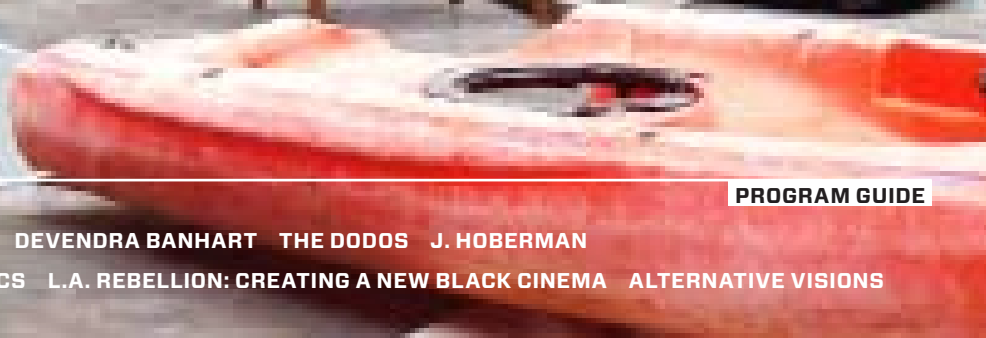


SEP/OCT 2012



BAM/PFA

UC BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE

PROGRAM GUIDE

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Cover **Barry McGee**.
View of installation in
progress, July 19, 2012.

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2. L@TE: Terry Riley with
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3. L@TE: The Dodos, 9.28.12.
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Barry McGee

THROUGH DECEMBER 9

CONTINUING EXHIBITION

This first midcareer survey of the globally influential San Francisco-based artist showcases the broad range of Barry McGee's compassionate and vivacious work. Taking over the entire lower level of the museum, the exhibition includes rarely seen early etchings, letterpress printing trays and liquor bottles painted with his trademark cast of down-and-out urban characters, constellations of vibrant op-art painted panels, animatronic taggers, and an elaborate re-creation of a cacophonous street-corner bodega, along with many new projects. McGee has long viewed the city itself as a living space for art and activism; although he trained professionally in painting and printmaking at the San Francisco Art Institute, he began as an artist on the streets of San Francisco and his more recent work brings the anarchic vitality of the inner-city street into the space of the gallery.

Barry McGee is organized by Director Lawrence Rinder, with Assistant Curator Dena Beard. **Barry McGee** is made possible by lead support from The Andy Warhol Foundation for the Visual Arts and presenting sponsor Citizens of Humanity. Major support is provided by the National Endowment for the Arts, Ratio 3, Cheim and Read, the East Bay Fund for Artists at the East Bay Community Foundation, The Robert Lehman Foundation, Prism, Stuart Shave/Modern Art, and Cinelli. Additional support is provided by Rena Bransten, Gallery Paule Anglim, Jeffrey Fraenkel and Frish Brandt, Suzanne Geiss, Nion McEvoy, and the BAM/PFA Trustees. Special thanks to Citizens of Humanity for their additional support of BAM/PFA's grade-school art experience programs.

PUBLIC PROGRAMS

FRIDAY / 9.21.12 / 6:00

In Conversation: Jeffrey Deitch and Lawrence Rinder **P. 8**

FRIDAY / 9.21.12 / 7:30

L@TE: Devendra Banhart, Justin Hoover and Chris Treggiari **P. 7**

SUNDAY / 10.14.12 / 2:30–5:00

Crass and Other Stencils with David King **P. 8**

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Graffiti: A History in Photographs with Jim Prigoff **P. 8**

FRIDAY / 10.19.12 / 7:30

L@TE: T.I.T.S. and Erick Lyle (a.k.a. Iggy Scam) **P. 7**

IN THE MUSEUM STORE

Barry McGee, edited by Lawrence Rinder and Dena Beard with contributions by Alex Baker, Natasha Boas, Germano Celant, and Jeffrey Deitch. Hardcover, 372 pages, \$49.95.

Barry McGee: Untitled, 2012 (installation view); acrylic on panels; dimensions variable; *Barry McGee*, May 11–June 30, 2012; PRISM, Los Angeles; courtesy of a private collection and PRISM, Los Angeles. Photo: Elon Shoenholz.

DEVOTION

SEPTEMBER 12–NOVEMBER 4

NEW EXHIBITION

EXHIBITIONS

Is it possible to cultivate virtue by looking at art? **Devotion** brings together works from the collection to explore the Western tradition of devotional images from the fourteenth to eighteenth centuries in relation to contemporary religious writings. Beginning in the late Middle Ages, do-it-yourself prayer manuals inspired by mystical traditions were written in the vernacular to enable lay people to learn monastic meditation techniques; at the same time, with the advent of perspectival drawing, artworks became more naturalistic, enhancing the relationship between the viewer and the image. Together, these texts and images had a profound impact on devotional practices.

The artworks in **Devotion** represent a range of artistic approaches to sacred images. Painting, sculpture, drawing, tapestry, and prints by Rubens, Rembrandt, Dürer, Patinir, Caracciolo, and others depicting scenes from the life of Christ are arranged in the gallery as a chronological narrative, moving from the time he was an infant in his mother's arms to his death on the cross and the subsequent pietà. This mirrors the fourteenth-century text *Meditations on the Life of Christ* by John of Caulibus, thought to be the first devotional text to present a chronological account of Christ's life on earth, which was intended to encourage empathic identification and provide the reader with role models.

While some considered employing art as a vehicle to reach a transcendent state a lower form of meditation, others allowed it as a valid point of departure. Ultimately the aim was to rise above the need for pictures in the quest for a divine connection, but for the novice practitioner art helped to activate compassion and cultivate virtue through a process of inner visualization and empathy.

Devotion is organized by Assistant Curator Stephanie Cannizzo. Special thanks to Curatorial Intern Jessina Leonard and The Bancroft Library, University of California, Berkeley.

Unknown (possibly Beccafumi): *Madonna and Child*, 16th century; oil on wood; 28% × 22% in.; bequest of Andrew C. Lawson, 1943.3. Photo: Sibila Savage.



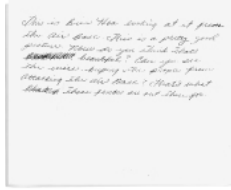
ART FOR HUMAN RIGHTS

OCTOBER 31–NOVEMBER 11

NEW EXHIBITION

As part of the new BAM/PFA program Art for Human Rights, we feature works from internationally acclaimed artist Fernando Botero's provocative *Abu Ghraib* series (2004–06). Several of the works on view have just returned to Berkeley after being shown in hugely attended major exhibitions at the Museum of Memory and Human Rights in Santiago, Chile and Mexico City's Museum of Fine Arts. In Mexico City, the works were presented in a gallery adjacent to the museum courtyard that is lined with enormous socially and politically charged murals by Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros, placing the *Abu Ghraib* paintings in poignant dialogue with Botero's earliest influences. Also on view are a 2009 sculpture by the politically provocative and internationally acclaimed Chinese artist Ai Weiwei, and newly acquired photographs by Ruth-Marion Baruch and Pirkle Jones that focus on aspects of the Black Panther movement in 1968. UC Berkeley classes are being invited to discuss these works and the larger issues they raise as part of Art for Human Rights.

Fernando Botero: *Abu Ghraib 6*, 2004; pencil on paper; 11% × 15% in.; gift of the artist. Photo: Sibila Savage.



LUTZ BACHER

MATRIX 242

THROUGH OCTOBER 7

CONTINUING EXHIBITION

MATRIX 242 presents *Bien Hoa* (2006–07), an important but rarely seen series by Berkeley-based artist Lutz Bacher. The series juxtaposes enlargements of photographs taken by a soldier in Vietnam, unearthed by the artist at a local salvage store, with the versos of the originals, revealing the soldier/photographer's handwritten annotations. As in much of her work, in this series Bacher uses found objects to prompt questions without offering clear answers.

Lutz Bacher: *Bien Hoa*, 2006–07 (detail); black-and-white inkjet print mounted on aluminum; 24 × 36 in.; ballpoint pen on photographic paper; 8 × 10 in.; courtesy of Ratio 3, San Francisco.

D-L ALVAREZ

MATRIX 243

THROUGH OCTOBER 7

CONTINUING EXHIBITION

Oakland-based D-L Alvarez's first solo museum exhibition presents a haunting meditation on the violent end of innocence. *The Closet* (2006–07), a series of graphite drawings based on the 1978 horror film *Halloween*, is paired with *Something to Cry About (I and II)* (2007), an installation of patchwork bodysuits ominously draped over wooden armatures. With both works, Alvarez explores the aesthetic guises that can mask unspeakable horrors.

D-L Alvarez: *The Closet* #13, 2006; graphite on paper; 17 ½ × 21 ¼ in. each; courtesy of Derek Eller Gallery, New York.

MATRIX 242 and **MATRIX 243** are organized by Assistant Curator Dena Beard. The MATRIX Program is made possible by a generous endowment gift from Phyllis C. Wattis and the continued support of the BAM/PFA Trustees.



AT THE EDGE: RECENT ACQUISITIONS

THROUGH DECEMBER 23

CONTINUING EXHIBITION

At the Edge features works that have entered the BAM/PFA collection over the past two years that convey a sense of reaching—and sometimes crossing—limits of perception and experience. Among the artists included are Louise Bourgeois, William Eggleston, David Huffman, Clare Rojas, Jack Smith, Anna von Mertens, and David Wilson.

At the Edge is organized by Director Lawrence Rinder.

Glen E. Friedman: *Tony Alva at the Original Dog Bowl*, 1977; color photograph; 30 × 40 in.; purchase made possible through a gift of The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors.



HIMALAYAN PILGRIMAGE: LIBERATION THROUGH SIGHT

THROUGH NOVEMBER 25

CONTINUING EXHIBITION

Himalayan Pilgrimage: Liberation Through Sight explores the journey of Buddhism from Indian into Tibet, focusing on artworks created as vehicles to enlightenment. Works include an exceptionally rare set of seven paintings depicting the lineage of the Great Fifth Dalai Lama (c. 1815), as well as images of compassionate and wrathful deities of the Tibetan pantheon.

The works in this exhibition are on long-term loan from a single private collection.

Himalayan Pilgrimage is organized by Senior Curator for Asian Art Julia M. White.

Vajrapani; Tibet, 16th century; gilt bronze; 8 ⁵/₈ × 5 ³/₄ × 2 ³/₄ in.; on long-term loan from a private collection.



THE READING ROOM

THROUGH DECEMBER 9

CONTINUING EXHIBITION

Visit **The Reading Room**, a temporary project dedicated to poetry and experimental fiction. Leave a book from your own collection and take home a book from one of several noted East Bay small presses. Spend time here reading, listening to recordings of selected poets, and viewing artwork made collaboratively by artists and writers. On selected Fridays, **The Reading Room** becomes the site of our literary series, RE@DS.

The Reading Room is supported by a generous grant from the Kadist Art Foundation, San Francisco.

PUBLIC PROGRAMS

FRIDAY / 9.14.12 / 5:30

RE@DS: Norma Cole & Sara Wintz P. 8

FRIDAY / 9.28.12 / 5:30

RE@DS: Kevin Killian & Andrew Kenower P. 8

FRIDAY / 10.12.12 / 5:30

RE@DS: Lyn Hejinian & Yosefa Raz P. 8

FRIDAY / 10.19.12 / 5:30

RE@DS: David Meltzer & Julie Rogers P. 8

L@TE: FRIDAY NIGHTS

Terry Riley performing at L@TE in 2011.
Photo: Sara Sackner

Admission to L@TE is \$7; free for BAM/PFA members and UC Berkeley students, faculty, and staff. Tickets are available exclusively to members, students, faculty, and staff until one week before each event, at which time tickets go on sale to the general public. Advance tickets available on our website or at the BAM/PFA admissions desk.



L@TE is made possible in part by the continued support of the BAM/PFA Trustees. Special thanks to promotional partner Amoeba Music.

FRIDAY / 9.14.12

JOHN CAGE CELEBRATION: PICO

PROGRAMMED BY SARAH CAHILL

7:00

5:00 Doors

5:30 RE@DS: Norma Cole & Sara Wintz

Come celebrate John Cage's one-hundredth birthday with video artist John Sanborn's *PICO* (*Performance Indeterminate Cage Opera*), a sprawling, circus-like environment incorporating multiple aspects of Cage's work, from *Fontana Mix* to the *Europerras*. Collaborating with electronics wizard Wobbly, cellist/composer Theresa Wong, a group of dancers, Skip Sweeney and Roger Jones of Video Free America, and you, Sanborn pays tribute to Cage as well as Marcel Duchamp and Nam June Paik. Preceded by a performance of Cage's *Lecture on the Weather*.

FRIDAY / 9.21.12

DEVENDRA BANHART, JUSTIN HOOVER & CHRIS TREGGIARI

PROGRAMMED BY STEVE SEID

7:30

5:00 Doors

6:00 Jeffrey Deitch and Lawrence Rinder in Conversation

The community of coequals finds its voice in Devendra Banhart, that freaky folksy who weaves acid-laced anthems for the New Weird America. We'll find him unplugged and in touch when he tops a very delectable evening. The opening course is Justin Hoover and Chris Treggiari's comestible pop-up, built on a bike chassis. Street-based chefs, Justin and Chris share some appetizing thoughts about food as the marker of global cultural movements. Serving as a grinding garnish, moving-image works by Brian Bress, Martha Colburn, and Ari Marcopolous season the set. In conjunction with **Barry McGee**.

FRIDAY / 9.28.12

THE DODOS

PROGRAMMED BY KALX

7:30

5:00 Doors

5:30 RE@DS: Kevin Killian & Andrew Kenower

6:30 DJ

Help us kick off KALX's fiftieth-anniversary celebration with a special performance by acclaimed San Francisco indie duo The Dodos. Influenced by styles as varied as African drumming, metal guitar, and Balinese gamelan, Meric Long and Logan Kroeber began playing their blend of frenzied folk in 2005, never losing sight of their mutual love of nineties flannel rock. Four albums later, they have become national as well as local favorites.

FRIDAY / 10.5.12

WEEKEND

PROGRAMMED BY KALX

7:30

5:00 Doors

6:00 David Littlejohn on *Burning Man*

6:30 DJ

The celebration of KALX's fiftieth anniversary continues with post-punk rockers Weekend, whose reflective, personal musings on loss and tribulation are rendered in hauntingly beautiful layers of distortion. The band's soaring, reverb-soaked soundscapes touch on lo-fi, shoegaze, and noise rock traditions, yet its music carries a sense of dramatic urgency that has garnered critical acclaim.

FRIDAY / 10.12.12

TERRY RILEY WITH TRACY SILVERMAN

PROGRAMMED BY SARAH CAHILL

7:30

5:00 Doors

5:30 RE@DS: Lyn Hejinian & Yosefa Raz

6:30 DJ

An annual favorite since the beginning of L@TE, pioneering composer-pianist Terry Riley performs his open-ended solo piano compositions and improvisations with occasional raga vocals. The program includes *Requiem for Wally* as well as other sections of *Night Music* and *The Universal Bridge*. Terry's special guest is electric six-string violinist Tracy Silverman, who earlier this year received triumphant standing ovations at Carnegie Hall for his performances of Riley's *The Palmian Chord Ryddle* with the Nashville Symphony Orchestra. Riley and Silverman will improvise a new work as we listen.

FRIDAY / 10.19.12

T.I.T.S. & ERICK LYLE (A.K.A. IGGY SCAM)

PROGRAMMED BY STEVE SEID

7:30

5:00 Doors

5:30 RE@DS: David Meltzer & Julie Rogers

6:00 Graffiti: A History in Photographs with Jim Prigoff

6:30 DJ

The shock troops in pantyhose are back: T.I.T.S., an All-Grrrrl quartet, brash and loud, and prone to an excess of rhythmic tribalisms, definitely more hard-ass metal than fragrant petal. They'll hammer down an evening that launches with Erick Lyle (a.k.a. Iggy Scam), zinester of the influential nineties *Scam*, a digest about politics, people, and punk. Iggy will get wiggy about those days of second-wave zines and the provocations of a truly creative press. Before the ink dries, films and videos by Ben Coonley, Ari Marcopolous, and Shana Moulton will deliver news and noise from nowhere. In conjunction with **Barry McGee**.



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IN PERSON / GALLERIES

THURSDAY / 9.13.12 / 3:00

NICHOLAS DE MONCHAUX ON THE MUSEUM AND THE CITY

Interactive online presentation

bampfa.berkeley.edu/zero1

How does twenty-first-century technology dissolve and expand such a quintessentially nineteenth-century institution as the museum? Log on to help us reconsider the role of the museum in the digital age with architect and UC Berkeley professor Nicholas de Monchaux. Presented in partnership with the 2012 ZERO1 Biennial.

FRIDAY / 10.5.12 / 6:00

DAVID LITTLEJOHN ON BURNING MAN

Join journalist David Littlejohn, an avid and long-standing Burning Man attendee, for an illustrated exploration of the many artistic facets of the festival, which Littlejohn calls "one of the most imaginative and creative artistic resources in the country." Followed by **Weekend** (see page 7).

See admission information below

WEDNESDAY / 10.24.12 / 7:30

CAMILLE PAGLIA: GLITTERING IMAGES

Intellectual provocateur Camille Paglia, University Professor of Humanities and Media Studies at the University of the Arts in Philadelphia, speaks about her latest book, *Glittering Images: A Journey Through Art from Egypt to Star Wars*. Find out why this book may change the way we think about our visual environment in this high-tech age. Copresented with Berkeley Arts & Letters.

Advance tickets: \$14 general admission, \$11.50 BAM/PFA members, \$7 students. Go to brownpapertickets.com or call 800-838-3006. Tickets \$17 at the door.

Admission to L@TE, RE@DS, and other Friday night events is \$7; free for BAM/PFA members and UC Berkeley students, faculty, and staff. Tickets are available exclusively to members, students, faculty, and staff until one week before each event, at which time tickets go on sale to the general public. Advance tickets available on our website or at the BAM/PFA admissions desk.

BARRY MCGEE

FRIDAY / 9.21.12 / 6:00

IN CONVERSATION: JEFFREY DEITCH & LAWRENCE RINDER

Join Director Lawrence Rinder and MOCA Director Jeffrey Deitch, who presented groundbreaking installations by Barry McGee at his Deitch Projects gallery in New York, as they talk about McGee's work in the context of international graffiti and street art. Followed by **Devendra Banhart, Justin Hoover and Chris Treggiari** (see page 7).

See admission information below

SUNDAY / 10.14.12 / 2:30-5:00

CRASS AND OTHER STENCILS WITH DAVID KING

Explore the exciting medium of stencils with artist David King, best known for designing the symbol for the British punk band Crass. Drop in to learn various stencil techniques, including layering multiple colors to form complex designs.

Included with admission

FRIDAY / 10.19.12 / 6:00

GRAFFITI: A HISTORY IN PHOTO-GRAPHS WITH JIM PRIGOFF

Join photographer Jim Prigoff, who has been documenting street art for the past forty years, to learn about the work of graffiti artists from the Bay Area and beyond, including Barry McGee. Followed by **T.I.T.S. and Erick Lyle (a.k.a. Iggy Scam)** (see page 7).

See admission information below

SELECTED THURSDAYS & SUNDAYS

GUIDED TOURS

See calendar for the schedule

Tour guides are UC Berkeley graduate students in art history Elizabeth Ferrell, Laura Richard, Marcelo Sousa, and Justin Underhill.

Included with admission

RE@DS

Guest programmer David Brazil has invited established local poets both to read from their work and to share the stage with another writer of their choice, whose work is sympathetic to their own. This four-part series sheds light on the ecologies, alliances, and transmissions that form the basis for so much of what is most valuable in contemporary writing.

FRIDAY / 9.14.12 / 5:30

NORMA COLE & SARA WINTZ

Norma Cole is the author of *Where Shadows Will: Selected Poems 1988-2008* (City Lights). Sara Wintz's *Walking Across a Field We Are Focused On at This Time Now* is forthcoming from Ugly Duckling Presse.

FRIDAY / 9.28.12 / 5:30

KEVIN KILLIAN & ANDREW KENOWER

Kevin Killian has written fourteen books, most recently *Spreadeagle* (Publication Studio, 2012). Poet Andrew Kenower curates the online audio archive A Voice Box and is coeditor of Trafficker Press.

FRIDAY / 10.12.12 / 5:30

LYN HEJINIAN & YOSEFA RAZ

Lyn Hejinian's many books include this year's *The Book of a Thousand Eyes* (Omni Dawn). Yosefa Raz, poet and biblical scholar, lives in Oakland and sometimes Tel-Aviv.

FRIDAY / 10.19.12 / 5:30

DAVID MELTZER & JULIE ROGERS

David Meltzer reads with his wife, poet Julie Rogers. Meltzer's most recent book, *When I Was A Poet* (City Lights), was nominated for a 2012 Northern California Book Award; Julie Rogers's *House of the Unexpected* (Wild Ocean Press) was released this year.

See admission information below

1. Nicholas de Monchaux, 9.13.12
2. Burning Man, 10.5.12
3. Jim Prigoff, 10.19.12
4. Camille Paglia, 10.24.12.
Photo: © Michael Lionstar
5. Jeffrey Deitch, 9.21.12.
Photo: Stefanie Keenan
6. Kevin Killian, 9.28.12



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IN PERSON/PFA THEATER

ALTERNATIVE VISIONS

WEDNESDAY / 9.5.12 / 7:00

The Nervous Films of Janie Geiser with filmmaker **Janie Geiser**. P. 13

WEDNESDAY / 9.12.12 / 7:00

Nights and Days: A Decade of Lebanese Short Films with filmmaker **Lamia Joreige**, introduced by curator **Apsara DiQuinzio**. P. 13

WEDNESDAY / 9.26.12 / 7:00

Paraguyan Hammock with filmmaker **Paz Encina**, introduced by UC Berkeley professor **Natalia Brizuela**. P. 14

WEDNESDAY / 10.3.12 / 7:00

Universal, Unique, Untouched: Bay Area Student Film Festival 2012 with **student filmmakers**, introduced by **student curators**. P. 14

WEDNESDAY / 10.10.12 / 7:00

Short Films by Rose Lowder with filmmaker **Rose Lowder**, introduced by **Greta Snider**, filmmaker and SFSU professor. P. 14

WEDNESDAY / 10.17.12 / 7:00

Consuming Spirits with filmmaker **Chris Sullivan**, introduced by UC Berkeley professor **Jeffrey Skoller**. P. 15

WEDNESDAY / 10.24.12 / 7:00

Intimate Portraits: Films of Ute Aurand with filmmaker **Ute Aurand**, introduced by curator **Susan Oxtoby**. P. 15

WEDNESDAY / 10.31.12 / 7:00

Avant-Garde Masters: A Decade of Preservation introduced by **Jeff Lambert** of the National Film Preservation Foundation. P. 15

L.A. REBELLION: CREATING A NEW BLACK CINEMA

THURSDAY / 9.13.12 / 7:00

Bush Mama introduced by **Cornelius Moore**, codirector of California Newsreel. P. 16

TUESDAY / 10.23.12 / 7:00

Compensation with filmmaker **Zeinabu irene Davis**. P. 18

LIFE IS SHORT: NIKKATSU STUDIOS AT 100

SUNDAY / 9.23.12 / 5:00

Daisuke Ito's *Made to Order Cloth* and Shozo Makino's *Jiraiya the Ninja* with **Judith Rosenberg** on piano. P. 11

REBEL WITHOUT APPLAUSE: THE FILMS OF ALEX COX

THURSDAY / 10.4.12 / 7:00

Highway Patrolman with director **Alex Cox**. P. 23

FRIDAY / 10.5.12 / 9:00

Death and the Compass with director **Alex Cox**. P. 23

SATURDAY / 10.6.12 / 6:00

Director **Alex Cox** and critic **J. Hoberman** in conversation after *Walker*, part of our **Afterimage: Filmmakers and Critics in Conversation** series. P. 23

AN ARMY OF PHANTOMS: AMERICAN CINEMA AND THE COLD WAR

FRIDAY / 10.5.12 / 7:00

Archival print of William Wellman's *The Next Voice You Hear* introduced by critic and guest curator **J. Hoberman**. P. 24

SATURDAY / 10.6.12 / 9:00

Archival print of Samuel Fuller's *The Steel Helmet* introduced by critic and guest curator **J. Hoberman**. P. 24

SUNDAY / 10.7.12 / 6:00

Lecture by critic and guest curator **J. Hoberman**, followed by John Ford's *Fort Apache* and a book signing of *An Army of Phantoms*. P. 24

GRAND ILLUSIONS: FRENCH CINEMA CLASSICS, 1927-1960

TUESDAY / 10.9.12 / 7:00

René Clair's *The Italian Straw Hat* with **Judith Rosenberg** on piano. P. 20

HOME MOVIE DAY

SATURDAY / 10.20.12 / 6:30

Curator **Rick Moss** and archivist **Pamela Jean Vadakan** introduce *Ernest Beane Home Movies and other African American Amateur Films*, plus live music by the **Marcus Shelby Duo**. P. 15

1. *Ricky*, 9.5.12
2. *Consuming Spirits*, 10.17.12
3. Ute Aurand
4. Alex Cox
5. J. Hoberman.
Photo: Shelley Hoberman
6. J. Hoberman. *Paraguyan Hammock*, 9.26.12. © Slot Machine

LIFE IS SHORT NIKKATSU STUDIOS AT 100

Founded in 1912, the venerated Nikkatsu Studios is the oldest film company in Japan, tied with Hollywood's Universal Studios as the oldest film studio in the world. Through its one hundred years of existence, filmmaking legends such as Daisuke Ito, Sadao Yamanaka, Kenji Mizoguchi, Masahiro Makino, Kon Ichikawa, Shohei Imamura, and Seijun Suzuki have passed through its doors, while its productions have included everything from Japan's first sound film (Mizoguchi's *Hometown*), to one of its biggest international art-house hits (Ichikawa's *Harp of Burma*), down to—in the 1970s—*Naked Rashomon*.

Formed in 1912 as an amalgamation of several small companies, Nikkatsu became Japan's most prestigious studio of the 1910s and 1920s, home to the historical epics of Ito and the socially committed leftist works of Yamanaka. After a short hiatus during the war years, Nikkatsu returned in 1954 with a new populist bent and a new slogan: "We make fun films." "Life is short; I want mine to be exciting!" cried a character in 1958's *Rusty Knife*; it's a line that embodied the entire Nikkatsu attitude. Indeed, in the 1960s Nikkatsu was "the coolest spot in the history of Japanese filmmaking, and just maybe the coolest film production house of all time" (Chuck Stephens, *Criterion*).

This series covers nearly every Nikkatsu decade: a 1921 samurai work; a 1939 musical; fifties melodramas and controversial, youth-focused "sun-tribe" films; and sixties action films. We conclude with three films from arguably Nikkatsu's best-known auteur, Seijun Suzuki, two of which are pulled from our own archive.

Jason Sanders, Film Notes Writer

Series curated by Senior Film Curator Susan Oxtoby and PFA Collections Curator Mona Nagai. Thanks to the following individuals and institutions for their assistance with this retrospective: Yuri Kubota, who is responsible for coordinating the international touring series celebrating the Nikkatsu centenary; Kamogawa Sachio, The National Museum of Modern Art, Tokyo; Hisashi Okajima and Akira Tochigi, National Film Center, The National Museum of Modern Art, Tokyo; Sarah Finklea and Brian Belovarac, Janus Films; Rachel Rosen and Suzanne McCloskey, San Francisco Film Society; and Film Society of Lincoln Center.



1/2/3/4/5

SATURDAY / 9.1.12

SUZAKI PARADISE: RED LIGHT DISTRICT

6:30

YUZO KAWASHIMA (JAPAN, 1956)

(*Suzaki paradaisu: Akashingo*). A down-on-their-luck young couple settles on the edge of the red-light district in this major rediscovery of the Nikkatsu series, a "radiant masterwork of Japanese cinematic melodramas" (*Tokyo Filmex*). Hoping to flirt her way out of poverty, the woman sets her sights on a well-off neighbor, while the man sets his on finding work, no matter how demeaning. Like Naruse or Mizoguchi, director Yuzo Kawashima chose the red-light district as a setting; here, however, "no one feels terrible about it" (Donald Richie). Whether fallen, falling, or barely keeping steady, Kawashima's characters are merely trying to survive amidst the ruins.

JASON SANDERS

Written by Toshiro Ide, Nobuyoshi Terada. Photographed by Kurataro Takamura. With Michiyo Aratama, Tatsuya Mihashi, Yukiko Todoroki, Izumi Ashikawa. (81 mins, In Japanese with English subtitles, B&W, 35mm, From Nikkatsu)

A COLT IS MY PASSPORT

8:15

TAKASHI NOMURA (JAPAN, 1967) NEW 35MM PRINT!

An existentially poetic actioner worthy of *Howard Hawks* or *Sergio Leone*. SYDNEY FILM FESTIVAL

(*Colt wa ore no passport*). A swaggering Jo Shishido takes on the mob with effortless cool in Takashi Nomura's tough-as-nails noir, fueled in equal parts by American crime thrillers and Italian spaghetti westerns. A crisply suited gunman (Shishido) and his guitar-strumming buddy (Jerry Fujio) need a way out of town, fast, after assassinating a mob boss; several deceptions, misdirections, fights, and song numbers later, all that remains is an astonishing final shootout at an abandoned, desolate landfill. Shishido—in one of his first "hero" roles—delivers a performance that could out-tough and out-cool the likes of Eastwood, Belmondo, or Bogart. JASON SANDERS

Written by Shuichi Nagahara, Nobuo Yamada. Photographed by Shigeyoshi Mine. With Jo Shishido, Jerry Fujio, Chitose Kobayashi. (84 mins, In Japanese with English subtitles, B&W, 35mm, From Nikkatsu, permission Janus Films/Criterion Collection)

FRIDAY / 9.7.12

CAPRICIOUS YOUNG MAN

7:00

MANSAKU ITAMI (JAPAN, 1936)

(*Akanishi Kakita*). A sadly unknown figure of early Japanese cinema, director Mansaku Itami excelled at satirizing and humanizing popular samurai-film motifs like unstoppable swordsmen, clan honor, and wise overlords in order to reflect a truer view of Edo-era society. The jovial, warm-hearted *Capricious Young Man* follows a samurai tasked with defeating a clueless lord's scheming retainers; here, however, our hero is no all-conquering



1. *Rusty Knife*, 9.22.12
2. *Suzaki Paradise: Red Light District*, 9.1.12
3. *Singing Lovebirds*, 9.22.12
4. *The Warped Ones*, 9.7.12
5. *Sun in the Last Days of the Shogunate*, 9.30.12

superhero, but an ordinary man who succeeds through wit and kindness. *Capricious* is one of the only surviving works by this fascinating director (the father of director Juzo Itami); for Juzo, the film stands as both parody and political allegory. **JASON SANDERS**

Written by Itami, based on a story by Naoya Shiga. Photographed by Hiroshige Urushiyama. With Chiezo Kataoka, Shosaku Sugiyama, Sojin Kamiyama. (77 mins, In Japanese with English subtitles, B&W, 35mm, From National Film Center, The National Museum of Modern Art, Tokyo, permission Nikkatsu)

THE WARPED ONES

KOREYOSHI KURAHARA (JAPAN, 1960)

An unrestrained banshee wail of libidinal frenzy and lunatic vengeance **CHUCK STEPHENS, CRITERION**

(*Kyonetsu no kisetsu*, a.k.a. *Season of Heat*, a.k.a. *The Weird Love Makers*). A nihilist screech dedicated to deafening everything that came before it, *The Warped Ones* is New Wave gone violent punk, and as breathless and berserk a film as any ever sponsored by a commercial studio. Tamio Kawaji (a member of Nikkatsu's "Bad Boy Trio") mugs like a homicidal Jerry Lewis as a juvenile delinquent with a taste for anarchy, destruction, and bebop—"I need some black music!" he wails. Forget Godard, or even Oshima; the French and Japanese New Wave may have been as visually intoxicating, but they never seethed with such one-of-a-kind, Nietzschean fury. **JASON SANDERS**

Written by Nobuo Yamada. Photographed by Yoshio Mamiya. With Tamio Kawaji, Eiji Go, Noriko Matsumoto, Yuko Chishiro. (76 mins, In Japanese with English subtitles, B&W, 35mm, From National Film Center, The National Museum of Modern Art, Tokyo, permission Janus Films/Criterion Collection)

SATURDAY / 9.8.12

SEASON OF THE SUN

TAKUMI FURUKAWA (JAPAN, 1956) **NEW 35MM PRINT!**

(*Taiyo no kisetsu*). Nikkatsu's groundbreaking youth hit opens with a siren's wail over a schoolyard, a fitting call to attention for a film that launched a genre that would define a new generation: the "sun tribe." Bored, angry, and jaded, college boy Tatsuya hooks up with the similarly emotionless—but far richer—Eiko. "I'm incapable of love," says one; "I do what

I want," says the other. Japanese teens had never said such words onscreen before, much less while smoking in bars, or idly lounging on yachts. *Season* was Nikkatsu's biggest-ever hit, wildly embraced by teenage audiences, feverishly condemned by shocked adults. **JASON SANDERS**

Written by Takumi Furukawa, Shintaro Ishihara. Photographed by Saburo Isayama. With Yoko Minamida, Hiroyuki Nagato, Tatsuya Tsugawa, Yujiro Ishihara. (89 mins, In Japanese with English subtitles, B&W, 35mm, From Nikkatsu)

SATURDAY / 9.15.12

HOMETOWN

KENJI MIZOGUCHI (JAPAN, 1930)

(*Fujiwara Yoshie no furusato*). *Hometown* is not only the great Kenji Mizoguchi's first sound film, it's also one of the first sound films ever made in Japan, produced by Nikkatsu as a test in 1929. Tenor Yoshie Fujiwara was cast as a singer who returns home from a trip abroad and must repair his relationship with his devoted wife. As in the pioneering *The Jazz Singer*, the film highlights the unwieldy new technology of sound mainly through song numbers, selling audiences the opportunity to actually *hear* Fujiwara singing. A fascinating historical document, *Hometown* is Mizoguchi's—and Japanese cinema's—first steps towards the sound era. **JASON SANDERS**

Written by Iwao Mori, Toshi Kisaragi, Shuichi Hatamoto. Photographed by Tatsuyuki Yokata. With Yoshie Fujiwara, Shizue Natsukawa, Fujiko Hamaguchi, Isamu Kosugi. (86 mins, In Japanese with English subtitles, B&W, 35mm, From National Film Center, The National Museum of Modern Art, Tokyo, permission Nikkatsu)

SATURDAY / 9.22.12

SINGING LOVEBIRDS

MASAHIRO MAKINO (JAPAN, 1939)

(*Oshidori uta gassen*). One of the real discoveries of the Nikkatsu retrospective, this effortless, light-hearted romantic musical—yes, musical!—from the criminally underrated director Masahiro Makino offers up many pleasures, including seeing longtime Kur-
osawa veteran Takashi Shimura crooning out several numbers. Sweet and pretty Oharu helps her father make umbrellas, but her heart truly swoons for kindly

ronin Reisaburo (Chiezo Kataoka), a man who's busy fending off the attentions of a vain rich lass. Add in a meddling lord, a none-too-honest antiques seller, and several catchy song numbers, and you have one of the most inventive and charming musicals you're ever likely to see. **JASON SANDERS**

Written by Koji Edogawa. Photographed by Akira Mimura, Kazuo Miyagawa. With Chiezo Kataoka, Takashi Shimura, Haruyo Ichikawa, Dick Mine. (69 mins, In Japanese with English subtitles, B&W, 35mm, From National Film Center, The National Museum of Modern Art, Tokyo, permission Nikkatsu)

RUSTY KNIFE

TOSHIO MASUDA (JAPAN, 1958) **NEW 35MM PRINT!**

(*Sabita naifu*). Nikkatsu's two biggest stars—Yujiro Ishihara and Akira Kobayashi—teamed up for the first time in this noir thriller about two former hoods trying to go straight, with predictably doomed results. Out of jail for killing the man who raped and murdered his girlfriend, Tachibana (Ishihara) is looking to stay on the right path in Uda City's industrial postwar wastelands; unfortunately, he's soon drawn into another mob scheme, one that could lead straight to the top, and straight back to his past. Masuda strips the narrative—and the sets—down to bare necessities, turning *Rusty Knife* into a lean, pained, and hardboiled vision of postwar Japan. **JASON SANDERS**

Written by Shintaro Ishihara, Masuda. Photographed by Kurataro Takamura. With Yujiro Ishihara, Akira Kobayashi, Mie Kitahara, Shoji Yasui. (90 mins, In Japanese with English subtitles, B&W, 35mm, From Nikkatsu, permission Janus Films/Criterion Collection)

SUNDAY / 9.23.12

MADE TO ORDER CLOTH

DAISUKE ITO (JAPAN, 1931)

LIVE MUSIC Judith Rosenberg on piano

(*Oatsurae Jirokichi-goshi*, a.k.a. *The Chivalrous Robber Jirokichi*, a.k.a. *Jirokichi the Burglar*). Daisuke Ito's revolutionary use of the moving camera for swordfights, his command of montage, and his propensity for serious drama delicately balanced by comic interludes make this perhaps the finest silent Japanese period film to survive in approximately



6. *Sun in the Last Days of the Shogunate*, 9.30.12

7. *Gate of Flesh*, 10.19.12

original form. Jirokichi was a late Edo-period folk hero and burglar who stole from wealthy samurai to aid the poor. Ito develops a sophisticated plot that places the thief between two women, a sultry woman of the world who sacrifices herself to help him escape, and an innocent young girl who falls in love with him when he saves her from being sold as a geisha. **LISA SPALDING**

Written by Ito, based on a story by Eiji Yoshikawa. Photographed by Hiromitsu Karasawa. With Denjiro Okochi, Naoe Fushimi, Nobuko Fushimi. (79 mins, Silent with Japanese intertitles and English subtitles, 35mm, From National Film Center, The National Museum of Modern Art, Tokyo, permission Nikkatsu)

PRECEDED BY **JIRAIYA THE NINJA** (*Goketsu Jiraiya*, Shozo Makino, Japan, 1921). One of the earliest examples of Japanese cinema, this fragment from a long-lost work was directed by Shozo Makino, the “father of Japanese film.” (21 mins, Silent, B&W, 35mm, From National Film Center, The National Museum of Modern Art, Tokyo, permission Nikkatsu)

SUNDAY / 9.30.12

SUN IN THE LAST DAYS OF THE SHOGUNATE

YUZO KAWASHIMA (JAPAN, 1957)

(*Bakumatsu taiyoden*, a.k.a. *A Decadent Tale of Waning Glory*). Named the fifth best Japanese film of all time in a 2009 *Kinema Jumbo* poll, Yuzo Kawashima's 1957 comedy follows a fast-talking, penniless deadbeat (comedian Frankie Sakai) as he first enjoys the thrills of a Shinagawa brothel, then winds up stuck there as he tries to pay off his debt. Along the way he becomes involved with star-crossed lovers, scheming prostitutes, and even a band of revolutionary samurai, and aids them all through his quick wit. Cutting across a wide range of Japanese society and archetypes, this burlesque, earthy satire was cowritten by Shohei Imamura, who acknowledged Kawashima as one of his key influences. **JASON SANDERS**

Written by Keiichi Tanaka, Kawashima, Shohei Imamura. Photographed by Kurataro Takamura. With Frankie Sakai, Sachiko Hidari, Yoko Minamida, Yujiro Ishihara. (110 mins, In Japanese with English subtitles, B&W, 35mm, From Nikkatsu)

SUNDAY / 10.14.12

HARP OF BURMA

KON ICHIKAWA (JAPAN, 1956)

(*Biruma no tategoto*). A fatalistic elegy for the war dead, *Harp of Burma* links beauty with a sense of loss, and loss with salvation. Mizushima, a harp-playing scout with the Japanese, is dispatched by the British to inform an obstinate fighting unit in Burma of Japan's surrender. He arrives too late. What this simple man encounters leaves him fated not to return home but rather to remain in Burma as a monk. In its haunting visuals shot against the large, gentle Buddhas of Burma, the film suggests that perspective is all: faced with death's enormity, a soldier becomes a traveler through this world.

Written by Natto Wada, based on a story by Michiyo Takeyama. Photographed by Minoru Yokoyama. With Rentaro Mikuni, Shoji Yasui, Tatsuya Mihashi, Tanie Kitabayashi. (116 mins, In Japanese with English subtitles, B&W, 35mm, PFA Collection, permission Janus Films/Criterion Collection)

FRIDAY / 10.19.12

GATE OF FLESH

SEIJUN SUZUKI (JAPAN, 1964) **NEW 35MM PRINT!**

Suzuki's most extreme film, Gate of Flesh is decidedly not for the faint hearted, the politically correct, or the transcendently inclined. . . . This is a classic of the Nikkatsu subgenre known as roman porno."

JAMES QUANDT, CINEMATHEQUE ONTARIO

(*Nikutai no mon*). Sex, whips, slaughtered cows, the American flag, and color-coded prostitutes: welcome to Japanese life under the American Occupation as envisioned in Suzuki's *Gate of Flesh*, a riot of eye-popping color, cheerful nihilism, and anarchic energy that spares little in its wake. A group of whores takes in an orphaned teenage girl, who quickly turns into a hard-boiled superheroine as tough—or tougher—than all of them, but the arrival of a muscle-bound, perpetually shirtless thug (Jo Shishido) soon messes with their predatory instincts. Unapologetic in its baroque mix of violence, sex, and politics, *Gate of Flesh* points the way towards Nikkatsu's 1970's embrace of roman porno. **JASON SANDERS**

4:00

Written by Goro Tanada, based on a novel by Taijiro Tamura. Photographed by Shigeyoshi Mine. With Satoko Kasai, Yumiko Nogawa, Kayo Matsuo, Jo Shishido. (90 mins, In Japanese with English electronic titling, Color, 'Scope, 35mm, From Nikkatsu, permission Janus Films/Criterion Collection)

THURSDAY / 10.25.12

THE YOUNG REBEL

SEIJUN SUZUKI (JAPAN, 1963)

(*Akutaro*). *The Young Rebel* marked the beginning of Suzuki's collaboration with the great art director Takeo Kimura, which continued through many of his major films. As his sexuality blossoms, romantic tough-guy Togo comes up against the absurd, protofascist disciplinary code of his peers. Still, he persists in his newfound sexual pleasure, first in a humorously staged love scene that is neither fantasy nor reality, then in an affair with the daughter of the local doctor. Like Togo, who aspires to write trash, Suzuki himself is a Japanese movie brat; his brackish, jazz-like direction feeds melodrama with anger, humor, and genuine sadness.

Written by Ryozo Kasahara, based on a novel by Toko Kon. Photographed by Shigeyoshi Mine. With Ken Yamanouchi, Masako Izumi, Midori Tashiro, Kuri Chiharu. (95 mins, In Japanese with English subtitles, B&W, 'Scope, 35mm, PFA Collection, permission Nikkatsu)

SATURDAY / 10.27.12

ELEGY TO VIOLENCE

SEIJUN SUZUKI (JAPAN, 1966)

(*Kenka ereji*). Regarded as one of Suzuki's best films, *Elegy to Violence* is Suzuki's scathing portrait of the militarism that, in the thirties, sent young men like himself to war. For Suzuki, this cruel absurdity was a source of humor, and that is nowhere better demonstrated than in the tale of Kiroku Nanbu (Hideki Takahashi), a high-school punk and ideologue who realizes the ridiculousness of his outré violence even while he revels in it. Moreover, he is torn between the purity of his love for the Catholic girl Michiko (Junko Asano) and his sexual desire for her.

Written by Kaneto Shindo, based on a novel by Takashi Suzuki. Photographed by Kenji Hagiwara. With Hideki Takahashi, Junko Asano, Yusuke Kawazu, Mitsuo Kataoka. (86 mins, In Japanese with English subtitles, B&W, 'Scope, 35mm, PFA Collection, permission Janus Films/Criterion Collection)

7:00

8:40

8:10



1/2

ALTERNATIVE VISIONS

This rendition of our annual series of experimental films, presented in conjunction with the UC Berkeley course on avant-garde film taught by Jeffrey Skoller, features cinema by women filmmakers working around the world. We are pleased that many of these filmmakers will join us in person for the screening of their films: Ute Aurand from Germany, Paz Encina from Paraguay, Janie Geiser from Los Angeles, Lamia Joreige from Lebanon, and Rose Lowder from France. **Alternative Visions** also highlights new experimental animations by Geiser and Chris Sullivan, preservations from the Avant-Garde Masters program of the National Film Preservation Foundation, and our annual Bay Area Student Film Festival. Each program is introduced by an artist, critic, or curator from the community. And stay tuned—**Alternative Visions** continues into November.

Kathy Geritz, Film Curator

Alternative Visions is made possible in part by the William Randolph Hearst Foundation and the continued support of the BAM/PFA Trustees. The September 26 program with Paz Encina is presented with the support of the Department of Spanish and Portuguese, Office of the Dean of Arts and Humanities, The Doreen B. Townsend Center for the Humanities, and The Arts Research Center, all at UC Berkeley. *Universal, Unique, Untouched: Bay Area Student Film Festival 2012* on October 3 is presented with support from the Theresa Hak Kyung Cha Endowment. The films in the October 31 program were preserved through the National Film Preservation Foundation's Avant-Garde Masters Grant program funded by The Film Foundation.

WEDNESDAY / 9.5.12

THE NERVOUS FILMS OF JANIE GEISER

JANIE GEISER (U.S., 2002-12)

IN PERSON Janie Geiser

Geiser gives voice to the reaches of the unconscious, pointing to the abandoned splendor that exists prior to the rules of society and language. HOLLY WILLIS, RES

Janie Geiser's origins in puppet theater are evident in her affinity for cutout figures and antique toys. She collages these and other elements, along with fragments of sounds or music, to construct mysterious worlds that are as beautiful as they are haunting. Secret stories, nervous dreams, and coded languages provide keys to potent emotional landscapes, yet meaning remains elusive.

TERRACE 49 2004, 5:30 mins, Color, 16mm, From the artist

ULTIMA THULE 2002, 10 mins, Color, 16mm, From the artist

GHOST ALGEBRA 2009, 7:30 mins, Color, DigiBeta, From the artist

KINDLESS VILLAIN 2010, 5 mins, B&W, DigiBeta, From the artist

RICKY 2011, 11 mins, Color, DigiBeta, From the artist

THE FLOOR OF THE WORLD 2010, 9 mins, Color, DigiBeta, From the artist

ARBOR *Premiere!* 2012, 7 mins, B&W, Digital Video, From the artist

Total running time: c. 60 mins

WEDNESDAY / 9.12.12

NIGHTS AND DAYS: A DECADE OF LEBANESE SHORT FILMS

IN PERSON Lamia Joreige

INTRODUCTION Apsara DiQuinzio

Apsara DiQuinzio is the incoming BAM/PFA curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator.

Whether depicting a partially remembered dream or collecting elements of a story, Lamia Joreige's *Replay (Bis)*, like all of the films in tonight's program, is concerned with the act of recalling the past—a heavy burden given Lebanon's history. Akram Zaatari's split-screen *In This House* and Joreige's poetic essay *Nights and Days* deal with war, while Jalal Toufic's *Saving Face* presents "found" collages of fragmented election posters. Presented in conjunction with the exhibition *Six Lines of Flight: Shifting Geographies in Contemporary Art*, curated by Apsara DiQuinzio, on view at the San Francisco Museum of Modern Art from September 15 to December 31.

REPLAY (BIS) Lamia Joreige, Lebanon, 2002, 9 mins, Color, Digital Video, From the artist

SAVING FACE Jalal Toufic, Lebanon, 2003, 8 mins, Color, Digital Video, From the artist

TOMORROW EVERYTHING WILL BE ALRIGHT Akram Zaatari, Lebanon, 2010, 7 mins, Color, Digital Video, From the artist

IN THIS HOUSE Akram Zaatari, Lebanon, 2005, 30 mins, Color, Digital Video, From the artist

NIGHTS AND DAYS Lamia Joreige, Lebanon, 2007, 17 mins, Color, Digital Video, From the artist

Total running time: 71 mins

1. *Ricky*, 9.5.12

2. *Replay (Bis)*, 9.12.12

3/4/5

WEDNESDAY / 9.19.12

**AS ABOVE, SO BELOW
AND SHORT FILMS**LARRY CLARK (U.S., 1973) **NEW PRINT!***As Above, So Below* is presented as part of our series**L.A. Rebellion.** See p. 16.

WEDNESDAY / 9.26.12

PARAGUAYAN HAMMOCK

PAZ ENCINA (PARAGUAY, 2006)

IN PERSON Paz Encina
INTRODUCTION Natalia Brizuela*Natalia Brizuela is an associate professor in the Department of Spanish and Portuguese at UC Berkeley.*

(*Hamaca Paraguaya*). *Paraguyan Hammock* is beautifully balanced between the abstract and concrete. Set in 1935 in a rural area, the film is centered on an elderly husband and wife as they wait for their son to return from war. Each recalls conversations with him as they go about their daily chores in a series of meditative, affecting tableaux. "Present blurs with past, life shades to death, and things unseen haunt the melancholy shadows, delicately cast, in this entrancing Paraguayan clearing" (*New York Times*).

Written by Encina. Photographed by Willi Behnisch. With Ramón Del Río, Georgina Genes. (78 mins, In Guaraní with English titles, Color, 35mm, From Stadtkino Filmverleih, permission Slot Machine)

PRECEDED BY A WIND FROM THE SOUTH (*Viento Sur*, Paz Encina, Paraguay, 2012). A memory is recalled. (23 mins, Color, 35mm, From Filmes do Tejo)

Total running time: 101 mins

WEDNESDAY / 10.3.12

**UNIVERSAL, UNIQUE,
UNTOUCHED: BAY AREA
STUDENT FILM FESTIVAL 2012**

(U.S., 2011-12)

IN PERSON Student filmmakers
INTRODUCTION Student curators

Tonight's program—presenting the work of thirteen gifted college student filmmakers—includes pieces that explore the less-traveled alleys and alcoves of the Bay Area, unearth fleeting images and sounds of memories long untouched, and employ innovative cinematic structures and forms. From the student-crafted improvisations of the recent Occupy Cal protests to the artisanal process of "reborn" lifelike dolls, these videos survey the spaces in between land and sea, living and dying, desire and fear, the past and the future, and ultimately, between the universal and the unique. **ANTHONY BONET, JENNIFER EWALD**

BETWEEN LAND AND SEA Sarah Berkovich, Stanford University, 2012, 9 mins, Color/B&W, Digital Video, From the artist

GOD MOVES Chris Jones, UC Berkeley, 2012, 3 mins, Color, Digital Video, From the artist

CHUCK'S CHICKEN Joey Izzo, San Francisco State University, 2012, 11:10 mins, Color, Digital Video, From the artist

ALPHABET AEROBICS Katy Warner, Mills College, 2012, 2:24 mins, Color, Digital Video, From the artist

YOUNG AT LOVE Hilde Lynn, Quintessa Matrangola, San Francisco Art Institute, 2012, 7 mins, Color, Digital Video, From the artists

LEONORA Eliane Lima, San Francisco Art Institute, 2011, 6 mins, Color/B&W, Digital Video, From the artist

FUGITIVE LETTERS Jamie Hull, San Francisco Art Institute, 2011, 10 mins, Color/B&W, Digital Video, From the artist

BACK TO LAND Tijana Petrović, Stanford University, 2011, 4 mins, B&W, Digital Video, From the artist

REBORNING Yael Bridge, Helen Hood Scheer, Stanford University, 2012, 7:30 mins, Color, Digital Video, From the artists

REARVIEW MIRROR Mark Walberg, UC Berkeley, 2011, 9:11 mins, Silent/Sound, Color, Digital Video, From the artist

NOVEMBER 9TH PROTEST Tianzong Jiang, UC Berkeley, 2011, 11 mins, Color, Digital Video, From the artist

Total running time: c. 73 mins

Curated by UC Berkeley students Anthony Bonet, Susanne Brooks, Jennifer Ewald, David Kirkeby, Lisa Rosen, Karly Stark, and Kelly Wiggin as part of an internship offered by UC Berkeley's Department of Film and Media and BAM/PFA, under the guidance of Kathy Geritz with the assistance of Hila Abraham.

WEDNESDAY / 10.10.12

**SHORT FILMS BY
ROSE LOWDER**

ROSE LOWDER (FRANCE, 1979-2010)

IN PERSON Rose Lowder
INTRODUCTION Greta Snider

Greta Snider is an experimental filmmaker who teaches at San Francisco State University.

French filmmaker Rose Lowder has made over fifty experimental films, many of them shot frame-by-frame in rural Europe. Scott MacDonald has observed, "The most memorable of Lowder's films are experiments in creating distinct visual experiences that, in their reduction of day-long phenomena into brief, precise, intense cinematic moments, sing the potential of an ecological film aesthetic." A second program screens at San Francisco Cinematheque on October 14.

CERTAINES OBSERVATIONS Rose Lowder, France, 1979, 14 mins, Silent, B&W, Two-projector-one-screen 16mm film, From Light Cone

LES TOURNESOLS COLORÉS *Colored Sunflowers*, Rose Lowder, France, 1983, 3 mins, Silent, Color, 16mm, From Light Cone

QUIPROQUO Rose Lowder, France, 1992, 13 mins, Color, 16mm, From Light Cone

VOILIERS ET COQUELICOTS *Poppies and Sailboats*, Rose Lowder, France, 2001, 2:30 mins, Silent, Color, 16mm, From Light Cone

HABITAT, BATRACIEN *Batrachian*, Rose Lowder, France, 2006, 8:30 mins, Silent, Color, 16mm, From Light Cone

JARDIN DU SOLEIL *Sun Garden*, Rose Lowder, France, 2010, 2 mins, Silent, Color, 16mm, From Light Cone

RIEN D'EXTRAORDINAIRE *Nothing Special (Beau-site)*, Rose Lowder, France, 2010, 1:30 mins, Color, 16mm, From Light Cone

FLEUR DE SEL *Sea Salt Flower*, Rose Lowder, France, 2010, 32 mins, Color, From Light Cone

Total running time: 77 mins



3. *Alphabet Aerobics*, 10.3.12
4. *Paraguayan Hammock*, 9.26.12. © Slot Machine
5. *Young Pines*, 10.24.12
6. *Notes on the Port of St. Francis*, 10.31.12

WEDNESDAY / 10.17.12

CONSUMING SPIRITS

CHRIS SULLIVAN (U.S., 2012)

IN PERSON Chris Sullivan
INTRODUCTION Jeffrey Skoller

Jeffrey Skoller, author of Shadows, Specters, Shards: Making History in Avant-Garde Film, teaches in UC Berkeley's Department of Film and Media.

Chris Sullivan's major new film is an enigmatic, emotional tale centered on the intertwined lives of three intimate strangers in a small rust-belt town. When their complex pasts erupt into the present, long-hidden secrets are exposed. An intricate mix of hand-drawn animation, cutouts, collage, and a haunting soundtrack, this experimental animation was over a decade in the making. According to Sullivan, "*Consuming Spirits* is constructed out of the impossibilities of my own social-service childhood, memories robbed from others, and many elements [that are completely] made up." *Consuming Spirits* also screens at the Roxie Theater on Thursday, October 18.

(134 mins, Color/B&W, Digital Video, From the artist)

WEDNESDAY / 10.24.12

INTIMATE PORTRAITS: FILMS OF UTE AURAND

UTE AURAND (GERMANY/JAPAN, 2011)

IN PERSON Ute Aurand
INTRODUCTION Susan Oxtoby

Susan Oxtoby is senior film curator at BAM/PFA

Tonight's program of German filmmaker Aurand's beautiful observed films features her most recent work. Five short films are intimate portraits of friends and her godchildren. The longer, meditative *Young Pines* resulted from several visits to Japan. "While the subjects in *Young Pines* are undoubtedly iconic, it isn't so much the content that captivates as the way in which the kinetic energy is carried from one shot to another, crafting a precise and purposefully rendered experience" (Aily Nash, *Brooklyn Rail*).

7:00

6



YOUNG PINES *Junge Kiefern*, Ute Aurand, Germany/Japan, 2011, 43 mins, Color/B&W, 16mm, From the artist

PAULINA, FRANZ, MARIA, SUSAN, LISBETH Ute Aurand, Germany, 2011, 20 mins, Silent/Sound, B&W/Color, 16mm, From the artist

Total running time: 63 mins

WEDNESDAY / 10.31.12

AVANT-GARDE MASTERS: A DECADE OF PRESERVATION

INTRODUCTION Jeff Lambert

Jeff Lambert is the assistant director of the National Film Preservation Foundation.

For the last ten years, the Film Foundation and National Film Preservation Foundation have overseen the Avant-Garde Masters program, which provides funds to preserve American experimental films; to date the program has helped save over one hundred films. Tonight we commemorate this anniversary with a screening of three films that portray San Francisco—Ernie Gehr's vertiginous vertical panorama, Abigail Child's fast-paced urban study, and Frank Stauffacher's history of the city, with narration from an essay by Robert Louis Stevenson, read by Vincent Price.

NOTES ON THE PORT OF ST. FRANCIS Frank Stauffacher, U.S., 1951, 22 mins, B&W, 16mm, Preserved by Pacific Film Archive

PACIFIC FAR EAST LINE Abigail Child, U.S., 1979, 12 mins, Silent, Color, 16mm, Preserved by Harvard Film Archive

SIDE/WALK/SHUTTLE Ernie Gehr, U.S., 1991, 41 mins, Color, 35mm blow-up from 16mm, Preserved by The Museum of Modern Art

Total running time: 75 mins

7:00



HOME MOVIE DAY

SATURDAY / 10.20.12

ERNEST BEANE HOME MOVIES AND OTHER AFRICAN AMERICAN AMATEUR FILMS

ERNEST BEANE (U.S., 1935–46)

INTRODUCTION Rick Moss and Pamela Jean Vadakan
LIVE MUSIC Marcus Shelby Duo

Rick Moss is chief curator of the African American Museum and Library at Oakland. Film archivist Pamela Jean Vadakan coordinates the California Audiovisual Preservation Project and has organized Home Movie Day in the East Bay since 2007. Marcus Shelby is an award-winning composer, arranger, and bassist based in San Francisco.

To commemorate Home Movie Day, a worldwide celebration of amateur films and filmmaking, we present a compilation of recently discovered rare home movies by Pullman porter Ernest Beane, with an original score by Marcus Shelby. From his block on Ashby Avenue in Berkeley to Salt Lake City and New York, Beane's intimate portraits of family, neighbors, and fellow porters reveal a community embracing life with exuberance and pride. **PAMELA JEAN VADAKAN**

(45 mins, Silent, Color/B&W, Digital transfer from 16mm and Regular 8mm, courtesy of the African American Library & Museum at Oakland)

PRECEDED BY A SELECTION OF AFRICAN AMERICAN HOME MOVIES FROM FAMILIES IN RICHMOND, DETROIT, OMAHA, AND SEATTLE (1935–74, c. 35 mins, Color/B&W, Regular 8mm and Digital transfer from Regular 8mm and Super 8mm, collection of Steve Polta and the Prelinger Archives)

Total running time: c. 80 mins

GET MORE

Visit homemovieday.com for more information. This year the Oakland Museum of California will host Home Movie Day on Friday, October 26. Find out more at museumca.org.

L.A. REBELLION: CREATING A NEW BLACK CINEMA

"A priceless cinematic time capsule."—*L.A. Weekly*

Beginning in the late 1960s, a number of promising African and African American students entered the UCLA School of Theater, Film, and Television, recruited under a concerted initiative to be more responsive to various communities of color. From that first class through the late 1980s these filmmakers were the first to forge a sustained alternative black cinema practice in the United States. They created fascinating, provocative, and visionary films that have earned an impressive array of awards and accolades at festivals around the world, and have blazed new paths into the commercial market.

Occasionally called the Los Angeles School of Black Filmmakers or, more frequently, L.A. Rebellion, the group's significance is too far-reaching to be fairly contained by any one name. In this tour, we proudly present thirty-five representative works that range from well-known films securely in the canon to others seldom seen since school days. Many films are presented in new prints and restorations undertaken by UCLA Film and Television Archive.

L.A. Rebellion is presented in association with the UCLA Film & Television Archive and supported in part by grants from the Getty Foundation and The Andy Warhol Foundation for the Visual Arts. The series is curated by Allyson Nadia Field, Jan-Christopher Horak, Shannon Kelley, and Jacqueline Stewart, and coordinated at BAM/PFA by Kathy Geritz. All prints and tapes are provided by UCLA Film & Television Archive, unless indicated otherwise. Introduction and film notes are adapted from the series catalog, available at the screenings.



GET MORE

Find full program notes, selected trailers, and more information about the filmmakers in **L.A. Rebellion** on our website, bampfa.berkeley.edu.



1/2/3/4/5

1. *Brick by Brick*, 10.30.12
2. *My Brother's Wedding*, 9.27.12 ©1983 Charles Burnett and ©2007 Milestone Films
3. *Bush Mama*, 9.13.12
4. *Emma Mae*, 9.20.12
5. *Daughters of the Dust*, 9.6.12

THURSDAY / 9.6.12

DAUGHTERS OF THE DUST

JULIE DASH (U.S., 1991) **NEW PRINT!**

7:00

The year is 1902, in the home of several Gullah people, descendants of African captives who escaped the slave trade to live on islands off the coasts of South Carolina and Georgia. Here, members of the Peazant family are on the verge of a planned migration to the U.S. mainland. However, family members clash over the meaning of this move. Dash constructs their home as a rarefied world, through a masterful interplay of mise-en-scène, symbolic markers, and magical realist gestures. **SHANNON KELLEY**

Written by Dash. Photographed by A. Jaffa Fielder. With Cora Lee Day, Alva Rogers, Barbara-O (Barbara O. Jones), Cheryl Lynn Bruce. (112 mins, Color, 35mm, Permission Kino Lorber)

PRECEDED BY **THE DIARY OF AN AFRICAN NUN** (Julie Dash, U.S., 1977). Adapted from a story by Alice Walker. (15 mins, B&W, DigiBeta transfer from 16mm)

Total running time: 127 mins

THURSDAY / 9.13.12

BUSH MAMA

HAILE GERIMA (U.S., 1975) **NEW PRINT!**

7:00

INTRODUCTION Cornelius Moore

Cornelius Moore is codirector of the Bay Area distributor/producer California Newsreel.

Gerima blends narrative fiction, documentary, surrealism, and political modernism in his unflinching story about a pregnant welfare recipient in Watts. Featuring the magnetic Barbara O. Jones as Dorothy, *Bush Mama* is an unrelenting and powerfully moving look at the realities of inner-city poverty and systemic disenfranchisement of African Americans. Motivated by the incarceration of her partner and the need to protect her daughter and unborn child, Dorothy undergoes an ideological transformation, from apathy and passivity to empowered action. **ALLYSON NADIA FIELD**

Written by Gerima. Photographed by Charles Burnett, Roderick Young. With Barbara-O (Barbara O. Jones), Johnny Weathers, Susan Williams, Cora Lee Day. (97 mins, B&W, 16mm)

PRECEDED BY **DAYDREAM THERAPY** (Bernard Nicolas, U.S., 1977). This short film poetically envisions the fantasy life of a hotel worker. (8 mins, Color/B&W, DigiBeta transfer from 16mm)

Total running time: 105 mins



WEDNESDAY / 9.19.12

AS ABOVE, SO BELOW AND SHORT FILMS

LARRY CLARK (U.S., 1973) **NEW PRINT!**

A rediscovered masterpiece, Larry Clark's portrayal of black insurgency in *As Above, So Below* is a powerful political and social critique. The film opens in 1945 with a young boy playing in his Chicago neighborhood and then follows the adult Jita-Hadi as a returning Marine with heightened political consciousness. *As Above, So Below* is one of the more politically radical films of the L.A. Rebellion. **ALLYSON NADIA FIELD**

Written and photographed by Clark. With Nathaniel Taylor, Lyvonne Walder, Billy Middleton, Gail Peters. (52 mins, Color, 16mm)

PRECEDED BY **MEDEA** (Ben Caldwell, U.S., 1973). An experimental meditation on art history, black imagery, identity, and heritage. (7 mins, Color, DigiBeta transfer from 16mm)

I & I: AN AFRICAN ALLEGORY (Ben Caldwell, U.S., 1979). *New Print!* This visionary film draws from Ayi Kwei Armah's novel *Two Thousand Seasons* to contemplate reciprocity. (32 mins, Color, 16mm)

UJAMII UHURU SCHULE COMMUNITY FREEDOM SCHOOL (Don Amis, U.S., 1974). A day-in-the-life portrait of an Afro-centric primary learning academy in South Los Angeles. (9 mins, Color, DigiBeta transfer from 16mm)

Total running time: 100 mins

THURSDAY / 9.20.12

EMMA MAE

JAMAA FANAKA (U.S., 1976) **NEW PRINT!**

(a.k.a. *Black Sister's Revenge*). *Emma Mae* is a sympathetic portrait of a young black woman and her difficult adjustment to life in the big city. After the death of her mother, Emma Mae travels by bus from Mississippi to Los Angeles, her rough country edges on full display. She possesses an extraordinary ability to beat down anyone who disrespects her or those she loves. It is as if Emma Mae can tap directly into a wellspring of black women's latent powers in order to protect and serve her own. **JACQUELINE STEWART**

Written by Fanaka. Photographed by Stephen Posey. With Jerri Hayes, Ernest Williams II, Charles D. Brooks III, Leopoldo Mandeville. (100 mins, Color, 35mm)

PRECEDED BY **A DAY IN THE LIFE OF WILLIE FAUST, OR DEATH ON THE INSTALLMENT PLAN** (Jamaa Fanaka [as Walt Gordon], U.S. 1972). An adaption of Goethe's *Faust* presented with a nonsynchronous soundtrack and superimposed over a remake of *Super Fly*. (20 mins, Color, DigiBeta transfer from 16mm blowup from 8mm)

Total running time: 120 mins

TUESDAY / 9.25.12

YOUR CHILDREN COME BACK TO YOU AND SHORT FILMS

ALILE SHARON LARKIN (U.S., 1979) **NEW PRINT!**

A single mother ekes out a living from welfare check to welfare check, struggling to provide for her daughter. Larkin's film masterfully presents a child's perspective on wealth and social inequality. **SAMUEL B. PRIME**

(30 mins, B&W, 16mm)

PRECEDED BY **RICH** (S. Torriano Berry, U.S., 1982). On the day of his high school graduation, an African American youth battles for self-determination. (22 mins, B&W, DigiBeta transfer from 16mm)

SHIPLEY STREET (Jacqueline Frazier, U.S., 1981). A construction worker, frustrated with his inability to get ahead, decides with his wife to send their daughter to an all-white Catholic school. (25 mins, Color, DigiBeta transfer from 16mm)

FRAGRANCE (Gay Abel-Bey, U.S., 1991). When George visits his family before heading off to the Vietnam War, he is confronted by the conflicting ideals of his veteran father and his militant antiwar brother. (38 mins, B&W, DigiBeta transferred from ¾" Video)

Total running time: 115 mins

THURSDAY / 9.27.12

MY BROTHER'S WEDDING

CHARLES BURNETT (U.S., 1983/2007) **DIRECTOR'S CUT!**

Pulled in opposite directions by loyalty to family and friends, Pierce Mundy feels suspended in place. Recently laid off from his factory job, he marks time working at his family's dry cleaning store. In the face of a diminished future, the return of Pierce's best friend, Soldier, holds out the hope of a nostalgic escape to childhood. Burnett reveals through incidents and episodes both humorous and poignant the network of relationships that tug at the characters' lives. **PAUL MALCOLM**

Written and photographed by Burnett. With Everette Silas, Jessie Holmes, Gaye Shannon-Burnett, Dennis Kemper. (82 mins, Color, DigiBeta, From Milestone Films)

PRECEDED BY **A LITTLE OFF MARK** (Robert Wheaton, U.S., 1986). A shy guy tries all the wrong moves to meet the right girl. (9 mins, B&W, DigiBeta transfer from 16mm)

Total running time: 91 mins

TUESDAY / 10.2.12

A DIFFERENT IMAGE AND SHORT FILMS

ALILE SHARON LARKIN (U.S., 1982) **NEW PRINT!**

An African American woman living away from her family in Los Angeles yearns to be recognized for more than her physical attributes. In cultivating the friendship of a male office mate, she aspires to a relationship where romance is not a factor, seeking someone who can "see her as she is," rather than see only what he wants to see. **SAMUEL B. PRIME**

Written by Larkin. Photographed by Charles Burnett. With Adisa Anderson. (51 mins, Color, 16mm)

PRECEDED BY **CYCLES** (Zeinabu irene Davis, U.S., 1989). As a woman anxiously awaits her overdue period, she performs African rituals of purification. (17 mins, B&W, DigiBeta transfer from 16mm)

WATER RITUAL #1: AN URBAN RITE OF PURIFICATION (Barbara McCullough, U.S., 1979). *New Restoration Print!* *Water Ritual #1* examines black women's ongoing struggle for spiritual and psychological space through improvisational, symbolic acts. (6 mins, B&W, 35mm)

GREY AREA (Monona Wali, U.S., 1981). *New Print!* From Black Panthers to Young Urban Professionals, members of a blighted neighborhood debate the causes and experience the stresses of cyclical poverty. (38 mins, B&W, 16mm)

Total running time: 112 mins



- 6. *A Different Image*, 10.2.12
- 7. *Compensation*, 10.23.12
- 8. *Child of Resistance*, 10.30.12

6/7

THURSDAY / 10.11.12

BLESS THEIR LITTLE HEARTS 7:00

BILLY WOODBERRY (U.S., 1984) **NEW RESTORATION PRINT!**
Bless Their Little Hearts represents the closure and pinnacle of a neorealist strand within the L.A. Rebellion. Woodberry's film chronicles the devastating effects of underemployment on a family. Nate Hardman and Kaycee Moore deliver gut-wrenching performances as the couple whose family is torn apart by events beyond their control. If salvation remains, it's in the sensitive depiction of everyday life, which persists throughout. The film remains an unforgettable landmark in American cinema. **ROSS LIPMAN**

Written and photographed by Charles Burnett. With Nate Hardman, Kaycee Moore, Angela Burnett, Ronald Burnett. (84 mins, B&W, 35mm, Preservation funded by the National Film Preservation Foundation and the Packard Humanities Institute.)

PRECEDED BY **THE POCKETBOOK** Billy Woodberry, U.S., 1980). *New Restoration Print!* A boy questions the course of his life in this adaptation of a Langston Hughes short story. (13 mins, B&W, 35mm)
Total running time: 97 mins

THURSDAY / 10.18.12

PASSING THROUGH 7:00

LARRY CLARK (U.S., 1977) **NEW PRESERVATION PRINT!**
Eddie Warmack, an African American jazz musician, is released from prison for the killing of a white gangster. Not willing to play for the mobsters who control the music industry, Warmack searches for his mentor and grandfather, the legendary jazz musician Poppa Harris. *Passing Through* has been called "the only jazz film in the history of cinema." **JAN-CHRISTOPHER HORAK**

Written by Clark, Ted Lange. Photographed by Roderick Young, George Geddis. With Nathaniel Taylor, Clarence Muse, Pamela Jones, Johnny Weathers. (111 mins, Color/B&W, 35mm, Preservation funded in part by a grant from The Andy Warhol Foundation for the Visual Arts and The Packard Humanities Institute.)

PRECEDED BY **WHEN IT RAINS** (Charles Burnett, U.S., 1995). On New Year's Day, a man tries to help a woman pay her rent and learns a lesson in connecting with others in a community. (13 mins, Color, 16mm, From Milestone Films)
Total running time: 124 mins

TUESDAY / 10.23.12

COMPENSATION 7:00

ZEINABU IRENE DAVIS (U.S., 1999)
IN PERSON Zeinabu irene Davis
Compensation depicts two Chicago love stories, one set at the dawn of the twentieth century and the other in contemporary times, featuring a deaf woman and a hearing man. Both couples face the specter of death when the man is diagnosed with tuberculosis in the early story, and the woman with AIDS in the contemporary one. The film considers the ephemeral nature of love and life, while illustrating the enduring challenges of race and racism over the course of a century. It incorporates sign language and title cards, making it accessible to both deaf and hearing audiences. **JACQUELINE STEWART**

Written by Marc Arthur Chéry. Photographed by Pierre Désir. With Michelle Banks, John Earl Jelks, Nirvana Cobb, Kevin L. Davis. (90 mins, B&W, 16mm)

PRECEDED BY **DARK EXODUS** (Iverson White, U.S., 1985). *New Print!* An African American family in the South sends its sons away to a better life. (28 mins, B&W, 16mm)
Total running time: 118 mins

SUNDAY / 10.28.12

BLACK ARTS, BLACK ARTISTS: SHORT FILMS 7:00

(U.S., 1971-88)
FOUR WOMEN (Julie Dash, U.S., 1975). *New Print!* Set to Nina Simone's stirring ballad of the same name, Dash's dance film features Linda Martina Young portraying multiple characters. (7 mins, Color, 16mm)
BLACK ART, BLACK ARTISTS (Elyseo J. Taylor, U.S., 1971). A visual survey of black art since the nineteenth century, punctuated with jazz and blues. (16 mins, Color, DigiBeta transfer from 16mm)
DEFINE (O. Funmilayo Makarah, U.S., 1988). Oblique, episodic meditations on ethnic female identity accompanied by a cynical narration. (5 mins, Color, DigiBeta)
BELLYDANCING—A HISTORY & AN ART (Alicia Dhanifu, U.S., 1979). A rigorous and beautifully rendered history of the history and meaning of belly dancing. (22 mins, Color, DigiBeta)
FESTIVAL OF MASK (Don Amis, U.S., 1982). Preparations, parade, and performances from the Craft and Folk Art Museum's annual Festival of Mask illustrate L.A.'s diverse racial and ethnic communities (African, Asian, Latin American). (25 mins, Color, DigiBeta transfer from 16mm)
Total running time: 75 mins

TUESDAY / 10.30.12

CHILD OF RESISTANCE AND SHORT FILMS 7:00

HAILE GERIMA (U.S., 1972)
Child of Resistance follows a woman (Barbara O. Jones) who has been imprisoned as a result of her fight for social justice. In a film that challenges linear norms of time and space, Gerima explores the woman's dreams for liberation and fears for her people through a series of abstractly rendered fantasies. **ALLYSON NADIA FIELD**
(36 mins, Color/B&W, DigiBeta transfer from 16mm)

FOLLOWED BY **BRICK BY BRICK** (Shirikiana Aina, U.S., 1982). Documents the displacement of poor black residents in Washington, D.C. in the late 1970s. (33 mins, Color, DigiBeta transfer from 16mm)
L.A. IN MY MIND (O. Funmilayo Makarah, U.S., 2006). A captivating montage of notable Los Angeles sites becomes a delightful and personal canon of spiritually sustaining quantities. (4 mins, Color, DigiBeta)
DAWN AT MY BACK: MEMOIR OF A BLACK TEXAS UPBRINGING (Carroll Parrott Blue, Kristy H. A. Kang, The Labyrinth Project, U.S., 2003). This evocative excerpt from the Labyrinth Project's DVD-ROM leads viewers on an exploration of Blue's family history, and of the history of Houston's black community. (10 mins (excerpt), Color, DigiBeta adapted from DVD-ROM)
RAIN (Melvonna Ballenger, U.S., 1978). A female typist goes from apathetic to empowered. (16 mins, B&W, DigiBeta transfer from ¾" Video)
Total running time: 99 mins





GRAND ILLUSIONS FRENCH CINEMA CLASSICS 1928-1960

A common canard of film history is that the French New Wave of the late 1950s swept aside the French cinema that had come before it, replacing a staid “tradition of quality” with a new, breathless energy. But even for Truffaut, Godard, and their *Cahiers du cinéma* brethren, the history of film in France, from the passionate poetry of Jean Vigo to the magisterial ironies of Max Ophuls, was an essential source of inspiration. This major series, presented in conjunction with New York’s Film Forum, surveys that history from the end of the silent era to the beginning of the sixties. Spanning four months and dozens of films—including both beloved classics and rarities, many in imported 35mm prints—**Grand Illusions** builds on our long tradition of exploring this most influential and enduring of national cinemas.

The series brings together an extraordinary constellation of directors and actors, each worthy of a series of their own. In September and October the program spotlights, among others, René Clair, whose experiments with sound translated an avant-garde attitude into popular art; Marcel Carné and Jean Grémillon, whose poetic realism survived the German Occupation; and Ophuls, whose late work imbued the period drama with subtle acuity. See these films again or for the first time and revel in the diversity and vitality of the “old wave” of French cinema. As Truffaut once wrote of Renoir’s work, these are “films that still breathe.”

Juliet Clark

Series curated by Senior Film Curator Susan Oxtoby and shown in conjunction with a similar series entitled The French Old Wave, curated by Bruce Goldstein for Film Forum, New York. Thanks to the following individuals and institutions for their assistance with this retrospective: Delphine Selles-Alvarez, Sonia Droulhiol, Muriel Guidoni-Deregnacourt, French Cultural Services New York; Anne-Catherine Louvet, L’Institut Français; Denis Bisson and Nora Orallo, French Consulate San Francisco; Nicolas Pagnol, Compagnie Méditerranéenne de Films; Eric Le Roy and Mahboubi Fereidoun, CNC; Fleur Buckley and George Watson, BFI; Sarah Finklea and Brian Belovarac, Janus Films; Mark McElhatten, Sikelia Productions; Daniel Bish, George Eastman House; Eric Di Bernardo, Rialto Pictures; and Gary Palmucci, Kino Lorber. Archival prints presented with support from The Packard Humanities Institute.

GET MORE

Grand Illusions continues in November and December with films by Renoir, Pagnol, Carné, Vigo, and others. Check bampfa.berkeley.edu for the complete schedule.



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FRIDAY / 9.14.12

LE JOUR SE LÈVE

MARCEL CARNÉ (FRANCE, 1939)

(*Daybreak*). Marcel Carné’s fatalist classic offers up the dead ends, despair, and thwarted love of American film noir, with a mood-drenched romanticism contributed by poet Jacques Prévert and a sense of doom contributed by historical circumstances (it was one of the last French films made before the German invasion). Jean Gabin is an honest sod of a working man, barricaded in his boarding-house hovel while he waits for daybreak and an inevitable police assault. How he got there, and how a dead man wound up in his stairwell, carries the plot of this atmospheric tale of romance and emotional isolation. **JASON SANDERS**

Adaptation, dialogue by Jacques Prévert, from an original script by Jacques Viot. Photographed by Curt Courant, Philippe Agostini, André Bac. With Jean Gabin, Arletty, Jules Barry, Jacqueline Laurent. (87 mins, In French with English subtitles, B&W, 35mm, From Institut Français, permission Rialto Pictures)

CASQUE D’OR

JACQUES BECKER (FRANCE, 1952)

Seeing *Casque d’or*, one can see why Jacques Becker was a hero for the New Wave directors. It anticipates *Shoot the Piano Player* by a decade. With a fluidity that almost defies narrative plotting, Becker unfolds a tale of love doomed by its setting, the Paris demimonde at the turn of the century. A young Simone Signoret is sensual and sassy as the *gigolette* who abandons her gangster *mec* for an honest carpenter (Serge Reggiani). Becker calls up the spirit of Auguste Renoir to create a setting for the lovers’ meeting, and for a brief lifetime of happiness in scenes of heart-stopping sensuality. **JUDY BLOCH**

Written by Becker, Jacques Companeez. Photographed by Robert LeFebvre. With Simone Signoret, Serge Reggiani, Claude Dauphin, Raymond Bussières. (94 mins, In French with English subtitles, B&W, 35mm, From Janus Films/Criterion Collection)

SATURDAY / 9.15.12

HÔTEL DU NORD

MARCEL CARNÉ (FRANCE, 1938)

The author based his original novel on [his] experience . . . growing up in the hotel that his parents operated, and this underlying realism may account for *Hôtel du Nord* being more gritty and less poetic than the usual Marcel Carné film. Yet with all its sordid underpinnings, it is finally a slightly more hopeful film than Carné’s *Le jour se lève*, which followed a year later. Quite apart from the superb cast, all of the writing and other creative talents—Maurice Jaubert on music for example, Alexander Trauner’s art direction—are a stimulating reminder of the great days of French cinema. **WILLIAM K. EVERSON**

Written by Henri Jeanson, Jean Aurenche, based on a novel by Eugène Dabit. Photographed by Armand Thiraud. With Annabella, Arletty, Louis Jouvet, Jean-Pierre Aumont. (c. 100 mins, In French with English subtitles, B&W, 35mm, From Institut Français, permission Janus Films/Criterion Collection)

FRIDAY / 9.21.12

LA RONDE

MAX OPHULS (FRANCE, 1950)

Set in the Vienna of the waltz, this exquisite and witty film describes love’s ceaseless roundabout starting with a prostitute (Simone Signoret) who loves a soldier (Serge Reggiani) who leaves her for a chambermaid (Simone Simon) who . . . etc., etc., until the story comes back to the prostitute. In *La ronde*, David Thomson wrote, “the normal narrow view of movie stories, always going forward towards destiny and resolution, is abandoned in favor of the more mocking designs of hazard, obliqueness, and digression. . . . The film goes round and round. The convenience of ‘ending’ is its one lie.”

Written by Ophuls, Jacques Natanson, from the play *Der Reigen* by Arthur Schnitzler. Photographed by Christian Matras. With Anton Walbrook, Simone Signoret, Serge Reggiani, Simone Simon. (97 mins, In French with English subtitles, B&W, 35mm, PFA Collection, permission Janus Films/Criterion Collection)

1. *Le jour se lève*, 9.14.12
2. *Hôtel du Nord*, 9.15.12



3/4/5/6/7



FRIDAY / 9.21.12

LE PLAISIR**8:55**

MAX OPHULS (FRANCE, 1952)

(*Pleasure*). In *Le plaisir*, the pleasure of Max Ophuls's cinema is laid out in what amounts to a tour de force of his style, the circling omniscience of his camera as it describes a narrative. Three de Maupassant stories ("The Mask," "The Model," and "The House of Mme. Tellier") strung together tell a bittersweet truth—that pleasure and happiness are two different things. Gaby Morlay, Simone Simon, Jean Gabin, and Danielle Darrieux all defy their star quality to merely perform beautifully. **JUDY BLOCH**

Written by Ophuls, Jacques Natanson, from three stories by Guy de Maupassant. Photographed by Christian Matras, Philippe Agostini. With Gaby Morlay, Simone Simon, Jean Gabin, Danielle Darrieux. (95 mins, In French with English subtitles and English, B&W, 35mm, From Institut Français, permission Janus Films/Criterion Collection)

SUNDAY / 9.23.12

THE EARRINGS OF MADAME DE . . .**7:00**

MAX OPHULS (FRANCE/ITALY, 1953)

(*Madame de . . .*). A narcissistic countess, whom we shall call Madame de . . . (Danielle Darrieux), is given a pair of earrings by her husband (Charles Boyer). When she sells them to pay off debts, her husband buys them back to give to his mistress who, in her turn, sells the earrings, and they wind up in the hands of a diplomat (Vittorio De Sica) on his way to France. He will give them as a gift to his lover, a certain Madame de . . . This story of a life compromised by a pair of earrings is, for many, Max Ophuls's masterpiece; Pauline Kael had one word for it: "Perfection." **JUDY BLOCH**

Written by Marcel Achard, Ophuls, Annette Wademant, from a novel by Louise de Vilmoren. Photographed by Christian Matras. With Danielle Darrieux, Charles Boyer, Vittorio De Sica, Jean Debucourt. (105 mins, In French with English subtitles, B&W, 35mm, From Janus Films/Criterion Collection)

SATURDAY / 9.29.12

LE BONHEUR**6:30**

MARCEL L'HERBIER (FRANCE, 1934)

Anarchist attempts to assassinate queen, queen protects anarchist, queen loves anarchist, anarchist loves queen. Or does she . . . and does he? The skeleton of Jean Cocteau's adult fairy tale *L'aigle à deux têtes* is also that of Marcel L'Herbier's *Le bonheur*. Here, the palace is a film studio, the royalty are movie stars, and the fairy tale survives even L'Herbier's ironic analysis. Charles Boyer is the passionate politico turned lover; Gaby Morlay, the movie star. Their story is told by L'Herbier utilizing all the tricks of the trade that he was instrumental in developing back in the silent era. This is a brilliant piece of reflexive cinema, a film that, as you weep at it, weeps right back at you. **JUDY BLOCH**

Written by Marcel Duran, L'Herbier, based on a play by Henry Bernstein. Photographed by Harry Stradling. With Charles Boyer, Gaby Morlay, Michel Simon, Jaque Catelain. (105 mins, In French with English subtitles, B&W, 35mm, From Institut Français, permission Pathé)

PANIQUE**8:35**JULIEN DUVIVIER (FRANCE, 1947)
RESTORED 35MM PRINT!

Based on a novel by Georges Simenon, *Panique* adapts the elements of classic film noir—a murder, a femme fatale, a romantic obsession, a frame-up, all rendered in unforgiving black-and-white—into bitter and brilliant satire. Michel Simon plays Monsieur Hire, an observant loner whose attraction to a new neighbor (Viviane Romance) makes him a convenient patsy for an unsavory plot. Ultimately, however, the villains of *Panique* are not the criminals, but the neighborhood denizens who find malicious gossip as diverting as the traveling carnival that's just come to town. Duvivier delivers a stinging portrait of a society where justice is just another sideshow. **JULIET CLARK**

Written by Charles Spaak, Duvivier, based on a novel by Georges Simenon. Photographed by Nicolas Hayer. With Viviane Romance, Michel Simon, Max Dalban, Emile Drain. (91 mins, In French with English electronic titles, B&W, 35mm, From Centre National de la Cinématographie, permission Rialto Pictures)

TUESDAY / 10.9.12

THE ITALIAN STRAW HAT**7:00**

RENÉ CLAIR (FRANCE, 1928)

LIVE MUSIC Judith Rosenberg on piano

(*Un chapeau de paille d'Italie*). "One of the funniest films ever made, and one of the most elegant as well" (Pauline Kael). The setting for this masterpiece of silent comedy is 1895. On the way to a wedding, the groom's horse stops for breakfast. This consists of one straw hat, belonging to a lady out for a stroll with a young officer. As she is married—but not to the officer—it is strongly recommended that, in order to allay the suspicions of the lady's husband, the hapless groom produce an identical hat. This he attempts while going through with the day's festivities, which are farcical enough to begin with. **JUDY BLOCH**

Written by Clair, based on the play by Eugene Labiche, Marc Michel. Photographed by Nicolas Rudakoff, Maurice Desfassiaux. With Albert Préjean, Olga Tschekova, Vital Geymond, Paul Olivier. (84 mins, Silent, B&W, 35mm, From BFI/NFTVA, permission Janus Films/Criterion Collection)

SATURDAY / 10.13.12

UNDER THE ROOFS OF PARIS**6:30**

RENÉ CLAIR (FRANCE, 1930)

(*Sous les toits de Paris*). Clair's first sound film is not a talking picture in the usual sense: Clair playfully, pointedly avoids synchronized sound for most of the movie, preferring to separate image from dialogue and punctuating the nearly nonstop music with blatantly artificial sound effects. The story involves entanglements among a quartet of demimonde types—a comely immigrant, a street singer, a petty criminal, the singer's best friend; the creativity and wit lie not in the plot but in Clair's inventive technique. The film's romantic fantasy of working-class Paris left an enduring mark on the international cultural imagination, resonating over the years like the refrain of a music-hall song. **JULIET CLARK**

Written by Clair. Photographed by Georges Périnal, Georges Raulet. With Albert Préjean, Pola Illéry, Edmond Gréville, Gaston Modot. (82 mins, In French with English electronic titles, B&W, 35mm, From Institut Français, permission Janus Films/Criterion Collection)



3. *Le million*, 10.16.12
4. *Under the Roofs of Paris*, 10.13.12
5. *Remorques*, 10.26.12
6. *The Earrings of Madame de . . .*, 9.23.12
7. *Lumière d'été*, 10.26.12

LES GRANDES MANOEUVRES 8:15

RENÉ CLAIR (FRANCE, 1955)

(a.k.a. *Summer Maneuvers*). Clair's first film in color is set in a provincial garrison just before World War I. Gérard Philipe plays a cavalry officer and self-styled Don Juan who wagers that he can seduce any woman in town, chosen at random. Divorcee Michèle Morgan wins the lottery and eventually the officer's heart, but the rules of the game virtually guarantee that both of them will lose. What begins as lightly ironic comedy shades into romantic tragedy while the characters try to calibrate the distinctions between seduction and love, passion and trust. As Bob Baker wrote in *Time Out*, "Hard to resist imagining what Max Ophuls might have made of it." JULIET CLARK

Written by Clair, Jérôme Geronimi, Jean Marsan. With Michèle Morgan, Gérard Philipe, Jean Desailly, Brigitte Bardot. (106 mins, In French with English subtitles, Color, 35mm, From Institut Français, permission Janus Films/Criterion Collection)

TUESDAY / 10.16.12

LE MILLION 7:00

RENÉ CLAIR (FRANCE, 1931)

René Clair's buoyant fantasy involves a search for a winning lottery ticket left in the pocket of a coat taken to the pawnshop. An impoverished painter leads the wild chase, followed by his creditors, his false friends and their girlfriends, a few crooks, and, bringing up the rear, the cops. The finale is in a class by itself, a burlesque of grand opera that makes the Marx Brothers look like Abbott and Costello. One of the first screen operettas, *Le million* preserves the spirit of the original stage musical in a style that is entirely cinematic.

Written by Clair, based on the musical comedy by Georges Berr, Guillemaud. Photographed by Georges Périnal. With René Lefèvre, Annabella, Louis Allibert, Paul Olivier. (80 mins, In French with English subtitles, 35mm, From Institut Français, permission Janus Films/Criterion Collection)

FRIDAY / 10.19.12

À NOUS LA LIBERTÉ 7:00

RENÉ CLAIR (FRANCE, 1931)

Like Chaplin's *Modern Times*, which it influenced (just as Clair's characters were influenced by Chaplin's before them), *À nous la liberté* is an attack on automation that does not hesitate to compare factory life with prison life in futuristic sets designed by Lazare Meerson. The story depicts the adventures of two ex-convicts, Louis (Raymond Cordy), now the owner of a large phonograph company, and Emile (Henri Marchand), a confirmed, freedom-loving vagabond. Clair combines fantasy with irony, whimsy with wistful pessimism, musical comedy with fine-tuned slapstick to create a satire of the highest order.

Written by Clair. Photographed by Georges Périnal. With Raymond Cordy, Henri Marchand, Rolla France. (82 mins, In French with English subtitles, B&W, 35mm, From Institut Français, permission Janus Films/Criterion Collection)

FRIDAY / 10.26.12

REMORQUES 7:00

JEAN GRÉMILLON (FRANCE, 1941)

(a.k.a. *Stormy Waters*). Cowritten by Jacques Prévert, *Remorques* stars Jean Gabin as a tugboat captain working the storm-battered coast of Brittany, where, as in so many classics of romantic fatalism, atmosphere and environment become extended metaphors for a turbulent existential condition. When the moody Michèle Morgan washes into Gabin's life, he begins to come unmoored from his marriage to fragile Madeleine Renaud. The production weathered storms of its own: begun in the summer of 1939, it wasn't completed until 1941, after the producer had fled the Nazi Occupation. JULIET CLARK

Written by Jacques Prévert, André Cayatte, Charles Spaak, based on a novel by Roger Verce. Photographed by Armand Thirard, Louis Née. With Jean Gabin, Michèle Morgan, Madeleine Renaud, Charles Blavette. (85 mins, In French with English subtitles, B&W, 35mm, From Institut Français, permission Janus Films/Criterion Collection)

LUMIÈRE D'ÉTÉ 8:45

JEAN GRÉMILLON (FRANCE, 1943)

(*Summer Light*). Although it was never released in this country, for many British and French critics *Lumière d'été* stands alongside *Children of Paradise* as a masterpiece of French cinema made during the German Occupation. A remote mountain inn is the setting for a class-crossed love affair; the melodrama climbs to a violent climax on tensions built into Jacques Prévert's script and echoed in Grémillon's charged imagery. *Lumière d'été* is a study of two worlds: the working class, pictured as healthy and cohesive, and the rich—idle, self-pitying, and debauched. Its critique did not escape the notice of Vichy censors, and the film was banned for the duration.

Written by Jacques Prévert, Pierre Laroche. Photographed by Louis Page. With Paul Bernard, Pierre Brasseur, Madeleine Robinson, Madeleine Renaud. (112 mins, In French with English subtitles, B&W, 35mm, From Institut Français, permission Janus Films/Criterion Collection)

SUNDAY / 10.28.12

LE CIEL EST À VOUS 5:00

JEAN GRÉMILLON (FRANCE, 1944)

(*The Sky Is Yours*, a.k.a. *The Woman Who Dared*). Based on a 1937 news event, and released just before the Normandy invasion, *Le ciel est à vous* recalled for wartime France the potential for the average person to (a) have aspirations, and (b) realize them. It tells of a provincial couple (Charles Vanel and Madeleine Renaud) who are devoted to a joint goal: for the wife to break the world solo flying record for women. The regular existence of petit bourgeois individuals who take pride in their work is beautifully and realistically evoked in what is considered by many to be Jean Grémillon's masterpiece.

Written by Albert Valentin, Charles Spaak. Photographed by Louis Page. With Madeleine Renaud, Charles Vanel, Jean Debucourt, Raymonde Vernay. (105 mins, In French with English subtitles, B&W, 16mm, From Institut Français, permission Janus Films/Criterion Collection)



REBEL WITHOUT APPLAUSE: THE FILMS OF ALEX COX

From Alex Cox's first radioactive rollick, *Repo Man* (1984), an unrelenting rebellion has bruised his films. It's not limited to Cox's dizzy and anarchic punk aesthetic—beyond that turbulent surface are subversive swipes at dominant culture, the evils of empire, and even the very underpinnings of cinema. Since his early success with *Repo Man* and that epic of the addled, *Sid and Nancy* (1986), Cox has stuck to his guns, literally. Each film is like a shoot-out with civilization: *Walker* (1987) with its anti-imperialist altercations; *Highway Patrolman* (1991) where honor is the road less taken; or *Death and the Compass* (1992), a dire vision of superstition replacing order. If Cox has a soft spot, it's for cinema itself; his films are shot through with sly movie references and signature send-offs. Resourceful and resilient, Cox continues to apply his anarchic wit and stylistic subterfuge to microfeatures that find an uneasy place within commercial cinema. With a dirty dozen films behind him, Cox seems cocksure about one thing: the revolution will not be monetized.

As part of our ongoing series **Afterimage: Filmmakers and Critics in Conversation**, we are delighted that renowned critic J. Hoberman will join Alex Cox to discuss his films following the screening of *Walker* on Saturday, October 6. Until recently, Hoberman was the lead film critic at the *Village Voice*. Hoberman is also the guest curator of our series **An Army of Phantoms**, based on his recent book on the same name (see page 24).

Steve Seid, Video Curator

This presentation is part of our ongoing series **Afterimage: Filmmakers and Critics in Conversation**, which is made possible by generous funding from the Hollywood Foreign Press Association® and the continued support of the BAM/PFA Trustees. Program notes by Steve Seid.



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FRIDAY / 9.28.12

STRAIGHT TO HELL RETURNS

ALEX COX (U.K./U.S., 1987/2010)

7:00

A bank job getaway gone awry—seen that before. But not quite like Alex Cox's version of bandits on the lam seeking shelter in a seemingly deserted desert town. The bandits are Clash front man Joe Strummer, Cox regular Sy Richardson, and Dick Rude, with Courtney Love in tow. The dusty, hellish town has two occupants: a gang of sun-addled desperadoes, many drawn from The Pogues, and the memory of the spaghetti westerns made here in the Andalusian desert. Arch, indulgent, and antiheroic, this film reads like a Peckinpah pic but from the other side of the camera. *Returns* is six minutes longer than the 1987 original, and crueler.

Written by Cox, Dick Rude. Photographed by Tom Richmond. With Joe Strummer, Courtney Love, Sy Richardson, Dick Rude. (91 mins, Color, Blu-Ray, From Microcinema International)

REPO MAN

ALEX COX (U.S., 1984)

8:50

What film was produced by former Monkee Michael Nesmith, the godfather of junk, has a theme song by Iggy Pop, the godfather of punk, and features a green-glowing Chevy Malibu in a supporting role? Why, Alex Cox's first feature, of course. His punked-out picture mixes a hardcore soundtrack, a radiant neutron bomb, alien conspirators, the seedy side of L.A., and some worldly-wise repo persons. Emilio Estevez plays the neophyte repo taken under the tutelage of Bud (Harry Dean Stanton), poet laureate of deadbeats. The Repo Code: Never carry a gun, never harm a car.

Written by Cox. Photographed by Robby Müller. With Emilio Estevez, Harry Dean Stanton, Tracey Walter, Sy Richardson. (92 mins, Color, 35mm, From Universal Pictures)



THURSDAY / 10.4.12

HIGHWAY PATROLMAN

ALEX COX (U.S./MEXICO, 1991)

IN PERSON Alex Cox

(*El patrullero*). In Cox's bleak coming-of-age tale, Pedro (Roberto Sosa), a Candide-like naïf of unending optimism, enrolls in the National Highway Patrol Academy, whose credo is: "Whenever you pull someone over, they are guilty." Pedro's first assignment is Mexico's desolate north, where he soon faces a moral crisis as petty payoffs, favoritism, and quotas erode his idealism. Handled with an almost documentary feel, *Highway Patrolman* is a straight-from-the-hip study of a young man who yearns for the noble when everything around him is grubby and corrupt. In the end, he has two choices: his way, or the highway.

Written by Lorenzo O'Brien. Photographed by Miguel Garzón. With Roberto Sosa, Bruno Bichir, Vanessa Bauche, Zaide Silvia Gutiérrez. (104 mins, In Spanish with English subtitles, Color, 35mm, From the filmmaker)

FRIDAY / 10.5.12

DEATH AND THE COMPASS

ALEX COX (U.S./MEXICO, 1996)

IN PERSON Alex Cox

Based on a Borges short story, *Death and the Compass* revels in its ornate artificiality. Baroque sets immersed in darkly saturated shadows and enveloped by sweeping camera movements create an atmosphere that melds the logic of dream with the rendering of a graphic novel. We follow detective Erik Lönnrot (Peter Boyle) across this delirious topography as he uncovers a series of murders. His method of investigation is to construct patterns of coincidence far more elaborate than the crimes themselves, following a map of his own devising that leads him to the simple revelation that a labyrinth can sometimes be a straight line.

Written by Cox, based on the short story by Jorge Luis Borges. Photographed by Miguel Garzón. With Peter Boyle, Miguel Sandoval, Christopher Eccleston, Pedro Armendáriz Jr. (86 mins, Color, 35mm, From the filmmaker)

SATURDAY / 10.6.12

AFTERIMAGE: FILMMAKERS & CRITICS IN CONVERSATION

WALKER

ALEX COX (U.S., 1987)

IN CONVERSATION Alex Cox and J. Hoberman

Critic and author J. Hoberman joins Alex Cox for a conversation following the film

Walker, as played by Ed Harris, is a blue-eyed devil with the cruel conviction that "it is the God-given right of the American people to dominate the Western Hemisphere." With a ragtag army of fifty-eight "Immortals," he marched into Nicaragua in 1855 and defeated the nation's defenses. For two years, Walker reigned as self-declared president of the realm. One hundred and thirty years later, Nicaragua, under the Sandinista government, welcomed Alex Cox's flamboyant and cartoon-like political satire. Historical accuracy was not the target: *Walker* is more a broadside at the ship of state, its sails filled with Manifest Destiny.

Written by Rudy Wurlitzer. Photographed by David Bridges. With Ed Harris, Peter Boyle, Xander Berkeley, Marlee Matlin. (94 mins, Color, 35mm, From Universal Pictures)

SUNDAY / 10.7.12

SEARCHERS 2.0

ALEX COX (U.S., 2007)

In Alex Cox's road movie redux, two aging bit players, Mel (Del Zamora) and Fred (Ed Pansullo), meet by chance and discover that they share a common fixation, movie minutiae, and a common childhood trauma—both had been abused by a screenwriter on the set of *Buffalo Bill vs. Doc Holliday*. Hearing that Fred Frobisher (Sy Richardson), the sadistic scribe, is planning to screen the film in Monument Valley, Mel and Fred (with Mel's doubting daughter, Delilah (Jaclyn Jonet), in tow) set off on a road romp filled with film references, sly homages, buddy banter, and a love of the panoramic.

Written by Cox. Photographed by Steven Fierberg. With Del Zamora, Sy Richardson, Jaclyn Jonet, Ed Pansullo. (96 mins, Color, Blu-Ray, From Microcinema International)

1. *Walker*, 10.6.12
2. *Straight to Hell Returns*, 9.28.12
3. *Repo Man*, 9.28.12
4. *Searchers 2.0*, 10.7.12

AN ARMY OF PHANTOMS AMERICAN CINEMA & THE COLD WAR

J. Hoberman's recent book, *An Army of Phantoms*, is a brilliant, nimble, and nuanced look at a tumultuous decade, 1946 to 1956, and how cinema articulated the chilling moods and manias of the era. His agile, jocular, and often startling take on this heated period places cinema squarely in the middle of a politically induced hysteria that melds Joe McCarthy's witch hunts, the rise of civil rights, the Korean War, a nascent youth culture, the proliferation of nuclear weapons, and a significant unsettling of the film industry itself. From William Wellman's delirious drama about God's own radio show, *The Next Voice You Hear*, to Elia Kazan's alarmist exposé of a coming plague, *Panic in the Streets*; from Sam Fuller's gritty chronicle of the cruelties of war, *The Steel Helmet*, to Laslo Benedek's tabloid telling of a new generation of rebellion, *The Wild One*: **An Army of Phantoms** captures the hottest decade of the Cold War.

J. Hoberman, who until recently was the senior film critic at the *Village Voice*, has guest curated this series for us, based on his book. Hoberman introduces two of the films and, on October 7, presents an overview of *An Army of Phantoms* before the screening of John Ford's *Fort Apache*; a book signing follows. In addition, as part of our ongoing series **Afterimage: Filmmakers and Critics in Conversation**, Hoberman joins filmmaker Alex Cox following the screening of *Walker* on Saturday, October 6 (see page 23).

Steve Seid, Video Curator

Series curated by J. Hoberman. Program notes written by Steve Seid, inspired by J. Hoberman's *An Army of Phantoms: American Movies and the Making of the Cold War*. With special thanks to J. Hoberman; the Library of Congress Motion Picture Division; the UCLA Film & Television Archive; the Academy Film Archive; and Kit Parker.

GET MORE

Purchase advance tickets on our website, bampfa.berkeley.edu.



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FRIDAY / 10.5.12

THE NEXT VOICE YOU HEAR 7:00

WILLIAM WELLMAN (U.S., 1950) ARCHIVAL PRINT!

INTRODUCTION J. Hoberman

Airplane mechanic Joe (James Whitmore), his pregnant wife Mary (Nancy Davis), and their ten-year-old son Johnny (Gary Gray) are listening to the radio in their modest suburban home when the program is interrupted by a self-identified Voice of God. The sermons mount up over the following week, each summoning some essential fear just when the United States had lost its monopoly on atomic power. "*The Next Voice You Hear* is a study in terror," writes Hoberman, "it acknowledges an actual anxiety and, however pitifully, responds to a real sense of helplessness." On the seventh day, the radio went silent.

Written by Charles Schnee, based on the short story by George Sumner Albee. Photographed by William Mellor. With James Whitmore, Nancy Davis, Gary Gray, Lillian Bronson. (82 mins, B&W, 16mm, From UCLA Film & Television Archive)

SATURDAY / 10.6.12

THE STEEL HELMET 9:00

SAMUEL FULLER (U.S., 1951) ARCHIVAL PRINT!

INTRODUCTION J. Hoberman

Just as the Korean conflict was escalating, Sam Fuller set about making this grim film about the dangerous trek back to secured territory by the sole survivor of a North Korean ambush, the gruff Sergeant Zack (Gene Evans), the South Korean orphan who rescues him, and the motley assortment of GI stragglers they accumulate along the way. Fuller's disdain for war creeps into every characterization, but it is Sergeant Zack, gritty, emotionless, almost bestial in his lack of sentiment, who calibrates the film's cynicism. The Pentagon distanced itself from Fuller's heroic gesture, calling the film "vicious [and] full of perversions."

Written by Fuller. Photographed by Ernest W. Miller. With Gene Evans, Robert Hutton, Steve Brodie, Richard Loo. (84 mins, B&W, 35mm, From Academy Film Archive, courtesy Kit Parker)

SUNDAY / 10.7.12

FORT APACHE 6:00

JOHN FORD (U.S., 1948) ARCHIVAL PRINT!

LECTURE J. Hoberman

J. Hoberman presents an overview of his book *An Army of Phantoms*. A signing of the new paperback edition follows the screening.

The first entry in John Ford's Cavalry Trilogy, *Fort Apache* sets the nineteenth-century wars against the Indians within the sensibility of post-WW II combat, with Henry Fonda as an arrogant West Point grad sent to oversee a remote Western fort and John Wayne as a swaggering veteran Indian-fighter. *Fort Apache*, writes Hoberman, "not only established a template for its own genre, but also revised the Western with notions of racial tolerance . . . and even provided an analogue of sorts to what was then happening at the Democratic convention, where Southern segregation was under attack."

Written by Frank S. Nugent. Photographed by Archie Stout. With John Wayne, Henry Fonda, Shirley Temple, Ward Bond. (127 mins, B&W, 35mm, From the Library of Congress, permission Warner Bros.)

Total running time: 127 mins, plus 30-min lecture

FRIDAY / 10.12.12

INVADERS FROM MARS 7:00

WILLIAM CAMERON MENZIES (U.S., 1953) STUDENT PICK!

They're here and they're right in your backyard—or so warns *Invaders from Mars*, the first sci-fi film to present the alien invasion in living color. Told from the point of view of a terrified child, thirteen-year-old Jimmy Hunt, this paranoid yarn by Menzies, known best for his production design, uses distorted and outsized sets to mirror the child's phantasmic state of mind. "Stylized and almost avant-garde in its use of minimal forms, forced perspective, and bursts of color-field frames," pens Hoberman, "*Invaders from Mars* suggests a Cold War *Cabinet of Dr. Caligari*."

Written by Richard Blake. Photographed by John Seitz. With Helena Carter, Arthur Franz, Jimmy Hunt, Leif Erickson. (78 mins, Color, 35mm, From Wade Williams)



PICKUP ON SOUTH STREET

8:40

SAMUEL FULLER (U.S., 1953)

On a New York subway, a squirrely pickpocket (Richard Widmark) lifts a wallet and, with it, a sought-after strip of microfilm the wallet's owner (Jean Peters) is unknowingly transporting from one Communist cell to another. Thus begins a Cold War spy thriller, doubling as a film noir, that pits petty thieves and cheap whores against agents provocateurs. Hoberman writes: "Fuller's characters are adamant in their refusal to talk. . . . *Pickup on South Street* pushes McCarthy-style anti-Communism through the looking glass to the far side of self-parody. America is protected by its outcasts."

Written by Fuller, from a story by Dwight Taylor. Photographed by Joe MacDonald. With Richard Widmark, Jean Peters, Thelma Ritter, Richard Kiley. (80 mins, B&W, 35mm, From Criterion Pictures)

SUNDAY / 10.14.12

STORM WARNING

6:15

STUART HEISLER (U.S., 1951)

"The first movie to focus on an unwilling informer, *Storm [Warning]* was [producer Jerry] Wald's comment on post-HUAC Hollywood," states Hoberman. In a small Southern town, the Klan lynches a reporter intent on writing an exposé and the incident is witnessed by passerby Ginger Rogers, an outsider visiting her newlywed sister (Doris Day). Against the wishes of the townsfolk, the straitlaced district attorney (Ronald Reagan) pursues the murder case, but can't get Rogers to finger the hooded homicides. The film asks who is more guilty—the Klan or the people who turn their backs and say, "It's none of my business"?

Written by Richard Brooks, Daniel Fuchs. Photographed by Carl Guthrie. With Ginger Rogers, Ronald Reagan, Doris Day, Steve Cochran. (93 mins, B&W, 35mm, From Warner Bros.)

SATURDAY / 10.20.12

THE WILD ONE

8:45

LASLO BENEDEK (U.S., 1953)

When asked what he's rebelling against, Johnny (portrayed methodically by Marlon Brando) famously answers, "Whaddya got?" in this film based on a 1947 incident in which thousands of motorcyclists, many of them recent vets, converged on the town of Hollister, California. *The Wild One* struck terror anew in the hearts of viewers as the Black Rebels cycle gang arrives in what could be Anytown U.S.A., drowning out normality with the roar of their engines. As the local vigilantes respond, fighting fire with ire, we are left to wonder, "Who are the fascists here? The roused townsfolk or the rioters?"

Written by John Paxton, based on a story by Frank Rooney. Photographed by Hal Mohr. With Marlon Brando, Mary Murphy, Lee Marvin, Jay C. Flippen. (79 mins, B&W, 35mm, From Sony Pictures)

SUNDAY / 10.21.12

PANIC IN THE STREETS

6:30

ELIA KAZAN (U.S., 1950)

Two years before he would stand before HUAC and name names, director Kazan issued this gripping but alarmist tale of a plague traveling from abroad to our complacent shores. Public health officer Dr. Clinton Reed (Richard Widmark) scours the city of New Orleans for the carrier, an infested hoodlum played by Jack Palance, accompanied by his rodent-like accomplice (Zero Mostel). Enlisting the help of a local cop (Paul Douglas), Reed initiates a massive manhunt for his infected fugitive, even threatening martial law, yet through much of the unfolding story only he admits the body (politic) is rotting.

Written by Richard Murphy, adapted by Daniel Fuchs from stories by Edna and Edward Anhalt. Photographed by Joe MacDonald. With Richard Widmark, Barbara Bel Geddes, Walter (Jack) Palance, Zero Mostel. (96 mins, B&W, 35mm, From Criterion)

SATURDAY / 10.27.12

INVASION OF THE BODY SNATCHERS

6:30

DON SIEGEL (U.S., 1956)

In this film based on a story by Jack Finney, alien pods replicate full-fledged citizens, turning them into unfeeling collectivized conformists. The heroic Dr. Miles Bennell (Kevin McCarthy) tries to rouse his small town from its stupor, only to be hunted by the post-pod people. Hoberman recounts: "Although science fiction, Jack Finney's story was a period piece and, in a sense, a secret history. The writer would deny that [it] was a Cold War allegory but it was specifically set during the summer of 1953, immediately following the Korean armistice and soon after the Rosenberg execution capped a six-year hunt for Communist traitors."

Written by Daniel Mainwaring, based on the serialized story "The Body Snatchers" by Jack Finney. Photographed by Ellsworth Fredericks. With Kevin McCarthy, Dana Wynter, Larry Gates, Carolyn Jones. (80 mins, B&W, 35mm, From Paramount Pictures)

1. *The Steel Helmet*, 10.6.12
2. *Fort Apache*, 10.7.12
3. *The Next Voice You Hear*, 10.5.12
4. *Panic in the Streets*, 10.21.12
5. *The Wild One*, 10.20.12
6. *Invaders from Mars*, 10.12.12
7. *Invasion of the Body Snatchers*, 10.27.12



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A THEATER NEAR YOU

This fall, as part of our ongoing series **A Theater Near You**, we present two classics, a new 35mm print of Mike Nichols's legendary *The Graduate* (1967) and Gillo Pontecorvo's brilliant *The Battle of Algiers* (1966), shown on the occasion of the fiftieth anniversary of Algerian Independence. Also featured are two recent releases that should really be seen on the big screen: Nuri Bilge Ceylan's *Once Upon a Time in Anatolia* and Béla Tarr's *The Turin Horse*, reportedly Tarr's final film, both impressive, award-winning art films.

Susan Oxtoby, Senior Film Curator

1. *The Battle of Algiers*, 10.21.12
Courtesy British Film Institute/Rialto Pictures
2. *Once Upon a Time in Anatolia*, 9.16.12
3. *The Turin Horse*, 9.30.12
4. *The Graduate*, 9.8.12
Courtesy Rialto Pictures. © Rialto Pictures/StudioCanal

SATURDAY / 9.8.12

THE GRADUATE

MIKE NICHOLS (U.S., 1967) **STUDENT PICK! NEW 35MM PRINT!**

Consistently fleet and funny, even as it probes the heady abandon and looming hangover that typified the decade of discontent.
KEITH UHLICH, TIME OUT NEW YORK

The Graduate, a satirical comedy-drama that defined a decade, was a surprise box-office hit that went on to receive seven Academy Award nominations. In the role that made him a star, Dustin Hoffman plays Benjamin Braddock, adrift after graduating from college, bouncing between his seducer, Mrs. Robinson (Anne Bancroft), and the woman of his dreams, her daughter Elaine Robinson (Katharine Ross). *The Graduate*, with its Simon and Garfunkel soundtrack, is a time capsule of an era—its scenes in Berkeley and the Bay Area are required viewing.

Written by Buck Henry, Calder Willingham, from the novel by Charles Webb. Photographed by Robert Surtees. With Dustin Hoffman, Anne Bancroft, Katharine Ross, William Daniels. (105 mins, Color, 'Scope, 35mm, From Rialto Pictures)

SUNDAY / 9.16.12

ONCE UPON A TIME IN ANATOLIA

NURI BILGE CEYLAN (TURKEY/BOSNIA AND HERZEGOVINA, 2011)

Both beautiful and beautifully observed, with a delicate touch and flashes of humor and horror. MANOHLA DARGIS, NEW YORK TIMES

GRAND PRIX, CANNES, 2011

(Bir zamanlar Anadolu'da). A richly detailed investigation into both a murder and the human condition, acclaimed director Nuri Bilge Ceylan's *(Clouds of May, Distant)* *Once Upon a Time in Anatolia* takes us under the dark of night into the vast Turkish landscape, where a routine police procedural unspools as a mystery. The slow, seemingly aimless pace of the narrative is dotted with wry humor and clues. "Like a game of chess, the grand design of this subtle and disturbing film comes increasingly into focus as events progress. Things are not always as they appear to be" (Piers Handling, Toronto International Film Festival).

Written by Ercan Kesal, Ebru Ceylan, Nuri Bilge Ceylan. Photographed by Gokhan Tiryaki. With Muhammet Uzuner, Yilmaz Erdogan, Taner Birsell, Ahmet Mumtaz Taylan. (157 minutes, In Turkish with English subtitles, Color, 'Scope, 35mm, From The Cinema Guild)

SUNDAY / 9.30.12

THE TURIN HORSE

BÉLA TARR (HUNGARY/France/SWITZERLAND/GERMANY, 2011)

An auteurist triumph. MANOHLA DARGIS, NEW YORK TIMES

(A Trinoi ló). Winner of the Grand Jury prize at the 2011 Berlin International Film Festival, the latest masterpiece from Béla Tarr is reportedly the director's final film. Peasant cart owner Ohlsdorfer (János Derzsi) and his daughter (Erika Bók), whose livelihood depends on their overworked horse, face ruin when the horse refuses to move. Steeped in atmosphere and studied in its approach, *The Turin Horse* uses Tarr's famous long takes to tell a haunting fable about the end of days.

Written by Tarr, László Krasznahorkai. Photographed by Fred Kelemen. With János Derzsi, Erika Bók, Mihály Kormos, Ricsi. (146 minutes, In Hungarian with English subtitles, B&W, 35mm, From The Cinema Guild)

SUNDAY / 10.21.12

THE BATTLE OF ALGIERS

GILLO PONTECORVO (ITALY/ALGERIA, 1966)

A MASTERPIECE! Surely the most harrowing political epic ever!
THE NEW YORKER

GOLDEN LION, VENICE FILM FESTIVAL, 1996

(La battaglia di Algeri). The first European film to treat the explosive subject of colonialism and wars of liberation, *The Battle of Algiers* probably remains the most powerful. Pontecorvo's exciting reconstruction of the Algerian rebellion against the French centers on Ali La Pointe, the National Liberation Front leader who conducts the campaign of rebellion while dodging the relentless and merciless French Colonel Mathieu. A flashback format and newsreel "documentary" precision—though it was, incredibly, entirely staged—give a palpable sense of inevitability to the terrible violence, but also to its result. "This is one of the most strikingly successful subversive films ever made" (Amos Vogel).

Written by Franco Solinas, Pontecorvo. Photographed by Marcello Gatti. With Brahim Haggiag, Yacef Saadi, Jean Martin, Tommaso Neri. (123 mins, In French and Arabic with English subtitles, B&W, 35mm, From Rialto Pictures)



BARRY MCGEE SKETCHBOOK

A limited edition sketchbook—specially created by Barry McGee for BAM/PFA members—is yours when you renew, upgrade, or give a gift membership during the run of the exhibition. This hardcover 160-page sketchbook, modeled after the black books used by graffiti artists, is the ideal companion for the artist on the go.

Offer good while supplies last.

MEMBER EVENTS

SUNDAY / 9.30.12 / 10:30

MEMBER-ONLY CLASS:

BARRY MCGEE AND THE MISSION SCHOOL

Join curators Lawrence Rinder and Dena Beard for an inside look at the work of Barry McGee and the Mission School. Concludes with refreshments and a tour of the exhibition.

\$25 per person; contact (510) 642-5186 or bampfamember@berkeley.edu to register. Space is limited. Open to all BAM/PFA members.

WEDNESDAY / 10.10.12 / 6:30

COLLECTORS' CIRCLE: 10 @ 10

BAM/PFA curators—including Apsara DiQuinzio, our new curator of modern and contemporary art and Phyllis C. Wattis MATRIX Curator—present the work of ten dynamic Bay Area artists, and they have only ten minutes per artist. It's a crash course in emerging art!

At the end of the event, Collectors' Circle members select three artists as finalists. Later in the season, we'll visit these artists' studios and choose which works to select for the BAM/PFA collection.

Open to Collectors' Circle members.

EXPLORERS' CIRCLE: MATRIX CHAT

TUESDAY / 10.30.12 / 6:30

Join Chief Curator Lucinda Barnes for a conversation with sound-art innovator and MacArthur Fellow Trimpin, whose MATRIX exhibition opens on November 2. Open to Explorers' and Collectors' Circle members.

Not an Explorers' or Collectors' Circle member? Upgrade by calling (510) 642-5186 to attend these exclusive events.

CONTACT US

Questions or comments?

Contact the Membership department at bampfamember@berkeley.edu or (510) 642-5186.

* NOT A MEMBER?

Three easy ways to join:

- * Call us at (510) 642-5186
- * Visit bampfa.berkeley.edu/join
- * Stop by the BAM/PFA admissions desk or PFA Theater box office

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SEPT 2012

MON

3



THE GRADUATE P. 26

TUE



CAPRICIOUS YOUNG MAN P. 10

WED

5

7:00 *The Nervous Films of Janie Geiser*
Janie Geiser in person
ALTERNATIVE VISIONS P. 13

11

12

7:00 *Nights and Days: A Decade of Lebanese Short Films*
Lamia Joreiga in person.
Introduced by Apsara DiQuinzio
ALTERNATIVE VISIONS P. 13

Devotion opens P. 4



CASQUED'OR P. 19



D-L ALVAREZ P. 5

19

7:00 *As Above, So Below and Short Films*
L.A. REBELLION P. 17

25

7:00 *Your Children Come Back to You and Short Films*
L.A. REBELLION P. 17

26

7:00 *Paraguayan Hammock*
Paz Encina in person.
Introduced by Natalia Brizuela
ALTERNATIVE VISIONS P. 14

THR



FRI

1/SAT

6:30 *Suzaki Paradise: Red Light District* NIKKATSU AT 100 P. 10
8:15 *A Colt Is My Passport* NIKKATSU AT 100 P. 10

2/SUN

6

12:15 Guided Tour BARRY MCGEE P. 8
7:00 *Daughters of the Dust* L.A. REBELLION P. 16
Free First Thursday
Galleries free all day

7

7:00 *Capricious Young Man* NIKKATSU AT 100 P. 10
8:40 *The Warped Ones* NIKKATSU AT 100 P. 11

8

6:30 *Season of the Sun* NIKKATSU AT 100 P. 11
8:20 *The Graduate* THEATER NEAR YOU P. 26

9

2:00 Guided Tour BARRY MCGEE P. 8

13

12:15 Guided Tour BARRY MCGEE P. 8
3:00 Nicholas de Monchaux on the Museum and the City ONLINE PRESENTATION P. 8
7:00 *Bush Mama* Introduced by Cornelius Moore L.A. REBELLION P. 16

14

5:30 Norma Cole & Sara Wintz RE@DS P. 8
7:00 John Cage Celebration: PICO L@TE P. 7
7:00 *Le jour se lève* FRENCH CINEMA CLASSICS P. 19
8:50 *Le casque d'or* FRENCH CINEMA CLASSICS P. 19

15

6:30 *Hometown* NIKKATSU AT 100 P. 11
8:20 *Hôtel du Nord* FRENCH CINEMA CLASSICS P. 29

16

2:00 Guided Tour BARRY MCGEE P. 8
5:00 *Once Upon a Time in Anatolia* THEATER NEAR YOU P. 26

20

12:15 Guided Tour BARRY MCGEE P. 8
7:00 *Emma Mae* L.A. REBELLION P. 17

21

6:00 In Conversation: Jeffrey Deitch and Lawrence Rinder BARRY MCGEE P. 8
7:00 *La ronde* FRENCH CINEMA CLASSICS P. 19
7:30 Devendra Banhart, Justin Hoover and Chris Treggiari L@TE P. 7
8:55 *Le plaisir* FRENCH CINEMA CLASSICS P. 20

22

6:30 *Singing Lovebirds* NIKKATSU AT 100 P. 11
8:00 *Rusty Knife* NIKKATSU AT 100 P. 11

23

2:00 Guided Tour BARRY MCGEE P. 8
5:00 *Made to Order Cloth* Judith Rosenberg on piano NIKKATSU AT 100 P. 11
7:00 *The Earrings of Madame de . . .* FRENCH CINEMA CLASSICS P. 20

27

12:15 Guided Tour BARRY MCGEE P. 8
7:00 *My Brother's Wedding* L.A. REBELLION P. 17

28

5:30 Kevin Killian & Andrew Kenower RE@DS P. 8
7:00 *Straight to Hell Returns* ALEX COX P. 22
7:30 The Dodos L@TE P. 7
8:50 *Repo Man* ALEX COX P. 22

29

6:30 *Le bonheur* FRENCH CINEMA CLASSICS P. 20
8:35 *Panique* FRENCH CINEMA CLASSICS P. 20

30

10:30 Barry McGee and the Mission School MEMBER-ONLY CLASS P. 27
2:00 Guided Tour BARRY MCGEE P. 8
5:00 *Sun in the Last Days of the Shogunate* NIKKATSU AT 100 P. 12
7:15 *The Turin Horse* THEATER NEAR YOU P. 26

OCT 2012



LES GRANDES MANOEUVRES P. 21

1/MON



SIDE/WALK/SHUTTLE P. 15

15

22



VOILIERS ET COQUELICOTS P. 14

2/TUE

7:00 *A Different Image and Short Films*
L.A. REBELLION P. 17

9

7:00 *The Italian Straw Hat*
Judith Rosenberg on piano
FRENCH CINEMA CLASSICS P. 20

16

7:00 *Le million*
FRENCH CINEMA CLASSICS P. 21

23

7:00 *Compensation*
Zeinabu irene Davis in person
L.A. REBELLION P. 18

30

6:30 MATRIX Chat
EXPLORERS' CIRCLE EVENT P. 27
7:00 *Child of Resistance and Short Films*
L.A. REBELLION P. 18

3/WED

7:00 *Universal, Unique, Untouched: Bay Area Student Film Festival 2012*
Student filmmakers in person.
Introduced by student curators
ALTERNATIVE VISIONS P. 14

10

6:30 10@10
COLLECTORS' CIRCLE EVENT P. 27
7:00 *Short Films by Rose Lowder*
Rose Lowder in person.
Introduced by Greta Snider
ALTERNATIVE VISIONS P. 14

17

7:00 *Consuming Spirits*
Chris Sullivan in person.
Introduced by Jeffrey Skoller
ALTERNATIVE VISIONS P. 15

24

7:00 *Intimate Portraits: Films of Ute Aurand*
Ute Aurand in person.
Introduced by Susan Oxtoby
ALTERNATIVE VISIONS P. 15
7:30 Camille Paglia: Glittering Images
P. 8

31

7:00 *Avant-Garde Masters: A Decade of Preservation*
Introduced by Jeff Lambert
ALTERNATIVE VISIONS P. 15
Art for Human Rights opens P. 4

4/THR

12:15 Guided Tour BARRY MCGEE P. 8
7:00 *Highway Patrolman*
Alex Cox in person
ALEX COX P. 23
Free First Thursday
Galleries free all day

5/FRI

6:00 David Littlejohn
on Burning Man P. 8
7:00 *The Next Voice You Hear*
Introduced by J. Hoberman
ARMY OF PHANTOMS P. 24
7:30 Weekend L@TE P. 7
9:00 *Death and the Compass*
Alex Cox in person
ALEX COX P. 23

6/SAT

6:00 *Walker*
Alex Cox and J. Hoberman in
conversation ALEX COX P. 23
9:00 *The Steel Helmet*
Introduced by J. Hoberman
ARMY OF PHANTOMS P. 24

7/SUN

2:00 Guided Tour BARRY MCGEE P. 8
4:00 *Searchers 2.0* ALEX COX P. 23
6:00 *Fort Apache*
Plus lecture and book signing
by J. Hoberman
ARMY OF PHANTOMS P. 24
Lutz Bacher / MATRIX 242 closes P. 5
D-L Alvarez / MATRIX 243 closes P. 5

11

12:15 Guided Tour BARRY MCGEE P. 8
7:00 *Bless Their Little Hearts*
L.A. REBELLION P. 18

12

5:30 Lyn Hejinian & Yosefa Raz
RE@DS P. 8
7:00 *Invaders from Mars*
ARMY OF PHANTOMS P. 25
7:30 Terry Riley with Tracy Silverman
L@TE P. 7
8:40 *Pickup on South Street*
ARMY OF PHANTOMS P. 25

13

6:30 *Under the Roofs of Paris*
FRENCH CINEMA CLASSICS P. 20
8:15 *Les grandes manoeuvres*
FRENCH CINEMA CLASSICS P. 21

14

2:30 Crass and Other Stencils with
David King BARRY MCGEE P. 8
4:00 *Harp of Burma*
NIKKATSU AT 100 P. 12
6:15 *Storm Warning*
ARMY OF PHANTOMS P. 25

18

12:15 Guided Tour BARRY MCGEE P. 8
7:00 *Passing Through*
L.A. REBELLION P. 18

19

5:30 David Meltzer & Julie Rogers
RE@DS P. 8
6:00 Graffiti: A History in
Photographs with Jim Prigoff
BARRY MCGEE P. 8
7:00 *À nous la liberté*
FRENCH CINEMA CLASSICS P. 21
7:30 T.I.T.S. and Erick Lyle
L@TE P. 7
8:40 *Gate of Flesh*
NIKKATSU AT 100 P. 12

20

6:30 *Ernest Beane Home Movies
and other African American
Amateur Films*
Introduced by Rick Moss and
Pamela Jean Vadakan. Live
music by Marcus Shelby Duo
HOME MOVIE DAY P. 15
8:45 *The Wild One*
ARMY OF PHANTOMS P. 25

21

2:00 Guided Tour BARRY MCGEE P. 8
4:00 *The Battle of Algiers*
Theater Near You P. 26
6:30 *Panic in the Streets*
ARMY OF PHANTOMS P. 25

25

12:15 Guided Tour BARRY MCGEE P. 8
7:00 *The Young Rebel*
NIKKATSU AT 100 P. 12

26

7:00 *Remorques*
FRENCH CINEMA CLASSICS P. 21
8:45 *Lumière d'été*
FRENCH CINEMA CLASSICS P. 21

27

6:30 *Invasion of the Body Snatchers*
ARMY OF PHANTOMS P. 25
8:10 *Elegy to Violence*
NIKKATSU AT 100 P. 12

28

2:00 Guided Tour BARRY MCGEE P. 8
5:00 *Le ciel est à vous*
FRENCH CINEMA CLASSICS P. 21
7:00 *Black Art, Black Artists:
Short Films* L.A. REBELLION P. 18



BARRY MCGEE P. 3



BAM/PFA EXHIBITIONS & FILM SERIES

Zero for Conduct, 12.2.12

BARRY MCGEE

Through December 9

LUTZ BACHER / MATRIX 242

Through October 7

D-L ALVAREZ / MATRIX 243

Through October 7

DEVOTION

September 12–November 4

ART FOR HUMAN RIGHTS

October 31–November 11

HIMALAYAN PILGRIMAGE: LIBERATION THROUGH SIGHT

Through November 25

THE READING ROOM

Through December 9

AT THE EDGE: RECENT ACQUISITIONS

Through December 23

LIFE IS SHORT: NIKKATSU STUDIOS AT 100

September 1–October 27

ALTERNATIVE VISIONS

September 5–November 28

L.A. REBELLION: CREATING A NEW BLACK CINEMA

September 6–October 30

A THEATER NEAR YOU

September 8–October 21

GRAND ILLUSIONS: FRENCH CINEMA CLASSICS, 1928–1960

September 14–December 9

REBEL WITHOUT APPLAUSE: THE FILMS OF ALEX COX

September 28–October 7

AN ARMY OF PHANTOMS: AMERICAN CINEMA AND THE COLD WAR

October 5–27

HOME MOVIE DAY

October 20

VISITOR INFO

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sgvisits@berkeley.edu

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*Unless indicated otherwise

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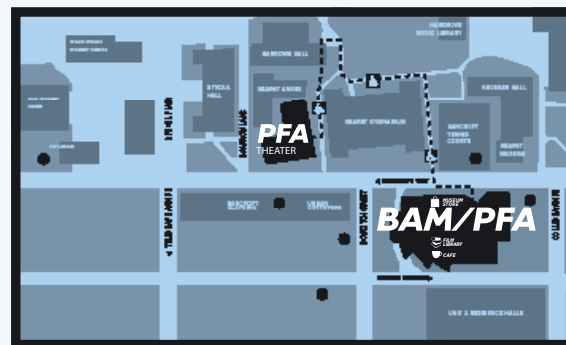
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BABETTE



Now open for dinner on selected Fridays.

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