened in their original film formats for a theatrical audience. Anthology is proud to introduce a continuing series spotlighting the very best of adult cinema from the 1970s and 1980s, with every screening featuring appearances by special guests – filmmakers, performers, or crew members, as well as critics, scholars, and other participants in the 'Golden Age' of adult cinema.

This first installment includes four one-time-only screenings of a quartet of beloved X-rated classics from the library of Distribpix, the home of many of the best adult features shot in NYC during the 'Golden Age', all screening from 35mm prints and presented by guests who will provide revealing glimpses into the making of the films as well as the general adult film scene in New York.

Curated by Casey Scott. Very special thanks to Steven Morowitz (Distribpix) and Joe Rubin (Vinegar Syndrome).

Danny Steinmann

HIGH RISE

1972, 65 min, 35mm

“Visually inventive filmmaking of a sophisticated and highly self-conscious kind.” –Kenneth Turan

The same year that the landmark DEEP THROAT initiated the ‘porno chic’ phase, a sexier, funnier, better-produced comedy appeared in the wake of Gerard Damiano’s feature-length dirty joke. Until recently it has only been championed by the most devoted adult film aficionados, but the time has come for HIGH RISE to be appreciated for the masterpiece that it is. Directed over the course of two and a half days by the late Danny Steinmann (‘Danny Stone’), who would make 80s genre classics like SAVAGE STREETS and FRIDAY THE 13TH, PART V: A NEW BEGINNING, this utterly charming misadventure follows Susie, a young woman advised by her psychiatrist to explore her sexual boundaries by bouncing door-to-door in a high rise apartment building and pursuing liaisons with whoever answers. A slight storyline is enlivened by plentiful sight gags, pop-culture inside jokes, and a variety of wildly cartoonish characters as we make our way through the high rise with wide-eyed Susie. With surprising bits of meta humor, a delightful leading lady in Tamie Trevor, appearances by porn legends Harry Reems, Jamie Gillis, and Marc Stevens, cameos by Geri Miller (Paul Morrissey’s FLESH and TRASH) and Rita Bennett (the films of Joseph Sarno), and the best original score you’ve never heard, this is one of the most purely pleasurable adult features you will ever see. Watch it with someone you love.

–Thurs, Dec 5 at 8:00.

Jonas Middleton

THROUGH THE LOOKING GLASS

1976, 91 min, 35mm

“A particularly deviant homage to Fellini, Ken Russell, Roger Vadim, and about a dozen other European directors, all served up in the context of a genuinely creepy horror film.” –Nathaniel Thompson, MONDO DIGITAL

Middleton’s disturbing exploration of an unhappily married woman’s fascination with a mysterious mirror in her mansion’s attic is the adult film genre’s sole psychological horror film. While the title implies a porno variant of Lewis Carroll’s classic story of Alice venturing into Wonderland, Middleton instead weaves a tale of incest, child abuse, and mental anguish, with the visual style and storytelling of a Gothic horror tale set in a sprawling, shadowy family estate. Catherine Burgess stars as Catherine, a pillar of high society whose impossibly perfect facade conceals an unhealthy obsession with an evil entity haunting her home, which takes on the persona of her late father. As her life begins to crumble around her, she is offered one chance to reunite with dear dead dad...for a price.... Expertly photographed by future Hollywood cinematographer João Fernandes (‘Harry Flecks’), boasting a cast of some of the best actors in the New York adult film scene of the mid-70s (Jamie Gillis, Terri Hall, Roger Caine, Kim Pope, Nancy Dare, Jeffrey Hurst, Bobby Astyr), and accented by a mesmerizing score courtesy of Arlon Ober and future FRIDAY THE 13TH composer Harry Manfredini, THROUGH THE LOOKING GLASS is a horrific gem waiting to be rediscovered by contemporary audiences.

–Fri, Dec 6 at 8:00.

Armand Weston

TAKE OFF

1978, 103 min, 35mm

“Truly ideal entertainment for men and women, and would make an excellent introduction to the adult film world. It is one of the most entertaining adult films ever made, and proves that care and concern can create a classic motion picture.” –Jim Holliday, X-Rated Critics

Association

Lavishly produced, impeccably acted and directed, and packed with smart references to classic Hollywood cinema, Weston’s adult comedy masterwork is often overshadowed by the films of Radley Metzger (THE OPENING OF MISTY BEETHOVEN) when lists of the best adult films are compiled. A box office flop in its day, TAKE OFF is now considered one of the finest ‘Golden Age’ adult features. Loosely based on Oscar Wilde’s THE PICTURE OF DORIAN GRAY, Weston’s tale follows Darrin Blue (future disco singer and soap star Wade Nichols), a dashing man of great social stature who has remained eternally young since the 1920s by keeping a magical stag reel in his attic. During his journey through the decades, Nichols encounters some of the greatest adult film actresses of the era, including Georgina Spelvin as a silent-era flapper, Clea Carson as a gangster’s moll, Annette Haven as a film noir femme fatale, Susaye London as a teenie-bopper, Beth Anna as a hippie, and finally Leslie Bovee as a modern woman of the 1970s. Additional highlights include a surprising cameo by Warhol star Holly Woodlawn, an original score by John Lennon’s one-time band Elephant’s Memory, and appearances from adult film stars Vanessa del Rio and Eric Edwards. Fast and furiously funny, TAKE OFF is adult film comedy of the most sophisticated and romantic variety.

–Sat, Dec 7 at 8:00.

Larry Revene

WANDA WHIPS WALL STREET

1981, 82 min, 35mm

“Truly has everything going for it, from an inspired and genuinely witty screenplay to an immaculately professional big name cast at the top of their form.” –Dries Vermeulen, Dirty Movie Devotee

Revene, one of the busiest and best cinematographers on the NYC adult film scene, struck out on his own with a handful of charming sex comedies, of which this is arguably his finest. Hailed by many as the greatest adult film actress of all time, Veronica Hart shines as Wanda Brandt, a small town financial wizard who treks to NYC to work her magic at one of the top investment firms in the city. Teaming with her girl Friday Janie (the ever-underrated Tish Ambrose), Wanda sleeps her way through the company’s stock holders, blackmailing them into signing their shares over to her dummy corporation. Corporate investigator Lou Perrini (Jamie Gillis) and his assistant Ed (Ron Jeremy) set out to uncover the culprits behind this spree of Wall Street espionage, only to fall in love with the women responsible. Featuring appearances by adult film legends Samantha Fox, George Payne, Sharon Mitchell, Ron Hudd, and cult favorite Sondra Hillman, a dynamite library music score, and scenes that look to have actually been secretly shot on the floor of the New York Stock Exchange, this is a wild and wonderful example of New York erotica from its most professional period of production. Occupy Wall Street has nothing on Wanda!

–Sun, Dec 8 at 8:00.

AFA MEMBERS-ONLY – FREE SCREENING!
RUN HOME SLOW – SCORE BY FRANK ZAPPA

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.

Special thanks to Gare B. Noir.

Ted Brenner

RUN HOME SLOW

1965, 75 min, 16mm. With Mercedes McCambridge.

While Frank Zappa made a number of his own films (200 MOTELS, UNCLE MEAT, BABY SNAKES), he didn't score many movies for other directors. RUN HOME SLOW is a western written by Zappa's English teacher, and at the time it represented a decent-paying gig. Zappa's check went towards buying a recording studio in Cucamonga, CA, which he christened 'STUDIO Z'. While the composer/rock star never had much to say about this low budget potboiler, he did offer one very enticing description: "The plot had something to do with a bad ranch lady, a nymphomaniac cowgirl, and a hunch-back handy-man named Kirby who eventually winds up pooching the nympho in a barn, next to the rotting carcass of the family donkey." Well, not exactly, but Mercedes McCambridge (JOHNNY GUITAR) is in peak maniac form in this offbeat and off-key revenge drama. It's really an odd little piece of work that cult aficionados and Zappaphiles will fully appreciate.

–Mon, Dec 9 at 7:30.

FLAHERTY NYC PRESENTS:
GLOBAL REVOLT: CINEMATIC AMMUNITION

"High-pitched sounds killed everyone on earth known to be an enemy of human freedom." – from the 1957 sci-fi film, THE 27TH DAY

The global outbreak of revolts in the past decade, from the suburbs of Paris to Tahrir Square and beyond, shows few signs of slackening. This six-part series on the cinema of resistance investigates the deep sources of this continual popular unrest, from an exceptionally wide range of cross-generational and geographical perspectives (18 different countries). Every one of these films has the capacity to re-set an attentive audience's subjective GPS.

Three programs feature at least one brief, self-contained film from the French compilation project initiated and organized by Nicole Brenez, OUTRAGE AND REBELLION (2009), an impassioned response to police violence against dispossessed youth in the Parisian suburbs. Several programs feature equally brief films, made in the midst of current struggle, by the Syrian film collective Abounaddara, "which borrow heavily from the political films which came out of the 'Etats-généraux du cinéma' (the Estates General of French Cinema), after 1968 in France," according to their spokesperson. At their best, both of these projects expose hitherto underexplored relationships between historical upheaval and cinematic immediacy.

By definition, a political cinema demands engagement, response, and discussion. As the longest continuously running film event on the continent, the Robert Flaherty Film Seminar is distinctively organized to facilitate fully participatory discussion. Thanks to the Flaherty each of the screenings will include at least 45 minutes for discussion, during which audiences are actively encouraged to engage and respond.

Co-curated by Ernest Larsen & Sherry Millner. The curators would like to dedicate this series to the memory of Allan Sekula.

Unless otherwise noted, all works are screening from digital video.

PROGRAM 6:

LIVE LIKE A REFUGEE: ON THE BORDER

Sylvain George says, “Paris, open city... The young migrants – Iraqis, Afghans, Iranians – wander in the streets, between soup kitchens and fortune camps. As they leave, they provoke a crisis of the order of things and bourgeois society. A movement of emancipation arises, profoundly melancholic, elegiac: to redefine the concept of revolution through a new concept of History.” The paradigmatic status of the refugee – stateless, bereft of civil rights, in perpetual limbo – suffuses these passionately angry films.

Laura Waddington STILL (France, 2009, 7 min)

Sylvain George N’ENTRE PAS SANS VIOLENCE DANS LA NUIT (France, 2005-08, 20 min)

Laura Waddington BORDER (UK/France, 2004, 27 min)

Sylvain George ILS NOUS TUERONT TOUS (France, 2009, 10 min)

Sylvain George VERS MADRID: THE FINAL NEWSREEL (France, 2013, 15-min excerpt)

Total running time: ca. 85 min.

Speaker: Laura Waddington

-Tues, Dec 10 at 7:00.

THE SIXTH YEAR

Co-presented with MINI/Goethe-Institut Curatorial Residencies Ludlow 38

Set in the New York art world, THE SIXTH YEAR appropriates and re-interprets the popular format of the TV series by way of artistic collaboration. The screenplay, which reveals the art world’s backstage relationships and intrigues by way of a fictionalized narrative, is written by Jay Chung and Q Takeki Maeda, while every episode is directed by a different artist or filmmaker, including Rick Alverson, Loretta Fahrenholz, Ken Okiishi, Nick Mauss, and C.W. Winter. Additional artists have contributed props and other elements.

With a small exhibition space on the Lower East Side functioning as its anchor point, THE SIXTH YEAR theatricalizes the social interactions and power games, the aspirations, passions, and everyday realities of the field. This theatrical premiere showcases the complete season.

THE SIXTH YEAR is produced by Jakob Schillinger for MINI/Goethe-Institut Curatorial Residencies Ludlow 38. For further information, please visit www.ludlow38.org and www.goethe.de/newyork.

-Wed, Dec 11 at 7:30.

SINGLE FRAME: THE PHOTOGRAPHER

For this edition of our regular series SINGLE FRAME, Ariel Goldberg presents the world premiere of THE PHOTOGRAPHER, a slide show and reading of essays. The Photographer, as both a project and a character, restlessly shifts perspectives in order to reach inside the language of taking and looking at pictures. Initially presented as “press conferences” in the form of publications and performances devoid of images, this new installment unveils The Photographer’s most intimate study to date: a re-immersion into the act of photographing. Goldberg’s slideshow of color street photography considers itself an open letter to Helen Levitt, and will run alongside a live performance of essays on the raw experience of narrating the photographic act in its most mundane and ubiquitous moments.

This performance is made possible, in part, by a 2012-13 grant from the Franklin Furnace Fund supported by the Jerome Foundation; the Lambent Foundation Fund of Tides Foundation; and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

–Thurs, Dec 12 at 7:30.

OVERDUE: DELMER DAVES REDUX

ALL ON 35MM!

December 12-17

Last May Anthology welcomed the peripatetic film series OVERDUE, programmed by critics Nick Pinkerton and Nicolas Rapold, for a mini-retrospective devoted to neglected Hollywood auteur Delmer Daves, with a focus on his extraordinary 1940s & 50s Westerns and noirs. At the very end of the 50s, Daves made a sharp turn into lavish melodrama, and we’re thrilled to team up once again with Pinkerton and Rapold for this sequel to the earlier retro. This follow-up series will highlight the transitional film, THE HANGING TREE, and four of Daves’s remarkable, undervalued later films.

In olden times, back when people gave a damn, video stores would set aside certain movies on an altar to refined, idiosyncratic expertise called ‘Employee Picks’. In that spirit, Pinkerton and Rapold present their very own secret history of cinema – genre gems, misunderstood art, music movies – leading with torches of knowledge into the catacombs of culture.

“The virtues of Daves’s late romances are essentially the same as those of his adventure films: characters composed with the utmost integrity and respect; a gift for creating a detailed and convincing social background; and a strong, clear narrative style that allowed him to manage a large cast of characters and several simultaneous levels of dramatic events. –Dave Kehr, NEW YORK TIMES

Special thanks to Nicki Woods & Kristie Nakamura (WB Classics).

THE HANGING TREE

1959, 107 min, 35mm. With Gary Cooper, Maria Schell, and Karl Malden.

Widely considered one of the director's very best, Daves's magnificently shot 1959 picture rounded out his "composite of the West" with a Montana wildcat mining settlement ominously dubbed Skull Creek. A late-career Gary Cooper digs into the thornily complex character of Doc Joe Frail, a gunslinging doctor who installs himself in a lone overlook cabin. Kind and controlling, gentle and brutal, Frail is a force to be reckoned with, as Daves sets into motion a series of tense dynamics with Rune, a would-be thief Frail forces into servitude; Elizabeth, a Swiss settler (Maria Schell) Frail nurses back to health after an ambush; and rude, crude prospector Frenchy (Karl Malden). With George C. Scott as a doomsday preacher.

"A film that eschews moral oversimplification throughout, opposing complex, conflicted characters." –Bertrand Tavernier, FILM COMMENT

–Thurs, Dec 12 at 6:45, Sat, Dec 14 at 9:15, and Tues, Dec 17 at 9:15.

A SUMMER PLACE

1959, 130 min, 35mm. With Richard Egan, Dorothy McGuire, Sandra Dee, Arthur Kennedy, Troy Donahue, and Constance Ford.

In one of the more stunning career moves among filmmakers, Daves dove with a splash into Technicolor melodrama after THE HANGING TREE and a string of Westerns. With warmth, sincerity, and candor, Daves orchestrates twinned romances on a Maine vacation island: first love between teenagers Molly and Johnny (Dee and Donahue), and adultery between Molly's dad Ken and Johnny's mother Sylvia (Egan and McGuire). Since Ken grew up an errand boy on the island, class tensions still simmer, with Arthur Kennedy sniping as Johnny's sarcastic drunk of a father and Constance Ford vicious as Molly's repressive mom. The seal of approval? The New York Times found Daves's film "laboriously and garishly sex-scented." Cinematography by Harry Stradling; score by Max Steiner.

"A full-throttle melodrama [...] Daves's film opened the way to 'adult' themes in Hollywood films, just as the sexual revolution was breaking in popular novels and magazines." –Dave Kehr, NEW YORK TIMES

–Thurs, Dec 12 at 9:00, Sat, Dec 14 at 6:30, and Sun, Dec 15 at 3:45.

SUSAN SLADE

1961, 116 min, 35mm. With Troy Donahue, Connie Stevens, Dorothy McGuire, Lloyd Nolan, and Brian Aherne.

Naïve 17-year-old Susan Slade (Stevens), raised abroad in Chile, arrives in her new California home knocked up after a shipboard fling with Grant Williams. After the baby is born quietly in Guatemala, Susan's parents pass the child off as their own, and San Francisco is deceived – especially the young bachelors who come to court on Susan, a scion of wealth played by Bert Convy and a horse doctor played by Troy Donahue. Daves wrote the screenplay and directed, and the result is a film with all of the bathetic emotional excess of Douglas Sirk but none of the after-the-fact intellectual self-justification or escape-hatch irony.

–Fri, Dec 13 at 6:45 and Mon, Dec 16 at 9:15.

SPENCER'S MOUNTAIN

1963, 118 min, 35mm. With Henry Fonda, Maureen O'Hara, James MacArthur, Donald Crisp, and Mimsy Farmer.

Henry Fonda stars as Clay Spencer, a poor-but-decent Wyoming farmer who dreams of building a dream house for his enormous family and wife, Olivia (O'Hara), atop the mountain where they live. Meanwhile, eldest son James MacArthur aspires to go to college, learning Latin from Wally Cox's preacher. (His sweetheart is played by none other than future exploitation mainstay Mimsy Farmer.) Shooting on-location in Grand Teton National Park and Jackson Hole, Daves and cinematographer Charles Lawton render the anecdotal and the prosaic luminous. With its essential generosity and faith in the restorative power of nature,

SPENCER'S MOUNTAIN is the sort of work that prompted Kent Jones to declare Daves "an absolute rarity in cinema, an artist of the good." Adapted from Earl Hamner, Jr.'s autobiographical novel of the same title, which later became the basis for the television series THE WALTONS.

–Fri, Dec 13 at 9:15, Sun, Dec 15 at 9:15, and Mon, Dec 16 at 6:45.

YOUNGBLOOD HAWKE

1964, 137 min, 35mm. With James Franciscus, Suzanne Pleshette, Geneviève Page, Eva Gabor, and Mary Astor.

Blonde God James Franciscus stars as a truck driver from Kentucky who lights out for NYC to make a success as a novelist. The dashing Youngblood does this, spectacularly, with the aid of a helpful editor (Pleshette)...then steps over her en route to the heights of Broadway and Fifth Avenue, which will be the scene of his precipitous downfall. The last of Daves's potboilers was adapted from Herman Wouk's doorstep-sized bestseller, with a screenplay by Wouk and Daves. Critics disdained its soapy excess, but today its merits are glaring: coolly-beautiful black-and-white photography, Max Steiner's march-like score, and Geneviève Page, excellent as the seduced wife of Youngblood's publisher.

–Sat, Dec 14 at 3:45, Sun, Dec 15 at 6:30, and Tues, Dec 17 at 6:30.

THE SECRET LIFE OF...ANTHOLOGY FILM ARCHIVES

A once-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, Dec 15 at 9:30.

ULRICH SEIDL'S 'PARADISE TRILOGY'

December 16-22

The latest work by Austrian filmmaker Ulrich Seidl, one of the most uncompromising and provocative of all contemporary filmmakers, was originally conceived of as a single film portraying three different (but related) women through the lens of the vacations they choose to take during their holidays: one journeys to Kenya where she takes part in the sex tourism industry, another does missionary work within Vienna, and the third does time at a diet camp for teenagers. Finding himself generating far more material on each character than intended, Seidl expanded the film into a trilogy, devoting a full feature to each woman. In its completed form (comprising PARADISE: LOVE, PARADISE: FAITH, and PARADISE: HOPE) it's a typically no-holds-barred achievement that, while not for the faint-of-heart, adds up to a razor-sharp and unsentimental but not uncompassionate depiction of the search for happiness in contemporary Western society. Released individually in NYC over the past year, the three films will screen here in repertory for a week in December, allowing them to be seen together as intended!

Distributed by Strand Releasing; special thanks to Mike Williams.

PARADISE: LOVE / PARADISE: LIEBE

2012, 120 min, digital video

An unforgettable introduction to the trilogy, LOVE focuses on the phenomenon of sex tourism in Africa by depicting the vacation to Kenya taken by Teresa – whose sister and daughter are

the protagonists of FAITH and HOPE – in the company of a friend who is a seasoned sex tourist. In Kenya, Teresa inhabits a bizarre world, a swanky, European-tourist-filled resort that's carefully removed (indeed, literally roped off from) the society around it, but ringed at its edges by locals poised to feed economically off the tourists. True to form, Seidl takes perverse pleasure in unflinchingly confronting the queasy racial, emotional, and political dynamics involved in Teresa's sexual encounters with the locals. But the genius of LOVE is its sensitivity not only to the (mutual) exploitation defining the relationship between Teresa and the Kenyans with whom she comes into contact, but also to the loneliness, desire, and longing for sensual pleasure motivating Teresa.

–Mon, Dec 16 at 6:30, Tues, Dec 17 at 9:00, Thurs, Dec 19 at 6:45, Fri, Dec 20 at 9:00, and Sat & Sun, Dec 21 & 22 at 4:00.

PARADISE: FAITH / PARADIES: GLAUBE

2012, 115 min, digital video

Anna Maria, a woman of a relentlessly religious bent, devotes her summer to missionary work in an effort to return Austria to the path of virtue. Carrying a foot-high statue of the Virgin Mary, she goes door-to-door preaching her rabidly dogmatic brand of Catholicism. One day, after years of absence, her husband, an Egyptian Muslim confined to a wheelchair, returns home, turning Anna Maria's life upside-down and turning her home into the stage for a battle of wills. FAITH recounts the stations of the cross of a marriage and the longing for love.

–Mon, Dec 16 at 9:00, Wed, Dec 18 at 6:45, Thurs, Dec 19 at 9:15, and Sat & Sun, Dec 21 & 22 at 6:30.

PARADISE: HOPE / PARADIES: HOFFNUNG

2013, 100 min, digital video

The concluding chapter of the trilogy tells the story of overweight 13-year-old Melanie and her first love. While her mother travels to Kenya (LOVE) and her aunt does missionary work (FAITH), Melanie spends her summer vacation at a strict diet camp for overweight teenagers. Between physical education and nutrition counseling, pillow fights and her first cigarette, Melanie falls in love with the camp director, a doctor forty years her senior.

–Tues, Dec 17 at 6:45, Wed, Dec 18 at 9:15, Fri, Dec 20 at 6:45, and Sat & Sun, Dec 21 & 22 at 9:00.

SHOW & 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 features the work of media artist Jesse McLean, filmmaker and installation artist Rosa Barba (who will also be presenting an installation/performance at Anthology as part of Performa 13), and filmmaker and Mono No Aware founder Steve Cossman.

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).

**DECEMBER:
STEVE COSSMAN**

In December we welcome Brooklyn-based Steve Cossman for two programs of his work, one devoted to his inventive and resourcefully-crafted early stop-motion animations, the other to his bold, dynamic experiments in single-frame filmmaking and his rigorous investigations into the possibilities of digital manipulation. Cossman is deeply devoted to exploring the ways in which both film and digital video can reveal the nature of time and perception, both through his own moving-image work and as the founder and director of Brooklyn's Mono No Aware, a group that offers year-round filmmaking workshops, presents screenings, and hosts an annual exhibition of expanded cinema. Mono No Aware VII will be taking place on December 6 & 7 at LightSpace Studios; for more info visit mononoawarefilm.com.

PROGRAM 1: EARLY STOP-MOTION ANIMATION FILMS

ROUND 2 FIGHT 1998, 5 min, Super-8mm

SKELETOR'S REVENGE PART 4 "THE NEW DECK" 1999, 5 min, Super-8mm

PIÑARTY AT SIX 2000, 5 min, Super-8mm

WAITAMINUTE test reels 2001, 3 min, Super-8mm

MOVIE MOVIE 2002, 5 min, Super-8mm

CHESS AND CHASE 2003, 1 min, 16mm

CLASSICAL INTERCOURSE 2003, 12 min, 16mm

STAR 2004, 30 sec, Super-8mm

THE LAW 2004, 30 sec, Super-8mm

PORTRAIT SERIES 2005-09, Infinite, Gouache/DV

Both artist and puppets in person for Q&A!

Total running time: ca. 50 min.

-Thurs, Dec 19 at 7:30.

PROGRAM 2:

RECENT TIME BASED WORK ON FILM AND VIDEO

EI WADA 2010-13, 8 min, Super-8mm, sound by Ei Wada

JIVE 2011, 10 min, digital video, sound by Jeffery Smith

POOOL remix 2013, 6 min, digital video, sound by Richard Gamble

MOUNTAIN CLIMBER 2011/13, 4 min, digital video

Live sound by Ryan Marino!

TUSSLEMUSCLE 2007-09, 4 min, 16mm, sound by Jacob Long

WHITECABBAGE 2010-13, 6 min, 35mm

Live sound performance by Jahiliyya Fields!

Total running time: ca. 45 min.

-Fri, Dec 20 at 7:30.

ESSENTIAL CINEMA – DECEMBER 2013

Ken Jacobs

TOM, TOM, THE PIPER'S SON

1969, 115 min, 16mm, b&w/color, silent

An absolute masterpiece from one of the most inspiring innovators of modern cinema.

“Original 1905 film shot and probably directed by G.W. ‘Billy’ Bitzer, rescued via a paper print filed for copyright purposes with the Library of Congress. It is most reverently examined here, absolutely loved, with a new movie, almost as a side effect, coming into being.” –K.J.

–Sun, Dec 1 at 5:00.

JENNINGS / KIRSANOFF / LÉGER & MURPHY / CLAIR & PICABIA

Humphrey Jennings

LISTEN TO BRITAIN 1941, 19 min, 35mm, b&w

Jennings’s film is a masterpiece of sound mixing; it creates an audio landscape of Britain during the war, with images both accompanying and conflicting with the multitude of sounds. From the film’s introduction: “I have been listening to Britain. I have heard the sound of her life by day and by night.... In the great sound picture that is here presented, you too will hear that heart beating. For blended together in one great symphony is the music of Britain at war.”

Dimitri Kirsanoff

MÉNILMONTANT 1924-25, 38 min, 35mm, b&w, silent

A melodramatic story of an orphan girl whose seduction is avenged. Early use of hand-held camera, montage, and superimpositions.

Fernand Léger & Dudley Murphy

BALLET MÉCANIQUE 1924, 19 min, 35mm, b&w, silent. Preserved by Anthology Film Archives.

A brief exploration of cubist form, black-and-white tonalities, and various vectors through its constant, rapidly cut movements and compositions. Many of the film’s forms and compositions are reflected in – or themselves reflect – forms and compositions in Léger’s famous cubist paintings from the period.

René Clair & Francis Picabia

ENTR’ACTE 1924, 22 min, 35mm, b&w

A masterpiece of Dada, a feat of cinema magic. Made as an intermission entertainment for the Ballet Suédois from an impromptu scenario by Francis Picabia. Music by Erik Satie.

Total running time: ca. 105 min.

–Sun, Dec 1 at 7:30.

Dimitri Kirsanoff

RAPT

1934, 84 min, 35mm, b&w. In French with no subtitles; English synopsis available.

“RAPT is, paradoxically, both a film which looks back anachronistically toward the silent era and a work which belongs to the vanguard of sound cinema. Part of that paradox can be resolved by an understanding of the film’s complex utilization of music. RAPT employs very little dialogue, and in this respect it is reminiscent of the part-talkie genre.... It is linked to such abstract and hybrid avant-garde works as VAMPYR and L’ÂGE D’OR. The radical nature of RAPT, however, resides in its vision of a cinematic musical score. In making the film, Kirsanoff worked closely with the composers Honegger and Hoercher.” –Lucy Fisher

–Wed, Dec 4 at 7:30.

BUSTER KEATON SHORTS

Buster Keaton & Eddie Cline

ONE WEEK 1920, 20 min, 35mm, b&w, silent

NEIGHBORS 1921, 23 min, 35mm, b&w, silent

THE SCARECROW 1920, 18 min, 35mm, b&w, silent

THE PLAY HOUSE 1921, 20 min, 35mm, b&w, silent

Total running time: ca. 85 min.

–Sat, Dec 7 at 3:30.

Buster Keaton

THE GENERAL

1927, 105 min, 16mm, b&w, silent. With Buster Keaton, Marion Mack, Glen Cavendar, Jim Farley, and Joseph Keaton.

One of Keaton's best silent features, setting comedy against a true Civil War story of a stolen train and Union spies.

–Sat, Dec 7 at 5:30.

PETER KUBELKA

MOSAIK IM VERTRAUEN / MOSAIC IN CONFIDENCE 1955, 16 min, 35mm, b&w/color

ADEBAR 1957, 1 min, 35mm, b&w

SCHWECHATER 1958, 1 min, 35mm

ARNULF RAINER 1960, 7 min, 35mm, b&w

UNSERE AFRIKAREISE / OUR TRIP TO AFRICA 1966, 12 min, 16mm

PAUSE 1977, 12 min, 16mm

“Peter Kubelka is the perfectionist of the film medium; and, as I honor that quality above all others at this time finding such a lack of it now elsewhere, I would simply like to say: Peter Kubelka is the world's greatest filmmaker – which is to say, simply: see his films!...by all means/above all else...etcetera.” –Stan Brakhage

Total running time: ca. 55 min.

–Sun, Dec 8 at 3:30.

LAUREL AND HARDY

“Stan Laurel and Oliver Hardy are the movies' greatest comic duo, the quintessential dumb and dumber odd-couple. Though critically overshadowed by Chaplin, Keaton, and Lloyd, they were enormously popular, and proved a major influence on Abbott & Costello, Lucille Ball & Vivian Vance, and Jackie Gleason & Art Carney, not to mention Samuel Beckett (they were an inspiration for WAITING FOR GODOT), Roman Polanski (who paid homage to them in his existentialist short films FAT AND LEAN and TWO MEN AND A WARDROBE), and Ken Jacobs (whose ONTIC ANTICS deconstructs one of their films).” –David Mulkins

COUNTY HOSPITAL 1932, 20 min, 16mm, b&w. Directed by James Parrott.

THEM THAR HILLS 1934, 20 min, 16mm, b&w. Directed by Charley Rogers.

TIT FOR TAT 1935, 20 min, 16mm, b&w. Directed by Charley Rogers.

Total running time: ca. 65 min.

–Sun, Dec 8 at 6:00.

GEORGE & MIKE KUCHAR

All films preserved by Anthology with support from the National Film Preservation Foundation.

THE NAKED AND THE NUDE 1957, 36 min, 8mm-to-16mm blow-up, sound on CD

The oldest surviving Kuchar mini-epic, this patriotic WWII period piece (made by high schoolers) chronicles the desires and destinies of carnal appetites on the front line.

“Big...Rousing...Memorable! The incredible war saga of our own boys in a Jap-infested jungle in the Botanical Gardens. Hear Lloyd Thorner sing the title song. You’ll come out whistling from both ends.” –G.K.

PUSSY ON A HOT TIN ROOF 1961, 14 min, 8mm-to-16mm blow-up, sound on CD

“It glows with the embers of desire! It smokes with the revelation of men and women longing for robust temptations that will make them sizzle into maturity with a furnace-blast of unrestrained animalism. A film for young and old to enjoy.” –G.K.

BORN OF THE WIND 1962, 24 min, 8mm-to-16mm

Preserved by Anthology through the Avant-Garde Masters program funded by the Film Foundation and administered by the National Film Preservation Foundation. Special thanks to Cineric, Inc.

“A tender and realistic story of a scientist who falls in love with a mummy he has restored to life... 2,000 years as a mummy couldn’t quench her thirst for love!” –G.K.

TOOTSIES IN AUTUMN 1963, 15 min, 8mm-to-16mm blow-up, sound on CD

Mike’s cautionary tale about past-their-prime thespians caught up in a typically Kucharian vortex of madness.

Total running time: ca. 95 min.

–Sat, Dec 14 at 4:00.

GEORGE LANDOW, AKA OWEN LAND

“His remarkable faculty is as maker of images.... [T]he images he photographs are among the most radical, super-real and haunting images the cinema has ever given us.” –P. Adams Sitney, VISIONARY FILM

EARLY FILMS BY GEORGE LANDOW ca. 1961-62, ca. 15 min, 8mm-to-16mm blow-up.

Preserved by Anthology with support from Cineric, Inc.

These films are not part of the Essential Cinema. According to Jonas Mekas, Landow used to show these films along with FLEMING FALON at early screenings before he pulled them from his repertoire.

FLEMING FALON 1963, 6 min, 16mm

FILM IN WHICH THERE APPEAR SPROCKET HOLES, EDGE LETTERING, DIRT

PARTICLES, ETC. 1965/66, 5 min, 16mm, silent

DIPLATERATOLOGY: BARDO FOLLIES 1967, 7 min, 16mm, b&w, silent

THE FILM THAT RISES TO THE SURFACE OF CLARIFIED BUTTER 1968, 9 min, 16mm, b&w

INSTITUTIONAL QUALITY 1969, 5 min, 16mm

REMEDIAL READING COMPREHENSION 1970, 5 min, 16mm

WHAT’S WRONG WITH THIS PICTURE? 1972, 13 min, 16mm

THANK YOU JESUS FOR THE ETERNAL PRESENT 1973, 6 min, 16mm

Total running time: ca. 80 min.

–Sun, Dec 15 at 4:00.

CLASSICS OF THE TWENTIES

Fernand Léger & Dudley Murphy

BALLET MÉCANIQUE 1924, 19 min, 35mm, b&w, silent. Preserved by Anthology Film Archives.

René Clair & Francis Picabia

ENTR'ACTE 1924, 22 min, 35mm, b&w

Man Ray

LE RETOUR À LA RAISON 1923, 2 min, 16mm, b&w, silent

ÉTOILE DE MER 1927, 13 min, 16mm, b&w, silent

EMAK BAKIA 1927, 18 min, 35mm, b&w, silent

Marcel Duchamp & Man Ray

ANEMIC CINEMA 1926, 7 min, 35mm, b&w, silent

Total running time: ca. 85 min.

–Sun, Dec 15 at 6:00.

CHRISTOPHER MACLAINE

“The few facts that are known about Maclaine are, at best, sketchy. He was a published poet, a sort of down and out San Francisco bohemian who later became one of the psychic casualties of that scene. His last years were spent at Sunnycres, a state mental hospital in Fairfield, California. These films, along with Ron Rice’s, are clearly the most significant work to come out of the beat period.” –J.J. Murphy

All films preserved by Anthology Film Archives.

THE MAN WHO INVENTED GOLD 1957, 14 min, 16mm

BEAT 1958, 6 min, 16mm

SCOTCH HOP 1959, 5.5 min, 16mm

THE END 1953, 35 min, 16mm

Total running time: ca. 65 min.

–Sun, Dec 15 at 8:00.

GEORGES MÉLIÈS, PROGRAM #1

All films in this program are b&w and silent.

THE CONJUROR / L'ILLUSIONISTE FIN DE SIÈCLE 1899, 1 min, 35mm

TRIP TO THE MOON / VOYAGE DANS LA LUNE 1902, 12 min, 35mm

THE PALACE OF THE ARABIAN NIGHTS / LE PALAIS DES MILLE ET UNE NUITS 1905, 21 min, 35mm

DELIRIUM IN A STUDIO / ALI BARBOUYOU ALI BOUF À L'HUILE 1907, 5 min, 35mm

MERRY FROLICS OF SATAN / LES QUATRES CENT FARCES DU DIABLE 1906, 18 min, 35mm

Magician, master of special effects, Méliès broke with the realistic (Lumière) mode of cinema and celebrated unlimited fantasy and artificiality (in its best sense).

Total running time: ca. 60 min.

–Sat, Dec 21 at 5:30.

GEORGES MÉLIÈS, PROGRAM #2

The films on this program are hand-tinted and silent.

THE CASCADE OF FIRE / LA CASCADE DE FEU 1904, 3 min, 35mm

A DIABOLICAL TENANT / UN LOCATAIRE DIABOLIQUE 1909, 8 min, 35mm

THE HUNCHBACK FAIRY / LA FÉE CARABOSSE 1906, 13 min, 35mm

VOYAGE ACROSS THE IMPOSSIBLE / LE VOYAGE À TRAVERS L'IMPOSSIBLE 1904, 20 min, 35mm

Total running time: ca. 50 min.

–Sat, Dec 21 at 7:00.

GEORGES MÉLIÈS, PROGRAM #3

All films in this program are b&w and silent.

EXTRAORDINARY ILLUSIONS / ILLUSIONS FUNAMBULESQUES 1903, 3 min, 16mm

THE ENCHANTED WELL / LE Puits FANTASTIQUE 1903, 3 min, 16mm

THE APPARITION / LE REVENANT 1903, 3 min, 16mm

TUNNEL UNDER THE CHANNEL / LE TUNNEL SOUS LA MANCHE 1907, 25 min, 35mm

SIGHTSEEING THROUGH WHISKY / PAUVRE JEAN OU LES MESAVENTURES D'UN BUVEUR 1909, 5 min, 35mm

THE DOCTOR'S SECRET / HYDROTHÉRAPIE FANTASTIQUE 1909, 11 min, 35mm

Total running time: ca. 55 min.

–Sat, Dec 21 at 8:30.

Jonas Mekas

DIARIES, NOTES & SKETCHES (WALDEN)

1969, 180 min, 16mm. New print by Cinema Arts Inc. Special thanks to Michael Kolvek, Fran Bowen (Trackwise), and Pip Laurenson (Tate Museum).

Filmed 1964-68; edited 1968-69. "Since 1950 I have been keeping a film diary. I have been walking around with my Bolex and reacting to the immediate reality: situations, friends, New York, seasons of the year. On some days I shot ten frames, on others ten seconds, still on others ten minutes. Or I shot nothing. When one writes diaries, it's a retrospective process: you sit down, you look back at your day, and you write it all down. To keep a film (camera) diary, is to react (with your camera) immediately, now, this instant: either you get it now, or you don't get it at all." –J.M.

"I make home movies – therefore I live. I live – therefore I make home movies." –from the soundtrack

–Sun, Dec 22 at 4:30.

Jonas Mekas

REMINISCENCES OF A JOURNEY TO LITHUANIA

1971-72, 82 min, 16mm-to-35mm blow-up. Preserved by Anthology Film Archives with support from The Film Foundation. Special thanks to Cineric, Inc., and Trackwise.

"The film consists of four parts. The first part contains some footage from my first years in America, 1949-52. The second part was shot in August 1971 in Lithuania. The third part is in Elmshorn, near Hamburg, where I spent eight months in a forced labor camp. The fourth part is in Vienna (1971) with Peter Kubelka, Nitsch, Annette Michelson, Ken Jacobs, etc. The film deals with home, memory, and culture." –J.M.

–Sun, Dec 22 at 8:00.